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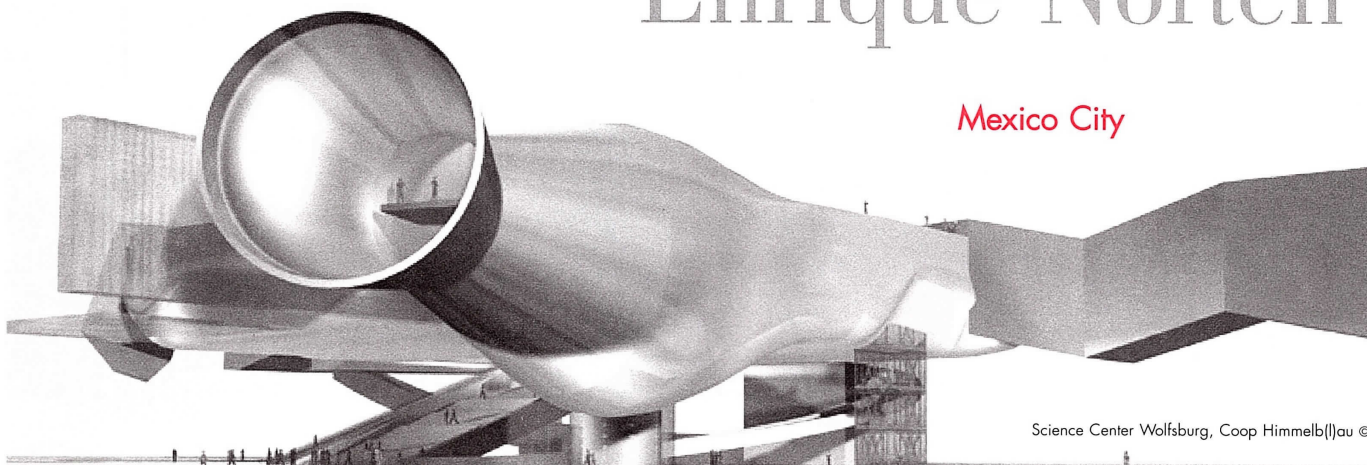
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ON THE DRAWING BOARDS

Semi-finalists in the Chicago schools competition, Architectural League Young Architects for 2001, and finalists in the 2001 MoMA/P.S.1 competition. Muhammad Ali Center in Louisville, by Lee H. Skolnick and Beyer Blinder Belle; Hubble Space Telescope traveling exhibit by Lee H. Skolnick; Visitor and Horticulture Center at Wave Hill, in the Bronx, and Visitor and Education Center for the Mark Twain House in Hartford, both by Robert A.M. Stern Architects. 4
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BACK TO THE CITY

At least part of New York City's recent popularity with tourists, television producers, and filmmakers may be due to the fact that very few Americans live in cities any more. Real urbanism is an endangered species, so part of this city's appeal is nostalgia, part is its rarity. No wonder fantasy versions of Manhattan have been built in Las Vegas, and at EuroDisney, outside Paris. For all the talk about the horrors of sprawl, sprawl prevails. It is creeping around European cities and spreading throughout the developing world, while physical connectedness is being replaced by electronic communication.

Not surprisingly, the future of cities is very much on the minds of architects. At a recent Van Alen Institute program, urban designers—worried that New Urbanist suburbs are being taken for the real thing—hashed out definitions of contemporary urbanism and concluded that there are not one but many new urbanisms today. At City College, Moshe Safdie also criticized the New Urbanists, calling them “regressive,” but said on the other hand that Rem Koolhaas is too laissez-faire. Safdie called for an appreciation of complexity and scale in urban design. The architects who participated in the Architectural League's “Architecture and the City” lecture series explained how the places where they practice affect what they do. Matthias Sauerbruch and Louisa Hutton described Berlin and their work there as both mired in and invigorated by history. Enrique Norten said he thinks of his hometown, Mexico City (which may be the biggest city in the world), as a village, where he never needs to get in a car except to get to the airport. Wolf Prix called the Vienna of his birth stultifying, but he showed that he had figured out how to operate there—and said he'd learned that new ideas are considered dangerous everywhere. Thom Mayne described Los Angeles as the paradigmatic city of our time. Though he hails from San Francisco (the city of bits), at the Buell Center Wes Jones said that virtual architecture would be meaningless without the architecture of the real world.

In his recent book, *How Cities Work*, Alex Marshall argues that cities are economic engines driven by their transportation and political systems. And he gave the audience at a Municipal Arts Society lecture hope by suggesting that automobile dominance is not necessarily forever. Though no American city quite meets his criteria for success—democracy, equity, and diversity—New York comes closest. It certainly has the most comprehensive transportation infrastructure, a combination of modes that are finally, after fifty years, beginning another period of expansion with the new high-speed railroads of the Northeast Corridor, the ferry system growing, and the AirTrain under construction. There are even signs of intent to tackle the housing crisis. Crowds turned up in a snowstorm for a half-day housing conference and to reminisce at an exhibition of housing built under Ed Logue in the sixties. Even the Mayor has admitted something must begin to be done. If this city can find ways to house the substantial percentage of its population being neglected now and build upon its already functional public transportation system, it can stand as an exemplar when the rest of the country grinds to a halt in the traffic jam to end all traffic jams.—J.M.



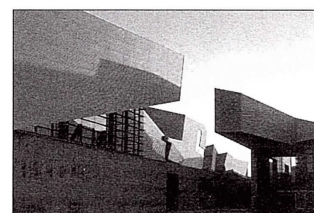
*Hotel Habita, Mexico City,
Enrique Norten, TEN Arquitectos*



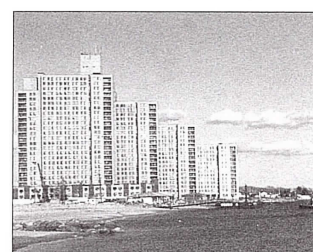
*Groningen Museum, the Netherlands,
Wolf Prix, Coop Himmelb(l)au*



*GSW Headquarters, Berlin, Sauerbruch
Hutton Architects*



*Diamond Ranch High School, Pomona,
California, Thom Mayne, Morphosis
and Thomas Blumrock Architects*



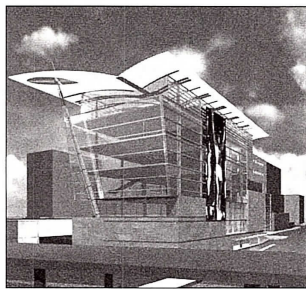
Arverne, Queens, today from beachfront

Margherita Spalatin

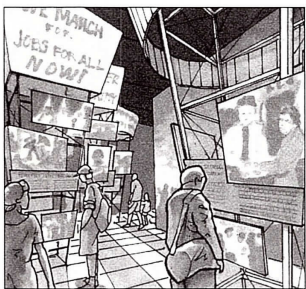
Annette Kasing

Brandon Weiling

Jeremy Edmunds



Muhammad Ali Center,
Louisville, Kentucky,
Lee H. Skolnick Architecture+Design
Partnership and Beyer Blinder Belle
with Bravura Corporation



Muhammad Ali Center,
Louisville, Kentucky,
Lee H. Skolnick Architecture+Design
Partnership and Beyer Blinder Belle
with Bravura Corporation



Hubble Space Telescope exhibit,
Lee H. Skolnick Architecture+Design
Partnership



Hubble Space Telescope exhibit,
Lee H. Skolnick Architecture+Design
Partnership

New York Cares

by Craig Kellogg

Four New York firms are among eight finalists in a competition to design prototype schools that would help to mainstream handicapped kids in Chicago. The contest, cosponsored by the National Endowment for the Arts and Chicago-based BPI (a non-profit children's advocacy group), imagined that one in four students enrolled in the new schools would be handicapped. In an unusual step, the NEA insisted on a hybrid open/invited competition. The open competition attracted approximately 60 entries for each of two sites. Now New York-based semifinalists **Jack L. Gordon Architects**, **Lubrano Ciavarra Design**, and **Marble-Fairbanks Architects** (along with **Karl Daubmann/Craig Borum/Olivia Hyde**, of Ann Arbor) will vie with invited competitors **Koning, Eizenberg Architecture**, of Santa Monica, **Ross Barney & Jankowski**, of Chicago, **Mack Scogin Merrill Elam Architects**, of Atlanta, and **Smith-Miller & Hawkinson**, of Manhattan, for one or the other of the two commissions up for grabs.

□ This year, winners of the Architectural League's Young Architects' competition are **Teddy Cruz**, of San Diego, and New Yorkers **Petra Kampf**, **Thaddeus Biner**, **Eric Worcester**, and **nArchitects** (Eric Bunge and Mimi Hoang).

□ If the catapult to center stage of SHoP, last year's winner in the MoMA/P.S.1 2001 Young Architects program, is any predictor, expect big things from **Roy and Co.** (Lindy Roy). That firm has been selected to design and build the structures and landscape for the annual "Warm-Up" program, an open-air DJ party that takes place at P.S.1 every Saturday during the

summer. The other 2001 finalists were **Architectonics** (Winka Dubbeldam), **Material Lab** (Jae Cha, Anna Dyson, and David Riebe), **Studio Sumo** (Sunil Bald and Yolande Daniels), and **System Architects** (Jeremy Edminston and Doug Gauthier).

Feat for Clay

For the burgeoning cultural district in Louisville, **Lee H. Skolnick Architecture+Design Partnership** and **Beyer Blinder Belle** (with Louisville firm **Bravura Corporation**) will design a new 70,000-square-foot museum to celebrate three-time heavyweight boxing champion Muhammad Ali. The project will honor Ali's dramatic athletic achievements and further his humanitarian work. The Muhammad Ali Center will rise adjacent to the Kentucky Center for the Arts, within blocks of the Louisville Slugger Museum. Recently, development of the facility has been debated in round-table discussions by sports ethicists, historians, peace scholars, and tolerance experts. The education team from Skolnick's office will now work directly with the Ali Center to develop exhibit content and public-outreach programs. Attendance projections estimate 425,000 visitors per year.

Not long ago, the same firm opened a five-year 5,000-square-foot traveling exhibit about discoveries by scientists using the Hubble Space Telescope. The show details the history and purpose of the telescope, its anatomy and operation, and the servicing performed by astronauts to maintain and upgrade it as additional technology becomes available. Skolnick drew heavily on the design vocabulary of space exploration, using custom-designed exhibit structures to evoke

the weightless arms of a space station. Awe-inspiring views taken by the Hubble itself illuminate a darkened environment; some media-driven components are interactive. State-of-the-art video, 120 large-scale images, and more than two dozen activities help illustrate the origins of stars, planets, and galaxies, the evolution of celestial bodies, and the age and size of the universe. If necessary, the exhibition can scale down to 2,000 square feet to squeeze into smaller venues.

Visitor Amenities

Robert A.M. Stern Architects' freestanding Visitor and Horticulture Center at Wave Hill, in the Bronx, will replace a maintenance garage destroyed by fire. Located between the two mansions—Wave Hill House (1843) and Glyndor House (1927)—the new construction is to include a reception area, an education facility where tours will launch, a gift shop, and rest rooms. Also furnished by Stern will be an attached potting shed, maintenance center, and vehicle garage. In addition, Stern is a work on visitors' centers for the two historic properties.

The same firm was recently awarded the commission to design a Visitor and Education Center for Edward T. Potter's 1874 Mark Twain House. The historic building is located in the Hartford, Connecticut, enclave of Nook Farm. Visitors now approach the house from a parking lot sited 25 feet down an embankment. Stern's new facility will help people to negotiate the change in grade. After entering a Granc Hall, visitors will ascend a ramp to the level of the house above. An elevator will facilitate universal accessibility. Arrayed off the ramp will be an orientation exhibit, a

temporary exhibitions area, a museum shop, a dining hall, a lecture auditorium, and a video room.

□ Now under construction for the State of New Jersey is a visitors' center at Hackettstown Hatchery—a supplier of fingerlings planted in local lakes. Architect **Terrence O'Neal** has specified repairs to the brick exterior facades of the existing 3,400-square-foot tile-roofed building which formerly housed the hatchery administration. Doors and windows will be replaced. Interior demolition will create a flexible, open exhibition space with track spotlighting, existing unpainted timber members overhead, and a new quarry-tile floor. O'Neal is to design the inaugural installation that will open at the end of this year.

The nonprofit youth services organization Covenant House selected O'Neal to renovate the first floor and cellar of its facilities on 41st Street in Manhattan. Changes and upgrades were made to corridors, the cafeteria, intake coves, and a reception area with a security desk and surveillance cameras. For the deaf, an ADA-compliant strobe light fire alarm was installed. Better lighting, colorful paint and fixtures, and durable finishes enliven the formerly dreary interiors. For the same organization, the architect had previously designed a satellite youth counseling center in Brooklyn.

Fairfield and Stream

For Fairfield, Connecticut, **Perkins Eastman** has masterminded a \$250 million effort to convert the former Bullard factory site (near I-95's Exit 24) into a mixed-use 35.5-acre complex including substantial from-the-ground-up additions. The abandoned 450,000-square-foot Bullard

factory building will become retail and office space; some 850,000 square feet of new construction—including offices, retail, and a hotel—will be added. A new Metro-North train station and 1,200 commuter parking spaces on the site will improve access to trains. Since the development will border the Ash Creek waterway connected to Long Island Sound, sitework is to include river walks and piers for public use. Carved into the center of the complex, a natural water basin surrounded with landscaped areas and plazas will link to the retail base and atrium of the converted foundry building on the site.

Flatiron Steel

To outfit a 2,000-square-foot space with eleven-foot ceilings at the apex of the Flatiron Building, an all-business Midtown advertising agency brushed aside the goofy "Nerf basketball" atmosphere typically cultivated by competitors in the field. Given this agency's high-tech and banking clients, "cool and hard" was more suitable than "soft and dopey," according to designer **Michael Goldblum** of **The Building Studio**. Inspired by minimalist sculptors Donald Judd and Richard Serra, the architect specified 1/4-inch blackened steel plate with a beeswax finish for most construction in the space. Centered on a new maple floor (laid over existing asbestos floor tiles), the office areas are pulled away from circulation along exterior walls. Hanging over the center of the room, a steel-plate box fabricated by Mison Concepts defines the aggregated work areas. Welded to the building's structural steel beams, this extremely heavy ceiling plate is perforated with wiring for surface-mounted porcelain sockets fitted with half-silvered incan-

descent bulbs. Work surfaces are of solid maple and maple veneer plywood. Due to expansion of the company, the architects have recently installed a reception desk, additional workstations, and a 5x11-foot rolling wood conference room door which may eventually be clad with copper to match the restored copper-clad original windows.

Eureka! Marika

Architects **Rogers Marvel** debuted as restaurant designers with the opening early this year of Marika, a surprisingly large upscale eatery on 70th Street near Broadway. Occupying the gutted 10,000-square-foot ground-floor space that was formerly home to Mendy's (the kosher sports bar from *Seinfeld*), Marika should benefit from the dearth of fine restaurants on the Upper West Side. For a tasteful, American diner-inspired look within a realistic budget, the architects experimented with channel glass for the street facade, backlit cast-glass bar tops, and terrazzo floors. The ceilings, though they appear to be a very attractive cardboard, are in fact a product known as Decoustics—a perforated wood-fiber acoustical planking.

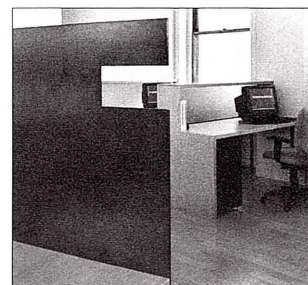
Behind the bar at the entrance and a separate lounge, the main dining room occupies the rear of the space. New red suede-and-leather banquettes complement the architect's custom-designed upholstered side chairs with wood legs. Overlooking the room (as well as the pastry chef's workstation in the kitchen) is a private dining area several steps up. Another private party room showcases wines shelved in refrigerated cases. There, the custom wood-framed chairs are upholstered in rough greenish chenille.



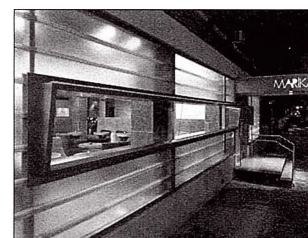
Retail development complex,
Fairfield, Connecticut,
Perkins Eastman



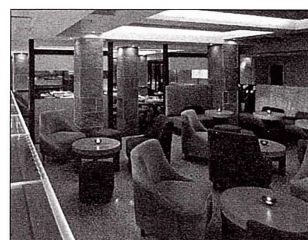
Flatiron Building advertising agency,
The Building Studio



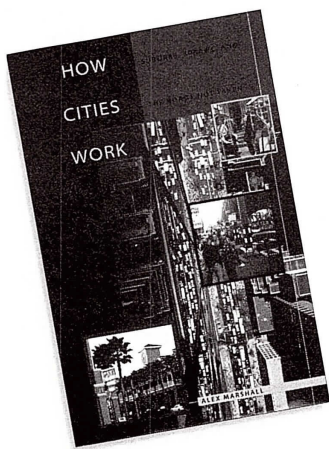
Flatiron Building advertising agency
desk detail, The Building Studio



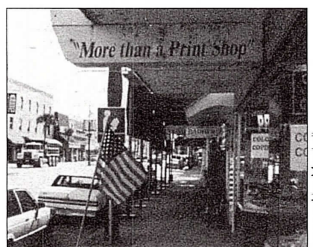
Marika restaurant, Rogers Marvel



Marika restaurant, Rogers Marvel



How Cities Work, Suburbs, Sprawl and the Roads Not Taken, by Alex Marshall, University of Texas Press, 269 pages, 6x9, 20 black-and-white illustrations, cloth \$50; paper \$24.95.



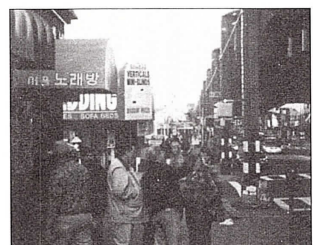
Kissimmee's Main Street, Florida



Celebration's Market Street, Florida



Halloween, 37th Avenue, Jackson Heights, Queens



Roosevelt Avenue, Jackson Heights, Queens

How Cities Work

At an Urban Center Books writer's talk on March 1, architectural journalist **Alex Marshall** began by asking if anyone in the audience was wearing a watch, and when a woman volunteered, he asked her if she knew how it worked, knowing that she would say she did not.

"With our cities, it's also true, but when they stop working we can't just take them to a repairman. It's a dangerous situation, and it's not necessary," Marshall said, explaining the rationale for his new book, *How Cities Work*. "There are common principles that govern where we live. I use the term ['cities'] to describe both urban and suburban environments."

For the book, Marshall (who has written about urban planning, architecture, and other subjects for *The New York Times Magazine*, *The Washington Post*, *Metropolis*, and *George*) traveled out to Silicon Valley and Portland, Oregon, down to Celebration, Florida, and to Jackson Heights, Queens. "Along the way, I did pick up some principles about how we live—Marshall's three rules of cities: Transportation matters. Money matters. Politics matters."

"Transportation maps are the fundamental force that shapes the form and functioning of cities; it's their hard drive," he said. "Historically, different types of transportation have formed different kinds of cities. Manhattan was originally formed by waterways, Atlanta by railroads, Charlotte by the interstates and a big airport. Transportation shapes different kinds of neighborhoods."

When Subway lines came to

the Upper West Side, big apartment houses went up. According to Elizabeth Hawes in *New York, New York, How the Apartment House Transformed the Life of the City*, "in 1869, all respectable New Yorkers lived in private houses; in 1929, 98 percent of that same population had been stacked up in multiple dwellings."

Marshall said "we don't focus on transportation enough, because we get sidelined by zoning and planning issues."

His second rule is that "cities are business enterprises. They exist for wealth creation. When they stop doing this, they die. Transportation affects this too. To make it today, a city needs all four kinds: good interstates, a big airport, train connections, and a port. New York City has all four. In the future, maybe it'll be high speed rail."

The third factor—and the most often overlooked—is politics. "Who determines transportation, and who determines business success?" he asked, answering that we tend to think of government and business as much more separate than they are. "In most of the key business development, government is initially connected. What really created New York City's preeminence in the nineteenth century was the Erie Canal—a seven-year effort with thousands of workers. Though initially considered a folly, it opened the Midwest to shipping, and New York catapulted ahead of Philadelphia and Boston."

Marshall said that the railroads (which the government gave away), then the interstates (which government built), and more recently airports (which governments own) were responsible for the growth of some cities and the decline of others. Another

reason New York grew more than Boston was that "it formed itself into one big city in 1898, while Boston remains politically fragmented."

When he went to study Portland, Oregon, he realized how important the state and regional governments have been there in tackling growth. In Florida, too, government helped business (Disney) create Celebration, which was made possible by an otherwise "unnecessary" interstate.

Marshall criticized the New Urbanism. "Most of it has been about creating conventional subdivisions and making them look like small towns. It's no solution to sprawl. It's an act of sprawl." He compared the very controlled, privatized Celebration with a real, natural small town down the road, Kissimmee, which is dying even though its real estate prices are much lower. "People valued the illusion of a small town more."

"Cities are political creations in their physical and legal infrastructure. That means we control them, and we shape the market far more than we think," he said.

He closed by reading a passage from the book describing the situation in Silicon Valley, an area which "is formed by a highway and so is completely fragmented. There's no there there." But, the passage showed, there is an illusion of place in the old town centers left over from the region's agricultural past. They are now filled with restaurants and shops for the knowledge workers in the high-tech companies. The less well-off have to go to malls or roadside discount stores to buy what they need. Services like law firms are in office parks. "The old downtowns no longer create wealth. That

is created elsewhere, in the chip labs."

Marshall's lecture elicited a lively discussion which began when someone in the audience asked, "How do you measure the success of a city?"

"I ask, is it democratic? Does it divide the wealth equitably? Does it offer a home to people of different circumstances?" he replied. Yet when he was asked to name the top ten successful cities, he named New York (which does a poor job at some of those things) first, followed by Portland and Chattanooga.

"What about Boston?" someone asked. Marshall said it is doing a lot of things wrong—doing too much to accommodate the car in the downtown. "New York is the only city in the United States that's becoming more and more urban. A risk is that, as you climb up the income scale, there is more and more car ownership. It is not a problem unless government starts accommodating that."

Also on the relationship between government and transportation, Marshall noted that in San Francisco, there are various types of public transportation but because of political fragmentation, they don't connect. By contrast, in Switzerland, everything connects.—*J.M.*

Old and Newer Urbanisms

by Robert Sargent

A well-attended symposium, held on February 27 at the Van Alen Institute for Public Architecture, made clear how embattled old school New York City urbanists feel, especially those in the Master's Program in Urban Design at Columbia University, the institutional sponsor of the event. The title

of the program, "New Urbanisms," and the often pained tone of the program's director **Richard Pluntz**, Van Alen director **Raymond Gastil**, symposium participants **Margaret Crawford**, **Kenneth Frampton**, and **Mark Robbins**, and moderator **David Smiley** suggested that the New Urbanism, in the singular, that powerful force in suburban development, was no longer safely out there. In fact, most in the audience probably already knew that "the Russians were coming" (that the Congress for the New Urbanism was to hold its annual get-together in New York City this June).

If "every city is in the process of reinventing itself...then surely we must also hope for a discourse which moves beyond the limitations of 'New Urbanism' or 'No-Urbanism.' Why not 'New Urbanisms' as a point of departure?" Pluntz asked. In fact, the three panelists represented a wide spectrum of views and styles: Frampton, dignified, scholarly, pessimistic—a self-described old leftist; Crawford, girlish, modest, cheerful and very California in her embrace of the car and a participatory approach; and Robbins, practical but hip, struggling to bring good design to the masses.

According to Robbins, who is director of design at the NEA, the main problem facing urban design today is poor communication. The professional design community is insular. It needs to learn how to speak to the public officials responsible for the design of urban infrastructure. To counter the sprawl of Atlanta and the stage sets of New Urbanist villages like Celebration and Kentlands, urban designers need to offer good models of urban housing, such as those in Barcelona built for the Olympics,

and to conduct studies (such as the one in Yonkers' Nepperhan Valley conducted by graduate students at Columbia) exploring how to transform brownfield areas in cities.

After saying he was surprised to have been invited by the design program to speak because he is in the (more elite) program in architecture at Columbia, Frampton explained that he remains obsessed with low-rise, high-density housing as the solution to urban ills but recognizes that it is unacceptable to the American public because it "doesn't look middle class." According to Frampton, the design community has failed to educate the public. "We talk to ourselves," he said. He indicated that the traditional city would not return; the best that could be done would be to use landscape design to make strategic interventions, a kind of urban acupuncture to redeem the worst features of today's megacities.

Taking a personal approach, Crawford told of her struggle to understand what urban design actually was. Recently, she had been appointed professor of that field at Harvard; previously she'd taught architectural history and theory at SCI-Arc. She said that she had learned a great deal from reading the publications of the studios of the Columbia design program published under the title "New Urbanisms," which were the genesis of this program. These books, she said, indicate a fruitful approach. They show how complex factors (she called them a "constellation of elements") could be brought under investigation in a structured form, so that a clear understanding of a wide range of alternative solutions might result. The sponsorship of these studies by government agencies and businesses, though it could be abused,

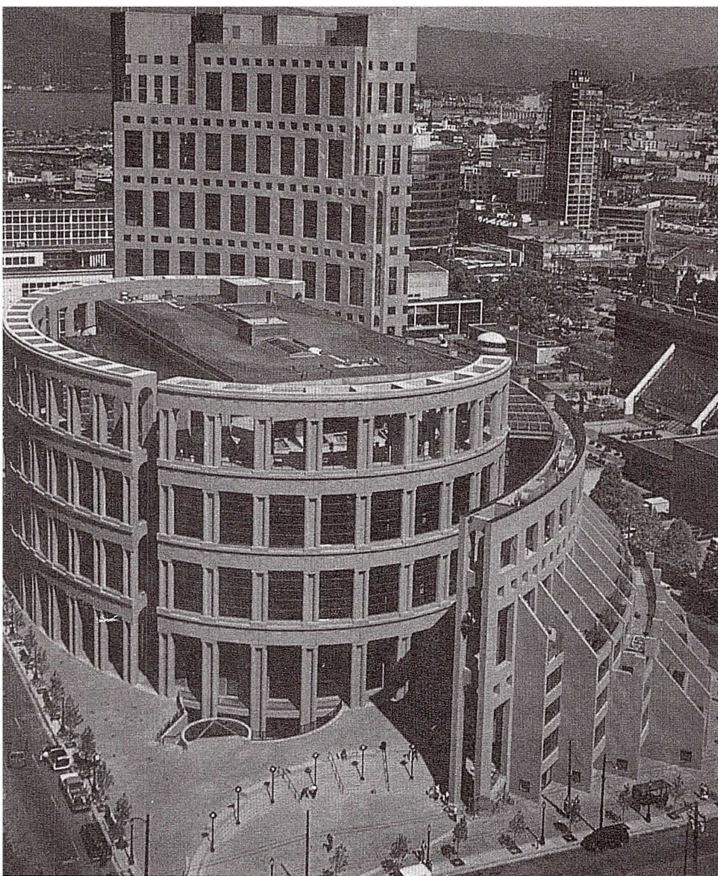


Margaret Crawford and Mark Robbins

actually helped overcome the gulf between the academy and the messiness of the real world. We in the design community are "still so far above, not from the street or from within," she concluded. "We need to acknowledge that we all hold multiple and contradictory views of a place, that there are multiple publics, and that professionals can learn from some of them."

The discussion that followed faltered. Despite agreement on the enemies of urban design, there was little consensus beyond the hope that calling for diverse approaches to urban design may in itself eventually succeed. The impression, overall, was of a fear that the center may not hold and the barbarians may overrun the city. There was some brief excitement when a few members of the audience tried to embarrass the sponsor of the event: Some mentioned building projects that Columbia was allegedly forcing on the community, while others introduced the idea that programs in urban planning are irrelevant in the real world, where building is controlled by gangsters or bureaucrats. Then the audience scattered, some stopping for a moment to purchase the oft-mentioned casebook publications produced by the Columbia studios over the last four years.

Robert Sargent, an Associate Professor of English at Hofstra University, wrote a master's thesis on the New Urbanism for the Graduate Program in Architecture and Design Criticism at Parsons School of Design.



Vancouver Public Library, Moshe Safdie



GSW Headquarters, Berlin, Sauerbruch Hutton Architects

Moshe Safdie at City College

by Tess Taylor

Arguing for an architecture of critique, rather than complacency, **Moshe Safdie** criticized the New Urbanists for fostering a regressive vision of architecture and Rem Koolhaas for encouraging a “laissez-faire” attitude towards building. Safdie called for an architecture that would at once engage nebulous, philosophically uncertain entities like the body and nature, and attempt to embody the vision of a wholesome community.

At the lecture, on March 1 at City College, Safdie, who was trained in both architecture and planning at McGill University, discussed three topics: megascale, complexity, and beauty. Every aspect of contemporary building, Safdie argued, is influenced by scale. Buildings that once served several hundred people now serve tens of thousands and sprawl over as many square feet. Internal spaces, once limited by their proximity to walls for light and ventilation, now gape and stretch over vast tracts. This absence of apparent natural limit composes what Safdie refers to as megascale.

Yet, in contradistinction to an enormous modern scale of repetition, Safdie argued for an enormous scale of complexity. Flashing a slide of the famous Le Corbusier drawing of Paris, Safdie argued that much of modernism used technology to create “large sameness.” He said that a more nuanced understanding of human needs could instead create a template for formal complexity. Massive forms can—and should—be complex entities, offering overlapping spaces of identity, privacy, and intimacy. In each of his projects, Safdie’s background in planning has been evident. The enormous structures themselves serve as loose but multifunctional communities, with spaces for work, exercise, living, lounging, eating, and raising and playing with children.

In two civic library projects, the first in Vancouver, the second in Salt Lake City, Safdie showed the flowing forms and layered open spaces that have come to characterize his work. In Vancouver, the central book well is framed by an open hall that both encloses the reader and overlooks the whole city. The space is at once engaged and protected, private and public. In Salt Lake City, the building itself suggests a contemporary polis. A curving urban wall frames an enclosure that opens onto a courtyard and a view of the mountains beyond.

Safdie’s explanation of beauty springs from his understanding of complexity. Arguing that formal beauty emerges from a balanced complexity, Safdie showed forms that reflect a fascination with contemporary understandings of complex natural structures. Formal complexity, he said, should not exist for its own sake; rather, it should take shape as part of an understanding of the structural complexities that stable systems exhibit throughout nature. He showed spiderwebs, atoms, resonance structures. His architecture, part echo, part response, clearly seemed inspired by these geometries, because, as he said, “Beauty is elliptical.”

Sauerbruch and Hutton on Berlin

by Jayne Merkel

A pair of young architects who practice together in London and Berlin (he’s German; she’s English) were the perfect choice to launch the Architectural League’s “Architecture and the City: Places” lecture series on February 8. **Matthias Sauerbruch** and **Louisa Hutton**, who met at the Architectural Association and taught there after graduating, have thought long and hard about Berlin and approach context in an unusual, complex, and multifaceted way—taking history, climate, and character into account.

Their shiny, red and black, high-rise GSW Headquarters



National School of Theater, Mexico City, Enrique Norten, TEN Arquitectos

Building, just southeast of Checkpoint Charlie, represents an attempt to tie what had been a residential district in West Berlin to the historic downtown of former East Berlin, a few blocks away. Sauerbruch and Hutton won the commission in a competition held in 1989, the year that the Wall came down and that they started their practice. Like other young European architects who have presented work here in recent years, they got a chance to build right off the bat because of a competition system.

Sauerbruch began the couple's presentation by showing an even earlier competition entry, for the Potsdamer Platz, which did not win but forced them to consider what Berlin had been and ought to become. Because the city was divided for so long, "everything exists twice in Berlin. There are two zoos, two museum complexes, two opera houses, even two different traffic networks—a grid in the West and circles and diagonals in the East," he said.

"Berlin is not a very old city. At the beginning of the eighteenth century, it was the quasi-fortified capital of the Prussian monarchy. Within one generation, the radial city plan was overlaid by an axial system. Between 1870 and 1910 Berlin quadrupled in size and its density increased four times, which was the reason for the Seidlinghausen—cramped city blocks."

"The next big incision was the Allied bombing at the end of World War II which destroyed 95 percent of the center of the city. The next generation, rebuilding, responded very powerfully on an even larger scale," Sauerbruch said, showing a proposal by Hans Sharoun to extend the Tiergarten park into the city with an enormous megastructure, and the plan for the Interbau Housing exhibition of 1954. Then, he explained, the IBA housing program of the 1980s reduced the scale in the area where the GSW building now stands (along with housing blocks designed by Peter Eisenman, John Hejduk, Aldo Rossi, and other international stars) since it was then in West Berlin some distance from its downtown.

Their job, Sauerbruch and Hutton thought after Reunification, was to establish connections with nearby skyscrapers in the former East Berlin, and at the same time to reestablish the finer grain of historic scale. They did both in the zestful, slightly curved, glass-walled slab of the GSW housing authority building, which rises out of a five-story black base with a floating canopy and circular yellow pillbox 22 meters above street level—"our reference to Berlin building heights. We were concerned with bringing people in from the street, so we continued the paving

through," Hutton said. The slab is quite narrow and appears red because of the ordinary red Venetian blinds inside, which occupants operate so there is always an irregular pattern. "You can read in the city how people are using it." Though the building seems playful *à la* Rem Koolhaas, here, as in the architects' other work, every move was made to conserve energy.

Sauerbruch and Hutton also showed laboratories for the Photonic Center, which has some of the same fifties flavor in its free-form plan and colorful patterned facade. Sited in a no-man's-land southeast of Berlin, the building is a light laboratory, so the pattern was based on the spectrum, but it was also inspired (like their earlier, brightly colored residential work in London) by the work of Yves Klein, El Lizzitsky, and Josef Albers. In the spirit of this city of science and art, these architects build scientifically sophisticated, energy efficient buildings which, Hutton said, are intended to "provoke, surprise, and delight all of the senses."

Enrique Norten on "the Most Transparent City"

We're very lucky to work in one of the most populous and modern cities in the world," said Enrique Norten, who founded **TEN Arquitectos** with Barnardo Gomez-Pimienta in 1987.

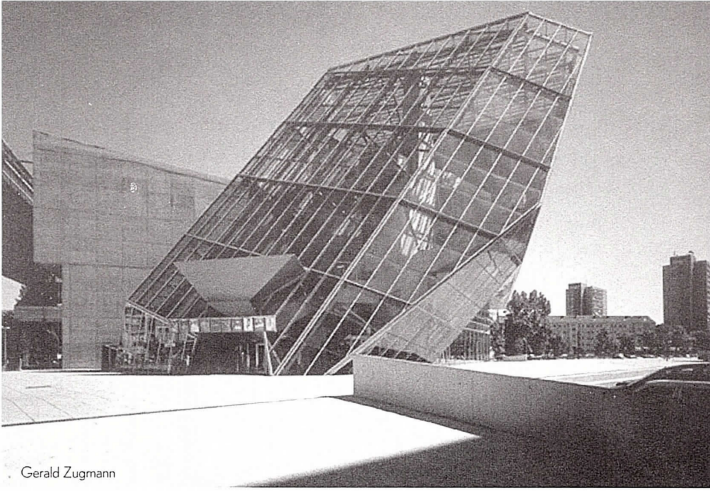
"Mexico City started being modern even before the fifteenth century, when the Aztecs settled it on an island in a lake and in a series of little towns. It was always multi-centered. When the Spanish came it was one of the last places to be conquered and, after it was, there had to be a superimposition of historical places." For that reason, Norten considers his home town, with its "complexity and contradictory forces, simultaneously in tension," typical of cities today. He said that now "a city can only be read though a cubist condition where very rich layers of transparency are superimposed."

Until fairly recently most of Norten's work was in Mexico City but distributed over a wide area, as the city itself is. Still, he said as he showed a mixed-use building, "[This is] right between my house and my office...I live six blocks away from my office. These cities are so large because they can be so small. I don't drive in Mexico City except to go to the airport. I've lived here practically all my life. The neighborhood is basically residential but it has some retail and an art gallery."

He showed houses ("the house has always been a sort of laboratory of our work"), a school, a housing project, the Televisa Services building, the transformation of a modern five-story apartment building into the 36-room Hotel Habita, and the JVC Convention and Exhibition Center. The houses are both modern and traditional, turning away from the street more like an ancient Roman house than a North American one, closed to the outside world but very open within.

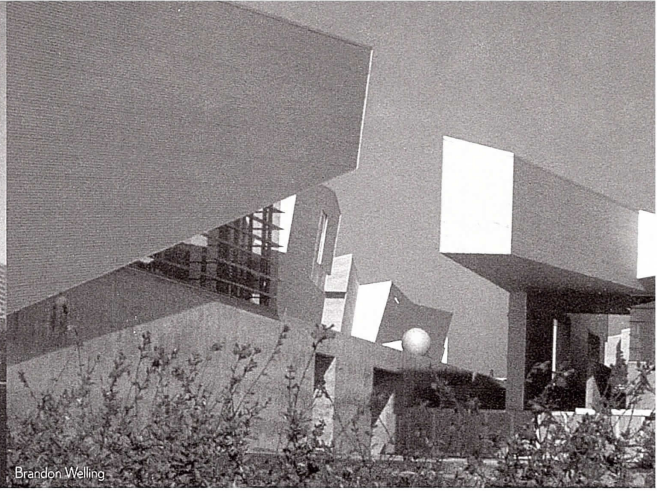
"Mexico City accepted modern architecture from the very beginning. There's a lot of good modern architecture from the twenties, thirties, forties, and fifties. It has to do with the way our political leaders understand our cities," he said.

Norten's work, and the architecture of his city in general, promotes a much more dynamic relationship between inside and outside than is common in this country. The Televisa project is on a corporate campus for 40,000 employees. "We asked: How can we create a central square?" They did it with a gigantic cafeteria where they can do broadcasts, create film programs, have parties," he said. "They wanted an icon for the company but also for it to fit in."



Gerald Zugmann

UFA Cinema Center, Dresden, Germany, Wolf Prix, Coop Himmelb(l)au



Brandon Welling

Diamond Ranch High School, Pomona, California, Morphosis and Thomas Blumrock Architects

The cocoon-like National School of Theater is even more an indoor-outdoor building, located at an important intersection between highways and surface transit on a campus with several other schools dedicated to the arts. Part of the structure shelters outdoor activity with bold interpenetrating curves.

Norten's architecture shows how much climate can set parameters for architecture and determine urban form. Yet, like Mayne and Prix, Norten increasingly works abroad. He even maintains an office here—at 35 York Street in Brooklyn, in partnership with Barbara Wilks.

Wolf Prix on Vienna

I'm supposed to talk about my home town, which I hate, but I'm connected to this city. The reason is psychological," **Wolf Prix** began. "Vienna is the most anti-Semitic and anti-intellectual city in the world. Who else could convince the world that Hitler was a German guy and Beethoven was a Viennese composer? We have a very good museum (the MAK design museum), three architecture schools, and 1.5 million people, but the Viennese still believe they are the turning point of the world."

"The city was officially founded by the Celts, though the Romans came in 0 B.C. The Medieval core still exists. It wasn't destroyed in World War II. It is the capital of Austria and was traumatized when the Austro-Hungarian Empire lost World War I and shrunk from 40 million to 6 million. The city shrunk from 2.5 million to 1.2 million," he explained.

"If you look at the ground plan of the Ringstrasse, you understand why Freud could only invent his psychiatric theory in Vienna. The Ringstrasse was the wall around the Medieval core. The Kaiser had no money, so he tore down the walls and sold the land to the *nouveaux riches* for pretend *palais*," he continued. (Of course there are also a number of cultural institutions located in the Ringstrasse, including the Opera and the MAK.)

When Prix studied architecture in the 1960s, there was only one architecture school in Vienna, the Technical University, and "we were trained to be facility managers. Corbu was no-no. Mies was unknown. The city was suffering from the loss of Jewish intellectual cultural life, which the Viennese claim was Viennese cultural life." When he and Helmut Swiczinsky founded **Coop Himmelb(l)au** (which means Blue Sky Coop) in 1968, "we had to leave to do our work."

"People told us to go to Berlin: They're more stupid. In Berlin, they said, go to London. In London, they said, go to L.A. And when we proposed our first project in 1985, they said, maybe you can do it in Vienna," he explained. "The talent of the

Austrian architects is in form—form equals space. It comes from our belief that art is created in the subconscious."

Still, several of the projects he showed were in other cities—a museum in Groningen "where we introduced ramps in the gallery to allow people to look at the art from many points of view," a cloud-shaped science center on stilts in Wolfsburg, a cinema center, cantilevered over the main square of Dresden, where the lobby, made out of outdoor materials, is a public space with bridges across the interiors leading to the cinemas. "We've said our inspiration was the Rolling Stones, but there's a lot of Piranesi, Corbu, and Shindler here."

Although there are no important office buildings in Vienna, there is a lot of social housing, "not for the homeless or poor people, for the middle class to give them a chance to participate in the life of the city; it's a political strategy," Prix said. After being excluded from the city's architectural scene for some time, Coop Himmelb(l)au is finally getting to build in it. The firm has completed two housing complexes and is working on a third, each in a different typology. In all of them, "the apartments are lofts, there is a gestalt, the view is emphasized, some space in the building is left unprogrammed, entrances are marked, there are energy-supported systems."

The first, a tower, has 24 different apartment types, and greenhouses in front of the apartments to support the energy system. The second, a block, has 38 different apartment types and a courtyard open to the public. The third is built within an industrial landmark on the way into the city from the airport—four huge, cylindrical, brick tanks, being redesigned by four different architects (including Jean Nouvel), linked by a shopping mall with a "very wild, sophisticated, complicated tower." Although Vienna, like New York, is already built, early on Coop Himmelb(l)au placed a boldly angular glass structure on one historic building and now is creating a whole, equally bold neighborhood around this massive, 180-foot tall monument.

"We believed in Che. We said: Let's be realistic. Let's do the impossible," Prix explained. And they eventually did.

Thom Mayne (not) on Los Angeles

In the final lecture of the Architectural League's "Architecture and the City" series, the city disappeared. **Thom Mayne**, of **Morphosis**, didn't mention his home town until the last five minutes of his talk on March 8. Befitting L.A., where every building is an island, he concentrated on individual buildings—and fragmented buildings at that—most of which were in other cities (and countries).



PRO/con package housing, Del Aire, California, Jones, Partners: Architecture

Unlike many architects of his generation he never passed through a postmodern phase, though he “started out challenging certain early modern tenets such as the idea of the homogeneous and that of a broader social agenda.” Instead he “looked for the idiosyncratic, utilized multiple organizing systems, was interested in the conflict endemic to our idea of democracy, and focused on relationships between things.”

But the “things” were more often parts of a building than parts of a block or city street. In Los Angeles, where architects build in the landscape, he explored the “intersection of ideas that came from the site in relation to landscape, and in land shaping.”

The one recent local project he showed was the much-published Diamond Ranch High School at the very edge of L.A. (actually in Pomona). The 72-acre site is so steep it was originally considered unbuildable, so the school district was able to acquire it for one dollar. With Thomas Blurock Architects, Morphosis dealt with a 380-foot drop in the site by creating three terraces, the upper and lower ones for playing fields, setting the angular forms of the buildings in between into the earth around courtyards. The massing continues the contours of the land. “A big chunk slides out of the hill,” Mayne explained. What interested him most was that “the architecture was attempting to redefine a new type of school (with Patrick Leier, the Superintendent of Pomona Unified School District). I’m not interested in producing something that just keeps the rain out.” The forms are cut into pieces to divide the 2,000-student school into clusters of 300, similar to colleges on a campus.

After the IFCCA competition for West Midtown here (OCULUS, February 2001, p. 13), where Mayne discussed developing “a program to talk about population, a project over time, total investment,” the new president of the Art Center College of Design, Richard Koshalek, asked him to put together a show and a book of “speculations” for central Los Angeles with students from local architecture schools.

One was a study of a group of early-twentieth-century buildings in L.A.’s downtown. Another, prepared for the Olympic bid for eight years from now, reconsidered transportation and moved sports facilities. “A third project that might get built reinforces the first line of the new Metro system, which has only a 12 percent ridership, by placing a school on top and locating its sports fields in the [San Fernando] Valley,” Mayne said, noting that Los Angeles once had the most extensive street rail system in the country, a system that was destroyed by real estate and automobile interests between 1920 and 1940.

The city form that resulted “became the modern paradigm of a city—a city with no center and no boundary condition,” he said. But he suggested that cities are not what they used to be when he mentioned a project he was designing for Wharton Business School—a branch campus in San Francisco. Even places like schools are dislocated by globalization. —J.M.

Wes Jones, After Architecture

by Leah Edmunds

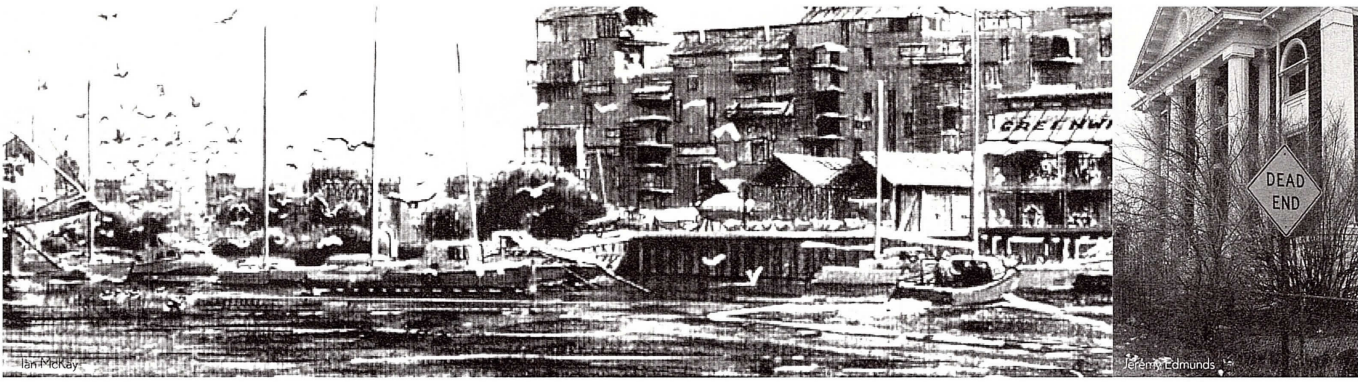
The Roman architect Vitruvius, who complained of a fanciful fashion in frescoes representing reeds and stalks supporting roofs, “compel[ling] bad judges to condemn good craftsmanship for dullness,” would have found something to applaud in **Wes Jones’** cautionary take on a “Matrix”-like future devoid of physical restraints. Jones, of the Los Angeles firm **Jones, Partners: Architecture**, entertained a student crowd with visions of an era in which gravity itself will become irrelevant, warning that architects will have to impose limits on themselves in order to satisfy the basic human need for proportion and sound design. His lecture, “Lim(n)IT: Notes on This Next Big Thing,” took place on February 9, as part of the noontime “Network Space” lecture series at Columbia’s Temple Hoyne Buell Center.

Jones accompanied his lecture with projected images that shifted from pixilated snow to indistinct human, electronic, and architectural forms and back again, illustrating the far-reaching concerns of a dense theoretical discussion of limits and edges in architecture. “Architecture’s secret,” said Jones, “is that it’s about limits, and the ones that really matter are the ones that are chosen, not imposed.” He drew appreciative laughter from the audience by preemptively warning his critics to “talk to the hand,” and went on to paint a picture of a future in which virtual reality (which he predicted might arrive in fifty years) would give way (in perhaps a hundred years) to nanotechnology. This “deeper reality” would be characterized by a total lack of physical restraint, trivializing even gravity.

How then, he asked, will architecture be defined? If buildings can actually float in space, or even seem to, and if technology makes it possible for any layman to design and create a building (because a computer will do the hard part), the architect is left as an artist, to do pure design. But the limits of reality, Jones warned, are what give design skills their bite and value. “Limits,” in fact, “are what give the virtual its value because it transcends them.” New realms of possibility will bring confusion, but will ultimately illuminate the value of limits.

ANY magazine editor **Cynthia Davidson** began her brief response by recalling her previous collaborations with Jones. He participated in ANY’s 1993 seminar “Electrotechture: Architecture and the Electronic Future” and once contributed a cartoon called “The Nelsons,” in which he rendered the background on computer but found it necessary to draw in the human beings by hand. Davidson, along with some audience members, addressed the seemingly ephemeral quality of Jones’ discussion by invoking such practical issues as ecology, tract housing, and BSE (an example of limits on what humans can decently or healthily do). Jones did not shy away from talking about these topics, but made it clear that his ultimate concern was the persistent value of architecture regardless of outward circumstances; were the world on the brink of destruction, he said, “I’d put my head down and draw.”

Leah Edmunds is a freelance writer.



left: Greenwich Millennium Village, Battle McCarthy Consulting Engineers and Planning, Ralph Erskine Architects (planning), Proctor Mathews and Hunt Thompson Associates (buildings), right: Arverne today

How to Do Housing

by Jayne Merkel

At a time when there is a serious housing shortage in this city, ocean-front properties in eastern Long Island are selling for millions, and rail connections to Kennedy Airport are under-way, you might think a 100-acre site sprinkled with historic beach bungalows near the exclusive “Five Towns” would have developers clamoring. But the once-glamorous seaside village of Arverne, in Queens, has had a checkered history—downhill for most of the twentieth century, though the City’s Department of Housing Preservation and Development (HPD) recently sent out a request for proposals to redevelop it.

So, the Architectural League and the Department held a conference in February “to help us think about the way we go about large-scale housing and urban design,” explained **James Lima**, HPD’s assistant commissioner for new development. League director **Rosalie Geneviro** said the event was intended “to enlarge the discussion of what kind of housing could be built and what kind of community could be created there that would respond to the desires of home buyers on an environmentally sensitive site.” Although a dozen or so developers attended, most of those who showed up were architects interested in designing

projects there or committed to housing in general.

“A New Look at Housing: Site, Design, Sustainability” took place at the Polshek Partnership’s new Scandinavia House on lower Park Avenue. Lima began by explaining “the goals for the very diverse housing types in a mixed community with a transit rail line a block from a surfing beach, which is almost unique.”

“As early as 1834, Arverne was an exclusive seaside resort with large individual homes,” he explained. “Rail service from Brooklyn and Queens in the mid-to-late 1800s brought grand hotels (one was 1,700 feet long) with extraordinarily well-developed recreational facilities on steel piers and patrons like Washington Irving and Mark Twain. The Arverne Hotel survived until 1922, when it succumbed to fire like most of the others, which were replaced by small cottages and bungalows eight houses deep. It’s amazing how far backward we’ve gone.”

“In the mid-fifties and sixties, refugees from Urban Renewal relocations arrived in this part of the Rockaways, and HPD began to build out the site,” he continued. “It was cleared in the early seventies, but the Arverne plan was never realized. The only building that went forward was [Carl Koch’s 1,180-unit] Arverne Village, built by the Urban Development Corporation. There were plans for casinos, even for a trailer park. A 1990 scheme [by Liebman

Melting] for as many as 7,500 market-rate condominiums, awarded to Forest City Ratner, fell prey to the recession in 1992. Three years later, incrementally, the Briarwood Organization built 80 houses on East 59th Street in Arverne. This paved the way for today.”

The Dutch planning consultant, **Ad Hereijgers**, who had worked in New York on the Cooper Square plan for the Lower East Side, offered recommendations. His firm, De Lijn, has collaborated with developers and government organizations on housing developments such as Bijlmermeer, Zuidas, and the Amsterdam waterfront. “The Netherlands has a long tradition of large scale urban renewal,” he said. “Bijlmermeer, which was built on Le Corbusier’s principles with high rises and too little defensible space, became known not for its canals but for the high rates of crime and drug abuse.”

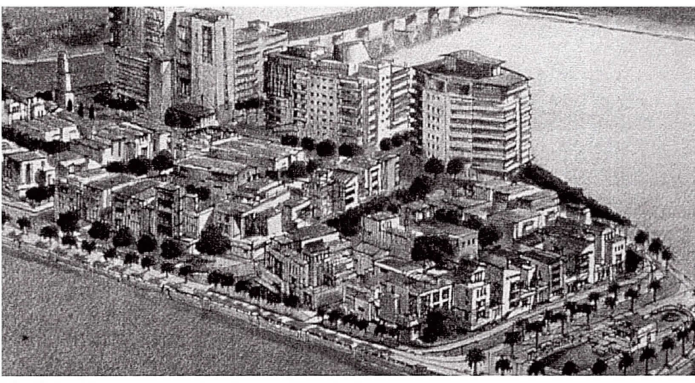
The towers are now being replaced by low-rise apartment blocks with the same densities but more occupant ownership, which is not as common in Holland as it is here. Zuidas is a completely new 21 million-square-foot private development on city-owned land, with 6,500 housing units and a number of national and international architects involved. On the Amsterdam waterfront, another 6,000 units have been built as part of a mixed-used scheme, and another 18,000 low-rise high-density units (40 units an

acre) are planned “by young and angry as well as established architects—20 different architects in all.”

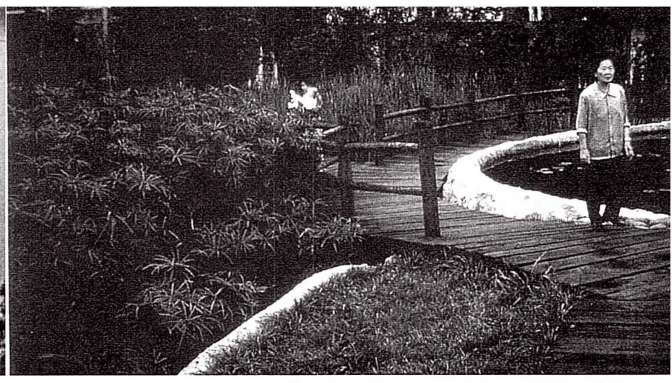
“Successful redevelopment requires a different kind of effort than one on open land. You need an all-inclusive approval process, long range planning, and negotiation between conflicting interests,” Hereijgers said. He stressed the importance of “defining size and scale, the relationship between infrastructure and size,” and said, “the game has to be played according to well-defined rules” that are the same for everybody.

His recommendations for Arverne: “Comprehensive planning pays for itself. Local government should take the initiative. Select only the best real estate developers who can make long term commitments and are willing to get involved in surrounding areas. No neighborhood is an island. A group of them can work together and share costs. Encourage competition among architects.”

After surveying the audience and finding there were no engineers present, **Guy Battle**, a founding partner of Battle/McCarthy Consulting Engineers, of London, asked, “How will you deal with sea defenses? How will you get the water off the site and into drainage systems?” Battle’s firm specializes in the integrated design of low-energy, environmentally responsive buildings. He urged the City to look for “the best value, not



qua, Miami Beach, Duany Plater-Zyberk with Walter Chatham and various other architects



Living Water Park, Szechuan, China, Margie Ruddick with Betsy Damon

just the lowest cost, and to consider the social impact, the environmental impact, and the economic impact” of any plan submitted. He said that any “master planning strategy should include streets, waste management, movement, microclimate, community issues, reduced air leakage, energy-efficient lighting, heat recovery, passive cooling systems, efficient heating systems, super insulation, and harvesting of renewables such as sun for heating and lighting.” He defined sustainable design as “doing more with less, getting one system to do two things.”

Battle showed a 2,000-3,000 unit project his firm had planned in Greenwich, outside London, with the architect Ralph Erskine (it was completed by Proctor Mathews with Hunt Thompson). “We created sustainable checklists, which is something the City should probably do here. It was good for the developers because the buildings were built for 5-10 percent less and sold for 20 percent more than usual. Now sustainability is becoming standard practice” in England. They kept the water on the site so it was not necessary to bring in water. They used prefabricated columns and flooring and a modular system that allowed residents to insert walls and add balconies on their own. The units have natural ventilation...and we’re setting up a trust so that people can get into the management.”

Using both projects of her

own and those of other landscape designers as examples, **Margie Ruddick**, who teaches at the University of Pennsylvania, showed how to retain water on a site and other ways of enhancing ecological and social systems that are already in place.

“When there’s a lot of demolition, we save things,” she said, pointing to coping from the sea wall and the cobblestones from the streets, which she had used to delineate play areas on land waiting to be developed at Battery Park City. There she regraded, planted wildflowers, and built benches out of salvaged conduit, painted with bright yellow paint from NASA that doesn’t absorb heat.

She also showed her design for a 2,000-acre resort in Maharashtra, India, where she is reclaiming a polluted lake with a series of natural filters, and a 90-mile waterfront clean-up project in the capital of Szechuan, China, where a team of designers derived techniques from terracing used in the surrounding landscapes and an 800-year-old irrigation system nearby.

Although New York architect **Walter Chatham** has been involved with New Urbanist projects in Seaside, Florida, the Miami Design District, and Providence, Rhode Island, he concentrated on Allison’s Island in Miami Beach (OCULUS, January 2001, p. 15). The eight-and-a-half-acre site on a manmade channel island, now called Aqua, had been occu-

pied for fifty years by a hospital which had merged and moved away. The new plan mediates between “a gangly high-rise development across the water on one side, and single family houses across the water on the other side.” Massive apartment buildings along one shore of Aqua face the towers; townhouses face the houses. The only structure being retained is a medical office building with a 350-space parking garage, which will provide valet parking for two new apartment buildings (by Alex Gorlin and Alison Spear) and keep automobile traffic in the development to a minimum. Although the Duany Plater-Zyberk planners were unable to convince the community to allow commercial uses (except a single convenience store), the density encourages a pedestrian environment ordered by a “lively street pattern” of lanes, drives, avenues, ways and streets that open up to the water, where there are public paths.

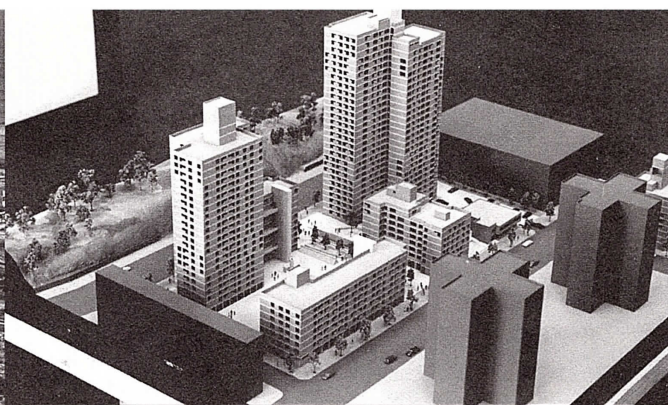
“Although the first drawings show very historicist views, the project has taken an increasingly modernist tone, radical for DPZ but contextual for Miami Beach,” he said. Chatham’s own apartment building shares a sheer wall with the garage, which is being retrofitted with open grilles. “One of the things that the design process for this kind of community provides is the opportunity to treat it as a laboratory.” Though Arverne is much larger and slated for a

different economic group, he urged developers “to depart from existing models.”

On the same note, housing historian and Columbia University professor of architecture **Gwendolyn Wright** said, “It’s not naive to think this can be an experimental project. There’s not just one kind of American house that everyone wants. As architects we can’t withdraw from the market, but we can push it. HPD could break some rules as well as make rules. Sustainability could be one means to this. You have to have ambitions but you’re not going to be able to realize them all.”

Summing up the proceedings, New York architect **Craig Whitaker** said, “The RFP and this conference are a good beginning, and I like the fact that they are asking for a plan which is riddled with streets. If you depend on a gifted public official like Jim and he leaves, it’s too much. You need a plan to institutionalize all this, not necessarily before you choose a developer. The rights of way there are 60 feet—too wide for two-story houses. There need to be some kinds of design regulations to encourage consistency and still allow for variety.”

The district manager of Community Board 14, **Jonathan Gassy**, explained, “The Rockaways has some of the most expensive and poorest housing in the county. We want to build a *community*, a nice place to live. The big issues are that there is a lack



PROJECTS ON VIEW AT THE EXHIBITION, "HOUSING NEW YORK: ED LOGUE AND HIS ARCHITECTS"



top: Arverne Village, Queens, Carl Koch;

bottom: Town Houses, Coney Island, Davis Brody & Associates; Lo Pinto, Pisani, Falco & Lama

top: Lionel Hampton Houses, Bond, Ryder Associates

bottom: Westview, Sert, Jackson and Associates

of infrastructure and Mother Nature (the ocean). We'd like to see one- or two-family houses, perhaps some mid-rise, semi-attached or standalone, organized around a center, something that would fit in with the Rockaways. It's an hour and fifteen minutes from Manhattan, so it has to be very attractive, but it's also close to JFK and the Five Towns in Nassau County. We've been very supportive of the new and improved HPD. The Community Board was not too pleased with the plan to build 75,000 units."

That low-rise, high-density plan, calling for three- and four-story flats, duplexes, and town houses built into discrete neighborhoods around parks and shopping areas is the kind of thing that is still very much in favor with urban designers (p. 7). Discussions of the kind the conference fostered are clearly needed.

Good Old Days of Housing

Horizontal bands of crisp black-and-white photographs stretch across tall, plain, plywood panels on foot-thick rolling walls at the Architectural League and the Municipal Art Society's exhibition, "Housing New York: Ed Logue and His Architects." The pristine, no-nonsense installation designed by Massimo Vignelli aptly captures the spirit of the period when Logue was in charge of the newly-created New York State Urban Development Corporation—a short six years during which he managed to build 33,000 units accommodating more than 100,000 people (a small city!) in 115 projects designed by some of the country's most talented architects.

The show includes buildings and projects on Roosevelt Island by **Ben Thompson; Sert, Jackson; Giorgio Cavaglieri; Dan Kiley; Mitchell/Giurgola; Kallman & McKinnell; Philip Johnson/ John Burgee;** and **Johansen & Bhavnani.** It features apartments in Upper

Manhattan by **Roger DeCourey Glasgow and Davis, Brody; Gruzen & Partners; Bond, Ryder; Castro-Blanco, Piscioneri & Feder and Gruzen & Partners;** and by **Roger DeCourey Glasgow** alone.

There is housing at Twin Parks by **Richard Meier; Prentice & Chan, Ohlhausen; James Stewart Polshek;** and **Giovanni Pasanella;** housing elsewhere in the Bronx by **Weiner Gran and Jarmul & Brizee;** and the Webster Avenue Youth Recreation Center by **Smotrich & Platt.**

Also on display is housing at Coney Island by **Prentice & Chan, Ohlhausen; Hoberman and Wasserman; Davis, Brody;** and **Lo Pinto, Pisani, Falco & Lama;** and in other parts of Brooklyn by **Oppenheimer, Brady; Henri Le Gendre; Leibowitz/Bodouva; Tuckett and Thompson; Castro-Blanco, Piscioneri & Feder and Gruzen & Partners; Ken Frampton, Peter Wolf, Arthur Baker and Todd Cabrera; Donald Stull;** and **Ben Thompson.**

Lawton Plaza in New Rochelle by **Venturi and Rauch** is in the show, as is Riverview II in Yonkers by **Sert, Jackson;** Waterfront Houses in Buffalo by **Paul Rudolph;** Whitney Road housing in Perinton by **Gwathmey Siegel;** and scattered site housing in Wayne County by **Pokorny & Pertz.**

The exhibition also includes P.S. 50 and the Metro-North, both by **Conklin & Rossant;** the Roosevelt Island Tramway by **Prentice & Chan, Ohlhausen;** and the Ward's Island Fire Training Center by **Hardy Holzman Pfeiffer.**

At the opening on February 4, many of those architects were on hand to remember the good old days, which ended abruptly in 1974 when President Nixon curtailed the Great Society programs. The organizers hope that the Logue legacy will inspire the beginning of a new era of low-cost housing construction.

There are more scenes from the exhibition on page 16.

Liebman and Melting

While “Housing New York: Ed Logue and His Architects” was on exhibition at the Urban Center, **Ted Liebman** and **Alan Melting**, who were among those architects and have been partners for twenty years, lectured on their work to members of the Chapter’s Housing Committee on March 5.

Liebman began by explaining that their practice has been strongly influenced by the fact that they started out in public service—Alan in Detroit and Ted in Boston—and met at the New York State Urban Development Corporation which Logue directed. “We were the basic architectural department,” Liebman explained. The focus there (and the main focus of their own practice) has been on housing, though during the last decade, half their work has been done overseas and much of that has been commercial.

Liebman Melting’s international involvement began at the UDC, too, though earlier both architects had studied abroad. Before Liebman started work, he took a year off to do research on housing by traveling around the world with his wife and three young daughters, visiting and staying in exemplary housing complexes.

“The difference between Europe and America,” Liebman said, “is that in Europe architects are designing housing for us (people like themselves, people they may know) whereas in America, they are usually designing housing for others (less advantaged people).” Still, in Sweden, he found that officials were concerned that residents no longer conformed to the stereotype of a family with a mother, father, and two children.

“Very early on, both of us came to appreciate the importance of behavioral science to architecture,” Melting said. “It became a basis of our search for appropriate densities and for achieving spaces geared to the way people live.” Liebman added, “But we never emphasized a single issue, or let our concern with culture dominate architectural concerns.”

The low-rise, high-density prototypes they developed with the Institute for Architecture and Urban Design and built at Marcus Garvey Village in Brooklyn were designed to give every family a front door. And at 55 units to an acre, it is actually denser than the high-rise housing nearby.

After the UDC work ended in 1974, Liebman went to Iran to work with the Harvard Institute for International Development. Two years later Melting joined him. “We built neighborhoods of 6,000 families and developed a concrete housing system adapted to the cultural situation there. Then came the Revolution,” Liebman said.

Back in New York, they designed 1,183 units of modular housing at Shorehaven and 765 low-rise, high-density apartments, both in the Bronx, but a revolution of a sort came along here too, with Reaganomics. Their 1990 plans for the Village of Arverne in the Rockaways fell prey to the recession of the early nineties.

Then political winds blew in their direction. “After the Wall came down in Berlin, we got a call asking us to help plan the expansion of a village in East Germany,” Liebman explained. That plan never went anywhere, but it led to offers in Russia when the fall of Communism created new opportunities there.

“On one of the first trips to Russia, Ted had to tell them that there were problems with a plan to build all kinds of new

kindergartens, museums, and other public facilities. It was not going to work in a market economy,” Melting said. “One of our first jobs was showing some very talented Russian architects how a market economy works.”

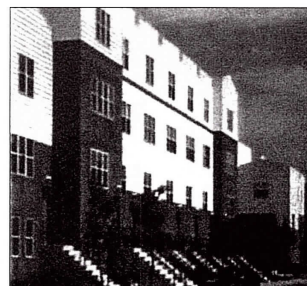
Liebman Melting ended up building offices for Western companies coming to invest, such as three projects in Moscow, all for the same client—Ducat I, Ducat II, and Ducat III (which is under construction now). They also converted some bland, boxy, eight-story precast concrete apartment buildings to offices. Now they are completing the conversion of an Art Nouveau residential building to very luxurious apartments with a number of separate entrances and lobbies as well as a club, sauna, Turkish baths, beauty parlor, weight room, pool, and billiard room—all for eleven families. One of the clients told Liebman he wanted something “between what you want (impressive) and what I like (show off).” They ended up with turn-of-the-twentieth-century Viennese fabrics and ambience.

Though the firm has never employed more than a dozen architects (and has eight now), Liebman and Melting have been working in Baku, China, Prague, and Warsaw, and have been designing housing for Israel and Sao Paulo. And now they are designing housing in the New York City area again. A plan they developed for 7,500 units with Duany Plater-Zyberk for Liberty Place in Newark has just been approved by the Planning Commission there. “We’ve worked with DPZ before on a plan for downtown Trenton. When the density gets over 22 units per acre, they call us,” Liebman said. He and Melting may even give Arverne another try.—*J.M.*

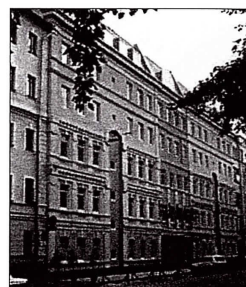
Liebman Melting Partnership



The Village of Arverne, Queens



Shorehaven, The Bronx



Ducat I, Moscow



Landmark Tower, Baku, Azerbaijan



Luiz de Braganca Houses, Sao Paulo

PEOPLE AND PROJECTS FROM THE EXHIBITION:
"HOUSING NEW YORK: ED LOGUE AND HIS ARCHITECTS"



images (first column) ©Dorothy Alexander

Lee Harris Pomeroy, FAIA,
and Peter Samton, FAIA



Robert Perron

Park East, Coney Island, Brooklyn,
Hoberman and Wasserman



Craig Whitaker, Rosalie Genevro, and
Paul S. Byard, FAIA



Steve Rosenthal

Eastwood, Roosevelt Island, 1972,
Sert, Jackson and Associates



Ashok Bhavnani, AIA, Tim Prentice,
and John M. Johansen, FAIA



Island House, Roosevelt Island,
Johansen & Bhavnani

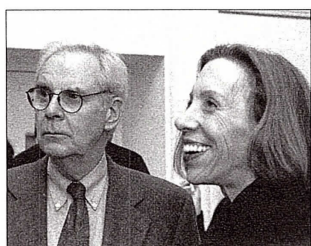


Theodore Liebman, FAIA, Nina
Liebman, and Alan Melting, FAIA



© Ezra Stoller/Esto

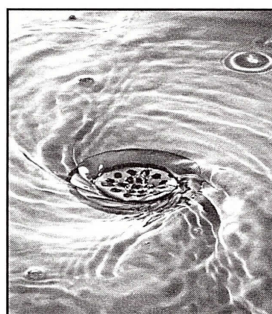
Twin Parks Northeast, The Bronx,
Richard Meier and Associates



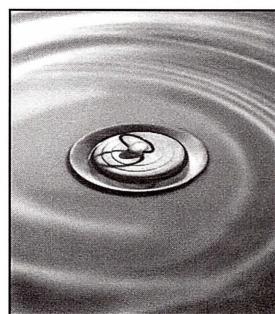
Charles A. Platt, FAIA,
and Suzanne Stephens



Ocean Towers, Coney Island, Brooklyn,
Prentice & Chan, Ohlhausen



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Correction

Several photo credits in the March issue were incomplete. Those on page 4 of Dan Rowen's Martha Stewart Offices should have read ©Peter Aaron/Esto. Those of Paul Rudolph's Yale Art and Architecture Building and Frank Lloyd Wright's Fallingwater on p. 6 should have said ©Ezra Stoller/Esto, and the model of Smith-Miller Hawkinson's scheme for the Mid-Manhattan branch of the New York Public Library center right on page 7 was by ©Jock Pottle/Esto. Those of Richard Dattner's Goodwill Games were taken by ©Peter Mauss/Esto.

EXHIBITIONS

Through April 29
Hugo Boss Prize 2000: Marjetica Potrc
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Through April 29
Project for a New Guggenheim Museum in New York City
 Solomon R. Guggenheim Museum
 1071 Fifth Ave., 212-423-3587

May 7 - July 21
Fresh Kills: Photographs by Stanley Greenberg, Andrew Moore, Larry Racioppo, Victoria Sambunaris, and Susan Wides
 The Municipal Art Society
 457 Madison Ave., 212-935-3960

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

May 10 - September 2
Light Screens: The Leaded Glass of Frank Lloyd Wright
 American Craft Museum
 40 West 53rd St., 212-956-3535

Through May 12
Timeline: a Retroactive Master Plan for Silicon Valley by Kadambari Baxi and Reinhold Martin
 Artists Space
 38 Greene St., 212-226-3970

May 18 - September 2
Origamic Architecture
 American Craft Museum
 40 West 53rd St., 212-956-3535

May 23 - June 21
Annual Cooper Union Art & Architecture Student Exhibit
 Foundation Building, The Cooper Union
 30 Cooper Square, 212-353-4214

Through July 15
Aluminum by Design: Jewelry to Jets
 Cooper-Hewitt National Design Museum,
 2 East 91st St., 212-849-8400

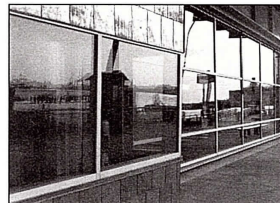
Through September 30
Architecture + Water
 Van Alen Institute
 30 W. 22nd St., 212-924-7000

Visiting Architects

The Foreign Visitors Committee seeks hosts for twelve architects from Russia who will be in New York October 28 - November 4. The delegation, sponsored by the Center for Citizen Initiative as part of a State Department project, is designed to help Russian professionals improve their skills for a market economy. The delegates will need lodging and hope to tour offices and see projects in progress. They will begin their tour in Westport, Connecticut, on October 10, travel to New Haven, and come to New York for the rest of the trip. Anyone interested in assisting the Committee with the visit should contact Abraham Rothenberg at araarcht@aol.com or call 203-226-7351.

Correction

The credits for two projects were mistakenly combined in the March issue on page 17. The second image from the bottom was Pier 11 by Smith-Miller Hawkinson; the image at the bottom of the page was the Studio Museum in Harlem by Rogers Marvel Architects. We apologize to all concerned.



Pier 11, Smith-Miller Hawkinson



Studio Museum in Harlem, Rogers Marvel Architects

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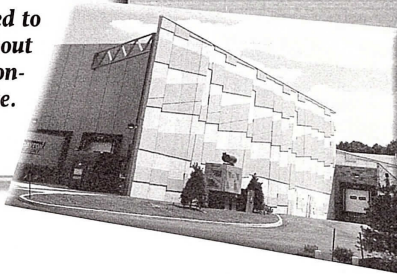


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DEADLINES

April 30

Submissions for the 2001 Sustainable Design Awards Program are sought by the Committee on the Environment of the Boston Society of Architects/AIA (this award is cosponsored by the Committee on the Environment of the AIA New York Chapter). Open to any designer and for any building, planning, landscape design, interior design, renovation, or rehabilitation project completed since January 1994. For more information, contact Richard Fitzgerald at rfitzgerald@architects.org or 617-951-1433, ext. 232.

May 1

The Preservation League of New York State is accepting applications from not-for-profit organizations and municipalities for grants of \$3,000-\$15,000 each to fund historic structure reports, historic landscape reports, and cultural resource studies. Guidelines are available at www.preservenys.org/funding.htm or call 518-462-5658 ext. 17.

June 4

Recent and prospective graduates of architecture, environmental design, landscape architecture, and urban design programs are invited to submit a portfolio and travel/project proposal for the Van Alen Institute Dinkeloo Fellowship focusing on "Design and the Ecology of Public Life." For information, visit www.vanalen.org or call 212-924-7000.

June 15

Registration deadline for the first stage of a two-stage anonymous design competition for an expansion of the Queens Museum of Art. The competition is sponsored by the New York City Department of Design and Construction, in partnership with the City's Department of Cultural Affairs and the Queens Museum of Art. Stage I of the competition is open to all interested parties. Since it is our intent to award the project to the competition winner, Stage II finalists will only include individuals and teams licensed to practice architecture in New York State. The competition is open to individuals and teams licensed to practice architecture in New York State. For information and registration visit www.nyc.gov/buildnyc or call 718-391-1779.

June 15

Proposals for participation are due for an invited international competition to develop a conceptual master plan for the end use of the Fresh Kills Landfill on Staten Island, a parcel of more than 2,000 acres (over 2 1/2 times the size of Central Park). The competition is sponsored by the Municipal Art Society of New York and the City of New York through its Department of City Planning, in association with the Departments of Sanitation, Parks and Recreation, and Cultural Affairs. Approximately five multi-disciplinary design teams will be selected to compete from an open solicitation for qualifications. Each team will receive a fee toward its participation. The City intends to negotiate and contract with the winning team for preparation of master plan documents required to guide the phased end use of the site. A series of public exhibits and workshops is planned to disseminate the competition results and ideas to the tri-state community. Bill Liskamm, FAIA, of San Francisco, will serve as the Professional Advisor for the Design Competition with Gavin Keeney, MIA, Director of Landscape Agency New York. The Request for Proposals for teams is expected to be available and posted on the web site www.nyc.gov/freshkills later this month. Teams are expected to be selected by mid-July and design submissions due in October. The competition winner will be chosen in November. To register your interest in participating, visit the web site listed above; for information on the competition please e-mail Bill Liskamm at FreshKillsComp@aol.com.

BEST-SELLING BOOKS

Rizzoli Bookstore's Top 10

As of February 27, 2000

1. **Philippe Starck, Philippe Starck** (Taschen, cloth, \$39.99).
2. **New American Town House 3, James Trulove** (Watson-Guptill, cloth, \$55).
3. **New York Guide to Recent Architecture, Susanna Sirefman**, (Ellipsis, paper, \$5.98).
4. **The Art & Architecture of Florence, (Könemann, cloth, \$14.95).**
6. **Richard Neutra Complete Works, Barbara Lamprecht** (Taschen, cloth, \$150).
7. **Antoine Predock Houses, Antoine Predock** (Rizzoli, cloth, \$50).
8. **10 X 10, Aaron Betsky** (Phaidon Press, cloth, \$59.95).
9. **San Francisco Guide to Recent Architecture, Peter Lloyd** (Ellipsis, paper, \$5.98).
10. **Modernism Rediscovered, Pierluigi Serrano and Julius Shulman** (Taschen, cloth, \$39.99).

Urban Center Books' Top 10

As of March 5, 2000

1. **New York Guide to Recent Architecture, Susanna Sirefman**, (Ellipsis, paper, \$5.98).
2. **Manhattan Block By Block, John Tauranac** (Tauranac Maps, paper, \$14.95).
3. **AIA Guide to New York City, 4th Edition, Norval White & Elliot Willensky** (Three Rivers, paper, \$35.00).
4. **Peter Zumthor, A+U Special Edition, (Japan Architect, paper, \$69.95).**
5. **In Detail: Single Family Houses, Christian Schittich** (Birkhauser, cloth, \$65.00).
6. **OMA + UNIVERSAL: 100% Design Development, Dan Wood** (A+U Publishers, paper, \$45.00).
7. **Architecture + Design NYC, Marisa Bartolucci** (The Understanding Business, paper, \$14.00).
8. **How Cities Work, Alex Marshall** (University of Texas Press, paper, \$24.95).
9. **Visions of the Real 2: Modern Houses in the 20th Century, Ken Oshima** (Japan Architect, paper, \$69.95).
10. **Life Style, Bruce Mau** (Phaidon Press, cloth, \$69.95).



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Syntax and Scale: Optimizing Designs for Learning

The Innovative Alternatives in Learning Environments conference, sponsored by the AIA National Committee on Education and several other organizations, took place in Amsterdam last November. It was organized primarily by **Bruce Jilk, AIA**, of the Cunningham Group. Jilk, an American architect based in Minnesota, wanted the conference to consider what makes great school architecture and what schools will be like in 2050.

Ten AIA New York Chapter members attended the conference, including **Pamela Loeffelman, AIA**, of Hardy Holzman Pfeiffer Associates, who led a workshop on the "Scale (Size) of Learning Settings" with the Dutch architect **Siebre Barrs**, of Brunstra Architects Group. Scale relates people to the places they inhabit and varies from building to building and from user to user. While size is too often used interchangeably with scale, size is just one characteristic of scale. Scale is also defined by its context, its pattern of parts—things that might be summed up as syntax.

In the Netherlands, elementary schools are sized according to age and the travel distance for the student. The basic (elementary) school is located and sized to an acceptable walking distance. The pre-vocational and continuing school (middle and high school) is sized to an acceptable biking distance. Other education centers and community schools are located in city centers close to public transportation.

In the United States, there had been a movement away from neighborhood schools

and towards larger schools on the assumption of economies of scale. Growing evidence shows that very large schools can make students feel alienated and may not actually provide the savings originally believed, so there is now a trend toward smaller schools.

There are, however, still cases where large schools are being built. And many large existing schools cannot be replaced, and need to be improved. When given the program for a megaschool, architects do best when they can involve students and faculty in the design. Architects can also team up with educators and policy makers to advocate building smaller schools that are more appropriate for emerging ways of learning.

Loeffelman and Barrs believe that regardless of its size or the age group of its students, a school should provide a transition from the scale of the community to that of the classroom. The entrance should provide a communal sense of identity. There should be a center for student and faculty life as well as places to pause, reflect, and get ready for the classroom. They may be as simple as a bench by a window, or a display case outside an art studio, or even an enlarged area in the corridor. In the classroom, there should also be a variety of places for students to work both in groups and at personal workstations. Technology is changing the patterns of buildings and creating a need for incidental social spaces where project-based learning can occur. These spaces are taking the form of smaller resource and seminar rooms.

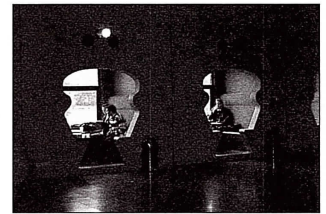
In the Netherlands, the government has encouraged schools and their designers to create "study houses" to break

down the scale of the classroom. Study houses are further subdivided into spaces for groups of four to six people. In addition to architectural adaptation, furniture is designed to accommodate changing uses. In high schools the need for personal spaces that respond to the more complex social and academic environments is apparent.

While classroom sizes are not likely to grow, architects and school officials should be aware of the need for a larger variety of spaces to fulfill today's student needs. One key to flexibility is a better understanding of how corridors and "nooks and crannies" can be utilized. And support systems should allow for change. Spaces that traditionally were considered part of the net-to-gross square footage can be part of the answer.

On a policy level, the integration of these spaces becomes important for the transition in learning that will occur between now and 2050. Among other shifts currently under way, education is becoming more varied, self-learning is becoming more important, and a tailored approach to individual learning is gaining popularity. Increasingly, programming will be based on human needs rather than the standards-based profile used today in many school districts. As architects, we should continue to expand our work within communities to develop more appropriate performance standards. Innovation will start with architects, educators, and school administrators who recognize the need for a paradigm shift.

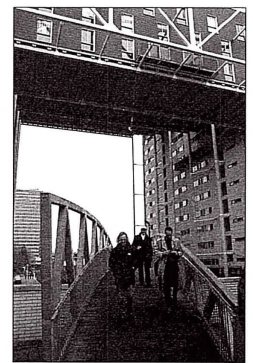
The AIA New York Chapter's Committee on Architecture for Education will host a conference, "Sustainable Learning," in New York this fall.



Gathering space in Science building, Utrecht University



The Campus School above retail, Deventer



Pedestrian pathway, Utrecht University dormitory

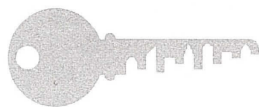


Utrecht University dormitory



Classroom in Delft

\$6,000,000.
Center for Architecture
Capital Campaign Goal



Achieving the Goal 534 LaGuardia Place

Campaign Update

We are delighted to announce that we have received pledges to the Center for Architecture from Richard Tomasetti, on behalf of **Thornton-Tomasetti Group**, for \$25,000 and from Stephen Bernstein, on behalf of **Cline Bettridge Bernstein Lighting Design**, for \$5,000. Their generosity ensures that this campaign is truly about making alliances throughout the building industry.

To officially launch the public phase of the campaign, we are planning an evening of cocktails and conviviality at the Guggenheim Museum in June, celebrating **Philip Johnson's** 95th birthday and honoring **Gerald Hines**. Their long-standing collaboration on numerous projects showcasing exemplary design and building techniques symbolizes the mission of the Center for Architecture. Our goal is to unite individuals across the building industry with the public in an effort to improve the quality of the built environment.

Hines Vice President Jeff Spiritos has been recruiting support for the Center within the real estate community. Only with alliances like these can we hope to open the Center for Architecture's doors in Fall 2002.

\$1,415,882.

In passing

Lifelong New Yorker **Richard C. Clark, AIA**, died in New York in January from cancer. Clark was born in 1928 in Hell's Kitchen and attended the Columbia University School of Architecture before beginning a 54-year career that included managing his own firm, Taylor Clark Architecture, from 1979 to 2000. The firm was acquired by Swanke Hayden Connell last year. Clark's best-known work was in New York, too, on such projects as the New York Presbyterian Hospital, the New York Hospital Medical Center of Queens, the Brooklyn Hospital Center, and North Shore University Hospital. Clark is survived by his wife, Dolores, and daughters Elizabeth Gilbert and Barbara Clark, as well as two grandchildren.

Career Moves

□ The New York Institute of Technology has named **Judith DiMaio** dean of the School of Architecture and Design. A New York City architect, DiMaio earned a B.Arch. at Cornell University, a B.A. at Bennington College, and an M.Arch. at Harvard. She worked as a senior designer at Kohn Pedersen Fox and taught at Yale before assuming the deanship.

□ **Meghan McDermott** has been named a senior associate with Robert A.M. Stern Architects. **Hernan Chebar, Peter Dixon, Catherine Popple, Peter Theis,** and **Douglas Wright** have been named associates.

□ Robin Guenther and John Petrarca, of Guenther Petrarca, announce the reformation of the firm as **Guenther 5/Architects**, now located at 511 Canal St., New York, NY 10013, and **Studio Petrarca**, with offices at 156 Reade St., New York, NY 10013.

□ New York-based Mancini Duffy announces a merger with Washington, D.C.-based Liminality; the new Washington operation will be called **Mancini Duffy/Liminality**.

□ Mancini Duffy announces new senior associates: **Carolyn Brooks, Associate AIA; Rose Gavrilovich; Nabil H. Kafrouni; Robert M. Kellogg; Maria Lopez DiGiorgi; Steve Smith; and T. Le Trimble**. The firm also announces new associates: **Jennifer Bello; Avery Miyasato Handy; Lev Krasny; Heather A. Moore; Joel M. Perez, Associate AIA; Edward Romero; Kristina Saulsby; Beth Siegal; Christine D Tennant-Wilde; and Udayan Ghosh**.

□ **William Nicholas Bodouva and Associates** has moved to 512 Seventh Avenue, New York, NY 10018. The telephone number is 212-563-5655 and the fax is 212-354-6801.

Satisfaction Survey

The annual nationwide survey of bigwigs from "800 leading U.S. architecture firms" again ranked **Cornell University** graduates above those from **Harvard, Yale, or Rice** in terms of job performance. The findings, though not necessarily a measure of the genius or potential of young architects, suggest that Cornell graduates outperformed their peers in the minds of employers over the past decade. **Rice University** topped other schools listed for the southern region, **U.C. Berkeley** scored highest in the West, and graduates from **University of Michigan** outstripped those from other Midwestern schools. The *Almanac of Architecture & Design* published these results after surveying architects from firms specializing in health care, education, hospitality facilities, residences, institutional architecture, laboratories, sports facilities, and office buildings.

SHOULD YOU CARE WHO THE NEXT MAYOR IS?



I recently spoke at Swarthmore College on the relationship of the practice of architecture to a humanistic education. As I prepared my thoughts, two contradictory truths emerged: architecture is an intensely personal act of creativity; yet architecture is a public act of intervention in the physical fabric of human communities.

How are we to reconcile these? There is a tradition (which perhaps reached its zenith with the early Modernists) of architects seeking to improve the lives of their clients through progressive design, planning, and construction. By the middle of the twentieth century it had become clear that architecture and planning alone could not achieve these goals. The activist sixties and early seventies encouraged architects to become involved in the political process, while the achievements of the Lindsay administration in New York City set an example for intelligent planning and design in the public sector. Legend has it that Mayor Lindsay's awareness of the potential for design to impact the livability of the city was the result of a personal relationship with a young architect—indeed, such officials are influenced most by those closest to them. Where does this leave us on the eve of an election campaign for the next mayor of New York?

We must engage. The future of our city depends on intelligent planning for growth and development. Issues of distributed development among the five boroughs, transportation, zoning reform, and long range planning for major development sites such as the West Side rail yards are essential responsibilities of our next mayor's administration. In fact, all of these (and a host of related subjects) fall cleanly under the heading "planning." No mayor in recent memory has attempted to undertake any comprehensive urban planning.

We must engage. The AIA, in partnership with several organizations in the city, including the Municipal Art Society and the Architectural League, is organizing a Mayoral Candidates' Forum where the announced candidates will respond to questions prepared by the sponsoring organizations: Should there be a master plan for New York City? Should there be another Urban Design Group, such as the one Lindsay formed? Is the role of architecture in New York commensurate with its role in other world cities? How will the city become a leader in the growing sustainable design movement?

What are your questions? Please send them to Stephen Suggs, Acting Executive Director at suggs@aiany.org or to me, at mhelfand@hmga.com. We look forward to a lively, illuminating evening, and will announce the date shortly.

April 2, 6:00 P.M.
Housing, 6th floor

April 4, 5:30 P.M.
Public Architecture, 6th floor

April 4, 5:00 P.M.
Environment, Earth Pledge Foundation, 149 E. 38th St.

April 5, 8:30 A.M.
Professional Practice, 6th floor

April 6, 8:00 A.M.
Justice, 6th floor

April 18, 4:00 P.M.
Roundtable, 6th floor

April 18, 6:00 P.M.
Architectural Dialogue, 6th floor

April 18, 6:00 P.M.
Health Facilities, 1st floor

April 19, 12:30 P.M.
Marketing & Public Relations, Kenne Shepherd, 18 East 16th St.

April 20, 8:00 A.M.
Zoning & Urban Design, 6th floor

**APRIL
13**

Friday

**Lecture: Space of Flows, Space of Places:
Toward a Theory of Urbanism in the
Information Age**

With Manuel Castells, professor of city and regional planning, University of California, Berkeley. Presented by the Buell Center at the Columbia School of Architecture, Planning and Preservation. Sponsored by Skidmore, Owings & Merrill. 6:30 P.M. Avery Hall, Room 114. For information, call 212-854-8165. Free.

18

Wednesday

**Panel Discussion: Fresh Kills Landfill to
Landscape**

With Julie Bargmann, George Hargreaves, Mierle Laderman Ukeles, and Niall Kirwood moderating. Sponsored by the Municipal Art Society and the City of New York Departments of City Planning, Cultural Affairs, Parks & Recreation, and Sanitation. 6 P.M. U.S. Customs House Auditorium, One Bowling Green. Call 212-935-3960 for reservations. Free.

19

Thursday

**Emerging Voices Lecture: SHoP and
Yazdani Studio, Cannon Dworsky**

With Christopher Sharples, William Sharples, Coren Sharples, Kimberly Holden, and Gregg Pasquarelli of New York; and Mehrdad Yazdani, of Los Angeles. Sponsored by the Architectural League. 6:30 P.M. Lighthouse International, 111 East 59th St. For information, call 212-753-1722. \$7 (free for League members).

23

Monday

Lecture: Mark Dytham of KDa, Tokyo

Cosponsored by the Japan Society and the Architectural League. 6:30 P.M. Japan Society, 333 East 47th St. For reservations visit www.japansociety.org or call 212-752-3015. \$10 (\$8 for League members; \$5 for students; \$2 surcharge for mail, phone, or fax orders).

25

Wednesday

Lecture: Design for the Museum

With Ralph Appelbaum. 6:30 P.M. The Cooper-Hewitt National Design Museum, 2 E. 91st St. To reserve, call 212-849-8380. \$25 (\$20 for members and students).

Lecture: Terrific Terra-Cotta Towers
By Susan Tunick, author of *The Terra-Cotta Skyline*. Cosponsored by the Skyscraper Museum and the New York Chapter of the Society of Architectural Historians. 8 P.M. Institute of Fine Arts, 1 E. 78th St. Call 212-068-1961 for information. Free.

27

Friday

Seminar: Aluminum

With Deborah Sampson Shinn, assistant curator of applied arts and industrial design; Sarah Nichols, curator of "Aluminum by Design: Jewelry to Jets"; Penny Sparke, dean, Kingston University in London; Paola Antonelli, Museum of Modern Art; and Ali Tayar, architect. 1-7 P.M. Cooper-Hewitt National Design Museum, 2 E. 91st St. To reserve, call 212-849-8380. \$124 (\$100 for museum members and students).

30

Monday

Lecture: Building with Aluminum

With Joseph Rosa, author, and Albert Frey, architect and curator, Heinz Architectural Center, Carnegie Museum of Art. 6:30 P.M. Cooper-Hewitt National Design Museum, 2 E. 91st St. To reserve, call 212-849-8380. \$25 (\$20 for museum members and students).

**Lecture: Conjectures on the Nature of
Frank Lloyd Wright's Nature**

By Otto Graf, architect and professor at the Vienna Academy of Fine Arts. Sponsored by The New School. 6 P.M. Wollman Hall, 5th flr. 65 West 11th St. Free.

**MAY
1**

Tuesday

**Lecture and Discussion:
Architecture and Nature**

With Diana Agrest, respondents Stan Allen, Herman Czech, Kenneth Frampton, Otto Graf, Robert Irwin, Carol Rusha, and moderator Carlos Brillembourg. Sponsored by The New School. 6 P.M. 66 West 12th St. For reservations and tickets call 212-229-5488; for information call 212-229-5353. \$5 (Free for New School students, faculty, and staff with ID).

1-2

Tuesday-Wednesday

**Conference: Buildings, Economics,
and the Environment**

Sponsored by Earth Day New York to show how building owners can save money, energy, and the environment with environmentally responsible solutions to anticipated electricity shortages; financial incentives that underwrite energy efficiency, renewables and resource conservation and programs and tools available to help achieve high performance buildings. Separate tracks to address design and operations and management issues. 8 A.M.-8 P.M. Tuesday, 8:30 A.M.-7 P.M. Wednesday. The Graduate Center of City University of New York. RSVP: 212-922-0048. Full conference without nonprofit status \$300; one day with nonprofit status \$100; some scholarships available.

8

Tuesday

**Lecture: New York in Film: The Social Life
of Small Urban Spaces**

A film by William H. Whyte, with introduction by Justin Ferate, architectural historian. 6:30 P.M. Wollman Auditorium, Cooper Union. For information, call 212-353-4214. Free.

Panel Discussion:**Fashion + Architecture**

With architects Jan Kaplicky (of Future Systems, London), Michael Gabellini, and Daniel Rowen, fashion designer Yeohlee Teng, columnist Holly Brubach moderating and an introduction by *Architectural Design* magazine editor Helen Castle. Sponsored by the Municipal Art Society's Urban Center Books. 6:30 P.M. The Urban Center, 457 Madison Ave. Advanced ticket sales only at 212-935-3595. \$10 (\$7 MAS members; \$5 students).

9

Wednesday

Lecture: Kisho Kurokawa

Cosponsored by the Japan Society and the Architectural League. 6:30 P.M. Japan Society, 333 East 47th St. For reservations visit www.japansociety.org or call 212-752-3015.

\$10 (\$8 League members; \$5 students; \$2 surcharge for mail, phone, or fax orders).

9-10

Wednesday-Thursday

**Seminar: Ground Improvement and
Ground Treatment**

A geotechnical seminar on "The State of the Practice." Sponsored by the American Society of Civil Engineers Metropolitan Section. 2:30 to 7:30 P.M. each evening, followed by dinner. The McGraw Hill Building, 1221 Sixth Ave. To register or for more information, contact Paul Schmall of Moretrench American Corporation at 973-627-2100 ext. 269. Registration is \$215 and includes exhibits, buffet dinner, and bar drinks.

18

Friday

**Seminar: Ecological Design:
Understanding Wetlands**

With Don Ferlow, professional wetland scientist and landscape architect, who designed the first created wetland in 1977. 10 A.M.-3:30 P.M. (bring your lunch). The New York Botanical Garden, 200th Street and Kazimiroff Boulevard, Bronx, NY, Room 302. To reserve, call 718-817-8743. \$58.

22

Tuesday

**Opening: Cooper Union Art &
Architecture Student Exhibition**

With work by more than 400 students. 5 P.M. Foundation Building, Cooper Union. For information, call 212-353-4214. Free.

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
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New York, NY 10016



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