BLISHED BY THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 63, NUMBER 6, FEBRUARY 2001

AN EYE ON NEW YORK ARCHITECTURE

CULUS

ESTABLISHING PRIORITIES: THE NEW PRACTICALITY

Volume 63, Number 6, February 2001

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

OCULUS, published ten times a year, September through June, is a benefit of AIA New York Chapter membership. Public membership is $60, or a year's subscription to OCULUS is $40. Send a check and your mailing address to OCULUS subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

To advertise in OCULUS, please call an advertising representative at 212-683-0023, ext. 12.

For more information on professional and public memberships, please call the Chapter at 212-683-0023, ext. 18.

THE NEW PRACTICALITY

Recent events in New York have demonstrated, once again, how competitions can lead to original solutions to problems, encourage fresh thinking, and stimulate interest in projects. But, more than anything else, a competition reveals the tenor of thinking on an issue at a particular moment in time—what people assume, what they value, what they desire, and how they picture the possibilities.

An exhibition this winter at the Pratt Institute portrays the history of American competitions. It shows changes in styles over the years, different kinds of buildings considered important enough to merit competitions at various moments: buildings for the new government after the American Revolution; a commemorative memorial after the divisive Vietnam War; subsidized housing in the 1970s; major public libraries at several points in history; and museums today. What the exhibition could not show is how rare competitions are in this country compared to other highly developed nations in Europe and elsewhere.

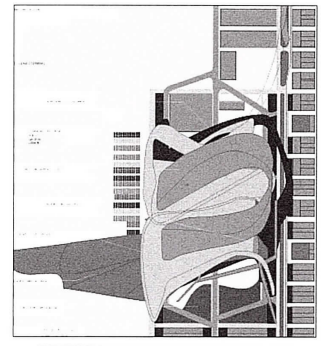
Two other exhibitions, held last fall at the Van Alen Institute, focused on competitions of a type that is becoming increasingly popular—competitions held to solicit ideas for how to redevelop parts of existing cities. The first was a small open competition for a stretch of Sunset Park, Brooklyn, now in the shadow of the Gowanus Expressway. Here the goal was to see what might be done if the elevated highway is demolished and traffic tunneled underground. The second was a high-profile international competition (won by a large interdisciplinary team led by Rem Koolhaas) to design a park on an abandoned air force base near downtown Toronto. The finalists in both competitions conceived of their sites as integral parts of the cities around them, tried to solve several problems at once, emphasized restoration of the environment, and incorporated movement into their designs. Together, and with other recent competitions sponsored by the Van Alen, they signify a change in the zeitgeist, a change that is reflected in numerous recent books, lecture programs, and discussions.

The idea that development no longer works with a clean slate, that it should be linked to public transportation, that a number of interests and objectives can be satisfied (though not easily or inexpensively) in the same area also dominated a recent symposium on plans for the far west side of midtown Manhattan. Here, a competition had also helped put ideas on the table. But what was most evident was the similarity in the ways participants as different as the AIA, Real Estate Board of New York, City Planning Department, RPA, Economic Development Corporation, the planners for New York's 2012 Olympic bid, and the borough president thought the area should be redeveloped. If you were to choose one word to describe their way of thinking, it might be "practical" or "pragmatic."

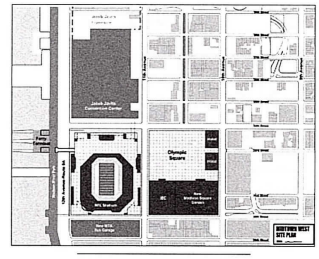
That attitude is even gaining ground in architectural theory. In the fall, the Museum of Modern Art held a star-studded, two-day symposium on "Contemporary Architecture and the Pragmatist Imagination." Everywhere there are signs of coming down to earth and trying to take care of it.

Roosevelt Island Housing Competition, 1974, Finalist, Robert A.M. Stern and John S. Hagman, architects, from Pratt Institute exhibition

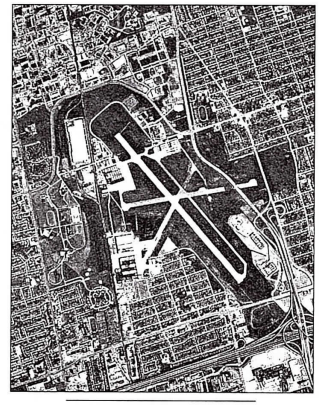
"Sunset Park: Beyond the Gowanus Expressway" Design Competition, Winning entry in the community division, Sam Schwartz Company, consultants



"Sunset Park: Beyond the Gowanus Expressway" Design Competition, Finalist in the professional division, Beth Weinstein of RWA



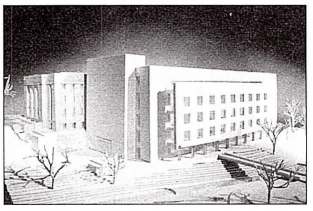
Midtown West site plan



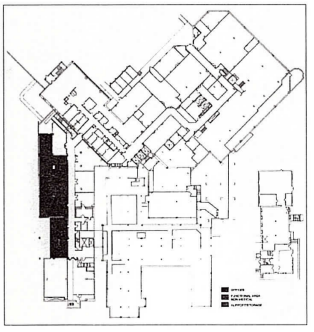
Downsview Park site plan

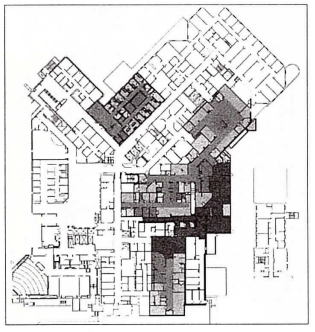
David Brennan Photography

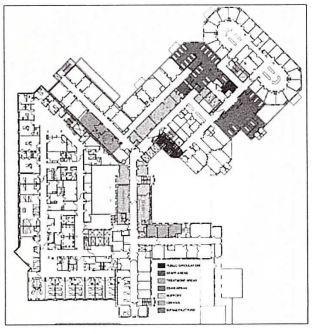
Macy's Plaza Las Americas, San Juan, Puerto Rico, Brennan Beer Gorman



Rockland County Courthouse, Perkins Eastman Architects







Sisters of Charity Medical Center, from top to bottom, Phase I, Phases II-IV, Phase V, Jeffrey Berman Architect

Macy's Day

by Craig Kellogg

For Federated Department Stores, **Brennan Beer Gorman** recently completed the first Macy's retail site outside the continental United States. The exterior of this new three-story anchor at the Plaza Las Americas shopping mall, in Puerto Rico, imitates Old San Juan's neoclassical and Spanish Colonial architecture. Pastel synthetic stucco is offset by white decorative cornices and moldings. The main entry is marked by arched and backlit double-height windows fitted with wrought-iron Juliette balconies. Skylights illuminate the escalator well. Exceeding local requirements, U.S. mainland seismic and hurricane standards were followed, while oversized foundations allow for future expansion of the 260,000-square-foot structure. In California, the same architect designed two Bullock's stores for Federated; one was a fast-track project to replace a profitable location devastated by the Northridge earthquake.

Moving the Mail

☐ For the Farley Post Office Building and Annex, **Ismael Leyva Architects** will plan and retrofit approximately one million square feet of administrative offices and behind-the-scenes mail processing areas. Some 2,400 postal employees based there process over 550 million pieces of mail annually. The U.S. Postal Service will retain direct access to railroad tracks below the building for mail freight operations, while the ornate 1913 lobby, by McKim, Mead and White, will continue as New York's only 24-hour post office. After the reconfiguration, 409,000 square feet of the Farley complex will be redeveloped as the New Penn Station. Complicated phasing should guarantee uninterrupted operations for the Postal Service during construction.

Emergency!

Jeffrey Berman Architect has planned a 27,500-square-foot expansion and relocation of the emergency department at the Sisters of Charity Medical Center. This Staten Island facility encompasses the newly merged Saint Vincent's and Bayley Seton hospitals. Berman recommended moving all medical care to the St. Vincent's campus and all psychiatric services to the Bayley Seton campus, so the two emergency rooms have been consolidated at St. Vincent's. The Urgent Care Center and the psychiatric emergency room were also enlarged—an expanded undertaking completed within the $5 million budget allocated originally for the emergency room consolidation project alone.

The same firm has recently completed a 27,000-square-foot renovation of the Radiation Oncology Department at Memorial Sloan-Kettering Cancer Center.

☐ At the City's Fire Training Academy, a seven-acre site on Randall's Island (located under the Triborough Bridge), **Swanke Hayden Connell Architects** will design three new buildings and a renovation to accommodate new fire fighting training methods. Construction costs should total $40 million. The new 35,000-square-foot building with six classrooms will offer the latest in audiovisual technology, while a "distance learning center" should extend instruction to remote sites and allow officials at Fire Department of New York headquarters to observe training sessions. An adjacent 35,000-square-foot field hou will be built to house state-o the-art fire fighting technol gy, including structural simu lators. A new 6,000-square-foot "burn building" will sim ulate fire scenarios with com puter-controlled technology The existing 4,000-square-fo building will be renovated f live fire training.

☐ **Perkins Eastman Architects** will design the 225,000-square-foot Staten Island Criminal and Family Court complex. The facility, to be located in St. George, will al house court administrators, district attorneys, and the pr bation department. A multi-level parking structure on th site will replace existing park ing that currently serves staf and the public. Similar pro-jects by the same firm includ the Rockland County Courthouse, a state facility s to open this year. Perkins Eastman's 1.1 million-square foot Criminal and Family Court complex at 330 Jay Street in Brooklyn will begin construction in 2001. The huge, 33-story project, with hearing rooms and 34 court rooms was budgeted origina at $350 million but may end up costing as much as $700 million, according to *The Ne York Times.*

This fall in Poughkeepsie, o the hilltop campus of Dutchess Community Colle the same firm opened the Washington Center for Science and Art, housing lab ratories, art studios, electron classrooms, faculty offices, a student support spaces. Buil of brick and glass to blend with existing campus build-ings, the 80,000-square-foot structure frames a new oper landscape quad and major entrance to the campus. A tall, vertical stair tower at th north end of the new con-struction provides an iconic beacon for the college.

Arts and Culture

From a short list including 1100 Architect, Mitchell/Giurgola, Smith-Miller+Hawkinson, Siris/Coombs Architects, and Stephen Tilly, the firm of **Hariri & Hariri** has been selected to dramatically remake the privately funded Rockland Center for the Arts, in West Nyack. Founded in 1948 by such area residents as Helen Hayes, Kurt Weill, and Maxwell Anderson, the regional arts organization will begin to develop its wooded 10-acre site. Most of the land will be recast as a sculpture park. Renovations are planned for an existing 5,000-square-foot wooden 1970s structure that now houses studios for ceramics, sculpture, painting. A 12,000-square-foot expansion proposed by the Hariris—still at a very conceptual stage—consists of two curved buildings joined via an entrance to give the center "a new face." One of the planned wings is to house a regional gallery, cafe, and shop, with administrative offices on the upper level. Set to occupy the new wing is what would be the first fine art museum in Rockland County. Master planning is now under way.

□ The Harlem Center for Contemporary American Life asked **Roy A. Euker** to sketch a prototype commercial and cultural facility that could be built on a typical Harlem block. Facilities housed at the project could include restaurants and shops, a performance space, community gardens (and a greenhouse), a children's museum, galleries, a wellness center and spa, schools for film, cooking, or dance, a conference center, and administrative offices.

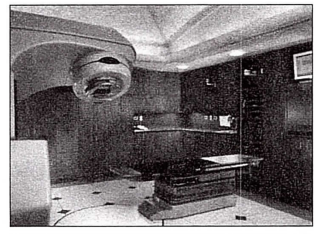
□ After 12 months of review, trustees of Boston's Institute of Contemporary Art (led by **Nicholas Pritzker,** chairman of the Hyatt Development Corporation) announced the four finalists in the competition to design a new 60,000-square-foot museum at Fan Pier. The 65-year-old ICA currently offers exhibitions, public programs, and educational outreach. Its new waterfront facility will also encompass a performing arts theater, a media and technology center, a bookstore, a gift shop, and a restaurant.

New York architect **Diller+Scofidio** joins the three other "boldly conceptual" firms on the short list: Boston's **Office dA** (Monica Ponce de Leon and Nader Tehrani), Iceland's **Studio Granda** (Margrét Hardardóttir and Steve Christer), and Swiss architect **Peter Zumthor.** Each firm is tentatively scheduled to make public presentations about its individual architectural practice and meet with the Architecture Selection Committee and Board of Trustees in the spring of 2001. Completion of the new museum is projected for 2004.

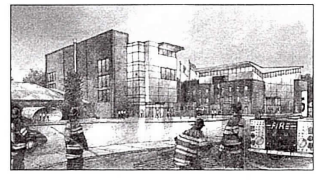
The new ICA will be the first art museum built in Boston in almost 100 years. The surrounding $1.2 billion Fan Pier development will transform a currently vacant former industrial area into a new 1,000-acre neighborhood. Planned for the nine-block site are office buildings, 800 residential units, 1,000 hotel rooms, and 150,000 square feet of civic and cultural space. Fan Pier will also include several acres of parks and open space, an extension of a walkway along the harbor, and a protected cove, along with a public marina providing numerous recreational activities. Fan Pier is a collaborative effort between the Pritzker family's Hyatt Development Corporation (owner), development manager Spaulding & Slye Colliers, master planner Urban Strategies, and master planning architect **Childs Bertman Tseckares.** The Chicago-based Pritzkers (sponsors of the Pritzker Prize) donated the ICA's three-quarter-acre parcel for use as a "new civic and cultural destination." The museum subsequently received the land from the city.

□ The 100-year-old Denver Museum of Nature and Science has selected **Hardy Holzman Pfeiffer,** in association with **HLM Design,** of Denver, to create a $45 million space-science education center as part of the museum complex. Naturally, the program adds a state-of-the-art planetarium, along with renovation of 30,000 square feet of existing facilities as flexible space for new exhibits. An atrium lobby, a lounge for events and receptions, and a "stargazing terrace" are also planned.

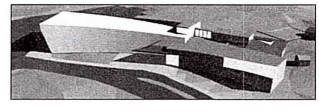
With local firm **Gantt Huberman Architects,** HHP will also create a $41 million children's theater and public library for Charlotte and Mecklenburg County, in North Carolina. The 113,000-square-foot center—a joint effort between the public library and the Children's Theatre of Charlotte—will cover an entire block in uptown Charlotte. Two years of planned construction should begin with a groundbreaking in fall 2001. **Edwin Schlossberg Inc.** will develop concepts for the project's Children's Learning Center. Schlossberg's resume includes designs and concepts for museums, television programs, zoos, retail environments, restaurants, and interactive experiences.



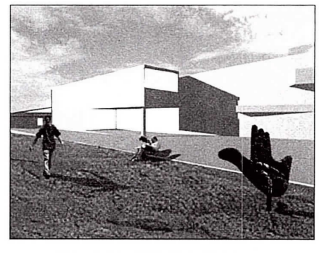
Memorial Sloan-Kettering Cancer Center, Jeffrey Berman Architect



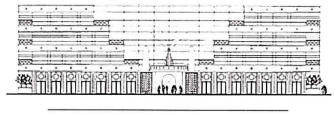
FDNY New Training Academy, Swanke Hayden Connell Architects



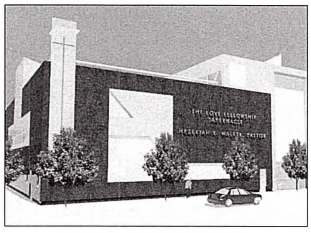
Rockland Center for the Arts, Hariri & Hariri



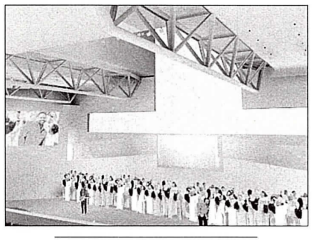
Rockland Center for the Arts, Hariri & Hariri



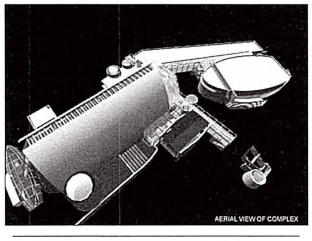
Harlem Center for Contemporary American Life, Roy A. Euker



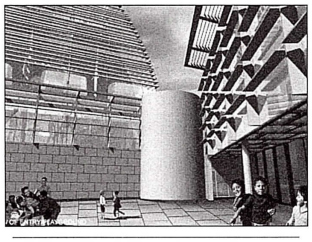
Love Fellowship Tabernacle, Weisz+Yoes



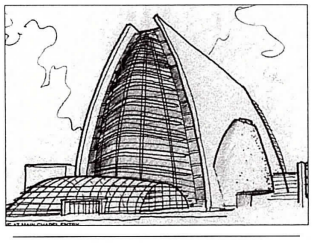
Love Fellowship Tabernacle, Weisz+Yoes



Virgin Mary & St. Pakhomious Coptic Orthodox Church, HTDstudio



Virgin Mary & St. Pakhomious Coptic Orthodox Church, Education Center, HTDstudio



Virgin Mary & St. Pakhomious Coptic Orthodox Church, HTDstudio

Have Faith

For a youth-oriented congregation, **Weisz+Yoes** has designed a rambunctious new church in place of an existing industrial building located at the corner of Liberty and Bedford avenues in East New York. The 29,000 square-foot project will house Love Fellowship Tabernacle—headed by pastor Hezekiah Walker—which counts rap superstars Puff Daddy and Li'l Kim among its members. An abstracted exterior, to be clad with a combination of zinc, dark granite and structural-channel glass, will be marked by the graphic elements of a spire, a glazed dormer, and an entry slot. A slice in the building volume should reveal the interior. Weisz+Yoes has designed a long-span structural system so that the 1,200-seat sanctuary will be free of columns. The church balcony will be suspended from rods tied to the trusses above, and the baptistery will be an acid-etched cube suspended over the Grammy-winning choir. Full video, sound, and theatrical lighting—including two large monitors flanking the baptistery—will electrify services. Project cost has been withheld at the clients' request.

□ **Howard Duffy,** of **HTDstudio** invoked the hermetic spaces and compartmentalization of traditional Coptic churches in an elaborate scheme proposed for The New Millennium Coptic Church Design Competition. The concrete shell of his main church implies a pair of praying hands, symbolizing faith, while the chapel evokes cupped hands cradling worshippers.

The proposal for the Virgin Mary & St. Pakhomious Coptic Orthodox Church conceives of the complex as a multiuse, community-oriented place for Rockland County. The expansive complex meanders throughout the site. Drivers enter the relatively narrow, sloped area from the east, passing the educational center and gymnasium. From beneath the chapel, the road emerges into the "sacred" portion of the site. To the west of the complex, a steep slope provides a virtual "gateway" where one enters the main church.

Passive air circulation and sun collection systems were devised to maximize energy efficiency and building performance over time. These systems are key, because the educational center and gymnasium will be in operation virtually year-round in tandem with everyday church services.

□ Construction continues on **Hardy Holzman Pfeiffer Associates'** $38 million reconstruction/restoration of the burned-out 1870s Central Synagogue building in Manhattan. Only the ark, most of the bema (a raised platform used to stage readings of the Torah), and several wooden pews were salvageable. Alternating bands of red and charcoal slate shingles—a detail missing for many years—have been installed atop the roof, now held aloft on six heavy-timber trusses. (Timber was used rather than steel because wood trusses can better withstand fire.)

Interior work includes recreation of the elaborate decorative paint schemes, plaster and woodwork, encaustic tile floors, and stained glass windows, along with new furnishings and light fixtures. In addition, the lower level is being reconstructed to house a multipurpose space for services, receptions, concerts, and other events. The synagogue is expected to reopen next fall.

□ To be completed this year, a $3.6 million, 23,000-square-foot interior redesign by **Pasanella+Klein Stolzman+Berg** is under way at a synagogue in Larchmont, New York. Besides reorganizing and integrating their three interconnected buildings, the Larchmont Temple wanted to renovate the sanctuary and social spaces. Because services at the temple vary greatly in attendance—from under 100 for weddings to over 400 on the High Holy Days—a moveable, bronze-laced wall has been designed to allow three different sanctuary seating plans. The ark and bema have been placed in the center (with provisions for sometimes relocating the choir and organ) in order to enhance the sense of community and bring the clergy closer to the congregants. The ark is made of bronze, and the doors and Everlasting Light are from the original sanctuary. Original antique oil lamps have also been retained. Sanctuary walls of Jerusalem stone display liturgical instruments. The bema design is taken from Exodus: "He made horns for it on its four corners, and he overlaid it with bronze."

After many drab years on East 87th Street, the landmark Park Avenue Synagogue is being quietly burnished and rejuvenated in phases by the same architect. The grand sanctuary, with its dramatic skylight, pendant luminaires, and memorial windows, belongs to a conservative congregation, so the architects' design approach was respectful of the history and sentiment associated with the existing space. During the $1 million campaign, a light hand was used to polish and embellish elements currently in place. The focus was on selective details: improve-

ments to the ark wall, lighting, new paint, carpeting, and a new podium and chairs for the bema.

For Congregation Rodeph Shalom, a $14 million undertaking to be completed this year encompasses historic preservation, rehabilitation, renovation, and new construction. Built in the early 1920s at 7 West 83rd Street, the main sanctuary is recognized as one of the city's finest. However, the needs of the congregation have expanded. A new rooftop chapel should provide intimacy for small group services. For expanded services on the High Holy Days, it can be combined with the adjacent multipurpose room. Both areas will open onto the new roof garden. With city and park views, the terrace will provide a unique outdoor space for religious and life cycle celebrations.

To provide space for members to greet one another before and after services, the architects have designed a new pavilion, which expands the current entry lobby into the adjoining courtyard and provides a link to school buildings. When the phased construction is complete, the 80,000-square-foot synagogue complex will be fully integrated. The addition of ramps, lifts, and elevators will make all parts of the complex accessible to all members for the first time.—*C.K.*

Sustainable Architecture White Papers

Reviewed by Laurie Kerr

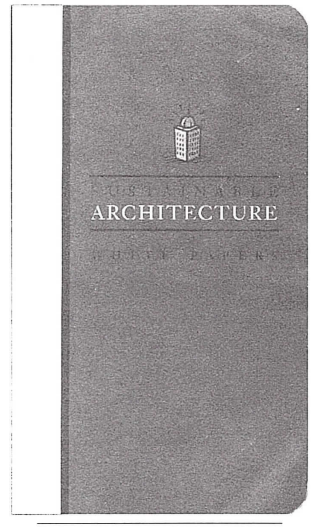
This pocket-sized volume of 55 essays provides a snapshot of the contemporary sustainable design movement in America. From its scruffy, moralistic adolescence in the seventies, it has grown up to be a sophisticated and realistic adult. These essays portray a movement with a respect for economic and political context, an interest in both multidisciplinary thought and the wonkish mastery of particulars, and an emphasis on communication and alliance building rather than sermonizing in pursuit of the good. To be sure, a couple of the essays read like harangues, and at least one indulges in the private language of a small circle of friends, but these are the exceptions in this informative, readable volume.

The editors have selected a mosaic of short essays, each covering a particular aspect of sustainable design, written by contributors who range from designers and government officials to developers and industrialists. The brevity and range of the essays keeps the book lively. There are numerous entries from the New York metropolitan area: the architects **Gregory Kiss, James Wines, Emilio Ambasz,** and the **Croxton Collaborative;** Yale University landscape architect **Diana Balmori; Hillary Brown,** of the New York City Department of Design and Construction; **Wendy Talarico,** of *Architectural Record;* the New York City Housing Partnership; the developer Jonathon Rose & Co.; and the National Resources Defense Council. The range of contributors—and the plethora of public and private organizations and interests that they represent—creates the undeniable impression that a multidisciplinary, holistic consensus is forming just beneath the radar of public consciousness.

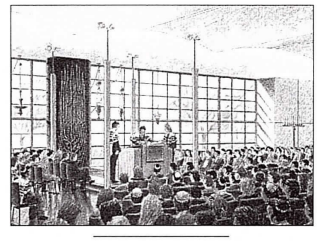
The essays indicate not only what could or should happen, but what *is* happening. With help from the Design Trust for Public Space, the City's Department of Design and Construction has published guidelines to promote sustainable practices in the capital improvements they oversee—projects worth $900 million per year (OCULUS, December 1999, p. 18). At the instigation of the National Resources Defense Council, Fannie Mae has approved a test of a "location efficient mortgage," which rewards homeowners who will use public transportation. Seattle is considering subsidizing roof gardens as an economic solution to the problem of urban runoff—something that I'd love to see happen in New York. Residents of Milford, Connecticut, have planted alternative lawns in order to curb toxic runoff into the Long Island Sound from chemically enhanced lawns. A company in Alabama has invented a "bioreactor" in which bacteria convert fat and grease (which clog drains and even sewage mains) into water and carbon dioxide. Dornbracht, having instituted a comprehensive environmental restructuring of its processes and products, discovered that "the return was twofold: a lessening of the effect on the environment and a positive impact on the company's bottom line."

Together these projects suggest that we are in the midst of a shift in the zeitgeist.

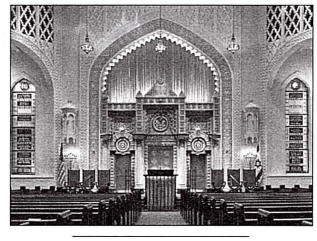
Laurie Kerr, a former physicist, is a partner of Matthews-Kerr Architects.



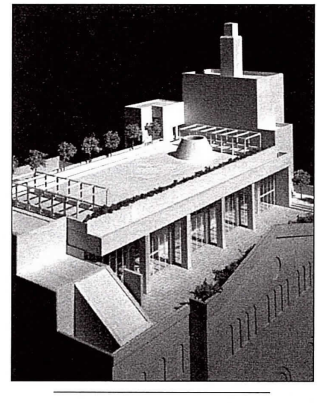
Sustainable Architecture White Papers, *edited by David E. Brown, Mindy Fox, and Mary Rickel Pelletier. New York, The Earth Pledge Foundation, 324 pages, 4 1/2 x 7 3/4, no illustrations, paper (recycled, of course), $17.*



Larchmont Temple
Pasanella+Klein Stolzman+Berg



Park Avenue Synagogue
Pasanella+Klein Stolzman+Berg



Congregation Rodeph Shalom
Pasanella+Klein Stolzman+Berg

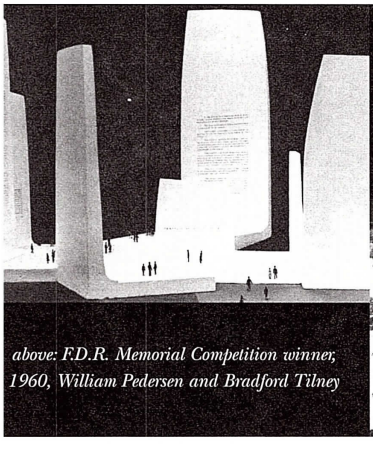
COMPETITIONS

BY RAY MARK RINALDI

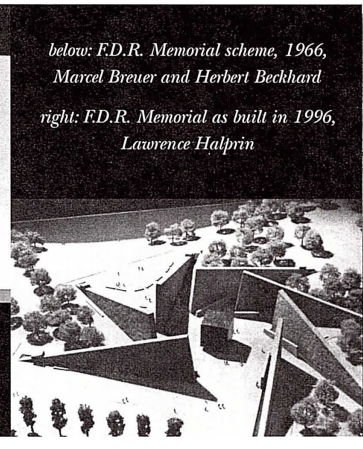
Design competitions are loaded with both promise and peril. For every high-profile contest that occasions a world-class building or monument, there's another that ends up mired in controversy. Blame politics, imperfect jurors, and naive assumptions on the part of clients, the public, even architects.

But solid competitions—fair, well financed, and open—do offer advantages. And listening to the discussions taking place around New York recently, there seems to be a growing consensus that there ought to be more of them. Competitions, proponents argue, uncover new talent and bring out the best thinking from established architects eager for the glory of winning. Best of all, they force the design process out of the back room and into the public eye, they call attention to the built environment, and they give folks who will ultimately live with a structure a chance to understand its logic and collaborate on the final product.

While competitions are becoming standard practice for museums, they are infrequently employed by business and government, and remain rare in this country overall. And only the most enlightened and patient colleges and universities go to the trouble of letting architects compete for new buildings.

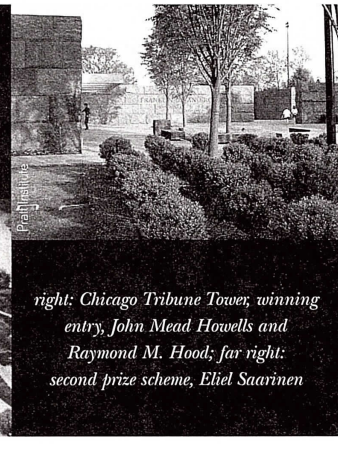


above: F.D.R. Memorial Competition winner, 1960, William Pedersen and Bradford Tilney



below: F.D.R. Memorial scheme, 1966, Marcel Breuer and Herbert Beckhard

right: F.D.R. Memorial as built in 1996, Lawrence Halprin



right: Chicago Tribune Tower, winning entry, John Mead Howells and Raymond M. Hood; far right: second prize scheme, Eliel Saarinen

Recent exhibitions at the Van Alen Institute and the Pratt Manhattan Gallery have focused professional attention on competitions; at the same time, two high-profile projects—the proposed *New York Times* skyscraper in Times Square and the Guggenheim Museum planned for the financial district—have sparked a host of informal discussions on the subject. While the new *Times* building's design was chosen in a competition won last fall by **Renzo Piano,** the Guggenheim is moving ahead with a Frank Gehry design ordered up, to the surprise of many, without a contest.

The Pratt Manhattan show, "Architectural Competitions in America" (on view at the Schaefler Gallery on Pratt's Brooklyn campus until February 5), is a decidedly pro-competition endeavor that highlights some of the most successful designs chosen by juries. Among the stars: **Eero Saarinen's** 1946 design for the Gateway Arch in St. Louis, **Maya Lin's** 1981 Vietnam Veterans Memorial in Washington, **Kallman, McKinnell and Knowles'** 1962 Boston City Hall. It includes historical examples, such as the winners of the 1792 federal competitions for the President's House (**James Hoban**) and U. S. Capitol (**William Thornton**), and student competitions for the Paris Prize in 1904 (**George Licht**), 1940 (**Eugene Wasserman**), and 1947 (**John E. Barthel**) at the Society of Beaux-Arts Architects (which later became the Van Alen Institute and now holds popular international competitions of many kinds). And it shows a variety of types, from housing competitions for Brighton Beach, Brooklyn, and Roosevelt Island to the contest for the Stanford University Center for Clinical Research, which **Norman Foster** won in 1995. This exhibition doesn't cover any new ground, though it does conveniently separate competitions by type, and it provides a concise history. Viewers can quickly examine case studies and decide for themselves when the practice has been most appropriate.

Wisely, curator Tobias Guggenheimer deglamorizes the competition process by including a series of reality checks. Photos, drawings, and written material supply evidence that competitions can run up costs for both clients and design firms. The exhibit demonstrates that the showy process of unveiling grand plans can give design adversaries a platform for troublemaking (as in the case of the Vietnam Memorial).

The show implies an even worse danger—the best designs don't always win, or having won, don't always get built. Case number one: the famous Chicago Tribune Tower competition of 1922. Seen through twenty-first century eyes, the winning design, **John Mead Howell** and **Raymond Hood's** mysterious Gothic monolith, looks inferior to the other finalists showcased. Case number two: the winning proposal for the F.D.R. Memorial Competitions in 1960 by **William Pedersen** and **Bradford Tilney** and a later scheme by **Marcel Breuer** and **Herbert Beckhard,** of 1966, both seem vastly superior to the one that was eventually built.

The exhibitions at the Van Alen Institute offered a less complex—and more persuasive—take on competitions. The first, covering the "Sunset Park: Beyond the Gowanus Expressway" design competition, presented ideas for what could be done with Third Avenue and the western stretch of the Brooklyn waterfront if the elevated highway is dismantled and traffic channeled through an underground tunnel. Schemes were sought both from professionals (38 were submitted from all over the world) and from community groups who competed in a separate division (see p. 10). The professional winner, **Bruce A. Silverberg Architecture,** of New York, responded to the organizer's desire for a socially contextual scheme by creating a Plaza Mayor, like those in the Latin American countries of many local residents' birth. Made out of pieces of the demolished expressway, it would be a neighborhood hub, with traffic flowing around it and a greenmarket at its center.

The second show, "Downsview Park International Design Competition Finalists," featured the top design proposals for a new 320-acre urban park situated at a former military air base in Toronto. The Canadian government sponsored a two-stage event: first, an open call for "expressions of interest" drew 179 submissions; then five selected multidisciplinary design teams faced off with detailed plans. The competition has generated some rare excitement for landscape architecture, as evidenced by the packed crowd at the November 13 opening reception.

An evangelical supporter of competitions as a way of elevating design, the Van Alen picked a solid example to make its point. By pitting design teams against each other, the Canadian government got the widest possible perspective on how best to develop the park, and the confidence to know it would create "a park built now and not a hundred years ago," as panelist Cary Wolfe put it during a Downsview forum at the Museum of Modern Art on November 14 (see p. 11).

Each of the teams acknowledged the contemporary merging of the natural and the artificial, and created a park intended to become a part of—rather than an alternative to—the surrounding urban environment. The language was all high-tech, as in the "five interlocking circuits" at the root of a plan by the team led by **James Corner** and **Stan Allen,** or the modular "nodes and chunks" paired with an "oak savannah" in the plan by **Brown and Storey Architects.**

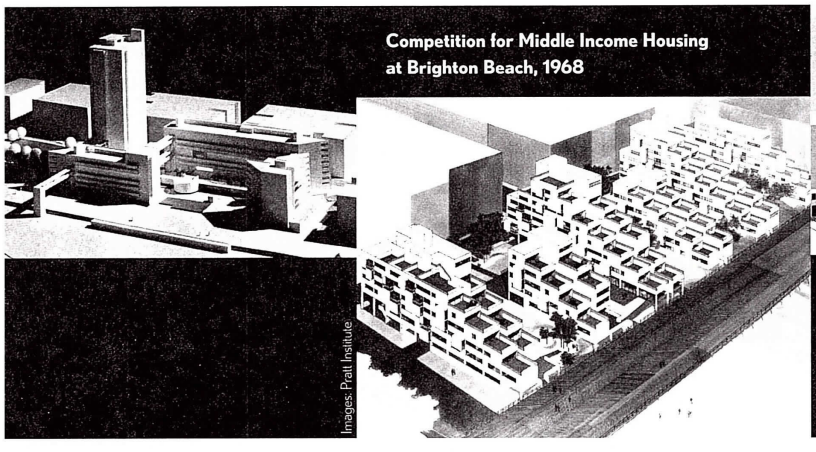
New media was in vogue. A team headed by **Bernard Tschumi Architects** called for the "absolute juxtaposition of digital mass culture with the emerging ecology of the wild." That translated into a "fluid-liquid-digital sensibility" for the park, with finger-shaped land elevations coming in from the perimeters as well as changeable, digital-screen surfaces on public buildings. **Foreign Office Architects** and its collaborators proposed creating terraced, horizontal lines of earth for its "synthetic landscape," and even gave independent filmmaker Atom Egoyan a role in the creative process.

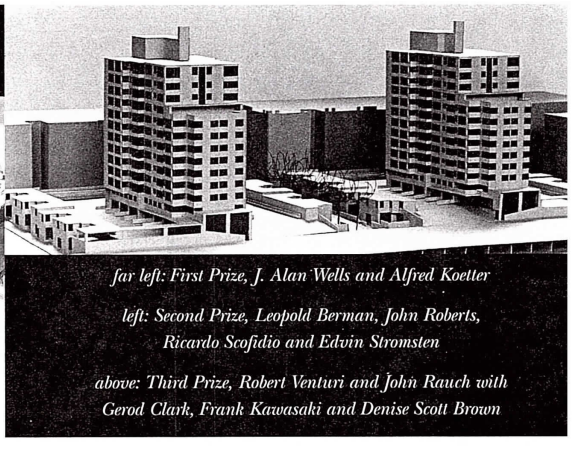
The winning design, by the ensemble of **Rem Koolhaas, Bruce Mau** and others, was perhaps the least aggressive in its use of the terrain, but it grew from the same seeds. The plan calls for the manufacture of "nature" using circular clusters of trees, rather than the usual buildings, as a "catalyst of urbanization." The design includes 1,000 paths for recreational use that would link spaces together.

The five proposals, all prepared expensively and presented through text, computer renderings, and detailed models, provided an example of how big-name firms exploit the competitive setting to woo clients. All were dressed up in pithy metaphors, and were full of grand (and mostly vague) assumptions about the current state of human existence. Of course, the winning team was the most advertising-savvy—its slogan, "100 percent artificial and 100 percent natural," appeared to have come right off the front of a laundry detergent box. Its success raises practical questions about how marketing and commercialism might pollute the affair. Can jurors see beyond good graphics and cute catchphrases to pick the best option? Or is it better that they consider those factors, since clients will have to market the project to their own consumers when it is completed?

Those contemporary questions, coupled with a checkered past, cast some doubt over the whole process of competitions, a great concept that often ends up as credible as political elections in developing counties. The world calls for them—demands them as if they're the righteous thing—only to suspect their legitimacy once they take place.

Major projects that avoid competitions encounter another set of problems. It's true that many recent buildings of note—**James Stewart Polshek's** Rose Center for Earth and Space among them—materialized without a competition. But was that the best route? At an event on November 9 organized by the Institute for Urban Design, where Guggenheim Museum officials presented the new **Frank Gehry** building to an audience, one questioner openly challenged the direct commissioning of Gehry and was answered with a groan of consent among the crowd. The museum representatives responded without hesitation: They have a relationship with their architect, they've grown together and this is the latest manifestation of that alliance. Why interrupt things now, just for the sake of having a competition? Both sides have a point, and the conversation is sure to continue as the project moves forward.





far left: First Prize, J. Alan Wells and Alfred Koetter

left: Second Prize, Leopold Berman, John Roberts, Ricardo Scofidio and Edvin Stromsten

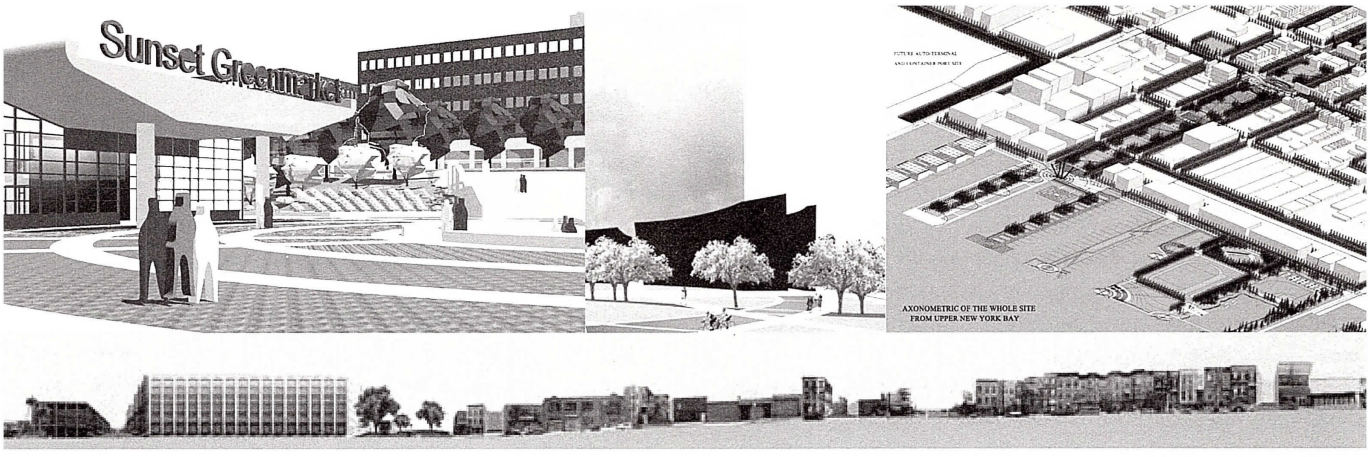
above: Third Prize, Robert Venturi and John Rauch with Gerod Clark, Frank Kawasaki and Denise Scott Brown

Discussion will continue as well about the *Times* building, a splashy competition that Gehry pulled out of at the last minute. At a fall talk by Gehry at Columbia University, the official topic concerned buildings and their surfaces, but what the audience really wanted was the inside scoop on the competition.

Gehry delivered. Professing reluctance to discuss the matter, but not actually demonstrating it, he told the crowd the pullout was meant to avoid "five years of hell" working with clients unwilling to go through the process he required to construct a great building.

Juicy stuff. If nothing else, competitions certainly are good for generating some decent gossip.

Ray Mark Rinaldi is currently a fellow with the National Arts Journalism Program at Columbia University.



top left: Winning professional scheme, Plaza Mayor, Bruce A. Silverberg Architecture; middle top: Brad Goetz entry; top right: Li Zhang entry
bottom: Gans & Jelacic entry

Bringing Expertise to Sunset Park

by Jayne Merkel

If there was ever any question that a competition could bring fresh thinking to a problem, the "Sunset Park: Beyond the Gowanus Expressway" design competition has proven that outsiders with professional expertise can look at local problems more creatively than those who know a place intimately and care deeply about it.

The Southwest Brooklyn Industrial Development Corporation held the competition to see what might be done if the old elevated Gowanus Expressway is demolished and replaced by an underground tunnel. The organizers also wanted to see how the residential areas of Sunset Park might be connected to the waterfront beyond the expressway without crippling area businesses or displacing low-income neighborhood residents. They decided to make it a two-pronged competition, inviting professional architects and planners to submit proposals, and asking members of the community to prepare plans, ensuring that they had a say. The results were exhibited at the Van Alen Institute last fall.

The winning professional scheme, by **Bruce Silverberg**, of **Bruce A. Silverberg Architecture,** New York, proposed a public plaza crossing Third Avenue between 40th and 44th streets, "with a promenade linking Sunset Park with the waterfront," a fountain, and a greenmarket made from fragments of the dismantled elevated highway. "La Plaza Mayor de Sunset Park" recalls the gigantic squares in Latin American cities. And, in a neighborhood without a center, it provides a place where people who live in the neighborhood and business interests would meet. The Plaza Mayor would also mediate between north-south and east-west traffic, although, as one juror mentioned, the experience "would be similar to driving down Fifth Avenue in Manhattan and having to go around Washington Square Park."

The winning entry in the community division was assembled by **Sam Schwartz Company,** with ideas from approximately 40 local residents and representatives of ten businesses who participated in a two-part workshop last spring. Although it places community gardens and a greenmarket along the central part of Third Avenue, and an "Industry City Park" on the north end, with recreational facilities for workers and residents, most of its recommendations are geared to traffic circulation, while the professional submissions which received honorable mention made more sweeping, imaginative, and visually potent changes.

"Gowanus Hanging Gardens" by **Brad Goetz,** of Colorado State University, turns the space vacated by the expressway into a mosaic of public places geared to the shore. Gardens, plazas, and buildings—such as water gardens and a Brooklyn Maritime History Museum—would "gesture to the harbor and archipelago with fluid forms and buildings."

A tree-lined median strip down Third Avenue and a park corridor lined with redeveloped art-related mixed-use facilities running from Sunset Park to a waterfront park are the centerpieces of a scheme proposed by **Li Zhang,** of the University of Massachusetts at Amherst.

"Sunset Park Infrastructural Choreography" by **Beth Weinstein,** of **RWA,** Brooklyn, suggests preparing the area for the global economy by creating a whole new grid west of Third Avenue, with superblocks for large new industrial buildings, huge loading docks and wide turnaround radii, and new commercial businesses to soften the edge—what one juror called "a new planning sensibility, that is interwoven into the existing fabric."

"Industry Garden City," by New Yorkers **Deborah Gans** and **Matthew Jelacic,** of **Gans & Jelacic,** proposed to convert Third Avenue to a linear park connecting Sunset Park with other waterfront recreational spaces in Bay Ridge and Brooklyn Heights. Another linear park on 43rd Street and various pedestrian pathways crossing Third Avenue stitch a seam between the residential and industrial communities of Sunset Park. A juror suggested that this Third Avenue might accommodate "new housing of a typology that bridges the industrial and residential—possibly live/work."

Jurors were **Albert F. Appleton,** Senior Fellow at the Regional Plan Association; **Father John Delendick,** pastor, St. Michael's Roman Catholic Church; **Omar Friella,** Transportation Coordinator, New York City Environmental Justice Alliance; **Regina Myer,** Director, Brooklyn Office of the New York City Department of City Planning; **Greg O'Connell,** private developer; **Jeffrey Raven,** architect, Berger Group/Ammann &Whitney; **Allen Swerdlowe,** architect; and **Nydia M. Velazquez,** United States Congressional Representative, District 12.

Because the organizers had laid out the needs of the neighborhood so clearly in the competition brief, competitors were able to meet community needs even better than were residents. But after working on their own plans, the people who live and work in Sunset Park must have been better able to appreciate the creative solutions professionals were able to provide.

Regardless of what happens with the Gowanus Expressway, some of these ideas may be worth considering as waterfronts all around New York are redeveloped. And the approach that the Southwest Brooklyn Industrial Development Corporation has taken could provide a useful model.

Discussing Downsview: Shifting Ground

by Jayne Merkel

A new way of thinking about landscape in the city came clearly into focus at a panel discussion of the Downsview Park Competition at the Museum of Modern Art in November. Everything was on the table, from the relationship between architecture and landscape design to the gap between what designers say and what they do. It soon became obvious why this competition for the first urban national park in Canada was, as **Terence Riley** suggested, "arguably the most important park competition since La Villette." In fact, it seemed more important than that.

Even the idea behind the competition was seminal. "It was not created to preserve a wilderness, like the other Canadian national parks," noted **Detlef Mertins,** who served as professional advisor for the competition that began in 1996, when the Canadian Air Force decided to vacate a 320-acre site on a high point of land between two major waterways not far from Toronto's downtown. "An urban park is as much social as natural," he added. But this one has not been designed as a foil to the city, the way Central Park and the Bois de Boulogne were in the nineteenth century, or to accommodate recreational activities and improve a neglected neighborhood, the way the Parc de la Villette was in the late twentieth. At least in the minds of the winning designers, Downsview Park is to become both an integral part of the city and a means of countering, over time, the environmental abuses that building the city has wrought. And it is meant to be experienced not as a walk in the country or stroll in the city, but as a series of continuously evolving interconnected paths, nodes, circuits, and activities—like a visit to the World Wide Web.

The park is to be built in three phases over 15 years, with an initial investment of $40 million, and a $145 million construction budget overall, but none of the finalists considered actually building it in the usual sense. It will be planted and fostered according to what one team—**James Corner** (then of Field Operations in Philadelphia) and **Stan Allen Architect** (of New York), who are now partners in **Field Office**—called "open strategies." Evolution is the whole point. Field Office's organizational framework consists of two primary systems intended to integrate and complement one another, "a network of circuits," which physically link the otherwise separate sections, and a "system of through flows," which establish a storm water strategy to help irrigate the area and eliminate floods. Corner and Allen's scheme includes an "ecosystem performance projection that allows for everything from emptiness to mass cultural events," Mertins explained.

The "Emergent Landscape" by the Toronto architects **Brown and Story** also includes a series of "linkages" which tie together "eight community nodes along the perimeter, activity landscapes such as ball fields, a cultural campus with an amphitheater, and a secluded plateau with paths, wading pools, gardens, an oak savannah, and a comprehensive water system."

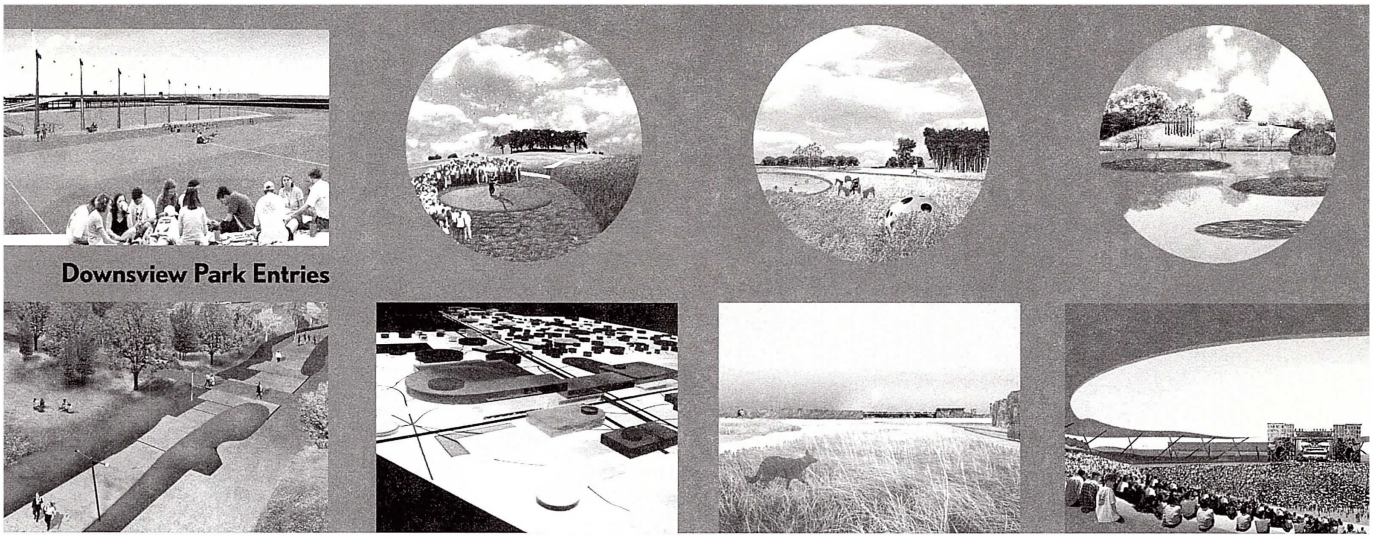
Two realities—of technology and of the wild—"mix and permeate one another" in "The Digital and the Coyote," the scheme by the team of **Bernard Tschumi Architects** (of New York) and **Dereck Revington Studio** and **Sterling Finlayson Architects** (both of Toronto). "The major industrial military buildings will house many activities and events with huge digital screens on their outside walls. Time and space become major generating events," Mertins noted, adding that the team's presentation uses words like "continuum, perimeter, liquid, flows, warps, fluctuations, contaminations..."

Clearly there was a great deal of overlap, at least in the way the finalists talked about their ideas for the park. "The natural and artificial have become indistinguishable," said the team composed of **Foreign Office Architects** (of Tokyo), **Kuwabara Payne McKenna Blumberg Architects** (of Toronto), and **Tom Leader** and **James Haig Streeter,** of **PWP Landscape Architects** (of Berkeley). They also described a "complex system of circuits and paths, earthworks and ridges, defined by transitions, and said their scheme would incorporate contemporary art projects.

In the winning design, "trees will serve as the catalyst of urbanization rather than building. 'Tree City' inverts the traditional relationship between figure and ground." It was created by **Rem Koolhaas,** of **Office for Metropolitan Architecture** (of Rotterdam), **Bruce Mau Design** and **Oleson Worland Architects** (both of Toronto), and **Inside/Outside** (of Amsterdam). The competition organizers said that in all the teams all the participants were equals. If this seems a radical departure from practice as we know it, so does the team's intention "to do more by building less." The team's brief said, "Tree City treats the park as if it was a mature self-sustaining adult, rather than a child needing care," an admonition that fits in both with the idea of sustainability and the competition requirement that the park be designed to pay for itself. This scheme, which "stresses the vegetal over the colossal," as do all the entries to some extent, also talks about a "web of trails" and a "multimodal transportation hub in the suburbs."

The panelists pointed out what was new in these schemes, what was different about each one, and placed the whole competition in historical and cultural contexts. Moderator **Christian Hubert,** who writes about architecture and teaches at the University of Toronto, observed that "landscapes are always timescapes," though these designs pointedly acknowledge the element of time. Hubert noted the predominance in the schemes of

Downsview Park site, Toronto



top row left: James Corner and Stan Allen; top row: second, third and fourth: Rem Koolhaas and Bruce Mau; bottom row: Brown and Story, Rem Koolhaas and Bruce Mau, Bernard Tschumi, Field Office Architects

"cybernetic concepts like emergence. Many try to set up feedback loops." He also commented on "the impact of biological systems, both operational and metaphorical" and the fact that most of the schemes were produced by large multidisciplinary teams.

Critical theorist **Cary Wolfe,** who teaches English at SUNY Albany, said the plans represented "a new way of theorizing the natural and the social. All take for granted systems theory. The winning proposal was marked by what is *not* going to be done. It's a kind of anti-proposal which makes it a very contemporary intervention [or non-intervention]. The unhandsomeness of Tree City is what is most fetching about it."

Placing the schemes in an historical framework, **Anita Berrizbeitia,** who teaches landscape architecture at the University of Pennsylvania, showed a slide of "the static landscape at Vaux le Vicomte," then pointed out that there is actually a canal running through it from outside the estate. "Until recently, landscape architecture has been defined in terms of image and form rather than process, but there is also an ecological interpretation." She also showed a precedent for the Downsview Park schemes—the Amsterdames Bos in Amsterdam, which was "designed for maximum productivity" in the 1930s on a 2,000-acre landscape with an efficient drainage system that lowers the water table. The role of the designers was to bring all the scientific data to bear without a specified form. Over seventy years it has been allowed to evolve."

She noted the emphasis on "how it works" rather than "how it looks." She said that both the Corner and Allen and OMA schemes make new contributions. "The closer a park is to its environment, the more open-ended and flexible it is. At Tree City, the particulars will emerge over time. Corner and Allen use natural processes, dissolving ecological borders. OMA uses social practices. Phasing becomes the critical issue, because each phase is conceptualized in relation to the next one. These are designs for provisional parks. Emergence takes a different form in each. In Corner and Allen's habitat nests, as something new is introduced, both the organization and the environment will adapt. In the OMA scheme, there is a discrepancy between the fixedness of the images and what has been described, she said, adding that the images seem to have settled in; uncertainty needs to be [visually] reflected."

UCLA design theorist **Robert Somol** observed, "The urban park is landscape architecture's moral equivalent of the cathedral. Landscape is now everywhere. Landscape and architecture have shifted ground."

"How can we separate what the teams said they did from what they did do?" Somol asked. "There are two ways to discuss the process orientation: the way it is used in architecture (as a process which takes place before a thing is made), and as what happens after it is created." According to Somol, Brown and Story are interested in "the parts of the parti, the strips, the patches. They are not interested in process." Foreign Office Architects, on the other hand, "evinced an interest in the design process, but not in the later effect. Tschumi and Field Office were interested in both, in different ways. OMA was interested in neither." Its team projected a "theoretical picturesque—theory becomes the forming device for landscape."

In Corner and Allen's scheme, logic is the organizational element. It consists of two horizontal systems instead of vertical layers. Tschumi's Downsview Park scheme, Somol believes, is the opposite of the one he did for La Villette, where a geometric grid was projected over the landscape, distributing activities evenly. "Instead of cross programming, we now have crisscrossing screens, spools, warps, dimples, and flows."

For Somol, the OMA team's scheme "is both the slowest and the fastest. It is related to Rem's proposal for Schiphol Airport and rooted in his entry to the La Villette competition."

Hubert closed the discussion by asking, "Is the urban park an outdated ideological concept? It's traditionally been some kind of other reality."

"The idea that things work, the indexing of production itself is a kind of aesthetic," Somol responded. "Working has a look. It may be a kind of early twentieth century model. Consumer culture may be more updated."

"Is there a kind of turf war here between architecture and landscape architecture?" Hubert wondered. "And where does graphic design come in?"

One thing is clear: Architecture is playing a far more supportive role than it did in the La Villette competition twenty years ago. Geometry and regularity have given way to whirly, swirly, intertwining circuits. Drawings are not from an architect's hand. Materials are apt to be vegetal. And change is built into the aesthetic. Today, design is going with the flow.

The Downsview Park Competition and critical essays on the projects can be found on www.Juncus.com.

BUILDING CONSENSUS ON MIDTOWN WEST

BY JAYNE MERKEL

It was a competition that helped provide the catalyst for the consensus that has emerged among economists, planners, politicians, real estate people, and architects that it is time to develop the area now being called Midtown West. That consensus, rare in this city for any endeavor, was very much in evidence when the Steven L. Newman Real Estate Institute at Baruch College held a seminar on the "Options for Mid-Manhattan's Last Frontier" for a power audience on December 8.

"There are now several definitions of Midtown West. We've taken a broader view than most because there are several master plans underway, and we don't know which borders should be used," Institute director Henry Wollman began. Defining the area as reaching roughly from 30th to 57th streets and from Eighth Avenue to the Hudson, he and his colleagues invited representatives of a whole range of interest groups to the symposium, which was cosponsored by the Municipal Art Society and the New York Chapters of the AIA and American Planning Association.

The competition sponsored by the Canadian Centre for Architecture in 1999 may have provided the catalyst, but it was the economic boom and the lack of vacant mid-Manhattan sites that really spurred interest.

This is a moment of growth on 42nd Street, downtown Brooklyn, Harlem; 400,000 more private sector jobs have been created in the last six years," said **Anthony Coles,** deputy mayor for planning, education, and cultural affairs. But he doesn't think the process will be easy. "Developing Midtown West will be controversial as 42nd Street, and 125th Street, and Lincoln Center were. In fact, Midtown West doesn't look all that different than the Lincoln Center area did when planning for it began in the 1950s."

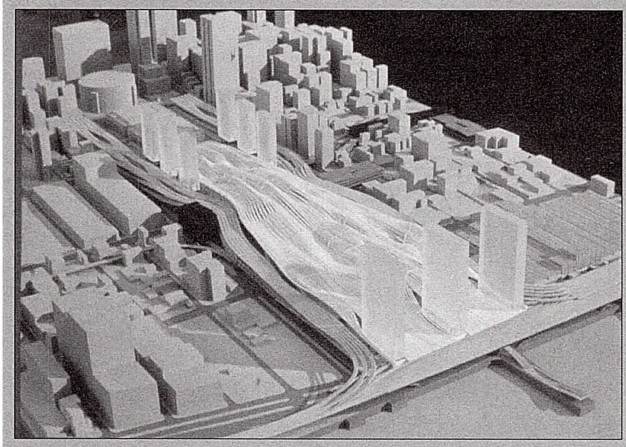
"There are a number of competing ideas," Coles said, "and that's a good thing." Though the city needs a new convention center (he called the Javits Center an "exhibition hall"), he said the place to start was with transportation. "The Second Avenue subway is important but its main purpose is to relieve the No. 6 line, whereas extending the No. 7 line into Midtown West will bring the city something new."

City Planning Director **Joseph B. Rose** explained how that might be done. "Tunneling machines like those that built the Chunnel under the English Channel can go way underground without interrupting the infrastructure already there. And once you've got the drill down there, you can keep going in any direction." For less than $1 billion, you could extend the No. 7 line to the river. Rose would like to see it turn south on Eighth Avenue from the Port Authority Bus Terminal, head to Penn Station, connect with Amtrak and the two main New York State commuter lines (the LIRR and Metro North's Empire Line), and continue on to meet up with ferry service on the river.

Rose said the lack of transit connections is the sole reason that the area remains undeveloped. "For an investment of maybe $2 billion, the city can have the capacity to create one of the most vital areas in our future." He noted the tremendous private investment in New York City during the last six or seven years but said, "the flip side is we're using up the readily available sites. We just don't have them in the core. There is no question that we need to expand in Long Island City, downtown Brooklyn, Flushing, but the command center of the global economy wants to be in midtown Manhattan. If we don't identify where the next waves of development will be, we risk losing people."

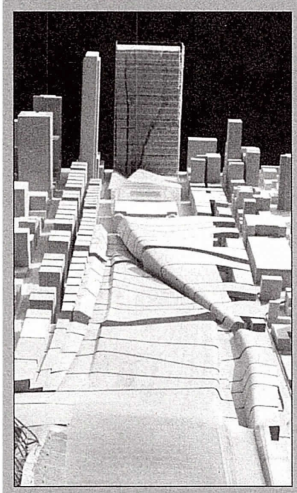
In Midtown West, he said, there are 128 unbuilt lots, 32.4 million square feet of unused floor area, and 65 million square feet of development potential under current zoning, which everyone agrees should be upgraded. There are also 5,000 residential units, however, and displacement is one of the obstacles to growth, as it was in Lincoln Center. But there are only 150 residential units west of Tenth Avenue; there is no significant displacement issue there. And the Clinton Special (Zoning) District is protected.

The executive director of the City's Economic Development Corporation, **Eric Deutsch,** described the efforts of the Committee of 35—a blue ribbon task force set up by Senator Charles Schumer and Treasury Secretary Robert Rubin, including representatives of the major real estate companies and labor economists. "Three things are driving our space crunch: low vacancy rates, the growth of the city's economy, and the percentage of our economy tied to the office market, which will continue to grow," Deutsch said. He, too, mentioned the importance of developing "obvious places like downtown Brooklyn and Long Island City, but also less obvious places like Jamaica and Flushing, Queens, and Harlem," but said the experts wondered how these ancillary office locations could

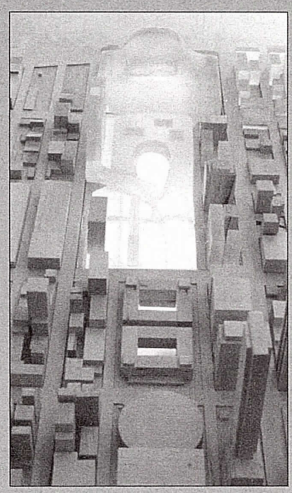


Reiser + Umemoto RUR Architecture

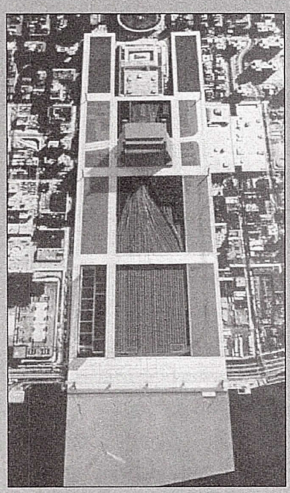
IFCCA Competition Entries



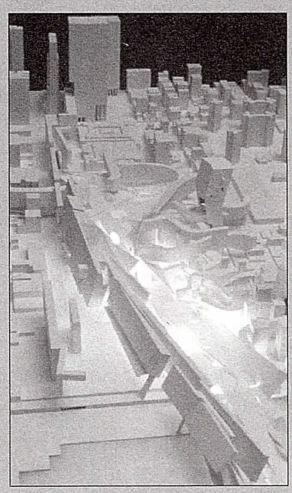
Eisenman Architects' winning scheme



Van Berkel & Bos UN Studio



Cedric Price Architects



Morphosis

compete with others (like Jersey City) given building costs in New York City. "The West Side is a little bit different. Because it's in Manhattan, people will be willing to pay more, but cost is still as factor, as is infrastructure (not only transportation but telecommunications, and energy) and there are a lot of issues in existing manufacturing areas. One answer is a relocation fund like the one that was used for the printers in downtown Manhattan." The Committee of 35 has been looking at the needs of biotech and high-tech companies. "Despite the short term fall, high-tech internet business will grow."

The Waterfront

Municipal Art Society president **Kent Barwick** said "this is a city totally defined by its waters, but before we've turned our backs on them. The great achievement of Penn Station wasn't architecture but that it provided a way to get into the area. In 1910 New York had 140 ferry lines. Those connections could be made again. Hudson River Park is a north-south park, but you've got to rebuild the infrastructure of the waterfront to take advantage of it. Right now there is junk all along the waterfront," he said, showing slides of storage, garbage, tractor-trailers, and trucks.

"This is an invitation to think about what's worked at Rockefeller Center with its multiple levels. Let's not make the mistake of single uses. Let's mix it with hotels. Let's not end up with a place that dies at night," Barwick argued. He said the extension of the No. 7 line should only be the first step in creating access, suggesting a light rail line running to the new development site on the East River next to the UN, where Con Ed used to be, and a new rail line up the West Side.

Myron Magnet, editor of *City Journal,* agreed with Coles and Rose that recent job growth had made development of Midtown West imperative: "a seven year expansion; the last three have been extraordinary with 8,500 plus jobs each year—more than at any time since the government started counting private sector growth." The reasons have been the revival of Wall Street, tourism, entertainment, and the technology explosion, "which was something we'd never anticipated. It actually kept the pressure off since technology companies have been willing to go to areas where other businesses weren't—the far West Side, Soho, Brooklyn. The 1980s expansion was in finance and law and they only wanted to be in Midtown. But it's not going to stay off forever." Real estate speculation caused by limited space contributed to two of the last three recessions. Midtown West could help make room for the 4.1-4.2 million jobs the city needs. "This won't be done in this business cycle, which some believe is coming to an end, but we can only come out of the next recession if we seed this now. We have to be ready for the re-rebirth of high-tech and the accommodation of biotech."

Manhattan Borough President **C. Virginia Fields** said "we need to develop it in a way that's going to be responsive to the communities that surround it. We're still awaiting a master plan but my office has a vision of commercial and open space and affordable housing with access to the Hudson. We have concerns about a stadium. I'm excited about a vision of bringing an Olympics but there are many issues surrounding it, and we may not receive it. It's important to develop alternative visions, making the streets attractive and safe and providing adequate transportation. Whatever is developed should flow seamlessly into the surrounding areas." She thinks we can do this since Governor Pataki's

office has expressed interest in expanding the convention center, and San Francisco is creating a precedent for turning rail yards into a biotech district. "We must make sure we include all of what the residents of Manhattan are hoping for as well as what the rest of the world wants."

The dean of the school of architecture at Princeton, **Ralph Lerner,** described the Canadian Centre for Architecture ideas competition (OCULUS, October 1999, p. 6 and December1999, p. 10-11). He was chairman of the jury. "The five architects selected to compete were geographically and generationally diverse. They were given the zoning regulations, and it was agreed that they would ignore them. The winning scheme by Peter Eisenman and Skidmore, Owings & Merrill consisted of a park extending into the river with a stadium there, a series of diagonals, Madison Square Garden relocated west of the Farley Post Office and replaced by new office buildings." Lerner called the competition "nothing more than a provocation to the extent that it has some small impact on a meeting such a this."

Olympic Dreams

Some of the ideas turned up, in more earthly form, in the plan for a 2012 Olympic bid (OCULUS, September 2000, pp. 14-15) which City Planning Commissioner and Yale professor **Alexander Garvin** described, though he began by suggesting that the participants shouldn't take any specific recommendations—including his own—too seriously. "Why wasn't Midtown West developed already? You can't get there, it's zoned for relatively low density manufacturing use, and there's no there there. The rail yards have created an emptiness despite the Convention Center."

"You can create a new transit hub right over the LIRR yards, connect New Jersey, extend Metro North service with relatively little cost, but it has to terminate somewhere. That somewhere is the plaza that the Olympic bid group commissioned Hardy Holzman Pfeiffer to design—a square twice the size of Bryant Park with two hotels, parks, without interfering with the trains. You could imagine it any number of ways. The plan would use the trains' right-of-way rather like Park Avenue, with commercial uses and a wider median strip. The Olympic plan also includes a media center for 21,000 journalists designed by Cesar Pelli, and an NFL football stadium by RAN (of Toronto) that would be temporarily expanded into an Olympic stadium (which is much larger)," Garvin said.

Covering the rail yards with a boulevard would create real development sites, he explained. Rezoning would generate additional tax revenues to pay for it. But to build the subways and railroads, investment is required now. And the review process is an impediment to meeting the Olympic schedule. Showing slides of Grand Central Terminal in 1900 with the streets being put in, and in 1930 with the buildings all around that produced the revenue to pay for it, he said. "If we were able to do it at the beginning of the twentieth century, we ought to be able to do it at the beginning of the twenty-first."

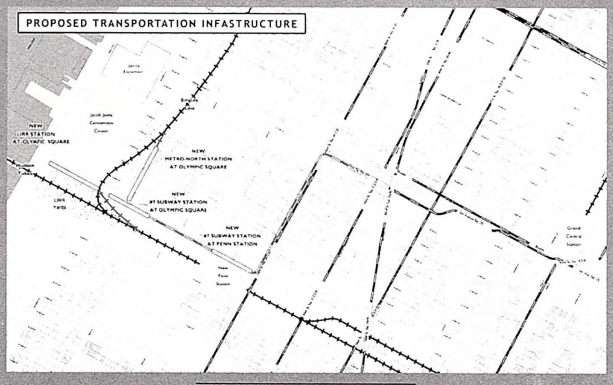
"I'm convinced that Midtown West can be changed and it will be changed," said **J. Max Bond, Jr.,** of Davis Brody Bond, as he proceeded to show a series of previous proposals for the area. There were a number of housing schemes, and 1996 plans for a 2008 Olympic bid with the Olympic Village located there (the housing component is in Queens West in the 2012 plan). Hardy Holzman Pfeiffer put housing for the 2008 Olympics out onto the water; a cuvaceous project by Bond's firm placed it on piers. "All these plans dealt with transportation, types of land use, open space, and how to link it east-west with connections to the river," he explained. He raised the issue of design quality and said one question to consider was "whether it should be developed for local uses (including an extension of Midtown) or regional uses (such as a stadium) or a balance between the working city and the festival city."

Design Quality

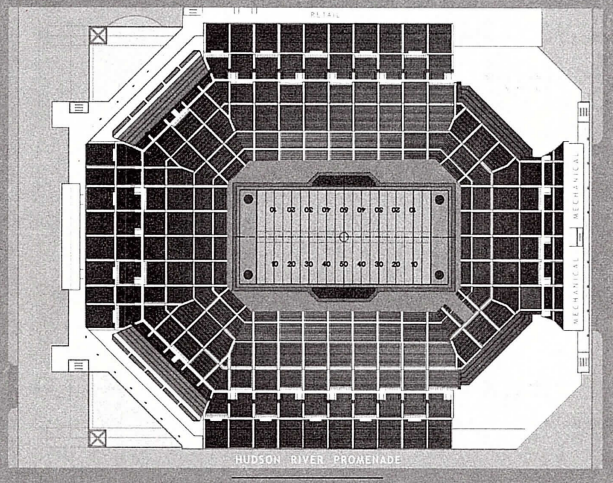
The architect who has probably built the most apartment buildings in the city, **Costas Kondylis,** expanded on the issue of design quality. "We need more dialogue between the city planning community and professional architects who carry very little weight and would like to have a stronger role," he said. "In the last few years, we've seen a desire from developers to improve the quality of the units." But there are limits to what you can do with a box. The zoning resolution's provision for Quality Housing (contextual residential districts) begun in the 1970s has helped, but more freedom and incentives are needed. The standard one-bedroom apartment then was 750 square feet. Now it is 625, often with ceilings as low as 8 feet. "The perimeter is very important for sunlight and views," he continued. "The most desirable shape would be like a flower, and each apartment should have more than one exposure." To that end, Kondylis urged that zoning for Midtown West "consider the relocation of densities with all the height on the avenues. We should consider taller buildings in mid-block behind a street wall for better penetration of light and better views."

The chairwoman of Community Board 4, **Katherine Gray,** pushed more for preservation of the neighborhood than for new, well-designed housing, even though she holds a master's degree in planning from Columbia. "I'm here to represent the indigenous people of Midtown West," she said, describing their concerns as "displacement, being priced out, loss of basic neighborhood shops like cleaners and barbers." She did not rule out development: "We think about a design where the buildings become progressively lower as you go west. We want a view corridor to the 39th Street pier and ferry terminal. We'd like to encourage 80/20 housing and hope for more affordable housing. Live-work spaces exist and are popular. We support expansion of the Javits Center." But mostly she conveyed her group's opposition to change, and its fear of being left out of the planning process: "We want mixed-use design but not luxury housing upstairs. We are not in favor of a stadium, don't see evidence of the economic rewards from it. The extension of the No. 7 line does seem like a good thing but recently there's been opposition to it, because people think if you stop it, you'll stop development. And 30 percent of the vacant land is devoted to parking lots. The community would like to see more green space."

At the other end of the spectrum, the president of the Real Estate Board of New York, **Steven Spinola,** took the desirability of development for granted. He asked for subsidies of the opposite kind. "From its early days at the southern end of Manhattan, the central business district has been almost continually expanding. In 1895 Met Life moved to Madison Square. Grand Central brought 51 new buildings; by 1973, there were 67. The '70s, '80s, and '90s brought more, in cycles, in the area that used to be considered west Midtown. Now, with recent job growth, there is a vacancy rate of 4.4 percent or less. The demand for class A office space is currently

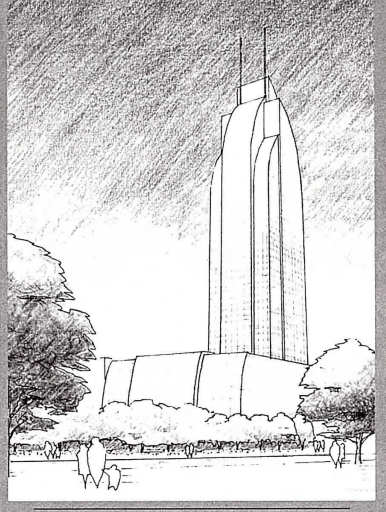


Transportation Infrastructure



NFL Stadium, RAN

Olympic Boulevard looking south, Hardy Holzman Pfeiffer



International Broadcast Center, Cesar Pelli

being met in New Jersey. It can be met here if we pursue a program of zoning changes and tax incentives."

"We need a vision of a vibrant neighborhood, public investment in expanding the No. 7 train, support for rezoning the far west," he said. "The areas between Tenth and Twelfth avenues need to be better utilized. The blocks south of 42nd Street and west of Eighth Avenue should be high density with a 15 floor area ratio for commercial space and 10 FAR for residential." He suggested transferring development rights from a stadium and reinstating the plaza bonus, which will be eliminated if the Unified Bulk Zoning regulations are approved. "We cannot build new office space without an incentive program. You need a minimum of $50 a square foot to cover the cost of construction, with $12 a square foot in operating costs and $17 a square foot in taxes, so you have to get $75–76 a square foot in rent." He suggested a progressive assessment abatement program, "so we can bring new buildings close to the $15 in taxes that existing class A buildings pay," or as an alternative, something like the original Industrial and Commerical Incentive Program that was used on the west side of Manhattan.

"There are costs to not creating that environment," Spinola said. "It's amazing what is happening in New Jersey. We need to find ways to bring that kind of development to Brooklyn and Queens. It's very simple: provide enough development rights, reinforce existing transportation, and create a program that puts us at least on equal footing with New Jersey. It's better to have a vacancy rate of around 9 percent. We need to not only maintain our infrastructure but also to expand."

A Comprehensive Strategy

"Just when we thought no one was paying attention to the Regional Plan, which said the far west side was ripe for development, now there's agreement," said RPA director **Robert Yaro,** happily surprised. There is even consensus on the need for transit, but Yaro pointed out that "what is needed is a comprehensive strategy. The challenge here is not to build Sixth Avenue on Tenth. Say half of what is needed ends up in Midtown West—250,000 jobs, 75 million square feet of space. That's five Rockefeller Centers, which would bring 65,000 passengers a day into this area. The No. 7 line doesn't create a lot of new capacity, so while it's important, it's not the silver bullet. Neither are the LIRR and Metro North. New Jersey is looking at a trans-Hudson link with two tracks under the Hudson and a new line to Grand Central, with a station at the Javits Center. We need to consider the Second Avenue subway with links to the Bronx, Queens, and Brooklyn, as well as Amtrak and the Acela, redesigning the spaghetti around Lincoln Tunnel, congestion pricing for Lincoln Tunnel (this is what the rest of the world is doing), parking built right off the underground highway, integrating into a regional transit district, and concentrating your development over places where transit interconnects."

Yaro advanced some ideas that have been tried in other places, such as buying the current residents out of their apartments and providing subsidies for incubator businesses. He also suggested ways of paying for these programs—reinstating the commuter tax (even though he himself is a commuter), using part of the payroll tax, or dedicating the commercial rent tax. "Create a long term framework for long term growth."

The conference was a good start. It demonstrated the readiness, identified areas of agreement, and showed where the battle lines will be drawn.

Super Dutch

Reviewed by William Morgan

Super Dutch confirms what we already know about architecture in the Netherlands: the Dutch not only do socially responsible design, but they have fun doing it.

Everyone knows **Rem Koolhaas** ("the conscience of Dutch architecture"), perhaps the work of **Mecanoo** and maybe **MVRDV.** Whether or not they are known beyond Holland, the dozen firms chronicled in this handsomely produced study offer an amazingly consistent sense of a national style—typically Dutch (zany, experimental, socially sensitive) yet fully international. Dutch architecture, as Bart Lootsma writes, "enjoys a lively discourse in which practical, political and aesthetic arguments go hand in hand with national traditions and international references."

The new Dutch architecture is also literate and witty. **Weil Arets'** Academy of Art and Architecture in Maastricht "does its best to be invisible," while **Van Berkel & Bos'** Erasmus Bridge in Rotterdam is an elegant piece of Constructivist sculpture. Much of this high-tech work results from theoretical research. Also, these folks write extensively: **Erick van Egeraat** penned *Six Ideas about Architecture,* for example; **NOX** published a magazine of the same name and does websites and multimedia installations, working on the assumption that "there is no beginning or end and everything is in a continual state of flux." Fascinated by hippies and the Amish, **Joep van Lieshout** creates deliberately crude and sexually blatant works, intended as "a calculated insult to architects and artists, who try to produce objects that are as refined as possible."

Underlying MVRDV's stunning housing for the elderly and **West 8's** attempt to create densely packed homes with individual gardens is the Dutch faith in the ability of architecture to shape a just society. While Modernism did not totally dispense with poverty and inequality, the Dutch remain convinced that designers and government ought to work together. That the public and the politicians care about and are supportive of experimental architecture may account for the amazing depth of Dutch talent, particularly evident in the number of young architects willing to take risks. Having just endured an American presidential election devoid of any debate on design or urban issues, the fundamental Dutch belief that good design is essential to the commonweal seems refreshing, if not downright inspiring.

William Morgan teaches the history of modern architecture at Roger Williams University.

Infrastructure Realities

by Kira L. Gould

A December event, organized by Architects Designers and Planners for Social Responsibility and held at the Van Alen Institute, addressed the growing need for improvements to New York's vast and complex infrastructure. **Regina Fleszar,** director of infrastructure development in the New York City Comptroller's Office, and **Rae Zimmerman,** director of the Institute for Civil Infrastructure Systems (part of the Robert F. Wagner Graduate School of Public Service at New York University), provided facts and figures so daunting that the question period after their presentations was dominated by a plaintive query: "What now?"

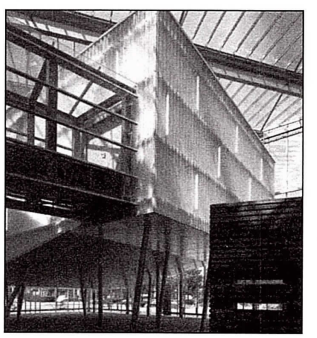
Basically, at least $92 billion is needed just to get the city's subways, schools, roads, and bridges to a state of good repair. Fleszar noted that this amount of investment would not bring our infrastructure even close to being state-of-the-art. This is because of age, usage, and deferred maintenance; according to a recent study, current maintenance spending is approximately 40 percent of what is required. The 10-year capital plan provides for some $52 billion, leaving a $40 billion gap.

What can be done? Fleszar suggested that some version of a "pay-as-you-go" plan might work. Management of debt service needs to be improved, she noted. Today, debt service sucks up 15 percent of tax dollars; by 2004, that will be up to 20 percent. Finally, she mentioned that public/private partnerships may play an important role in the eventual solution of these problems.

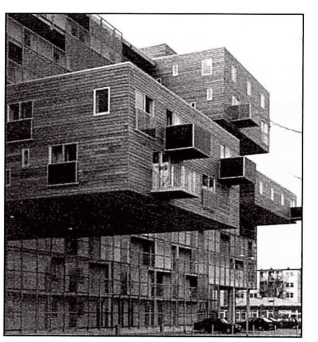
Zimmerman noted that "infrastructure is for the people," and talked about the importance of interesting users in the issues. Discussion about placement of new facilities has engaged some community members who want to ensure that poor neighborhoods are not unduly burdened. Massive improvements to bridges (lead paint mitigation will be necessary on many of the area's 2,062 bridges, 41 percent of which are owned by the city), water mains (60 percent of them were built before 1960), and sewage treatment plants (nitrogen mitigation is already underway at several). "While we are making repairs, we can posit some scenarios," Zimmerman suggested. "For instance, we need to think about the continuing climate change and what that will mean down the line. It would be irresponsible not to look forward in that way and others."

Super Dutch: New Architecture In The Netherlands, *by Bart Lootsma. Princeton Architectural Press, 264 pages, 8 x 8, 300 illustrations, 200 in color, cloth, $45.*

Academy of Art and Architecture, Weil Arets



Technical High School, Erick Van Egeraat



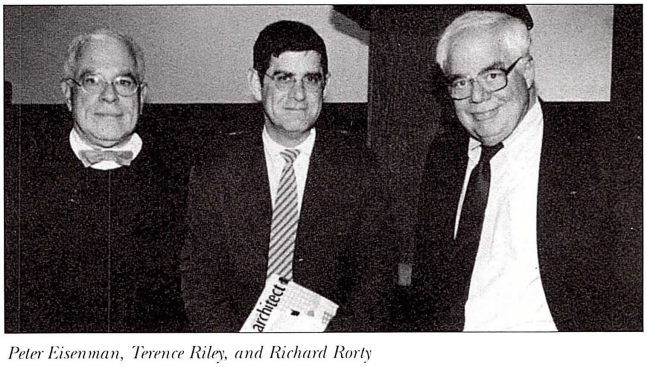
WoZoCo's, MVRDV

Talking About Pragmatism

Sensing a closing of the gap between architectural theory and practice, Museum of Modern Art curator Terence Riley and Buell Center director Joan Ockman organized a two-day symposium, "Things in the Making: Contemporary Architecture and the Pragmatic Imagination," this past November. The conversations between architects and philosophers, which were funded by the Skidmore, Owings & Merrill Foundation, showed that the gap had become wider than ever. The philosophers seemed to find the entire enterprise puzzling: They were more down-to-earth than the architects, and more concerned with the role of architecture in the world.

In recent years, "architectural practice has been seen by academics as dumb, too pragmatic, and architectural theory has been seen by practitioners as elitist and irrelevant," Ockman explained. "But as many of the best minds—from Peter Eisenman to Rem Koolhaas—have become increasingly engaged in practice, we wondered: How can architectural practice become more theoretical, more thoughtful, more informed with critical ideas?" She said she thought that since philosophers Charles Sanders Peirce, William James, and especially John Dewey "emphasized directness, experimentation, and the importance of constantly testing hypotheses," their ideas might be relevant now. "It seems significant and paradoxical that this conference is at the Museum of Modern Art," Ockman added, "since MoMA's approach to architecture has been inimical to pragmatism, and pragmatists have always had doubts about museums [and] putting things in display cases." But MoMA has always played a role in architectural politics (identifying trends, certifying stars), and politics was very much on the agenda of some of the speakers.

"The challenge is: How does one preserve one's integrity as a critic or an architect so you don't just imitate what's going on in another discipline?" Cornel West, the well-known Harvard philosopher and social critic, inquired in the final conversation (with Rem Koolhaas and John Rajchman, the philosopher, who teaches at Columbia). "Why didn't we hear more about history, particularly the history of American architecture—Louis Sullivan and Frank Lloyd Wright, who are the architectural equivalents of pragmatist philosophers in ways that allowed them to intervene in their day?" West wondered. "We're dealing with the collapse of a certain kind of social housing."



photos: Laura Lewis

Peter Eisenman, Terence Riley, and Richard Rorty

Round One

The day before, in a conversation with **Peter Eisenman, Richard Rorty** had said, "One issue raised by Eisenman's writings and exchanges with Jacques Derrida is: How much philosophy does the architect—or anyone—need? I'm more dubious about efforts to use philosophical ideas outside the discipline than Eisenman. In fact I once gave a lecture (Rorty now teaches comparative literature, though he used to teach philosophy) entitled, 'Now That We've Deconstructed Metaphysics, Do We Need to Deconstruct Literature, too?'"

Rorty even believes that the test of a work of art's value is whether it can be meaningful to someone who doesn't share the philosophy of its creator. "Botticelli was interested in Neoplatonic philosophy but you don't have to take Neoplatonism seriously to be bowled over by the *Birth of Venus,* whereas kitsch dies when the philosophy behind it goes out of style."

Furthering the disconnect, Eisenman said, "In a way, my work opposes pragmatism. The zeitgeist is always defined by the norm, whereas criticality [which he strives for] is about the questioning of norms. Architecture deals with certainty but also with the representation of certainty. While signs play a role in all the arts, a column in architecture is both a structural element and a sign because few of us know whether the column is holding anything up or not. Architecture becomes critical when it displays the eternal struggle—to keep in place its value as a sign. The goal is fixing problems no one knew were problems until they were fixed."

He argued that architecture is different from the other arts not because it is more practical, but because it serves only one audience. "In music [and painting, and theater] there are different practices for different audiences."

To illustrate what he meant by criticality, Eisenman said, "There have been two major competitions in New York—for the Museum of Modern Art and for *The New York Times* headquarters. At MoMA, there is the idea that architecture should be background rather than competing with the art, which excludes the idea of a critical architecture. Certainly, the *Times* stands for practical ideas, but when they held their competition, they believed that good design was compatible with the ideals of the newspaper. However, they turned their design over to a developer, and the developer balked at the context and content of what was being delivered in the project on the right."

He had projected two slides, of the winning scheme by Renzo Piano (on the left), and of one by Frank Gehry and Skidmore, Owings & Merrill's David Childs (on the right). "The building on the right problematizes architecture, questions the idea of a tall building. The Piano is subservient and complicit with the demands of capital which the Gehry/Childs challenges. *The New York Times* in their enthusiasm for the pragmatic chose the wrong building."

Rorty replied, "Anything that strikes the viewer as new is going to be critical of what went before."

When the session was opened to questions, someone in the audience challenged Eisenman: "You called Piano uncritical and Gehry not. One could argue that the Piano is critical of the Gehry."

"It does not further architecture," Eisenman answered. "*The Times* wanted the Gehry building and the developer couldn't find a way to build it," he added, implying that the unbuildability proved that it was critical.

Marilyn Taylor entered the fray: "There was a moment when you were talking about

novelty and problematizing as being somewhat equal to each other. Is novelty enough?"

"No," Eisenman replied.

Rorty, on the other hand, said, "I don't see why not."

"Criticality can be novel, but novelty is not necessarily critical," Taylor noted.

In response to a question about whether criticality was related to political resistance, Rorty said: "Novelty in the arts can serve purposes of political resistance but that doesn't often have much to do with whether it gets in the history books."

Eisenman answered, "Some works, such as the Vietnam Veterans Memorial, were seen as acts of political resistance, but it was really about getting together, and the model of which it was a copy was Richard Serra's *Tilted Arc.*"

"Why can't you allow a young woman an idea without denying it? Why does it have to go back to your male colleagues?" a woman in the audience angrily called out. Eisenman asked for mercy: "May I get off this platform?" The organizers complied.

Cornel West and Rem Koolhaas

Round Two

The two days of lectures, panel discussions, and slide presentations by a host of architects and scholars culminated in a conversation between **Rem Koolhaas** and **Cornel West,** moderated by **John Rajchman.** It was so crowded that a second room had to be set up for video viewing.

"One of the disturbing aspects of this conference has been an almost nationalistic claim for pragmatism as an American phenomenon," Koolhaas began. "It would be very unusual for a German conference to talk about 'German philosophy' or a French one to talk about 'French philosophy.'

At last night's dinner, the chairman of the Museum of Modern Art reminded us of the International Style exhibition [which included very few American architects] and mentioned three Americans—George Howe, Raymond Hood, and Harvey Wiley Corbett. So we're witnessing a subtle rewriting of history."

"I think we should never fall into nationalistic juggernauts," West replied. "But I do think Emerson, Peirce, James, and Dewey have something specifically North American about them—a reaction to European intellectual tradition—just as Heidegger has something specifically German about his thinking. And I do think there was a German and a French occupation of the American mind in the 1980s and early '90s."

"When I look at contemporary architecture, I look at safety, security. Who does Portman have in mind? Who do the mall builders have in mind with all their security? Black people, poor people," West continued. "When we talk about the USA, it's not Plato's cave. It's about the dignity of ordinary people. Something very native is going on in metaphysics, and it is tied to the idea of accessibility. Russians don't believe in the green light."

"You're making a connection between pragmatism and the democratic tradition," Rajchman observed.

"I think that's true," West continued. "When you go back to Peirce, his concern was how to make our ideas clearer, cleaner," so that people could understand. "That's different than Descartes."

Eventually he asked Koolhaas: "Maybe we should talk about your practice. Given your concern about social issues, how do you negotiate?"

Smiling slyly, Koolhaas opened a folded piece of paper and read letters for four recent offers that had come his way. One was from Abu Dhabi for an $80 million presidential palace, a $60 million courts building, and a $300 million resort. Another was from a design and construction management company calling for "a whole new concept of the bedroom, the total look of the bedroom." A third was an invitation to create a new series of doorknobs. And the last was an offer to play the role of an ideological terrorist, "the main nemesis" in a film with Matt Damon. "So how do you construct an agenda?" the architect asked.

West didn't quite buy this excuse, "Architecture is so much more a part of the political economy than a social art like film. What kind of a countervailing force can architecture be in the face of this avalanche? Do you present works of conviction, or do you just ride the tide?" He mistakenly assumed that because architecture is a social art, "radical" architects would be interested in social change.

"There is a huge difference," Koolhaas answered, "between those who try to be critical of society and those who are critical of architecture, and I definitely belong in the second category...I never claimed to be a pragmatist. There is no respect for irrationality in this."—*J.M.*

EXHIBITIONS

February 5 through March 14
Housing New York: Edward Logue and His Architects
The Architectural League of New York and the Municipal Art Society, 457 Madison Ave., 212-753-1722

February 8 through March 1
LOT/EK Architecture
Parsons School of Design, Department of Architecture, 25 E. 13th St., 2nd flr., 212-229-8955

February 8 through May 8
Workspheres: Designing the Workplace of Tomorrow
Museum of Modern Art, 11 E. 53rd St., 212-708-9400

February 8 through March 21
Research Architecture: Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France
Pratt Institute, Schafler Gallery, 200 Willoughby Ave., and Higgins Hall Gallery, Rm. 111, 65 St. James Pl., Brooklyn, 718-636-3689

February 9 through March 17
Research Architecture: Selections from the Collection Fonds Régional d'Art Contemporain du Centre, Orléans, France
Thread Waxing Space, 476 Broadway, and Storefront for Art and Architecture, 97 Kenmare St., 212-966-9520

February 9 through April 29
Hugo Boss Prize 2000: Marjetica Potrc's Kagiso Skeletal House
The Solomon R. Guggenheim Museum, 1071 Fifth Ave., 212-423-3500

Through March 14
New New York 2
The Architectural League of New York, 457 Madison Ave., 212-753-1722

Through March 18
The Opulent Eye of Alexander Girard: Retrospective
Cooper-Hewitt National Design Museum, 2 East 91st St., 212-849-8400

Corrections

☐ Our notes on the Museum of Modern Art's MoMAQNS project, in the January 2001 Drawing Boards, neglected to mention that **Cooper, Robertson & Partners** serves as executive architect for the overall project, working with Michael Maltzan who is designing the public spaces. We apologize.

☐ Our article on the Hip-Hop Charrette, in the same issue, called **Atim Annette Oton** the organizer of the *Blacklines* magazine conference at Pratt Institute. Actually, her partners **Kathleen Ettienne-Jerome** and **Shella Cadet** were also involved. It referred to Oton as "editor and founder" of the magazine, where the previous editor, **Carla Robinson,** and the current editor, **Scott Lewis,** play major roles. And, the sole chair of the Chapter Minority Resources committee is **Everardo Jefferson.**

March 1
Worldo invites architects and designers to compete for $15,000 to be shared by two winning participants in the Worldo Airstream Design Competition, an open competition to create a high-tech, mobile office space for an architect or designer in a 1964 Globe Trotter Airstream, the sleek, silvery travel trailer popular in the middle of the twentieth century. For information, contact Emily Hole, Marketing Associate, Worldo.com, Inc., 33 W. 60th St., 7th floor, New York, NY 10022, Email to ehole@worldo.com or call 212-957-1120.

March 12
The Dupont Benedictus Awards for Innovation in Architectural Laminated Glass, organized through the AIA, recognize outstanding or significant designs by architectural students incorporating laminated glass for both commercial and residential projects. ACSA, Du Pont Benedictus Student Design Competition, 1735 New York Avenue, N.W., Washington, DC 20006, Email Hormuz Batliboi at hbatliboi@acsa-arch.org, or www.acsa-arch.org/schools or fax 202-628-0448.

Deadlines continue on p. 23

Rizzoli Bookstores' Top 10

As of December 27, 2000

1. **Antoine Predock: Houses,** *Antoine Predock (Rizzoli, cloth, $50).*

2. **The Art & Architecture of Florence,** *(Könemann, $14.95, cloth).*

3. **Modernism Rediscovered,** *Pierluigi Serraino and Julius Shulman (Taschen, cloth, $39.99).*

4. **The Art & Architecture of Venice,** *(Könemann, cloth, $14.95).*

5. **Tropical Houses,** *Tim Street-Porter (Random House, cloth, $60).*

6. **New York Guide to Recent Architecture,** *Susanna Sirefman (Ellipsis, paper, $5.98)*

7. **Hotel Gems of Italy,** *Luc Quisenaerts (D Publication, cloth, $49.95).*

8. **Provence Art, Architecture & Landscape,** *Rolf Toman (Könemann, cloth, $39.95).*

9. **Boundaries,** *Maya Lin (Simon & Schuster, cloth, $40).*

10. **Philippe Starck,** *Philippe Starck (Taschen, cloth, $39.99).*

Urban Center Books' Top 10

As of December 27, 2000

1. **AIA Guide to New York City, 4th Edition,** *Norval White & Elliot Willensky (Three Rivers, paper, $35.00).*

2. **New York Guide to Recent Architecture,** *Susanna Sirefman (Ellipsis, paper, $5.98).*

3. **Architecture + Design NYC,** *Marisa Bartolucci (The Understanding Business, paper, $14.00).*

4. **Privately Owned Public Space: The New York Experience,** *Jerold S. Kayden (John Wiley, cloth, $49.95).*

5. **Move,** *Ben van Berkel (Goose Press, 3 volumes, paper, $54.50).*

6. **Delirious New York,** *Rem Koolhaas (Monacelli Press, paper, $35).*

7. **Manhattan Block By Block,** *John Tauranac (Tauranac Maps, paper, $14.95).*

8. **Sejima + Nishizawa,** *(El Croquis #99, paper, $45).*

9. **Work Life,** *Tod Williams and Billie Tsien (Monacelli Press, cloth, $60).*

10. **Visions of the Real Volume 2: Modern Houses in the 20th Century,** *Ken Oshima (Japan Architect, paper, $69.95).*

COMMITTEE MEETINGS

February 1, 8:30 A.M.
Professional Practice, 6th floor

February 2, 8:00 A.M.
Architecture for Justice, 6th floor

February 5, 6:00 P.M.
Housing, 6th floor

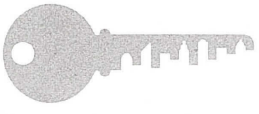
February 7, 5:30 P.M.
Public Architects, 6th floor

February 14, 6:00 P.M.
Architecture Dialogue, 6th floor

February 16, 8:00 A.M.
Zoning and Urban Design, 6th floor

February 21, 4:00 P.M.
Round Table, 6th floor

February 28, 6:00 P.M.
Health Facilities, 1st floor



Capital Campaign Update

The momentum for the Campaign is steadily gaining, with key building industry leaders eagerly joining the Steering Committee, co-chaired by Walter A. Hunt, Jr., AIA, of Gensler, and Eugene A. Kohn, FAIA, of Kohn Pedersen Fox. Recent newcomers include Jeff Spiritos of Hines, Philip Altheim of Forest Electric, Marvin Mass of Cosentini Associates, Richard Tomasetti of Thornton-Tomasetti, Steven Bernstein of Cline Betteridge Bernstein, Vernon Evenson of EvensonBest, and former Chapter Board member Frank Sciami of F.J. Sciame Construction.

This group is working with Chapter members (Rolf Ohlhausen, FAIA, of Ohlhausen DuBois; Burce Fowle, FAIA, of Fox and Fowle; Fred Bland, FAIA, of Beyer Blinder Belle; Jill Lerner, AIA, of Kohn Pedersen Fox); representatives of the New York Foundation for Architecture Board (president Bart Voorsanger, FAIA, of Voorsanger Associates, and vice president Paul Segal, FAIA, of Paul Segal Associates); and Chapter Board memebers (Peter Sampton, FAIA, of Gruzen Sampton; George Miller, FAIA, of Pei Cobb Freed & Partners; Daria Pizzetta, AIA, of Hardy Holzman Pfeiffer; Leevi Kiil, AIA, of HLW; and Margaret Helfand, FAIA, of Helfand Myerberg Guggenheimer). Together, they will ensure that the Center for Architecture expresses the might and diversity of New York's built environment.

AROUND THE CHAPTER

Changes at the Chapter

Following the approval of the bylaws changes and adoption of the Long-Range Plan Update 2000, the Board of Directors' members now have titles that correlate with their newly defined roles. The president, **Margaret Helfand, FAIA,** is responsible for overall performance and strategic positioning of the Chapter and is the ultimate spokesperson on policy. President-elect **Leevi Kiil, AIA,** is responsible for performance of chapter operations and staff, and for providing support to the President. The board also includes vice president for design excellence **Daria F. Pizzetta, AIA;** vice president for professional development **William H. Stein, AIA;** vice president for public outreach **Peter Samton, FAIA;** secretary **Pamela J. Loeffelman, AIA;** treasurer/director for development **George H. Miller, FAIA;** director for communications **Joyce S. Lee, AIA;** director for legislative affairs **Joseph Shein, AIA;** director for educational affairs **Gerald Gurland, FAIA;** director for industry affairs **Burton L. Roslyn, AIA;** director for programs and strategic planning **Nicholas P. Koutsomitis, AIA;** director for industry affairs **Burton Lloyd Roslyn, AIA;** public director/co-director for industry affairs **Richard Kahan;** associate director **Jeremy S. Edmunds, Associate AIA;** and deputy director **Stephen G. Suggs,** AIA New York Chapter.

Another change is that each committee has been assigned a month of the year in which they are encouraged to plan a significant event. All events will offer CES credits, and it is hoped that committees will work with other committees and organizations on these events to increase their visibility and effectiveness. Most events will be held at the City University of New York Graduate Center (and listed in that organization's catalog). "We think that this approach will give some committees increased visibility," said president Margaret Helfand. "They will be able to implement a long-term planning process. Eventually, these events will dovetail with exhibits in the new Center for Architecture."

Staying Out of Trouble

An event organized by the Professional Practice Committee in December featured attorney **C. Jaye Berger.** Her talk, "How Architects Get Into Trouble," focused on aspects of the architectural profession that can cause problems. The work can be amorphous, some architects are inattentive to the bottom line, and clients are often unclear about what things might cost. "Architects are often asked to send proposals, and these wind up being treated as if they were contracts. This is not a good idea," Berger said. Such proposals, she suggested, should specifically reference a future contract. Unsurprisingly, Berger recommended that architects not forgo working with lawyers, who can create an appropriate paper trail. A paper trail is important, Berger said, because it puts architects in a better position to select the conflicts that seem worth the effort. At the end of the day, architects need to be more willing to say, "I cannot get started without a written agreement." Too often, architects are pushed by a client to get started before the agreement is complete. —*K.L.G.*

Career Moves

☐ **Cannon Design** has promoted **Arturo Baluyut** to senior associate. The firm has also named **Lucy S. Breton; David J. Evans; Stephen A. Kaunelis, AIA;** and **Eleanor P. Lasky** associates.

☐ **Lee H. Skolnick Architecture + Design Partnership** has promoted **Andrew M. Fethes** to senior associate. **Scott Briggs** has been promoted to design associate, and **Michel Cardenas** is now a design associate. **Indira Sekar** has been named controller/financial manager, **Linda Tanner Allen** is now administrator for museum services, **Joern Truemper** is now a senior designer, **Maja Barker** has been named museum education specialist, and **Peter Luck** has become facilities manager.

DDC Payment Line

The New York City Department of Design and Construction has a new automated telephone system that enables contractors and consultants to obtain information on the status of payment requisitions as they progress through the department's review process. This Interactive Voice Response system, which is now available at 718-391-1704, provides contractors and consultants with 24-hour-a-day, seven-day-a-week access to the status of their payments. The system prompts callers for a valid taxpayer ID and contract registration number, then allows them to retrieve information about a specific payment, a list of all payments pending for a particular contract, or the amount paid to date for a particular contract.

THE LAST WORD FROM CHAPTER PRESIDENT MARGARET HELFAND


Dorothy Alexander

Since my term as chapter president began last month, I have been gratified to see the reality of our new strategic plan already in action. I find it particularly inspiring that the chapter initiatives under way now are so diverse. The chapter is extraordinarily well positioned this year to focus on matters from the prosaic to the sublime.

On the practical, nuts-and-bolts end of that spectrum, the chapter's recent involvement in the discussion with the Mayor's Task Force on the restructuring of the New York City Department of Buildings is worth noting. This is an issue that is essential to our function as architects and to the success of our work for clients. We have formed a partnership with the Architects' Council, a citywide group representing professional organizations, on this effort.

We are also beginning dialogues with declared mayoral candidates, including Fernando Ferrer, Mark Green, Alan Hevesi, and Peter Vallone, on issues pertaining to architecture and planning in the city. Working with the Architects' Leadership Council of the New York Building Congress, we are identifying subjects about which the candidates need to be informed and offering our assistance in framing policies to support those recommended positions. These issues include emphasizing the importance of planning to the health of the city's economy, zoning reform, outer-borough development, transportation, and energy infrastructure. We can help inform the debate on these issues and establish pathways of communication with the architectural community, which will then be in place when the successful candidate takes office. We can help the candidates to understand that "quality of life" in our city is not simply a matter of economics, but is affected by very specific policies rooted in design and planning. As the year unfolds, I expect that we will be doing more to engage the candidates in public forums on these and other issues.

In the realm of the sublime, there is the subject of research into and analysis of some of the many proposed major projects in the city. Perhaps the most visible example is the Gehry-designed Guggenheim Museum for Lower Manhattan. I would like to expand our focus on this and look at it as an example of how a major project can, through constructive public critical debate, be improved and thereby improve the surrounding urban fabric. We are positioned to help guide the dialogue and shape the results. I envision exhibitions and panel discussions, which would include city council members, borough officials, and others who would benefit from the architectural community's analytic expertise.

An important feature of each of these initiatives and the many others under way is that they are not chapter-centric. Many of the efforts originated within the chapter, but we are working with other groups in the city. We realize—and our new long-range plan reinforces this aim—that the way to reach our goals of maximum impact and increased public outreach is to collaborate with other organizations on the full spectrum of issues facing our profession and our community. As we advance into the new century, this endeavor will once again put architects in a visible leadership role in our local community—this great city called New York.

I look forward to seeing where this coming year will take the Chapter, and especially look forward to seeing you, our membership, increasingly involved in constructing this future.

DEADLINES

March 1
Proposals are due for New York State Council on the Arts grants of up to $10,000 for architects, planners, designers, and scholars to realize projects that will advance the field and contribute to the public's understanding of the built environment. For information and application materials in the Independent Projects category, Email a request to spenn@nysca.org or call 212-387-7142.

March 1
The College of Fellows of the American Institute of Architects, with a primary mission to support the Institute and advance the profession of architecture, announced a new $50,000 biannual fellowship, to be awarded in 2001 to an individual to be designated The Latrobe Fellow. The new grant, named for the architect Benjamin Henry Latrobe, will be awarded for research leading to significant advances in the profession of architecture. The Latrobe Fellow will be awarded a stipend of $50,000 for research, findings, and recommendations documented in publications, exhibitions, or educational programming. Applications are available on the AIA's web page, www.aiaonline.com. Completed applications must be received by March 1, 2001. Contact Pauline Porter at cporter@aia.org or 202-626-7521.

March 23
To encourage fine writing on architecture and related design subjects, the 2001 Haskell Awards for student architectural journalism are sponsored by the New York Foundation for Architecture. Applicants must be enrolled in professional architecture or related programs (such as art history, interior design, urban studies, or landscape architecture). A prize or prizes totaling at least $1,000 will be given. Call the New York Foundation for Architecture, 683-0023, ext. 11, for an application.

March 23
The Allwork Student Grant sponsored by the New York Foundation for Architecture. Applicants must be enrolled in professional architecture program.Call the New York Foundation for Architecture, 683-0023, ext. 11, for an application.

March 31
The International Union of Architects (UIA) offers every architect and every student of architecture the opportunity to enter the "Architecture and Water" ideas competition. Participants may present proposals of any type or form, whether they represent solutions to present-day problems or ideas for the future. The proposals can be located near water, over water, or even underwater. They may be submitted for large-scale or small-scale ideas, for individual buildings or grouped buildings, for shelters, or even structures that might not be termed buildings in the classical sense; urban and rural planning ideas or ideas for the arrangement of space are also welcome. Proposals should reflect the aesthetic pleasure to be derived from innovative architecture in direct relationship with water. To register, contact UIA General Secretariat, 51 rue Raynouard, 75016 Paris, Email to uia@uia-architectes.org, visit www.uia-architectes.org/texte/england/2af1.html or call 33-1-45-24-36-88.

April 4
Submission deadline for 2001 Stewardson Keefe LeBrun travel grants. Sponsored by the AIA New York Chapter, the grants are intended to further architectural education and professional development by means of North American travel programs. Applicants must be U.S. citizens with professional architectural degrees. As many as five grants totaling $15,000 will be awarded to full-time practitioners, either registered or non-registered. Call the AIA New York Chapter at 683-0023, ext. 11.

FEBRUARY

15
Thursday

Writer's talk: John Tauranac on Manhattan Block by Block: A Street Atlas
Sponsored by Urban Center Books. Noon. 457 Madison Ave. For information, call 212-935-3592. Free.

Lecture: New Work and Mexico City
With Enrique Norten. Sponsored by the Architectural League of New York. 6:30 P.M. Lighthouse International, 111 E. 59th St. To reserve, call 212-753-1722. $7 (free for League members).

Lecture: Tom Beeby on Place, Time, and Architecture
Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall in Shepard Hall, Convent Ave. at 138th St. 212-650-6225. Free.

17
Saturday

Walking tour: In the Footsteps of Le Corbusier: Turtle Bay
With Matthew Postal, architectural historian. Sponsored by the Municipal Art Society, in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at the NW corner of Second Ave. and 42nd St. For information, call 212-935-3960. $15 ($12 MAS/MMA members).

21
Wednesday

Lecture: The Modern City: Heroes and Villains
Part of the Municipal Art Society's "Dutch to Disney" series on the architectural history of New York City. 6:30 P.M. The Urban Center, 457 Madison Ave. To reserve, call 212-935-3960. $18 ($15 for MAS members).

22
Thursday

Writer's talk: Andrew Dolkart on Touring Lower Manhattan: Three Walks in New York's Historic Downtown District
Sponsored by Urban Center Books. Noon. 457 Madison Ave. For information, call 212-935-3592. Free.

22
Thursday

Lecture: Charles Gwathmey, Architecture as Process
Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall in Shepard Hall, Convent Ave. at 138th St. For information, call 212-650-6225. Free.

24
Saturday

Walking tour: Curtain Up on the New West Side: Lincoln Center, the Performing Arts, and Urbanism in the 1960s
With Francis Morrone, architectural historian. Sponsored by the Municipal Art Society, in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at the NE corner of Columbus Ave. and 60th St. For information, call 212-935-3960. $15 ($12, MAS/MMA members).

26
Monday

Lecture: New York and Vienna
With Wolf Prix. Sponsored by the Architectural League of New York. 6:30 P.M. Lighthouse International, 111 E. 59th St. To reserve, call 212-753-1722. $7 (free for League members).

27
Tuesday

Lecture: The Art of Waterfront Design in the Age of Ecology
With James Wines. Part of the series on "Revitalizing the Urban Edge: Landscape Architects on the Waterfront," sponsored by the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, The Cityscape Institution, and the Municipal Art Society. 6 P.M. Bard Graduate Center, 38 W. 86th St. For information, call 212-501-3013. $15 ($12 for seniors and students).

MARCH

1
Thursday

Lecture: Henry Cobb, History in my Practice
Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall in Shepard Hall, Convent Ave at 138th St. For information, call 212-650-6225. Free.

Writer's Talk: How Cities Work: Suburbs, Sprawl and the Roads Not Taken
With author Alex Marshall. Sponsored by Urban Center Books. Noon. The Urban Center, 457 Madison Ave. Reservations by advance ticket sales only, tickets available at Urban Center Books. For more information, please call 212-935-9727, ext. 265. Free.

5
Monday

Lecture: Current Housing Abroad and in New York City.
With Theodore Liebman and Alan Melting of Liebman Melting Partnership. Presented by the Housing Committee. 6 p.m. 200 Lexington Ave., 6th floor conference room. Reserve by calling Susan Wright at 212-803-0313. Free.

8
Thursday

Lecture: Mack Scogin, Recent Work.
Sponsored by the School of Architecture, Urban Design and Landscape Architecture, City College of the City University of New York. 6 P.M. The Great Hall in Shepard Hall, Convent Ave at 138th St. For information, call 212-650-6225. Free.

10
Saturday

Workshop: Exploring the Neighborhood: Learning to Look, Past and Present
With educators and education specialists Julie Maurer, Carol Schwenk, Maggie Martinez-DeLuca, and David Penburg. *A City of Neighborhoods/Bridging School and Community* Workshop sponsored by Learning By Design:NY. 9 A.M.-4 P.M. Bank Street College, 610 West 12th St. For more information, call the Cooper-Hewitt National Design Museum, 212-849-8385. $100. (for two Saturday workshops).

13
Tuesday

Lecture: Walter P. Chrysler and How the Chrysler Building Got to Look that Way
With Hugh Hardy. Sponsored by the General Society of Mechanics and Tradesmen. 6 P.M. General Society Library, 20 W. 44th St. For information, call 212-840-1840. $15.

Writer's talk: LOT/EK: Architects Giuseppe Lignano and Ada Tolla
With author Mark Robbins and Marc Ganzglass, sculptor and fabricator of LOT/EK's "Mixer". Sponsored by Urban Center Books. 6:30 P.M. The Urban Center, 457 Madison Ave. Reservations by advance ticket sales only, tickets available at Urban Center Books. For more information, please call 212-935-9727, ext. 265. $10 ($5 MAS members and students).

15
Thursday

Writer's Talk: The First Four Hundred Years: Mrs.Astor's New York in the Gilded Age
With author Jerry E. Patterson. Sponsored by Urban Center Books. Noon. The Urban Center, 457 Madison Ave. Reservations by advance ticket sales only, tickets available at Urban Center Books. For more information, please call 212-935-9727, ext. 265. $10 ($5 MAS members and students).

22
Thursday

Writer's Talk: Villard: The Life and Times of an American Titan
With author Alexandra Villard de Borchgrave (great-granddaughter of Henry Villard). Sponsored by Urban Center Books. Noon. The Urban Center, 457 Madison Ave. Reservations by advance ticket sales only, tickets available at Urban Center Books. For more information, please call 212-935-9727, ext. 265. $10 ($5 MAS members and students).

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

AIA New York Chapter
The Founding Chapter of
the American Institute of Architects
200 Lexington Avenue
New York, NY 10016

PRSRT STD
U.S. Postage
PAID
New York, NY
Permit No. 4494

George McCollum Smart Jr.
5409 Pelham Rd
Durham, NC 27713