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THE FOURTH DIMENSION IN DESIGN

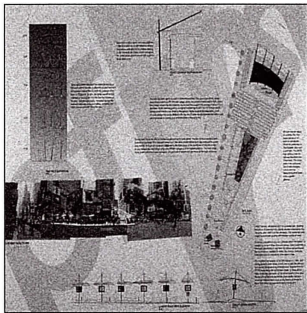
All the world's a website, and if there were ever a question that the internet is changing our perceptions, the Times Square tkts™ booth competition put it to rest. Wandering through the Van Alen Institute's display of selected entries, visitors discover that Mies's glass box has turned into a computer screen, where letters and pictures pile one on top of another. As their positions shift in time and space, we are simultaneously inside and out of these structures. Seeing the competitors' proposed buildings from several perspectives at once—not on monitors or videos even, but as displayed on foamcore boards—it's clear that electronic media has permeated all forms of representation.

The competition to design a new home for the AIA New York Chapter, in a storefront on LaGuardia Place, elicited similar entries—despite the fact that the site is an interior in a neighborhood not ablaze with lighted Times Square signs. During deliberations at the Chapter, jurors observed that one of the schemes (the entry by Konyk Architecture) lacked “all conventional architectural representation.” There were no plans, sections, or renderings of the usual kind. Instead, realistic-looking computer simulations were overlaid with text to simultaneously show and describe the projected space. Other winners did the same thing to varying degrees.

Night and day were obliterated in submissions to both competitions, though hours and minutes might show up as numerals on digital readouts. Gensler's winning Chapter submission had a black background, as did some of the boards in the tkts2k competition. Though the problem at LaGuardia Place cried out for solutions that would bring natural light into the space (particularly to the underground levels), instead many of the proposals glowed mysteriously from within.

Without sunrises and sunsets, projects are apt to seem more like memories—evoking selected highlights rather than a continuous experience. Maybe this comes from using the internet, where movement is jerky and punctuated by long pauses. Whatever the source of the new irregular cadence, it has pervaded composition—not only in architecture but in graphic design, cinematography, and other creative fields.

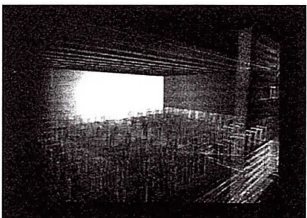
Probably because of the influence of new technologies, boundaries between disciplines are blurring. It's especially evident at the *National Design Triennial: Design Culture Now*, which opened recently at the Cooper-Hewitt. While not all of the buildings, toothbrushes, and stage sets at the Triennial display the electronic sensibility that is in evidence at the Van Alen—in fact, many constitute a reaction to it—the curators found new work fell into categories inspired not by discipline, but by attitude. Leaping across boundaries between architecture and art (or function and form), one object in the show is never more than a click away from the next.



Ticket booth competition entry,
THinc Design



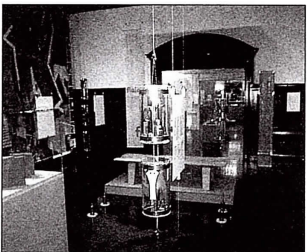
Ticket booth competition entry,
U-arc Studio



LaGuardia Place competition entry,
Gensler



LaGuardia Place competition entry,
Konyk Architecture



National Design Triennial
installation, Gabellini Associates

Daniel Mirer



Hofstein House at Clinton Court,
Amie Gross Architects



Hofstein House at Clinton Court,
Amie Gross Architects



Baltimore Senior Center,
Helfand Meyerberg Guggenheimer



Avalon Riverview, Perkins Eastman



400 East 66th Street, Schuman
Lichtenstein Clamon Efron Architects

Supportive Housing

by Nina Rappaport

At Long Island's first permanent residence for adults with psychiatric disabilities—Hofstein House at Clinton Court—**Amie Gross Architects'** design fosters socialization. There is access to the laundry room (a place that is very actively used) through a community lounge—encouraging residents linger and visit instead of returning directly to their apartments. Metal, glass, tile, and various types of masonry enliven the surfaces in this 22,000-square-foot building with 24 one-bedroom units, a large dining hall, a library, and a grand stairway. Built on a sloping site in Hempstead, by the Mental Health Association of Nassau County (and funded by HUD), the project won the Award of Merit for Residential Design from *New York Construction News*.

At Maple House in Brooklyn, which was designed by the same architects, residents with psychiatric disorders interact because they share kitchens and bathrooms in four-person suites. A large outdoor garden off the dining room is another place where they can gather informally. Materials, colors, and lighting in this house for 30 adults were chosen to make residents feel comfortable. The 16,230-square-foot structure was built of concrete-plank construction for the Jewish Board of Family and Children's Services and funded with support from the New York State Office of Mental Health.

□ **Helfand Myerberg Guggenheimer's** addition to the Baltimore Senior Center created places where the community's active older residents could gather within the com-

plex. The expansion was designed to blend with the surrounding residential neighborhood. In its new library, stacks and a computer center surround a lounge. The library faces a garden with a shaded portico supported by brick columns twisted like vines. Both for socializing and contemplation, a courtyard links the addition to an existing assisted-living residential building.

□ One of the most experienced architects of senior housing in the U.S., **Perkins Eastman**, is currently designing several retirement communities for New York City suburbs. In Port Washington, the 400-unit continuing care Harbor Ridge Retirement Community (for Marriott) will be the most luxurious on Long Island. The \$103 million, 740,000-square-foot facility will have clusters of living space, formal and casual dining rooms, a bank, a coffee shop, activity rooms, physical therapy facilities, a clinic, an outdoor terrace, and a swimming pool. Two years of construction should begin in early summer 2000.

For White Plains, the same firm is designing the Spinnaker Corporation's Clayton Park, a 280-unit luxury apartment building. The eight-story U-shaped structure will be built atop a 300-car underground parking lot. In every apartment, a technology niche should allow for networking and electronic connectivity. There will also be a residential business center, an exercise suite, an outdoor pool, and gardens with landscaping that relates to a city park near the site. Construction begins this spring, with occupancy planned for fall 2001.

Residential Towers

□ On three sites at Queens West, in Long Island City, **Perkins Eastman** is combining senior apartments with subsidized housing units, market-rate rental apartments, and multifamily rentals—1,030 units in all—for Avalon Bay Developers. This waterfront project, to be called Avalon Riverview, will boast a large health club, 75,000 square feet of street-level stores, and covered parking for 630 cars.

□ **Schuman Lichtenstein Clamon Efron Architects** has two apartment buildings under construction for Rose Associates. One of them, on 29th Street at Fifth Avenue, is a 48-story structure with 404 units. Increased height was allowed there because of the transfer of air rights and a plaza bonus. The facade on Fifth Avenue will have thin vertical rose-colored brick piers dividing the large windows, and balconies for each apartment. It will be topped with a three-story lighted crown that conceals the water tower.

At 150 East 44th Street, Rose Associates' 45-story building will have 339 apartments and a health club. Above a 60-foot-high base of limestone and granite cladding will be an aluminum curtain wall on the upper stories. At a smaller scale is the architects' 23-story apartment building for Algin Development Corporation, at East 66th Street and First Avenue. The 127 units' large windows will be divided by precast concrete columns which reinforce the vertical massing.

□ For East 60th Street at First Avenue, near the base of the 59th Street Bridge, **Costas Kondylis** has designed Bridge Tower Place for the Brodsky Organization. The **Rockwell Group** has been charged with

the lobby, where light anigre paneling and classical stonework will complement Guastavino tiles like those in Terence Conran's restaurant at Bridgemarket, across the street. The 38-story tower will have 127 apartments, with an additional 91 units in a 10-story building next door that the owners bought for future development. Tower apartments will range in size from 1140-2000 square feet and sell for as much as \$2 million.

Halls of Brick and Ivy

□ Barnard College has selected **Perkins Eastman** to conduct a planning study of its four-acre campus, where five academic buildings and nine residence halls date from 1899 to 1988 (and contain a total of 1.1 million square feet).

For SUNY Albany, the same firm is designing a 20,000 square-foot Fine Arts Sculpture Facility. Included are a state-of-the-art metalworking foundry, kiln, woodshop, and multimedia center—as well as individual studio facilities and classroom spaces for graduate sculpture students, faculty, and visiting artists.

□ **Peter Gisolfi Associates**, of Hastings-On-Hudson, New York, will design the rehabilitation and expansion of Timothy Dwight College—one of the twelve residential colleges at the center of Yale undergraduate life. Designed in 1933 by architect James Gamble Rogers, Timothy Dwight College recalls the Oxbridge type, with a master's house, dean's office, dining room, student activity space, commons, library, seminar rooms, faculty offices, faculty apartments, and student living spaces. The renovation should be complete in 2002.

Work Spaces

□ Having completed tenth floor offices for Datek, an online trading company at 50 Broad Street, **Avro Design** has now finished Datek's conference room, offices, and lounges on the ninth floor of the same building. Wall planes of concrete and metal create an industrial framework for the space, while glass and plastic define individual rooms. In the new scheme, flexible electric conduit is exposed as it runs down from data trays, to recall the days when ceiling tiles were removed and a spaghetti of wires was attached to the computers.

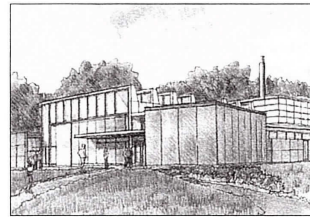
□ For the cable television channel New York 1, **HLW International** has begun designing a 24-hour newsroom and broadcast facility to be sited in a 50,000-square-foot space with 30-foot ceilings inside the Chelsea Market Building, at Ninth Avenue and 15th Street. The newsroom will be completed in summer 2001.

□ For the city and county of Chattanooga, Tennessee, **Croxton Collaborative Architects** (with local firm Artec) is responsible for an 85,000-square-foot development resource building. The three-story structure will centralize administrative offices for the built-environment departments and provide 5000 square feet of retail space. The building will combine built and natural systems for saving energy: "proximity mapping" to uncover the most sustainable material sources, sustainable transition planning (with use of photovoltaics and biofuels), daylighting (including glarefree areas for computers), introduction of fresh air, and "smart" landscape—the bioremediation of storm water for landscape irrigation.

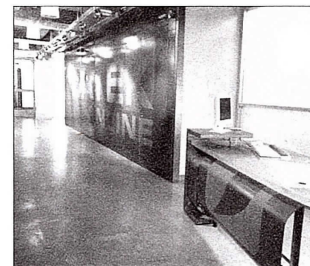
□ For the top floors of the Clock Tower building in Brooklyn's DUMBO district, **Suben/Dougherty Partnership** is designing the headquarters of a high-tech medical imaging company called Anatomical Travelogue (including a 5000-square-foot residence for the company's founder and C.E.O., Alexander Tsias). The 40,000-square-foot office space (with room to grow) will feature unadorned materials, sleek computer workstations, holographic special effects, and eclectic custom furniture. The project's first phase will be completed in June, the residence late in fall 2000, and the second phase at the end of the year.

On the 20th and 21st floors of an office building in Brooklyn Heights, the same firm recently completed a 40,000-square-foot headquarters for the Visiting Nurse Association of Brooklyn. The offices have curved dividers, warm colors, and plain surfaces. From the lunchroom, there are views of the Statue of Liberty.

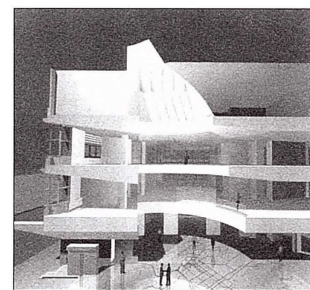
□ For One South Broad Street, the former Philadelphia National Bank (across from Philadelphia's City Hall), **Sydness Architects** designed a new base facade and lobby. Built originally in 1932, the facade is now being refaced with beige granite (and darker lower slabs). The new lobby space will connect to the adjacent Widener Building and open onto ground-floor retail spaces via full-height storefront windows. Following the removal of three elevators and a column, an enlarged central space will serve as a art gallery.



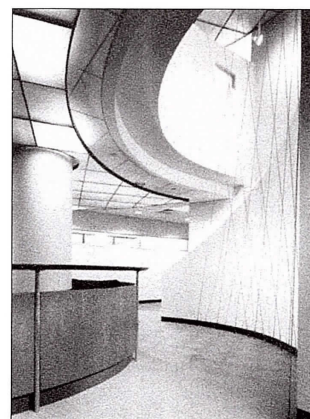
SUNY Albany Fine Arts Sculpture Facility, Perkins Eastman



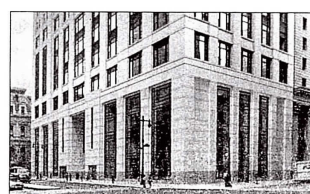
Datek offices, Avro Design



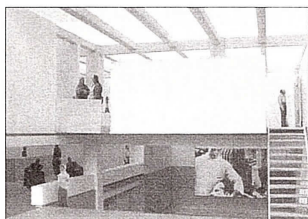
City and County Building Department, Chattanooga, Tennessee, Croxton Collaborative with Artec



Visiting Nurse Association of Brooklyn, Suben/Dougherty Partnership



Philadelphia National Bank, Sydness Architects



LaGuardia Place competition entry,
Andrew Berman Architect



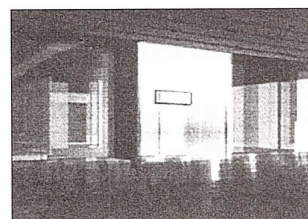
LaGuardia Place competition entry,
Claire Weisz Architect



LaGuardia Place competition entry,
Reiser + Umemoto RUR Architecture



LaGuardia Place competition entry,
Konyk Architecture



LaGuardia Place competition entry,
Gensler

Tale of Two Competitions

by Jayne Merkel

The queue in the street waiting to enter the packed Van Alen Institute galleries on February 17, when forty pairs of boards submitted to the tks2k competition went on view, testifies to the potential for excitement about architectural competitions, which are all too rare in this country. When an additional 160 proposals for a new tks™ booth in Times Square went on exhibit in slide form at the Municipal Art Society the next week, crowds poured in again.

On the intervening Saturday, jurors defied a snowstorm to select finalists in the AIA New York Chapter and the New York Foundation for Architecture's 534 LaGuardia Place Design Competition. Confined to registered New York State architects (or their firms), it involved complex interior planning of a three-level, largely underground storefront space. All four jurors were architects.

LaGuardia Place

The finalists in the Chapter's competition have all been winners of recent awards programs, and four of the five are increasingly prominent rising stars: **Andrew Berman Architect** (Andrew Berman, Julia Neubauer, Claudi Aguilo Aran), **Konyk Architecture** (Craig Konyk), **Reiser + Umemoto RUR Architecture** (Jesse Reiser and Nanako Umemoto), and **Claire Weisz Architect** (Claire Weisz, Mark Yoes, Dan Gonzalez, Tiana Yin). The fifth firm, **Gensler** (Walter Hunt, Robert Gederico, Julian Liu, Loriann Maas, Robert Walton), received the national American Institute of Architects 2000 Firm Award.

Both competitions

showed that architects are expressing their ideas in images already familiar from television and the internet. When jurors were deliberating over the LaGuardia Place proposals, Yale faculty member **Eeva-Liisa Pelkonen** noted that Craig Konyk's winning scheme lacked "all conventional architectural representation." Instead of submitting a standard set of plans, sections, and elevations, Konyk juxtaposed realistic-looking computer renderings with words describing their purpose and character, layering the images like a collage. Rensselaer Polytechnic dean **Alan Balfour** mentioned "the thrill in it," saying that Konyk's "absolutely raw concrete penetrated by these wonderful planes of glass represents a totally new order.

After the jury had gone through all fifty schemes submitted, Pelkonen observed, "Architects are very interested in language." She found Konyk Architecture's scheme "the most successful in tying images together with the concept, the way the words and images work together"—though all the winners used text and images in new ways. Of course most entrants are relatively young architects who may be more likely to be influenced by new media than their older colleagues.

Balfour found Andrew Berman Architect's elegant minimalist scheme "the most welcoming" and was impressed that it opened "the whole center to a kind of gallery." Pelkonen liked "the very clear hierarchy between permanent spaces" in the Gensler scheme and "the playfulness" of Reiser + Umemoto's design with "polka dots bringing light into the lower floors."

Margaret Helfand "loved the ramp" and the horseshoe seating area in that one, while

Joseph Rosa was impressed that "it does really open up the floor considerably. It doesn't make going down to the third floor bad." Rosa is the new director of the Heinz Museum in Pittsburgh. (He recently left his post as curator at the National Building Museum.)

In Claire Weisz Architect's design, Balfour liked the "sense of the larger environment," where, Helfand noted, "The dominant graphic is actually a section on the opposite side of the street." Rosa, too, was impressed with the way the scheme "turns itself into the context of the city."

"Within the New York architectural community, such a diversity, with mature practitioners and very young people moving to the next level of maturity in their work, is a sign of constant growth and invention," said Rosa. Despite energetic presentations, "what they have in common is a down-to-earth level of functional considerations," Pelkonen said. Helfand added, "What's interesting to me is that these schemes all rely on minimal intervention. The attitude is to do as little as possible and still make it sing."

Designing for Times Square

The tks2k competition drew entries from 31 countries. Contestants were asked to propose a freestanding pavilion for the Theatre Development Fund's tks™ discount ticket-selling arm—to replace a structure that currently sits on one of the most prominent sites in the world.

Clearly, there are a number of new ideas about how to deal with context today, and none involves matching surrounding buildings. A number of the entrants to the tks2k competition turned their buildings into signs—even lighted signs—but most of the letters were affixed to transparent boxes, or

IN THE STRETSCAPE

screened onto interior planes. The supergraphics on the original ticket booth designed by **Mayers & Schiff** for a Times Square traffic island (opened in 1973) proved an inspiration. But today the letters often operate in three dimensions—projected on transparent and kinetic surfaces—turning architecture into signage, pictures into symbols, and text into interior design.

The winners all departed from this popular approach in different ways. The first-place scheme, by **John Choi** and **Tai Ropiha**, of Sydney, Australia, is a very visible solid red wedge that is triangular in plan, like the site. In section, their amphitheater-like grandstand of seats is focused on an elevated stage, where the statue of Father Duffy (a World War II hero and neighborhood priest) is located. (A requirement of the competition was accommodating the statute where it currently stands.) The ticket booths themselves are located under the grandstand, behind a glass wall with supergraphics, which also enliven the transparent side walls.

Second place went to a needle-like glass canopy from **Ove Arup & Partners** (Matt King, Nigel Tonks) with **Thomas Phifer and Partners** (Thomas Phifer, Stephen Dayton, John Reed, Christophe Timm). Depicted in a computer rendering by **dbox**, it extends over most of the Duffy Square traffic island, on the northern end of Times Square, where the booth is currently located. The elegant translucent pavilion shelters both lines of ticket buyers (who have been depicted as ghostly presences) and a cylindrical kiosk housing the actual booths on the wide northern end.

A third-place scheme, by **Leo Miele**, of Toronto, typifies

many other entries. Miele's metal-mesh box, with signs on its sides, stands out for its open-ended stage on the upper level, where live performances would take place. Tickets would be purchased from booths in the base, on the west side. The other third place prize went to **Lisongi Associates**, of Milan, for a dematerialized box with supergraphics on the screen-like upper walls and LED panels inlaid in the pavement announcing which tickets are available.

Many schemes virtually dissolved, but all four honorable mention entries created strong, impactful images. Honorable-mention winner **U-Arc Studio**, of Seattle, proposed a glass-and-metal box with enormous flat red-and-white letters ("tkts" in some places, "2k" in others) set in front of its walls and on the roof. San Franciscan **Mauk Design's** honorable-mention winner has a loose perforated red aluminum curtain surrounding a drum-shaped kiosk for ticket sales. An amorphous blue booth, by **Byron Terrell, Rahman Polk**, of Chicago—one of a number of blob-like, computer-generated entries—would have a "tkts" logo on its shiny roof. And the last honorable mention by New Yorkers **Lippincott & Margulies** (Peter Dixon, Andrew Drews, Susan Berman, Fabian Diaz, Jean Ha, Ryan Kovalak, Cun Sulestio), is a rectangular glass-and-steel pavilion disembodyed by colored light and solidified with big colored letters on its facades.

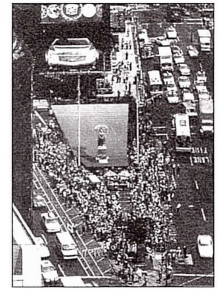
Other impressive entries on display at the Van Alen Institute include aqua lozenge-shaped booths on wheels which roll so ticket buyers don't have to come to them, by Berlin's **Englert Hilgem**. A proposal by **Lot/ek** would transform 14 translu-

cent turquoise polyurethane tanks into booths, then surround them using a fiberglass core (with LED panels embedded in the walls) and crown them with a luminous scrolling marquee.

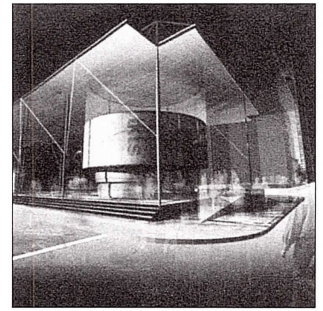
Jurors for the competition were: **Jed Bernstein**, president of the League of American Theatres and Producers; **John S. Dyson**, chairman of the Mayor's Council of Economic Advisors; landscape and environmental artist **Kathryn Gustafson**; New Yorker **Marion Weiss**, of Weiss/Manfredi Architects; **Robert McDonald**, of the Theatrical Stage Employees Union; Columbia University professor of urban planning **Lionel McIntyre**; designer **Tucker Viemeister**, of Razorfish; **Enrique Norten**, of TEN Arquitectos in Mexico City; **D. Kenneth Patton**, a vice chairman of the Real Estate Institute at New York University; Times Square Business Improvement District president **Brendan Sexton**; and media expert **David Steward**.

The competition was the largest in New York City's history with 683 entries. The majority of the entries—506—were from the United States; 281 were from the tristate area. There were 30 from Germany, 17 from the United Kingdom, 15 from Japan, 14 from Italy, 10 from both Austria and Canada. Nearly two hundred were submitted by individual designers, with the remaining entries split almost equally between design teams and architecture firms.

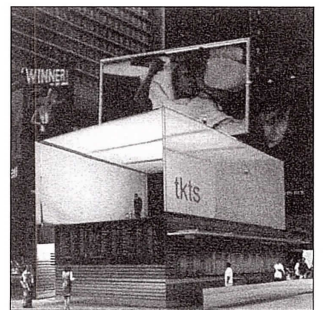
The boards will remain at the Van Alen Institute, 30 West 22nd Street, through May 1. Winners are also posted at www.vanalen.org.



First-prize tkts2k competition, John Choi and Tai Ropiha



tkts2k competition entry, Ove Arup & Partners, Thomas Phifer and Partners



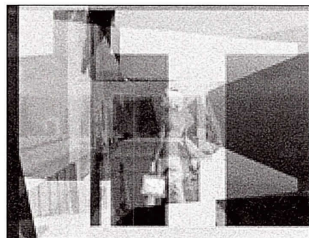
tkts2k competition entry, Leo Miele



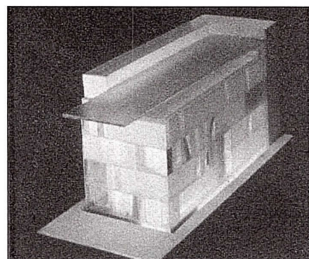
tkts2k competition entry, Lot/ek



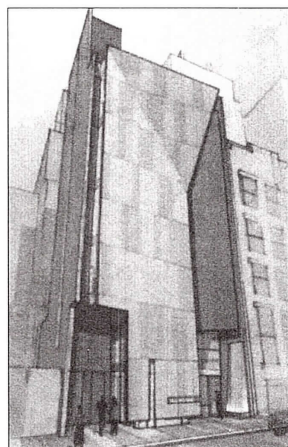
tkts2k competition entry, Lippincott & Margulies



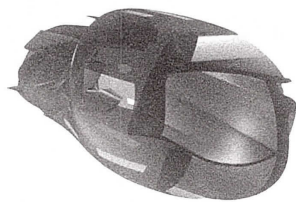
*Entropia,
Martin/Baxi Architects*



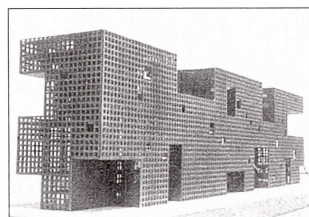
*Gianni Versace Boutique, Miami Beach,
Gluckman Mayner Architects*



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



*Housings experimental residence,
Kolatan Mac Donald*



*MIT Dormitory,
Steven Holl Architects*

Architecture and Design Culture Now

by Nina Rappaport

Everything from buildings to iMacs to handbags is juxtaposed in *The National Design Triennial: Design Culture Now* at the Cooper-Hewitt National Design Museum, providing a lively (if less controversial) counterpoint to the 2000 Whitney Biennial—also currently on display on the Upper East Side.

To increase awareness of new products, technologies, and inventions at the forefront of American culture, the Cooper-Hewitt has assembled key work produced since 1997 by 83 American studios.

Michael Gabellini's spare and thoughtful exhibition installation leaves the rooms of the historic mansion open and uncovers detailing that has often been obscured during other shows. But it's appropriate given the overlap of the cultures and aesthetics in industrial design, graphics, product design, and architecture. As displayed, architectural models, drawings, and computer renderings hang or stand beside motorcycles, pages of type, clothing, theater sets, toothbrushes, and staplers.

To organize this jumble, curators **Donald Albrecht**, **Ellen Lupton**, and **Steven Skov Holt** have plugged projects into categories that might not necessarily hold for other samples of a particular designer's work. Albrecht said the curators toyed with the idea of showing each discipline separately but soon recognized the similarities between design disciplines were what was interesting. So, themes serve to sort the 119 objects and pinpoint trends in design today.

Exhibition banners identify theme categories such as "local" and "minimal." Under

the heading of "fluid," curators have grouped a toothbrush, selected bowls, eyeglasses, and computer-generated architecture. There are fluid experimental houses by Neil M. Denari and Greg Lynn FORM (both of L.A.) and New Yorkers **Kolatan/Mac Donald**. Strangely, Frank O. Gehry's "fluid" design for One Times Square is far from his most curvaceous project.

In the area devoted to "local" works, alongside site-specific installations and a walkie-talkie, are built houses by two different Phoenix architects (Marwan Al-Sayed Architects and Wendell Burnette). Another project in this area is by Mockbee Coker Architects, of Canton, Mississippi, and Memphis. In a different room the "minimal" designs tend to look deceptively simple. The show's architectural examples of "minimal" are a Denver house and a plaza in Verona, both by Gabellini Associates; a house on Long Island and the proposed Miami Beach Gianni Versace boutique by **Gluckman Mayner Architects**; and a competition scheme for the Nelson-Atkins Museum of Art, by Carlos Jimenez, of Houston. A palm pilot, a Geoffrey Beene dress, Kate Spade handbags, and two contemporary pieces of Roy McMakin's Mission Style furniture are also displayed as "minimal."

Emphasis on materials characterizes work in the "physical" category, which includes a shopping cart, a toilet seat/bidet, a flooring system, **Steven Holl Architects'** MIT dormitory, **Tod Williams Billie Tsien's** Museum of American Folk Art, and a parkscape by the Berkeley firm LOOM. The category "reclaimed" refers both to the reuse of products and to reclaiming a place. It encompasses wildly different archi-

tectural projects by New York firms: **Martin/Baxi Architects'** Entropia; several proposed installations (for the Seagram Building and other urban sites) by **Lewis.Tsurumaki.Lewis**; "TV-lite" and "TV-tank," by **Lot/ek**. Also "reclaimed" are **Weiss/Manfredi Architects'** Women's Memorial and Education Center at Arlington National Cemetery and the same firm's Museum of the Earth, in Ithaca.

The "narrative" category contains equally diverse work by New Yorkers—**Ralph Appelbaum Associates'** Hall of Biodiversity at the American Museum of Natural History, **Lebbeus Woods'** abstract angular design for the "Civilization Exhibition in Berlin, and **The Rockwell Group's** Mohegan Sun Casino, in Connecticut. No architecture appears in the galleries devoted to the "unbelievable" (where there is an interactive Talmud and a computer) or the "branded" (a category which encompasses Air Jordan shoes, Charles Schwab's website, and signage from the Walt Disney Concert Hall). Thanks maybe to the pragmatism of architects in general and their desire for individuality, architecture does not fit as easily into these themes. But architects could enhance their practices by offering branded designs.

The catalogue, *Design Culture Now* (Princeton Architectural Press, 216 pages, 260 illustrations in color, \$50 cloth or \$29.95 paper), presents the curators discussing three years of design as featured in the exhibition.

The triennial will be on view at the Cooper-Hewitt National Design Museum through August 6.

Power Struggle in Fashion City

by Jayne Merkel

Is special zoning for the garment district helping to protect the garment industry—or does it keep valuable land locked up? The executive director of the Fashion Center Business Improvement District, Barbara Randall, used that question to begin a February 16 panel discussion at the Municipal Art Society. Panelists agreed that the special district provisions—originally put in motion in 1987—were working. However, they disagreed vociferously about whether that “working” was good or bad.

In a brief introductory recap of his earlier lecture on the area’s history, architectural historian **Andrew Dolkart** pointed out that zoning really created the district. As a result of the 1901 law regulating tenement sweatshops, owners started looking for new locations uptown, just west of Fifth Avenue. Most of these new Midtown buildings were built after 1916, when the city’s first zoning regulations went into effect. The same year, owners of the fancy new department stores on Fifth Avenue organized a campaign to drive the sewing shops west so that the carriage trade would not have to mingle with immigrant workers in the streets.

“The new buildings were high-rises built right to the lot line, as tall as the owners felt would be economical—usually about 12 stories. The sites were 25, 50, or 75 feet wide, depending on whether the structures replaced one, two, or three town houses. They had huge windows, to take advantage of the light and ventilation, and steel frames to provide minimally obstructed space that could be subdivided. The buildings were

wired for electricity from the beginning, and because they had concrete floors, vibrations from the new electric sewing machines were limited. Each housed a number of firms, few of which employed more than 50 people,” Dolkart said, noting that the building type which evolved was the classic New York loft. The structures had stone bases and brick upper stories, with setbacks that occurred in the front and the back. The majority were erected between 1922 and 1930.

Representing Community Board 5 and the Amalgamated Joint Board of UNITE, **Kevin Finnegan** said that “the garment district today is where City Planning and the Planning Commission expected it to be when they developed the special district rules, in 1986. They knew that there would be pressure for office conversions on an area that was seen as vital to the New York economy, because they had encouraged office building development on the West Side. It took awhile after the stock market crash of 1987, but now there is a lot of pressure. Though the rules are in force, there is no funding for enforcement. We’re at a point where we need to assess the rules.”

Linda Dworak directs the Garment Industry Development Corporation, which is made up of workers and management. She said “the garment industry has importance in the city’s economy,” but “the fashion industry, which brings a lot of attention to New York, is in crisis. In 1960, it employed 90,000 people, but it swiftly declined during the next thirty years as a result of competition from abroad, energy costs, real estate pressures, an inability to keep up with new technology. It is still the city’s largest employer of factory workers,

AT THE PODIUM

with an income of \$27 billion and 4000 businesses. But a lot of manufacturing has gone to the boroughs and elsewhere. On the side streets of the garment district, where the zoning law stipulates fifty percent of the space should be devoted to manufacturing, it has gone below forty-five percent. We’d like to see enforcement and help for those companies that decide to relocate.”

“People talk about the garment center as if it were one thing. There are two or three different kinds of businesses,” acknowledged the C.E.O. of Nicole Miller, **Bud Konheim**. I have very little to do with the guy making 12,000 things for Walmart. I need to be near the Italian mills, which have offices here, and be accessible to the buyers. New York has become a center of design innovation, which was helped by moving all the shows to Bryant Park and Pier 94. We’re paying more for rent, but we have to be in an art center to be creative. You cannot do this in a field in Iowa. You don’t get the buzz. Businesses based on design need to be here. Those based on price don’t.”

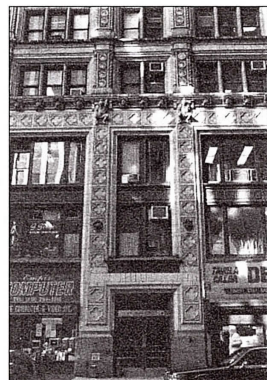
Real estate executive **James Buslik** said he thinks that, because of price pressure, the fashion companies will eventually be located on side streets and the rest will move away. “Broadway and Seventh Avenue used to be the two main arteries when I started out 25 years ago,” he said. “Now, office tenants are prepared to pay more—498 Seventh Avenue used to be all fashion.” It’s been rented to the Ted Bates advertising agency and to internet companies.

Mike Slattery, of the Real Estate Board of New York, agreed that the area is in transition. For that reason, he thinks the restrictions should be lifted. “We’re not objecting



Kate Lemos

Pushboys on the street



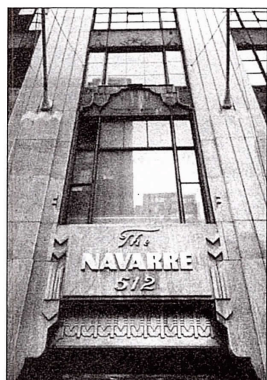
Kate Lemos

Tall pre-zoning resolution loft, 110 West 40th Street, Buchman & Fox, 1915



Shawna Richardson

Tallest building on the Garment Center skyline, Nelson Tower, 450 7th Avenue, H. Craig Severance, 1929



Kate Lemos

The Navarre Building, 512 7th Avenue, Sugarmen & Berger, 1930



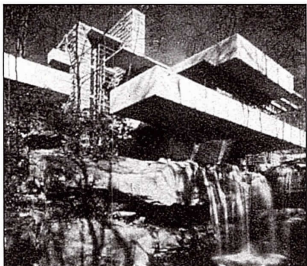
Dorothy Alexander

James Marston Fitch

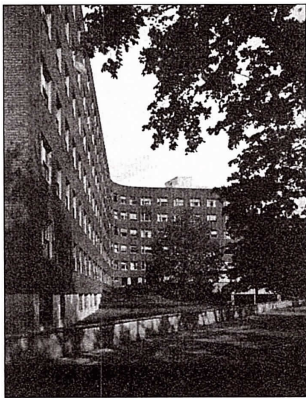


Dorothy Alexander

Paul Spencer Byard



Fallingwater, Frank Lloyd Wright



MIT Baker House, Alvar Aalto

to the attempt to support manufacturing. But I'm concerned that the cost of keeping them here is being born by the owners of the buildings. Zoning is not supposed to protect industries, though it can dictate uses. The spécial district was created out of a concern with 1961 tower-in-the-park zoning [which is now being revised]. People wanted to keep the bulk and character of the neighborhood," Slattery said, adding, "The industry is becoming computerized. Is that the kind of manufacturing that zoning intended?" He suggested other ways to protect the industry: "Maybe there could be energy credits, or credits for employing workers, or an end to the commercial rent tax." "I'd like the free market to take over," Buslik added. "One of the things that's been important for us has been the Fashion Center Business Improvement District."

"I'd like to see a garment district (or fashion center) that expands the U.S. position in the world," Finnegan said, echoing the sentiments of all the participants. Their disagreement is about how to get there. He believes, "One way to do that is zoning." Konheim thinks it's by raising wages of workers to attract more skilled seamstresses and concentrating the trades so people like him can easily check on products as they are made. He noted a trend to bring manufacturing back from abroad, do it on a smaller scale—more quickly and with less waste. Konheim stated, "Government should do what it does best—make it easy to get here and make it beautiful." Finally, Dawson suggested that modernization, efficiency and "lean retailing" might be part of the answer, though she thinks zoning, too, is necessary.

Modern Preservation

by Kira L. Gould

Can preservationists forgive modernism enough to help save it? That was the question at Columbia University's first annual James Marston Fitch Colloquium, in February.

When historic American buildings were threatened and largely unprotected, Fitch founded the school's historic preservation program, in 1966. But traditional notions of preservation have changed over the intervening three decades, and opening remarks at the event made some of the sixty architects, preservation advocates, and assembled others squirm. "Jim Fitch is, himself, a great modernist, and most of us came to preservation as committed modernists," said **Paul Spencer Byard**, the new director of the preservation program in the graduate school at Columbia. Fitch himself chimed in, saying, "The dimension of time plays a radical role in how we view and save our past. In Europe, you come across really witty interventions on fifteenth- and sixteenth-century architecture. It's very powerful."

"Any building in use will have to change," noted **David DeLong**, professor of architecture (and city and regional planning) at the University of Pennsylvania. "A modernist's vision should guide the change. This way, we'll avoid the pitfalls of a fantasy of another history, the 'don't touch' approach, and the condition of archeology held hostage to tourism." DeLong, a Louis Kahn and Frank Lloyd Wright scholar, used Wright's Auldbrass Plantation, in South Carolina, and Fallingwater as examples.

When filmmaker Joel Silver purchased the plantation, in the 1980s, it had suffered fires and significant

deterioration. Because complete drawings for most of the buildings were available, they could be rebuilt. Documentation was sufficient for some structures to be constructed with materials Wright originally intended (rather than the ones that were used because of wartime shortages). The plantation was eventually restored to a state that had not existed before—an approach that has been criticized as too modernist. However, DeLong, who consulted on the project, maintains that the availability of the records and involvement of Eric Lloyd Wright (on the restoration team) made it appropriate. "Why not celebrate a restoration as something done now?" he asked. But some audience members, such as **Frances Halsband**, thought calling the restoration "Wright's vision" was inaccurate.

DeLong then explained that the original owner of Fallingwater, Edgar Kaufmann, Jr., asked the Western Pennsylvania Conservancy to keep the house "current," with books and magazines replaced regularly. The Kaufmann family reportedly disliked the idea of the house museum representing one moment in time. It's a very tricky issue, however, and DeLong suggested a fine line: don't put a 1937 car in the driveway, but don't install a flat-screen TV, because that would be too false.

Today at Fallingwater, temporary shoring supports the concrete cantilever. Engineer **Robert Silman**, who has designed structural reinforcements for the house, said that "leaving the shoring in place is bad—it eliminates the aura of that place." He believes that devising "structural mitigation based on contemporary technology is acceptable because it will

allow the aura—what some would call the design intent—to be restored.”

Theodore H.M. Prudon, a faculty member of the Columbia program, is president of the organization DOCOMOMO/US (the Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement, U.S. Chapter). He picked up on the idea of design intent and reminded the group that “we can’t save everything.” Choosing, of course, is a highly fraught process; the choices are perhaps the central work and trauma of the movement. And for preservation advocates, the most difficult task is eating one’s words. “Lincoln Center was bashed by Ada Louise Huxtable,” Prudon noted pointedly (she was in attendance at the colloquium). “And now it needs our attention.”

Françoise Bollock, another Columbia faculty member, objected. “Modernists taught us the beauty of ordinary things. But we seem still too focused on the shortlist. We are monument- and publication-driven, and those characteristics are weakening the preservation movement.” This led into a discussion of the American movement, which has been led over time by activists and architects. Instead of seeing context and history (and even sustainability) as aspects of superior architecture and design, there’s a tendency to see these issues as separate from one another. American architects see preservation as “other.” “When will we acknowledge that, when you preserve, you are designing?” asked **David Fixler**, who recently completed a restoration of Alvar Aalto’s Baker House residence hall at MIT.

Speaker **Ellen Phillips Soroka** is writing a book about Carlo Scarpa. She sees preser-

vation as a “spatial exploration of what man can do for mankind” and believes art cannot be separated from life. Unfortunately, that reality doesn’t fix the problem of transforming houses from useful buildings to something else. In making important houses available to the public—making them tourist experiences—their protectors are denying the creators’ design intentions. Soroka, who teaches at Arizona State University, hinted that the best strategy would be to have families living in such homes. She also favors a “label, date, and describe” approach so that modifications and restorations are identifiable. The problem there is that labels can contribute to the transformation of a place from its original function into a museum exhibit.

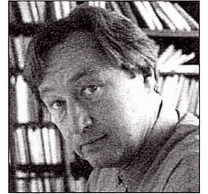
Closing the day’s program, Columbia faculty member **Paul Bentel** suggested that modernist urbanism can offer a critical lens for viewing preservation and its meaning for urban and other communities. Both modernism and preservation “are involved in working out the form of places. We need to capitalize on what they share.” He briefly traced the history of the preservation movement in the U.S. and suggested that the townscape movement of the 1960s impacted preservation. It helped people think about pedestrian paths, colors, and textures, but it also pushed the notion of districts—perhaps too far. Bentel hopes for a more integrated approach. “Preservation is, at its heart, a modern phenomenon. Preservationists are modernists—not traditionalists or anti-progressives. Preservationists should find solace and direction in the modernists’ insistence on the differentiation between new and old.”

Honors for New York Architects

For outstanding achievements in literature and the arts, the American

Academy of Arts and Letters elected **Steven M. Holl**, artist Red Grooms, and writer James Salter as new members. Holl joins architects Edward Larrabee Barnes, Henry N. Cobb, James Ingo Freed, Michael Graves, Frank O. Gehry, Romaldo Giurgola, Charles Gwathmey, Hugh Hardy, John M. Johansen, Philip Johnson, Daniel Urban Kiley, Richard Meier, Cesar Pelli, Kevin Roche, Robert Venturi, and critic Ada Louise Huxtable as a member of the august institution with meeting rooms, offices, and galleries on the McKim, Mead & White Audubon Terrace, at 155th Street and Broadway.

□ For the latest Museum of Modern Art ticket booths in New York, **Marble + Fairbanks** received one of 21 prizes in the 1999 AR+D Awards from *Architectural Review* and D-Line, a Danish hardware company. The announcement was published in the December 1999 issue of the British magazine. According to the jurors—David Chipperfield, Massimiliano Fuksas, **Billie Tsien**, and Peter Davies (the magazine’s editor): The booths “captured our imagination because, though modest, they solve a complicated set of problems . . . with finesse and efficiency.”



Steven M. Holl, AIA



MoMA ticket booth, Marble + Fairbanks

What Can We Expect From the

"The proposed Unified Bulk Program finally puts tower-in-the-park zoning—almost—to rest, 38 years after Jane Jacobs wrote *Death and Life of Great American Cities* and 25 years after the first citywide contextual zoning regulations, now known as Quality Housing." The Program finally contains one set of rules to govern both residential density and open space—and clarifies the split-lot regulation. "This is good, and worthy of our support," Michael Kwartler wrote in a report for the AIA New York Chapter Zoning Task Force.

Since City Planning published the Unified Bulk Program in December, the Chapter task force has been meeting every other week to discuss the proposed changes (as have consultants and committees of other professional and civic groups). Each task force member has analyzed some sections and prepared reports; currently the group is formulating the Chapter's testimony for hearings this spring.

Excerpts from the Early Reports

"My impression is that the Planning Department has fulfilled the objective of significant reform without a total rewriting of the resolution," **William Stein** said, echoing the feelings of others on the Chapter's task force. They are clearly going to endorse the proposal—but not without suggestions for further refinement.

The Program "doesn't offer the fundamental revisions we've talked about. And certainly the concept of height limits is very political. It was a response to public concern about too-large buildings, balanced with the real estate industry's desire for bigger buildings," according to Stein. "We support some of the basic principles," Stein continued. A design review board may be authorized to offer waivers of size restrictions for exceptional design. "As architects, we're obviously advocates for good design and regulations that encourage—or at least allow—design flexibility. As practitioners, we should certainly be proponents of simplicity and predictability. As socially conscious professionals, we should support regulations that facilitate development of low- and moderate-income housing."

"Since 1987," **Mark Ginsberg** explained, "the Zoning Resolution has had two different methods of controlling bulk and massing: Height Factor Zoning, introduced in 1961, and Quality Housing (in the contextual provisions). These resulted in two very different systems in one resolution. . . . The Unified Bulk Program ends this, creating one system of bulk massing controls for both standard and contextual districts." According to Ginsberg, a cochairman of the Zoning Committee, "There will be greater flexibility in the location of the streetwall in noncontextual districts. Within each classification, all buildings have the same floor area ratio, minimum and maximum streetwall heights, maximum building height, and maximum lot coverage. Density requirements of zoning rooms and zoning units have



Queens



Manhattan

Horrors the Unified
Bulk Program would prevent



Brooklyn



Bronx



Brooklyn

New Zoning Resolution?



Crown Gardens, Brooklyn



First Houses, Manhattan



Sunnyside Gardens, Queens



Forest Hills, Queens



The Montana , Manhattan



Melrose Commons, the Bronx



Phipps Garden Apartments, Queens



The Majestic, Manhattan



333 East 68th Street

Havens the Unified
Bulk Program would prohibit

been replaced by a minimum unit size of 400 square feet and a factor which, when it divides maximum floor area, creates the maximum number of dwelling units. This system removes the density control penalty for mixed-use buildings but will not reduce the complexities of zoning calculations. It will, however, reduce the options in the regulations by creating greater predictability, clarity, and a more rational set of consistent regulations.”

The other cochairman of the Zoning Committee, **Bruce Fowle**, expressed concern about the effect of some proposed bulk requirements and height limits. “The proposal is likely to encourage towers that have flat tops. Whether or not a tower reaches its maximum height, there is no way an architect can sculpt and make it proportionally pleasing. . . . Buildings pressed against the height limits will not have room for high ceilings (needed for environmentally responsible building designs) or clerestory spaces (important for the quality of light). Walls will be built flush to the limit without articulation. This is not the historic character of New York City that we all admire.”

Sara Caples wrote that “there are many good little changes and a few really bad big ideas, partly because this is an incremental reworking based on responses to political pressure. Among the many good changes are the removal of the room-count for calculating the maximum allowable number of dwelling units, and the acknowledgment of topography as well as curb level in calculating building heights. Among the ill-considered changes . . . is the creation of yet another governmental review board [for exceptional design], especially one with a mission so vaguely defined. Finally, there are some notable lost opportunities, such as missing Green incentives and revisions of use-regulations which acknowledge the trend to blend living and working environments.”

The Discussion

Began **Alfreda Radzicki**: “If we say the Program is better, are we going to say why? The heaviest impact is in midrise R6-R8 districts. I have a fundamental problem with capping height, because it’s not New York.”

Lois Mazzitelli concurred: “The idea of initiating height limits at all is anathema in this city. This is New York!” Fowle and Caples agreed.

“The low- and mid-bulk districts, where towers are not permitted, are particularly hard-hit by the proposed bulk controls for community facilities,” Radzicki added. “Some modest changes, such as increasing permitted coverage in residential districts to seventy percent, and eliminating the rear yard setback, would allow greater use of potential floor area while keeping building heights lower.”

Other members pointed out that new requirements for distance between buildings would make it difficult to follow a contextual approach in many districts. The inner-court formulas would lead to spaces considerably less than sixty feet—too narrow for usable courtyards.

Fowle stated: “Another thing that concerns me is that you

don’t have to maintain the streetwall at all if you control the whole block.”

Michael Kwartler asked: “So you suggest requiring a streetwall but giving a lot of flexibility above it?” Stein said: “I like the idea of requiring a streetwall and allowing greater flexibility above it.”

“To have bulk controls *and* height limits is a belt-and-suspenders approach. You should have one or the other,” Mazzitelli suggested. But **Suzanne Wertz** wondered, “Do we want to fight tooth and nail against the communities on heights? Maybe we should fight the thirty-three percent minimum block coverage—instead of the height limits. It’s going to create boxy, bulky buildings. I remember that taller, narrower buildings are better for sunlight in parks.”

Ginsberg: “You need the thirty-three percent to limit zoning lot mergers.”

Wertz: “Then why not limit it to merged lots?”

“I think we need to be sure that if there is a minimum tower requirement it not be more than twenty-five-percent towers,” said Mazzitelli. And Radzicki noted, “The twenty-five percent has historic precedent.” Kwartler agreed, “The way they have it now would produce a 60-foot-wide tower. That’s not a tower.”

As Ginsberg pointed out, “With the excessively bulky towers, the Program is encouraging bad design, yet they propose a design advisory board to encourage design excellence.”

“We have a lot of questions about the way this would work,” Kwartler added. Several people said they thought developers would not use the good-design bonus because it would take too much time. “The nonprofit groups might use it,” Ginsberg countered.

Kwartler described the proposed Unified Bulk Program as a “one-size-fits-all set of contextual regulations. The urban design assumption is that the City is mature and comprised of distinctive places, districts, and neighborhoods valued by New Yorkers. The approach is conservative (as in conservation) in terms of design (we like what we have done). It’s authoritarian (the regulations assume we know in advance what is ‘right and good’) and prescriptive (the building form is legislated, in varying degrees, guaranteeing certainty to all).”

“Mindful of the limits of a potentially grinding contextualism, the planning department has included a method to provide relief from the recognized limitations,” Kwartler said. But this “major and minor modifications program” requires review that most developers may not be willing to undergo. Kwartler suggests authorization instead of a review process for minor modifications, “because it would provide flexibility.” His main concern—and that of his colleagues—is that attempting to simplify existing legislation, provide clear guidance, and prevent the continuation of recent abuses might eliminate the possibility of unforeseen good new ideas. —J.M.

ARO at Artists Space

In Soho, for an Artists Space exhibition in February and March, **Architecture Research Office** built a seven-foot-tall freestanding wall with hundreds of cream-colored paper bricks. Actually, they built it twice. At the opening of "Paper Architecture," air currents caused by milling crowds proved a little too intense for the wall. (It collapsed as the ARO's **Adam Yarinsky** was chatting with Anne Van Ingen, from the New York State Council on the Arts, the agency which had given Yarinsky's partner, **Stephen Cassell**, the grant for the research.)

The project grew out of the firm's ongoing investigation into relationships between computer-aided design, fabrication, and craft. Strong-but-lightweight components of folded card stock ("the bricks") were created using a computer-controlled laser-cutter. As assembled on-site, the D-shaped paper units interlocked.

"Since drafting is now being done in a digital form," Yarinsky explained, "files can be used directly or indirectly to make components of a building. Frank Gehry is the main example." Computers can drive not only laser cutters—with a capacity for speed, repetition, and accuracy not attainable by other means—but also milling machines and water jets that cut metal and glass. For the installation at Artists Space, they selected an "inexpensive material—paper—to understand more about the process the laser is capable of and to explore the qualities of the material." The laser, they discovered, can burn finely spaced lines that a hand could not possibly cut. **Scott Abrahams, Alan Bruton, and Matt Azen** learned to tweak

new things out of the laser cutter and to make paper translucent by putting very, very small perforations in the surface so light could pass through it, a quality that lighting consultant **Rick Shaver** enhanced for the installation.

ARO was selected for the Artists Space exhibition by previous exhibitor Leslie Gill.

Penn Station on the Walls

reviewed by Andrew Blum

No building looms larger at the edges of New Yorkers' architectural imagination than the 1910 Pennsylvania Station, by McKim, Mead & White, and no demolition is as universally acknowledged as a mistake. Last month at Columbia University's Wallach Art Gallery, *Gateway to Metropolis: New York's Pennsylvania Stations* sought to rectify that mistake. The show's motive was fair—considering the current state of Penn Station, buried under Madison Square Garden. To drum up public enthusiasm for Skidmore, Owings & Merrill's design for a new station, the show links it to the glory of the original through beautifully displayed photographs, drawings, models, documents, and architectural fragments.

It's the right moment to remember the original Pennsylvania Station as we once again plan a replacement. The old photos and drawings are as alluring as ever, and everyone in the gallery looks at them dreamily, wishing they could step right in. It seems this includes the curator, Columbia art history associate professor Hillary Ballon, and all those from SOM and the Pennsylvania Station Redevelopment Corporation.

As Ballon explains in the introductory text, both the original station and the new one were conceived as monu-

mental gateways, adapting "meaningful historical forms to the conditions of modern life." Comparing the old with the new is powerful and instructive. Nevertheless, we are shown the original Penn Station building—and the design by SOM for a replacement is no Penn Station. In the face of the old photographs and drawings, the plan seems forceless, and comparisons prove tricky.

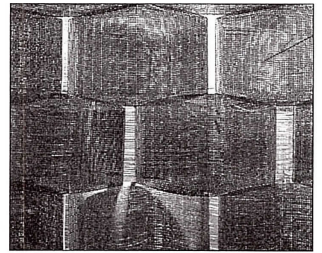
While the show approaches the old with a keen and insightful historical eye, it approaches the new with an odd nostalgia. The digital rendering of the new ticketing hall shows light streaming in (just like in the celebrated photographs of McKim's building), while the wall text notes that SOM's glass-and-steel shell structure is the same height as the original waiting hall. Ballon suggests that "by explaining aspects of the old building it became easier for visitors to recognize features of the new building." She looks to the old for further parallels in the train hall, where "the arrangement recalls McKim's concourse, which also overlooked the platforms." Still, is all that's good about the new design what's old?

Galleries which chronicle the destruction of the 1909 station (along with the birth of the preservation movement) help to link the old with the new. Early photographs of the station show a totally unfamiliar city, with low buildings and horse-drawn carriages. But the pictures of its last days are eerily familiar. In 1963, after 53 years of service, it looked haggard (though today's Grand Central puts to rest questions about an old train station's ability to survive in a growing city).

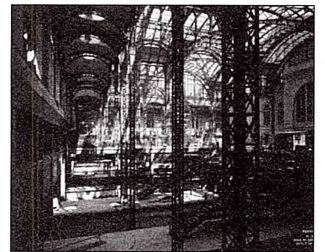
I left the exhibition not so much excited about the new

plan, as regretting the destruction of the old. *Gateway to Metropolis*—or half of it—is an historical celebration of a building that should never have been destroyed. The other half, looking forward and backward at the same time, celebrated a structure yet to be built. The exhibition reminded us of the beauty of the first Pennsylvania Station, and revealed the planned new Penn Station as obligingly historical. Yet—why not? It will be, after all, an insertion in a landmark building.

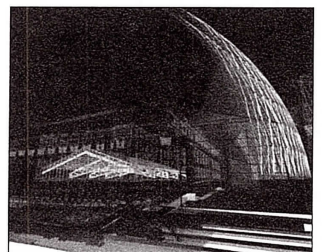
Andrew Blum, a recent graduate of Amherst College, has been working on exhibitions for the Museum of Modern Art and the Architectural League.



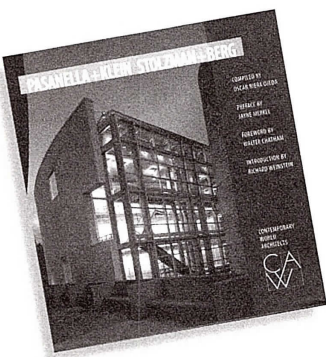
*Wall detail, Artists Space exhibition.
Architecture Research Office*



*Train concourse,
1909 Pennsylvania Station,
McKim, Mead & White*



*1999 Pennsylvania Station
Skidmore Owings & Merrill*



Pasanella+Klein Stolzman+Berg

Reviewed by
Carol Herselle Krinsky

Isn't it good to know that intelligent architects can exercise ingenuity even without enormous budgets, enormous acreage, and obscure theorizing? *Pasanella+Klein Stolzman+Berg*, a new volume in the Contemporary World Architects series (Rockport, 132 pages, $8\frac{3}{4} \times 8\frac{3}{4}$, 350 illustrations, 250 in color, paper, \$19.99) presents the members of the firm who are, to judge from the evidence published here, alert to context and to practical possibilities.

Firm partner **Giovanni Pasanella** established his reputation with housing in the Twin Parks area of the Bronx, from 1969-74, while **J. Arvid Klein** is described as primarily the manager in the group—a valued adviser and critic. Two younger partners, **Henry Stolzman** and the late **Wayne Berg**, win applause from the book's three writers for continuing their predecessors' accommodation of context—without imitating it. Their imaginative artistry is practical but not showy and their practicality is sensitive.

Many of the firm's large-scale projects have been institutional work, such as an addition to the library at SUNY's Fredonia campus, a dormitory for Pratt Institute, and a detention center in Montana attributed to Wayne Berg. Other work has been commercial—notably the clever renovations of old hotels in Manhattan, which are credited largely to Henry Stolzman. The firm has remodeled apartments and built some houses, too. Among the participants in projects and realized buildings (the book is coy about what's built and what's not) was **Richard Weinstein**, who wrote the introduction.

Weinstein's three pages ought to give us an insider's insights, though space constraints allow merely a brief overview. He stresses the "humanistic" aspects of the partners' work, which seems to mean that they pay careful attention to clients' needs and try to provide comfort, beauty, and efficiency—rather than making pretentious intellectual statements. He also identifies some ingenious ideas that help clients understand the difference between talented architects and ordinary builders.

Despite a vague first paragraph, Weinstein's pages are more informative than the one-page foreword written by **Walter Chatham**, who is a far better architect than writer. He calls the firm's work evocative, without saying what's being evoked. Unnamed historical precedents are said to be appropriately abstracted to provide context and meaning, though the meaning isn't specified. (As a historian I could see bits related to Aldo Rossi at Gallarte, Mario Botta and the Ticino School, and other sources.) But nothing is medieval about the firm's university buildings (medieval universities—at least in Oxford and Cambridge—lack the austerity that the writer claims for them). A preface by **Jayne Merkel** on two pages, along with her paragraphs about each project, are written clearly. Unfortunately, they are too short to provide a ripe evaluation of the architects' works. That's the fault of the publisher, who restricted the writers' contributions.

The paperbound volume is illustrated with beautiful photographs by **Paul Warchol**, **Chuck Choi**, and **Jock Pottle/Esto**, which often portray two contiguous spaces or nearly everything in a single room. The short text accompanying each work does not always address

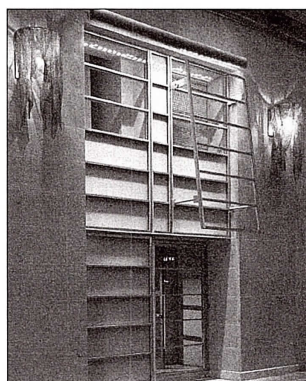
what's in the photograph, though—perhaps because the text and pictures are by different people who worked at different times.

Series director **Oscar Riera Ojeda** takes credit along with **Lucas H. Guerra** for the concept and design of the book, though they ought to hide from public view. The size of the text is tiny—I'd guess an 8- or 9-point typeface. Rather than black, it's printed in gray and is physically uncomfortable to read. I despise their notion of fashionable graphic design—superficially handsome but not functional.

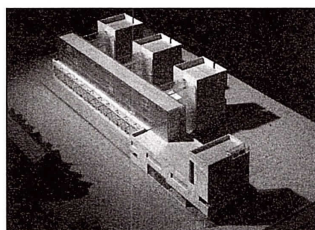
If a building were built as this book has been produced, no one could use it. Few of the photographs have captions or legends, and one page-sized detail is printed upside down! Some of the images are so small that the reader needs a magnifying glass to see the surface characteristics of the building, and at least two historic pictures related to a Second World War memorial project are unintelligible.

From the restrictions on text length and the book designers' indifference to explanation, I conclude that this (like many other architectural monographs) is meant to be leafed through, not read and not used for any analytical or critical purpose. If that's what architects like to buy, they'll continue to constitute a market for superficial, almost unusable books like this one. It's not simply a vanity publication. Presumably, an editorial board advises the publisher about firms that merit a book. But *Pasanella+Klein Stolzman+Berg* deserves something better than this.

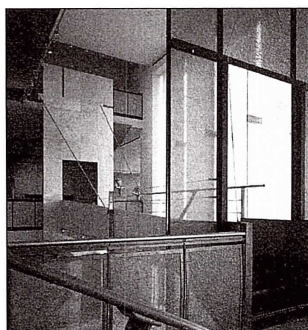
Carol Herselle Krinsky is a professor of architectural history at New York University.



The Shoreham Hotel,
Pasanella+Klein Stolzman+Berg



Stabile Hall,
Pasanella+Klein Stolzman+Berg



The Root House,
Pasanella+Klein Stolzman+Berg

Art Commission Honors Outstanding City Projects

by Kira L. Gould

At City Hall in February, the 102-year-old Art Commission of the City of New York presented its 18th annual awards for excellence in design. A New York City agency, the commission is responsible for the monthly review and approval of works of architecture, art, and landscape architecture on city-owned property. The commission reviews a wide variety of projects for aesthetic appropriateness. It considers construction and restoration of buildings, parks and playgrounds, and distinctive sidewalks. Also under its purview are lighting installations and artwork design, installation, and conservation. The agency consists of eleven unpaid commissioners and three full-time staff members.

Projects cited for outstanding design this year included the Harlem River Boathouse, by **Robert A.M. Stern Architects** (for the Department of Parks and Recreation and the New York Restoration Project); the Long Island Expressway and Cross Island Parkway Interchange Improvements at Alley Pond Park, in Queens, by **Vollmer Associates** (for the Department of Parks and Recreation); The Chinese Scholar's Garden at the Staten Island Botanical Garden, by **Demetri Sarantitis Architects, The Landscape Architecture Company, and Padilla Construction** (for the Department of Parks & Recreation). Also awarded were: The New Hunts Point Teen Center in the Bronx, by **Victoria Meyers and Thomas Hanrahan** with **Castro-Blanco & Piscioneri Associates, Architects** (for the Department of Parks and Recreation, with the Department of Design and

Construction); A Streetscape Master Plan for the Alliance for Downtown New York, by **Cooper, Robertson & Partners, Quennell Rothschild & Partners, Vollmer Associates, Pentagram Design, and Caribiner International** (for the Department of Transportation and the Department of Sanitation); A Support Building and Disinfection Facility at the Newtown Creek Water Pollution Control Plan, in Greenpoint, Brooklyn, by the **Polshek Partnership, Hazen and Sawyer, and Malcolm Pirnie** (for the Department of Environmental Protection). Honored arts projects included: the restoration and renovation of the Manhattan Supreme Court Building Decorative Painting, by Jay Cardinal Consultants and Evergreen Decorative Painting (for the Department of Citywide Administrative Services); conservation of Romare Bearden's painting "Cityscape" at Bellevue Hospital in Manhattan, by conservator Luca Bonetti (for the Health and Hospitals Corporation with the support of Agnes Gund and Daniel Shapiro).

For the first time in several years, an architect, **Jean Parker Phifer**, is president of the volunteer panel of commissioners. She hopes design professionals understand that the organization isn't out to second-guess design concepts—though they do make suggestions that can improve a project. "Sometimes we ask for a slight change of color or material that affects how it will wear or how it relates to the overall context," she explained. The commission can offer guidance because of the breadth of projects its members have reviewed. Phifer said that they have seen numerous clever responses to the accessibility issue, for example, and can

draw on those to improve poor solutions.

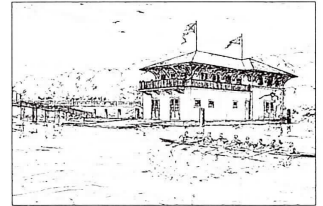
While Art Commission approval is often perceived by architects as yet another hurdle to be cleared, at times the commission proves a useful tool for a design team. A case in point is architect **Audrey Matlock's** clean, airy renovation of the Fresh Meadows Branch Library, a design which was approved. During construction, the client decided that a dark tinted glass would be necessary to control light levels inside. Matlock appealed to the commission, arguing that the change would be problematic. Commission members agreed that the tint would destroy the sense of transparency, creating an incongruity in the facade. Working with Matlock and the client, the commissioners helped to find an appropriate solution.

Security in the Civic Realm

by Barbara A. Nadel, FAIA

The April 1995 bomb explosion at Oklahoma City's federal building changed perceptions and expectations about public safety. Today, public buildings must anticipate and thwart unforeseen threats, balancing security and accessibility concerns in the next generation of federal and state courthouses. Public buildings should not be designed as bunkers. They should be inviting environments, symbolic of American core values in a free and democratic society.

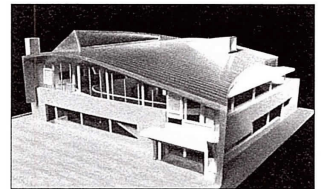
Security and aesthetics can be complimentary in the civic architecture of the 21st century, according to speakers at "Security in the Civic Realm," the February symposium sponsored by the AIA New York Chapter Committee on Architecture for Justice. More than fifty architects and pub-



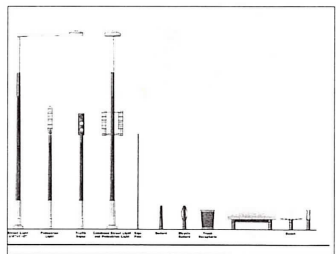
Boathouse at Swindler Cove, Robert A.M. Stern Architects



The Chinese Scholar Garden, Staten Island Botanical Garden, Demetri Sarantitis Architects



New Hunts Point Teen Center, Hanrahan and Meyers



Streetscape master plan, Cooper Robertson & Partners



Newtown Creek, Polshek Partnership

AROUND THE CHAPTER

lic officials from around the country came to the Foley Square Federal Courthouse in lower Manhattan for the event in February.

Last year, Senator Daniel Patrick Moynihan called for a national conversation about security and openness in federal buildings. At the February forum, **Ed Feiner, FAIA**, chief architect for the General Services Administration acknowledged Moynihan's vision. "We don't want to build bunkers or exclude the federal government from our communities. Terrorists," Feiner said, "are not the most significant architects of federal buildings in the twenty-first century. Performance standards, more than 'cookbook' guidelines, are the preferred methods of achieving GSA's desired results."

Achieving security and openness is an ongoing challenge. However, given the choice, Supreme Court Justice Stephen Breyer has said he prefers openness. Panel moderator and Architecture for Justice Committee vice chairman **Peter Krasnow, AIA**, pointed out that architects and engineers must disguise security measures for courthouses while creating open, visually transparent and inviting environments. "That's our calling in an open, democratic society," he added.

Digital video surveillance has had a huge impact on building safety, observed Philadelphia security consultant **Jerry Forstater**, of Professional Systems Engineering. Elaborate command centers ready to mobilize several agencies in any emergency have replaced old-fashioned central monitoring rooms with their banks of video screens.

Moderator **Jordan Gruzen, FAIA**, offered a design history

of Foley Square. Subsequent case studies examined how new federal buildings and local courthouses from Boston to Brook-lyn—by architects such as SOM, HLW, Pei Cobb Freed, Gwathmey Siegel, Rafael Viñoly, and Kliment & Hals-band—are implementing similar security measures and building programs for public buildings while maintaining unique urban design solutions and aesthetic vocabularies.

Barbara A. Nadel, FAIA, is vice chairman of the national AIA Committee on Architecture for Justice PIA. She is New York regional director on the AIA Board of Directors.

Guilty Pleas

□ False rumors have been circulating since 31 individuals and 24 companies pleaded guilty last October to taking bribes ranging from several thousands to over a million dollars. As a result of Manhattan District Attorney Robert M. Morgenthau's investigation of corruption in the commercial interior construction industry, innocent architects have erroneously been linked with the convictions. AIA members who *did* plead guilty were: **Lawrence Berger**, of Berger Rait Design Associates; **Gary Metzger**, of Metzger/Metzger Architects; **Martin Appel** and **Demo Christoforatos**, of the Port Authority of New York and New Jersey; and **S.P. Papadatos Associates**. Nonmember architects entering guilty pleas in the scandal were **Howard Altabet**, of SCR Design; **Steven Anderson**, of the Montroy Andersen Design Group; **Stephen Fishkin**, of the Intertect Group; **Osau Hashimoto** and **James Platz**, of Hashimoto-Platz Design; **Martin Hero**, of the Port Authority; **Barry Leitner**, of the Intertect Group; **Wayne Marcus**, of Wayne Marcus Design; **Jack Michaelson** and **Kenneth Kleinman**, of Descon

Interiors; **Saul Mitchell**, of Mitchell Fontana Associates; and **Martin Rait** of Berger Rait Design Associates. Individuals received five years probation and fines ranging from \$20,000-\$350,000. The employees of the Port Authority were forced to resign.

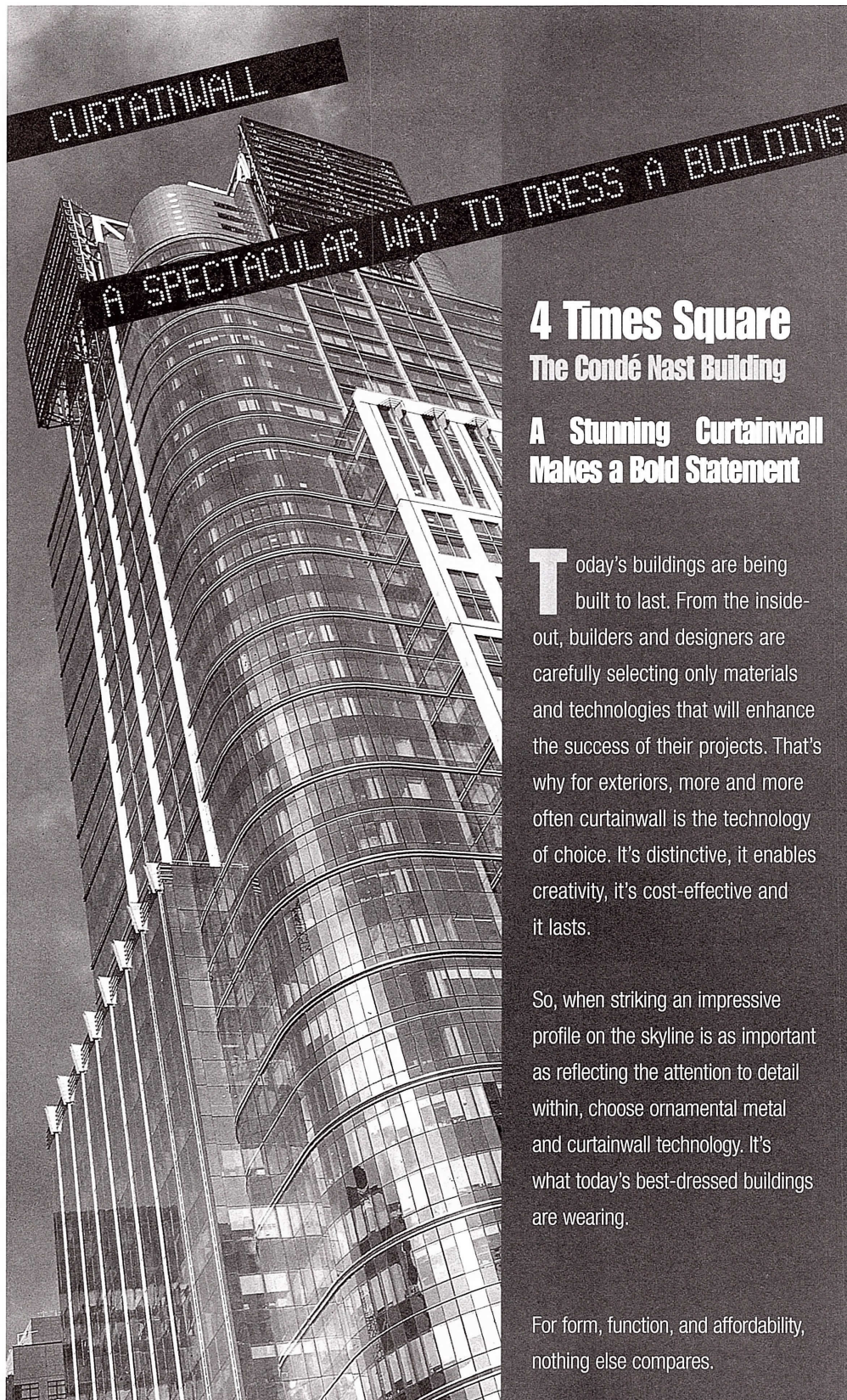
All of the companies received conditional discharges; those remaining in business agreed to hire private inspectors-general who will, for a five-year period, monitor them, institute procedures, and conduct internal inquiries to insure that no improper conduct takes place in the future.

Career Moves

□ **Gensler**, the firm that received the national Institute Year 2000 Architecture Firm Award, has named 20 new vice presidents. In New York, they include **Gustavo N. Hinojosa**; **Barry McCormick, AIA**; and **Edward J. Wood**.

□ Founded in 1964, Richard Dattner Architect has four new partners and has been renamed **Richard Dattner & Partners**. Joining Richard Dattner, FAIA, are **Joseph Coppola, AIA**; **Beth Greenberg, AIA**; **William Stein, AIA**, and **Bernard Zipprich, AIA**. The firm also has seven new associates: **Robin Auchincloss, AIA**; **Paul Bauer, AIA**; **Michael Daniels, AIA**; **Federico Del Priore, AIA**; **Jeffrey Dugan, AIA**; **Perry Hall, AIA**, and **John Lam, AIA**.

□ **The Phillips Group** announces that **Guy Lindsay Kohn** has joined the firm as a senior project designer. For eleven years, he was the principal of Guy Lindsay Kohn Design, in New York and Westchester. **Tony Lau, AIA**, formerly the managing principal at Mancini Duffy in Stamford, Connecticut, has also joined the Phillips Group as a senior project manager.



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BOOKLIST

Rizzoli Bookstores' Top 10

As of February 2000

1. **Arata Isozaki: Four Decades of Architecture**, David Stewart (Universe, paper, \$25).
2. **Gehry Talks: Architecture & Process**, Mildred Friedman (Rizzoli, cloth, \$65).
3. **CAD Layer Guidelines, Second edition**, Michael Schley (AIA, cloth, \$35).
4. **Venetian Villas**, Michaelangelo Muraro (Könemann, cloth, \$29.95).
5. **Houses of McKim Mead & White**, Samuel White (Rizzoli, cloth, \$70).
6. **Paul R. Williams**, Karen Hudson (Rizzoli, cloth, \$50).
7. **Steven Ehrlich**, Joseph Giovannini (Rizzoli, paper, \$40).
8. **John Lautner**, Alan Hess (Rizzoli, cloth, \$70).
9. **New American Townhouse**, Alexander Gorlin (Rizzoli, cloth, \$60).
10. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).

Urban Center Books' Top 10

As of February 2000

1. **The Inflatable Moment**, Marc Dessauce (Princeton Architectural Press, paper, \$27.50).
2. **Guide to New York City Landmarks**, Andrew Dolkart (John Wiley & Sons, paper, \$19.95).
3. **Peter Zumthor, Works and Projects 1979-1997**, Peter Zumthor (Lars Müller, cloth, \$75).
4. **The Un-private House**, Terence Riley (MOMA/Abrams, paper, \$29.95).
5. **Grand Central: Gateway to a Million Lives**, John Belle and Maxinne Leighton (W.W. Norton, cloth, \$39.95).
6. **The Art & Architecture of Paul Rudolph**, Tony Monk (John Wiley & Sons, paper, \$45).
7. **New York Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
8. **MVRDV at VPRO**, Jamie Salazar (Actar, cloth, \$27).
9. **Gyroscopic Visions**, Neil Denari (Princeton Architectural Press, paper, \$40).
10. **American Ruins**, Camilo José Vergara (The Monacelli Press, cloth, \$60).

May 1

Application deadline for the Summer Program in Classical Architecture 2000 (June 9 - July 23). This unique, intensive six-week training program in the building arts is for students in the architectural and design disciplines, practicing architects, interior designers, preservationists, educators, builders, and craftspeople. It teaches the fundamentals of architecture through the study and exploration of the classical tradition, providing detailed instruction in a wide variety of subjects pertaining to classical architecture and urbanism including: elements of classical architecture, studio design, literature and theory, proportion, wash rendering, measured drawings, traditional building and craftsmanship, principles of urbanism. Applications and program information are available at www.isca-ny.org; or contact The Institute of Classical Architecture, 225 Lafayette St., Suite 1009, New York, NY 10012; telephone 917-237-1208; or fax 917-237-1230.

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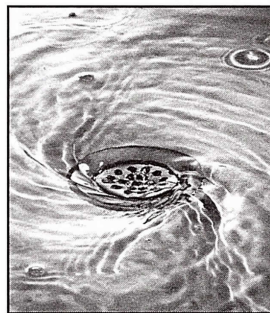
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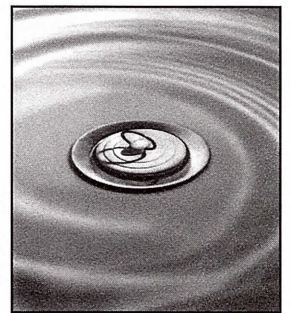
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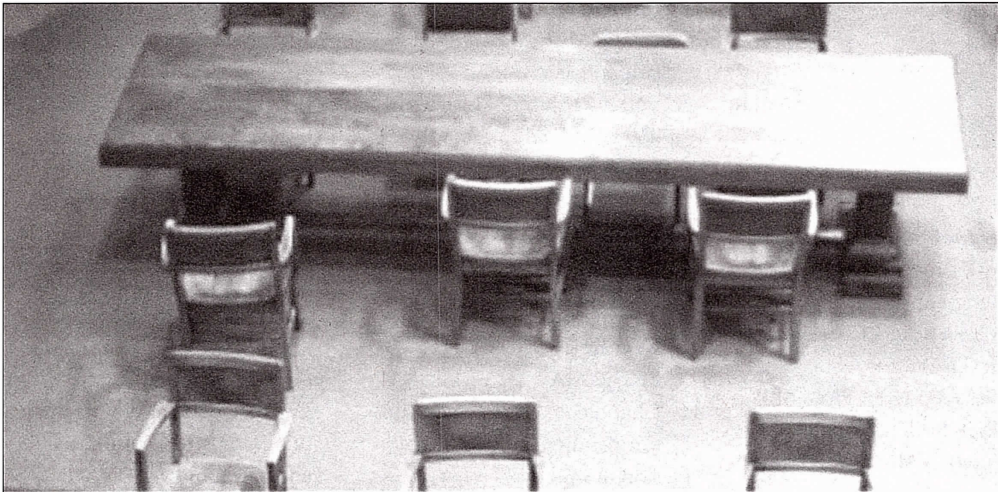
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EXHIBITIONS

April 3 - August 14
Gwathmey Siegel & Associates Architects
Graduate Center of the City University of
New York Art Gallery, 365 Fifth Ave.,
212-817-7177.

April 6 - May 13
Travel Sketches by Architects
Bertha & Karl Leubsdorf Art Gallery,
Hunter College, 68th St. and Lexington
Ave., 212-772-4991.

April 8 - 15
**Ideas for Renaissance and Reconstruction
in the Balkans**
Parsons Department of Architecture and
Environmental Design, 25 East 13th St.,
Second floor. 212-229-8955.

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

Through May 1
**tkts2k, a Competition to Redesign the
tkts™ Booth in Times Square**
Van Alen Institute, 30 West 22nd St.,
212-924-7000.

Through May 13
Ten Shades of Green
The Architectural League
457 Madison Ave., 212-753-1722.

Through May 16
Greater New York
P.S.1 Contemporary Art Center,
22-25 Jackson Ave.
at 46th Ave., Long Island City, Queens,
718-784-2084.

Through May 21
Singular Voices/Voices of Many
The Hudson River Museum,
511 Warburton Ave., Yonkers,
914-963-4550.

Through June 1
New Urban Sculpture
Metro Tech Center, Civic Center/Borough
Hall, Brooklyn. 212-980-4575.

Through August 6
**National Design Triennial:
Design Culture Now**
Cooper-Hewitt National Design Museum,
2 East 91st St., 212-849-8400.

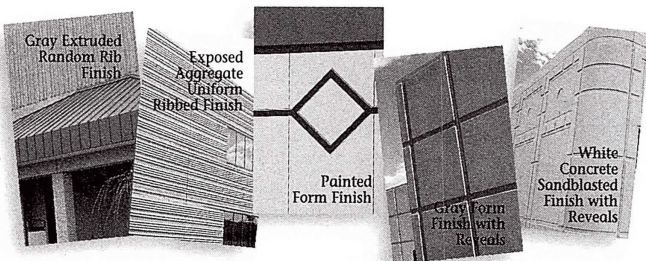
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Conrad Levenson, FAIA



Lee F. Mindel, FAIA



Barbara Nadel, FAIA



Norbert W. Young, Jr., FAIA

New Fellows

Nine Chapter members were among the 83 AIA architects elected

nationally to fellowship in the year 2000. We congratulate

Fredric Bell, FAIA, of the New York City Department of Design and Construction;

William Bobenhausen, FAIA, of Steven Winter Associates;

Michael D. Flynn, FAIA, of Pei Cobb Freed & Partners; **Jerry Laiserin, FAIA**, of the Laiserin Group; **John Ming-Yee Lee, FAIA**, of John M.Y. Lee/Michael Timchula Architects; **Conrad Levenson, FAIA**, of Phoenix House; **Lee F. Mindel, FAIA**, of Shelton Mindel & Associates;

Barbara A. Nadel, FAIA, of Barbara Nadel Architects; and

Norbert W. Young, Jr., FAIA, of McGraw-Hill. Nationally, there were 269 applicants. No other city had as many fellows, though Boston came close, with six.

Upcoming Events

□ From May 4-6, this year's AIA Convention and Expo will be held at the Pennsylvania Convention Center. The event will feature lectures by **Zaha M. Hadid** and **Christian de Portzamparc**, among others.

Themed "New Century, New Vision: Livable Communities for America's Future," it will also feature former U.N. Ambassador **Andrew Young**. Speakers will address urban blight, suburban sprawl, rural resource degradation, and efforts to find innovative design solutions to these pressing problems. For information, go to www.aiaconvention2000.com, E-mail aiaexpo@hhcc.com, or call Hill, Holliday Exhibition Services at 617-850-4475.

□ The Philadelphia Furniture & Furnishings Show invites AIA New York Chapter members to the Pennsylvania Convention Center, in Philadelphia, from May 12

through 14. New York Chapter members will be welcomed free, with no preregistration required. More than 250 juried exhibitors will show their handcrafted objects for home and office. For information, contact the show office at 215-440-0718 or pffshow@erols.com.

Recent Events

□ The AIA New York Chapter's committee on the environment hosted a discussion about design charrettes as a means of discovering sustainable strategies for communities. Architect **Joyce Lee, AIA**, and landscape designer **Margie Ruddick** reviewed their work on a charrette in Zhongshan, China. Planner **Mitchell Silver**, community activist **Cecil Corbin-Mark**, and landscape architect **Thomas Balesley** discussed the Harlem River charrette. Both groups' work addressed waterfront issues and involved multiple stakeholders and multidisciplinary design teams. **Kent Barwick**, director of Metropolitan Waterfront Alliance (this event's sponsor), introduced the evening and reminded attendees of opportunities and risks facing the New York and New Jersey waterfront communities.

□ Industrial designer **Chuck Pelly** was the first speaker in a series of lectures called "Pioneers of the Industry 2000." The AIA New York Chapter interiors committee and the International Interior Design Association are cosponsors. Pelly, who once worked for Henry Dreyfuss, is now CEO of Designworks, a multidisciplinary firm that is has become a subsidiary of BMW.

Pelly talked about his last few decades in design—from the cars he has conceived to the sets he designed for TV's "Lost in Space." He has creat-

ed seating, tools, and lighting, and says he now wants to try a boat (to sail into the sunset). But this designer, whose firm has built a significant reputation in the U.S. and in Europe in recent years, seems unlikely to slow down. Clearly, he still believes that the power of design is nearly limitless.

□ Before a sold-out audience on February 10, the AIA New York Chapter marketing and public relations committee, in collaboration with The Society for Marketing Professional Services New York Area Chapter (SMPS) and the New York Chapter Society of Design Administration (SDA), kicked-off its four-part seminar series, "The Business of Design and Construction...Your Next Step." Moderated by **Frank A. Stasiowski, FAIA**, C.E.O. and President of PSMJ Resources, the series has been conceived to empower young design and construction professionals, with an understanding of the business skills needed to achieve their practice goals as employees, partners, or sole practitioners. The first seminar ("You have the talent, you have the projects, so who needs business development?") underscored the importance of business development in attaining any set of professional goals. Another seminar was held in March; there will also be one this month ("Is public relations the key to your success or is it the 'dirty little secret' of the big-names?") and next month ("You can manage a project, can you manage a business?"). For information, contact, Melora Heavey, 212-243-7400.

READJUSTING ARCHITECTS' ETHICAL BEARINGS



In October 1999, five longtime members of the New York Chapter were indicted for taking bribes from contractors. The investigation by Attorney General Robert N. Morgenthau involved dozens of people from the construction industry and resulted in jail sentences and fines. Of course, the Chapter stands firmly against this kind of fraudulent behavior. But calling it a problem of a few individuals does nothing to repair the damage these men have done to the honor of our profession. Instead, let the current scandal be the impetus that gets us involved outside the narrow definition of our work. If architects seek meaningful influence over our environments, we must counter some of the negative impact by readjusting our ethical bearings.

Solving day-to-day problems related to our projects is not enough. Our ethical code asks us to "thoughtfully consider the social and environmental impact of professional activities." While many AIA members contribute to the broader community, we could do more. When we illustrate the ramifications of our work for our clients and the public, we augment the traditional role of architects. This is particularly relevant in decisions about size, scale, and placement of buildings, public amenities, and open spaces.

By refocusing our clients' goals in broader terms—such as sustainability—we increase the chance of producing integrated, meaningful buildings. Beyond our normal professional areas are public arenas where we can improve the livability, safety, and beauty of our communities. The Institute's ethical code asks us to dedicate part of our practice to pro-bono work. Consider adding your skills on behalf of the building committee at your local church or community school. You might assist with a construction project—or help to select an architect for the job. Providing free services in this manner is both ethical and professional.

The AIA ethics code calls for architects to "respect and conserve our natural and cultural heritage while striving to improve the environment and the quality of life within it." In boom times, old buildings are in danger of being needlessly replaced. Or, as historic preservation is constantly redefined, architects are asked to compromise the past for present needs. Instead, we can help clients make choices that maintain economic viability without sacrificing a special moment of our built past. And we can work toward preservation of the small parks, greenery, light, and air that help make urban living in New York City bearable.

Our presence in the public realm is also vitally important. We can use our diverse expertise to help solve the problem of New York City's public school buildings. Children have an inalienable right to classrooms free of toxins, peeling paint, and bad lighting. We should have the highest aspirations for schools since they are a direct reflection of the value that we place on education. Architects should advocate more forcefully for better school construction and maintenance. Because when we give ourselves to public service, we foster public appreciation of architecture and the work of architects. Our honor is in the deeds we do. —Wendy Evans Joseph, AIA, Chapter president

April 3, 6:00 P.M.
Housing

April 5, 5:30 P.M.
Public Architects

April 6, 8:30 P.M.
Professional Practice

April 10, 6:30 P.M.
Learning By Design:NY

April 12, 4:00 P.M.
Round Table

April 12, 6:00 P.M.
Architectural Dialogue

April 12, 6:30 P.M.
Health Facilities

April 17, 6:00 P.M.
Historic Buildings

April 19, 12:30 P.M.
Architecture for Education

April 21, 8:00 A.M.
Zoning & Urban Design

**APRIL
11**

Tuesday

Lecture and Film Clips:
Ric Burns' Reflections on New York City History and Film
Sponsored by the CUNY Graduate Center. 6:30 P.M. 365 Fifth Ave. 212-817-8215. Free.

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Wednesday

Benefit lecture: Witold Rybczynski on New York's Prospect Park
Sponsored by The Horticultural Society of New York. 6 P.M. 128 West 58th St. 212-757-0915, ext. 209. \$75 or \$125 contribution.

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Thursday

AIA NEW YORK CHAPTER EVENT
Seminar: Is public relations key to your success or the "dirty little secret" of the big-names?

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 showroom, 624 Sixth Ave. Registration: Melora Heavey 212-243-7400. \$45 (walk-ins) or \$35. 4 CES/LUs.

Lecture: Linda Pollak on Questions of Scale

Sponsored by Pratt Institute Graduate Architecture and Urban Design New Research Series. Noon. Higgins Hall North, Rm. 302, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Architect Kazuyo Sejima
Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Architecture and the Natural World/Emerging Voices 2000
With Julie Bargmann, of Charlottesville, and Lisa Rapoport, of Toronto. Sponsored by the Architectural League. 6:30 P.M. Rockefeller University, Caspary Hall, 66th St. & York Ave. 212-753-1722. Free (League members) or \$7.

Lecture: Tod Williams on Work/Life
Sponsored by City College, City University of New York. 6 P.M. Great Hall at Shepard Hall, 2nd fl., Convent Ave. at 138th St., 212-650-7118. Free.

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Thursday

Lecture Course:
Environmental Design and Construction
With Paul Novick, national supplier of environmentally friendly construction and design products. First session of a course (others on April 27, May 4, and May 11) designed to introduce builders, interior designers, architects, and end-users to the concept of Green design. Topics include understanding the customer and the market; energy conservation vs. Green design; Green design products; what to look for in renovation projects and new construction. Sponsored by CUNY Graduate Center. 365 Fifth Ave. 6:30 P.M. 212-817-8215. \$120 for four sessions.

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Saturday

Symposium: Ideas for Renaissance and Reconstruction in the Balkans
Sponsored by Parsons School of Design. 10 A.M.-2 P.M. Aronson Auditorium, 66 Fifth Avenue. 2-4 P.M. Department of Architecture and Environmental Design, 25 East 13th Street, 2nd floor 212-229-8955. Free.

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Sunday

Pratt Planning at 40
Pratt Institute Graduate Planning 40th Anniversary Celebration. 2 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-4304. Tickets: 718-399-4447.

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Monday

Panel Discussion: Times Square Towers
With Bruce Fowle, T. Gottesdiener, and Douglas Hocking. Sponsored by the Skyscraper Museum. 6:30 P.M. Second Stage Theatre, 307 West 43rd Street. RSVP 968-1961. Free (Museum members), \$3 (students) or \$8.

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Thursday

Lecture: Virtual Venice
With Peter Eisenman. Sponsored by The Cooper Union. 6 P.M. Wollman Auditorium, School of Engineering, 51 Astor Pl. Free

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Wednesday

AIA NEW YORK CHAPTER EVENT
Panel Discussion: Working Towards Sustainable Housing
Architect Steven Winter, and Patty Noonan, of the New York City Housing Partnership, will discuss projects bringing sustainable strategies into affordable housing (and creation of high-performance housing-design guidelines. Hosted by the Committee on the Environment and the Housing Committee. Sponsored by Ove Arup & Partners. 6 P.M. 200 Lexington Ave., 1st Flr. Conference Center, RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers). 2 CES/LUs.

AIA NEW YORK CHAPTER EVENT
Scholarship Night

Members of the Chapter scholarship committee discuss scholarships offered by the AIA and the New York Foundation for Architecture. Past recipients of the Stewardsdon Keefe LeBrun travel grants and Brunner grants will present their award-winning projects. 6 P.M. 200 Lexington Ave., 1st Floor Conference Center. 212-683-0023, ext. 21. \$5 or \$10 (nonmembers).

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Thursday

Lecture: Reinhold Martin on The Topologies of Knowledge
Sponsored by Pratt Institute Graduate Architecture and Urban Design New Research Series. Noon. Higgins Hall North, Rm. 302, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Frederick Biehle and Erika Hinrichs, Architects Via Studio.
Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Place, Brooklyn. 718-399-3404. Free.

Lecture: Inventions of History.
With Peter Eisenman. Sponsored by the Cooper Union. 6 P.M. Wollman Auditorium, Albert Nerken School of Engineering, 51 Astor Pl. 212-353-4220. Free.

Lecture: Soft Cartography and the Generative Effects of Digitization
With architect Mike Silver. Sponsored by Parsons School of Design. 6 P.M. 25 East 13th St., 2nd flr. 212-229-8955. Free.

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Wednesday

Panel Discussion: The WTO and globalization after Seattle.
With Arthur Cheliotos, president of the Communications Workers Local 1180; Columbia University School of Architecture, Planning & Preservation professor Peter Marcuse; and Alice Tepper Marlin, president of the Center for Economic Priorities. Sponsored by the New York Chapter of Architects, Designers and Planners for Social Responsibility and the Graduate Center of the City University of New York. 6:30 P.M. 365 Fifth Ave., 212-817-7292. \$8.

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Thursday

Lecture: Architect William Pedersen, of Kohn Pedersen Fox
Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Discussion: Restaurant Design
With Danny Meyer, Paul Bentel, and Peter Bentel. Sponsored by Steelcase. 6:30 P.M. 4 Columbus Cir. Tickets: Keith Rosen 212-468-4437.

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Friday

Planners Network Forum: Overhauling New City's Zoning Resolution
Sponsored by Pratt Institute. 6 P.M. Pratt Manhattan, Puck Building, 245 Lafayette St., Rm. 21. 718-399-4304. Free.

**MAY
6**

Saturday

Panel Discussion:
Architecture in Education
By Catherine Teegarden, director of the New York Foundation for Architecture's Learning By Design: NY program, and Linda Lipson, codirector Philadelphia Foundation for Architecture's Architecture in Education program. An architect, a teacher, and school administrator will present Creating Partners Across a Curriculum, efforts to bring architects into K-12 classrooms. 2-3:30 P.M. AIA National Convention in Philadelphia. To register: 202-626-7395 or www.aiaconvention2000.com

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

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