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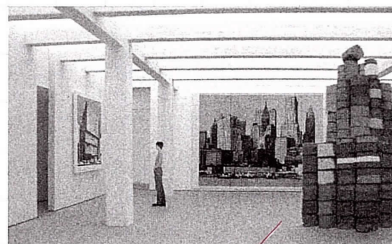
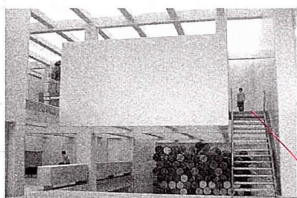
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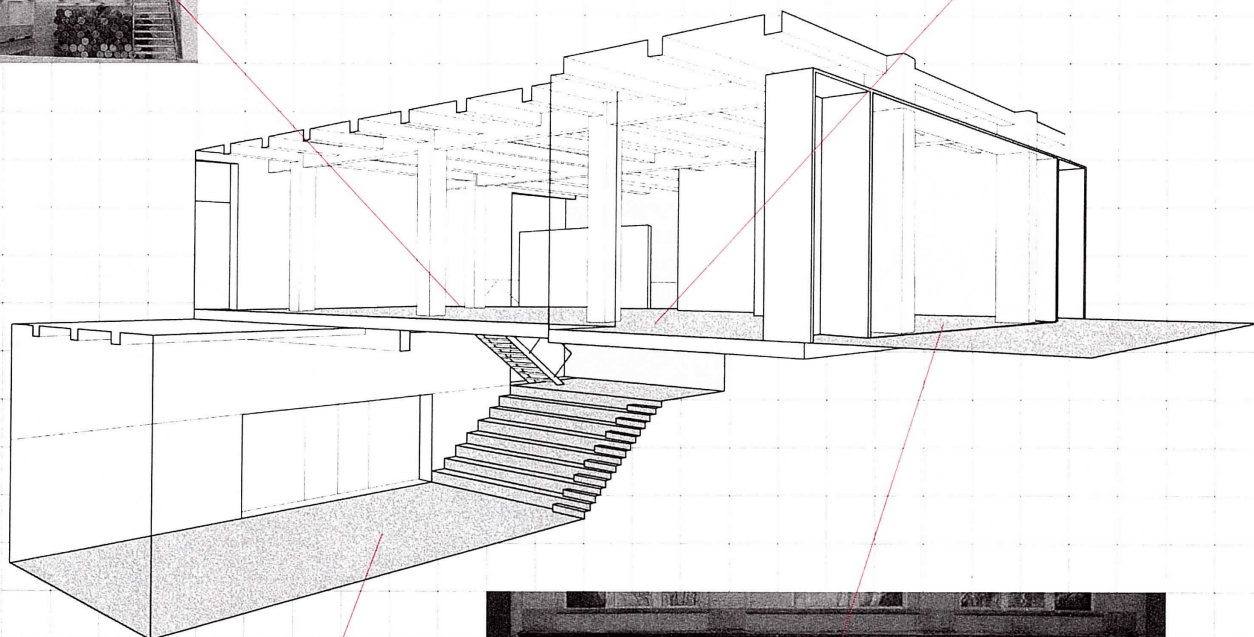
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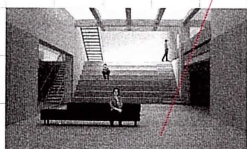
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The LaGuardia Place Competition for the AIA New York Chapter's New Home

Winning scheme by Andrew Berman Architect

Phase I: 1. street facade/exhibit space 2. ground floor gallery

Phase II: 3. mezzanine/lecture hall/lounge 4. lower level lecture hall

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ARCHITECTS AS CLIENTS ON LaGUARDIA PLACE

Judging the final round of the LaGuardia Place Competition proved much more contentious—and essentially more valuable—than selecting schemes in the first round, because choosing a specific design to build placed architectural values on the table. Suddenly architects (and their representatives on the jury) who usually champion design were forced to make hard choices about budget and buildability, program and purpose. What is the role of the AIA anyway? Deliberations became passionate. There were no easy answers. Even a juror whose favorite scheme prevailed said, “The overall feeling of the jury was that each proposal fell short of what one would have hoped for.”

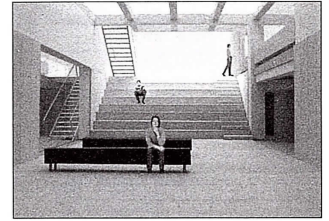
Most designs do, especially when they have been hastily made and the rules have changed midstream. Between the time that the first schemes were prepared and second round proposals were submitted, Chapter leaders decided to scale back the plan to build out all three levels and asked competitors to redesign their entries to be built in phases with the first phase, of indefinite duration, confined to the street level. Some schemes adapted better to this constraint than others. The one that came closest to winning—Reiser + Umemoto’s brilliant plan to open up the lower level with oval “cheese holes” in the ceilings like the ones Morris Lapidus used in shoe store walls during the 1950s and to lure people down to the subterranean spaces on a dramatic curved ramp—clearly suffered from the change in plan, even though the architects came up with a lively proposal that would have sufficed very well for a while. Some contenders rose to the challenge better than others. Andrew Berman, who emerged as the winner, produced a scheme that would appear complete in the first phase. And its *tour de force*—a beautiful minimalist facade that actually makes the otherwise unremarkable, graffiti-strewn building look good—would work whether the lower levels were built out or not.

Still, it was pragmatism that triumphed. The scheme was deemed practical, buildable, economical, and ecological. Fortuitously, Berman’s scheme was also the choice of the consultants who evaluated the schemes on purely environmental grounds the evening before the design jury met.

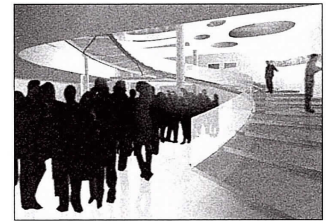
What made the competition most valuable, however, was the debate itself. Some jurors questioned the choice of a scheme that looked like an art gallery. Others were concerned that it failed to acknowledge “the critical role that technology has to play in the discipline of architecture,” or “rethink the values of existing architectural elements” the way some other schemes did. In the end, the disagreement had to do with what the new headquarters should hope to accomplish.

The hard choices architects make for their homes, their offices, and their professional organizations ought to make them sympathetic to clients’ desires for less-than-pioneering ideas. On the other hand, if architects don’t champion high design and innovation, who will? Just bringing this conflict—which lies at the heart of our profession—out in the open is worthwhile. And the very act of holding a competition, with all the anxiety it entails, has numerous other benefits.

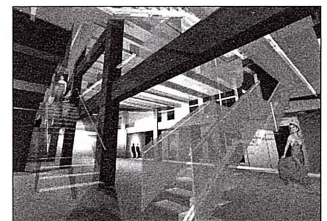
When the jurors had finished their work, the one who had fought hardest for the scheme that lost said, “Whatever one thinks of the outcome of this competition, the AIANY is to be congratulated for establishing an open competition format that could give younger practitioners a chance to build.” Not all professional organizations, and certainly not all AIA chapters, are willing to give every firm a chance to compete with their most established members. This one should take pride in its willingness to keep the doors open—and in some of its largest firms’ willingness to throw their hats in the ring.



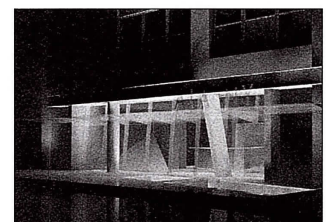
Andrew Berman Architect



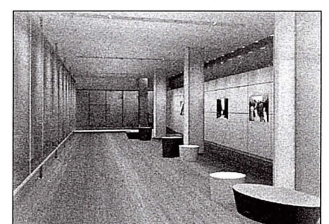
Reiser + Umemoto/RUR Architecture



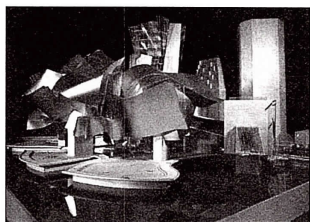
Konyk Architecture



Claire Weisz Architect

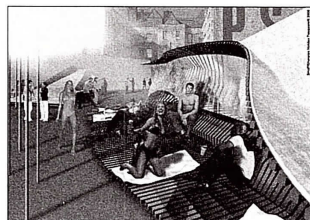


Gensler



David Heald

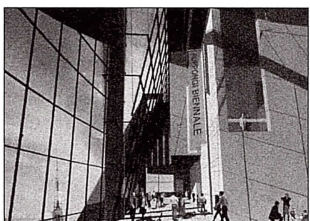
New Guggenheim Museum,
Frank Gehry



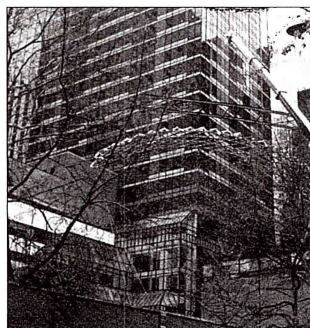
P.S.1 courtyard,
SHoP/Sharples Holden Pasquarelli



P.S.1 courtyard,
SHoP/Sharples Holden Pasquarelli



Mori Museum, Richard Gluckman



Installation of MoMA Sculpture Garden,
Shigeru Ban, Dean Maltz,
and Buro Happold, engineers

Museum Metastasis

It's not a matter of just growing anymore. Museums are building branches, merging with other institutions, forging new alliances. It all makes work for architects, and sometimes creates new places to display. But when a museum proposes a \$900 million project, it makes you wonder whether enough is enough.

□ On April 19, the Guggenheim Museum announced plans for a new building to be designed by **Frank Gehry** and located on piers in the East River in Lower Manhattan—probably. With some embarrassment, Gehry explained that neither the site nor the design was firmly determined. The City's Economic Development Corporation has not yet assigned the site, and all but \$50 million of the \$500 million for construction and \$400 million endowment has yet to be raised.

But the design, which resembles Gehry's Bilbao Guggenheim with its metallic skin and cluster of double-curved forms, is certainly spectacular. It stretches along platforms resting on piers for 500 feet with a public waterfront promenade. The galleries are propped up on 80-foot-high columns to clear the FDR Drive, and approached by a gigantic lobby and skylighted atrium under a tower as tall as a forty-story building. A model of the proposed 520,000-square-foot museum—which is intended to display the Guggenheim's permanent collection, and is projected to generate \$710 million annually for Manhattan—is on exhibition in the Frank Lloyd Wright building at 1071 Fifth Avenue.

□ The Guggenheim's global program is already paying off for students in **Hani Rashid's**

studio at Columbia University and **Greg Lynn's** studio at UCLA. The Museum and its Peggy Guggenheim Collection in Venice is showing their work in the U.S. Pavilion at the Seventh Venice Architecture Biennale through October 29.

□ The Museum of Modern Art, which has its own \$650 million addition in design and is building temporary galleries in Long Island City, may also hold exhibitions in a 140,000-square-foot warehouse in Long Island City which **Cooper, Robertson & Partners** is converting to a storage facility and study center. (Cooper, Robertson is also working on an expansion study for the American Museum of the Moving Image in Astoria, Queens.)

□ Last spring, MoMA merged with P.S.1 to collaborate on projects such as a five-year series of invited competitions meant to give emerging architects chances to build projects in the old Queens school building renovated a few years ago by Frederick Fisher.

SHoP/Sharples Holden Pasquarelli of New York won the first and is building an urban beach in the big triangular P.S.1 courtyard where five "events"—cabana, beach chair, umbrella, boogie board, and surf—occur along a singular surface that bends and folds into different spatial configurations. When the surface is high in the air, it offers shade; when it is lower, it provides inclined seating. When it is on its side, it creates changing areas behind a thick translucent veil; as it twists onto the ground, lifeguard stands turn into dancing platforms. Water running along the entire length shimmers in the light and collects into pools where the surface touches the ground. The water in the pools located

throughout the courtyard moves and changes form until it is displaced in a mist garden where lines of light provide a new spatial experience.

The architects were selected by a committee of museum officials, including the directors of both museums and Terence Riley and Philip Johnson, from a list of 20 students, recent graduates, and newly established firms who were suggested by deans of architecture schools and editors of design publications. The other finalists this year were **Taeg Nishimoto** and **LOT/EK**. The partners in the winning firm are Christopher R. Sharples, William W. Sharples, Coren D. Sharples, Kimberly J. Holden, and Gregg A. Pasquarelli. They are also designing the Museum of Sex (MOSEX) in Manhattan, the V-Mall shopping complex in Queens, and Mitchell Park, which is under construction in Long Island City.

□ The Museum of Modern Art in New York and the Royal Academy in London have agreed to provide consultation and cosponsor exhibitions in a "partnership" with the new Mori Museum being designed by New York architect **Richard Gluckman** at the top of **Kohn Pedersen Fox's** Roppongi Tower in Tokyo. The 54-story tower is the centerpiece of the \$2.5 billion, mixed-use Roppongi Hills development on a 24-acre site in the middle of the city. The world's tallest museum, to be completed in 2003, will occupy the top five floors of the skyscraper with 65,000 square feet of exhibition space. There will be a dramatic entrance on the ground floor with a spiral stair in an inverted cone clad in glass shingles, and that form will be reflected by a three-story atrium in the skytop galleries.

□ **Gluckman Mayner Architects** has designed the Deutsche Guggenheim in Berlin and is now at work on the new Austin Museum of Art in downtown Austin, Texas, where a public park will become a kind of front porch and a series of horizontal “bars” will each house different functions. There will also be a roof terrace and an interior courtyard.

□ In the virtual world, the Museum of Modern Art is teaming up with the Tate Gallery in London to launch a for-profit internet venture offering membership, education, retail merchandise, and advice on purchasing art, design, and culture.

□ A nine-ton lattice cardboard arch has been installed in the Museum of Modern Art Sculpture Garden for the exhibition *Making Choices*. The arch, which was designed by **Shigeru Ban** of Tokyo with New York architect **Dean Maltz** and engineer Cristobal Correa of **Buro Happold**, New York, stretches across a third of the garden to create a lacy outdoor room with a massive curving trellis taller than the trees. The arch is part of Ban's ongoing research into temporary and transportable structures like the cardboard tube and beer crate houses he built for the people of Kobe after the earthquake. It is made of the cardboard tubes he developed with Buro Happold's Berlin office for the immense card tube grid-shell of the Japan Pavilion at the Hanover World Fair, which opened on June 1.

The tubular components of the MoMA arch were fabricated in Germany, shipped to New York in 40-foot lengths, assembled in Queens, cut into 16 pieces for transport on flatbed trucks, reconnected on a side street behind the

museum, hoisted over the garden wall with a crane and spreader beam, and then, once they were in place, spliced back together again. The arch, which is bracketed to the wall of the garden on one side and to the MoMA building itself on the other, is totally self-supporting, though stainless-steel cables help maintain its bow. Since it was designed as a temporary structure, it will be dismantled after the exhibition closes on August 1 and all building material will be recycled.

□ Another “outdoor” room installed in New York recently is actually indoors—in room 401 at the Roger Smith Hotel, where *Nest* magazine commissioned **Ken Smith Landscape Architect** to create an artificial garden for a feature spread over both covers and 12 pages in the Summer 2000 issue. Envisioned as a contemporary Garden of Eden in simulated materials, the focus is a four-poster bed supported by six-foot-tall triple-ball plastic topiaries on each corner. Benches made of artificial turf hedge on both sides of the room provide seating and a place for a table lamp and bowl of plastic fruit. A parterre of 700 artificial silk calla lilies covers the ceiling, and a simple tapis vert of blue and green bands of artificial turf paves the floor. Bed and window coverings are made of spandex camouflage embroidered with large silk sunflowers and plastic frogs. And a wall trellis of artificial fruit vines, hanging from the painting rail, forms an inverted wainscoting around the room. Ken Smith designed the frankly fake garden room with Elizabeth Asawa, Yoon Chul Cho, and Pam Lyman.

□ A new Chelsea gallery suggests the first real alternative to the minimalist aesthetic established by Richard

Gluckman at the DIA Foundation a few blocks away a little more than a decade ago. Drawing on his raw tradition but pushing it whimsically in another direction,

LOT/EK architects inserted a 10-foot-high continuous white band of wallboard into a former parking garage to create the new Sara Meltzer Gallery at 516 West 20th Street. This display belt, which exploits and reveals the very basic construction system of light metal studs and gypsum board, is cantilevered from the perimeter walls so that it floats in the space without touching floors or ceilings. It overlaps the rough grey existing garage walls with its pristine super-white surface, creating a pure exhibition layer distinct from the still-present parking structure visible above and below.

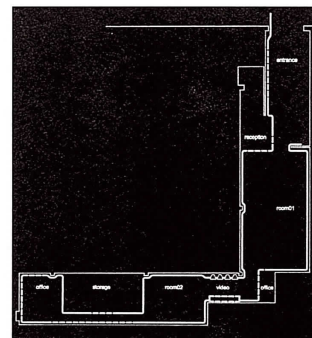
At certain points, the band's path detaches from one of the existing walls, to fold out and define spaces occupied by the reception desk, office, and storage. All corners of this new surface are rounded to enhance the flow of the white ribbon through the space. Cuts along the skin generate windows, casings for fluorescent lights, and little bookcases projecting from the garage wall. Additional lighting fixtures, pipes, and ductwork on the ceiling are, of course, exposed. From the entrance, off an interior driveway where the old metal grate of an automobile ramp painted yellow provides edgy access, the processional sequence moves smoothly through the space, greased by the curved corners, without destroying the geometry of the varied exhibition areas.

□ In our nation's capital, **Arthur Rosenblatt** of RKK&G, New York, and **Marshall Purnell** of Devroux, Washington, are creating a new City Museum in

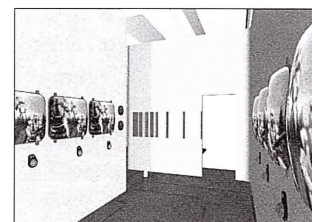


Jeff Rowe

*Austin Museum of Art,
Gluckman Mayner*



*Sarah Meltzer Gallery,
LOT/EK*



*Sarah Meltzer Gallery,
LOT/EK*



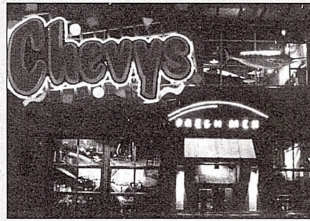
*Washington, D.C. City Museum,
Central Public Library,
Arthur Rosenblatt, Marshall Purnell*

the Central Public Library on Mount Vernon Square, across the street from the new convention center which will open at the same time, in March 2003. The historic classical structure with arches and paired columns, known as the Carnegie Library, holds a special place in the hearts of Washingtonians since it is one of the few public places in the District of Columbia which was never segregated. The museum will be operated by the Historical Society of Washington, D.C.



Philip Greenberg

Tishman's E-Walk



Chevys Fresh Mex Restaurant, E-Walk



Chevys Fresh Mex Restaurant, E-Walk



New Victory Theater

Times Square on the Record

by Jayne Merkel

The Panelists:



Robert A.M. Stern



Rebecca Robertson



Daniel R. Tishman



William Rudin



Carol Willis

The inside dope on Times Square was delivered, fittingly, in the most public possible way this spring when the Skyscraper Museum brought its ongoing efforts to “record the process of building” into the ABC Studios on Broadway. Tourists, surrealistically illuminated by blazing signs, peered inside as a group assembled to hear the people responsible for the area’s turnaround explain how it happened—and happened to take the form it took.

Robert A.M. Stern, who was largely responsible for the design guidelines in the plan for the New 42nd Street, described it as “the first plan in history that took as its mandate legislative vulgarity.”

Rebecca Robertson, who directed the 42nd Street Development Project when that radical plan was prepared, recounted the history of Times Square and a series of recent plans for its redevelopment, noting that “at any time had the market hit, that [current plan] would have been the plan that got built.”

“There were signs before there were buildings,” she said, as she explained how Times Square became “the entertainment center of America around 1900,” after the American Theater was built in 1895 and the Hammerstein’s three theaters opened (and all went bankrupt). Forty-Second Street had its heyday in the 1910s, but Prohibition killed it.” After a revival in the 1930s as a movie street, with very bright signs, it started to slow down in the 1940s and ‘50s, and “a tougher crowd came. In 1981, *Rolling Stone* called it the sleaziest block in America.”

Robertson recalled plans for revivals—a 1978 merchandise mart called “the City at 42nd Street” by Richard Weinstein with Pfizer and American Express; a plan by Cooper Eckstut for Mayor Koch that “talked about setbacks and guidelines” but didn’t specify the components; a 1982 request to developers and a huge merchandise mart with a rather massive tower by Kohn Pedersen Fox; then the four office towers designed by Philip Johnson and John Burgee which completely ignored the Cooper Eckstut design guidelines. “They were rather classical, with no signs—a design about corporate identity. Then in 1988, with leases signed (and the market collapsing), the mayor convinced the developer to redesign the towers, and in 1992 the towers were redesigned again,” in a neo-modern idiom. But the market remained quiescent.

Robertson (who is now a vice president of the Shubert organization) pointed out that none of these plans built on the area’s role as the theater district or its billboard-filled character. “The new plan was about the signage and oriented toward entertainment. We hired a design team made up of Tibor Kalman, Dave Rockwell, and Bob Stern. Sometime about 1992 or 1993, drawings came out layered with a lot of signage. We wanted to mix old and new architecture. The plan was accepted well critically, but people thought it couldn’t be done.”

“When Disney came in [and it came in because Bob Stern personally brought Michael Eisner to see the deteriorating Amsterdam Theater], people began to have faith that an entertainment-based plan might work,” she said. “Then in 1995, Douglas Durst came along to do a building [Condé Nast] and promised to create huge fabulous signs, have a lively entertainment base, and build a setback so you could see views up Broadway. You can’t tell this is a 1.6 million-square-foot building. We even made the MTA abide by the signage guidelines.”

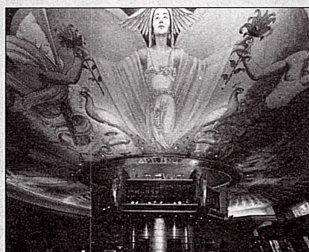
“Now, the Disney Store [which was built to give life to the southwest corner of Broadway and 42nd Street while permanent projects could be arranged] is already gone. The New Victory Theater is doing very well. The Ford Theater went broke, but Jesus Christ Superstar is playing there now. The New Amsterdam has had a \$150 million renovation. The new Rehearsal Building is going up. Loews is open and breaking attendance records, and the Arquitectonica hotel is finally underway,” Robertson reported adding that celebratory signage is “now just done. You don’t need guidelines. Everyone wants to do it.”

Stern added that “42nd Street is only part of the story. It’s important to see it and Times Square as two parts of a whole.” He explained that, despite the intentional chaos, “when we did the plan, we measured signs as though we were doing the iconography of saints. And we established minimum lighting levels. All the sign codes before made them lower. They wanted gray flannel. We wanted a gay plaid. Who would ever think Ernst & Young [who have signed up for space in the new KPF building]—accountants!—would want to be there?”

Stern thinks that the recession helped with more than timing



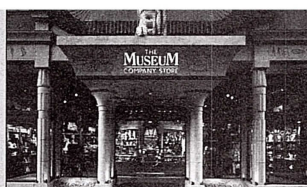
Loews 42nd Street E-Walk Theater



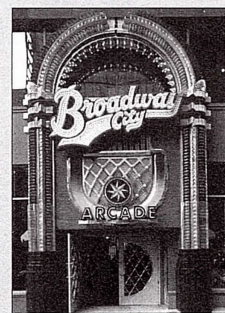
Loews 42nd Street E-Walk Theater



Broadway City, E-Walk



The Museum Company Store, E-Walk



Broadway City, E-Walk



Loews 42nd Street E-Walk Theater

"Morgan Stanley (who bought two bankrupt buildings during it) knew a bargain and knew their basic pinstripes would get them through." That set a precedent. (Now Morgan Stanley is constructing another building on Seventh Avenue between 49th and 50th Streets designed by Kohn Pedersen Fox.)

He thinks the fact that the old Times Square Tower of 1902 survives (though without its facades), is important. "The Times moved up there because of the Subway. In all the Johnson and Burgee plans, the Times Tower was to be torn down and in its place a plaza, like the Rockefeller Center skating rink, installed. Now the tower is valuable for its signs." *The New York Times* outgrew the tower in a few decades and moved into a massive building on 43rd Street, just west of Seventh Avenue. Now the newspaper company is planning to build a new office tower, with Forest City Ratner as developer, and is negotiating for the site on the northeast corner of 42nd Street and Eighth Avenue. The team may even hold a limited invitational competition for the design.

Noting that "Times Square has reinvented itself as a communication and media center," Stern said, "We legislated every corner. We've been protecting the architects from the development community which wants square boxes so it's easy to wash the windows. These are unique skyscrapers—site specific, New York specific. We are a great commercial city, and we make great commercial architecture."

Two of the developers who helped the planners and architects "make it" also contributed to the conversation. Rudin Management president **William Rudin**, who is developing 3 Times Square for Reuters, said that he was initially against signage. "When Morgan Stanley was originally negotiating with the Solomon Organization, the developer of 1585 Broadway, the bankers said they weren't going into a building with signs, and they walked away from the deal, but when they [later] got a \$300 million asset for \$100 million, they came back."

He also said that "Prudential was the economic engine that financed all this development. They made a decision in 1995 to start selling the parcels they had acquired before the crash. They sold the first to Durst [for Fox & Fowle's Condé Nast], the second to us, and the other two to Boston Properties [which is doing

buildings with KPF and SOM]."

"You talk about Ernst & Young," he said to Stern. "Go to England and look at Reuters on Fleet Street. But Mike Sanders who is running the New York operation saw a reason to change the image for New York. They had major competition here from Bloomberg. Prudential has leased the top sign (on the third floor). There will be 36,000 square feet of signs [15,000 each for Reuters and rental, 6,000 for Prudential]."

Rudin also talked about the hard part: "In 1997, when we had negotiated with Prudential and the State [development corporation], I had to go back to Philip Johnson and tell him that we were going to use Dan Kaplan at Fox & Fowle. Johnson had already redone the buildings, completely with signs."

The other speaker was **Daniel R. Tishman**, who as the builder and developer of E-Walk signed up for signage early. "We operate all over the country, building almost \$2 billion a year, and Times Square is the most complicated, controlled, exciting, and difficult place to work...the other Morgan Stanley building at 745 Seventh Avenue is like building in a cow pasture by comparison."

Tishman, whose company only develops hospitality projects but constructs all kinds of buildings, erected Condé Nast. He pointed out that "in the last nine years, the company alone—there are many others—has built 7.6 million square feet of commercial space in the area, six major high-rises, employed 8500 construction workers, and put \$1.7 billion into a three-or-four block area."

"We're building today during an economy that nobody in my generation has ever experienced before, with a tight labor market, and the architects are creating things that have never been built before. But we've got the best trades, the best designers," he said, sounding anything but dissuaded.

All the speakers expressed some surprise at the extent of the boom. In the introduction to the program on April 4, **Carol Willis**, the director of the Skyscraper Museum (which organized the event with the Times Square Business Improvement District) said that when she founded the museum in 1996, "Reporters used to ask me whether there would ever be another skyscraper."

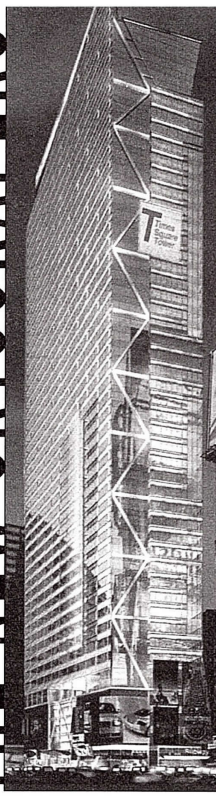


Dorothy Alexander

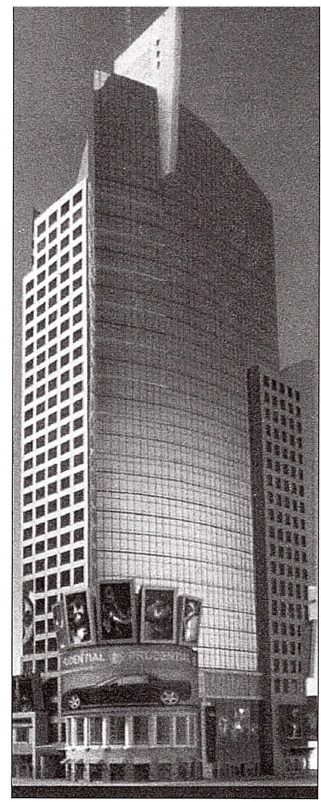


from top to bottom:
Bruce Fowle, T.J. Gottesdiener,
Douglas Hocking

THE NEW SKYSCRAPERS



Times Square Tower,
Skidmore Owings & Merrill



Reuters Building, 3 Times Square,
Fox & Fowle

Two weeks later, on April 17, the architects who designed the five new towers within a block of Times Square described them at another program. This one took place at the Second Stage Theatre, created within an old bank at 63rd Street and Eighth Avenue by Rem Koolhaas and Gluckman Mayner Architects.

Logically, **Bruce Fowle**, who designed the first two towers (with his partner Robert Fox, project director Dan Kaplan, and project architect Elizabeth Finkelstein) spoke first. He explained that Fox & Fowle had been working in the area since the late '80s when they designed 1675 Broadway for the Rudins.

"At that time, we felt we needed to make a building that felt like a New York building (it's almost a Rockefeller Center knock-off) to give a level of comfort to tenants moving to the West Side," he said. It still wasn't a typical office building, because it had a theater on the ground floor. "We had to scale the marquee to stand out as a theater at night and integrate it with the office tower."

Their next project, the Embassy Suites hotel at Broadway and 47th Street, was even trickier. "It was the first building to incorporate the City Planning signage regulations which said that the first 60 feet had to be almost completely covered by signage. But this was the early '90s, and there was no market for signage. Even though it had won a *Progressive Architecture* award, the developer took the signage off. We used tracer lights around pennants to qualify for the bonus and learned you can't really control signage."

Fowle pointed out that the character of signs on Broadway has evolved over twenty years. The armatures built on top of buildings before signs were regulated had rhythm. Today they're mandated and they line up, "so you have more of a Broadway Lullaby than the old Boogie Woogie."

Fox & Fowle also designed some of the "interim retail"—the little taxpayer buildings intended to make the area look alive until

development took hold—like the Disney store, the Subway station with the Times Square Brewery restaurant upstairs, and the Old Rialto Theatre, which had to go to make room for Reuters.

Since 4 Times Square (which came to be called Condé Nast) was the first corporate building in the area, the entrance to the office tower was located toward Bryant Park and given "an almost pinstripe character," he said, whereas "we wanted an unrestrained character on Broadway and for the building to form a gateway and draw you up Broadway."

Showing the cylindrical NASDAQ sign Fowle said, "We realized how important it was to stick a toe out into the bow tie area and thought the form could become a soda can or a film canister. We wanted three-dimensional objects on Broadway. We had the advantage of not being subject to the New York City zoning regulations [because the project was under the control of the Empire State Development Corporation], so we were bound only by use, cues, and because of the huge mass, we created a pastiche of Times Square."

He didn't show the plan. "One of Fox & Fowle's great secrets is how to make an efficient core. Bob figured out how to design from the inside out, and I design from the outside in," he said as he explained the building's many Green features, the "satellite farm" that gives form to the top, and the banding intended to give some shape to the tower.

Across Broadway and Seventh Avenue, where 3 Times Square is going up for Reuters, "the challenge...was to extend the lowrise facades of the theaters on 42nd Street into the bow tie area, so we created a volume with a slight curve that visually wraps the corner. That gesture comes right out of the old Rialto. What I didn't realize was that it was going to be opening up the view of the KPF building," he smirked. The Reuters building will have four stories of retail, and signage designed by Ed Schlossberg.

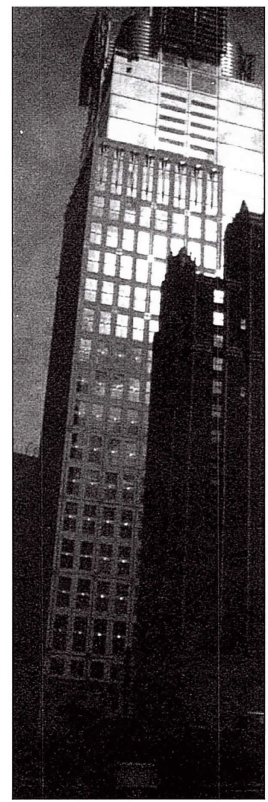
T. J. Gottesdiener talked about the two skyscrapers Skidmore



5 Times Square,
Kohn Pedersen Fox



7 Times Square,
Skidmore Owings & Merrill



Condé Nast Building,
4 Times Square, Fox & Fowle

Skidmore & Merrill is designing—the Times Square Tower (south of 42nd Street between Broadway and Seventh Avenue) and 7 Times Square (on top of the Port Authority Bus Terminal).

The first 48-story tower, for Boston Properties, “picks up on the very strong geometry of the bow tie to generate the form,” the architect explained, “emphasizing the shift with two different facades, articulated with different skins.” The Broadway elevation will have mullions over spandrels and a sculptural top. The other facades will be “a little more sedate with a gridded effect. The signage will be the constant—and the link with 42nd Street. We’ve kept Bruce’s Subway station. All the lower floors—four stories—will be filled with retail, and there will be a sky lobby with a vista of Times Square.”

The Port Authority building, a joint venture of Rudin Management and the Vornado Realty Trust, will have a sky lobby too. “Our idea was to clean up the circulation at Port Authority, and have you enter the building from 42nd Street. This building is even less developed than the Times Square Tower, and it’s also a million square feet. We won a limited competition a year ago.” For decades a tower had been envisioned for the space on top of the bus station, but “our idea was to push the mass of the building over to the southwest to reveal behind it the 1931 McGraw-Hill Building by Raymond Hood, Godley & Foulhoux. Another thing that is very integral to it is film signage of the 1930s which Paula Scher of Pentagram is creating—a kinetic effect over the bus station. Exactly how we will do this remains to be seen. Hopefully technology will catch up with us,” he said.

Even more frankly, **Douglas Hocking** explained how Kohn Pedersen Fox’s 5 Times Square, on the southwest corner of 42nd Street and Seventh Avenue (where the Disney store used to be), evolved. Since the building for Boston Properties was also in the area taken over by the State and rezoned, “we started out by looking at Philip Johnson’s and Fox & Fowle’s buildings to see what the

authorities were looking for. We wanted to complement what they were doing but took our moves from the geometry of the plan. We took the rectangle and sort of torqued it with pieces fracturing out, and then folded them back together.” Looking southwest, the face has two major fissures on the north and east facades “where we broke the mass apart and angled it toward the corner.”

But this complicated design was only the half of it. Then began the client’s search for a tenant and the approval process, neither of which he had learned about in school.

During the six-month search for a tenant, Hocking learned that “the floor plate is the governing idol.” The process was directed “by a broker who told us the key dimensions to produce a viable plan (because he knew what various firms were looking for), so we spent a good deal of time keeping options open. One thing we kept open was the structural system,” because it affected the plan.

“The search was over last Fall when Ernst & Young signed up. Then the broker went away, and Gensler came in,” he explained. Meanwhile, the exterior faced scrutiny from the developer, the 42nd Street Development Project, the Empire State Development Corporation, the MAS, the MTA, the Times Square Business Improvement District, as well as potential tenants.

“We used a lot of computer models to study sill heights that are right for the client and ways to handle signage. We ended up taking the form, which people had liked, and developing more wall systems and doing drawings to see how wall systems could wrap around. We made collages with signs, and collages to study how signage could be integrated. But the 42nd Street Development Project wanted separate signage. In the end, there was sort of a marriage of our signs, and 42nd Street’s. The storefronts are still being worked out. What happens on the street is more important than what happens 500 feet up.”

Street life, after all, is what Times Square is all about. But it is street life writ large in bright lights.

Round Two: the LaGuardia Place Competition

“Whatever one thinks of the outcome of this competition, the AIANY is to be congratulated for establishing an open competition format that could give younger practitioners an opportunity to build. May this be the start of many more competitions that the AIA could organize as an outreach effort in conjunction with other public institutions in the city.” —Sheila Kennedy

The Teams

Andrew Berman Architect

Andrew Berman
Julia Neubauer
Claudio Aguiló Aran

Konyk Architecture

Design team: Craig Konyk, James Tichenor, Hyunkil Son, Rise Endo, and Ryuji Saito
Structural engineering: GMS Consulting Engineers, Ramon Gilsanz
Glass floor structural engineering: Buro Happold Consulting Engineers, Cristobal Correa
Glass design consulting: James Carpenter Design Associates, James Carpenter
Mechanical engineering: Carstel, Carlo Marzot

Reiser+Umemoto RUR Architecture

Principals: Jesse Reiser, Nanako Umemoto, Deborah Reiser
Design team: Nona Yehia, Wolfgang Gollwitzer
Assistants: Kari Smith, Alexandria Ultsch, Gernot Reither, Birgit Schoenbrodt

Claire Weisz Architect

Design team: Claire Weisz, Mark Yoes, Dan Gonzalez, Tiana Yin
Structural and mechanical engineer: Buro Happold
Cost consultant: Hanscomb
Lighting: J. Conti
Graphic design: Agenda

Gensler

Walter Hunt
Robert Federico
Julian Liu
Loriann Maas
Robert Walton

The Jurors

Alan Balfour

Dean, Rensselaer Polytechnic Institute
School of Architecture, Troy, New York

Margaret Helfand, FAIA

AIA New York Chapter, president-elect;
Helfand Myerberg Guggenheimer Architects,
New York City

Sheila Kennedy

Principal at Kennedy & Violich Architecture,
Boston, and Associate Professor,
Harvard Graduate School of Design,
Cambridge, Massachusetts

Eeva-Liisa Pelkonen

Yale University School of Architecture,
New Haven, Connecticut

Joseph Rosa

Curator, The Heinz Architectural Center,
Carnegie Museum of Art, Pittsburgh

Rolf Ohlhausen, FAIA

Ohlhausen DuBois Architects, New York
City, professional adviser to the jury

Five on Five

When five jurors convened in New York on April 15 to select a winner from among the five finalists in the 53 LaGuardia Place Design Competition, not only imagery and appropriateness but ideology and the role of the AIA became subjects of debate.

“The five schemes considered reflected the wide range of positions being taken in architecture today. The jury soon focused on two schemes representing opposite tendencies—Andrew Berman’s and Reiser + Umemoto’s—which generated long and heated discussion without a clear consensus developing,” professional advisor Rolf Ohlhausen explained. “In the end, Berman’s cool, smart, elegant solution was chosen, but there seemed to be some regret that a scheme which would meet the real world conditions of the competition and represent the cutting edge did not materialize.”

In mid-February, the same jury selected the finalists from fifty entries to the AIA New York Chapter and the New York Foundation for Architecture’s competition for a new storefront space in Greenwich Village. “No one scheme was considered great,” Joseph Rosa said. “The overall feeling of the jury was that each proposal fell short of what one would have hoped for. This led to a very good discussion on what the AIANY wants this new location to signify vis-à-vis the storefront location adjacent to Soho, and its role in the profession as well as with the public.”

Ohlhausen said, “The virtues of pragmatism, minimalism, and restraint were weighed against more high energy, idiosyncratic, and assertive imagery. It became clear that some of the competitors did not acknowledge the financial and physical constraints set forth in the program and proposed ambitious and provocative solutions. The jury recognized the brilliance of some of these schemes but felt the responsibility to select a project that met the Chapter’s program and budget constraints.”

Between the time of the two meetings, the finalists were asked to develop their schemes so that they could be constructed in two phases, assuming that only the first floor of the three-level space would be built out initially. They were also asked, from the beginning, to consider environmental factors, and a separate sustainability evaluation took place on April 14.

Sustainable Design Evaluation

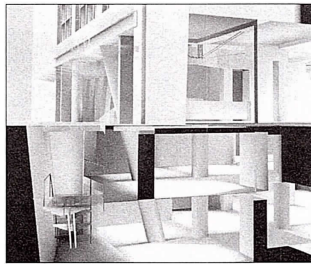
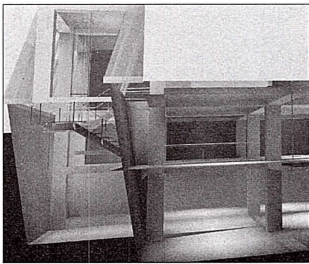
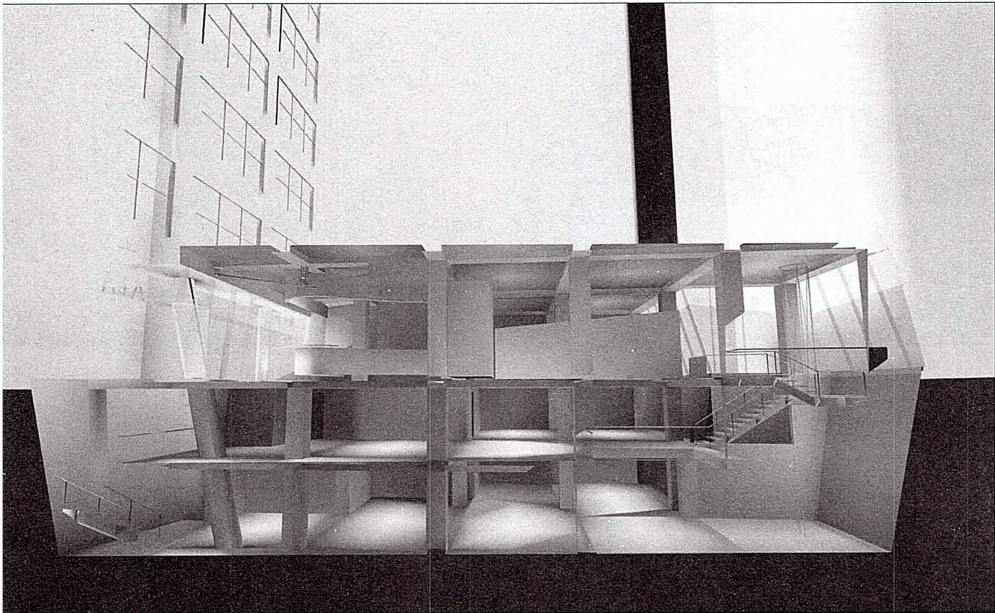
On the evening before jurors selected a winner in the LaGuardia Place competition, Chapter members Joyce Lee and William Bobenhausen reviewed the entries with professional advisor Rolf Ohlhausen, using the criteria of the LEED (Leadership in Energy and Environmental Design) Interiors rating system. Happily, the same winner, Andrew Berman Architect, was selected, though Claire Weisz Architect and Gensler were also commended for environmental sensitivity. Lee noted that Berman’s success “is testimony to strong sustainable design being good design.”

Weisz was the only one of the finalists who devised an innovative approach to sustainability, proposing a “living machine” in the slanted front wall which would capture and refract natural light. But when all the factors in the rating system were considered, Berman’s scheme emerged the winner because it “paid particular attention to phasing, constructability, and resource efficiency.”

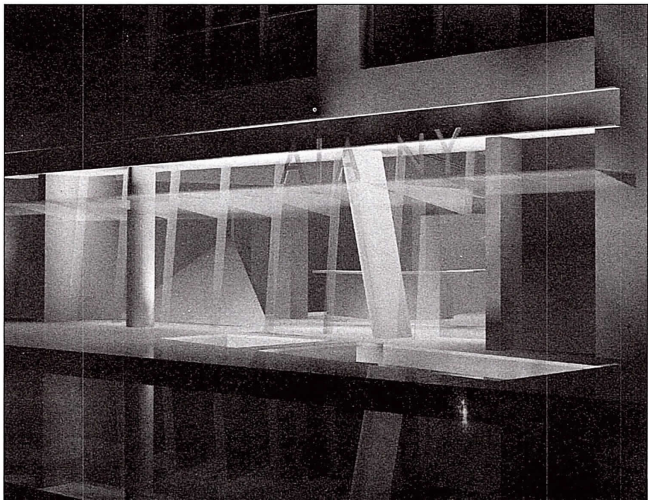
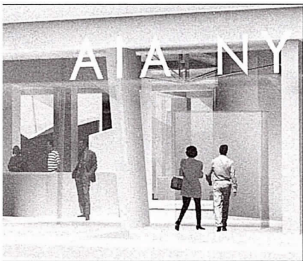
Based on an earlier site evaluation, the categories considered were indoor air quality, use of natural light, quality glazing, environmentally-preferable and low-maintenance materials, efficient HVAC system, collection of recyclables, and the enhancement of environmental educational opportunities. After considering the submissions, evaluators added two categories: design for future flexibility and use of existing resources.

All the schemes demonstrated an interest in daylighting, but as the space is deep with exposure primarily limited to the east, evaluators placed equal weight on other factors, such as building system integration and the quality of indoor air. Berman and Konyk won praise for locating the mechanical space by a window. Gensler earned points for use of environmentally friendly building materials, but lost them for air circulation. Weisz’s living machine was considered laudable for educational purposes. And the entries as a group were criticized for not considering the full climatic effect of glazing on the indoor environment as well as for failing to provide space for recyclables or integrate recycling into the infrastructure.

A grant from the New York State Energy Research and Development Authority underwrote the sustainable design evaluation.



“This was the only proposal that dealt with the sectional condition of the building. The intervention with the LaGuardia sculpture in the adjacent park was very well conceived.” —Joseph Rosa



Claire Weisz Architect

This scheme strives for architectural responsibility, making the most of opportunities at the perimeter and thereby making valuable space that is generally less desirable. It is a hybrid of preservation and reinterpretation that transforms LeCorbusier's machine for living into a machine that is living by showcasing the way the building functions.

Gallery/Program Every part of the program becomes a gallery space and occupies a public position. The plan is an infinitely flexible venue to discover how the architectural space is found and used. Sectional rather than plan relationships are predetermined. The largest gallery space, suitable for administration, library, or meetings, is on the entry level, clearly visible from the exterior through the new glass facade.

Facade Although the AIA is a private organization, its new location positions it to bridge the gap between professional architects and the public. This goal is physically manifested in the new displaced glass facade, which, while it collects and draws light into the two lower levels, entices the public to investigate the organization. This feature both reinterprets the relationship between the interior and the street, and declares the importance of the mutability of natural light to the experience.

Structure This proposal strips the existing building down to its basic column and beam structure, manipulating it to create a tension between ideal and existence. Selective removal of columns and their replacement with a tensile structure, would allow more openness and flexibility.

Systems Mechanical systems rely on natural methods as much as possible. The building has been divided into zones that reflect required environmental conditions. The Gallery will require close-control air conditioning to maintain stable temperature and humidity, so it is located at the lowest basement level, buffered from direct solar and thermal radiation, where the thermal inertia of the surrounding walls and floor moderate any sudden changes. Connected to the dedicated gallery will be a multipurpose space for more robust exhibits where natural light is an advantage. In the ground level entrance lobby and support facilities, comfort for the staff will be a strong consideration. Our approach is to cascade the conditioned air from more critical areas to less sensitive ones as it rises through the building.

The "Living Machine" is a wastewater treatment system that purifies water naturally in an environment of bacteria, plants, snails, and fish that break down organic pollutants. Since the penetration of natural light is critical to improving the space, this solution allows daylight to penetrate deep into the building. The light shelf over the entrance provides solar shading and reflects daylight into the space.

JR: The intervention with the LaGuardia sculpture in the adjacent park was very well conceived.

SK: The section and the wall of light have the potential to be successful. I am sympathetic to the basic attitude of the project to rethink the values of existing architectural elements and convert what might be considered a liability into an asset.

ELP: The main focus is the introduction of natural light to the lower floors. The phasing hasn't been clearly thought out, and the project requires major structural interventions. In contrast to the somewhat heroic structural moves, the middle zone seems curiously underdeveloped.

AB: Elegant but overly complex manipulation of the external surfaces in the structure for little gain.

MH: This scheme is engaged with the street with the light wells at the sidewalk, however, it is the most ambitious structurally, proposing to remove several columns.

The New York AIA should be an activated space, stimulating open dialogue between professionals, students, and the public. Our proposed design seeks to encourage interaction and promote an understanding of the methods that architects use to transform the urban landscape.

Ground Floor The facade, framed in stone, consists mostly of transparent glass which permits views into the gallery from the street. The main gallery is an open space with a procession of columns leading through flexible gathering and exhibit areas. The resource center, visible from the gallery and linked by an accessible ramp, contains a library and conference area adjacent to the work area for the support staff.

Mezzanine A storage space in the first phase, the mezzanine below the gallery space will become the sloped lecture hall, providing opportunities for multimedia presentations as well as lecture series. The area surrounding the lecture hall allows for breakout space for meetings and discussions.

Lower Floor A business support center is organized by a technology wall with computer/video display; the shared offices and meeting rooms are linked to both the lecture hall and the center stair.

Phasing The materials used in both phases, on all levels will be introduced in the first phase—a sustainable bamboo flooring, low VOC paint, natural cork, reclaimable nylon carpeting, and MDF plywood.

The first phase is designed to house the primary functions of the Chapter with a reception area, multipurpose space, staff support areas, conference room, resource center, kitchen, and accessible bathrooms. It is designed to assist in a nearly seamless transition to the second phase with minimal construction except for a new stair.

In phase two, the resource center will be moved to the basement, permitting the large conference room to move into its space. The staircase and a small conference room will then be built in its place. The mezzanine balcony overlooking the lecture space will house an informal meeting area with a beverage bar and a "touchdown area" for laptop computers and internet access. Besides the resource center, the lower level will house a double-height lecture hall with seating in stackable chairs for up to 74 people. The lecture hall will be located in the middle of the space to encourage casual discussions before and after events and to provide additional gallery area.

JR: The final presentation was good and what I would expect from Gensler. However, we have seen this done before—many times.

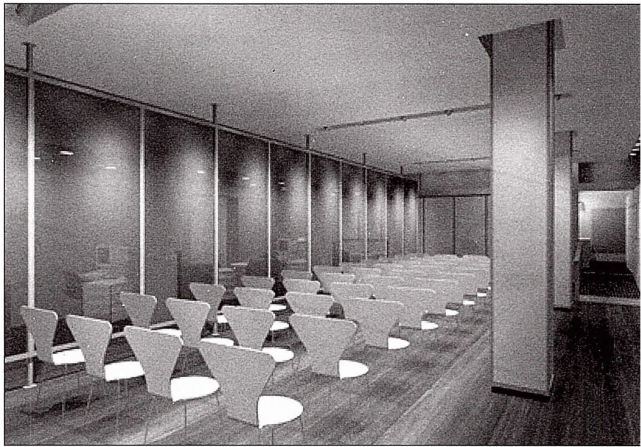
ELP: The perspectives suggest unfortunate similarity to ubiquitous corporate office spaces. The proposal does not therefore respond to the quest for a new (provocative, imaginative, innovative) image for the AIA.

MH: It benefits from the straightforward simplicity of the plan. It's a linear scheme with parallel bands of programmed space running the length from the street front to rear yard of the building. But it lacks a polemical position which challenges us to think about architecture.

SK: One of the scheme's difficulties lies in the proportions of the plan. The public hall seems narrow and deep, as it has the same proportions as the support spaces on either side.

AB: Very competent but overdone.

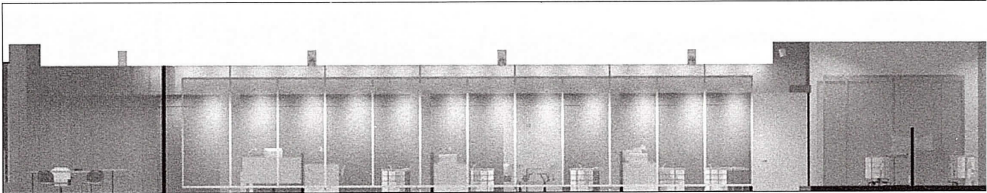
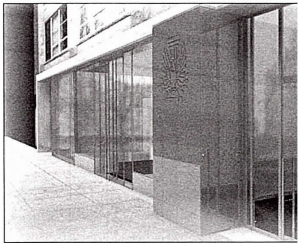
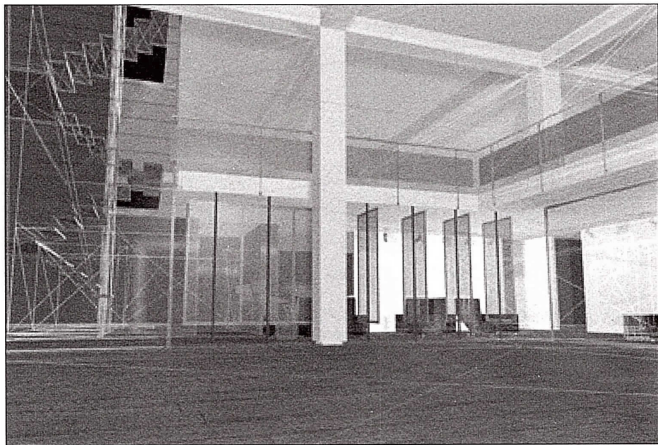
Gensler



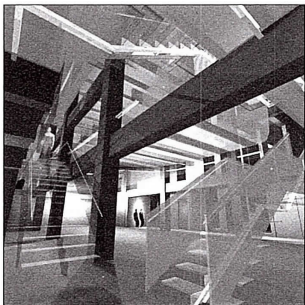
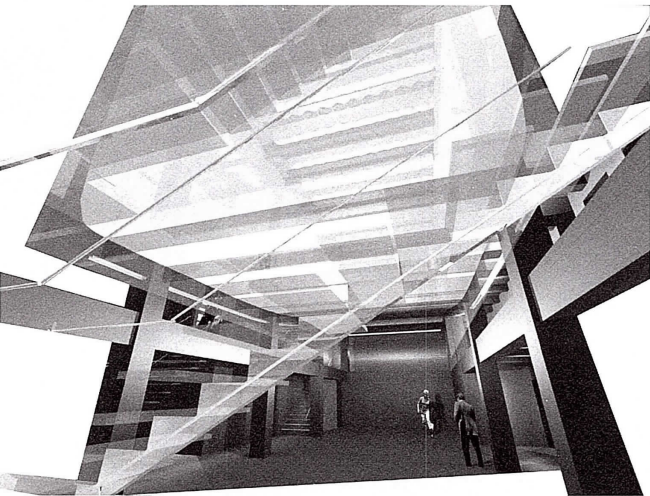
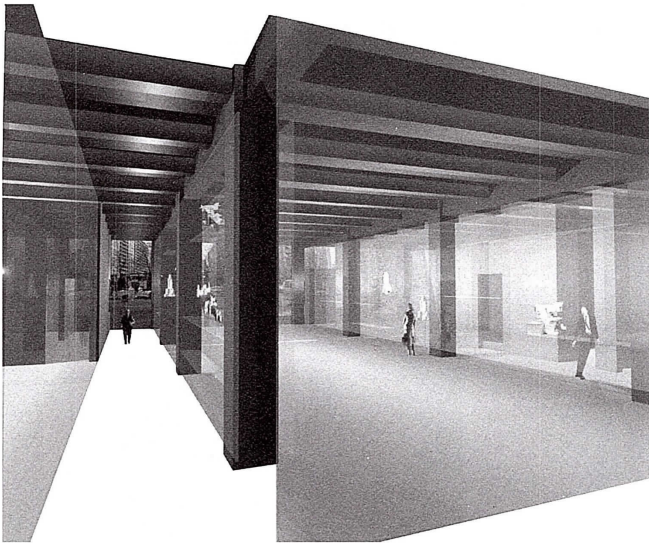
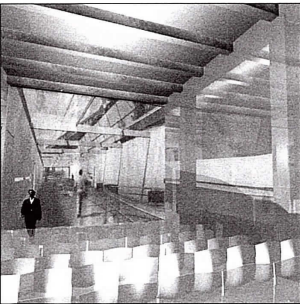
“It benefits from the straightforward simplicity of the plan.

It's a linear scheme with parallel bands of programmed space running the length from the street front to rear yard of the building.”

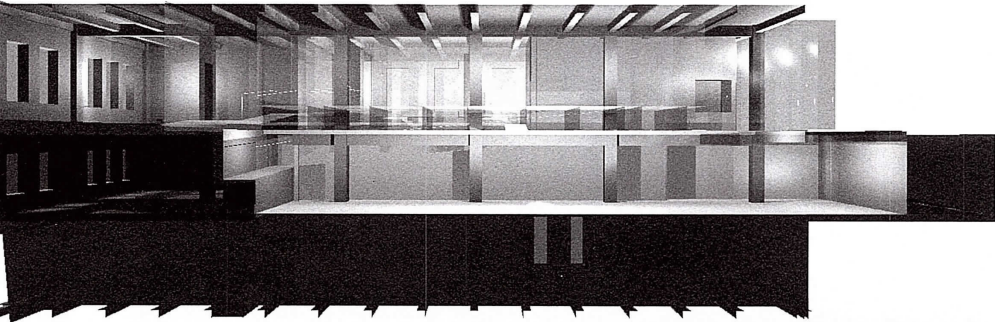
—Margaret Helfand



Konyk Architecture



“A fantastic vision of an architecture made entirely of glass. You can imagine how even the polycarbonate chairs could have become performance surfaces.” —Sheila Kennedy



Konyk Architecture

This proposal is presented as three options, each of which is a progressive occupation down into the existing space. They may all be constructed initially or sequentially.

First, the existing storefront is to be removed and existing concrete-encased steel columns are to be exposed and sand-blasted. Large panels of laminated glass are then to be bolted directly to the structure. This will open up the interior to views of the statue of Fiorello LaGuardia and the I.M. Pei towers and allow light to penetrate into the space. Second, a central public hall is to be created where lectures, exhibitions, and the other functions of the AIA can be held in full view of the passing public.

In version one, the central glass hall can function as lecture hall, exhibition hall, board room, reception room. This central hall is ringed with a glass vitrine wall with architectural artifacts set upon glass shelves. Staff offices are located in the rear behind full-height glass panels bolted to the rear wall.

In version two, images from lectures, events, and announcements are projected onto the glass screen wall visible to the passing public. The floor of the lobby, made of heat-strengthened laminated glass, extends out onto the sidewalk, above the vault revealing the mezzanine exhibition space below. As in version one, administrative functions at the rear of the space have a clear view through the elevated glass hall beyond to LaGuardia Place. The central hall's glass floor, resting on heat-strengthened laminated glass beams spanning the entire width of the hall, acts as a two-way mirror to the space below.

In version three, a continuous sheet of laminated glass on glass beams slopes gently down from the sidewalk and into a glass media theater/exposition hall where the glass surface of the floor turns up and becomes the screen for the theater. Seating in the theater is made from semi-transparent clear polycarbonate. When not in use, the seating is raised on hoists to form a suspended light fixture on the ceiling. Below this "carpet of glass" is an open exhibition/event space where the glass floor acts as a large glass lens to bring light and views down to the windowless lower level spaces.

SK: A fantastic vision of an architecture made entirely of glass. You can imagine how even the polycarbonate chairs could have become performance surfaces. One of the most interesting aspects is the proposal to collaborate with the glass artist James Carpenter.

ELP: The perspectives suggest complete transparency between the ground and the lower floors, yet the spatial and functional merits seem questionable.

JR: The idea of constructing transparency with glass walls and structural beams was beautifully described. But the feasibility was not realistic within the budget. However, it allowed the jury to really discuss the importance of ideology, pedagogy, and practice, and their visible roles in the AIA.

AB: A beautiful object that would be quite unusable.

MH: This scheme has a very strong visual identity which provides excitement and intrigue, but it's not easy to imagine how it would work.

Reiser+Umemoto RUR Architecture

Not merely a headquarters or a club, this facility must extend its reach to embrace the life and activities of the city while encouraging the active participation of its members. It must embody all of the openness of a public space yet not acquiesce to a notion of the everyday, for it serves not just an abstract public but an interested one—a public interested in architecture, as opposed to mere building, and derives its *raison d'être* as a living embodiment of thought and culture. The architecture of the AIA must above all not be a reiteration of known formulas.

We have created a luminous space, contained yet boundless. This is achieved materially with gradients of transparency, indirect and ambient lighting, and seamless transitions. Color emerges as a luminous component of glass, always emerging as a material property as light is reflected into the ambient space. The space itself is finally determined by its bounding surfaces, whose geometry extends beyond simple enclosure to respond to the contractions and extensions of program, flow, and organization. Thus these are not simply isolated elements of construction, but relationships among elements in a field of flux. The AIA headquarters must embody a vision for an inclusive public role, and its architecture must reflect this vision. The space must express a positive and forward-looking sensibility to sustain a serious yet vital culture. Architecture is inherently a social and political art. The running of a vigorous practice necessitates continual social and cultural intercourse. Therefore, our scheme actively engages the principal programs in a continuum established through linked spatial zones in a free plan rather than being subdivided into rooms. The result is a multipurpose space.

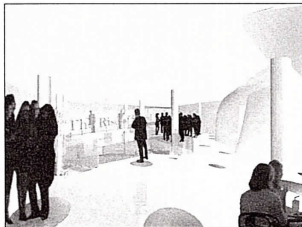
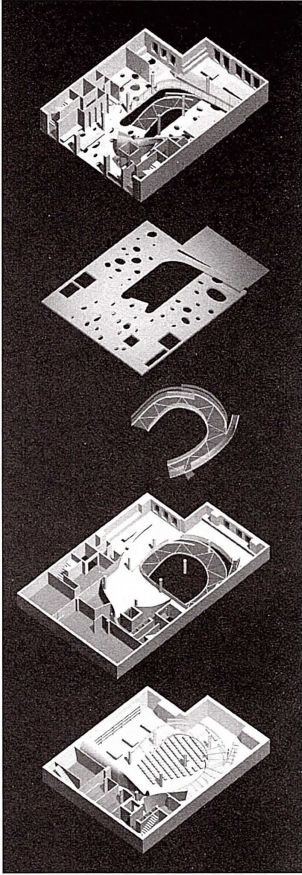
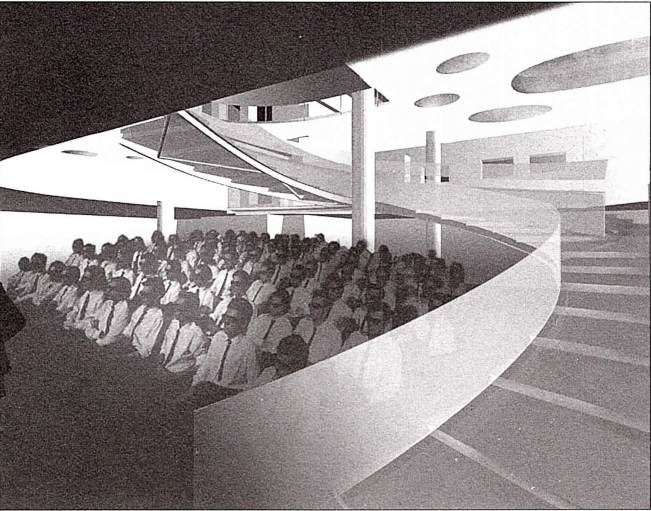
JR: The dialogue quickly shifted to these two schemes [Reiser + Umemoto and Andrew Berman]. What one project had the other lacked. It really became an ideological issue. The schemes represented two different schools of thought. While Reiser's was more fluid with space and had an elegant flow, it was also short on the feasibility of construction in phases. However, it was the most progressive and gave us a glimpse into the critical thinking that is going on in architecture.

SK: The vision described in this project's statement is the kind of thinking that we thought we would see as jurors. This is the only project that acknowledges the critical role that technology has to play in the discipline of architecture. It attempts to use data and information infrastructure as well as artificial light as catalysts to transform already known elements, such as office, theater, ceiling, stair. The difficulties are exceeded by the will manifested in the design to imagine an alternative social program for the AIA. By awarding the competition to this project, the Chapter could make an important statement about its future direction.

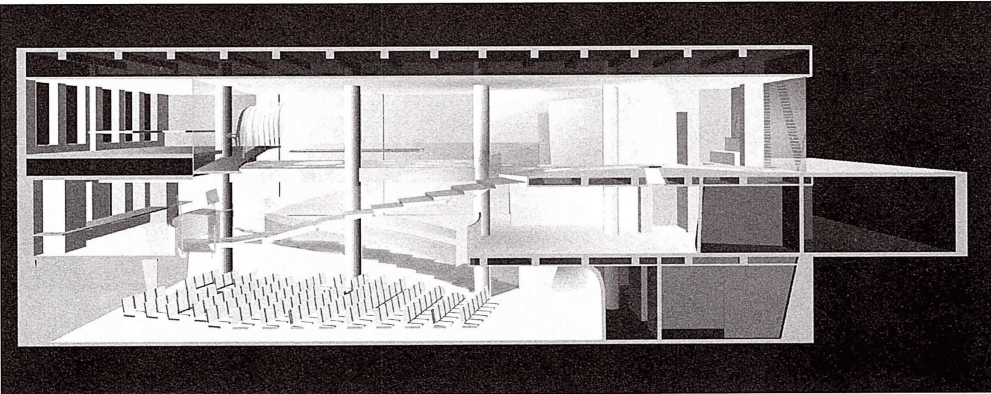
ELP: Spatially provocative and seductive scheme based on the use of media wall and light as major architectural elements, but the conceived space appears to be somewhat out of scale with the existing frame.

AB: Highly inventive but too specific and too subjective for the needs of the AIA.

MH: This scheme is a much more ambitious intervention in the existing fabric of the building. The elliptical cutouts in the slab and the sweeping horseshoe spiral ramp invite participation and circulation down to the lowest level (but that may be a long time in coming).



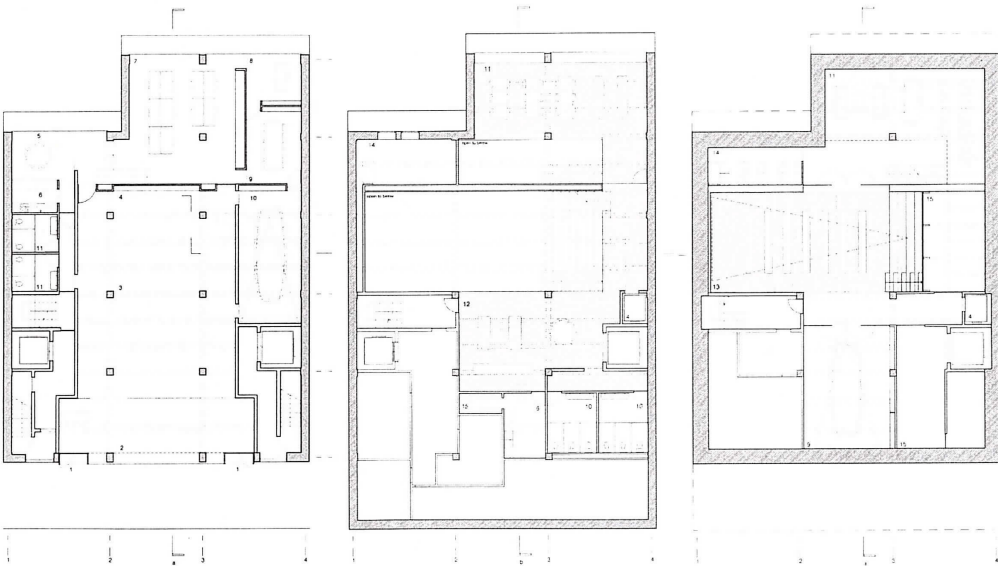
“This is the only project that acknowledges the critical role that technology has to play in the discipline of architecture.” —Sheila Kenned





“What is really wonderful about this scheme is the way it embodies poetic pragmatism. The more you look at it, the more you see.”

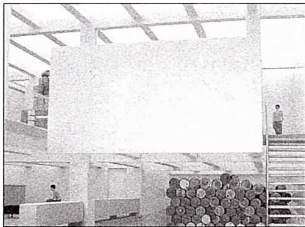
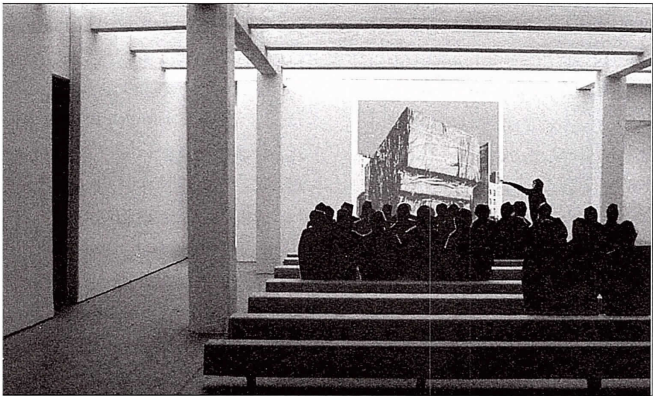
—Margaret Helfand



phase 1 ground floor

phase 2 mezzanine level

phase 2 lower level



Andrew Berman Architect

Intent Beginning with the premise that there is no such thing as an uninteresting site, this scheme finds virtue in the ordinary and value in what commonly remains unseen, discarded, or ignored.

Programming The permanent gallery is an intimately-scaled space, set between the street and a Main Reading Room, where one can sit and read, informally meet, or conduct Chapter affairs. It can also be used as a gallery or for receptions, lectures, and films. Five sliding translucent glass panels separate the hall from the gallery and entry; they can open the hall to varying degrees.

For the first phase, the library is located at the rear of the hall, adjacent to the administrative area. Frequently used archives and periodicals will be located in a deep wall fitted out as a tall cupboard with flush doors. This may be typically left open, and closed during events. In the second phase the Resource Center is to be relocated to the mezzanine and lower level.

The administrative area is located at the west end of the ground floor where translucent glass sheets will replace the brick infill panels of the exterior wall, providing diffused natural light. Thick walls containing storage, books, and equipment subdivide this zone into staff offices, the director's office, and a daylit conference/lunch room next to the kitchen.

Phasing With spaces that can be used for various programs, the full brief is projected for the first phase build out. The second phase is designed so that a minimum of modifications will be required. Only the large conference room will be demolished. Entry to the construction zone for the second phase of work will be through the north building service entry, so the Chapter will be able to function during this period with a minimum of disturbance.

Economy/Sustainable Design Economy is sought by making maximal use of available resources—exposing the structure and existing finishes, where appropriate, to reduce the new materials required.

Maximizing available daylight will reduce electrical load. East and west facades are to be entirely glazed, and glass, walls between the gallery and the hall allow light to permeate deep into the space. Efficiency in air conditioning will be achieved primarily by zoning the spaces so that areas are cooled only when in use. Heat coils, brought off the building's steam boiler, will heat the circulated air as needed.

MH: The more you look at it, the more you see. It certainly has a timeless quality. The design is really an elegant infrastructure, rather than a design object; it would spotlight the activities of the organization. The raw and direct responses seem appropriate to a loft space, not to mention affordable. Every time I think about those bleachers, I get weak in the knees.

ELP: This is the only project which has a clear phasing strategy and respects the budgetary constraints. The relationship between the ground floor gallery and the auditorium below is intelligent and spatially interesting. It would gain from expanding the material and tectonic vocabulary. Also, the created image—AIA headquarters as an art gallery—should be rethought.

SK: Its virtue lies in the idea of wrapping the public space of Phase II down and under the space established in Phase I, and this is presented in a clear and elegant manner. The scheme raises the question of whether a “white box,” museum typology is an appropriate form for an urban AIA headquarters today.

AB: Neutral, but well planned, if somewhat pedestrian both in its articulation of the spaces and in its stage setting.

JR: A clean minimalist layout that could be very beautiful in the second phase...but it needs to be programmed or it will look like a vacant storefront.



Cast-iron buildings of Soho

New York without James Marston Fitch

by Jayne Merkel



New York will never be the same. **James Marston Fitch** has died—in his sleep at age 90 on

April 10. Without him, New York wouldn't be the city it is today.

Soho wouldn't be filled with glistening shops and throngs of tourists, and the tourists couldn't go on to trace the city's history from South Street Seaport, to brownstone Brooklyn, through Ellis Island and Grand Central Terminal.

"Fitch," as he was known to his friends, helped defeat a plan to build the Lower Manhattan Expressway along Broome Street. And his students figured out how to rescue the cast-iron buildings of Soho in the first studio at the graduate program in historic preservation, which he founded (with architect Charles Peterson) at Columbia University in 1964. He helped to save South Street structures, create the Fort Greene Historic District, preserve Ellis Island, and renovate Grand Central.

But the buildings he defended as a journalist and activist are the least of his legacy. Fitch made the preservation movement professional, and as his friend Jane Jacobs put it, he "placed scholarship in the service of action" and "brought democracy to architectural preservation." He never disparaged the people he called "the old ladies in tennis shoes" who started the movement, just as he never confused the architecture of the past with what was appropriate in the present. He considered himself a modernist to the end. And he may have been the first to compensate for the excesses of the movement, by resurrecting respect for history and ecology, in two

seminal books of 1947—

American Building: the Historical Forces that Shaped It and *American Building: the Environmental Forces that Shaped It*. Both were reprinted and revised many times.

Fitch's greatest legacy, however, lies in the students, colleagues, and friends who went on to shape the laws and institutions that would in turn shape New York City—the Landmarks Commission, Municipal Art Society, AIA, APA, Planning Department, World Monuments Fund, to name only a few. Just how deeply his influence was felt became apparent at a memorial service on May 3 when a parade of influential figures explained exactly how he had changed their thinking. Richard Blinder, his partner at Beyer Blinder Belle, said Fitch launched "the two most important movements of the twentieth century—historic preservation and Green architecture." Architect Page Cowley, who also worked with him at that firm, pointed out that he was "the progenitor of the multidisciplinary team" and that unlike many writers, "he was not afraid to get involved." The American Academy in Rome's Adele Chatfield Taylor remembered him as "a one-man blast furnace, full of big ideas, who could break out of the curve."

Clearly, I am not the only one whose life he changed. And he had two devoted wives, Cleo Rickman Fitch, an archeologist who died in 1995, and Martica Sawin, an art historian. I met Jim Fitch as a young critic in Cincinnati while he was a visiting professor at the University there. He immediately set me straight, prompting me to argue my way to larger ideas. He taught me, as no one had before, that architecture was a matter of common sense, not solely, not simply, but essentially. Common

sense had to lie at the core.

Great buildings make sense when you see them in the context of their own place and time, climate and technological circumstances—the way he presented them in his books and lectures.

"Never review a building until it's had a chance to settle in for awhile," he said, flaunting common journalistic practice. "I went to see the Yale Art and Architecture Building the day after it opened and wrote about the contrast between the weighty concrete and glassy lightness. Then the windows got dirty, the transparency was gone, and they never cleaned them again."

Sometimes it is too soon to tell, but it's not too soon to tell what happens when ideas reverberate through the generations. You can see it all around you.

Memorials for Adolf Kurt Placzek

by Janet Parks



Speakers at memorial services for **Adolf K. Placzek**, on April 9 at Calvary Church and on

April 17 at Columbia University's Avery Library, reflected on the broad spectrum of his life and accomplishments. Dolf, who died at his home in New York on March 20 at age 87, was a man uniquely talented in the art of friendship—intellectually and emotionally generous, tactful, supportive, and replete with curiosity and delight. Introduced to many during his tenure as the Avery Librarian, he guided countless students and became a cherished colleague of the architectural community at large. Dolf's friends—Barry Bergdoll, Ada Louise Huxtable, Morrison H. Heckscher, Ada Louise Huxtable, Phyllis Lambert, Victoria Newhouse, James Stewart Polshek, and others—recounted his achievements as Avery Librarian, president of the Society of Architectural



Peter Aaron/Esto

Grand Central Terminal, Beyer Blinder Belle



Swiss Re New Markets, Gensler



Wachtell Lipton Rosen & Katz, Gensler

Historians, commissioner of the Landmarks Preservation Commission, founding editor of *Buildings of the United States*, advisor to the Canadian Centre for Architecture, and editorial board member of the *Architectural History* Foundation. (He was also general editor of the *Macmillan Encyclopedia of Architects* and *Avery's Choice*, as well as dozens of other titles.) He was warmly remembered. Members of his British and American families; friends from here and abroad read selections from his own literary writings, recently published in his native German; and his Viennese friend, the violinist Eduard Melkus, played music by Bach, Mozart, and Haydn.

Born in Vienna in 1913, Dolf received a broad humanistic education but was denied his diploma from the University of Vienna by the Anschluss. Forced to emigrate, he went first to England and then to the United States. Immediately after graduating from Columbia University's School of Library Service in 1942, he went to work at the Avery Library, where he worked continuously (except for three-and-a-half years in the US Army) until his retirement in 1980. In the 1970s, he also served as an adjunct professor of architecture at Columbia. In 1993, he received an honorary doctorate from the University of Vienna. His first wife, the English author Jan Struther, died in 1953. He is survived by his second wife, Beverly Placzek.

Contributions may be made to Doctors Without Borders, the publication project *Buildings of the United States*, or to the Adolf K. Placzek Memorial Fund for Classic Architectural Books at the Avery Library.

met Parks is Curator of Drawings at Columbia University's Avery Library.

Remembering Gilbert Oberfield

by Kira L. Gould



The architecture and interior design communities in New York City mourned the untimely death of **Gilbert Oberfield, AIA**, this spring. His work with Gensler, his commitment to the profession, and his efforts at the AIA New York Chapter gave many of these communities' members chances to see his talent, passion, sincerity, humor, and his belief in the power of design.

Oberfield joined Gensler in 1988, after running his own firm for several years. While at Gensler, he served as a vice president in the New York office and managed a studio that completed numerous projects for McKinsey Consulting, PriceWaterhouse Coopers, and other companies. The relationships that he maintained with these clients were strong and long-standing. Several of his projects have been published over the years, including the award-winning Swiss Re New Markets (the New York branch of the Swiss reinsurance company) and law offices for Wachtell Lipton Rosen & Katz. Oberfield also did strategic planning work for the State of Israel Government Centers, a very large project that he found particularly meaningful.

Gil was active throughout the AIA New York Chapter and served as chairman of the Interiors Committee, where he energetically initiated lively and ambitious events. He was central to the New York City in Film series of events last fall, a program featuring important filmmakers and critics that offered a special perspective on the cinematic portrayal of New York through the years. He was also a member of the National Interiors Advisory Group, a professional interest

area of the AIA. But a perfunctory list of his involvement in various organizations does not speak to the care he took. Gil, according to those who worked closely with him, believed that improving the profession and bettering its impact on life was an important responsibility.

At his funeral in March, the rabbi and one of Gil's brothers spoke lovingly of this "kind and generous man." Those words are, in fact, the very words that many people who knew him—personally or fleetingly—used to describe his character. He is survived by his wife, Naomi Danis, his children Sophie, Ezra, and Talya, his parents Ruth and Bernard, and siblings William Oberfield, Richard Oberfield and Sara Hohn.

Marketing Seminar

“**Y**ou market yourself everyday, so how are you doing?” was the title of a March panel discussion sponsored by the Chapter marketing and public relations committee, the SMPS New York Chapter, and the New York Chapter of the Society of Design Administration. With **Frank Stasiowski, FAIA**, of PSMJ Resources, moderating, speakers **Michael Ambrosino**, of Ambrosino DePinto & Schneider; landscape architect **Signe Nielson; Carl Ordemann, AIA**, of Perkins & Will; and **Sam Spata, AIA**, agreed that successful marketing hinges on building successful relationships, offering quality service, and maintaining integrity in everything you do as a professional. To continually develop contacts, panelists urged the audience to find opportunities to participate in professional associations, social events, and special occasions.

July 1

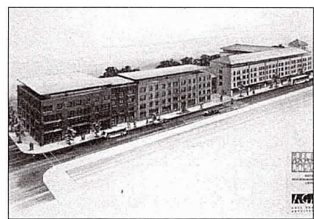
Entry deadline for the 14th Annual Excellence on the Waterfront awards program, sponsored by the Waterfront Center. Proposals can be for built projects of all types, comprehensive waterfront plans, or (for the Clearwater Award) grassroots citizen efforts. For information, contact the Waterfront Center at www.waterfront-center.org or 202-337-0356.

July 1

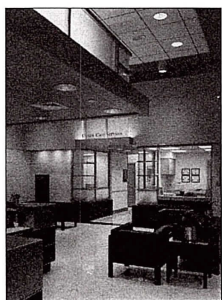
Registration deadline for a competition to create a “Sun Wall,” a technologically advanced and visually exciting solar system for the 32,000-square-foot vertical south-facing wall of the U.S. Department of Energy (DOE) national headquarters Forrestal Building in Washington, DC. The competition, sponsored by the American Institute of Architects and the DOE, is open to architects, engineers, designers, and students. The wall, which is currently blank, spans a space nearly two-thirds of an acre. The system could generate as much as 200 kilowatts of electric power, enough energy for more than 60 homes. Once completed, the Sun Wall will be the largest such solar energy system on any government building in the United States and one of the largest such systems on any building in the world. Contest entries are due August 1. The winning design will be announced in October and awarded \$20,000. Criteria for the contest, design specifications, rules of entry and registration materials are available on the Sun Wall Design Competition web site, www.doe-sunwall.org, or by contacting Dr. E. Jackson, Jr., The American Institute of Architects, 1735 New York Avenue NW, Washington, D.C. 20006-5292, 202-626-7446.

Ongoing

HGTV's “Curb Appeal” (it airs on Thursdays at 5:30 and 8:30 P.M. EST) is looking for dramatic transformations of homes from architects and designers; before and after photos of a completed project are required. The deadline is ongoing. Submit photos to Edelman Productions, Avelino Pombo/“Curb Appeal,” 400 Tamal Plaza, Suite 420, Corte Madera, CA 94925, with the following information: firm and architect's name (with business card); the city and state where the house is located; a brief description of the house, its architectural style, the design dilemma; and a brief explanation of the changes made. For more information, e-mail apombo@delmanproductions.com or call 415-924-8000 ext. 12.



Genesis Neighborhood Plaza,
Amie Gross Architects



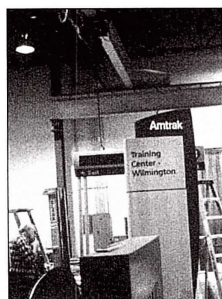
Barry Halton

New York University
Student Health Center, LSGM



Jose Polaez

Dean John Q. Hejduk



Amtrak signage,
Calori & VandenEynden

Women's Work

The AIA New York Chapter Women in Architecture committee hosted its annual show of works by women at Steelcase in late April. Dozens of projects pinned to the wall provided the backdrop for an evening of making connections among committee members and others—connections, of course, which inspired the committee to form and then create this annual event. The selection of projects included a contextual-but-contemporary Southampton Main Post Office by **Nancy Aber Goshow, AIA**, of Goshow Architects; the sleek-but-warm New York University Student Health Center by **Myonghui Sabina Lee**, project designer (with George Shear; Kenneth Easton, AIA, and others at LSGM Architects); and Genesis Neighborhood Plaza in Brooklyn for HELP USA (fifty units of housing are now under construction) by **Amie Gross, AIA**, of Amie Gross Architects. Architectural work dominated, but there were also projects from women in other design fields, such as industrial design and graphic design.

Career Moves

□ **Donald Blair Architects** has moved to 224 Centre Street. Established in 1998, the firm focuses on institutional buildings with an emphasis on socially responsible projects.

□ **Maureen Cornwell**, who has more than twenty years of experience in the design of corporate and residential interiors, joins Harris Smith Design as senior associate.

□ The new studio design director at The Phillips Group is **Tracey Katchen, RA**.

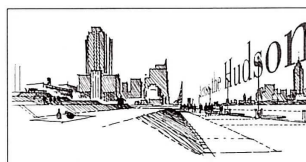
□ The firm of **Janson Goldstein** announces a new location at 180 Varick Street, New York, NY 10014.

Dean Hejduk Steps Down

It is hard to imagine the Cooper Union without **Dean John Q. Hejduk** who is retiring on June 1. Dean Hejduk not only attended the school and met his wife there, but returned to teach and became chairman of the combined Cooper Union School of Art and Architecture in 1964. He brilliantly redesigned the interior of the historic Foundation Building in 1971. He has been dean of the department of architecture since 1975 and has profoundly shaped the institution with his unique blend of teaching, writing, drawing, and designing, as well as with his intellect, curiosity, and character.

Corrections

The drawing on the cover of our May/June 2000 issue was mislabeled. It depicts Veterans Park in Jersey City by **Weiss/Manfredi Architects** and **H.M. White Site Architects**.



In the March 2000 story, "Welcome to New York, Gotham Hospitality," **OCULUS** failed to credit **Richard Rice, AIA**, who is the architect of Morgans with designer Andrée Putnam, or **M. Castedo Architects** who is the architect of Dylan, with Jeffrey Beers designing the interiors. We apologize.

More Career Moves

□ The landscape architecture, planning, and urban design firm **H.M. White Site Architects** has moved to the ninth floor of 130 West 29th Street.

□ **John Ciardullo Associates**, a New York based architecture and design firm, has named **Deborah Ippolito** director of business development.

Learning to Love Signage

by Margot Jacqz

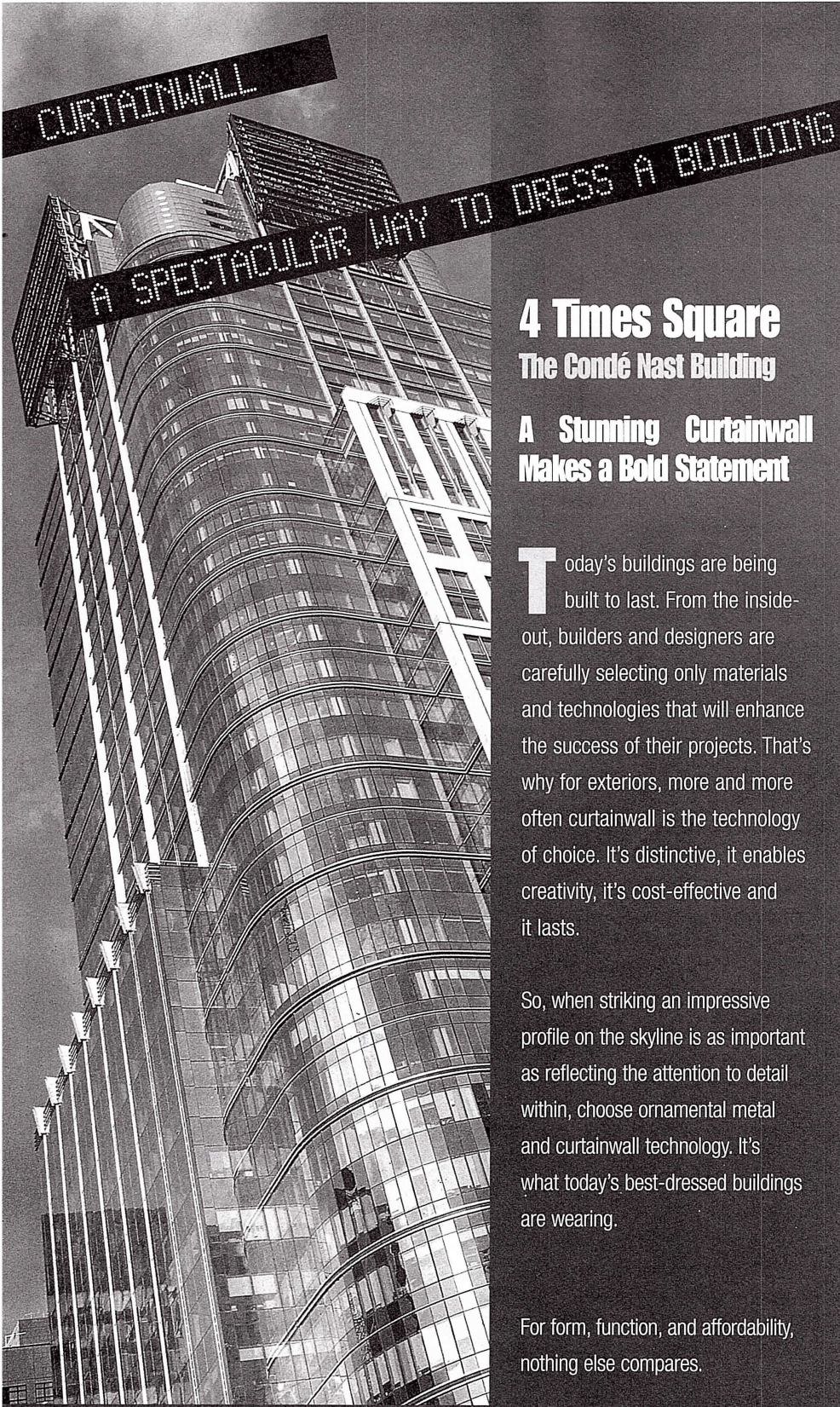
Look around. Signage is the writing on the wall, the name on the door, the logo and the exit sign. If it's good, we probably don't notice, but when it's bad, we do. **Chris Calori**, a partner of Calori & VandenEynden, told a Chapter committee on February 29. She got the group's attention quickly, pointing out that if architects fail to manage graphics for their projects, somebody else will. And, whatever a developer or janitor or owner's wife adds later with markers on cardboard will undoubtedly be ugly.

Calori explained her position as an information management expert, taking the audience through the requirements of a successful signage program's content, graphic design, and hardware. Typically, one or two phases behind the architect, the signage consultant provides data collection and analysis (his or her programming), visual and material standards (design development), and physical product (construction).

Her slides illustrated not only successful collaborations between architects and graphics designers, but the scope of problems consultants solve. Calori's firm is currently working on signage for Amtrak's high-speed rail service—in every station on the Northeast Corridor line, except New York City. This required developing electronic message boards, directional and track signs, and gate pylons, which are consistent throughout the system and sized to each station.

Calori said that an architect should expect more than a set of sketches from a graphics consultant. Complete schedules (individ-

continued on page 22



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BOOK-SELLING BOOKS

Rizzoli Bookstores' Top 10

As of May 2000

1. **CAD Layer Guidelines, Second Edition**, Michael Schley (AIA, cloth, \$35).
2. **The Work of Ettore Sottsass and Associates**, Herbert Muschamp (Universe, paper, \$25).
3. **New York: A Guide To Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
4. **The New American Town House**, Alexander Gorlin (Rizzoli, cloth, \$60).
5. **Venetian Villas**, Michelangelo Muraro (Könemann, cloth, \$29.95).
6. **John Lautner**, Alan Hess (Rizzoli, cloth, \$75).
7. **Phillipe Starck**, Phillippe Starck (Taschen, cloth, \$39.99).
8. **Spectacular Swimming Pools**, Francisco Cervera (Watson Guptill, paper, \$35).
9. **Houses of Los Cabos**, Mauricio Martinez (Sunbelt, cloth, \$50).
10. **Architectural Graphic Standards, 10th Edition**, John Ray Hoke, Jr. (Wiley, cloth, \$250).

Urban Center Books' Top 10

As of May 2000

1. **FARMAX: Excursions on Density**, MVRDV (010 Publishers, paper, \$40).
2. **New York: 20th Century, A+U Special Edition**, Kenneth Frampton (The Monacelli Press, cloth, \$60).
3. **Delirious New York**, Rem Koolhaas (The Monacelli Press, paper, \$35).
4. **Metacity/Datatown**, MVRDV (010 Publishers, paper, \$21.50).
5. **Alvaro Siza**, (El Croquis 95, paper, \$43.50).
6. **Sustainable Architecture: Towards a Diverse Built Environment**, Ed Melet (NAI Publishers, paper, \$47.50).
7. **The Green Skyscraper: The Basis for Designing Sustainable Intensive Buildings**, Ken Yeang (Prestel, paper, \$29.95).
8. **Six Bridges: The Legacy of Othmar H. Ammann**, Darl Rastorfer (Yale University, paper, \$39.95).
9. **Visions of the Real: The Twentieth Century House, Volume 1, A+U Special Edition**, edited by Ken Oshima (paper, \$65).
10. **Spanish Architecture**, (El Croquis 96-97, paper, \$65).

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AIA New York Chapter

2001 Directory

The Chapter will soon begin preparations for the *2001 Directory of New York City Architecture Firms*. The first step in this process will be the mailing of questionnaires to all Chapter members in good standing—i.e. members who have paid all individual and supplemental dues and have AIA CES learning units up to date. Expect to receive this mailing in late June.

Any firm providing architecture services to the public is eligible for a listing in the Directory as long as a principal, owner, or manager of that firm is an assigned architect member of the Chapter. The publication date will be January 1, 2001.

For further information please contact:

Chantel Rodriguez at 212-683-0023, ext. 18 (e-mail: crodriguez@aiany.org)

or Stephen Suggs at 212-683-0023, ext. 19 (e-mail: suggs@aiany.org)

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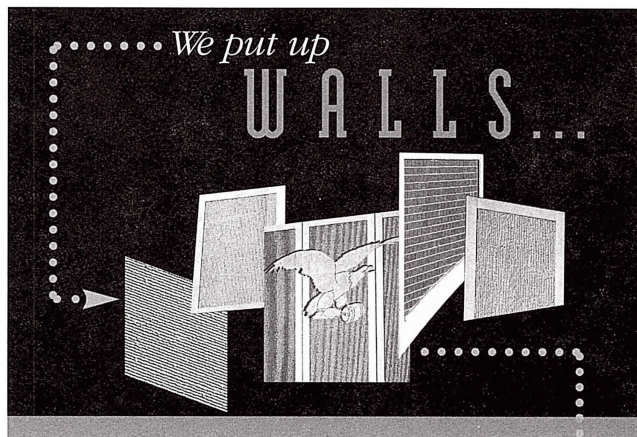
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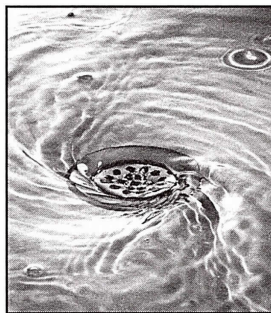
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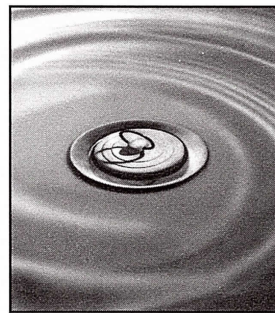
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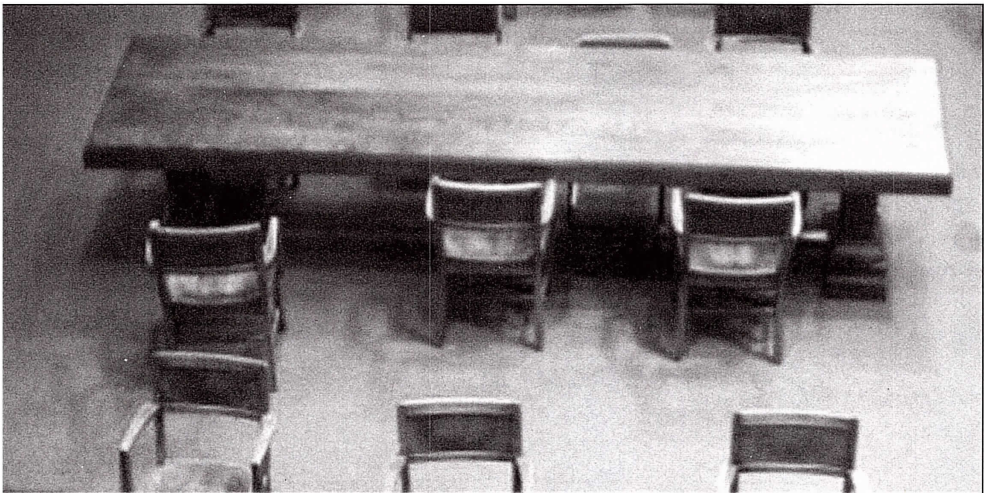
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EXHIBITIONS

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Common Places: Cultural Identity in the Urban Environment
 Storefront for Art and Architecture, 97 Kenmare St., 212-431-5795.

Through July 25
Heaven's Gift
 Max Protetch Gallery, 511 W. 22nd St., 212-633-6999.

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

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

Through August 20
Tiborcity: Design and Undesign by Tibor Kalman, 1979-1999
 New Museum of Contemporary Art, 583 Broadway, 212-219-1222.

Through October 29
A Century of Design, Part II: 1925-1950
 Metropolitan Museum of Art, 1000 Fifth Ave., 212-570-3951.

Through January 7, 2001
American Modern, 1925-1940: Design for a New Age
 Metropolitan Museum of Art, 1000 Fifth Ave., 212-570-3951.

June 21 through September 23
Design/Development: Times Square
 The Skyscraper Museum, 110 Maiden Ln., 212-968-1961.

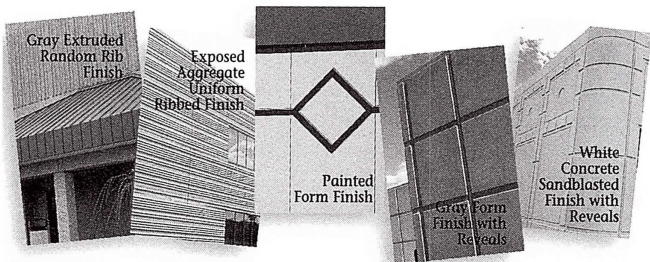
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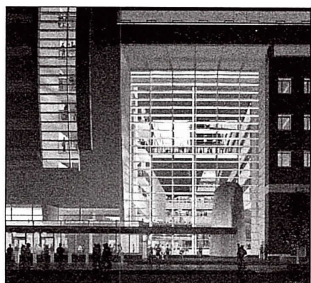
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Campus by Design

The Committee on Architecture for Education held a discussion of vertical campuses with **Robert Hartwig, AIA**, of Kohn Pederson Fox and **Karl Schmid** of City University of New York's Baruch College. They discussed the new \$167 million Baruch North Campus Academic Complex at 24th Street and Lexington Avenue, scheduled to open in Fall 2001. The building contains a physical education center, a performing and fine arts complex, a student union, an arts and science complex, a school of business, and an executive conference center. The driving factor in the design was vertical circulation. Escalators and elevators are the campus paths. Elevators start on the second floor and stop on every third floor with convenience stairs connecting the intermediate stories. This circulation is directly accessible from a series of stepped atria providing indoor "courtyards." Because there are no outdoor spaces for students, these gathering areas are an important part of the overall program. There was controversy about cost and the amount of space they took, but the importance of having these features prevailed.

Other architects discussed lessons learned on multifunctional campus projects. **Aaron Swartz**, of Perkins Eastman, spoke about the University of Connecticut-Stamford; **Jack Martin, AIA**, of Hardy Holzman Pfeiffer, about Fiterman Hall at the Borough of Manhattan Community College; and **Kevin Hom, AIA**, of Kevin Hom and Andrew Goldman Architects, on his firm's master plan for the Fashion Institute of Technology. Panelists noted that standards are too rarely updated to respond to increasingly multifunctional buildings, new technology, and long-distance learning programs. Often,

loosely defined programs are the order of the day; architects would do well to advocate a set of ground rules to help the design respond to the future needs of the institution. Participants agreed that architects should encourage post-occupancy evaluations so that standards can be effectively updated over time.

Not-So-Small Victories on Zoning

Proposed revisions to the City Planning Department's Unified Bulk Proposal show that many of the suggestions of the Chapter's Zoning Task Force are actually being heeded. It looks as if the requirement of 33 percent tower coverage (that would have resulted in chunky towers) will be reduced to 25 percent when more than one zoning lot is used and eliminated when no merger is involved. Rear yard setbacks will also be eliminated. Refinements will be made to street wall controls, allowing more flexibility. And provisions for "community facilities" (schools, churches, hospitals, community centers) in residential neighborhoods will be more development-neutral.

While the Real Estate Board of New York, the Municipal Art Society, and other nonprofit groups hired paid consultants, the AIA effort proceeded on a volunteer basis, even though several members of its task force had been offered paid consultancies with other groups. Throughout this winter and spring, the task force—**Sara Elizabeth Caples, AIA**; **Michael Kwartler, FAIA**; **Alfreda Radzicki, AIA**; **William Stein, AIA**; **Lois A. Mazzitelli**; **Peter Weingarten, AIA**, and **Suzanne Wertz, AIA**—have been meeting for breakfast at Fox & Fowle to share and discuss comprehensive reports they have been preparing on various aspects of the text. As chairmen **Bruce Fowle, FAIA**, and **Mark Ginsberg, AIA**,

arranged meetings with members of the City Planning Department staff and City Council zoning committee, it became increasingly clear that city officials were listening to the group's recommendation. So were well-funded organizations who used photographs published in *OCULUS* and student drawings prepared by Peter Weingarten to develop their own testimonies.

One reason the AIA's solid homework and committee activity is paying off is that the group's recommendations are knowledgeable and specific. Another is that most of them represent a politically feasible position between the no-change, no-growth demands of many community groups and the no-rules, no-restrictions dictates of the Real Estate Board. The revisions that may seem to be small victories can have enormous impact on design decisions made by every architect in New York, and those decisions will affect every client and every citizen in more ways than we can foresee.

Learning to Love Signage

continued from page 18

ual specs for every door handle, lever, or pull and push sign) and location plans, along with technical specs for fabrication and installation.

She also said architects ought to accept the graphic designer on the consulting team—provide real and detailed RFPs, include the information professionals early in the process, and listen to them.

Margot Jacqz, a recruiting consultant to architecture and design organizations who has recently joined Roz Goldfarb Associates, thinks about signage every time she turns right instead of left.

THE LAST WORD ON YOUNG ARCHITECTS



It's the time of year when the leaves are back on the trees and a new crop of recent architecture school graduates is ready to appear on our doorsteps. Graduation must be a strange moment for them: one day they are the oldest and wisest of their peers, finishing up sophisticated theses and striding confidently through final reviews, and the next day they are the youngest people in the office, struggling to stay on top of things. It is an appropriate time to reflect on our role in their education and to draw inspiration for our own ongoing learning.

Graduation might be scary for them but it's wonderful for us. While we need the skills that come with experience, we also crave newly-acquired knowledge and fresh ideas—which are, in a nutshell, the stuff that architecture thrives on. One of the things that makes architecture exciting, especially for recent graduates, is that ideas are considered on their own merit; they flow up and down within a firm; and the best ones collect where they're needed, regardless of the age of their authors. Especially in these good economic times, young people are able to command more responsibility and space to flex their ideas and exert design initiative.

We need to recognize what young people can contribute, as well as what our responsibilities are to them. We don't run schools, we run offices, but historically the training of young architects has been an important part of our responsibility. The myth of the master builder and apprentice is waning, but the alliance between professionals and new interns is sacred and beneficial. This contract depends on mutual respect and a certain amount of generosity. Given the opportunities available to young people in non-traditional occupations outside of architecture, we need to offer something more than charrettes—real involvement and learning.

Building real relationships with young architects can benefit us in practical ways. With the rate at which computer technology changes, young people are often more technologically advanced than their professors, let alone the members of a firm. It's not surprising then that the virtual interview—an E-mailed resume followed by drawings—has become the accepted manner by which we are introduced to potential employees. Technology will never replace the rapport one needs to establish in the office among architects and designers, but it can help reshape the way we share ideas, especially between the top and bottom of the firm hierarchy.

Mentoring young architects also means looking to them as role models for our own continuing education. A common language lessens the generational (and stylistic) gaps that exist in a firm hierarchy. We develop linkages with our younger colleagues when we are learning along with them. Through AIA professional programs, through the multitude of offerings in New York (competitions at Van Alen Institute, lectures at the Architectural League, exhibitions at the Museum of Modern Art), and through discussions in our offices among all the architects, young and old, ongoing education fosters better design.

Beginning next year, the AIA's requirement for continuing study will be incorporated into the New York State Education requirements for licensing. As education will be mandated, we'll no longer need an excuse for knocking off early and heading out to a lecture. What better moment to revitalize our sense of what young people can offer our practices, and what we can offer them? —Wendy Evans Joseph, AIA, Chapter President

- June 1, 8:30 P.M.
Professional Practice
- June 5, 6:00 P.M.
Housing
- June 7, 5:30 P.M.
Public Architects
- June 12, 6:30 P.M.
Learning By Design:NY
- June 14, 4:00 P.M.
Round Table
- June 14, 6:00 P.M.
Architectural Dialogue
- June 15, 6:00 P.M.
Building Codes
- June 16, 8:00 A.M.
Zoning and Urban Design
- June 19, 6:00 P.M.
Historic Buildings
- June 21, 12:30 P.M.
Education Committee
- June 21, 5:30 P.M.
Health Facilities
- July 6, 8:30 A.M.
Professional Practice
- July 17, 6:00 P.M.
Historic Buildings
- July 19, 12:30 P.M.
Education Committee
- July 20, 6:00 P.M.
Building Codes
- July 21, 8:00 A.M.
Zoning and Urban Design

**JUNE
13**

Tuesday

Book Party: The Design and Art of Nicos Zographos

With author Peter Bradford and designer Nicos Zographos. 6:30 P.M. The Urban Center, 457 Madison Ave., 212-935-3595. Free.

Lecture: Morningside Heights

With architectural historian and author Andrew S. Dolkart. Sponsored by Landmarks West. 6 P.M. Christ & Saint Stephen's Episcopal Church, 122 W. 69th St. For reservations call 212 496-8110. \$10.

14

Wednesday

**AIA NEW YORK CHAPTER EVENT
Panel Discussion with AIA New York
Chapter Design Award Winners**

Sponsored by the Women in Architecture Committee with moderators Lynn Gaffney and Campari Knoepffler. 6:30 P.M. 200 Lexington Ave., 1st Floor Conference Center, RSVP: 212-684-4229 \$15. (1.5 CES credits)

**Panel Discussion on Fashion and Design:
The dynamic tie between two industries**

With editors from *Elle Décor*, *House & Garden* and *House Beautiful*. 10 A.M. Decoration & Design Building, Conference Center, 979 Third Ave., 212-759-8814. Free.

15

Thursday

Gallery Tour: Environmental Design at the Triennial

With curator Donald Albrecht. 6 P.M. Cooper-Hewitt National Design Museum. 91st St. and Fifth Ave. To register: 212-849-8380. \$15 or \$10 (museum members and students).

16

Friday

**AIA NEW YORK CHAPTER EVENT
Seminar: Curtain wall Systems for the 2000s**

With Israel Berger, Joshua Horowitz, A. A. Saklinovski, John Walker, Kevin Cole, and Doug Walker. Cosponsored by the Ornamental Metal Institute of New York and AISC. 8 A.M.-3 P.M. New York Hilton, 1335 Avenue of the Americas. RSVP 212-697-5554. \$95.

20

Tuesday

Walking Tour: Morningside Heights

With architectural historian and author Andrew S. Dolkart. Sponsored by Landmarks West. 6 P.M. For reservations and meeting location, call 212 496-8110. \$10.

22

Thursday

**AIA NEW YORK CHAPTER EVENT
Interiors Committee Annual**

Walking Tour: Boutique Hotels
In conjunction with the IDA Hospitality Forum. Sponsored by Solutia and Christine Samwell. Featuring the Avalon, Giraffe, and Roger Williams Hotels and wrapping up at the Gershwin Hotel. 5:45 P.M. RSVP to dpizzetta@hhpa.com. \$20, payable in advance to the AIA New York Chapter and limited to 40 people.

23

Friday

Seminar: Managing Your Practice to Increase Fees and Reduce Professional Liability

With Jeffrey L. Kinzler, attorney and architect. 9 A.M. to 5 P.M., Pratt Manhattan Center, 295 Lafayette St., For information: 212-461-6040. \$285. (7 CES/LUs).

26

Monday

**AIA NEW YORK CHAPTER EVENT
Panel Discussion: How to Present Your Project at the New York City Landmarks Preservation Commission**

With Landmarks' director Brian Hogg and community and government affairs director Katie McNabb. Sponsored by the Historic Buildings Committee. 6 P.M. 200 Lexington Ave, 1st flr. RSVP 212-683-0023, ext. 21. \$5 (\$10 nonmembers).

27

Tuesday

Technical Seminar:

Autoclaved Aerated Concrete

With Bob Nelson. Sponsored by the International Masonry Institute. 11:30 A.M.-2 P.M. 12-07 44th Ave., Long Island City. RSVP 718-706-9139. \$20.

29

Thursday

**AIA NEW YORK CHAPTER EVENT
Annual Meeting and**

Honor Awards Presentation

6 P.M. Tishman Auditorium, New School University, 66 W. 12th St. RSVP 212-683-0023 ext. 21. Free.

JULY

6

Thursday

Walking Tour: West 72nd Street from Central Park to Riverside Park

With Andrew Dolkart. Sponsored by Landmark West! 6 P.M. For reservations and meeting location: 212-496-8110. \$10.

8

Saturday

Play and discussion with David Gallo

Following performance of August Wilson's *Jitney*. 2 P.M. The Cooper-Hewitt National Design Museum. 2 East 91st St. For information: 212-849-8400. \$75.

13

Thursday

Computer Model Mapping of Manhattan's Skyscraper Districts

With Brian McGrath and Mark Watkins. Sponsored by the Skyscraper Museum. 1-3 P.M. (Also on July 20, 26, and August 2). 100 Maiden Lane. For more information call 212-968-1961. Free.

14

Friday

Lecture: SoHo! Small office/home office interior design's new challenge

With Ben Cohen. 10 A.M. Decoration & Design Building, Conference Center, 979 Third Ave. For more information call: 212-759-8814. Free.

15

Saturday

Computer Model Mapping: Manhattan Transformations of Skyscraper Districts

With Brian McGrath and Mark Watkins. Sponsored by the Skyscraper Museum. 1-3 p.m. (Also on Saturday July 22 and 29). 100 Maiden Lane. For more information call 212-968-1961. Free.

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Monday

**AIA QUEENS CHAPTER EVENT
Ninth Annual Golf Outing**

7:30 A.M. Clearview Golf Course, 202-12 Willets Point Boulevard, Queens. \$200. To register, call Gerald Caliendo, 718-268-9098. \$200 per person.

19

Wednesday

Computer Model Mapping of Manhattan's Skyscraper Districts

With Brian McGrath and Mark Watkins. Sponsored by the Skyscraper Museum. 6-8 P.M. (Also on Thursday July 27). 100 Maiden Lane. For more information call 212-968-1961. Free.

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

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