



# OCULUS

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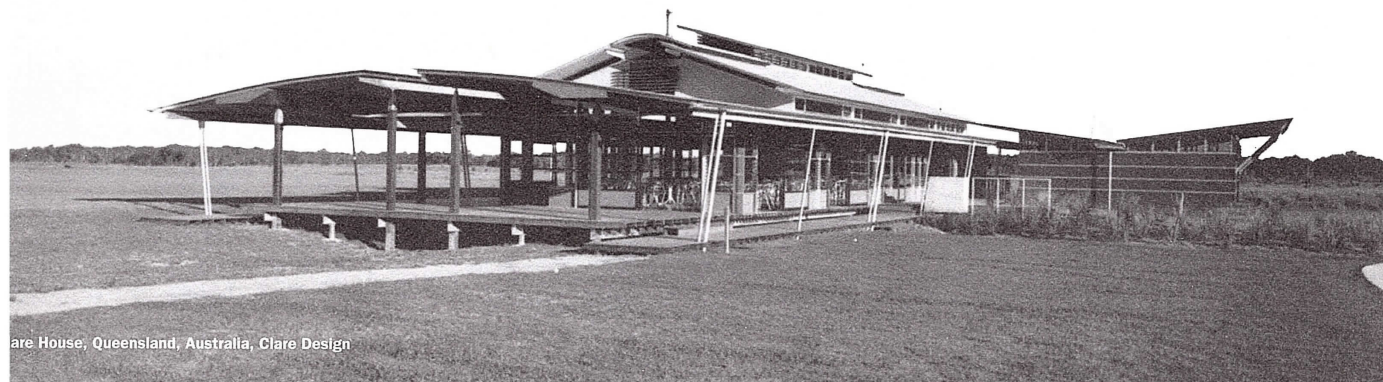
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INTEGRATIVE ARCHITECTURE



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## ON AN ARCHITECTURE OF QUALITY

The debate about whether architects have been producing distinctive structures for New York City recently was fueled by critic Herbert Muschamp in *The New York Times*. In his review published on January 2, he lamented that there are no great new buildings in Manhattan.

Though the flourishing economy represents opportunities for us architecturally, it poses daunting challenges. How can we manage rapid growth in a way that will leave not only enduring landmarks, but a better, more livable city for future generations?

Good building does not depend only upon good architects. It also depends upon good clients—clients with vision, resources, and the desire to make a positive contribution to the larger life of the city. In private development the record is spotty, but we can look to the Seagram Building, the Guggenheim Museum, and Carnegie Hall as positive examples. New York City itself has been such a client in the past: Grand Central Terminal and the Public Library are projects sponsored by administrations that understood the civic importance of good design. Today the city, which spends almost \$4 billion annually on municipal structures, again has the resources to become a good—even a great—client; it needs only the will and the vision.

The current administration has made a stride in the right direction under the leadership of City Planning Commission Chairman Joseph B. Rose. He has undertaken the monumental task of revising and updating the city's zoning code (see p. 8). Significantly, Rose has proposed granting waivers on the basis of exceptional design. In a speech last spring, he said, "Let us instill the quest for beauty into the powerful economic drive of the city's real estate entrepreneurs. If that extra height is so important, let it be the developer's architect who earns it, not his lawyer." This initiative combines an appreciation for high quality design with a sophisticated grasp of the realities of commercial development. The city's public architecture deserves no less enlightened an approach.

The conflict within the Guiliani administration is highlighted by the fact that New York City has not adopted the so-called "Brooks Act" (Public Law 92-582, enacted federally in 1972). The act, which is currently under consideration in City Council, provides for open competition among firms in the areas of competence, experience, prior performance, and technical qualifications, allowing selection of the most qualified firms as long as their fees are fair and reasonable (see p. 16). The administration remains firmly against it on the ground that (as one of the city's lawyers put it) obtaining architectural services is "like buying an air conditioner: figure out what you want and get it as cheap as possible." This kind of bottom-line thinking virtually assures mediocrity and belies a lack of understanding of the design process.

Our city is a complex environmental collage. As architects we take on the challenge to enhance it. We are partners in both the private and public realms with our clients.

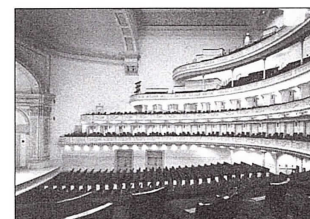
Wendy Evans Joseph, AIA, president of the New York Chapter of the American Institute of Architects



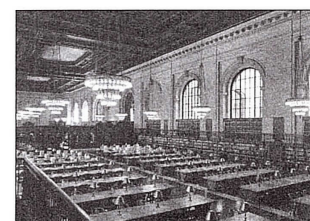
Seagram Building,  
Ludwig Mies van der Rohe with  
Philip Johnson and Kahn & Jacobs



Joseph B. Rose, Chairman,  
Department of City Planning  
and City Planning Commission

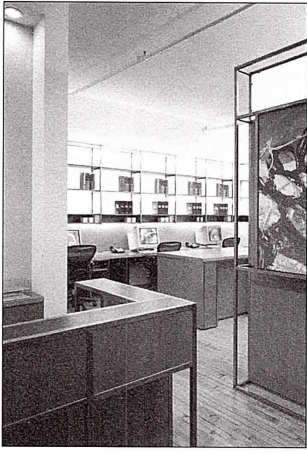


Carnegie Hall, William B. Thhill,  
Richard Morris Hunt,  
and Dankmar Adler; renovation,  
James Stewart Polshek & Partners

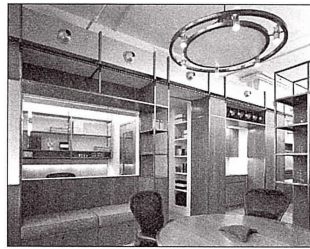


Rose Reading Room, New York Public  
Library, Carrère & Hastings;  
renovation, Davis Brody Bond

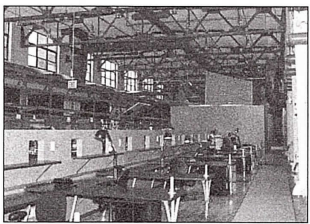




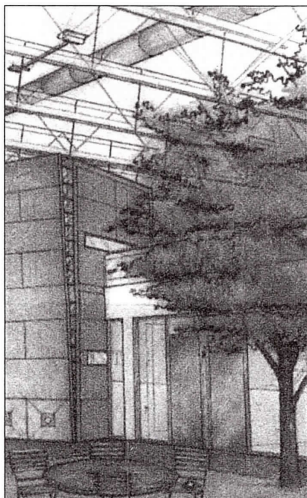
Hurd Studios,  
Specht Hartman Design



Hurd Studios,  
Specht Hartman Design



Oxygen Media, The Phillips Group  
with Fernau & Hartman Architects



DoubleClick, The Phillips Group

## Selling and Surfing

**R**etailers and web-based entrepreneurs have been keeping New York architects busy—not only here at home but around the world . . .

□ **Specht Harpman Design** is working on headquarters for three New York-based start-ups—Concrete Media, Doublespace, and Powerful Media—in the Starrett Lehigh Building. The idea is “comfort as well as cool,” Louise Harpman said, “to make the spaces look leading edge but feel homey for the young workers who spend most of their time there.” The Concrete Media space occupies 60,000 square feet; Doublespace is a fifth as large, at 12,000 square feet; and Powerful Media (which isn’t so powerful yet) takes only half the space of Doublespace. Sometimes, the designers take their fees in options.

In a Soho Loft, they just completed a 2500-square-foot digital animation and production facility for Hurd Studios, a computer animation company specializing in medical and diagnostic graphics. Founded by animator Jane Hurd and two former Time/Life Medical executives, Hurd Studios has emerged as a leading visual content provider for doctors, hospitals, pharmaceutical companies, and online medical information services. The company composes diagnostic sequences in single, meticulously rendered frames which become fused when multiple images are animated.

The dominance of the individual frame, which recedes to become part of a seamless animation, inspired Specht Harpman to create another type of frame system for the studio. They looked outside

standard architectural systems and worked with local garment-industry welders to create this complex interior. Drawn by hand, frame by frame, and then modeled to scale, the cage and perimeter support structures were welded off-site and assembled with extraordinary precision in the tight quarters of the loft. Wood panels and translucent plastic accomplish spatial division within the frame system, which accommodates seating, storage, a pantry, sliding doors, skylights. It even houses the exposed ductwork for the air-conditioning. The space also contains a large animation workroom, four semi-private workstations, reception and conference areas, and two private offices.

□ **The Phillips Group**, a firm known for retail design, is renovating numerous lofts and office spaces around the city. On two floors of Chelsea Market, the firm (as production coordinator for Berkeley-based **Fernau & Hartman Architects**) has completed a 40,000-square-foot office and studio production space for Oxygen Media, the website and cable network targeted at women. The flexible space has modular workstations that the architects call “metal zip-pers” or “wood zippers.” Separating the workstations are “butterfly” acoustic baffles, while “gull’s wings” rotate and pivot to open up the space. Panels of “the quilt” connect two floors, while a 35-foot-tall wooden room rises from the seventh through the eighth level to house a conference room and production space.

For Multex.com, an online research and information company, the architects are designing more than 100,000-square-feet of office space at various New York, Long Island, San Francisco, and

London locations. At 100 William Street in Manhattan is a new facility with a high-tech conference room and teleconferencing areas. Another New York Multex.com facility by The Phillips Group is located at 75 Park Place.

To occupy the 100x200-foot clear-span space where Skyrink ice skating used to be, at 450 West 33rd Street, The Phillips Group designed offices for DoubleClick. To accommodate a total of 800 workers, the architects added a mezzanine and designed 100,000-square-feet of space on another floor. Conceived as a “city,” the office features open work stations for more than 700 people, a 15,000-square-foot data center, an exercise suite, two reception areas, bistros, lounges, and conference rooms. “Neighbor hoods” are defined by enclosed offices and specific colors. “Boulevards” divide the layout, bridges connect the mezzanine spaces, and a lounge area boasts trees and a parklike setting.

□ Materials are key in **Madeleine Sanchez Architect’s** recently completed advertising office for Jeff St. Onge and Friends, on East 24th Street. Low-cost translucent materials in atypical applications—used for walls, ceilings, and light fixtures—create an airy space. Flexible partitions of industrial stretch wrap on aluminum frames serve as dividers for the private offices. Fiberglass walls stuffed with tulle fabric diffuse light in the conference room, and a canopy of stainless steel fabric hangs below the room’s ceiling. Bare bulbs, suspended from above, create a star pattern.



## On the Retail Front

**B**efore Christmas, Daniel Cleary, a Provincetown-based clothing company catering to the crowd that wears the elegant-but-natural look, opened a New York flagship designed by **Weisz+Yoes**. On 14th Street at the edge of the burgeoning Meatpacking district, the shop has been built of concrete board, silver-painted concrete, and finely finished ebonized wood. Curtains and upholstery of Teflon-coated fabric and two monumental mirrors provide focal points in the store, which can be divided with a felt-covered wall. Vintage 1960s graffiti, a painted cast-iron column, and three reexposed windows remain intact as fragments from previous incarnations of the space.

□ The cosmetic company Biotherm USA, a subsidiary of L'Oreal, has selected **Architecture Research Office** to design a new prototype store. Various layers of installations will adapt the design to different sites, but maintain a single design strategy and identity. The first three locations will be in department stores in the San Francisco Bay Area.

□ For a 1200-square-foot ground-floor site inside Macy's San Francisco, the New York architect **Kenne Shepherd** has designed a prototypical new Colour Studio for Lancome. An illuminated serpentine wall of white plastic laminate—accented with sandblasted acrylic—divides the space. There are service zones that Lancome terms either “cafe” (for quick purchases) or “restaurant” (for full makeovers). Layers of lighting flatter the customer, while stock is handsomely displayed behind sandblasted transparent panels with satin-finish aluminum frames.

□ **Yui+Bloch Design** has conceived new store prototypes for 500 existing Little Mermaid stores owned by the Japanese bakery company Andersen. The first prototypes will open this month. Since the shops are ubiquitous in Japan, a variety of patterns and colors will give each a unique appearance that maintains the chain's character. Walls and casework will feature Baltic birch plywood panels and tough Italian or Japanese plastic laminates. Flooring is to be of color-saturated vinyl composition tiles, and visible production areas will be of stainless steel. The layout is simple, with four modular components: cashier areas, product sales space, seating, and production facilities. To streamline the design process, the architects are writing a design manual which will specify layouts and materials. Yui+Bloch also recently received the commission to design a prototype for the 20-unit chain owned by Grain d'Or in San Francisco.

□ Opposite Macy's in Manhattan, Old Navy has built a thru-block store that stretches between 33rd and 34th streets. **James McCullar Associates** designed the 80,000-square-foot four-level flagship, based on an existing scheme that recalled an Art Deco naval hangar. The arched steel-framed facade features backlit glazing and glass-fiber-reinforced concrete that resembles terra-cotta. Another Old Navy store, on 125th Street, is about to be completed as part of the Harlem USA development, designed by Skidmore, Owings & Merrill.

□ For the developer Millennium Partners, **Gary Edward Handel+Associates** with **CBT Architects** of Boston is completing construction of the two-building, 1.8 million-

square-foot Millennium Place high-rise, in Boston. In the same city, after several months of citizen critique and comment, the design for Boylston Square, a mammoth 59-story mixed-use development over the Massachusetts Turnpike (also with CBT Architects), was approved. Included are a hotel, apartments, and a four-story “great-room atrium” packed into two buildings totaling one million square feet.

## Cultural and Public Projects

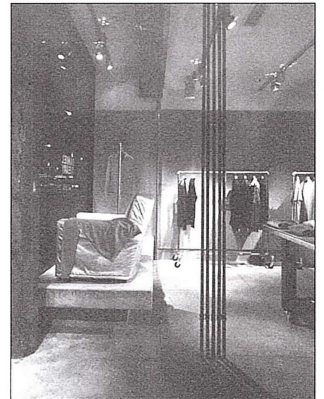
**F**or the home of Neue Galerie New York, **Selldorf Architects** is renovating the 1914 Carrère & Hastings-designed mansion at the corner of Fifth Avenue and 86th Street. The museum, founded by Serge Sabarsky and Ronald S. Lauder, will feature German and Austrian fine and decorative arts of the early twentieth century. It should open this fall. The fully restored landmark building will maintain museum standards for the display and preservation of art. In addition to 4300-square feet of gallery spaces on two floors, there will be a book shop and a Viennese cafe.

In the original Leo Castelli Gallery space, on the second floor of a townhouse at 4 East 77th Street, Selldorf Architects is also designing a new space for the Michael Werner gallery. The 2500-square-foot commercial art gallery, which opens in March, will have flexible exhibition space and viewing rooms for the work of contemporary German and other European artists.

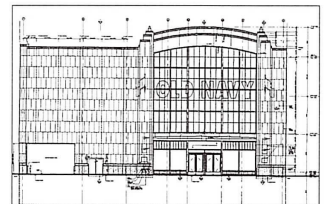
□ In Chelsea, construction of **Meltzer/Mandl's** West Chelsea Arts Center—a ten-story warehouse contiguous with a 12-story factory at 508-526 West 26th Street—is almost com-



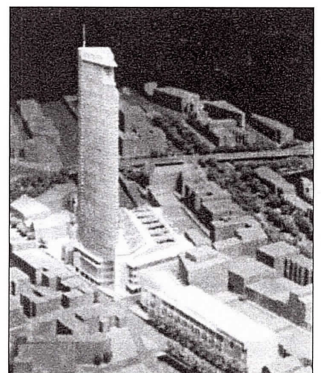
*Daniel Cleary flagship,  
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*Daniel Cleary flagship,  
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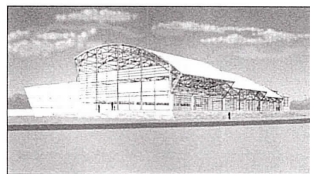


*Old Navy flagship,  
James McCullar Associates*

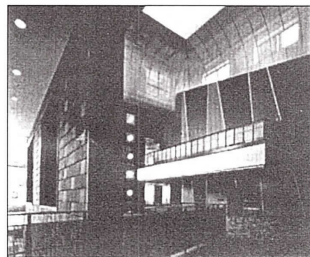


*Boylston Square, Boston,  
Gary Edward Handel + Associates*

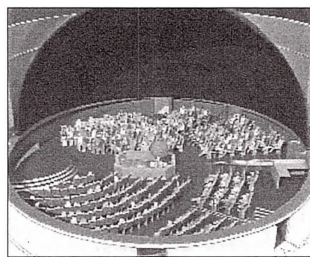




Swimming Pool for New York City Parks and Recreation, Flushing Meadows/Corona Park, Hom+Goldman



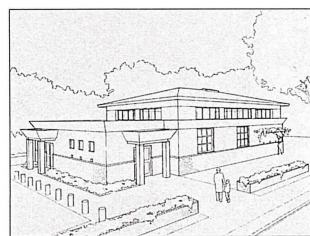
Whitaker Center for Science and the Arts, Hardy Holzman Pfeiffer



Griffith Observatory, planetarium model, Hardy Holzman Pfeiffer



Doubleday Babcock Senior Center, Oyster Bay, Ottiano Architects



Congregation Bais Medrash Synagogue, David Gauld Architect

plete. Since 1995, renovations have been proceeding a half floor at a time. The scope of work has included facade restoration, enlarged storefront openings for three galleries, and a 20,000-square-foot ground-floor theme restaurant by Frank Gehry and his son.

For the Council on Jewish Poverty, on East 61st Street, Meltzer/Mandl created a 15-story nonprofit housing development with apartments of various sizes for low-income elders. Exterior wall surfaces of the 53-unit building are made of prefabricated masonry panels. The 61st Street facade has a thin brick facing attached to the panels' surface, while the windowless north facade is built of the same system, rendered in large decorative blocks of pastel colors.

□ **Hom+Goldman** was selected to design an indoor swimming facility in Flushing Meadow/Corona Park, Queens. It will be the city's first new public pool in thirty years. The facility will have eight lanes, multiple diving platforms, an adjustable-depth pool floor, wet and dry classrooms, a cafeteria, a viewing lounge, bleachers, and locker rooms. Over the 50-meter competition pool, the architects' three-segment curved roof incorporates exposed trusses, allowing for platform diving at the highest end. The \$15 million project is expected to be completed by the New York City Department of Parks and Recreation in 2001.

□ **Hardy Holzman Pfeiffer Associates** recently completed the Whitaker Center for Science and the Arts, in Harrisburg, Pennsylvania. The design links the arts and sciences with a two-story curved wall that connects

areas associated with the two disciplines. Rendered in bands of opaque and translucent materials, the wall is illuminated from within. A three-story atrium space with a metal dome houses a grand lobby clad in multicolored slate shingles. A 600-seat theater, 20,000-square-foot Science Center, and 200-seat IMAX theater accommodate performances and lectures. State-of-the-art computer classrooms and two hundred interactive exhibits support the Center's programs.

Science is also the focus of the architect's new commission in the Hollywood Hills, for the renovation and expansion of Griffith Observatory (in association with **Levin and Associates, Architects**). The \$58 million project will create a new planetarium and restore the art deco structure with its historic Hugo Ballin murals. Mostly beneath the observatory's front lawn, a 35,000-square-foot addition will house exhibition areas, classrooms, an auditorium, a shop, and a food-service center.

□ The executive architect for the Museum of Modern Art expansion will be **Kohn Pedersen Fox**. The firm will work with Tokyo's **Yoshio Taniguchi**, who was named design architect in 1998. **Cooper, Robertson & Partners**, the architect responsible for the initial space planning and program study, will remain a team member.

□ **Curtis+Ginsberg Architects** has been retained by the State of New Jersey Division of Parks and Forestry to head a project team developing a Historic Preservation Master Plan for the Liberty State Park Train Shed, in Jersey City.

□ In a former paper warehouse near the Hudson River in Manhattan, **CREATE Architecture Planning and**

**Design** completed 11,000 square feet of offices to house Services for the Blind. The architects carefully integrated inventive solutions for accessibility, such as using inlaid stone to mark the location of doorways for clients who use canes. Office pods are divided with low partition walls so that staff can easily see the clients.

The firm will also design the proposed Bethlehem Monastery of Poor Clares in Barhamsville, Virginia. Ground will be broken this spring for the 40,000-square-foot Franciscan monastery to be situated on 42 wooded acres.

## On the Island

□ In the town of Oyster Bay, a Main Street building that housed an automobile dealership in the early twentieth century (and a medical equipment factory during the second half) now hosts the Doubleday Babcock Senior Center. **Ottiano Architects** opened the nearly windowless corner building to natural light and raised the profile of the facade to create a gathering place for senior citizens who previously met in a church parish hall a few steps away.

□ Also on Long Island, the former head of Arata Isozaki's New York operations has opened his own office. The new firm, **David Gauld Architect**, is designing an 8000-square-foot synagogue for the Congregation Bais Medrash. Glass blocks, clerestory windows, stained glass, and a skylight bring several kinds of illumination into the sanctuary. The project's irregular lot on a residential street in Cedarhurst offered Gauld an opportunity to express the separation of men and women required by orthodox tradition, using the massing of the brick, stucco, and stained-timber building.



## Higher Education

□ **Mitchell/Giurgola Architects** has developed strategic master plans and phased improvement projects for Teachers College at Columbia University (where the firm is also designing three new academic buildings), Queens College, and Long Island University.

The state university system in New Hampshire has retained Mitchell/Giurgola (in association with **Banwell Architects**, of Lebanon, New Hampshire) to renovate Boyd Hall and design a 35,600-square-foot addition. The combined 90,000-square-foot facility will house the Natural Science Department.

For Virginia Polytechnic Institute and State University, the firm is designing a building for chemistry and physics on the Blacksburg campus, with **Clark Nexsen**. A quadrangle will link existing science buildings with the new 90,900-square-foot facility's research labs and vast lecture halls. With **Fletcher Thompson**, Mitchell/Giurgola is designing a 115,000-square-foot Science Facility at Western Connecticut State University in Danbury. The new building will include a weather center and common spaces for the biology, chemistry, physics, astronomy, and meteorology departments.

Here at home, Mitchell/Giurgola is designing PS/IS 156, the first school to use a new design/build delivery method of the New York City School Construction Authority. Combining both elementary and intermediate grades, the 130,000-square-foot facility in Brownsville, Brooklyn, will accommodate 1200 students. Because it is an Annenberg School of the Arts, facilities abound—a dance studio, music room, recording studio, two art rooms, and a 400-seat auditorium. The Division of

Cultural Affairs' Percentage for Art program has funded a mural for the building.

□ **Gene Kaufman Architect** is designing two housing developments for the State University of New York at Purchase—to be completed next September. The 210-bed dormitory built of steel and concrete will be clad with brick, stucco, and an iridescent glass tile. Using a modular fabrication technique, ninety percent of construction will be finished in a factory. Then modules of 12 to 14 feet in width (and up to 60 feet in length) are shipped to the site for assembly and finishing. Across campus, the firm is building apartments and two-story town houses, with 100 units in eleven separate structures. These are also of modular construction—but in wood. Kaufman is also assisting SUNY Purchase with master plans for future housing.

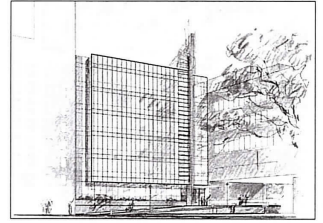
□ For Harvard University, **David Gauld Architect** is renovating the two-story Sparks House, a 5000-square-foot Greek Revival structure that serves as the residence of the minister at Harvard's Memorial Church. In 1968, the house was moved to its site on Kirkland Street to make way for construction of the Graduate School of Design. The latest renovations began this past January.

□ Architect **Kevin Kennon of Kohn Pedersen Fox**, in association with **Ratio Architects**, has been selected to design a new campus master plan along with the first college building in Columbus, Indiana. The facility will be used by Ivy Tech State College and the Indiana University/Purdue University. The 130,000-square-foot Columbus Learning Center will house a library, an auditorium, wired classrooms, and teaching laboratories. **Ralph**

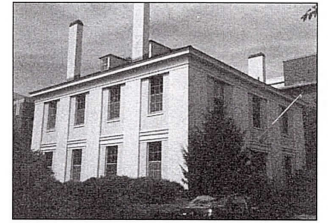
**Johnson of Perkins & Will Chicago** and **Michael Graves Architect** were also shortlisted for the commission.

□ In the opening phase of a master plan, **Buttrick White & Burtis**, in association with **Shepley Bulfinch Richardson and Abbott**, of Boston, started construction on the renovation and expansion of the Brooklyn College Library—the largest and most technologically advanced library in the City University of New York system. The project should restore the focus of the campus. Renovations are planned for the library's 170,000-square-foot LaGuardia Hall, designed by Randolph Evans in 1937. A 107,000-square-foot structure will be built to house advanced technological functions—with a new media service point, computer classrooms, and laboratories. The 1957 addition is to be re-clad in masonry. It will be made user-friendly with seating and group-study spaces surrounding the general collection shelved in open stacks, on the second and third floors.

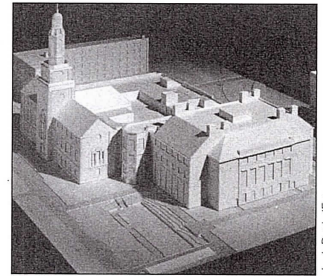
□ **Cho, Wilks & Benn** has completed a 3000-square-foot "Admissions Cottage" for Bryn Mawr School, the private girls academy in Baltimore. Sited on a narrow forested lot, the wooden building is exemplary for the way sustainable design has been used to create a living classroom of building systems and technologies. Each element respects the natural environment. Trees from the site were used in construction, and "green materials" are employed throughout the building. The foundation of piers minimizes ground disturbance, a metal scupper directs water into a garden cistern, and passive solar heating for the lobby is provided by a concrete heat sink.



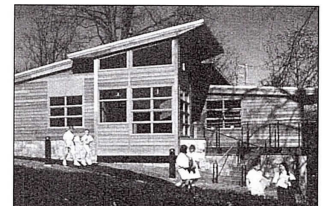
Pratt Building, Long Island University,  
Mitchell/Giurgola



Sparks House, Harvard University,  
David Gauld Architect



Brooklyn College Library,  
Buttrick White & Burtis



Bryn Mawr School,  
Cho, Wilks & Benn



Bryn Mawr School,  
Cho, Wilks & Benn



# ZONING REFORM

**Oculus asked:**

**What do you find  
most inhibiting  
about the zoning  
we have now?**

**Which one provision  
would you change,  
if you could?**

“I would eliminate floor area bonuses for urban plazas and arcades. The provision is too often abused, resulting in inappropriate space for real public use. Or, if the developer wishes to use the bonus, give the City Art Commission more review authority to ensure the design of real public spaces. I would add a requirement that such areas may not be removed (and/or enclosed) for the life of the building to prevent future situations such as the one at the AT&T/Sony Building.”

— **Terry O’Neal,**  
*Terrence O’Neal Architect*

“In 1992 we proudly won (with Venturi Scott Brown Associates) the competition to design Manhattan’s new Whitehall Ferry Terminal—and construction has finally begun. However, during the same period (with the same firm), we also won a competition for the new Regional Capitol building of Southwest France. Located within the historic district of the beautiful city of Toulouse, the project had to conform to strict but rational codes and exceptions for important buildings.

The capitol in Toulouse is now built—up and running in France—but we’re barely in the ground in New York. Why? Of course delays have not been caused solely by the New York City zoning code. But the current zoning and building codes offered very little (if any) leeway for the special nature of this terminal.

Designing an intermodal transportation facility has required over forty city, state, and federal permits—as well as the demapping of streets for a new city park that demanded a seemingly endless number of hearings and reviews. Though the planning commission staff was helpful, and requirements of the Waterfront Zoning Act added value to the terminal, we encountered a complex and antiquated zoning and approvals process that delayed our project at an additional cost to taxpayers. New codes should offer a degree of rationality and flexibility for the design of the civic-scaled exceptions that will continue to make our city special.”

— **Frederic Schwartz,** *Schwartz Architects*

“What are you supposed to do—levitate? It’s okay to build a hotel in an M1-5(b) [manufacturing] district, but not to locate any of it on the ground floor. Instead of tinkering with the bulk in places where we can build reasonable buildings (some tinkering is, of course, warranted), the city should look at manufacturing zones, where residential and mixed commercial/residential development are currently prohibited. Large swaths of lower- and mid-Manhattan are essentially off-limits to development because of outdated zoning meant to serve industry long since gone (or on the way out). Manufacturing zones should not be de facto preservation districts.”

— **David West,**  
*Costas Kondylis Architects*

“The rear setback required in contextual districts for buildings developed in the Quality Housing Program [Section 23-663 (b)] requires that “no portion of a building [above the maximum base height] shall be nearer to a rear yard line than ten feet.” In a typical R-8 zone, when a mid-block building is developed, a front setback of 15 feet is required at 85 feet above the base plan. Since the same Section requires an additional rear setback of 10 feet (at the 85-height), on a typical 100-foot-deep Manhattan lot where the rear yard takes up 30 feet so the structure that can be built will be only 45 feet deep—a totally unworkable and uneconomical size. This forces designers to cram the maximum number of stories below the setback height, with minimal ceiling heights instead of the higher ones preferred by today’s market, and it limits the flexibility intended by the Quality Housing Program. Since Section 23-663 (a) permits the rear wall of a “noncontextual” building to be built to a height of 125 feet above yard level, why require any rear setback in buildings that are close to or less than 125 feet? The requirement serves no practical purpose, since limiting heights is a sufficient substitute for the formerly required rear sky-exposure plan.”

— **Stephen B. Jacobs,** *The Stephen B. Jacobs Group*

“Fixed height limits and elimination of physical bonuses for any purpose would give the city more control in implementing height-and-bulk restrictions. Inserting huge towers in neighborhoods of residential brownstones and low-rise apartment buildings inevitably destroys character and quality of life. On the Upper East Side, a particularly egregious example is the 31-story residential tower built on the site of the Cottages and Garden, at Third Avenue between 77th and 78th streets. Half of the Third Avenue block-front is taken up with the allowable floor area ratio (FAR) for the entire block (plus a six-story bonus for building off-site low-income housing). The envelope of the original two-story taxpayer building remains intact (half of the block remains a two-story base for the new tower), and its allowable bulk is stacked on the other half of the block. Air rights transfer projects cause similar problems. Instead, other types of bonuses—such as tax incentives—could provide rewards for community investment by developers.”

— **Margaret Helfand,**  
*Helfand Myerberg Guggenheimer Architects*



“One of the most inhibiting aspects of the current zoning is the use of “height factor” in residential zoning, which maximizes the floor area allowed for the “ideal” building height in the RG-R9 zones—generally between 13 and 17 stories. Many new buildings at these heights would be out of scale with neighborhoods (especially in R6 and R7), and it seems unfair to penalize development of a lesser height in this way. Quality Housing regulations are an alternative, of course, but are not always applicable.”

— R. Alan Melting,

*The Liebman Melting Partnership*

“The existing New York City zoning resolution is complex, with many overlays of regulations, and not all of them are apparent on the zoning map. To complicate matters, some urban renewal areas are cross-referenced in the map. The process becomes unpredictable because of interpretations by the building department, which often vary from borough to borough (and from one administration to the next). Differing interpretations that are not readily available as part of the public record make it impossible for architects to plan properly and advise their clients.”

— Peter Samton, *Gruzen Samton Architects*

## IN PRAISE OF PLAZAS by Mary Hommann

Last spring, when City Planning Commission chairman Joseph B. Rose initiated reforms to the 1961 zoning resolution, he vowed to “drive a stake through the heart of tower-in-the-park zoning. . . .” Rose maintains that the policy has “proven to be a fundamentally flawed, antiurban, and anti-New York concept,” and that the open space created is “often sterile,” though he offered no proof of this astounding censure.

When I moved to East Midtown, in 1965, I was shocked to find there was no place to sit outdoors in my neighborhood. You had to remain vertical in the open air, the street and sidewalk being your only open space. We were rescued from this plight by a law permitting sidewalk cafes—and with the advent of the plaza bonuses. The zoning rule allowed developers a twenty percent increase in floor area (the bonus) if they would create landscaped open space adjacent to a building, keep it open to the public, and maintain it.

Since that time, I have seen the city opened up and revitalized. People are enjoying bonus parks with obvious enthusiasm. They are voting with their feet! Plazas have softened the city, providing greenery and splashing water, sculpture, and other attractive features. They have made New York a place in which one can sit outdoors reading or watching people in motion.

A Midtown civic association has distributed “A guide to Turtle Bay oases where you can put your feet up and enjoy the greenery.” Most of the “oases” indicated would not have existed without plaza bonus zoning. Indeed an “oasis” can hardly be defined in this context as a sterile, antiurban flaw. Of course there have been abuses. But I have found that most plazas are

kept open and aren’t mainly used by sleepers. They are not sterile and are well maintained. Any landlord negligence should be resolved with new enforcement procedures—not by the eradication of the entire bonus concept.

Although the plazas I see in my daily life are used extensively, a word should be said for those which are occupied less frequently. A plaza that is temporarily empty is not necessarily “sterile.” Some are resplendent in flowers and other vivid plantings. And all are in use whenever a pedestrian hurrying by becomes conscious of their open spaces that counteract the closed-in, oppressive feeling of endless streetwall development.

Fashion trends should not dictate zoning. The concept that calls for “no more breaks in the streetwall” for the sake of Manhattan’s “urban form” is designer-elitist, with no bearing in real city life. Of course shops must be in the streetwall format, but plazas can be located on corners or in rears, as many are today, where they do not interfere with shopfronts.

Bonus plazas and parks have contributed greatly to the livability of Manhattan. Perhaps the final answer lies in the achievement of balance. New zoning might allow plazas to coexist with unbroken streetwalls. I see the small parks and plazas developed in Manhattan through the 1961 plaza bonus zoning rule as gentle counterpoints to an outlandishly overdeveloped metropolis. New Yorkers should not allow an unsubstantiated indictment by Rose to form the basis of an egregious change in open-space policy. No city plan—if it seeks to obstruct the further creation of usable open space in an overdeveloped city like New York—is a good one.

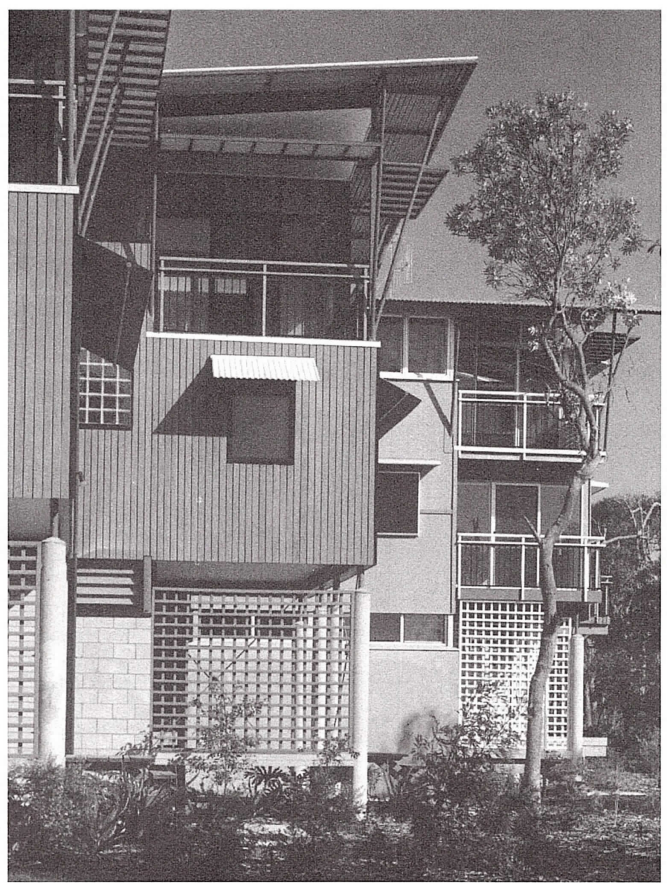


## Crash Course in Sustainable Design

The Green Movement entered the mainstream in Manhattan last October when the Architectural League launched a year-long series of lectures on sustainable design. Since 1881, the League has been holding events to identify trends, introduce new talent, and discuss issues. But in its breadth, depth, and technical bent, this foray was atypical of the usual agenda.

Not surprisingly, all the speakers have been from abroad—from England, the Netherlands, Germany, Australia, or France—all countries where an interest in environmental sustainability has flourished (meanwhile in America, architects have been more concerned with style, symbolism, and linguistic theory). But clearly architects in America are beginning to take notice. Young designers have crowded into the auditoriums for each event offered by the League so far, and lectures scheduled this winter will provide additional opportunities for New Yorkers to catch up, as will the exhibition “Ten Shades of Green,” featuring many of the same designers at the Urban Center from March 24 - May 13.

by Jayne Merkel



*Rainbow Shores, Queensland, Australia, Clare Design*

### Kerry and Lindsay Clare

A husband-and-wife team from Queensland, Australia, the Clares have built more than a hundred buildings in twenty years of practice. Nevertheless, Columbia University professor Kenneth Frampton, who is an expert on vernacular and sustainable design introduced the couple by saying he had heard of them only five years ago. Currently, they teach in Australia and lecture all over the world, where they share the podium to show a number of simple, rural single-family houses based on native building methods. Other projects include low-cost housing schemes or ambitious urban dwellings, and in New York, the couple also displayed a Cable Ski Park, schools, and the plan for a theater.

Originally, the pair worked for a local architect “who had previously been a cowboy and really understood the region,” Kerry Clare said. “We were part of a movement, though we did not realize it at the time.” Her husband explained that southeast Queensland is subtropical and, in recent years—partly because of a desire to shake off the young country’s colonial status—interest there in traditional Queensland houses has been growing. The region’s indigenous houses on stilts have “a highly rationalized system of timber construction with single-skin cladding, expressed framing, porches all around, and vented metal roofs. Construction is limited by available materials, while various screening devices dictate form.”

Clare Design’s first houses were conceived “to breathe through central vented roofs. Some had external materials used internally, so it would seem as if you lived on the outside,” Lindsay Clare said. The couple’s own 1991 house was based the same simple, passive environmental ideas they had been using in other situations since the early eighties, and it was intended to adapt to the changing needs of their five children. Since the house in a hilly landscape had to withstand cyclone windloads of up to 60 meters per second they used a portal-frame structure (with two posts and a beam but with the connections totally stiff

so that it performs as a single member). Its stud walls are lined with local plantation-grown plywood.

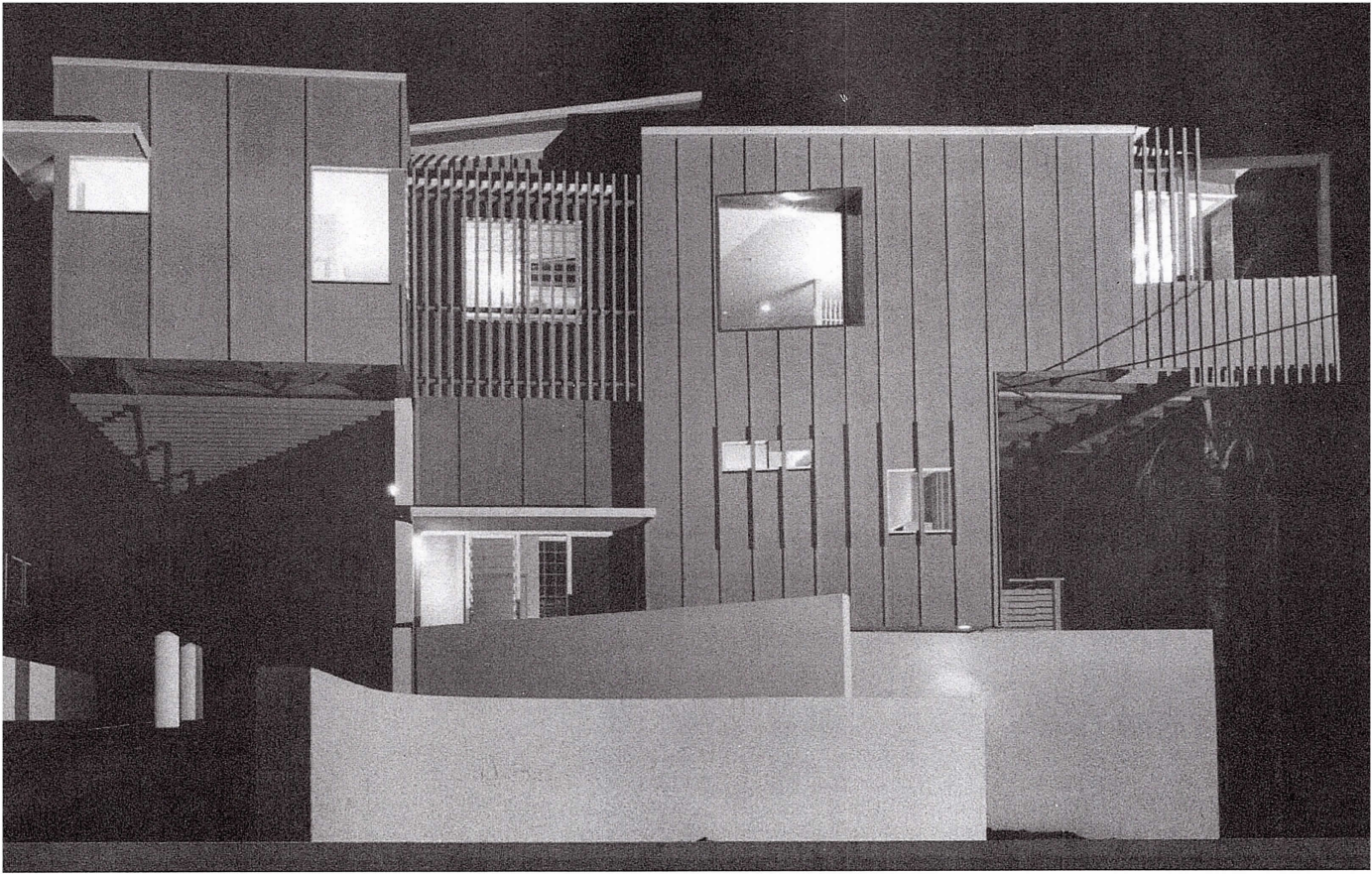
Although the climate is extremely humid, the house is not air-conditioned, so air must travel briskly through it. Closely spaced wooden strips screen the entry area, providing privacy without blocking air circulation.

“When we designed this house we did it intuitively, based on our knowledge of traditional architecture and the way it works,” Kerry Clare explained. “Then a professor came along with a computer and measured its performance.” He concluded that “it works even better than it should. We still don’t know why.”

Each building is unique, as each has a different climate and microclimate. But, though “green design” is not an exact science, there are principles that all of these architects seem to employ. One educational building, designed by the Clares over a six-week period, was based on the vernacular example of old wooden sheds for sheep shearing. It has a sandwich-panel roof system and an open interior. A house designed for a retired couple with a very low budget is prefabricated to some extent and based on a kit system. Yet it is a hundred percent ventilated utilizing wind currents from the north to the south. Its solar panels are so efficient that the owners bought extra appliances to use surplus power. The buildings’ plywood ceilings work well for bracing trusses of local hardwoods, and light-colored roofs reflect heat.

The Clares’ houses in suburbs and cities “don’t look like the rural ones, but they have the same rationalization.” Unlike masonry buildings usually constructed for public housing, the firm’s 1994 Cotton Tree Pilot Housing Project, in Mafochydore, Queensland, is composed of attached and detached dwellings that form a little village with a series of different types—two story houses, two-and-a-half story houses, apartments, units for the disabled. “We spent a lot of time to ensure that each space had the proper orientation for light and ventilation . . . and was comfortable to live in. The kitchen is at one end, and the dining





*McWilliam Residence, Clare Design*

and living rooms can flow from it to become all one space” if residents prefer.

Both husband and wife now teach at the University of Sydney and act as design directors for the New South Wales Government Architect, working on the Sydney Water Police Headquarters, the No. 1 Fire Station in Sydney, and the Sydney Cove Passenger Terminal renovation. Their lecture ended with the National Environment Centre for the Riverina Institute, in Thurgonia—a campus based on sustainable practices in a climate of extremes. Winters are very cold and summer days can register over 100 degrees. The architects have decided to group the buildings around a long central courtyard. Roofs are covered with a lightweight cladding system, and ground-source heating and cooling will be installed. Plantings of deciduous trees will integrate environmental systems into the architecture, so a minimum of supplemental systems will be employed.

### **Thomas Herzog**

Architect, educator, and energy activist **Thomas Herzog** is the author of the “European Charter for Solar Energy in Architecture and Urban Planning,” a declaration signed by thirty leading European architects at an international conference in 1996. At his lecture, he distributed copies of his manifesto for responsible energy use.

Herzog’s document emphasizes the importance of research and education—as well as taking account of local climatic conditions, native traditions, available materials, sunlight, wind force, and vegetation. Like the Australians Kerry and Lindsay Clare, Herzog teaches as well as builds. He is chairman for Design and Building at the Technical University in Munich.

The first project showed by Herzog (who should not be confused with the Swiss architect, Jacques Herzog, who practices with Pierre de Meuron) was a 1979 two-story house he built in Regensburg, Bavaria. Its timber-framed structure was triangular in section. A greenhouse created a space between the inside and

the outside, with sliding glass doors to allow occupants to “decide whether they want a smaller or larger volume on the inside.” The house cut usual energy costs in half.

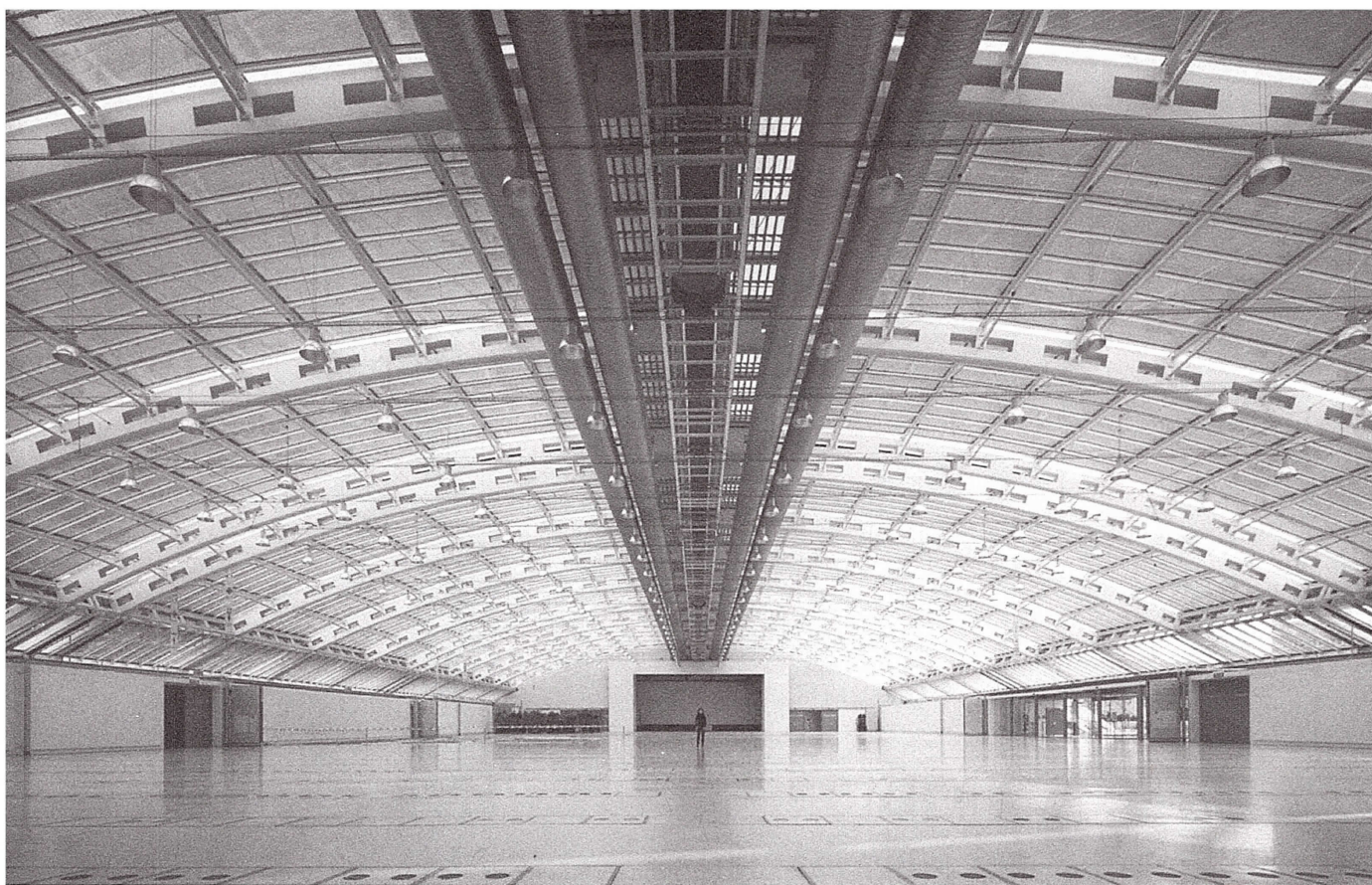
Built three years later, another timber-framed house opens into a triangular semi-outdoor area when the heat is off. “It works as a glazed umbrella. Air can go up and out. You can use it four times longer than an unprotected terrace in our climate,” he explained. It was also the first residential project in Europe to employ photovoltaic tubes. “Before that, any active component provoked additional costs,” Herzog said. “It was difficult to integrate into the building envelope and to bring in electricity. I was very much interested in the visual effects of the cells.”

He worked for over 15 years on a doctor’s office where a home and guest house were later added. Rooms are arranged along a 125-foot-long corridor with a roof that opens in summer. “The doctor convinced me that it’s good to have different temperatures inside the building. The surfaces of a material are very important for your comfort,” Herzog said, so he specified steel profiles, raw concrete, and glass within the timber structure with timber ceilings. As in the Clares’ houses, “there are tall wooden shutters and internal sliding doors with many options to change the internal space.” A wall opens on the south side when weather permits, and a row of plants parallels it. Outside, the sauna is in an open basin. “The idea was that orientation to nature should not be just rational.”

Another house, made of laminated timber and plywood, had the first very light, translucent panels of polycarbon tubes which are inserted in front of a black ceiling that reflects short waves. The heat goes up and is retained the same way it is on a polar bear’s skin (which is black and covered by hollow white hairs). Timber bracing holds big pieces of glass without reacting to changes of temperature undergoing thermal expansion the way steel would. In summer, flaps in the ceiling open so hot air can escape.

The same principle is at work in the Wilkahn Factory near





*Exhibition Hall, Linz, Austria, Herzog + Partner*

Hanover, where Herzog won an international competition to rationalize and renovate a group of industrial buildings that had accumulated over time. In his first addition, the east and west walls were insulated with translucent, double-glazed panels which admit diffused natural light but keep the interior from overheating in summer. Photovoltaic cells are integrated into the glass canopy on the south facade. Considered an experiment when installed, they now power the factory's forklifts.

The architect also won a 1994 competition to design an exhibition hall in Linz, Austria, which needed "the most daylight we could get, for good lighting". There is a heating problem in winter, so he reduced the height, to make the building "the perfect solar collector." In order to keep the low-slung, barrel-vaulted structure usable in warm weather, a ventilation system was designed to exhaust hot air immediately through lateral vents. "The wing on top is almost like an airplane. It covers the vault, causing a stacking effect (as in sailing) to encourage natural ventilation." Direct light is blocked as computers calculate the angle of the sun and adjust ceiling panels accordingly. "The skin is an optical instrument," Herzog said, "composed of 250,000 pieces of plastic material covered with aluminum" to provide light is without glare. The German electrical equipment company Siemens paid for its development. Insulation at the end of the hall is covered with colorful ceramic cladding. With the span of two football fields the space can be combined with the gallery and hallways to accommodate a variety of events.

An exhibition hall built in 1996 for Hanover has a very different profile—three 100-foot-tall convex roofs that swoop down like cresting waves. But its huge clear-spans, flexible plan, reflective roofs, and wing-like structure on top (to facilitate air circulation) all resemble the hall at Linz. The roofs are suspended from rows of pin-jointed steel trestle masts; their "bellies" diffuse a combination of natural and artificial light. The roof peaks expel hot air in summer, with adjustable flaps in the ridges preventing backflow. In winter, warm air is directed through long-range noz-

zles attached to the ducts.

Herzog's other recent projects include a hotel, apartments, and a 20-story office tower near his Hanover exhibition hall. By eliminating suspended ceilings, he was able to produce an extra floor of offices. Facades with two skins, both double-glazed, have operable openings on the inside which were devised using a wind tunnel (so that hot air goes up and out in a vertical tube while fresh air enters from below, exploiting the Venturi effect). Four columns and an exterior core provide maximal flexibility in plan. But the project is not all work and no play. Rotated on its site and located next to a park, it will serve as a beacon on the largest trade fair grounds in the world.

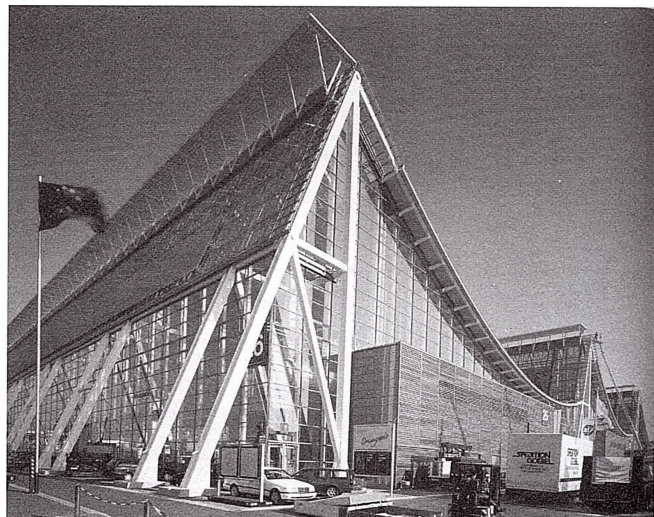
### **Françoise Jourda**

Though "sustainability is a problem which is not considered very important in France," according to Paris-based architect **Françoise Jourda**, she nevertheless became one of the signatories of Herzog's Charter. Jourda has been commissioned to do a lot of work in Germany, where energy conservation is valued. She directs the Institute of Space Design at the University of Vienna—while raising four children and maintaining a busy practice as a principal of Jourda Architectes in Paris.

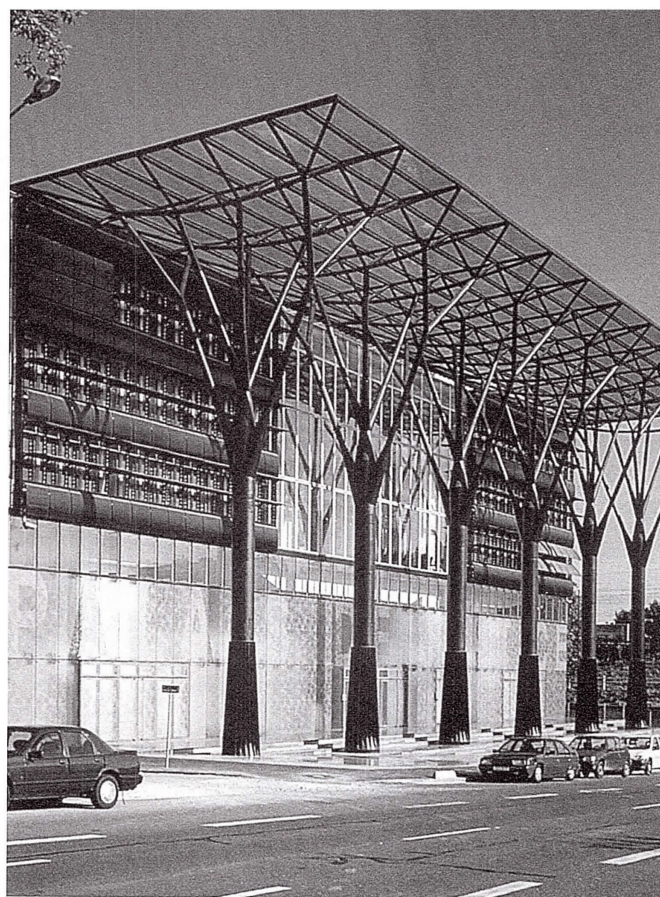
Jourda's training at the University of Lyon, where vernacular architecture was emphasized, led to her involvement in energy issues—just as Kerry and Lindsay Clare's regional roots created environmental awareness. In 1970, with her former partner, (Gilles Perraudin) Jourda won a competition to design the International School in Lyon, when she was only 25. Their concept for the project was one she has since adapted to a number of situations. "The idea was to create a microclimate instead of working on the building envelope itself—to build something over it. A long wavy structure contains all the classrooms. There is a kind of village under glass," she explained. "We planted grass on the roofs."

The concept is similar to the one Bernard Tschumi later





*Exhibition Hall, Hanover, Germany, Herzog + Partner*



*Palace of Justice, Melun, France, Jourda & Perraudin Architects*

used on the Le Fresnoy media center, in Tourcoing. Jourda applied the idea to her own house in Lyon, first building a shelter of glass on a simple metal frame. “It became a kind of tent,” she said. “Then under it we built the house of wood and glass.” Inside the enclosure the climate is changed—even though the superstructure isn’t closed. “Rain doesn’t come in,” she explained.

For the last ten years, Jourda has been working on an Education Center for the International Building Exhibition at Emscher Park, in Germany. It consists of a series of buildings sheltered under a glass pavilion. “The idea was to reinforce the cultural identity of a region through architecture, art, and events,” she said. “Twelve architects were invited to submit schemes. We won the competition because of Thomas Herzog, who was on the jury. People didn’t think our project would work, that it would be frozen inside. But Herzog explained that it was like drawing on the windows when you have snowflakes outside. The idea was to create a buffer zone between in the inside and outside. It would still be cold inside [the outer zone], but it feels good to be cold—just as it feels good to be warm. You wear a pullover in winter and not in summer.” Simple as it seems, the importance of dressing for the weather was mentioned by several of the speakers at League events. (The practice became ignored in the late twentieth century, as most buildings were overheated and air-conditioned.)

The education center in Emscher Park is going to teach by example. The site is an abandoned, polluted coal mine. “The first idea was to plant trees to make a big forest. Our site was in the middle of the city, and it’s a big void—just a glass box. Underneath are two wooden buildings for the center—one for a hotel and the other for seminars,” Jourda explained. “The advantage of the system is that you could build the glass box, which could be prefabricated, and then build the buildings underneath in climate-controlled conditions. We could have a large transparent glass facade and lots of trees inside.”

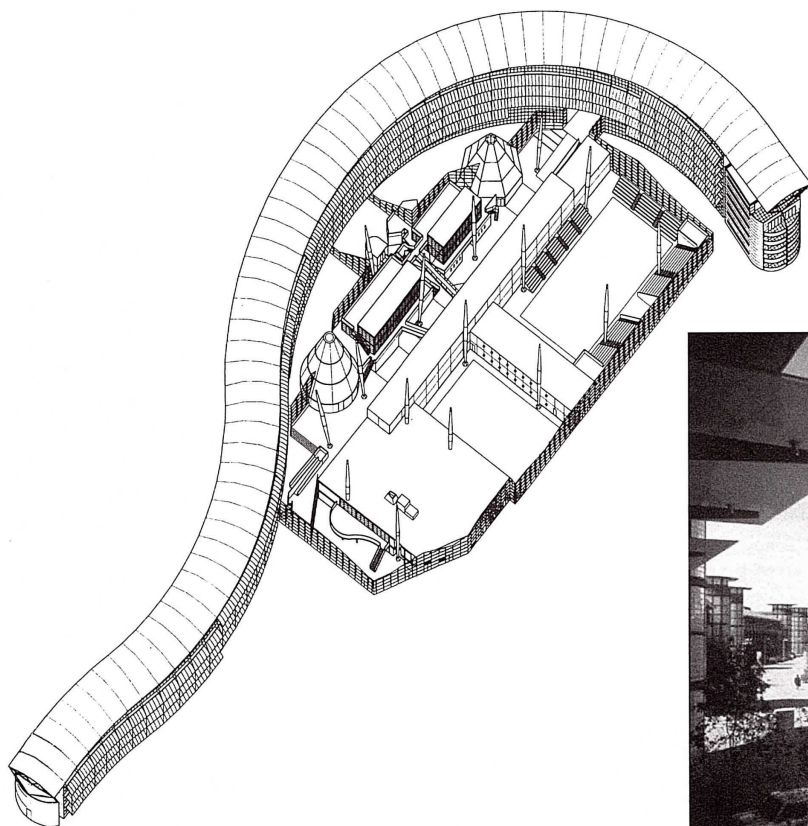
At one point they decided to collect rainwater on the glass-house and use it to water the plantings, Jourda said. “We would have had to bring in new earth. In Germany the concern for ecology is almost crazy. You have to defend the idea of technology-and-ecology. Usually it’s ecology-and-tradition. It’s a dangerous position.” The project started and stopped and started again, over nine years. It was very tiring. We had four clients, all with different positions, and so many experts and engineers and consultants that the fees for all these people were 30 percent of building costs.”

But it was worth the struggle in the end. And again, when the experts made the calculations on the effect of the glass-house, the architects found that what they had assumed was verified by the calculations. The temperature curves in the buffer zone are nearly the same as those in Nice, France, so there could be a street life with outdoor eating like that in a temperate climate.

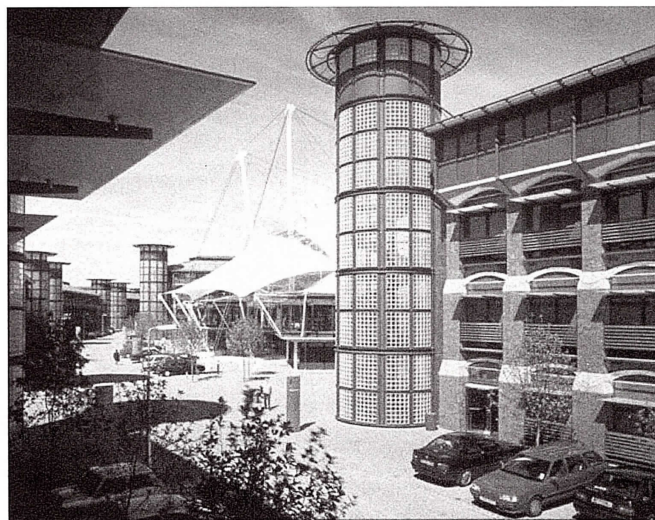
When Jourda Architectes finished the Education Center (where the client was the European Union), the city commissioned a multipurpose hall with all kinds of social services. “The main political idea in this region was to develop solar energy,” Jourda explained. There was a firm in Dusseldorf making photovoltaic cells one by one. “The director of the IBA said, ‘Let’s have the biggest solar cell equipment in the world, then we’ll create the biggest firm in Germany to build it, and the firm can grow.’ We had an international competition to find someone to make the cells to cover 10,000 square meters,” Jourda said. “We thought we might have a problem with those big solar cells on the roof since we needed light inside and the lack of it could destroy the climatic balance, but it brought us the shade we also needed, under conditions we could control.”

They collect rainwater on the roof for fire sprinklers, toilets, and watering plants, while louvers under the glazing insure that heat can be reflected as necessary. Methane gas in the ground, left over from the mine, is used to heat the building, a proce-





*Education Center, Jourda & Perraudin Architects;  
Jourda Architectes, Paris; HHS Planer + Architekten, BDA, Kassel*



*Inland Revenue, Michael Hopkins and Partners with Ove Arup & Partners*

dure that helps de-pollute the area. They produce hot water with the gas, and some electricity is generated by solar cells placed on the roof like clouds. Pillars were made from the trunks of hundred-year-old pine trees, which are plentiful near the site. (Cut down a year ahead, the wood dried in the forest.) For the thermal mass they needed in the building, they used concrete slabs and pillars.

There is an extensive interior landscape. A weather station compiles all the essential information for a computer which decides which vents to open for air circulation and cross-ventilation. There are also tunnels that bring outside air inside, chilling it in the ground.

"We were all afraid until I went in there in August [outside it was almost 90 degrees] and it was cooler inside. We still have to see how it is in winter," she said. "We designed much of the furniture for the building, which was made by prisoners. It was also a pilot project for the blind and handicapped. Everything was created with social considerations," she added, showing a picture of the building glowing at night as the beacon of the IBA.

Jourda is also designing the French Pavilion for Expo 2000, in Hanover, near Herzog's exhibition hall; a market square in Lyons; a justice court in Paris; and two million square feet of housing with a park in Hamburg. During the last twenty years, she has designed 150 buildings.

### John Berry and John Thornton

Environmentally innovative building often involves collaborations between architects and engineers, and two of the speakers were engineers—**John Berry** (a designer of innovative mechanical systems) and **John Thornton** (who concentrates on complex structures, prefabrication, and new materials). Both work at the London office of **Ove Arup & Partners**. Thornton is a professor at the University of Newcastle and the Architectural Association (AA), while Berry also teaches—at the AA and University College, London.

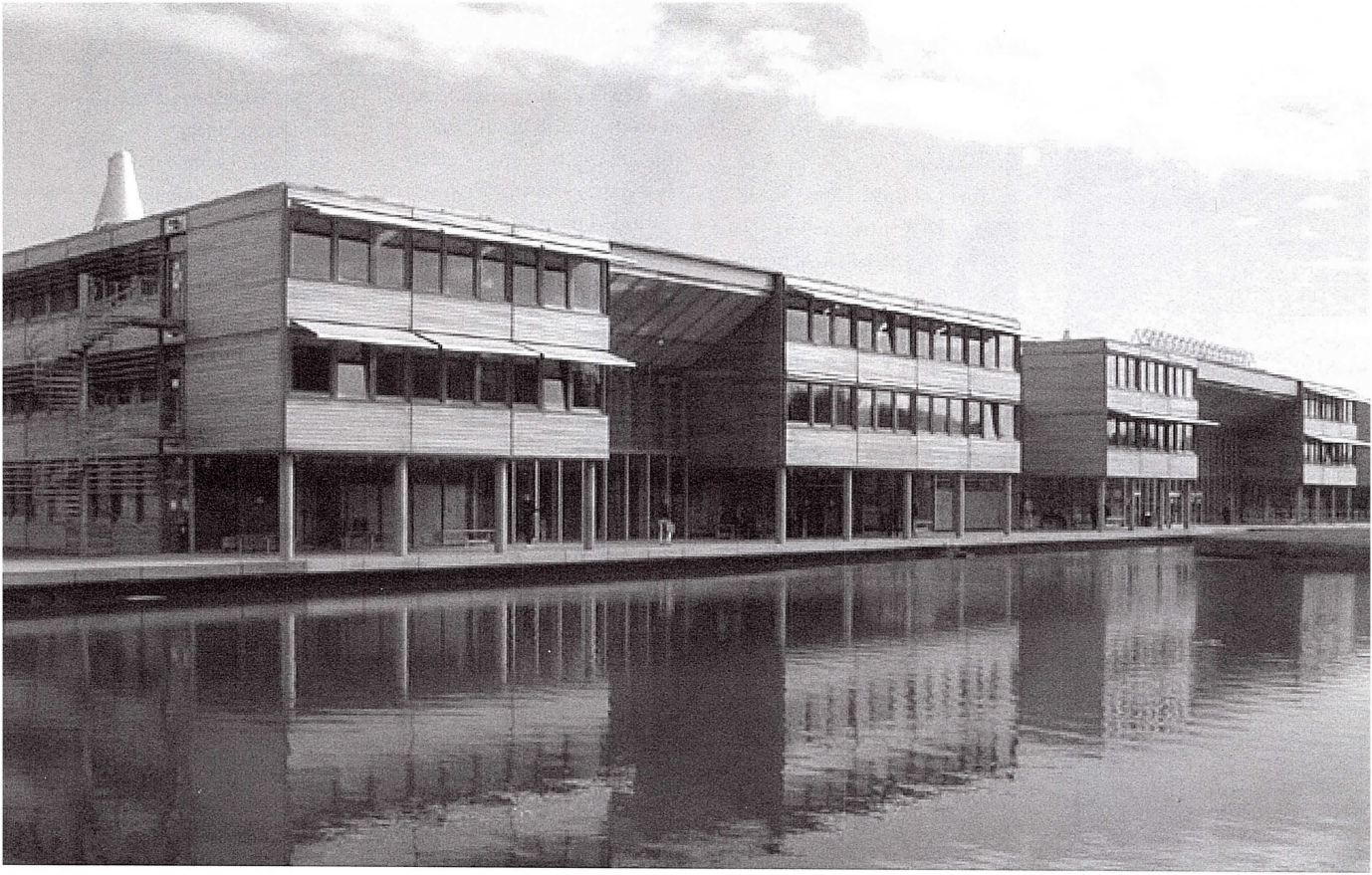
To explain how they arrived at "integrated design," an approach which Berry called "an attitude," each man showed a few early projects. Berry began with the Basildon low-energy housing designed with architects **Ahrends Burton Koralek** in the mid-seventies. There, he "began to experiment with solar water heating." Ten years later concern had mushroomed to include the "environment in a broader sense, global warming, the long-range effects of burning—rather than the cost of fuel alone."

Thornton worked on Richard Rogers' building for Lloyd's of London and on Renzo Piano's deMenil Museum, in Houston. In 1984, he undertook an early project with frequent collaborator, architect **Michael Hopkins**, of the London firm Michael Hopkins and Partners, and it began a new direction for the architect—relating to historic structures and "using traditional materials in modern ways." The team renovated and expanded the Lord's Mound Stand, an historic grandstand at a cricket club. Reusing the old ground-level arcaded masonry structure "saved money, saved time, and saved heritage." They added more seating that floats above, crowned by a membrane roof.

Ten years later, working with Hopkins on the Glyndebourne Opera House at Lewes, in East Sussex, the two engineers dealt not only with an historic context (the old opera house they were replacing and attached country house) but a demanding building type which Thornton explained, "Has all the problems of a concert hall combined with all the problems of a theater." Opera houses have large volumes of air to move through very large ducts, so they put the main plant rooms outside the auditorium. At Glyndebourne, they also developed a new kind of precast concrete with mica that glitters. Support for the seats is plumbed with air outlets—"an integrated thing," while the balconies are balanced on columns and tied down at the rear.

At the Cable and Wireless College in Coventry (designed with **MacCormac Jamieson Pritchard** architects) the engineers devised natural ventilation for a 130-foot-deep space—by raising classroom floors, collecting hot air in the upper part of a wave-





*University of Nottingham Jubilee Campus, Michael Hopkins and Partners with Ove Arup & Partners*

form roof (where it is pushed to the outside through openable vents in the rooflights), and increasing the airflow rate as the heat load increases.

With the Inland Revenue building in Nottingham, again by Michael Hopkins, they began taking ideas from their own earlier designs and requiring elements to perform more than one function. Small computer-controlled fans ventilate and pre-cool (at night) the unair-conditioned 50,000-square-foot building.

Working again with Michael Hopkins last year, the engineers, returned to their interest in wind. A community building for the “enlightened” direct-mail company Saga, in Folkestone overlooking the English Channel, has a series of roofs to block wind “like hoods on a baby carriage.” The office building facades have two lines of protection—plantings and blinds—and the perambulator roofs built to deflect the wind and shelter the terrace on top.

At Hopkins’ rustic new University of Nottingham Jubilee Campus, wind is combined with other environmental factors in a series of faculty buildings lined up along a lake. Since the budget was tight, the structure is simple. Buildings are clad with timber from recycled sources, and recycled newspaper has been used as insulation. The corridor is the main air path. “Mechanical distribution systems can very carefully follow pedestrian distribution systems. If one doesn’t work, the other probably doesn’t either,” Berry observed. A raised floor allows air to pass through and into classrooms. An evaporator spray cools efficiently, and photovoltaic panels (funded by the European Union) provide power. Facades are efficiently shaded and fitted with reflective surfaces.

The engineers said that in all their designs, the facade is the single most important element (and the place where money saved from other innovations is invested). “Glass is not always bad, as long as it is shaded,” they said. The facade of the Parliament office building in Westminster, London, which Hopkins and the engineers are finally completing after ten years, contains the ventilation system with ducts which become structural, running all the way to the top. Since the building abuts a

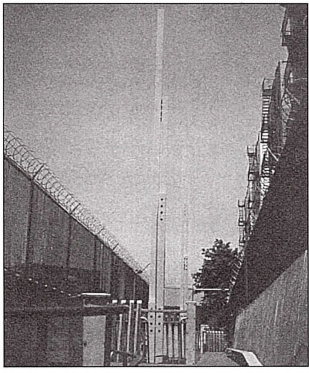
World Heritage site and sits atop a new underground station, they used only six columns for the foundation of the 243,264-square-foot structure and provided the rest of the support from the periphery.

They wanted to match the original Parliament Buildings but would have needed high-strength stone. Since there weren’t any big enough stones for the structural arches, they used precast concrete ones that are hollow like canoes. The glass roof is clad and insulated; the courtyard roof of laminated American oak has cast stainless steel rods, giving it a kind of Gothic quality like its historic neighbor. There are also 14 turrets containing air plants. Most of the building was completed off-site with prefabrication.

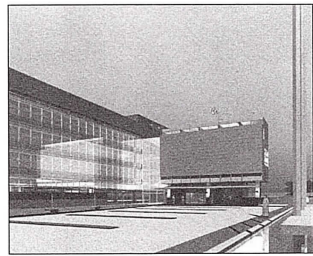
The last building they showed is currently under construction in Saudi Arabia for Apicorp. The commission was won in a competition with **DEGW** architects. Thornton called it “sort of a Bedouin tent with air-conditioning.” The 250-foot long-span structure is covered by a double skin, with the bottom surface of the roof made with a mixture of concrete and precast ferrocement panels. The top surface is concrete poured on profiled metal decking that is supported on steel beams. The steel beams span between the main roof concrete spine beams. Air goes up through the layers of skin to the roof, down a column, and out into parking lot.

The engineers now try to “make the most of every component.” They believe that “structure has to be the architecture,” and you should “get everything to do several things at once” like all the architects who lectured in the series.

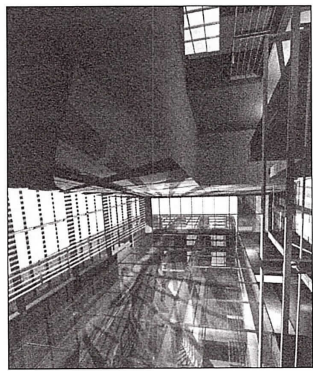




*The Bronx Early Learning Center,  
Garrison Siegel Architects*



*Proposed Korean Embassy in Beijing,  
Garrison Siegel Architects*



*Proposed Korean Embassy in Beijing,  
Garrison Siegel Architects*

## Incremental Greening: From Playgrounds to Embassies

by Kira L. Gould

**N**either Robert Siegel, AIA, nor James Garrison, AIA, of Garrison

Siegel Architects, is an expert in sustainable design. "We don't always use the word 'sustainability,'" Siegel said. "But design and construction issues direct our inquiry down that path." Their work represents the incremental shift toward "green architecture" that is currently under way.

According to Siegel, innovative, sustainable design is a tool that brings invention to buildings. He presented some of the firm's recent work at a November gathering organized by the Chapter Committee on the Environment.

Garrison Siegel works at wildly different scales (apartment renovations, a district master plan in Tokyo, a Bard College dormitory). Very visible in Manhattan is the firm's renovated Swiss Center, on Fifth Avenue. Their presentation touched on two projects where concerns about sustainability played a role.

The client for the first, the South Korean government—which has never built an embassy before—selected Garrison Siegel Architects as winners of the design competition for a Korean Embassy in Beijing. (The project awaits construction funding.)

"Beijing is the second most polluted city in the world," Siegel pointed out. "It suffers from Gobi Desert winds which coat everything with a fine yellow dust." He said their embassy scheme creates "a cultural and environmental oasis" and "responds to local fresh-air requirements." Trees are to be placed strategically to scrub the air, patterned

glass will limit heat gain, and a complicated breathable facade will be controlled by occupants in individual rooms. The architects avoided the traditional Korean HVAC approach—fan coils—which are noisy energy hogs. Instead, they specified radiant heating panels and a chilled-beam cooling system. These solutions are quiet, efficient, and lack the disturbing qualities sometimes associated with high-velocity systems, according to **Lui King**, an engineer from Ove Arup & Partners' Boston office, who worked on the project. He joined Siegel for the presentation.

Siegel also discussed a project at the opposite end of the spectrum, where concerns about creating an inventive, playful space on a tiny budget (and a nearly impossible site) found the architects turning once again to sustainable strategies. "We didn't set out to build a playground from 20,000 recycled plastic milk bottles," Siegel said. He attended a materials show around the time he worked for the Volunteers of America on the Recycled Ground project, an urban playground at the Bronx Early Learning Center.

Inspired by recycled plastics, he teamed with a series of talented and dedicated fabricators and suppliers to turn a rocky, hilly 15x150-foot former dumping ground into a child's paradise. Colorful recycled plastic forms the decks, railings, and small climbing structures. Vertical yellow masts of aluminum act as signposts, and rubber flooring tiles made from recycled tires provide safe space for running. "Everything about this project was an exploration," Siegel concluded.

## NYSERDA Helps Push Sustainability

by Kira L. Gould

**F**or many reasons, the construction of a new premises is exciting for the Chapter. One aspect of the project that most members have heard little about, however, is our collaboration with the **New York State Energy Research and Development Authority** [NYSERDA]. The agency is funding environmentally sustainable design assistance provided by **Steven Winter Associates**.

The firm will help us marry design excellence and resource efficiency, while NYSERDA involvement will help ensure that the AIA's new headquarters run efficiently, boast good indoor air quality, and utilize natural or recyclable materials. "It is an unparalleled opportunity for the AIA to be a client of design services," said **Joyce Lee, AIA**, deputy chief architect of the New York City Office of Management and Budget. (Lee is also the public architect on the Chapter's Board of Directors.) "Sustain-ability can be a means to continue the forward-looking momentum of the profession."

From an energy standpoint, high-performance systems will be a major priority. Otherwise the scope of the project is broad (and with NYSERDA on-board the chapter will push the possibilities of environmentally sustainable design).

A half-day workshop on design for environmentally-sound interiors took place last month. The team will now develop evaluation criteria for Stage Two of the premises design competition, which begins this month. Once the competition winner is selected, design assistance will be provided to that firm and its



consultants on energy-efficiency strategies and environmentally preferable materials.

Design strategies eligible for financial support through NYSERDA's New Construction Program will be summarized, and baseline costs, additional first cost, annual energy savings, and simple payback figures will be identified for analysis. "Our long-term goal is to make sustainable design standard practice," said NYSERDA's Craig Kneeland, project manager for energy-efficiency services. "We see this collaboration as tremendously worthwhile because we can reach a large audience of architects in a city where the demand for sustainable design is growing rapidly."

### Update: Continuing Education

by Suzanne Howell Mecs

**W**hen they renew their licenses, architects in New York State will face a change in the rules governing registration. Fortunately, AIA members who meet their annual AIA/CES requirements should have no difficulties.

In June of 1999, the New York State Legislature passed a law mandating continuing education for architects renewing their licenses. New York joined 28 other states where continuing education for licensed architects is mandatory. Details about the administration of the New York law have not been finalized, though it is expected to be in force for renewals coming up anytime after January 1, 2001. Within the first three years of the program, architects will have to complete a prorated portion of a triennial continuing education requirement in order to reregister.

The good news for AIA

architects is that staff and members of the AIA New York State are working with state licensing authorities to develop administrative guidelines that dovetail with the AIA's existing Continuing Education System. The New York State Mandatory Continuing Education (MEC) requires "a minimum of 36 hours of acceptable, formal continuing education" with a minimum of 24 hours in the areas of health, safety, and welfare. The annual AIA Continuing Education System (AIA/CES) requirement, which was slightly revised by a Board vote in December 1999, already calls for members to complete 18 hours of study with 8 hours focused on health, safety, and welfare.

Continuing education requirements can be met in various ways. Chapter committees regularly sponsor events open to the public that qualify for AIA/CES credits. In addition, the Chapter staff is working to set up an average of two continuing education seminars each month. The programs to be included will cover a wide variety of topics chosen from suggestions received via the June 1999 membership survey; from offerings of the national AIA's roster of registered CES providers; or from programs developed by independent educators who contact the chapter. These events will be posted on the monthly Chapter calendar and marked with the AIA/CES logo.

Events offered by related organizations may also qualify for credits. They can be recorded on members' records by filling out self-report forms available from the Chapter (or in the continuing education section of the national AIA website, at [www.e-architect.com](http://www.e-architect.com). In addition to formal courses, mem-

bers can read the Continuing Education articles in Architectural Record magazine or undertake other self-study programs using materials such as audiotapes and videos, online courses, books, or briefings by specialists in particular areas. The National AIA website also catalogs ideas and resources for meeting continuing education requirements. These online conferences, the searchable database of events, and lists of publications or other materials should be an essential resource.

Though there is a limit on how much of the requirement can be met through self-study, this option is an important one for busy architects. If you are actively educating yourself about a particular topic in order to complete a project, you can report the time spent on such activities via the self-report form. If you need help understanding how to do so, contact either the New York Chapter, at 212-683-0023, ext. 17, or the National AIA, which can be reached at 202-626-7435.

Once members are actively pursuing their education, they can check their transcripts and confirm that activities are being properly recorded. When visiting the national website, simply enter your AIA identification number and a full transcript will pop into view. You can review the events in which you have participated and your overall number of credits toward the current year's education requirements. Problems on this transcript should be reported to the continuing education hotline, at 800-605-8229.

### Rizzoli Bookstores' Top 10

As of November 1999

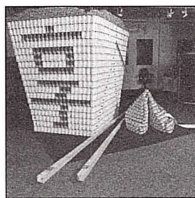
1. **Richard Meier Architect, Volume 3**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth, \$85).
2. **Alexander Gorlin**, Vincent Scully (Rizzoli, paper, \$35).
3. **St. Peterberg**, Katya Galitzine (Vendome, cloth, \$50).
4. **Venetian Villas**, Michelangelo Muraro (Könemann, cloth, \$29.95).
5. **CAD Layer Guidelines, Second Edition**, Michael Schley (AIA, cloth, \$35).
6. **Art Museums at the End of the Millennium**, Mack Gerhard (Birkhauser, cloth, \$29.95).
7. **Hybrid Space**, Peter Zellner (Rizzoli, cloth, \$50).
8. **Gehry Talks: Architecture & Process**, Mildred Friedman (Rizzoli, cloth, \$65).
9. **New York Guide to Recent Architecture**, Susanna Siefman (Könemann, paper, \$5.98).
10. **Outside Architecture**, Susan Zevon (Rockport, cloth, \$50).

### Urban Center Books' Top 10

As of November 1999

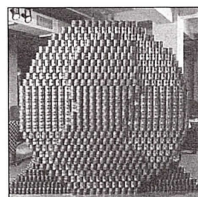
1. **Invisible Cities**, Italo Calvino (MIT Press, cloth, \$62.50).
2. **Bethlehem Steel**, Andrew Garn (Princeton Architectural Press, paper, \$21.95).
3. **Metacity/Datatown**, Winny Maas (O10 Publishers, paper, \$19.50).
4. **Move**, Ben van Berkel & Caroline Bos (Goose Press, boxed edition, \$54.50).
5. **Hardy Holzman Pfeiffer Associates**, Mildred Friedman (Rizzoli, paper, \$40).
6. **E-topia**, William Mitchell (MIT Press, cloth, \$22.50).
7. **The Un-private House**, Terence Riley (MOMA/Abrams, paper, \$29.95).
8. **Architectural Guidebook to New York City**, Francis Marrone (Gibbs Smith Publishers, paper, \$21.95).
9. **Architecture+Design NYC**, Marisa Bartolucci (The Understanding Business, paper, \$14).
10. **Herzog & De Meuron 1993-1997**, (El Croquis #84, cloth, \$43.50).





all photos: Kevin Wick

*Jurors Favorite, Delivery,  
Fox & Fowle Architects*



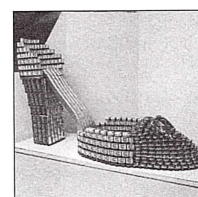
*Best Use of Labels,  
Hunger Makes No Cents,  
Butler Rogers Baskett Architects*



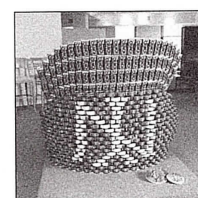
*Structural Ingenuity Award,  
Tree-t Me Well,  
Fradkin Associates Architects*



*Best Meal Award, Can¹,  
Skidmore Owings & Merrill*



*Honorable Mention, Heel the World,  
Severud Associates Consulting Engineers*



*Honorable Mention, World Serious,  
Robert A.M. Stern Architects*

## CANstruction Feeds

The seventh annual New York City CANstruction Competition, held in November, garnered 73,000 cans, boxes, and bags of food for the New York City food bank Food For Survival. They were distributed to 1300 emergency feeding programs in the city. The jury—architects **Deborah Berke, AIA**; **David Rockwell**; and 1999 Chapter president **Walter A. Hunt, Jr., AIA**; Interiors editor in chief, **Julie Lasky**; and Union Pacific chef **Rocco DiSpirito**—reviewed 32 entries. **Perkins Eastman Architects** built a political satire called “CANvention 2000” (Hillary RodHAM Clinton’s face was created from Scorned Woman Barbecue Sauce) to earn the People’s Choice Award. The Jurors’ Favorite was a takeoff on a Chinese take-out food carton, by **Fox & Fowle Architects**. And **Butler Rogers Baskett Architects** earned Best Use of Labels for “Hunger Makes No Cents,” a Lincoln penny made of Bush Beans. **Skidmore Owings & Merrill** earned the Beat Meal nod for “CAN¹,” with foods from all over the world. And a joint venture between **Fradkin Associates Architects** and **David McAlpin Architects**—a two-sided landscape entitled “Tree-t Me Well”—won honors for Structural Integrity. Honorable Mentions went to “World Serious” (a nod to the Yankees) by **Robert A.M. Stern Architects** and “Heel The World” by **Severud Associates Consulting Engineers** (a high-heeled shoe with an instep of tinned sardines).

## In Passing: An Advocate for Art and Architecture

**Michael Ressler**, who was the director of marketing for Ysrael A. Seinuk Consulting Engineers, died in August after fighting cancer. He was a painter, musician, and community leader who served on the AIA New York Chapter Board of Directors as an associate member. In 1993, Ressler was awarded the Harry B. Rutkins Memorial Award for Service to the Profession—largely for negotiating a fair design-services procurement process with the City of New York.

Ressler was a resident of the Village of Hewlett Neck, Long Island, where he served as deputy mayor, trustee, and roads commissioner. As president of the Barr Road Civic Association, he helped to save 165 acres of Borman’s Island, in Hewlett Bay as a wildlife sanctuary. An annual award has been established in his name at the New York Foundation for Architecture, an affiliate of the AIA New York Chapter.

## Career Moves

□ **The Phillips Group** has named **Vincent Iacobellis** as director of the retail studio (he has also become a principal of the New York office). Studio directors **Michael Hayes** and **Gabe Hernandez** have been made principals of the New York Office, as have **Barry Ludlow, AIA**, and **Glenn Wing**. **Fred Rodriguez** was appointed associate principal in the New York office. New senior associates in New York include **Alex Inzhevatin**, **Dan Jacoby**, **George Kaufmann**, **Ed Krois**, **Ken Lill**, **Nelson Mejia**, and **Thomas Wade**. **Michael Brandt** has been made a principal of the Long Island office; **Alex Lemberger** has been named a principal of the firm’s Westchester/Fairfield office.

(continued on page 22)

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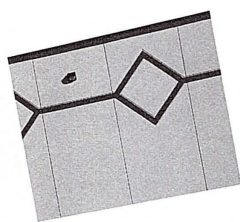


## They All Got Jobs.

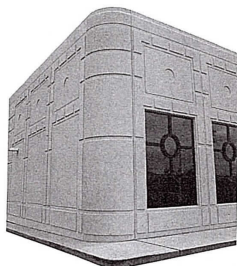
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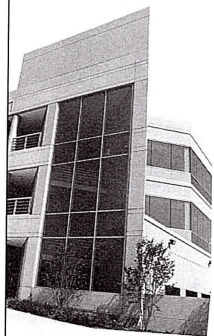
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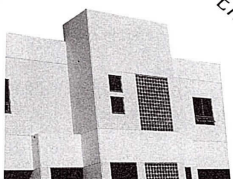
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## DEADLINES

### February 14

*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 a street-level space at 534 LaGuardia Place, in Greenwich Village. Entry packets for Stage One are currently available. Entrants are asked to submit a narrative statement and sketches describing their design concepts 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; the entry fee is \$50. Jurors are: Alan Balfour; Sheila Kennedy, AIA; Eeva-Liisa Pelkonen; Joseph Rosa; and (the AIA New York Chapter Board of Directors representative) Margaret Helfand, FAIA. The professional advisor, Rolf Ohlhausen, FAIA, and executive director Sally Siddiqui, are nonvoting members of the jury. Stage One finalists will be selected on Saturday, February 19, and receive packets for Stage Two on February 22. To receive competition materials, please call 212-683-0023, fax a request 212-696-5022, E-mail [info@aiany.org](mailto:info@aiany.org) or stop by Chapter offices at 200 Lexington Avenue.*

### February 28

*Application deadline for The Vincent Scully Research Grant, a \$10,000 award to facilitate the publication of a monograph on American architecture. Submit four collated copies of each application (which should include: 1.) On one- or two-pages, a double-spaced proposal with projected date of publication (preference will be given to projects that are substantially complete and/or under active consideration for publication); 2.) A one-page outline of how the award would be utilized; 3.) A writing sample of up to ten pages; 4.) Curriculum vitae including past and present grants (applicants should have a background in architectural history); 5.) Documentation of publishers' interest in or commitment to the manuscript—if it exists). Also enclose three sealed letters of recommendation from qualified individuals and a stamped, self-addressed postcard. The winner will be announced at the Society of Architectural Historians annual meeting, in April. Sponsored by The Architectural History Foundation, 4 Times Square, New York, NY 10036. Fax 516-944-5961.*

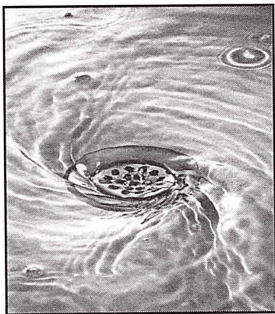
### February 29

*Registration deadline for Third Avenue in Sunset Park, sponsored by the Southwest Brooklyn Industrial Development Corporation. The New York State Department of Transportation plans to reconstruct the elevated Gowanus Expressway viaduct, and this offers the community an opportunity to link adjoining residential and industrial communities. The contest is open to professionals, students, and others, with prizes of \$1000 and \$500 for each category. Submissions are due in May. Competition information packages must be requested from Bill Shockney at 718-965-3100, ext. 14, or [bschockney@swbids.org](mailto:bschockney@swbids.org) or write to him: SWBIDC, 269 37th Street, Brooklyn, NY 11232.*

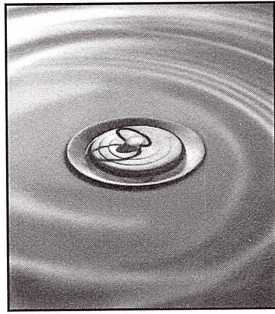
### March 1

*The Architecture, Planning, and Design Program of the New York State Council on the Arts will grant up to \$10,000 to architects, planners, designers, and scholars for specific projects that advance the field and contribute to the public understanding of the designed environment. The program is oriented toward innovative ideas being explored outside of traditional practice. For more information and application materials, E-mail [mwinder@nysca.org](mailto:mwinder@nysca.org) or call the New York State Council on the Arts at 212-387-7157 and request the information package on the Independent Projects category.*





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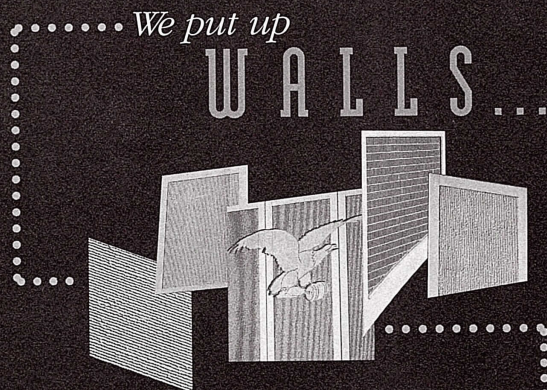
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**February 3-18**  
**Theo. David Architect: GSP Pankypria Stadium & Athletic Centre in Cyprus**  
Higgins Hall South Gallery,  
Pratt Institute, 200 Willoughby Ave.,  
Brooklyn, 718-399-4305.

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

**February 11 - April 26**  
**The Worlds of Nam June Paik**  
Solomon R. Guggenheim Museum,  
1072 Fifth Ave., 212-423-3840.

**February 11 - March 15**  
**Redesigning tkts™—**  
**Rethinking Public Space**  
The Municipal Art Society,  
457 Madison Ave., 212-935-3960.

**Through February 11**  
**Crimes Against Humanity**  
The Humanities Gallery,  
51 Astor Place, 212-353-4272.

**Through February 12**  
**Tony Feher**  
Storefront for Art and Architecture,  
97 Kenmare St., 212-431-5795.

**Through February 22**  
**20 Years of Architecture Projects in New York and Around the World**  
Java 'n' Jazz Cafe Gallery,  
868 Broadway, tlao@aol.com

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

**Through March 11**  
**Haluk Akakçe—Coming Soon**  
Henry Urbach Architecture, 526 West  
26th St., Rm.1019, 212-627-3232.

**Through March 25**  
**Orders of Architecture/Origins of Ornament**  
New York School of Interior Design,  
170 East 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 March 26**  
**A Century of Design, Part I: 1900-1925**  
The Metropolitan Museum of Art,  
1000 Fifth Ave., 212-535-5500.

## DEADLINES (continued from page 19)

**March 13**  
**The 2000 DuPont Benedictus Awards** are an annual international awards program to recognize innovation in the use of laminated glass in commercial and residential architectural projects. One residential project will receive a second special award. The program includes a student-design competition in commercial and residential categories. Architects are invited to submit works completed within last five years and to explain why the design is unique or contributes to the well-being of society and how laminated glass fits into the project. Entries will be judged by degree of innovation, breadth of application, importance of laminated glass to the building and concept, significance for industry and the consumer, and security enhancement. For more information and an entry form, please contact call Hanes-Lahr Public Relations at 202-393-5247, visit the homepage at [www.e-architect.com](http://www.e-architect.com), E-mail [haneslahr@mcimail.com](mailto:haneslahr@mcimail.com), or Fax 202-393-5221.



**February 2, 5:00 P.M.**  
*Public Architects*

**February 7, 6:00 P.M.**  
*Housing*

**February 10, 6:00 P.M.**  
*Environment*

**February 11, 6:00 P.M.**  
*Justice*

**February 14, 6:30 P.M.**  
*Learning by Design: NY*

**February 16, 5:30 P.M.**  
*Health Facilities*

**February 16, 6:00 P.M.**  
*Architecture Dialogue*

**February 18, 8:00 A.M.**  
*Zoning and Urban Design*

### Federal Matters

The AIA's *Angle* is a free report focusing on government affairs, legislation affecting your business, funding opportunities, and federal projects. AIA members can visit [www.e-architect.com/gov](http://www.e-architect.com/gov) to view *Angle*, then send E-mail to [angle@ls.aiaonline.com](mailto:angle@ls.aiaonline.com) for a free subscription.

## Quality-Based Selection Urged

by Kira L. Gould

**T**he New York Chapter is mirroring efforts by the national AIA, in working to encourage passage of local law INTRO 523-A, which would require quality-based procurement for architectural and engineering services by city agencies. President **Wendy Evans Joseph, AIA**, and executive director **Sally Siddiqi** attended a City Council meeting in December, where Joseph testified that the AIA believes architects and engineers should be selected for federal, state, and local government work on the basis of professional qualifications and competence. Competitive bidding procedures do not fit well with the subjective attributes of architects' and engineers' professional services and are not in the best interest of the City of New York. Further, the Federal government already requires quality-based selection, through Public Law 92-582 (known as the Brooks Act), which has worked well. The existing law allows procurement of services from the most qualified A/E firms, while obtaining fees that are fair and reasonable for taxpayers.

Joseph urged that quality-based selection should be an essential part of the public procurement process for three primary reasons. As an artistic and technical pursuit, architecture is not suited to competitive bidding, Joseph said—especially when the scope of work involves a creative process and is not a clearly specified product. Second, the dollar amount of the difference between two bids for architectural services (as related to the overall costs associated with a project) can be insignificant. "Using life-cycle calculations, the con-

struction costs of a building with a 40-year life expectancy equal [only] one seventh of the building's total cost," she said. "The remaining six sevenths represent maintenance and operation costs." Third, Joseph said that "with price bidding, there is a tendency for architects to unrealistically reduce prices. This has led to insufficient funds allocated to a project and the potential for reductions in quality."

The City's position is that the new local law would inhibit competition and might increase costs on some projects. The Mayor's Office of Contracts, the Controller's Office, and the Procurement Policy Board oppose the law, maintaining that the current policy allows for occasional hiring of consultants whose fees are not the lowest bid. In fact, as some observers noted, those cases are rare and hard-fought exceptions.

Naturally, there is tremendous support for the bill among the architects and engineers in the consultant community. The biggest surprise at the hearing was that representatives of Local 375, the Technical Guild that represents architecture and engineering workers employed by the city, opposed the bill on the grounds that it was a backdoor to encouraging the farming out of design and engineering. (However, many who have supported the effort for some time find this characterization without merit.) Unfortunately, several local elected officials who will be up for election to various offices this year (as term limits kick in) are reportedly afraid to appear opposed to labor interests. This labor-related complication may have extinguished the hope for enactment this year. But another hearing may yet be scheduled this winter or spring—especially given the

fact that notification of the December 10 hearing was limited and there has so far been only a three-hour slot for debate.

## China's Chance for Sustainable Development

An important interdisciplinary charrette held in the Guangdong province, in southern China, was the subject of a morning meeting at the Rockefeller Brothers Fund. At the November breakfast, **Joyce Lee, AIA**, and landscape designer **Margie Ruddick** discussed the charrette, which focused on sustainable solutions for a development site in Zongshen. The charrette was supported by the Fund and AIA New York Chapter. For other communities, in the near future, the Fund hopes to replicate this successful charrette. The program, which was organized with the help of the Chinese University of Hong Kong, is representative of the strong relationship between the Fund and the Chapter, which 1999 Chapter president **Walter A. Hunt, Jr., AIA**, helped to build. Hunt, with executive director **Sally Siddiqi**, thanked representatives of the Fund for supporting the Chapter goal of promoting the potential of design—in New York and far beyond.

## Career Moves

(continued from page 18)

□ **Nicholas P. Koutsomititis, AIA**, has formed **Koutsomititis Architects**. The firm has won awards for work on the restoration of Bryant Park and restoration of seven Carnegie libraries located in Brooklyn. Current projects include a master plan for the Queens Borough Public Library; a signage facade for the Port Authority Bus Terminal, on 42nd Street; and plans for the Museo de Arte de Ponce, in Puerto Rico.





At the beginning of a new millennium, perhaps we can benefit from revisiting the great Roman architect and engineer Vitruvius, who wrote two thousand years ago about the principles of design in *De Architectura*, the oldest surviving

work on the principles of architecture. Of course, Vitruvius believed that architecture is both a science and an art, arising out of many disciplines including geometry, history, music, philosophy, biology, and physics.

Central to his understanding was the ancient precept of "valuing health above all other considerations." He emphasized the importance of understanding Natural forces and their use in constructing a healthy building. "The air and water of different situations, being matters of the highest importance . . . no building will be healthy without attention to those points."\*

Today, many buildings and developments are designed with perilously few environmental considerations. But planning for the Chapter's new premises offers us a rare opportunity for leadership and innovation. While outlining the competition for the Chapter's new home, Rolf Ohlhausen, FAIA; Joyce Lee, AIA; Frederic Bell, AIA, and I (along with many others) discussed the role of environmentally sustainable design. We talked at length about the design competition statement, and both Lee and I felt that sustainability should be emphasized.

It was during one of these discussions when Ohlhausen pointed out that environmentally sustainable design is not new. Vitruvius made it one of his principles of architecture. Not only did Vitruvius write about a moral philosophy that should "teach the architect to be above meanness in his dealings and to avoid arrogance," but more to the point, he looked at building as an integrated expression of humanity and nature. "Consistency is found in work whose whole and detail are suitable to the occasion. It arises from circumstance, custom, and Nature."

Perhaps at the beginning of this new millennium, we can incorporate these principles of sustainability into the practice of architecture again. Someday they may go without saying.

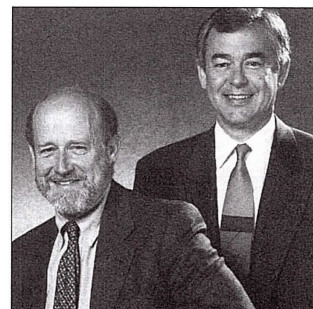
Unfortunately, at this point, I believe we still have to say them and then closely supervise their implementation. \*(Quotes are from translation by Augustus Rode.)

## ARCHITECTS HONORED



Last fall, architect **Michael Graves** was one of 11 individuals honored with the NEA's 1999 National Medal of Arts, awarded by President Bill Clinton and First Lady Hillary Rodham Clinton.

The architect, noted Bill Ivey of the NEA, has "invigorated and strengthened the cultural landscape of our nation." Graves, who holds nine honorary doctorates, calls himself a "general practitioner."



Crain's New York Business honored **Fox & Fowle Architects**

with one of six Small Business Awards in November, noting the firm's "remarkable turnaround" after extreme difficulties in the early nineties.



**Hugh Hardy**, a founding partner of **Hardy Holzman Pfeiffer Associates**, received the 1999 New York State Governor's Arts Award. "There is both grace and grit and cheering wit in Hugh Hardy's work, and elegance to space, as with the man himself," said Harvey Lichtenstein as he presented the award. As president of the Brooklyn Academy of Music, Lichtenstein was a client of Hardy's for a number of years.



FEBRUARY

7

Monday

Panel Discussion: The City's New Zoning Proposal—Bandage or Cure-all?

With Department of City Planning chairman Joseph B. Rose, Municipal Art Society president Kent Barwick, former chairman of the Board of Standards and Appeals Sylvia Deutsch, and architect Michael Kwartler. Charles B. Katzenstein, general counsel of the Rockrose Development Corporation, will moderate. Sponsored by the Association of the Bar of the City of New York. 6 P.M. (reception at 5 P.M.) 42 West 44th St., 212-382-6653. Free.

9

Wednesday

Lecture: The Building of the Garment District

With architectural historian Andrew Dolkart. Sponsored by the Municipal Art Society. 6:30 P.M. 457 Madison Ave. Reservations: 212-935-3960. \$10 or \$8 (Society members).

10

Thursday

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

Professionals discuss the Harlem River charrettes and a charrette in Zhongshan, China—all held last year to address waterfront issues involving multiple stakeholders and multidisciplinary design teams. Sponsored by the AIA New York Chapter Committee on the Environment. 6 P.M. Antico showroom, 200 Lexington Ave. RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers). 4CES/LUs.

10

Thursday

Lecture: Peter Eisenman—Recent Works

Sponsored by the City College of the City of New York. 6 P.M. The Great Hall at Shepard Hall, 2nd fl., Convent Ave.at 138th St. For information: 212-650-7118. Free.

Panel Discussion: The Business of Design and Construction, Your Next Step

Sponsored by the Marketing and Public Relations committee, the Society for Marketing Professional Services (New York Chapter), and the New York chapter of the Society of Design Administration. 6:30 P.M. Haworth, 624 Sixth Ave., 212-243-7400.

11

Friday

Opening Reception and Exhibit Day 1: Security in the Civic Realm

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

12

Saturday

Exhibit Day 2:

Security in the Civic Realm

Sponsored by the Committee on Architecture for Justice. 8 A.M. - 3:45 P.M. Foley Square Courthouse, 500 Pearl St. Breakfast and lunch provided. For information: Melissa Kelly 212-477-0900. \$225 or \$250 (nonmembers). 12 CES/LUs.

14

Monday

LaGuardia Place Design Competition

Stage One submissions due for 534 LaGuardia Place Design Competition. Sponsored by the AIA New York Chapter. For more information: 212-683-0023, ext.14.

16

Wednesday

Open Meeting

Sponsored by the Health Facilities Committee. 6:30 P.M. 200 Lexington Ave., 1st Floor Conference Center. RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers).

Panel Discussion: Discover the Garment District: Future Uses

With Community Board 5 representative Kevin Finnegan, property owner Jim Buslik, Real Estate Board of New York representative Mike Slattery, and representatives of the Fashion Center and manufacturing community. With an introduction by architectural historian Andrew Dolkart. Sponsored by the Municipal Art Society. 457 Madison Avenue. 6 P.M. 212-935-3960. \$10 or \$8 (members and students).

17

Thursday

Lecture: Peter Blake on Abstract Landscape

NYIT, Education Hall, Old Westbury Campus. 7 P.M. For more information: 516-686-7659. Free.

Lecture: James Wines on Environmental Thinking

Sponsored by the City College of the City of New York. 6 P.M. The Great Hall at Shepard Hall, 2nd fl., Convent Ave.at 138th St. For information: 212-650-7118. Free.

24

Thursday

Lecture: Gaetano Pesce—Questions

Sponsored by the City College of the City of New York. 6 P.M. The Great Hall at Shepard Hall, 2nd fl., Convent Ave.at 138th St. For information: 212-650-7118. Free.

MARCH

3

Thursday

Lecture: Raimund Abraham on Somatic Time

Sponsored by the City College of the City of New York. 6 P.M. The Great Hall at Shepard Hall, 2nd fl., Convent Ave.at 138th St. For information: 212-650-7118. Free.

For updated calendar information, visit the Chapter's website, at [www.aiany.org](http://www.aiany.org)

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