

# OCULUS

NEW YORK

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What's Wrong with  
New York City?

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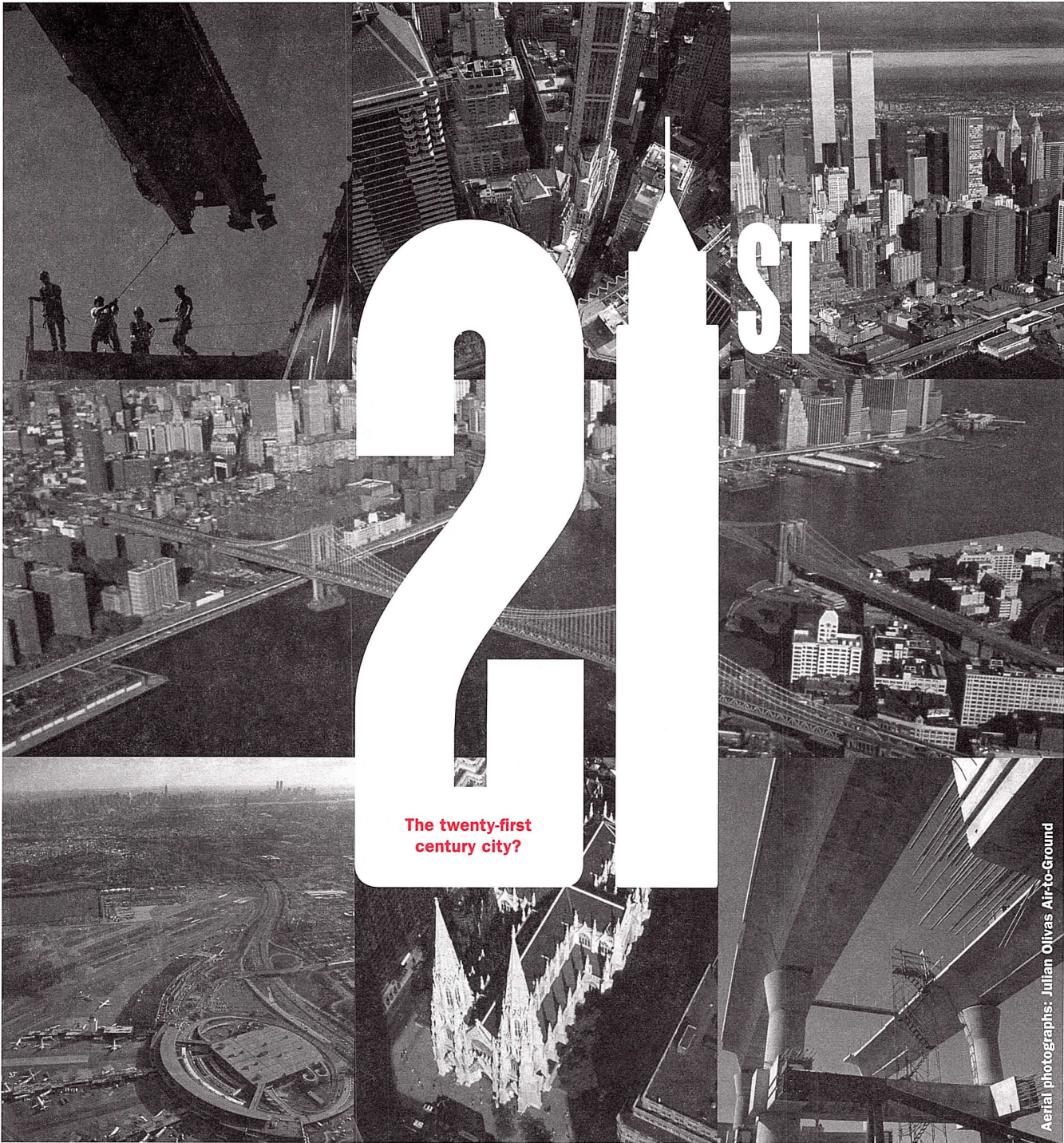
William Morgan  
on *After the City*

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Stephen Kliment  
on *Suburban Nation*

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William Mitchell  
on *e-topia*



The twenty-first  
century city?

Aerial photographs: Julian Olivas Air-to-Ground



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American Institute of Architects  
New York Chapter  
200 Lexington Avenue  
New York, New York 10016  
212-683-0023  
E-mail: [info@aiany.org](mailto:info@aiany.org)

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## THE TWENTY-FIRST CENTURY CITY

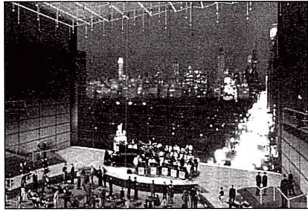
Despite exaggerated accounts of its demise, the city is very much with us in the twenty-first century. In fact, it exists in various forms, with theories and regions competing for preeminence—and generating books, discussions, and exhibitions to make their cases. An argument for the twentieth-century city of sprawl has been put forward in a new book, *After the City*, by the dean of Rice University School of Architecture, Lars Lerup. William Mitchell, the dean at MIT, has discussed the virtual city (as well as other kinds) in *e-topia*, as he did in person last spring at the Architectural League of New York. Almost concurrently, the University of Miami dean, Elizabeth Plater-Zyberk, and her partners Andres Duany and Jeff Speck, championed the nineteenth-century city—or, rather, modern developments that try to replicate the best features of nineteenth-century neighborhoods—in *Suburban Nation*. Their positions are juxtaposed in this month's feature.

None of these models quite describes our own unique city—dense and traditional, but also vertical and walkable—though *Suburban Nation* comes closest. But while these books were being published, New Yorkers were talking about the city, too, and trying to find ways to make the most of Gotham's attributes while minimizing its limitations. Panel discussions on the quality of New York City architecture and on the viability of urban plazas took place at the Van Alen Institute last summer and spring. The plaza will be the subject of an exhibition at the Municipal Art Society later this month, and Architecture and the City will be the theme of Architectural League programs this year.

Behind all the philosophical arguments lies a certain amount of old-fashioned civic pride. It is partly a justification of a particular way of life: "My city is better than yours is." This competition can have negative consequences, as it did when Philadelphia officials tore down inhabited-but-deteriorating historic houses so that they wouldn't give delegates to the Republican National Convention a bad impression of their city. But usually competition takes the form of harmless support of sports teams or valuable civic improvements like new libraries and museums. Occasionally, it can accomplish several goals at once, as New York's bid for the 2012 Olympics hopes to do. If it is accepted, it will bring the city not only fame and fortune (\$1.2 billion, in fact) but also architecturally-distinguished new recreational facilities, housing, and transit that New Yorkers will be able to use long after the games have ended. Perhaps most important of all, it might help convince at least a few more Americans that ambitious architecture, urban living, and public transportation aren't so bad after all.

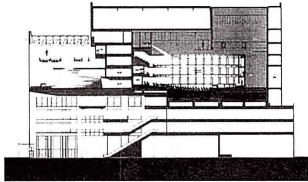






jazz at lincoln center

Jazz at Lincoln Center,  
Frederick P. Rose Hall,  
Rafael Viñoly Architects



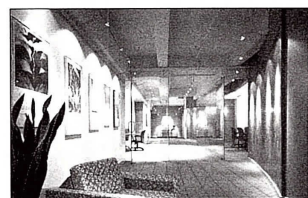
Jazz at Lincoln Center,  
Rafael Viñoly Architects



South Boston Convention Center,  
Rafael Viñoly Architects with HNTB



The National Jazz Museum, Tempo,  
Wendy Evans Joseph



The American Symphony Orchestra  
League, Ronnette Riley Architect

## All that Jazz

by Craig Kellogg

**W**hen it opens in late 2003, Rafael Viñoly

**Architects'** 100,000-square-foot facility for the nonprofit Jazz at Lincoln Center organization will actually be situated several blocks down Broadway from the main campus of Lincoln Center itself.

Occupying a portion of the former New York Coliseum site, Viñoly's project at 59th Street will be at the heart of the Columbus Center multi-use complex, which was designed by David M. Childs of **Skidmore Owings & Merrill**.

At no cost to the organization, the MTA has promised to build a core and shell for the \$103 million facility. Inside, Jazz at Lincoln Center will encompass an intimate concert theater, a 600-seat skylit performance atrium, a jazz cafe, exhibit space, and an education center. Components are designed to be flexible, and each area should flow into the next. The nightclub-style cafe will have skyline views, while the theater, to be named Frederick P. Rose Hall, will accommodate a full symphony or opera production. And, though the theater's audience chamber will seat 1000 to 1300 patrons, it will measure only eighty feet from the stage to the uppermost balcony tier. As Wynton Marsalis, the artistic director for Jazz at Lincoln Center, explained, "The relationship between the audience and musicians will be one fluid motion, because that's how our music is."

□ In a joint venture with **HNTB Corporation**, Viñoly's office will also design a \$700 million convention center for South Boston. On a 60-acre waterfront site, the 1.7 mil-

lion-square-foot facility will dwarf Boston's existing John B. Hynes Convention Center, located in the Back Bay neighborhood. City officials urged construction of the new project after seeing convention planners' preference for larger complexes than they had. Nevertheless, when the new Boston project is complete late in 2003, its interiors will be easily partitioned to accommodate several smaller groups at once, in combination with the Hynes facility.

□ For Harlem, **Wendy Evans Joseph** will design two projects affiliated with the Smithsonian Institution. In advance of her large-scale, 80- to 100,000-square-foot national jazz museum, Joseph will produce a smaller space at an undisclosed site in the vicinity of 125th Street. To be known as "Tempo," it will offer a taste of the forthcoming permanent museum's exhibit areas, theaters, and educational facilities. Tempo, which will include a small theater and administration space for the larger museum's start-up staff, should be completed by February 2001.

□ **Platt Byard Dovell Architects'** lavish rehearsal studios and offices for a collection of performing arts companies opened in a from-the-ground-up \$29.6 million building on 42nd Street this summer. The New 42nd Street Studios offer reduced rental rates to fledgling theater, dance, and music organizations. Above street-level commercial space, the 10-story, 84,000-square-foot multipurpose structure also houses The Duke on 42nd Street, a black-box theater with 199 seats. Towering over 42nd Street, studios are fitted with large floor-to-ceiling windows. Screening and shading for the windows help to satisfy the New 42nd Street's signage requirements. The facade's

reflective stainless-mesh fins flash at night with computer-controlled lighting conceived by designer Anne Militello.

The New 42nd Street Inc., a nonprofit corporation which spearheaded development of the studios building and will have offices there, holds master leases on a quarter of the block's properties between Seventh and Eighth Avenues.

□ The 1912 Empire Theater, which was moved, memorably, 168 feet down this same block not long ago, emerged last spring as the entrance to a 335,000-square-foot AMC movie megaplex. The historic structure, renovated and restored by **Beyer Blinder Belle**, contrasts with newly created spaces designed by **Gould Evans Affiliates** and **BTA Architects**. The resulting collage is organized vertically, with a vast number of escalators, elevators, and fire stairs shoehorned inside. Despite difficulties with the site, vertical transportation, and historic preservation, the tenants saved more of the historic fabric "than they were required to," according to Tony Ricci of BTA.

□ The American Symphony Orchestra League recently moved a good bit farther—from Washington, D.C. to a former industrial loft, designed by **Ronnette Riley Architect**, in the Lincoln Center area on West 60th Street. Administrative, fundraising, and musical functions are combined in one 10,000-square-foot space, with a conference center that can be rented out. The end walls of the conference room are made of frameless glass with a special film that varies in opacity depending on the vantage point of the viewer. From the entry point, they are translucent, but from the gallery approach to the meet-



ing rooms, the glass turns opaque to provide privacy. The conference area can be divided to accommodate a concert or different types of meetings; even the custom-designed conference table breaks down into ten pieces. The central gallery, which is delineated by a curved, Venetian plaster gold wall, also serves as a corridor.

### Tech life at giga-speed

**O**n the block to the west of the original Times tower, in **Fox and Fowle's** 3 Times Square, international news agency Reuters will occupy 21 floors of high-tech interiors designed by **Swanke Hayden Connell Architects**. Relocating from seven current satellite locations, 2,200 Reuters employees will move next year to 625,000 square feet of modular offices in the building.

The building's flexible infrastructure will provide power and data connections in a grid. Reuters will install its own dual telecom riser system housing the fiber-optic backbone for the company and for Instinet, Reuters' electronic institutional trading subsidiary. (Cabling will give each desktop giga-speed access.) The modular ceiling should supply lighting and HVAC that can function equally well for open or enclosed spaces. The architects' flexibility strategies will allow continued adjustments to layouts almost a year beyond the cutoff date for other similar projects.

□ **Brennan Beer Gorman Monk/Interiors, Inc.** has designed a second walk-in retail investment center for Morgan Stanley Dean Witter On-Line. The sleek space, now open on Park Avenue near 59th Street, sports frosted glass, mesh light fixtures

suspended over an Anigre wood desk, and a black marble transaction counter. Kiosks in the space include 50-inch plasma-screen monitors, high-speed computers, and LCD units. In this age of cyber-investing, the 800-square-foot project's high-quality finishes and materials, including marble on the floor, are meant to convey the timeless "stability" of Morgan Stanley Dean Witter.

□ The internet company Yahoo! commissioned **Andre Kikoski and Victoria Blau** to realize Yahoo! Shopping, a Rockefeller Center storefront dedicated to the promotion of e-commerce. To transform a narrow space with exposed mechanical systems visible on the ceiling, the designers added track lighting, desks for laptops, and colorful curved walls. Projected computer images evoke the connectedness of the Internet.

□ In a 10,000-square-foot space formerly controlled by Yahoo!, the NASDAQ-listed retailer VitaminShoppe.com has quickly undertaken renovations to its information technology area. Designers **Cetra/Ruddy** relied only on furniture vendors who could meet lead times of no more than three weeks. The project, which was planned to meet a six-week turnaround schedule, expands VitaminShoppe.com's existing data center. Dramatic colors and perforated metal provide "excitement," while communal pods—instead of individual work stations—serve the company's IT teams of four to six people.

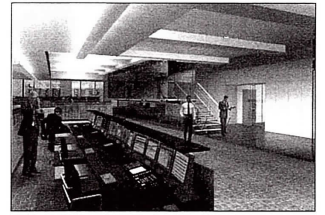
□ To foster internet and new media start-ups, an offshoot of the boutique investment bank Avalon is developing a 10,500-square-foot "cradle" on the sixth floor of 1375 Broadway. Unlike "incuba-

tors," which typically take as much as fifty percent of the equity in a tenant's business, cradles charge a smaller portion of equity plus cash. The floor plan for the project by **Harris Smith Design** consists of "teaming suites"—individually secure and wired offices for each company—adjacent to shared receptionists, conference rooms, mailing and copy areas, a pantry, and breakout spaces.

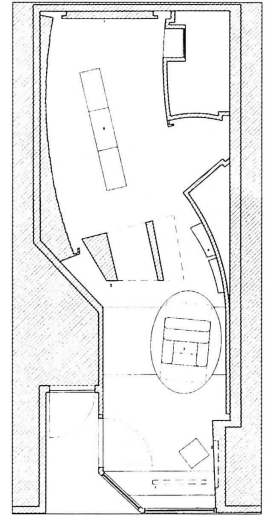
For Alkit Pro Camera (a premier supplier and lender of photographic equipment), the same designers are creating a 5,000-square-foot digital studio at 22 West 27th Street in the photo district. The loft-like space with a lot of natural light, which is supplemented by aluminum pendant light fixtures, will be divided in the middle by a gallery for photography exhibitions.

□ **Murphy Burnham & Buttrick** is designing office space for the fledgling company Eliterate. Like many internet businesses, Eliterate required a "cool" environment to attract young employees. At the same time, the architects had to transform 5,000 square feet of open loft space into high-tech offices very economically. Wire-management strategies proved to be the generator of the design, and costs remained under \$15 per square foot.

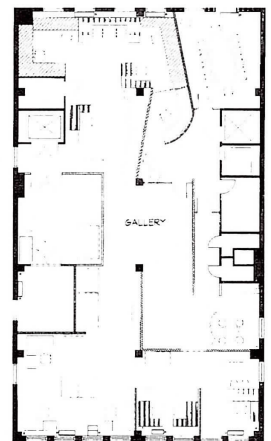
The same firm recently completed interiors for Hicks, Muse, Tate, & Furst investment bankers. Custom-designed millwork was installed throughout the project, which doubled the size of the existing offices. Technologically advanced wiring now allows for video- and teleconferencing in the firm's conference rooms. The dot.com bubble may have burst, but the boom is clearly not over for architects.



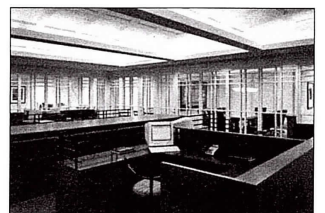
Reuters trading floor,  
Swanke Hayden Connell Architects



Yahoo!,  
Andre Kikoski and Victoria Blau

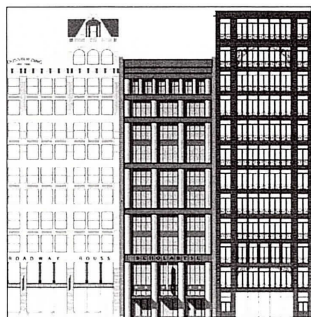


Alkit Pro Camera,  
Harris Smith Design

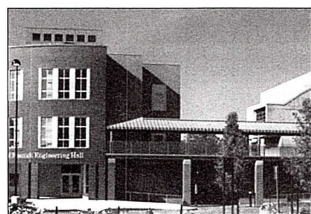


Hicks, Muse, Tate & Furst,  
Murphy Burnham & Buttrick





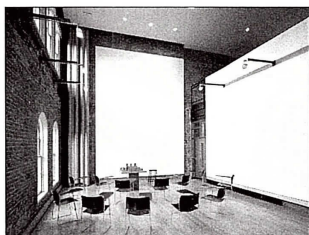
Scholastic, Aldo Rossi and  
Morris Adjmi's Studio di Architettura  
and Gensler



Louis and Mildred Resnick  
Engineering Hall,  
SUNY New Paltz,  
R.M.Kliment and Frances Halsband



Smith College Campus Center,  
Weiss/Manfredi Architects



Pratt Institute School of Architecture,  
Rogers Marvel Architects



Pratt Institute Library renovation,  
Rogers Marvel Architects

□ Hurrying through JFK airport, some international travellers arriving at Terminal 4 will encounter a new public artwork by **Diller+Scofidio**. Backlit "Travelogues" panels, suspended in stainless steel frames, will decorate hallways (of 1,200 and 600 feet) leading from a pair of concourses to central immigration and customs checkpoints. "Lenticular" technology will provide one-half second action along the one-way corridors toward the immigration hall. Walkers will be "transformed from passive viewers into active participants and interpreters of a moving-picture narrative" consisting of provocative suitcase X-rays—"sometimes nostalgic, sometimes surprising, humorous, or mysterious."

#### Books and Mortar

**T**his fall, Scholastic—the American publisher of the Harry Potter series—will expand into a new 10-story headquarters addition by the late **Aldo Rossi** and his New York partner **Morris Adjmi** in **Studio di Architettura** with **Gensler**. Sandwiched between two historic Soho structures, the 100,000-square-foot project is adjacent to Scholastic's existing home in the 1890 Rouss building, where cosmetics retailer Sephora currently occupies the ground floor.

The new building faces both Mercer Street and Broadway. Rossi, who died in 1997, took inspiration for the metal and glass of his Broadway facade from the 1903 Little Singer Building, by Alfred Zuker and Ernest Flagg, which is located directly to the north. At the rear, where neighboring Mercer Street buildings are quite plain, the new structure presents a face of stacked, industrial-style painted metal arches.

In keeping with the massing of abutting buildings, a variance was granted to permit twice as much floor area as zoning would otherwise allow. The new building's basement is largely devoted to an auditorium for films and readings. At street level, visitors to both Scholastic buildings will enter through the new structure, where there will be a Scholastic retail store at the rear of the lobby. In the tower, work areas will remain flexible. To provide easily reconfigurable cutting-edge communications, fiber-optic technology will run under floors in a pressurized plenum that will also deliver conditioned air.

□ For 38th Street at 21st Street in Long Island City, **RGA Architects and Planners** is designing a new branch for the Queens Borough Public Library. The 20,000-square-foot structure on the expanded playground of P.S.111 will include an adult learning center, multipurpose meeting rooms, a media center, a children's facility, and areas for general collection, periodical and reference books. A sloping mansard roof will complement the building's patterned masonry facade (developed with artist Toshio Sasaki), which wraps all sides of the structure. The ground floor of the project has been planned to accommodate a second-level addition.

□ In Glenside, Pennsylvania, Beaver College has selected **R.M.Kliment & Frances Halsband Architects** to design an addition to Atwood Library. This project will double the size of the existing 1959 facility, creating a library and information center. Three other firms—The Hillier Group, of Princeton, New Jersey; KSS Architects, also of Princeton; and Architectural Alliance of Philadelphia—were invited to enter the competition.

□ Although **Weiss/Manfredi Architects** managed to wedge a new 60,000-square-foot Campus Center into a difficult, narrow site at Smith College, between a massive neoclassical auditorium and a electrical substation, students found the sleek, angular modern scheme, out of context with historic buildings nearby. But college President Ruth Simmons saved the day—and allowed the architects to vastly improve the Center—by raising additional funds for a more Aaltoesque design which also hides the transformers. The new scheme, which is under construction in Northampton, Massachusetts, encourages out-of-classroom and beyond-the-dormitory social encounters. Since students said these usually take place "on the way" somewhere, the architects created a series of interconnecting paths which converge in a long, curving, skylit zone at the core. Situated along this spine are a 7,000 square foot auditorium and places for students, faculty, and staff to lounge, dine, shop, and meet. Outdoor terraces connect dining and lounge areas with the surrounding landscape.

□ In June, the State University of New York at Buffalo completed construction of a new mathematics building designed by **Mitchell/Giurgola Architects**. The 36,000-square-foot structure at the western end of the campus connects to SUNY's Natural Science Building via a sixty-foot pedestrian bridge. The new hall houses classrooms, offices, computer rooms, and places for conferences and seminars. Ribbon windows maximize natural light for the spaces and a double-height portico defines the entry. The architects used two tones of brick to create a structure that complements existing campus buildings.



## IN THE STREETScape

□ The Pratt Institute campus in Brooklyn has been radically transformed since the School of Architecture in historic Higgins Hall was destroyed by fire five years ago. Students are living in the Stabile Hall dormitory by **Pasanaella+Klein Stolzman+Berg**, which opened last year. **Rogers Marvel Architects** has completed the first two phases of the reconstruction of Higgins Hall, first stabilizing the roofless-but-still-standing North Wing, then building new studios and classrooms with exposed mechanical and structural systems. The third phase consists of a new structure to replace the central wing, which is being designed with **Steven Holl Architects**.

Rogers Marvel has also designed a campus-wide facilities plan, a master plan for the new art and design center, new design studios, and a \$4 million renovation of the Pratt Institute Library, which was built in 1896 as Brooklyn's first free public library and contains historically important Tiffany glass and steel stacks.

**Ehrenkrantz, Eckstut & Kuhn** is designing a facility for the Pratt Manhattan campus to replace rented space in the Puck Building. The Institute purchased six floors of a seven-story classic loft building at 142 West 14th Street (for \$11.5 million) and is undertaking a \$16-20 million renovation for graduate programs in Communications and Packaging Design, programs of the Schools of Information and Library Science, Architecture, and Art and Design, and for Associate degree programs in Digital Design, Graphic Design, and Illustration. The architects are restoring the landmark quality facade with a rusticated limestone base surmounted by a multi-storied arcade of

buff-colored Roman brick, terra cotta ornament, and a stamped metal cornice in the classical style. Inside, renovations will enhance the masonry bearing wall, heavy timber floor framing, and the cast iron and timber columns typical of turn-of-the-twentieth century loft construction. The building should be ready to begin the fall 2002 semester.

### Designers Selected for African Burial Ground Center

by Kira L. Gould

A design based on the idea of a journey, symbolizing the movement and cultural dispersal of the African diaspora, has earned a multidisciplinary team led by **IDI Construction Company** the commission to design and build the interpretive center for the African Burial Ground at 290 Broadway. The team includes architects **Jacqueline Hamilton, Atim Annette Oton, Paula Griffith**, and **Jasper Whyte. Hardie & Associates** will provide engineering services. The research group includes **A.J. William-Myers**, an historian at SUNY New Paltz, and **Lee D. Baker**, an anthropologist at Duke University. The curator and exhibition designer is **Deirdre A. Scott**, who will produce the exhibition's multimedia installations along with **Kinetic Media. Phillipe Bailey**, an artist and furniture designer, and **Elizabeth Geary-Archer**, of Out of the Box Marketing, are also lending expertise.

The center will present four phases of the African diaspora's journey (birth, maturity, death, and rebirth), in four learning spaces (orientation, studio, transformation, and reclamation).

**Dr. Howard Dodson**, of the Schomburg Center for

Research in Black Culture, who was a member of the volunteer selection committee, liked the freshness and youthfulness of the team's ideas. He said, "The design must command the attention of the next generation."

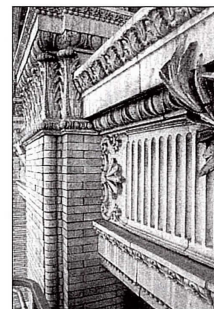
Oton sees her team's selection as a confirmation that "collaborative work with a multidisciplinary team is not just feasible, but rewarding and productive." Griffith hopes that "in telling the stories of those buried at the site, we will share with the world how people of African descent have persistence, tenacity and the ability to survive."

**Peggy King-Jorde**, project executive for memorialization and a full-time consultant to the federal General Services Administration, whose office administered the competitions for the Interpretive Center and the exterior of the Memorial, said that the team "exemplifies what we were looking for—in artistic, technical, and spiritual terms." The GSA hopes to identify the short list of architects for the structure that will house the interpretive center by mid-September, and move to the final selection soon after that.

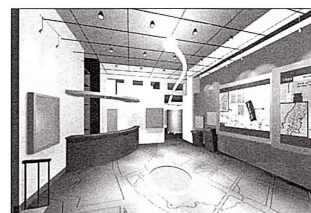
The African Burial Ground, used during the 1700s, was long forgotten at the time of its rediscovery in 1991 during the pre-construction survey for the Foley Courthouse. A group of New Yorkers worked with politicians including Mayor David Dinkins, Senator David Patterson, and Congressman Augustus Savage to help make the discovery a government priority. Ultimately, the legislature appropriated \$3 million to assure that a portion of the site would be reserved for a memorial to the burial ground.



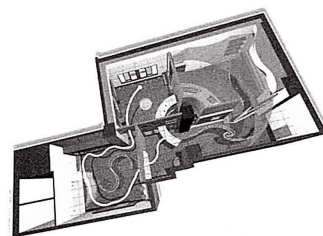
142 West 14th Street,  
Pratt Manhattan Campus renovation,  
Ehrenkrantz, Eckstut & Kuhn



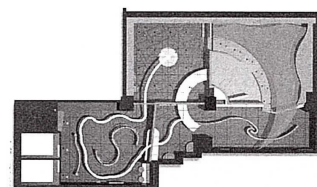
Detail from 142 West 14th Street



African Burial Ground  
Interpretive Center



African Burial Ground  
Interpretive Center



African Burial Ground  
Interpretive Center



## AT THE PODIUM

### What's the Matter with New York City?

by Kira L. Gould

A recent trip to Amsterdam reminded **Raymond Gastil** that "architecture in the U.S. sucks." The executive director of the Van Alen Institute then noted that what we're building now is the city of 2040. "Are we building the best city we can?" he asked.

His remarks opened a provocatively titled June panel, "New York: Backwater or Fountainhead for New World Architecture?" **David Childs** of Skidmore Owings & Merrill called himself an optimist, and labeled the city as the "greatest piece of architecture in the world, perhaps ever. And it is as vibrant today as ever." Childs noted liveliness in the public and private sectors and cited recent examples, such as ARO's recruiting station, The Polshek Partnership's Rose Center for Earth and Science at the American Museum of Natural History, and Christian de Portzamparc's LVMH tower. He said that with Richard Meier about to build (condominiums) in New York, and Frank Gehry hoping to do a new Guggenheim, things may be looking up. He showed just a slide or two of his own firm's work on one project that will surely be on that list at its completion—the new Penn Station—and said that increasing teaming between architecture firms was also helping to bring fresh design to the city.

As a Dutch architect living in New York, **Winka Dubbedam** was much less enthusiastic. When she first arrived several years ago, she said, she was startled by how little excitement there seemed to be among the public about architecture. The fact that contem-

porary skyscrapers often have extremely traditional interiors seemed proof to her that Americans were not only unexcited by these structures—they didn't like them at all. The question, she said, is whether there is a culture here that values architecture. "Too often, it seems that the bar is being lowered to appeal to generic tastes, rather than raised." Dubbedam dismissed Gehry's Guggenheim proposal. "New York doesn't need him. Why does he have to do the same thing here? It doesn't draw on New York at all." Overall, she blamed the market-obsessed society for missing the spiritual layer that is part of the art of superior design.

**Reed Krolloff**, editor in chief of *Architecture* magazine, played the role of provocateur with relish, as he often does. He couldn't think of much great recent architecture in the city, citing only Penn Station and the Portzamparc tower. "The Rose Center is a significant achievement in many respects," he said, "but it's not great architecture by any stretch." Krolloff called New York a museum. "Just to make it a little easier on us, let's not even bother to compare ourselves to the Europeans, even though Bilbao—the Spanish Pittsburgh!—makes us look bad. Look instead to Phoenix. That city is the closest thing we have to architecture-crazy. They have a Will Bruder library, a Tod Williams Billie Tsien art museum, an Antoine Predock science museum, and a Richard Meier courthouse—and more on the way. In a city where they barely know how to spell architecture." Krolloff practiced in Phoenix before joining *Architecture*. He enjoyed the audience's squirming, trying to stifle expressions of disdain at the mere thought of Phoenix. Histrionics notwithstanding, he had a point.

### "On the Plaza": A Ticklish Subject

by Gavin Keeney

In New York City, cyclic revisitation of the notion of public space has usually been prompted by the twin engines of aesthetic and economic production—a process conditioned by the shifting fortunes of political and economic regimes. Since the 1980s, New York's open space has increasingly mirrored the heightened sense of privilege in shaping the City—a responsibility now afforded corporations, real estate development consortiums, and quasi-governmental agencies.

Both speakers at the Van Alen Institute's discussion of the issue on May 23 suggested that exterior open spaces are the principal vestiges of an ailing civic society—an intermediary system of institutions between government and individuals.

This "space" has become the stuff of legends—and insurrections—as relatively recent events in Tompkins Square (New York City), Wenceslaus Square (Prague) and Tiananmen Square (Beijing) merely resurrect the age-old appropriation of urban neutral ground for temporal, mostly spontaneous outpourings of discontent and anomie.

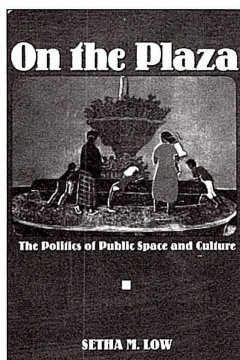
**Setha M. Low** and **Marisa Oliver** share the view that users (or lack of users) define the success or failure of public plazas. Low is a professor of environmental psychology and anthropology, and director of the Public Space Research Group at the CUNY Graduate Center. Her book, *On the Plaza: The Politics of Public Space and Culture* (University of Texas Press, 274 pages, 6x9, 71 black-and-white illustrations, cloth, \$40; paper, \$18.95) was published



Winka Dubbedam and David Childs



Reed Krolloff and David Childs



On the Plaza,  
Setha M. Low



Setha M. Low

Photos this page: Nathaniel H. Brooks, Van Alen Institute



Marisa Oliver



last spring. Oliver is an architect who teaches at Parsons School of Design and has done work in the same area for a Ph.D. at Harvard.

Low suggested that as a cultural reserve, the plaza is the classical empty signifier—more symbol than fact. Traditionally, open spaces have accrued cultural significance merely by existing alongside political and ecclesiastical seats of power. This adjacency is a secret signal that such places are social constructions that represent the symbolic and real deployment of power. Highly structured plazas are a mostly modern contrivance where program supercedes symbolic form.

As a concept of urban form, the plaza—which is both indigenous to Meso-America and a transplant to the New World from Europe, and is therefore a hybrid of two different pre-colonial civilizations—embodies abstract and material forces readily recoded in the struggle to control the idea of the public good.

Examining the plazas of Costa Rica, Puerto Rico, Cuba, Brazil, and Peru, Low found the ethnographic dimension—the use value—of these urban rooms at a point of crisis, as global capitalism and the aesthetics of late modernism seek to reprogram, through design and redesign, open space. It is an exercise in futility given that open space is in fact the primordial “open work” or never-ending inconclusive narrative.

The fate of public plazas in American cities and the concept of the empty subject in **Slavoj Žižek’s** 1999 book on political ontology, *The Ticklish Subject*, bear remarkable resemblance to one—another commentary on modern subjectivity. *The Ticklish Subject*

suggests that subjectivity itself (the empty center) is at once the locus of personal and cultural identity (memory) and, therefore, the site of conflicting claims (agendas). Žižek’s brilliant critique finds an empty space at the center of political ontology and, as such, is perfectly analogous to the ongoing condition of the urban plaza, which by design should remain open and free.

### What Good Are Privately Owned Public Spaces?

In an attempt to call attention to the 300 or so once-cherished, privately owned public plazas created under New York’s 1961 zoning resolution, the Municipal Art Society is putting them on view. The zoning changes proposed in the Unified Bulk Program in the fall of 1999 recommended eliminating the floor space bonuses which encouraged the building of the plazas, since many of the spaces never functioned as they were intended or were poorly maintained, and most have been maligned recently as impediments to a lively pedestrian experience.

The exhibition coincides, which opens on September 29, with the publication this fall of *Privately Owned Public Spaces*, a joint project of the Municipal Art Society, the New York City Department of City Planning, and Harvard land-use attorney **Jerold Kayden**. It gives the first complete inventory of New York’s “bonused” space program.

The program, which allowed developers to build taller buildings in exchange for public open space, permitted more than 23 million square feet of additional floor space (equivalent to 10 Empire State Buildings) over the years in exchange for 3.5 million square feet of public plazas.

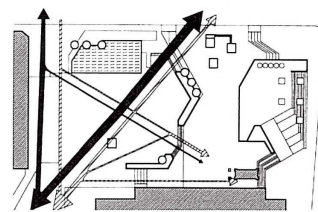
## IN THE BOOKSTORES

### A Paradisical New Plaza

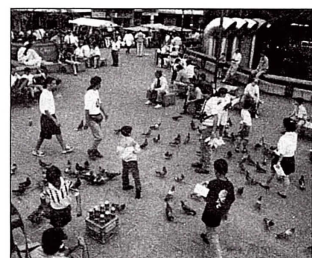
The newest plaza in New York—atop the subway station where 110th Street intersects Malcolm X Boulevard and St. Nicholas Avenue—is the first of three commemorative plazas planned for the northern end of Central Park. The Cityscape Institute (working with a number of public agencies) also plans to erect a statue of Duke Ellington at Fifth Avenue and a memorial park at Frederick Douglass Circle.

Malcolm X Plaza is a little bit of paradise created with geometric paving stones and flowers like those that bloomed in ancient Persian paradise gardens, except that none of the plantings here come into bloom until Malcolm X’s birthday on May 19. Yellow Topaz and white Blanc Double de Coubert roses and white Iberis will come first, then clusters of creamy flowers on catalpa trees, followed by yellow daylilies and the rebloom of the shrub roses and Iberis.

Triangular planters and parallelogram-shaped colored pavers reinforce the complex geometry of the intersection and open up vistas down the wide avenues—unlike a much simpler linear design planned by the city after subway, sewer, and street improvements. The colorful, decorative 100x200-foot plaza, which will have tables and chairs and art deco-inspired benches evocative of the Harlem Renaissance, was designed by landscape architect **Ken Smith** and **Zevilla Jackson**, of Jackson-Preston Design, with \$500,000 of Councilman Bill Perkins’ discretionary funds for capital improvements to supplement the city’s original \$300,000 appropriation.



*Movement map of Plaza de la Cultura from On the Plaza*



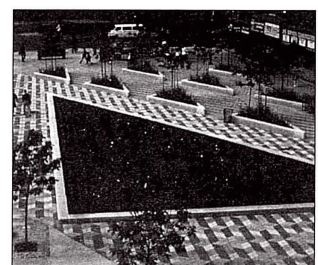
*Plaza de la Cultura, San José, Costa Rica, from On the Plaza*



*Zócalo, Mexico City, from On the Plaza*



*Malcolm X Plaza, Ken Smith Landscape Architect and Jackson Preston Design*

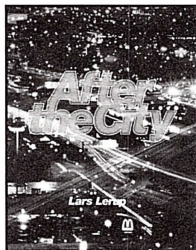


*Malcolm X Plaza, Ken Smith Landscape Architect and Jackson Preston Design*

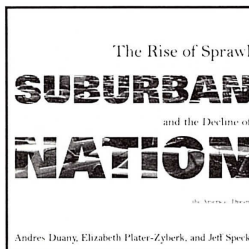
Joel Lefkowitz

Seth M. Low





**After the City** by Lars Lerup  
Cambridge : MIT Press, 2000  
200 pages, 7x9,  
43 black-and-white illustrations, cloth,  
\$24.95



**Suburban Nation: The Rise of Sprawl and the Decline of the American Dream** by Andres Duany, Elizabeth Plater-Zyberk, and Jeff Speck. New York: North Point Press of Farrar, Straus and Giroux, 2000. 290 pages, 8x8, 114 black-and-white illustrations, cloth, \$30.



## AFTERIMAGE OF THE CITY

reviewed by William Morgan

Lars Lerup is the dean of architecture at Rice University, and so he knows a lot about Houston—a place that stands for what many of us least admire in the American city. *After the City* suggests that the very things that we hate about Houston—sprawl, climate, lack of zoning, the “suburban metropolis”—ought to be embraced as the first step to rethinking the whole idea of architecture. (“The new building materials are non-material: electricity, telephony, weather, time, and so forth,” he says.) After a saccharine diet of New Urbanism, a book that praises the really messy and the “design of authorless objects” should be especially welcome.

Alas, Lerup is unable to deliver on the promise of a seminal work on man and the urban condition—a Jane Jacobs, Robert Venturi, Camillo Sitte, Henri Pirenne, or Daniel Burnham he is not. *After the City* is a particularly personal exposition, bringing together, apparently, every thought that he has read about urban design and architectural theory. The problem is that, like the urban goop he praises, he apparently lacks the discipline to organize his thoughts coherently. (“If we could only hear the thunder—the hissing, the crackling, and the echoes—the flatness of the image would disappear in favor of a space whose confinement is mysteriously created by content rather than extent—the ur-architecture of the metropolis,” he writes.)

There are some intriguing ideas buried in Lerup’s text, such as: “It is ironic that American academicians, so dependent upon physical evidence, have left Sparta in their historical dustbin and concentrated their work on Athens...Thucydides noted that Sparta was a city of ‘discontinuity, lacking in monumentality’...suburbia, with its absence of monuments (leaving aside the shopping mall) and loosely connected enclaves, shares many of Sparta’s characteristics...the Spartan legacy to the American suburb...a deep-seated antipathy to the city.” Or, to take another example from the text: “Combine weak controls, a huge domestic economy, and the will to live “away from the city,” and you have sprawl...the common view of sprawl is that it is chaotic, disorderly, ugly, and confusing...it is no wonder that the commanding machine of this plane is the Chevy Suburban, all but achieving the dimension of a suburban house and providing a protective, mobile, exoskeletal enclave (almost safe)

along that tortuous trajectory of fear.” But he often finds it easier to drop the names of just about every theoretician he has ever read rather than to make sense of all that knowledge and apply it in a meaningful manner.

Beginning with Manfredo Tafuri’s smile (“The last time I saw him, he looked at me enigmatically with a hint of a smile. Since I didn’t know him well I did not know what he was hinting at...”), Lerup mentions lots of hot-button thinkers (Foucault, of course, Denis Hollier, Michel Serres), as well as dozens of other intellectuals (Bentham—“Panoptically speaking, the Pantheon is post-Panoptic”—Hannah Arendt, Goethe), along with a sprinkling of foreign phrases and daring words like priapic (columns and skyscrapers, naturally, and a Texas oil gusher). The point of all this, one supposes, is to show us how literate and educated Dean Lerup is; the effect is the opposite.

There are far too few illustrations (for a book of this type, 43 are not enough to make the author’s points, however convoluted), although these grainy images provide some of the book’s most provocative moments. Poor writing and truly lazy editing have hobbled the entire effort. Lerup praises his editor at the MIT Press, but on the same page thanks “my family who have suffered stoically the ups and downs of the author.” Rather than being an awakening epistle to the shapers of our urban world, *After the City* is a sad reminder that being an inspired teacher or a terrific designer does necessarily make one a good writer.

*William Morgan is professor of architecture at Roger Williams University; he is the editor of the new monograph on the Finnish architects Heikkinen and Komonen (Monacelli Press).*

## HAPPY DAYS AREN’T HERE AGAIN

reviewed by Stephen A. Klimant

I have looked up to the authors ever since Andres Duany courageously allowed me to drive his new Miata. The Duany Plater-Zyberk offices are at the edge of Little Havana, and as I drove the unfamiliar (to me) little car along Calle Ocho, the rambunctious thoroughfare of Miami’s Cuban community, I realized once again that Duany is not one to shy from sticking his neck out.



In this book, Andres, his wife Elizabeth, and partner Jeff Speck have spoken out with a vengeance. For *Suburban Nation* is nothing short of an indictment of a way of life that threatens—acre by acre and region by region—to erode the mental and physical well-being of a nation. Just as Jane Jacobs in her 1961 *The Death and Life of Great American Cities* finally shattered the myth of urban renewal, and four years later Robert Venturi in *Complexity and Contradiction in Architecture* pulled the rug out from under Modernism with a big M, so Duany Plater-Zyberk has put out a manifesto that should make every developer, tract house builder, township bureaucrat, product manufacturer, architect, and indeed every nuclear family with a downpayment squirm as they read about the havoc that sprawl has inflicted on our quality of life.

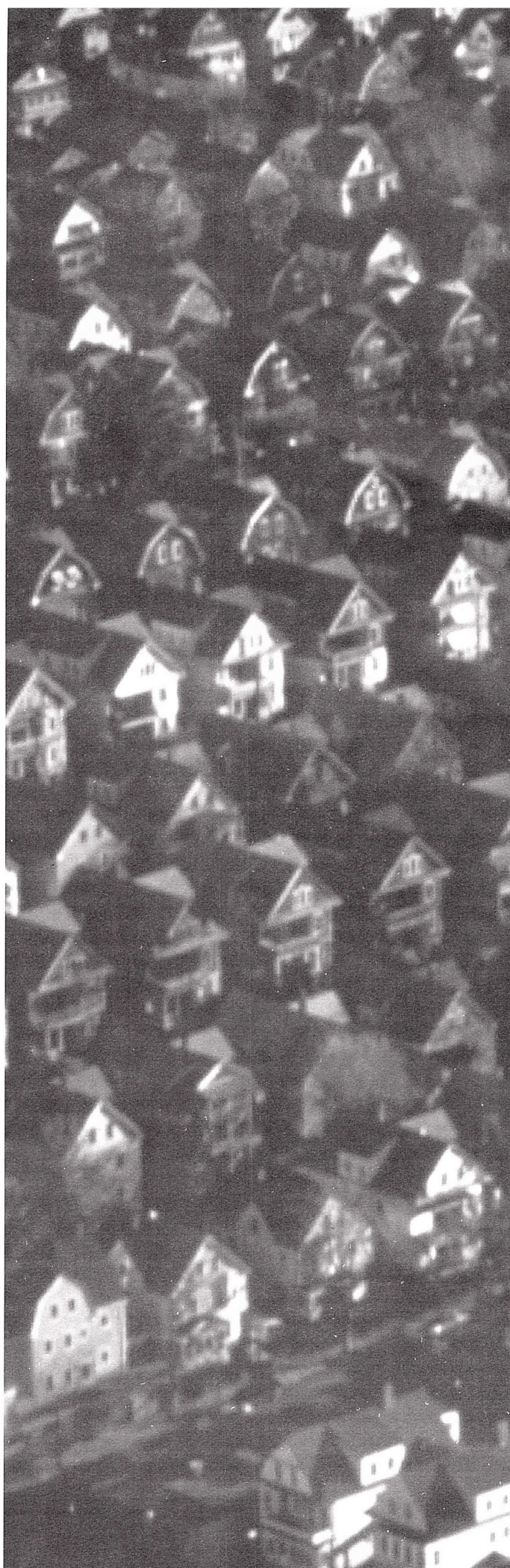
So, without giving away the plot, here's a partial list of censurable items: drained inner cities (except for a handful, such as New York, Chicago, Boston, and San Francisco, which have developed their own strong tax bases); suburbs that find new growth cannot sustain itself without exorbitant tax rates; zoning ordinances that split human activity into a zillion classifications, each one physically discrete from the next (the authors liken the phenomenon to an unmade omelet); planning decisions made on the basis of rigid and unworkable guidelines created by left-brained planners and economists and without right-brained designers; neighborhood streets widened solely to suit access by oversized fire equipment that demands huge turning radii (wide streets spur speeding and accidents); streetscapes of garage doors, unjustified curves, and culs-de-sac that double the cost of new infrastructure.

Particularly distressing is the enforced dependency on cars for exercising any degree of independence. (Dad has one to drive to the station. Mom has one to drive to the supermarket for a loaf of bread and quart of milk, and to drive twelve-year-old Judy to school. Seventeen-year-old Skip has one to drive to school, and for dating; twenty-year-old Betty has one to use at Cornell; and the family has an SUV for vacations. Five cars. The street in daytime looks like a parking lot. At night, when every car has to be off the street, cars take up more room on the lot than the house.)

The list goes on. One of the biggest culprits, as DPZ sees it, is the mobility of our society. Families move on average every six years. That has spawned an almost paranoid obsession with resale value. A family is ostracized if it doesn't mow its lawn, or owns a fat dog, or doesn't repaint the house often enough, or blasts its hi-fi outdoors.

Sprawl has led, also, to a new kind of segregation—segregation by income. Nothing new about this, except for the fineness of the gradations. Builders balk at erecting \$200,000 houses in a \$350,000 house neighborhood, for fear the homeowners will rebel out of alarm over the impact on house values.

Then there's the marketing style of the developer and builder. They have twenty minutes to make the sale. Just as the ladies of easy virtue in Hamburg used to sit at windows facing the street so that potential customers could visually assess the merchandise, developers place all the key elements of a house at or around the entrance. That means lobby, bedrooms, kitchen and bathrooms are clustered so the buyer can take it all in in twenty minutes. It has come to be known as the "twenty-minute house." It may make the sale, but it makes for an utterly unworkable house.





Another concern is raising children. The auto-directed culture, say the authors, makes it hard for children under driving age to leave the neighborhood without an adult. So they lose exposure to other types of people, with different ways of earning a living, of different background or income—second nature to children growing up in a city or a traditional suburban community. Youngsters end up maturing with a politically isolated view of the real world.

Finally, and not least, is the colossal cost of the infrastructure needed to make sprawl work, of servicing those one-family houses in remote new suburbs—of laying the pipes and wiring and building the roads and highways. Even the cost of a postage stamp, according to a postal source cited in the book, rises every two years or so chiefly due to the enormous cost of delivering mail to those houses at the edge.

There's a curious bit of trivia about the actual cost to homeowners of owning cars. Reportedly, the AAA has said that the average cost of owning even a small car is \$6000 a year. If you capitalize this at current mortgage rates, you would gain an extra \$60,000 in home purchasing power for every car you don't buy—an extra bedroom, a larger family room—not to mention the impact on air pollution and gas depletion.

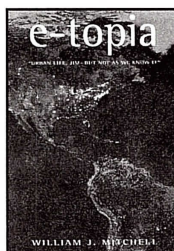
So what is sprawl, and what can anyone do about it? The authors define sprawl as tract housing, dependence on a shopping center (no walkable corner store), office parks, undersized civic institutions (town offices, school buildings), and oversized roadways.

Yet, despite the Philipian quality of their text, the authors do point a way out of the mire. They propose an agenda, to be taken up by four levels of government. Town and county government officials must make design a priority. They must scrap present zoning ordinances and rewrite regulations to support older or traditionally successful neighborhoods (architect and critic Robert Campbell once told me that his neighborly Antrim Street block in Cambridge couldn't exist under current regulations). Make government act, rather than react to private initiatives. Plan regionally. Begin by setting a good example, through the placement and design of civic buildings. At the state level, spur regional planning through "smart growth" that controls or channels new development by astutely allocating infrastructure funding. Details are spelled out in a seven-page appendix called "The Traditional Neighborhood Development Checklist."

Duany, Plater-Zyberk and Speck include "a note to architects." They deplore what they see as the growing irrelevance of the architect in all but high-profile buildings. They ascribe this disconnection in part to the "alienation syndrome"—insistence on arcane language that mystifies clients and the public when it could instead teach and elevate.

There's no such disconnection in their own writing. The book is bright, fresh, full of powerful one-syllable words and pungent phrases, and artfully organized. It should become the planning and design bible for every politician in America, every builder and architect, and for every city dweller with thoughts of leaving town to buy into a poorly-planned suburb that risks hammering another nail in the coffin of urbane living.

*Stephen A. Kliment, FAIA, is a former editor-in-chief of Architectural Record.*



**e-topia:**

**"Urban Life, Jim—But Not As We Know It"**

**by William J. Mitchell.**

**MIT Press, 184 pages, 6x9,**

**no illustrations, cloth, \$22.50**

## DESIGN OF DIGITAL CITIES

*by Jayne Merkel*

Introducing William Mitchell's lecture, Architectural League president Frank Lupo noted that the last time Mitchell spoke at the league, in 1993, "he told us computers were going to change the world and, indeed, they did."

In 1994, when Mitchell's book *City of Bits* was published, "the World Wide Web didn't exist, and there weren't any internet billionaires." Now dean of the School of Architecture and Planning at MIT, the author has just completed an update on the same subject, *e-topia: "Urban Life, Jim—But Not As We Know It"* (MIT Press, 184 pages, 6x9, no illustrations, cloth, \$22.50), which was the subject of his March 1 talk. (The title comes from Dr. McCoy's famous line in *Star Trek*: "human life, Jim — but not as we know it.") "The way we can begin to think about cities in the age of digital telecommunications is fundamentally important for the future of architecture," he said, adding, "I remain agnostic about whether it is good or bad."

Every period of rapid technological advancement affects cities. "Settlements typically develop at points of opportunity," Mitchell explained. "They emerge at locations of scarce and desirable resources—such as oases, crossroads, strategically located seaports." And once settlements develop, "interactions between people become the glue that holds them together... often the original reason for settlement is forgotten and they have their own momentum."

Networks, of one type or another, have always distributed resources and opportunities through urban fabric. Mitchell showed the famous Nolli Map of Rome to illustrate how networks such as sewer systems helped weave public and private spaces together centuries before the advent of our own digital infrastructure. "When new ones are introduced, they restructure resources and opportunities," the way the New York City Subway system did at the turn of the twentieth century.

Fragmentation and recombination are the results. "Piped water systems decentralized bathing and destroyed the social role of the well. Electrical power decentralized tasks performed at sites of water or steam power." But for cities, the most radical transformation came with the advent of the telephone and public transport. When managers could communicate with workers in other locations, they could move their offices downtown and segregate factories in industrial areas. Public transportation allowed workers to live and work in separate districts, Mitchell said.

Digital telecommunications may now deepen the divide. "They privilege the people with access to them and disadvantage others." In India, a "satellite Earth station" in the unplanned industrial part of Chandigarh is "in contact with the rest of the world—at least with Manhattan and San Francisco. It puts local talent in the world market and creates a bubble of opportunity, a kind of digital oasis where the bits flow more readily." Meanwhile, nearby villages remain preindustrial.





**CALL TO ENTRY**

**NEW YORK 2000**



# CANSTRUCTION 2000

## NOVEMBER 8-20

In the Showrooms of  
The New York Design Center

## CALL TO ENTRIES

American Institute of Architects, NY Chapter  
Society of Design Administration, NY Chapter  
The New York Design Center  
Announce a competition in which  
everyone wins!

A design/build competition to create structures  
built entirely of canned foods showcasing the  
ingenuity of New York's design community to  
benefit FOOD FOR SURVIVAL, The New York  
City Food Bank.

## TO ENTER

Complete and return a copy of the entry form  
on the back page.

## WHO MAY ENTER

Any of New York City's architecture and/or  
design firms. At least one member of each  
firm must be a member of AIA or SDA New  
York Chapters. Offices may join forces, or  
enlist the assistance of AIA or SDA to form a  
joint venture. For membership in the SDA  
contact Ellen Blumenthal at 212-620-7970.  
Students from New York City schools of  
architecture and design may enter teams.

## AWARD CATEGORIES

Jurors' Favorite  
Structural Ingenuity  
Best Meal  
Best Use of Labels  
Two Honorable Mentions

## JURY

The jury is in formation.  
Watch for an announcement.

## ENTRY FEE

\$100 per design team.  
\$50 per student team.

## RULES AND REGULATIONS

Mailed upon registration or call  
Cheri C. Melillo at 212-792-4666

AIA & SDA members not entering are  
encouraged to contribute canned goods which  
go into a central supply room for use the  
evening of the build-out. Or, contributions can  
be made toward the purchase of additional  
canned goods.





# COMPETITION

## IMPORTANT DATES

### SEPTEMBER 28

Briefing for interested participants at  
The New York Design Center  
200 Lexington Avenue, Designer's Lounge,  
6:30 pm. (There is no charge for this)

### OCTOBER 16

Entry deadline. Submit completed copy of  
entry form with entry fee (see back page)

### OCTOBER 17

Showroom Drawing at NYDC, 9am

### OCTOBER 30

Deadline for purchasing cans from  
Jetro Cash & Carry

### NOVEMBER 6 & 7

Cans moved to site

### NOVEMBER 8

Build-out, 5pm to 12pm  
The New York Design Center  
200 Lexington Avenue

### NOVEMBER 9

Press preview, judging, gala awards  
ceremony and reception

### NOVEMBER 10-20

Constructions on public display Monday  
through Saturday, 9am to 5pm

### NOVEMBER 21

Constructions deconstructed by team

## CONTRIBUTORS

Admiral Communications  
Architectural Digest  
Bricklayers & Allied Craftworkers Local #1  
Charrette Corporation  
Clicks  
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DuPont Corian  
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Premium Financing Specialists  
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Sher-Del Transfer  
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ENTRY FORM

FIRM		
TEAM CAPTAIN		
ADDRESS		
CITY	STATE	ZIP
OFFICE PHONE	HOME PHONE	
FAX	E-MAIL	
AIA/SDA MEMBER		
AMOUNT ENCLOSED		

Please fill out this form, include your check for the entry fee made payable to SDA/NY Chapter and send to:

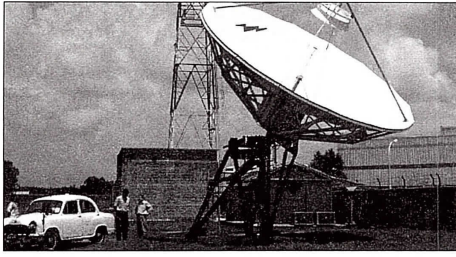
Cheri Melillo  
CANSTRUCTION  
475 Tenth Avenue  
New York, NY 10018  
Tel 212-792-4666  
Fax 212-792-4601

Entrants are responsible for purchasing or collecting all canned goods used for their CANSTRUCTION. Wholesale purchase of canned goods has been arranged through Jetro Cash & Carry. Sher-Del Transfer will pick up canned goods from various locations within Manhattan and transport them.

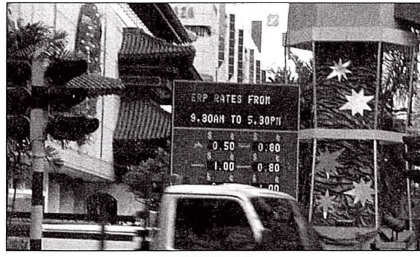
CANSTRUCTION®

A design/build competition to create structures built entirely of canned foods showcasing the ingenuity of New York's design community to benefit FOOD FOR SURVIVAL, The New York City Foodbank.

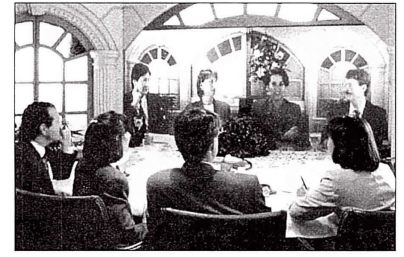




*Chandigarh Satellite Earth Station*



*Singapore Road Tax Meter*



*Breakfast meeting via videoconferencing*

Mitchell showed slides of telephone company workers laying fiber-optic cable to illustrate how digital infrastructure is currently being created at the scale of the city (though currently in some areas more than in others). “It’s a massive civil engineering effort,” he noted. Pictures of Singapore’s Orchard Road illustrated the way digital communications have made “electric road pricing” possible. Cars are equipped with electronic boxes which record their locations throughout the commute. There is a slot for a debit card, and an archway across the road automatically deducts the payment of tolls, charging more at peak hours and for large vehicles. “It’s a very sophisticated taxation system,” he noted.

A funny picture of people sitting at a breakfast meeting around one side of a round table in a hotel demonstrated architectural-scale telecommunications. A video camera hidden in the flower arrangement enabled them to see and talk to people sitting around the other half of a table in another part of the world (they appear life-sized on a screen). “But you don’t get any eye contact,” Mitchell pointed out, “so its like being at a cocktail party where the person you’re talking to is looking over your shoulder.” Only weirder.

Some observers think technology is leading cities to universal decentralization. Others argue for universal centralization—or believe that new technologies will simply substitute for old ones. Mitchell believes all of these views have a grain of truth, but that no one theory fully describes what is happening.

“The myth of decentralization started in the 1960s when digital communication was just beginning, and Marshall McLuhan said the city no longer existed except as a ghost town for tourists. This idea keeps reoccurring—that people will scatter and work wherever they want to be,” Mitchell said, showing a picture of a man using a laptop on a beach.

“The myth of centralization predicts that there will be a few global hot spots like New York and London, an increasing concentration of elites in the power centers of technology such as the Silicon Valley, Boston, and Seattle, and huge transnational companies.” The third “myth” predicts that “virtual places will substitute for bricks and mortar and telecommunications will substitute for transportation. There is some truth in that, too. We’ve seen virtual stock exchanges, virtual bookstores, virtual libraries. However, there is counterevidence. Growth in air travel parallels the growth of the internet,” he said.

To show some of the spatial implications of the internet, Mitchell projected pictures of a quaint (decentralized) bookstore—historic Shakespeare & Company, in Paris—where buyers browse and then pay for purchases face-to-face. This he contrasted with a centralized national distribution center for Amazon.com, which customers never enter. “The back-office work for an organization like Amazon.com floats freely to wherever labor exists,” Mitchell explained. The same is true in banking, where there are “electronic fronts and brick-and-mortar backs. ATMs can be any-

where, and are being located in supermarkets, airports, police stations, student unions. Since 1985, one-third of branch banks have closed.” There are still back-office operations, but they don’t have to be behind colonnaded limestone facades.

Office buildings used to be places where there was a dense concentration of information on paper. Now that information can be accessed using the Web and stored on a personal computer. But there are new electronic delivery systems for educational materials, entertainment, and commercial services, and they are all produced somewhere. There is even “telemedicine,” with remote surgery performed by a robot, though the most fruitful uses for telecommunications in health care may be for reading X-rays from various locations and for monitoring elderly residents in home health care. Even architectural services can be provided at a distance with programs like Archnet (<http://archnet.org>), currently being developed at MIT to bring information to architects and planners in the developing world.

Electronic communications are clearly bringing working and living, which have been separated since the industrial revolution, back together again. New York-style live/work lofts now exist in San Francisco, Boston, and London. In Singapore, there are now traditional European blocks with apartments above stores facing arcaded walkways. “Working at home won’t be a complete substitute for offices, but there will be more flexibility about where work is done. And more work will be done on airplanes and in hotels.”

Of course home life is being affected, too. Mitchell talked about ordering food by computer in Singapore and having it delivered to electronically-controlled lockers in lobbies. “Should you have group delivery points?” he mused, mentioning corner stores in Beirut where books from Amazon.com are left for customers.

Even public space is starting to change. “Physical public space has to have attractions that the virtual world cannot provide,” he suggested. Architects and urban designers must “understand the building types and urban patterns that are developing. Wired spaces are highly multifunctional. And we will need to design systems that combine physical and virtual places with very complex, hybrid transportation and telecommunications links.”

Technology is creating opportunities for “new approaches to sustainability through decentralization, denationalization, and smart operations.” It is also fostering places with “24-hour local services, like South Park in San Francisco, where there is a reinvigoration of street life. How do you figure out the sorts of spatial patterns that have the kind of granularity [urban texture] that is desirable?” Mitchell asked. He assumes that successful cities in the future, like successful cities of the preindustrial world, will have unique local advantages, a talented workforce connected to a (global) marketplace, and that the quality of the place will be of prime importance.





Archery and Beach Volleyball,  
Steven Harris Architects

## A Work in Progress: Planning for the Olympics in New York

by Kira L. Gould

**T**he numbers associated with the Olympic Games are staggering—even by New

York standards. “If we host the games, we will have the eyes of four billion people on the city; 600,000 people will be going to them every day; we’ll get \$1.2 billion worth of new recreational facilities paid for by the Olympic Committee,” **Alexander Garvin** pointed out. As well as being a Planning Commissioner and Yale professor, he’s the director of planning for New York’s bid for the 2012 Olympic Games, an effort being called NYC 2012. He made one of the first public presentations of the still-evolving Olympic plan to AIA members at a Zoning and Urban Design Committee event in June. To make a New York Olympics happen, several ambitious construction projects would have to come together fairly quickly; Garvin showed just a few of those on the drawing boards then.

The NYC 2012 plan calls for an Olympic Village in Long Island City. Nearly 5,000 units of housing would be built there—more than half of the city’s annual housing production. The new units would be released to the market (not the luxury market, at the level of most other local housing) after the comple-

tion of the games.

Garvin has enlisted a variety of architects, designers, and planners to create speculative schemes for the vast number of sites being considered for the project. **Cooper Robertson** did the master plan for the Olympic Village. **Cesar Pelli** is designing a 1.5 million square foot media center that would be located near yet another new Madison Square Garden. **Rafael Viñoly** is working on the arena which would occupy a vacant site just north of the Manhattan Bridge in Brooklyn near the York Street subway stop. In Williamsburg, **Steven Harris** is creating practice fields and facilities for beach volleyball and archery that would later become a park. **Ehrenkrantz Eckstut & Kuhn** is designing a series of footbridges over highways to carry athletes from ferry stops to practice fields and competition sites.

**Beyer Blinder Belle** is planning an equestrian center for Staten Island, which could also include a mountain biking trail and host the over-land bike race. **Richard Dattner** is working on a plan for the 369th Regiment Armory at 142nd Street in East Harlem, which could host the boxing competition, and alterations to adapt Columbia University’s Bakers Field for field hockey. In Queens, **Barbara Littenberg and Steven Peterson** are planning a conversion of an old Robert Moses pool in Astoria to a tent-like structure for synchronized swimming, and on the old Terra Cotta Building site south of the Queensboro bridge, **Deborah Berke** is designing a velodrome for bicycle racing that would be converted to badminton courts. **Laurie Olin and Weiss/Manfredi Architects** are engaged with one of the most expensive and dramatic transformations—converting a for-

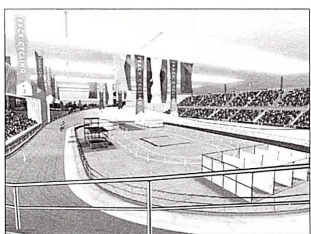
mer World’s Fair parking lot into a 2,000-meter rowing pool with stands for 25,000 people and an artificial current for whitewater kayaking.

But the most impressive feature of the plan is the public transit. “How do we move the 600,000 spectators, workers, and everybody else involved with the games every day?” Garvin asked, and then answered his own question: “Simple. We use the subway.” The 10,000 athletes and their retinue of 5,000 coaches, who need separate transportation with security, would use ferries on the city’s waterways and a dedicated system of trains running the LIRR tracks at the existing Queens West station. The trains would leave every half hour, make two stops in Manhattan and continue to New Jersey stadiums. Since most practice fields and many new facilities would be located on under-used waterfront sites, the ferries would do much of the work—and demonstrate the viability of water transportation, just as carrying crowds by subway would prove the viability of existing rail transit. Within Manhattan, subway passengers would reach the media center and Olympic stadium on the far West Side (between 30th and 34th streets) on an extension of the Number 7 line. That extension—and a new NFL football stadium, which would be temporarily doubled in size for the games—are essential components of the plan. And, construction of the stadium depends upon the Jets’ move to Manhattan.

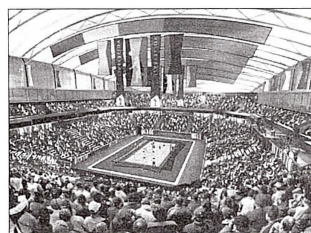
There would be a connection to the LIRR there, near the Javits Center, and a connection with Metro North’s Empire Line to Yonkers and Poughkeepsie, all topped by a platform designed by **Hardy Holzman Pfeiffer**. Called



Flushing Meadows Rowing,  
Weiss/Manfredi Architects, and  
Olin Partnership Landscape Architects



Velodrome Interior,  
Deborah Berke Architects



Volleyball at the new arena,  
Rafael Viñoly Architects



Olympic Square, it would be surrounded by the Media Center for the journalists, two new convention hotels, a new Madison Square Garden, and a ferry stop.

Most of the new facilities would be “given back” to their neighborhoods after the games. That idea—that building for the games is really building for the city more affordably than would otherwise be possible—is the underlying concept of the NYC 2012 plan.

Clearly, Garvin is painting a picture of city well prepared—perhaps better suited than any other—to host the summer games. “We have more hotel rooms in New York City than in Sydney and Atlanta combined,” Garvin said. “The International Olympic Committee decided after the 1984 games in L.A. that it didn’t like things scattered around a city...the Sydney Olympics are taking place in a suburb.” And no other American city has such a comprehensive subway system. “If you think about it, adding 600,000 people in Atlanta, where MARTA has 400,000 riders a day...New York has three million, and it goes down by 800,000 a day in summer.” Details of the plan were being developed as Garvin discussed them. They will still be in progress when they are released to the general public this fall. And, even before the June presentation, a waterfront project by **Tod Williams and Bille Tsien** had been abandoned because the Brooklyn Heights community had objected to the impact of crowds on the neighborhood. Years of construction and 17 days of the Olympics may well be worth the new parks, pools, and recreation areas that would be left standing when the athletes go home, but no one said it will be easy.

## Discussing the Design Awards

by Jayne Merkel

Everyone in the very full room who heard recent AIA New York Chapter Design

Awards Winners explain how they had presented their projects in the competitions came away with useful advice. It was hard not to be inspired, too.

At the July 19 discussion sponsored by the Women in Architecture Committee, **Lea Cloud, AIA**, and **Victoria Rospond, AIA**, of CR Studio Architects, showed the Eileen Fisher Store in Soho (their first piece of built work!) and the African Burial Ground Memorial Project. Then **Leslie Gill** presented the Watrous/Weatherman Residence in Brooklyn Heights and talked about what she looks for when she is on a jury. **Margaret Helfand, FAIA**, of Helfand Myerberg Guggenheimer Architects, discussed Kohlberg Hall at Swarthmore College. **Dana Tang** described Gluckman Mayner’s Acadia (Maine) Summer Arts Program studio, for which she was project architect. **Billie Tsien, AIA**, talked about Tod Williams Billie Tsien and Associates’ Rifkind House in the Hamptons and Freeman Silverman Residence in Phoenix.

But before she did, she explained that when she is on a jury, “I look for beauty. I look for emotion. And I look for clarity. I’m not looking for information.” She said it’s not like architecture school where you are supposed to explain the reason for every decision and rationalize every detail. When you’re looking at a hundred or more notebooks in a day, as jurors in the New York Chapter competition do, “it needs to be very direct. When you think about it, the

## AROUND THE CHAPTER

person is just paging through. What you say needs to be understood in five minutes, or even two. When there is too much to read, you really feel annoyed.”

Gill jumped in and said, “If you have someone pause while reading, you’ve lost him.” She said she looks for “where they’re innovating and how they combine this with control and expertise.”

When Tsien’s firm considers entering a competition, “the first thing we do is look at who the jurors are. New York has better jurors than the national [AIA].” It’s hard to get great jurors for the nationwide competition because they have to commit to visiting the projects. “If the jury doesn’t feel right, we just don’t send work in.”

Tang added, “The jury makes a big difference. In 1999 there were a lot of small projects selected, and there were a lot of jurors who focus on residential projects, so they responded to small-scale work.”

Tsien said, “All you can impart is the feeling of the space, because the pictures are really not true. The photographs need to be chosen for their beauty.” You don’t have to show everything, but “it’s important to show those details that you love,” like a hand-crafted railing Gill had presented earlier.

The winners acknowledged that you have to use what you have. Cloud and Rospond didn’t have professional photographs when they entered the Eileen Fisher store competition, so they submitted process drawings. But they were very beautiful and sensitive drawings that conveyed the spirit of the project. Helfand showed very crisp, clean, clear plans and two-page spreads of photographs. “Our presentation, compared with the others



Victoria Rospond and Lea Cloud,  
CR Studio Architects



Leslie Gill



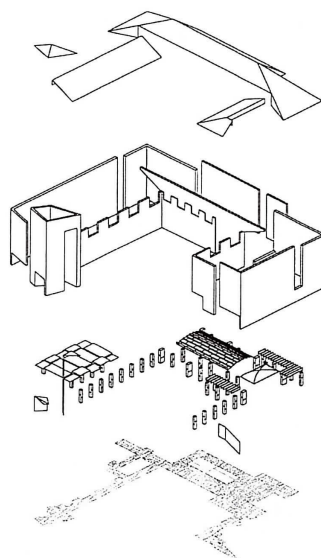
Margaret Helfand, FAIA



Dana Tang



Billie Tsien, AIA



Kohlberg Hall,  
Margaret Helfand



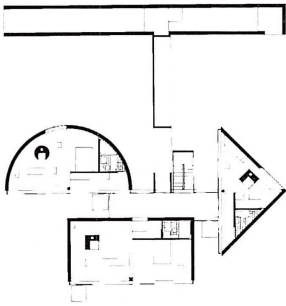


Jose Pelaez

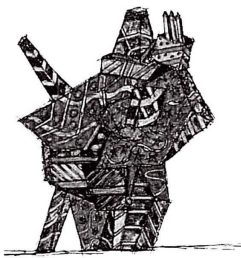
John Hejduk



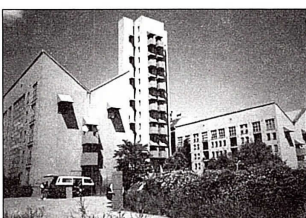
Bernstein House, John Hejduk



One-half house, John Hejduk



John Hejduk drawing from  
Adjusting Foundations



Jayne Merkel

IBA Housing, Berlin,  
John Hejduk

here, was really kind of dumb and simple like the minimalism of our work," she said. Simple maybe, but hardly dumb. It was very intelligently edited to show exactly how the building was sited, conceived, and constructed.

All the presentations were convincing visually—almost at a glance—but they were also complete and honest enough to withstand the examination that comes after jurors have selected a group of possible winners. Submissions with descriptions which are not backed up by plans and photographs rarely get to the next round.

After the winners showed their work, the 1999 Design Awards Committee chair, **Lynn Gaffney, AIA**, introduced the 2000 chairman, **Campari Knoepffler, AIA**, of Pei Cobb Freed & Partners, who explained the rules and categories (Architecture, Interior Architecture, and Projects).

Entry forms for the 2000 competition are available now. Submissions are due on **September 19**. Jurors will review them on **September 26** and present the winners at a symposium that evening at the Lighthouse at 6:30 PM. This year's architecture jurors will be **Ricardo Legorreta, Hon. FAIA**, of Mexico City; **Margaret McCurry, FAIA**, of Chicago; and **Maryann Thompson, AIA**, of Cambridge, Massachusetts. Interior Architecture jurors will be **Stephanie Mallis, AIA**, of Boston; **Juan Miro, AIA**, of Austin, Texas; and **André Putman**, of Paris. Project jurors will be **Gae Aulenti**, of Milan, Italy; **Laurinda Spear, FAIA**, of Miami; and **Brian Bruce Taylor**, of Montclair, New Jersey. *Architecture* magazine editor-in-chief **Reed Kroloff** will moderate at the symposium.

In the question-and-answer period, someone asked why the competition is confined to one day.

Knoepffler explained that the well-known jurors are too busy to commit for a longer period. Also, adding more days adds to already considerable costs. He underlined earlier recommendations: "Having watched these competitions for several years, it's clear that jurors want to know what the project is about, where it is, what it's for."

Gaffney said some members complain that few commercial projects win.

"It's easier to like a small project than a large one," Tsien explained. "It almost always shows a level of intensity. A different set of values drives commercial work—time and money. In a residential or institutional project it's somebody's hopes and dreams, or the desire to have it last a hundred years."

Former Design Awards Chair **Susan Chin, FAIA**, added, "In many firms a marketing person may be assembling the materials, but only the people involved really should." Tsien added, "You can always tell when you get a submission from the marketing person that they were not involved in the process."

The evening closed with an inevitable question, posed by Gaffney who knew people in the audience wondered: "Cloud and Rospond, having won awards so early, has it helped you in your careers?"

"I don't think it helps get work," Cloud replied, "but it's nice to be able to put into a presentation to a client."

"It's nice for parents," Tsien added. "And for the people who have worked together. But the public really doesn't know what it means."

[Ed. note: The size of the community John Hejduk generated was so great that the names of its members could fill an issue of *OCULUS*. We regret any and all omissions in the following remembrance.]

## John Hejduk: Presence/Absence

by Diane Lewis



ur Hejduk, the consummate New York architect, progressive thinker, and mentor, has died. His death is an immense loss for the entire architectural community. He was responsible for an international awareness of the definitive architectural issues of the postwar era through a continuous conversation, in the form of work, with the peers of his generation—**Raimund Abraham, James Stirling, Aldo Rossi, Sverre Fehn, Frank Gehry, Rafael Moneo, Ludwig Leo, Josef Kleihues, Massimo Scolari**, "the Five" (**Richard Meier, Charles Gwathmey, Peter Eisenman, Michael Graves**) and his respected confidants in the world of New York—**Jim Freed, Harry Cobb, Cesar Pelli, Der Scutt**. These people, he believed, supported freedom of thought and the creative force in architecture with "detachment and disinterestedness"—the qualities he cherished most.

His presence insured the survival of integrity in both the discipline and the practice of architecture. Steadfast in his protection of intellectual freedom in the education of the architect, he stood 35 years as head of the Cooper Union, unyielding in his dedication to democratic form and its imprint on the architect's life. His smile always indicated a respect for the honest, direct beauty of architecture when he recognized it in the work of his colleagues, his students, or in history. He preferred a generosity of spirit among architects for the sake of progress, openness, and intense creativity in architecture for the life of the city and its participants.

Just as Thomas Jefferson reduced his monumental accomplishment to only two statements for his epitaph,



John acquired a long-term observational approach to his career. This Miesian philosophical tone allowed him to set the historical standards for an era.

In his built *oeuvre*, he chose to construct select civic buildings with activist social programs. The Cooper Union Foundation Building and IBA social housing projects in Berlin are living, evolving monuments. Vaclav Havel, the President of Czechoslovakia, commissioned him for the Prague Project because Hejduk was already recognized—for works like the Berlin Victim's Project on the site of the Nazi torture chambers—as the main proponent of a new architectural urbanism rooted in humanist commemoration. His textual drawings, models, and writings are a lifelong study of the relation between architectural syntax, structure, and program. The Wall House is a definitive syntactical innovation in the lineage of the Prairie Houses by Wright, the Brick Houses of Mies van der Rohe, and the Maison Domino of Le Corbusier. Inspired by the epic international discourse of the Venice Biennale of 1976, for which he as a key contributor produced the Silent Witnesses, he went on to create existential statements in projects such as the House for the Individual who Refused to Participate and, much later, the Museum for Giacometti, a contemporary Acropolis. For his 1997 retrospective at the Canadian Centre for Architecture, he confronted the most significant implications of his early treatises with profound meditation on the iconography of religion in a late twentieth-century Cathedral and Chapel. In the realm of theory, Hejduk's Diamond House pushed the language of the modern movement's "free plan"

beyond formalism and functionalist justification.

As an educator, Dean Hejduk turned the Cooper Union into the Juilliard of Architecture. The Cooper Union program innovated in two major ways: the insistence on architectonics as the introduction to the discipline and the idea of team teaching. By assembling a repertory company of varied thinkers and practitioners and having them teach in teams of four, he created an alchemy of debate based on an accumulated respect for the reading of plans and the precise craft of model making, emphasizing the ability to draw, and rewarding high academic achievement without encouraging a star system. This approach challenges students to aspire to a democratic ideal, and they emerge with their main commitment to the quality of the discipline. His support for the shy, quiet, and timid "private thinkers" was salvation for introspective architects. His own resistance provided sustenance for those who wished to define new ways to address practice in specific cities, landscapes, and scales, with passion.

This impresario selected an enormous range of architects for his educational repertory company, bringing together such diverse figures as **Richard Stein, Richard Meier, Sam Brody, Robert Slutsky, John Schiff, Tony Eardley, Peter Millard, Carl Meinhardt, David Elwell, Ludwig Glaser, Tod Williams, Michael Schwarting, and Peter Wolf.** His resident faculty—**Richard Henderson, Rick Scofidio, Peter Eisenman, Raimund Abraham, Tony Candido, Diane Lewis, Israel Seinuk, Sue Gussow, Diana Agrest, Rod Knox, Guido Zuliani, Regi Weil, Kevin Bone, and Sean Sculley**—was augmented by international faculty members **Joseph Kleihues, Aldo Rossi, Manfredo Tafuri,**

## AROUND THE CHAPTER

**Gaetano Pesce, Massimo Scolari, Julian de la Fuente, Jose Oubrere, Mike Webb, Lebbeus Woods, and Bernard Tschumi,** and by out-of-town Americans such as **Frank Gehry** and **Stanley Tigerman**, as well as literary figures like **Jay Fellows, David Shapiro, and John Ashberry.** With book designer and editor **Kim Schapich**, he created a new type of press, publishing significant lectures and works, not only his own, but of thinkers and events he fostered.

As mentor, Hejduk leaves behind some of the most influential architects committed to practice and education: Columbia's **Stan Allen** and **Laurie Hawkinson**, Princeton's **Ralph Lerner** and **Elizabeth Diller**, Harvard's **Toshiko Mori**, Cranbrook's **Dan Hoffman** and **Peter Lynch** as well as **Alexander Gorlin, Richard Taransky, Larry Mitnick, Daniel Libeskind, Carmi Bee, Paul Amatuzzo, Carl Miller, John Miruszczyk, George Gintole, Lorna McNeur, and Adi Shamir**, who are positioned around the country and the world.

He attained his natural authority and tempered sweetness from having witnessed New York as a child in the Depression, with FDR's social conscience as a model, and he kept his creative autonomy intact, resisting today's public relations approach to social welfare. Thus, he chose to personify a New York of opportunity, protective of individual vision, committed to letting such visions mature, free from the brutality of greed, technocracy, and populism. Gentleness backed by true brilliance shines through this loss and will survive in New York beyond his lifetime. He had the gift which enabled him to consecrate works, persons, and moments.

*A colleague and friend of John Hejduk, architect Diane Lewis is professor of architecture at the Cooper Union, an alumna of the school, and a Fellow of the American Academy of Rome.*

## COMMITTEE MEETINGS

**September 6, 5:30 P.M.**  
*Public Architects*

**September 7, 8:30 A.M.**  
*Professional Practice*

**September 11, 6:30 P.M.**  
*Learning By Design: NY*

**September 14, 6:00 P.M.**  
*Housing*

**September 14, 6:00 P.M.**  
*Committee on the Environment*

**September 15, 8:00 A.M.**  
*Zoning*

**September 18, 6:00 P.M.**  
*Historic Buildings*

**September 20, 12:30 P.M.**  
*Education*

**September 21, 6:00 P.M.**  
*Building Codes*

## Cooper Union's first Artist of the City Awards honoring John Hejduk, November 1998



*John Hejduk, James Ingo Freed,  
Anthony Candido, Nancy Meehan*



*Judge Bruce Wright, John Hejduk,  
Phyllis Lambert*



**September 19**

Submission deadline for the 2000 AIA New York Chapter Design Awards. Entry forms will be available on September 1. All AIA members and registered New York architects are eligible to enter the Architecture, Interior Architecture, and Projects competitions; not-yet-registered designers are eligible only to enter in the Projects category. For information, contact the AIA New York Chapter office, Suite 600, 200 Lexington Ave., New York, NY 10016; or call 212-683-0023, ext. 17.

## State Tax Credit Sets a New Standard

by Kira L. Gould

The New York state budget approved by Governor George E. Pataki in May included a new tax credit measure designed to encourage developers and building owners to use high-efficiency systems and environmentally sensitive materials in their projects. Buildings that meet requirements for energy use, indoor air quality, water use, and waste disposal will prompt a credit of five percent of the capitalized cost of the project (up to \$3.75 per square foot for interior work and \$7.50 per square foot for exterior). The money is not unlimited, however; the program is designed to distribute up to \$25 million, divided among numerous projects on a first-come, first-served basis, through the first five years.

The bill, which was supported by the National Resources Defense Council and the Real Estate Board of New York, is the first of its kind in the nation, though similar efforts are underway in California and Maryland. Beyond being an incentive to developers and a tool for architects working with clients who are unsure about the upfront costs of sustainable design, the credit may also jump-start industries. Fuel-cell manufacturers may be able to move more quickly in developing building-integrated fuel production technologies, for instance.

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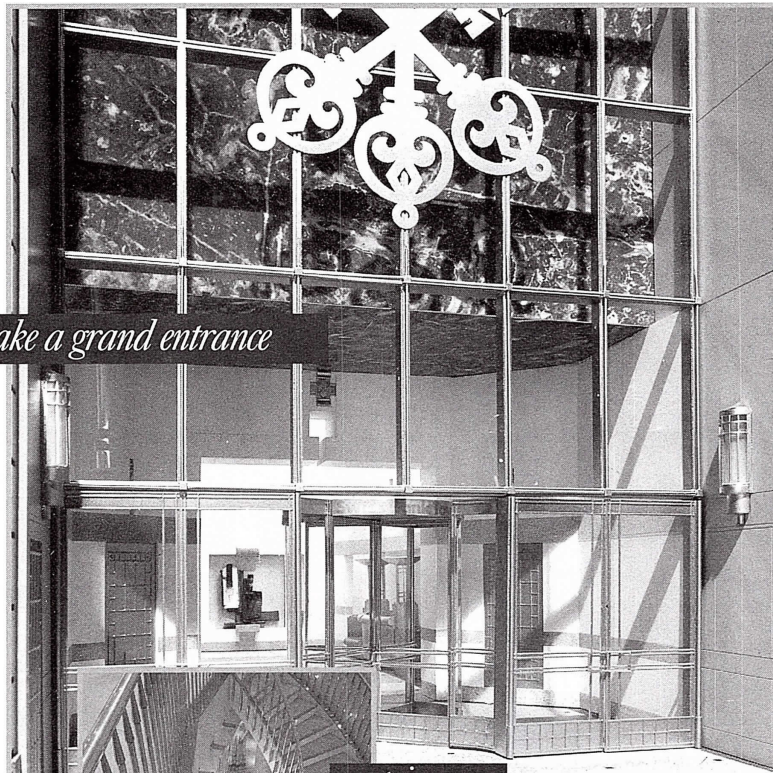
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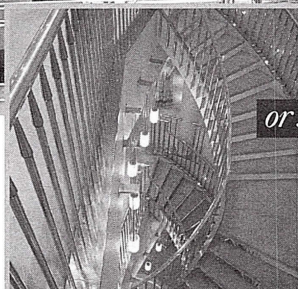
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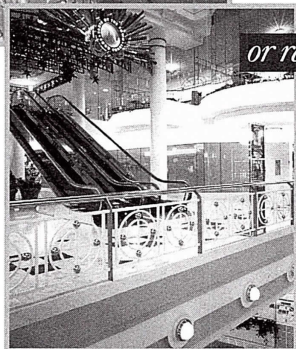
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## BEST-SELLING BOOKS

### Rizzoli Bookstores' Top 10

As of August 2000

1. **CAD Layer Guidelines, 2nd ed.**, Michael Schley (AIA, cloth, \$35).
2. **Venetian Villas**, Michelangelo Muraro (Könemann, cloth, \$29.95).
3. **Los Angeles: A Guide to Recent Architecture**, Diane Phillips-Pulverman with Peter Lloyd (Könemann, paper, \$5.98).
4. **The New American Town House**, Alexander Gorlin (Rizzoli, cloth, \$60).
5. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
6. **Spectacular Swimming Pools**, Francisco Cerver (Watson Gupitill, paper, \$35).
7. **Hidden Tuscany**, Cesare Cunaccia (Rizzoli, cloth, \$39.99).
8. **Minimum Mini Edition**, John Pauson (Phaidon, cloth, \$18).
9. **Subterranean Rome**, Della Portella (Könemann, cloth, \$19.95).
10. **Philippe Starck**, Philippe Starck (Taschen, cloth, \$39.99).

### Urban Center Books' Top 10

As of August 2000

1. **AIA Guide to New York City, 4th Edition**, Norval White & Elliot Willensky (Three Rivers, paper, \$35).
2. **Architecture + Design NYC**, Marisa Bartolucci (The Understanding Business, paper, \$14).
3. **Peter Zumthor, A+U Special Edition**, (Japan Architect, paper, \$36).
4. **Guide to New York City Landmarks**, Andrew Dolkart (Wiley, paper, \$19.95).
5. **Rafael Moneo**, (El Croquis #93, paper, \$45).
6. **Future Systems**, Marcus Field (Phaidon, cloth, \$49.95).
7. **Visions of the Real: The Twentieth Century House, Volume 1, A+U Special Edition**, edited by Ken Oshima (Japan Architect, paper, \$65).
8. **OMA@Work, A+U Special Edition**, edited by Nobuyuki Yoshida (Japan Architect, paper, \$64).
9. **Spanish Architecture**, (El Croquis #96-97, paper, \$65).
10. **New York: Twentieth Century, A+U Special Edition**, with an essay by Kenneth Frampton (Japan Architect, paper, \$64).



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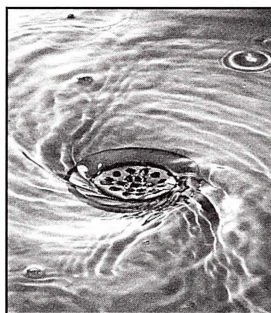


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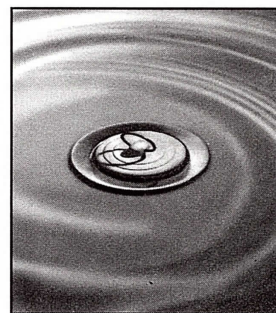
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## EXHIBITIONS

September 9 - October 21

**Samuel Mockbee: Architecture**  
Max Protetch Gallery,  
511 W. 22nd St., 212-633-6999

September 12- March 18, 2001

**The Opulent Eye of Alexander Girard**  
Cooper-Hewitt National Museum of  
Design, 2 East 91st St., 212-849-8400

Through September 16

**Putting the Pieces Together:**  
**The Future of the Farm Colony-Seaview**  
**Historic District**  
The Municipal Art Society,  
457 Madison Ave., 212-935-3960

September 19- January 7, 2001

**Art and the Empire City:**  
**New York, 1825-1861**  
The Metropolitan Museum of Art,  
1000 Fifth Ave., 212-570-3951

September 20 - November 18

**The World's Most Expensive Public Space**  
The Municipal Art Society,  
457 Madison Ave., 212-935-3960

September 21-October 28,

**First Step Housing Prototypes by Gans &**  
**Jelacic and Marguerite McGoldrick**  
Van Alen Institute,  
30 W. 22nd St., 212-924-7000

September 26 - November 17

**Maya Lin: Between Art and Architecture**  
The Cooper Union Foundation Building,  
Houghton Gallery,  
Seventh St. at Third Ave., 212-353-4155

Through October 29, 2001

**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

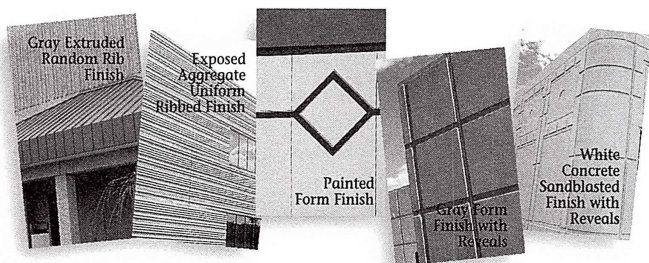
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## Corrections

☐ In the May/June issue article, "Across the Hudson," our figures on the Secaucus Transfer Station by Brennan Beer Gorman/Architects were incorrect. Actually, the Station includes 3.6 million square feet of new development and three million square feet of office space. OCULUS apologizes.

☐ We regret the misnaming of one of the finalists in the La Guardia Place Competition. **Weisz + Yoes** is the correct name of the team whose scheme was described on page 11 of the Summer 2000 issue. We regret the error.

☐ The Summer issue also failed to credit **Harman Jablin Architects** as the architect and theming designer of Broadway City, pictured on page 7 in illustrations for "Times Square on the Record."





Bruce Fowle, FAIA, and Robert Fox, AIA, founding partners of Fox & Fowle Architects

Dorothy Alexander

## 133<sup>rd</sup> ANNUAL MEETING

June 29, 2000 at the  
John L. Tishman Auditorium  
at New School University

### 2000 HONOR AWARDS

#### Medal of Honor:

**Fox & Fowle Architects**

#### Award of Merit

**Ellen Futter**

Rose Center for Earth and Space,  
American Museum of Natural  
History

#### Andrew L. Thomas Award

**Richard Plunz**

Author and educator

#### Public Architect

**Hillary Brown, AIA**

Department of Design and  
Construction, New York City

#### George S. Lewis Award

**Kent Barwick, Hon. AIA**

Municipal Art Society

#### Harry B. Rutkins Award

**Ronnette Riley, FAIA**

Ronnette Riley Architect

#### Special Citations

**Socrates Sculpture Park**

**Terence Riley, Places**

#### New fellows

**Frederic M. Bell, FAIA**

**William Bobenhausen, FAIA**

**Michael D. Flynn, FAIA**

**Jerry Albert Laiserin, FAIA**

**John Ming-Yee Lee, FAIA**

**Conrad Levenson, FAIA**

**Lee F. Mindel, FAIA**

**Barbara A. Nadel, FAIA**

**Norbert W. Young, FAIA**

#### Honorary Member:

**Lily Auchincloss**

(awarded posthumously)

## Education Conference

The AIA Committee on Architecture for Education, with support from the United States Department of Education, is planning an international conference and exhibition. "Innovative Alternatives in Learning Environments" will examine changes reshaping education in countries around the world. Since the Dutch are leaders in developing new learning settings, these events will take place in Amsterdam on November 7-10 of this year with architects and educators from Australia, Canada, Europe, and the United States attending. Participants will explore the impact changes in culture, society, and technology are having on learning, and how the physical environment needs to change accordingly. The AIA New York Chapter Committee on Architecture for Education members note that these themes are pertinent to the discussions currently taking place in New York City. There will be over 50,000 classroom seats funded over the next five years, new standards require all students to perform at an equally high level, and charter schools have become an accepted reality. "We need to determine a way to provide all students with the same tools," said committee chair **Pamela Loeffelman, AIA**. "I believe international exchanges help to confirm which choices we have made correctly and which choices we need to adjust. New York City can—and should—be the premier example of planning and constructing schools for both this and the next generation." Those interested should contact Dean Innerarity at the AIA in Washington, dinnerarity@aia.org, or contact Pam Loeffelman at 212-677-6030 or ploeffelman@hhpa.com.

## Giving Credit

Electronic transmission of photographs and drawings is simplifying the production process at OCULUS, but it is also making it more difficult to include credits. Unlike prints, which are usually stamped with photographers' names on the back, digital images have been coming to us unlabeled and uncredited. Architects submitting images to OCULUS by e-mail need to be sure they are labeled with the name of the project, the name of the firm, and the name of the individual or organization who created the drawing or photograph. They also need to submit labeled hard (paper) copies of the same images, so that we can make sure that the professionals who help make architects' work look good in publication get the credit they are due.

## New Board and Staff Members

As 2000 Board Secretary **Pamela Loeffelman, AIA**, of Hardy Holzman Pfeiffer, has replaced **Denise Hall, AIA**, of D. A. Hall Architects, who resigned in June. Pam was elected 2001 Board Secretary at the Summer Annual Meeting. **Anthony Zunino AIA**, of Zuberly Development Corporation has become Development manager for the new Chapter headquarters at 534 La Guardia Place and therefore resigned as chair of the Finance Committee. **George Miller, FAIA**, of Pei Cobb Freed and Partners, who was elected 2001 Board Treasurer, will fill the Finance committee vacancy for the rest of the year and **Joseph Donovan, AIA**, of Gruzen Samton, has been selected to replace Tony as Finance Committee chair. Our new staff contact for committee business is **Madelyn Torres**.

## Career Moves

□ Our woman in Washington, New York Chapter member **Barbara A. Nadel, FAIA**, was elected a 2001 National Vice President of the AIA by the member delegates at the national convention in Philadelphia on May 6. As one of three newly elected vice presidents, she will be a member of the national AIA Executive Committee, which works with AIA staff and the AIA Board of Directors to establish direction and policies for the Institute. During her three-year term as New York Regional Director, which extends through this year, she has championed the work of prominent AIA New York Chapter members, nominating them for national and state honors, including the national AIA Gold Medal and AIA Firm Award.

□ Cooper, Robertson & Partners announces the appointment of **Karen Cooper** to principal and director of communications. **Joanne Beskind Elkin** has been named a senior associate and director of business development. New associates at the firm include **Andrew B. Ballard, Kenneth Allen Dietz, Jonie Fu, Randall Morton, Todd Rader, Leila Satow, A. James Tinson, AIA**, and **Andrew B. Williams**.

□ Former Landmarks chair and World Monuments fund vice president **Laurie Beckelman, Hon. AIA**, has been named to a newly-created position as project coordinator for the New Guggenheim Museum in New York City. As Deputy Director of Special Projects she will organize fundraising for the proposed Frank Gehry building here.

□ Meltzer/Mandl Architects has appointed **Steven P. Heckel** director of marketing.





Sitting in my garden on a warm day last summer, a friend remarked that I looked relaxed, when in fact—even while I was watching the kids and enjoying the weekend—I was hard at work on the design for a new commission. Though it's nice to carry work around in your head, it can be overwhelming, as the designing never stops. No matter how many studio hours we put in, there is always another refinement to consider, and more to do.

It was a moment that reminded me that the business of architecture often dominates our workdays. All of the responsibilities we face—to our employees, colleagues and clients; to budgets, schedules and technology; to the community and the city—are necessary components of being an architect today, but at the center of their chaotic swirl is the special act that distinguishes architecture: design. We should not forget that the business of architecture is not business. Rather, the only true business of architecture is design.

Design is what sets us apart as architects, one from another. It is at the heart of our personal style and our vision of the world. It's not just about creating the building envelope, but about finding unique solutions to problems of siting, structure, circulation, and light. Requiring an enormous amount of study, as well as trial and error, it is the necessary process that leads us to the only project worth doing: the design no one has ever done before.

For me, the most satisfying design moments often come mid-project, when the three-dimensional scale of a building has been visually absorbed and—in my head or on a scrap of paper—a detail comes to me at the same moment as a major programmatic decision. When I was working on the design for The Women's Museum in Dallas, the decision about where to put a 200-seat theater came at the same moment that I decided to wrap its volume in a double skin of copper screen. Concept and expression came together to form a cohesive image.

That experience shows that design, as the creative heart of what we do, is not linear. We do not go from one end of a building to another, from massing to materials, systematically mapping out the building. We look for constraints, and in an intuitive process we draw inspiration by synthesizing diverse and often conflicting needs. Yet this creative process remains distinct from that of artists, painters, or sculptors. Our role is not simply to create visual aspects, but to work with our clients to solve problems, and to rethink the program and the relationships between elements. We base our work on human scale and function. Yes, we serve our clients, but we are also collaborators. They push us to create, while we utilize our ability to think simultaneously in three dimensions to design for them something otherwise unimagined.

The same collaboration is a necessary component of the office environment. Working at Pei Cobb Freed & Partners, I learned to include consultants from the initial stages, rather than injecting structural or mechanical engineering later. Only in this way did our designs retain their integrity—you could even say their art—from start to finish.

Daniel Libeskind talks about the idea of "content" in architecture, about providing people with an emotional experience that affects all the senses rather than just the visual. He believes that architecture can communicate on a profound level. This is not something to be taken lightly; it requires that in the midst of all the challenges we face in our daily work, we must hold fast to our true role as architects. Only with an emphasis on design can we create architecture that transcends words and business—an architecture that is, as Libeskind puts it, "the proof of things invisible; the substance of things hoped for."



Wendy Evans Joseph, AIA presenting award to Kent Barwick, Hon. AIA

this page Dorothy Alexander



James Polshek, FAIA, and Ellen Futter



Stephen Suggs and Sarelle Weisberg, FAIA



Robert Ream and Sally Siddiqi



Robert Geddes, FAIA, and Mark Ginsberg, AIA



Margaret Helfand, FAIA, Wendy Evans Joseph, AIA, and Leevi Kiil, AIA



**SEPTEMBER**

**9**

*Saturday*

**Tour: The Once and Future Coney Island**

By Coney Island engineer Steve Weinberg. Sponsored by Brooklyn Center for the Urban Environment with support from Con Edison. 10 A.M.-noon. Meet at the corner of Stilwell and Surf aves. by the Coney Island stop of the B, D, F, and N trains. For information call 718-788-8500, ext. 401. \$8 (\$6 members; \$5 seniors).

**10**

*Sunday*

**Tour: Downtown Deco—Development and Decoration in the Jazz Age**

By Matthew Postal. Sponsored by the Municipal Art Society in conjunction with the exhibition at the Metropolitan Museum of Art, *American Modern, 1925-1940: Design for a New Age*. 1 P.M. Meet at the southwest corner of Fulton and William sts. For information and reservations call 212-935-3960. \$15 (\$12 MAS/MMA members).

**13**

*Wednesday*

**Lecture: Susan Tunick on the Terra-Cotta Tiles of Seaview Hospital**  
On the endangered ceramic murals at the abandoned hospital on Staten Island. Sponsored by the Municipal Art Society. 6:30 P.M. 457 Madison Ave. For information and reservations call 212-935-3960. \$10 (\$8 MAS members).

**14**

*Thursday*

**AIA NEW YORK CHAPTER EVENT  
Smart Marketing: Integrating Sustainability and Selling Superior Architecture**

Sponsored by Herman Miller. Hosted by the Committee on the Environment and the Marketing and Public Relations Committee. 6 P.M. The Earth Pledge Foundation's Carriage House, 149 East 38th St. To reserve call 212-683-0023 ext. 21. \$10 (\$5 AIA members). (2 CES/LUs).

**16**

*Saturday*

**Gallery Opening: Samuel Mockbee—Architecture of the Black Warrior River**  
Max Protetch Gallery. 6-8 P.M. 511 W. 22nd St. For information call 212-633-6999. Free.

**17**

*Sunday*

**Tour: On Broadway—Herald Square and Times Square in Transition**

By Francis Morrone. Sponsored by the Municipal Art Society in conjunction with the exhibition at the Metropolitan Museum of Art, *American Modern, 1925-1940: Design for a New Age*. 1 P.M. Meet at the northeast corner of Fifth Ave. and 34th St. For information and reservations call 212-935-3960. \$15 (\$12 MAS/MMA members).

**19**

*Tuesday*

**NYSERDA Technology Expo**

Celebrating the 25th Anniversary of the New York State Energy Research and Development Authority. Empire State Plaza Convention Center, Albany. 9 A.M. - 4:30 P.M. For information call Colleen Quinn at 518-862-1091. Free.

**Lecture: Robert Gatje  
"Remembering Breuer"**

Co-sponsored by the Architectural League and Urban Center Books. 6:30 P.M. The Urban Center, 457 Madison Ave. For more information call 212-753-1722. \$7. (1 CES learning unit).

**21**

*Thursday*

**Exhibition Opening:**

**First Step Housing Prototypes**

By Marguerite McGoldrick Architect and Gans & Jelacic. Sponsored by the Van Alen Institute. 6 - 8:30 P.M. 30 West 22nd St. For information call 212-924-7000. Free.

**21-24**

*Thursday-Sunday*

**AIA New York State Convention:  
Tradition Inspires Tomorrow**

With economist Robert Murray and architect Robert A. M. Stern, continuing education seminars, golf tournament, Accent on Design presentation, reception at the Brooklyn Museum of Art, and tours. New York Marriott Brooklyn. For information contact AIA New York State at 518-449-3334 or aianys@aianys.org. \$300 (reduced rates for early reservation or individual events).

**22**

*Friday*

**Tour: Roosevelt Island**

By Eugenie L. Martin. Sponsored by the Municipal Art Society. 1 A.M. Meet at the Roosevelt Island tramway at Second Ave. and 59th St. upstairs at the token booth by 10:45. For information and reservations call 212-935-3960. \$10 (\$8 MAS students, seniors and MAS members; plus \$3 for round-trip tram fare).

**23**

*Saturday*

**Tour: If You're Thinking of Living in Brooklyn...Circa 1860**

By Matthew Postal. Sponsored by the Municipal Art Society in conjunction with the exhibition at the Metropolitan Museum of Art, *Art and the Empire City*. 1 P.M. Meet at the southwest corner of Court and Montague sts. For information and reservations call 212-935-3960. \$15 (\$12 MAS/MMA members).

**25**

*Monday*

**Late for the Sky:  
The High-Rise since 1975**

By Matthew Postal. Sponsored by the Municipal Art Society. 11:30 A.M. Meet at the Urban Center, 457 Madison Ave. For information and reservations call 212-935-3960. \$10 (\$8 students, seniors and MAS members).

**28**

*Thursday*

**Seminar: Strategies for a Successful Architectural Practice**

By Gerland Gurland, FAIA. Sponsored by the New York Institute of Technology. An AIA Continuing Education Series on Professional Development For Architects—who we are, what we do, and how we do it. How are we professionally educated, and how does that experience impact on how we practice as professionals? How does that impact on what we do? This course looks at profit making and risks, striving for perfection versus the accommodation to pragmatics and quality as well as the architect's image and how we market it. 5 - 9 P.M. New York Institute of Technology Old Westbury campus, Northern Blvd. (three stoplights east of Glen Cove Rd.). For information and registration call 1-800-886-NYIT. \$125. (4 CEUs/12 LUs).

**29**

*Friday*

**Tour: Merchants, Mayors and Magnificence—Manhattan's Civic Center**

By Joseph Svehlak. Sponsored by the Municipal Art Society. 1 P.M. Meet at St. Paul's Chapel, Broadway at Fulton St. For information and reservations call 212-935-3960. \$10 (\$8 students, seniors and MAS members).

**OCTOBER**

**2**

*Monday*

**Lecture: The Gardens of the American Academy in Rome:**

**An Italian-American Landscape**  
By Alessandra Vinciguerra. Sponsored by the New York Botanical Garden. 6:30 P.M. The Urban Center, 457 Madison Ave. To register call 718-817-8747. \$18 or \$65 for series of four lectures (\$16 or \$59).

**3**

*Tuesday*

**Exhibition Opening and Forum:  
Selected Entries from the Beyond the Gowanus Expressway Competition**

With Bruce Silverberg, Alan Swerdloe, Beth Weinstein, and Omar Ferialla. Sponsored by the Van Alen Institute. 6 - 8:30 P.M. 30 West 22nd St. For information call 212-924-7000. Free.

**4**

*Wednesday*

**Graphic Divisions Preparation  
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With Norman K. Dorf, AIA, Continues on Wednesdays October 11 and 18. 6-9 P.M. CUNY Graduate Center, 365 Fifth Ave. To register, call 212-817-8215 or continuinged@gc.cuny.edu. \$170 (\$90 for people working with AIA member organizations).

**Building Planning Seminar**

On the Building Technology Division of the NCARB exam. 6-9 P.M. CUNY Graduate Center, 365 Fifth Ave. To register, call 212-817-8215 or continuinged@gc.cuny.edu. \$60 (\$30 for people working with AIA member organizations).

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

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