



# CULUS

4

Back to the Waterfront

9

New Age of Aviation

12

Journalists Speak Out on Transportation

16

Off the Cuff on "Frank Gehry, Architect"

*Places for Going Places*



Volume 63, Number 10, Summer 2001

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ON THE DRAWING BOARDS

Tide Point, in Baltimore, by TEN W Architects; Brooklyn Waterfront Park, by Donald Rattner; YMCA on the Bronx waterfront, by Donald Blair Architects; Con Ed site, by Pei Cobb Freed, SOM, Machado & Silvetti, and the Olin Partnership; Northern Queens West, by Arquitectonica.

Light Bridges in DUMBO, by SHoP. Marymount School, by Buttrick, White, & Burtis; Convent of the Sacred Heart and St. Hilda's and St. Hugh's School, by Murphy Burnham & Buttrick; Grace Church School kindergarten office, by Rogers Marvel.

Poly Prep Country Day School, by Helpern Architects; East Harlem School, by Butler Rogers Baskett; P.S. 263 in Queens Village, by Swanke Hayden Connell. Skin Care Lab, by Messana O'Rorke; Aida Hair Salon and Duggal Digital, by Winka Dubbeldam Archi-Tectonics.

Quiora Store and Spa, by Architecture Research Office; Finalists for Museum for Art and Technology.

"Aluminum by Design" exhibition installation by Morris Sato Studio. Winners of first annual MASterworks Awards: Agrest & Gandelsonas Architects and Balmori Associates Landscape Architects, artist Mary Miss and architect Lee Harris Pomeroy, Karlsberger Architecture and Building Conservation Associates, Quennell Rothschild & Partners.

AN EYE ON AN ISSUE: Transportation

Getting There (Too) Incrementally In New York

Terminal Case: International Arrivals Terminal 4 at JFK

The New Age of Aviation

AirTrain to JFK

Other Places for People Going Places

Journalists Talk about Transportation

Learning from New Jersey

Request to Save the Saarinen

AROUND THE CHAPTER

Will Yale Build Green?

Energy Crunch

2001 Annual Meeting: Chapter Honor Awards, 2002 Board of Directors

2001 Annual Meeting: Elective Committees, New Fellows

Best-Selling Architecture Books

Code Committee response to the Mayor's Task Force recommendations

Ethics and Architecture

Architectural Exhibitions around New York

Deadlines

Capital Campaign Update

Career Moves

LEED in Action

The Last Word on new Executive Director Rick Bell from Chapter President Margaret Helfand

Lectures, Discussions, Tours, Exhibitions, and Events at the Chapter and around New York

back cover



## GETTING THERE (TOO) INCREMENTALLY IN NEW YORK

The difference between New York and the rest of America came into sharp relief at two recent national conferences here. At both a meeting of newspaper critics from around the country and the ninth annual Congress for the New Urbanism, transportation was high on the agenda because transportation affects—and even determines—urban form.

Today, in these circles at least, New York City's unusual density is much admired, and ubiquitous sprawl is deplored. But it is also clear that we have been resting on our laurels. Almost every New Yorker who spoke at these conventions began by bragging about how he had read the morning paper sipping coffee in a sidewalk cafe, cycled or jogged through a park for exercise, and then rode to the proceedings by Subway. What was probably intended as civic pride came off as self-satisfied condescension.

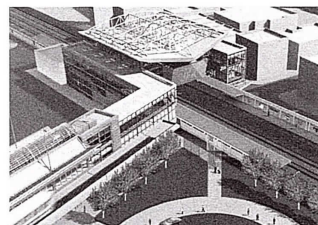
Speakers from other cities were much more critical of their hometowns, yet a lot of them had good news to report. Milwaukee is demolishing a spur of elevated freeway; Chicago has relocated lanes of a highway along the lake; Boston is burying a central artery; Charlotte is building rapid transit. New York hasn't expanded its Subway system since 1956 (except for a station or two in Queens in the 1970s), while whole new systems have been built in Washington, D.C., and San Francisco. The Boston MTA has added lines, Los Angeles and Portland have begun systems, and St. Louis has already completed a train to the plane.

It took a visiting critic from Cleveland (Steve Litt) to notice that the AirTrain was under construction. "The AirTrain system that will be reconstituting development around a transit line here is similar to what I'd like to see happen in our city," he observed. Yet when someone mentioned it in the question period after a recent lecture at the Urban Center here, one New Yorker after another grouched about it, seemingly without knowing quite what was planned.

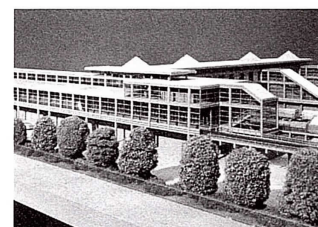
Why can't we direct the cynicism we share with each other and the pride we show outsiders into an effort to build upon the most comprehensive transit system in the country? The wheels are turning again. High-speed rail service has begun in the Northeast Corridor. A light rail system is running along the Hudson on the New Jersey side. The first phase of the AirTrain (originally called the Monorail) is already in use at Newark Airport, and the connection to Penn Station will begin operation this fall. AirTrain JFK will be running by 2003. There are plans to bring the Long Island Railroad into Grand Central Terminal and to finally build the Second Avenue Subway, and a proposal to extend the Number 7 line westward is gathering steam. Funding, however, is not yet in place for any of these projects. Meanwhile, the Subway Station Improvement Program inches along. The radical transformations of the Union Square and Times Square Stations are visible now. The ferry system is growing, but its usefulness will be limited until transit connections to the waterfront are in place. Critics all over the country are interested in public transportation, as are urban designers, but as one speaker asked at a New Urbanist transportation panel, "Where are the architects?"



*Van Wyck Expressway median with  
AirTrain JFK under construction*



*AirTrain JFK Howard Beach  
Gateway Terminal*



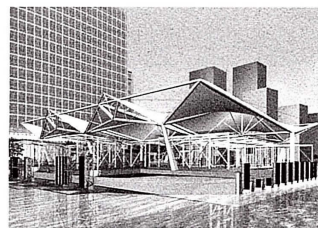
*AirTrain Newark Rail Link  
Gateway Terminal*



*AirTrain Newark Airport Station*

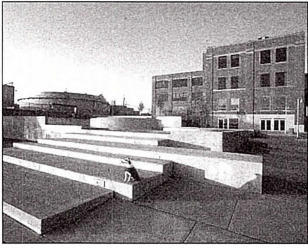


*PATH Train Station*

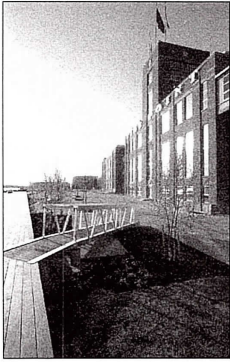


*Port Authority Ferry Terminal at the  
World Financial Center*





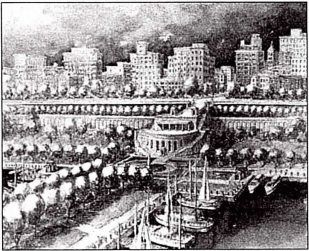
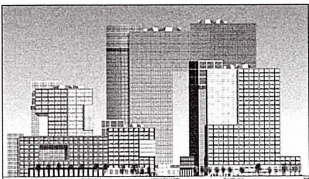
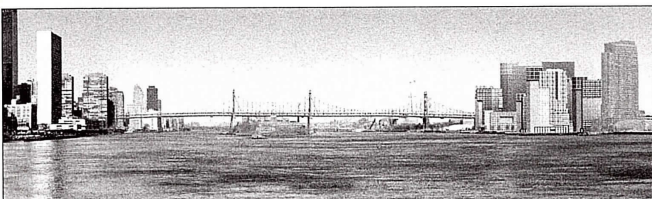
Tide Point, Baltimore, TEN W Architects



Tide Point, Baltimore, TEN W Architects



Tide Point, Baltimore, TEN W Architects

Brooklyn Waterfront Park,  
Donald RattnerQueens West, Arquitectonica  
(above and below)

## Back to the Waterfront

by Craig Kellogg

**T**o transform a former Procter & Gamble soap processing plant on the Baltimore waterfront, **Enrique Norten, Barbara Wilks, and Andrea Rhinehart** of **TEN W Architects** have designed four luminous new buildings for the corners of the roughly square 13-acre site. The smallest, intended to be used as a restaurant or museum, will be a 3,000-square-foot folly cantilevered over the water. At another corner, an 11,000-square-foot bar and restaurant will sit atop the pad that was once a base for railroad tracks. Near the highway will be a new 2,500-square-foot eatery with an outdoor cafe. At the fourth corner, an office building and conference facility—maybe 75,000 square feet, maybe 150,000—is to be built at the level of an elevated trestle, for stunning water views. Illuminated like lanterns at night, the four new buildings will contrast with existing brick factory buildings, recently converted by a local Baltimore architect (Design Collective) for use by dot.com industries.

Adjoining the development, which has been named Tide Point, is land that once served as a port of entry for immigrants to the US, second in importance only to Ellis Island. In redesigning the landscape, TEN W is working to open the factory precinct as a potential link to the port site. Found objects (giant funnels, gauges) are being installed as sculptures on the grounds of the old plant. A

large plaza in front of the existing buildings will host public performances.

In Harlem, the same architects are working with the Empire Development Corporation to produce a master plan for 125th-135th streets west of Broadway. They will also draft a landscape plan focusing on the waterfront and piers.

□ **Donald Rattner**, of **Ferguson Shamamian & Rattner**, recently entered an international competition "to explore connections between Brooklyn Heights and the adjacent waterfront" across the Brooklyn-Queens Expressway on a lower level. "We feel strongly that there should be a direct connection from the Heights to the public space below," said Rattner, who lives in the neighborhood. With a classically inspired footbridge of ramps and stairs punctuated by elevator towers on either end, he would provide a monumental entrance to a proposed Brooklyn Bridge park from the Promenade at Montague Street, which is the termination of the local commercial corridor with a subway stop in its midst. If the Montague Street pier were to be rebuilt, the new procession would extend into the harbor. For their efforts, members of the firm were awarded one of two honorable mentions among fifteen finalists in the Urban Studies Architecture Institute Competition.

□ **Donald Blair Architects** is completing design work for a YMCA on the Bronx waterfront. Adjacent to an existing outdoor pool and gymnasium on Castle Hill Avenue, the new 20,000-square-foot structure will house aerobics studios, community meeting rooms, locker rooms, a cardiovascular center, and a six-lane pool. An exposed steel structure will support the concrete roof of

the new pool facility. Metal panels will infill the west elevation of the hall, while its east facade is to be composed mostly of glass and translucent panels marked by steel-tube columns and a steel canopy.

□ Developers of the most prominent waterfront in Manhattan—the former Cor Ed site just south of the UN-Fisher Brothers and Sheldon H. Solow have selected members of two of the four teams which participated in a closely-watched talent-packed limited competition. One team was composed of **Skidmore, Owings & Merrill**, **Peter Eisenman**, **Hugh Hardy** and **Richard Meier**; another included **HOK** and **Schuman Lichtenstein Claman Efron**; a third was composed of **Kohn Pedersen Fox**, **Rem Koolhaas**, **Davis Brody Bond**, and **Toyo Ito**; and the fourth had **Pei Cobb Freed**, **Machado & Silvetti**, **Christian de Portzamparc**, and **Gary Edwards Handel & Associates**.

**Henry S. Cobb** and **Marilyn Jordan Taylor** will lead the teams for Pei Cobb Freed and SOM. Machado & Silvetti and the Olin Partnership will take part as consultants. Peter Eisenman and Richard Meier dropped out, unwilling to participate in the project as anything other than full partners. The developers, to be known as FSM East River Associates, acquired the land between 35th and 41st streets for \$680 million. As much as five million square feet could be built

□ Directly across the East River, where Pepsi-Cola was once bottled, on the northernmost site in Queens West **Arquitectonica** is creating a set of high-rise apartment tower for the Rockrose Development Corporation. According to Jon McMillan, who is director of planning at Rockrose now (and was director of planning at Battery Park City



from 1984-97), they chose the architects because of their ability to work with developers and to design buildings that make an impact from a distance as well as up close. From Manhattan this new 74-acre neighborhood will appear as a collage of thin, gridded, glass-and-steel towers of different heights, each intersecting an elongated gridded slab in varying colors of brick and metal.

These towers in this new skyline will rise from a base of mid-rise buildings which form a street wall along Center Boulevard, Queens West's new main street, and an edge for the riverfront park that serves as a foreground for the overall image. The legendary Pepsi sign will remain in place in this green zone as a found object and icon of Queens' industrial past. The intention of the project, though, is to redefine the vocabulary of post-war high-rise residential architecture in New York, drawing inspiration not from the vertical stacking of balconies and windows but by placing the high-rise in the texture of the cityscape, combining large scale elements with traditional elements of architecture, such as windows and doors, transformed into legible abstract patterns. The Miami firm recently opened a New York office and merged with Castro-Blanco, Piscioneri and Associates to create Arquitectonica New York.

A few blocks from the water in Brooklyn, relative newcomer **SHoP/Sharples Holden Pasquarelli** is designing a 22-story, mixed-use building, Light Bridges at Jay Street, for a full-block site in the no-man's-land between the York Street Subway site and DUMBO. Two slender residential towers of 17 stories each, linked by steel and glass

bridges, will rise from a base with four floors of commercial space, one floor of stores catering to the neighborhood, and two levels of underground parking for 280 cars. The towers, which are angled to maximize views of Brooklyn Heights, the Navy Yard, and the Manhattan skyline, will contain between 135 and 172 combinable, open-plan condominiums of 800 to 3,000 square feet. Precast brick and industrial casement windows in the 380,000-square-foot project for Jeffrey M. Brown developers acknowledge the character of the existing buildings nearby which house artists, loft apartments, and internet and new media start-up companies. Buro Happold is in charge of mechanical and structural engineering.

### Back to School

**F**or the Marymount School, an independent Catholic girls' academy, renovations began last summer on a \$9.5 million town house at 2 East 82nd Street. The \$7 million renovation by **Buttrick, White, & Burtis** will preserve turn-of-the-century paneling and plaster moldings at the front of the building. (One important room is to be used as a library.) The 12,500-square-foot beaux-arts mansion's old elevator is being modernized for universal access, and less-significant spaces at the rear of the building are being gutted for labs, studios, classrooms, and a tech center.

A few blocks north, **Murphy Burnham & Buttrick** has completed a 140,000-square-foot master plan for the Convent of the Sacred Heart at 1 East 91st Street. Construction of a glass stair tower between two historic Renaissance Revival mansions is already underway. A larger stage for the assembly hall will be inserted there. Three new floors will be

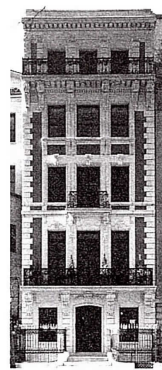


added above the assembly hall to provide new classroom and library space. In all, approximately 3,850 square feet of new floor area, including six new classrooms, will be added and over 23,500 square feet will be renovated.

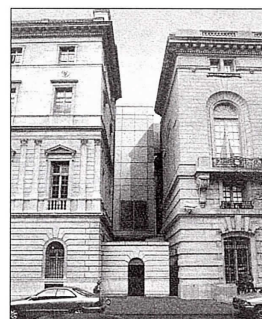
The same firm has also prepared a ten-year master plan for St. Hilda's and St. Hugh's School at 619 West 114th Street. The plan involves 60,000 square feet of renovations and short-term interventions at the school, which was built in 1968 and now serves 340 students from pre-kindergarten through the eighth grade. Work begins this summer on the entire fifth floor, a new 3,500 square foot library and computer center, the two main stair towers, and a larger new entrance.

On what may be the quirkiest site in New York City—the playroom at Grace Church School—**Rogers Marvel**

**Architects** has created a tiny 150-square-foot office for the head of the kindergarten. Surrounded by Gothic arches, tracery, an enormous cylindrical brick chimney, a modern addition, colorful playground equipment, and a playhouse, the aluminum-and-glass pavilion has turned-out play tiles at the base—knobby “bumpers” that match the rooftop floor. A large casement window and Dutch door, framed by translucent reglet glass, let the children see what's going on inside and provide views from the desk of the playroom and city beyond.



Marymount School,  
Buttrick, White, & Burtis



Convent of the Sacred Heart,  
Murphy Burnham & Buttrick



St. Hilda's and St. Hugh's reading room,  
Murphy Burnham & Buttrick

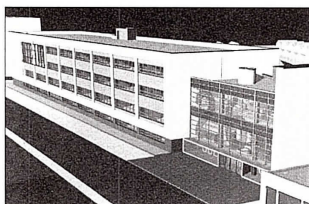


Grace Church School,  
Rogers Marvel Architects





*Poly Prep Country Day School,  
Brooklyn, Helpern Architects*



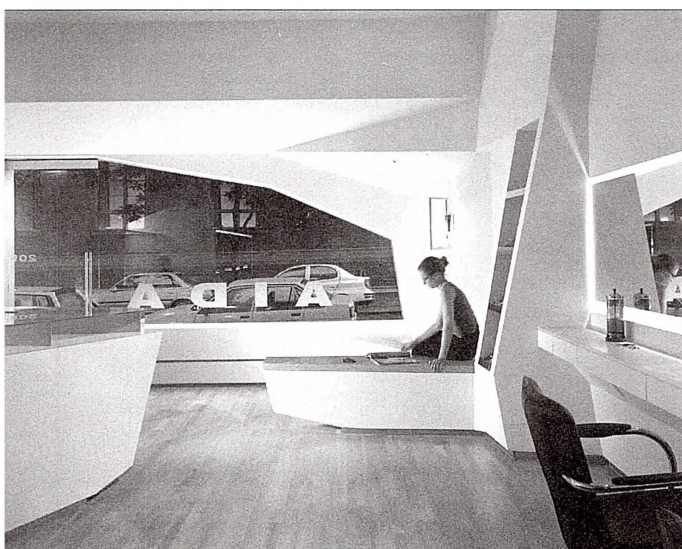
*P.S. 263, Queens Village,  
Swanke Hayden Connell Architects*



Michael Moran

*Duggal Digital,  
Winka Dubbeldam Archi-tectonics*

*Aida Hair Salon,  
Winka Dubbeldam Archi-tectonics*



Paul Warchol

□ In Brooklyn, **Helpern Architects** has done master planning for Poly Prep Country Day School, where an arts building, aquatics center, and other facilities will be built on the redbrick, Federal Style Upper and Middle School main campus in Dyker Heights. Improvements will also be made to the stone Romanesque Revival mansion that houses the Lower School in Park Slope.

□ **Butler Rogers Baskett** is designing a new 20,000-square-foot building for the East Harlem School, an independent middle school serving African-American and Latino children, which opened in 1993 in a town house at 309 East 103rd Street. In 1999 the architects prepared a master plan for the school, which hoped to double its enrollment. The new facility will have a dining hall and kitchen, a gymnasium with outdoor recreational space, classrooms for art, music, science, and the humanities, a new library, and a professional development center serving the larger East Harlem community. The existing townhouse will be retained for use as a dormitory for the homeless children from the school.

□ A design for a typical 98,000-square-foot primary school in Queens Village, by **Scott Habjan**, of **Swanke Hayden Connell Architects**, received a Design of Merit from the New York Council of the Society of American Registered Architects for its innovative use of a limited, irregular site. Habjan divided the P.S. 263 building into two parts: a four-story classroom and administration wing with a cafeteria and double-height gymnasium, and a two-story arts wing with a double-height auditorium, library, dance, music, and art classrooms. The two wings are connected by a two-story, glass entrance lobby opening to the street and the playground, with a 20X30-foot undulating silver mylar mural by artist Oliver Herring. The school, being built by the School Construction Authority, will open in 2004.

## Skin Is In

**M**essana O'Rorke transformed a 2,000-square-foot Soho loft with 12-foot ceilings into an ultraminimalist home for the Skin Care Lab salon and spa. The project features reductive details, sensual simple forms, intimate lighting, and masculine materials. Vladimir Kagan seating at reception joins a stainless steel reception desk with three Corian display shelves behind it. At the manicure stations, a white leather sofa floats above the architects' stainless steel pedicure platform, which includes a wet sink. (Manicure tables overhanging the sofa pivot away when not in use.) Nine vertical fluorescent strips are recessed in the stainless steel wall along the central hallway, which was inspired by Dan Flavin. Bathroom walls and floors are 12"x12" finestra limestone; benches are of bleached maple. A frosted

Plexiglas door to the office and kitchen admits natural light from south-facing windows beyond. The same firm is currently working on a Midtown day spa for the Minardi salon.

□ For the Aida Hair Salon at 209 East 76th Street, **Winka Dubbeldam Archi-tectonics** created curvaceous "smart walls" that wrap the interior, containing everything—lighting, mirrors, sound systems, storage—and transforming the 2,000-square-foot space into a sculpted void. The smooth wrapper starts at the facade in folded surfaces of bluestone with delicately mitered edges, which enclose large panes of glass with Aida's logo sandblasted on their surfaces and a frameless glass door. As the walls fold inside, the wrapper changes to simple sheetrock. At certain locations, the walls fold around cutting stations or out to envelop fitting rooms, a pantry, a wardrobe, and wax rooms. Since clients often spend an hour in the salon with little to do but observe, the interior becomes a "reality theater" where integrated lighting and mirror surfaces play with vision lines and angles, reflecting and superimposing images and spatial folds. At the back of the space, the smooth white surfaces extend into an enclosed green courtyard where clients can relax on the custom-designed hardwood seating.

The same architects also designed the Duggal Digital imaging facility in a tall 18,000-square-foot ground floor space just west of Madison Square between 23rd and 24th streets. A cantilevered, reinforced-concrete 6,000-square foot mezzanine with steel edgebeams was inserted over the production floor to house the management and marketing depart-



ments, which are linked by a bridge across the entry area. Exposed pipes are integrated with an impressive parade of cast iron Corinthian columns, which turned up during demolition, buried within big white sheetrock boxes. A clear glass eye-level slit in the frosted glass 23rd Street facade allows views into the space, the same way horizontal bands in frosted glass interior partitions make the entire space visible from a standing position, while affording seated workers privacy.

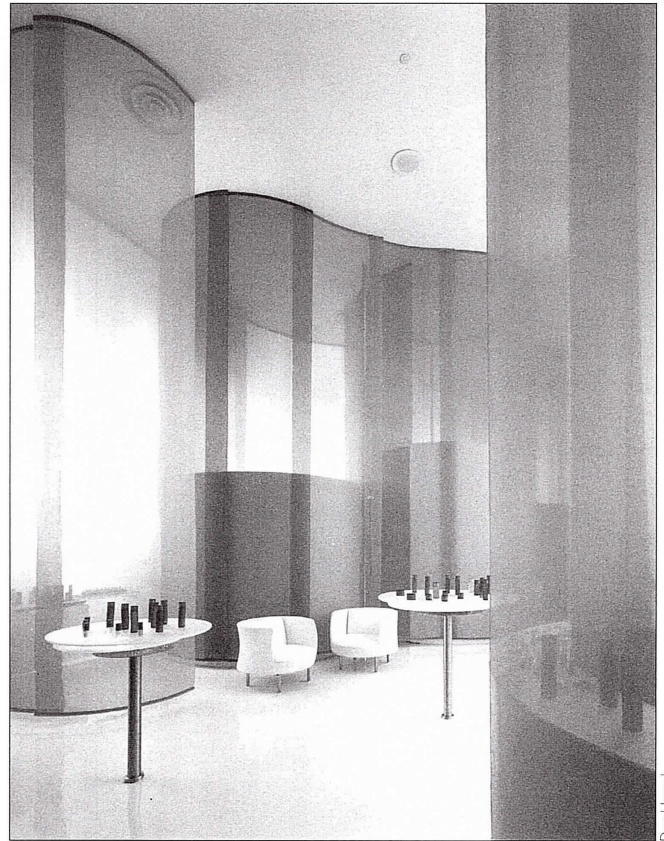
□ On Madison Avenue at 54th Street, a \$1.7 million Quiora Store and Spa by **Architecture Research Office** has opened to showcase the new skin care line from Shiseido. The cosmetics glow in custom-designed display fixtures where integral fiber-optic uplights cycle through shades of white (during the day) and blue (at night). The architects also suspended arcs of blue and purple organza fabric to diffuse light and create a landscape visually open to the sidewalk. Blurring the boundary between the retail and spa areas, three cylindrical spa cabins float in the plan. Walls of the cabins are opaque and lined with Ultrasuede, creating a quiet, soft place for relaxation. At the southern edge of the 1,500-square-foot space, service rooms are clustered to preserve the openness of the interior. Along the perimeter of the store, dimmed fluorescent tubes are mounted behind scrims to approximate the quality of daylight without the use of visible fixtures.

The same firm is one of twelve competitors in an invited international competition to design a new 90,000-square-foot Museum for Art and Technology on West 21st Street in Chelsea. The

scheme employs two interconnected blocks. One has a transparent skin for educational and administrative functions. The structural skin of the other would be electronically equipped for the making and viewing of new media art. At the place where the skins interlock, the architects envision a 140-foot gallery. Other competition finalists are **Asymptote, David Chipperfield, Preston Scott Cohen, Neil M. Denari Architects, Diller + Scofidio, Foreign Office Architects, Greg Lynn FORM, Gluckman Mayner, Leeser Architecture, MVRDV, Reiser + Umemoto, and Rogers Marvel Architects.**

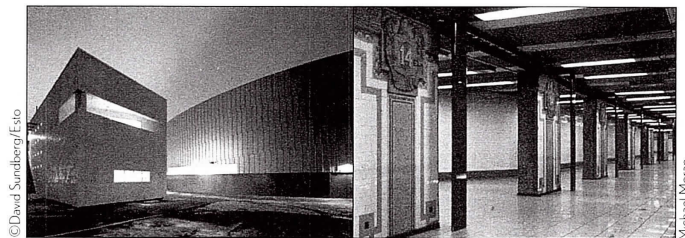
□ **Morris Sato Studio** designed the installation for the "Aluminum by Design" exhibition currently on view at the Cooper-Hewitt National Design Museum. Using honeycomb aluminum composites usually found on aircraft and in satellites, the architects created a large anodized introduction panel for the lobby of the museum. Displayed behind the panel, in various ground-floor galleries, are examples of many applications for aluminum, such as architecture, vehicles, jewelry, and futuristic fashion. Folk art objects of recycled aluminum are mounted in a hallway near one end of the display sequence.

□ The Municipal Art Society's first annual New York City MASTERwork Awards honoring excellence in design of the built environment went to **Agrest & Gandelonas Architects** and **Balmori Associates Landscape Architects** for the Best New Building, the South Bronx Community Center at Melrose Houses, and to artist **Mary Miss** and architect **Lee Harris Pomeroy** for the Best New Public Art, the MTA Arts for Transit Union Square



David Joseph

Quiora Store and Spa, Architecture Research Office



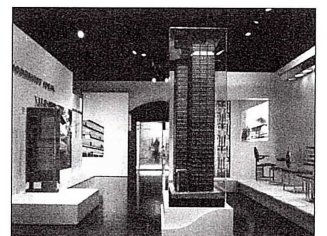
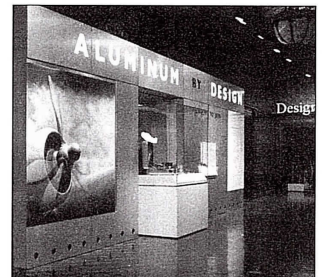
©David Sundberg/Esto

Michael Moran

South Bronx Community Center, Agrest and Gandelonas with Wank, Adams, Slavin Associates, and Balmori Associates

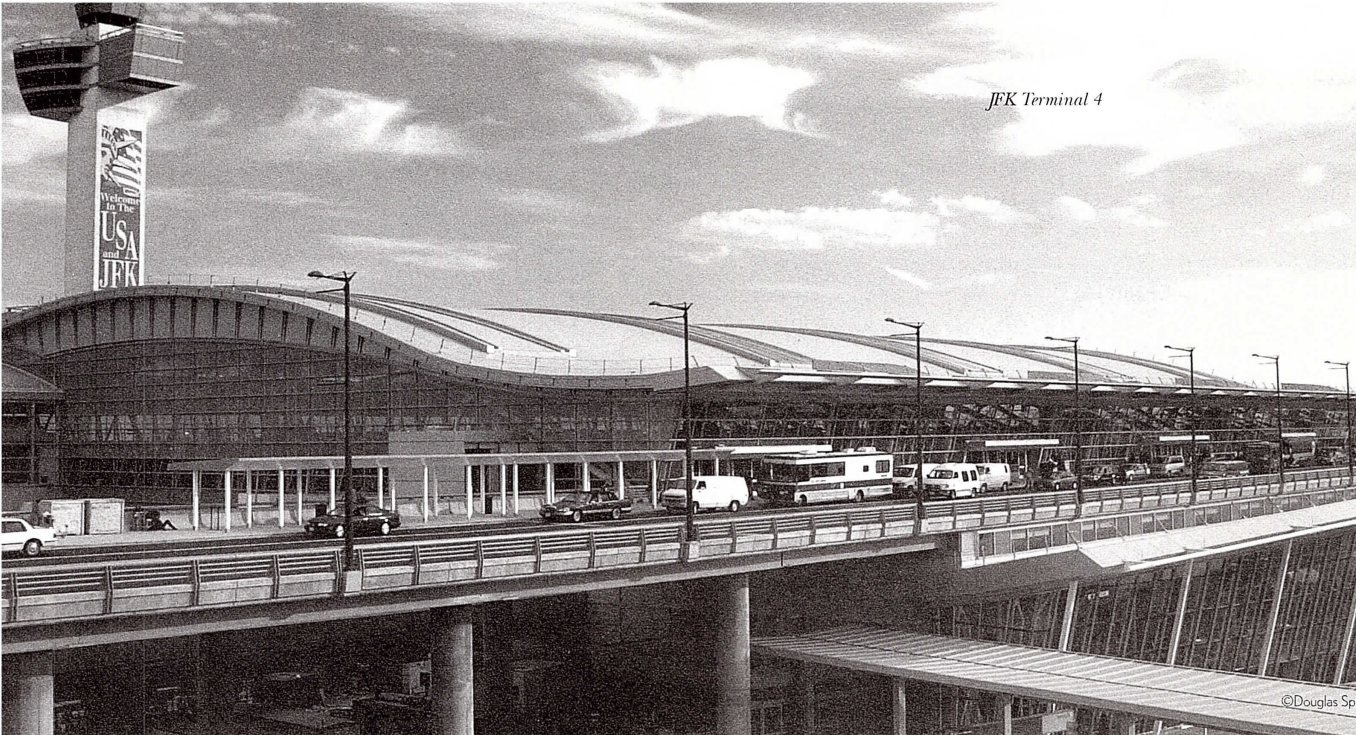
Union Square Subway Station, Mary Miss and Lee Harris Pomeroy

Project. The award for Best Commercial Restoration went to **Karlsberger Architecture and Building Conservation Associates** for the conversion of the historic Selwyn Theatre to the American Airlines Theatre, while **Quennell Rothschild & Partners'** master plan for Hudson River Park was named the Best Urban Design or Planning Concept. Jurors were P.S.1 curator **Tom Finkelpearl**, **Brenda Levin**, **Laurie Beckelman**, **Jerome Cohen**, **Raymond Gastil**, and **Frank E. Sanchis III**.



Aluminum by Design exhibit, Morris Sato Studio





## Terminal Case

by Craig Kellogg

**B**arely a trace of the International Arrivals Building at Kennedy Airport, completed in 1957 by Skidmore Owings & Merrill, will remain once demolition brings the last of the original bits crashing to the ground sometime next year. Built before the jet age, the facility was modified extensively over its lifespan of four decades. More recently, having determined the resulting mess to be virtually worthless, **Marilyn Jordan Taylor** and a team from **SOM Airports** have surgically inserted a spacious \$1.1 billion replacement on the same site.

On May 24, as preparations for final demolition work continued, Governor George Pataki officially opened the airy 1.4 million-square-foot new terminal. But the new International Arrivals Terminal (Terminal 4) is hardly a government project. Each airline's previous building occupied its own dedicated portion of what was essentially a publicly owned and operated complex. By contrast, the new facility is the only privatized terminal not owned by a single airline in the United States. The management partner for the venture, known as Schiphol USA, is a Dutch entity that quite successfully operates the Schiphol Airport in the Netherlands with minimal government support. It also represents a particularly large investment by Lehman Brothers.

Presumably to cut costs in this for-profit environment, operating efficiencies have been exploited within the design. Airlines will share both physical space and services. Under the new curved roof with exposed white-painted structural members and fritted-glass skylights soaring to 40 feet overhead, check-in counters at Terminal 4 will belong to no one airline. Since counters are usually idle between departures, sharing reduces the total number of desks needed. Electronic signage over each counter will display the logo of the particular carrier represented by a station agent at any given time.

A particularly large chunk of the budget has been devoted to the light-filled check-in hall for departures and the only slightly more modest hall for arrivals. A single large glassy volume encloses both areas, which are stacked in plan. Starting at the curb, a maximum of 2,800 departing passengers per hour will begin their journeys, checking in at the top level of the building, in the

120,000-square-foot skylit space. Adjacent, an inordinately vast zone has been devoted to retail, which should more than pay for itself. This food and shopping court is a mall stretching four New York City blocks, with playful topiaries and a busy patterned terrazzo floor designed by retailing consultants. Since it stands between check-in and the departures area, passengers are obviously expected to spend time in the stores, rather than at the gate. Consequently, waiting areas are small and terribly plain: while first- and business-class passengers whisk past the mall to lounge in luxury skyboxes operated by the airlines, Terminal 4's gateside waiting areas for the masses are among the most anonymous seen at new U.S. airport terminals.

Underneath the departures area and mall is the arrivals sequence, which can accommodate 3,200 disembarking international passengers per hour. This fairly unappealing location within the building suits government requirements for security in arrivals areas. Where possible, SOM has emphasized transparency, installing glass walls with views to the airfield—even in areas not ordinarily provided with windows. But large portions of the arrivals sequence must be essentially windowless to prohibit visual contact between arriving smugglers and potential accomplices already on the ground who might somehow flash signals through windows.

Construction was completed this spring while the old terminal continued to function. Logistics were further complicated because the new facilities cover essentially the same footprint as the existing terminal. (Several years ago, a temporary arrivals hall was erected nearby, so select demolition could be undertaken.) Now, as passenger service to Karachi, Rio, Shannon, and Kiev is well underway from the new concourses of Terminal 4, a long-term expansion for Delta Air Lines is gaining steam. The \$1.6 billion addition should virtually double the new terminal, using the same architectural language. When AirTrain (which is currently under construction) opens in 2003, it will enter Terminal 4 as the only integral terminal-to-train connection at JFK.

SOM Airports has also been involved in airport design and planning for fourteen other gateway cities including Washington (Dulles), San Francisco, Toronto, Tel Aviv, Singapore, and Seoul.



## The New Age of Aviation

by Jayne Merkel

**T**he new Terminal 4 at JFK Airport is as typical of our time as its predecessor—or Eero Saarinen’s expressionistic bird-in-flight TWA Terminal—was of the 1950s when commercial aviation was still exciting, exotic, even daring, and seemed to offer limitless freedom. The airy SOM International Arrivals Building, which is recalled today mainly in its Calder mobile, spread out over its site the way ranch-style houses of the time did on cul-de-sacs in nearby suburbs. The “Terminal City” master plan at what was then called Idlewild Airport consisted of a ring of generous individual sites. Every site was its airline’s castle, where it could build a structure to establish an image the way Lever Brothers, Seagram, and CBS were doing with office towers in Manhattan at the time.

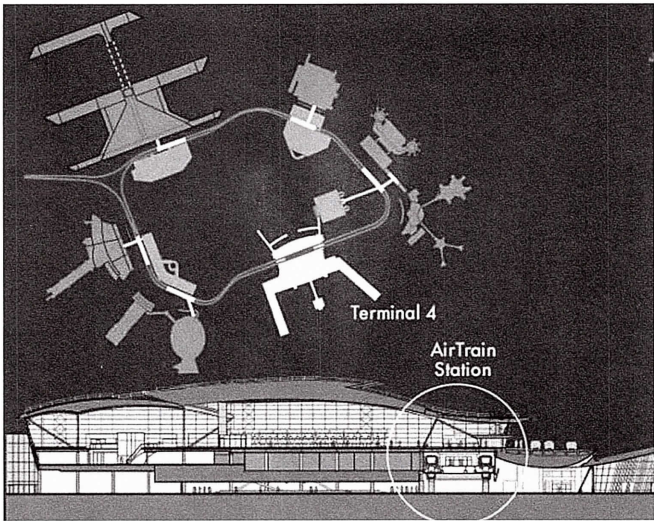
Today, airport design is more like putting together a Chinese puzzle. The teams of architects and engineers who built the new IAT Terminal had to do so around an existing, functioning structure that had been altered and expanded continuously. They had to incorporate the AirTrain and absorb many times more passengers, workers, trucks, buses, taxis, and especially automobiles than their mid-twentieth-century predecessors did.

“Airport development in densely populated cities like New York is next to impossible” now, according to **Robert Davidson**. He ought to know. As chief architect of the Port Authority of New York and New Jersey he is responsible for all three New York City airports. Presiding over what is essentially an architecture and engineering firm of 58 architects, and the hundreds of private consultants working with his in-house staff, his job is to tie the terminals together, create the means to get people into and out of them, plan for expansion, and accommodate all the services a modern airport needs. Thirty years ago noise was the primary environmental problem facing the airport. Today, transportation to and from the airport is the main concern.

In 1988, Davidson, assistant chief architect **Richard Franklin**, architects **Donald Fram, John Gutierrez, Elyse Bankler, John Keyser, Martin Hero** and their team began work on a series of capital programs intended to improve airport customer service. While renovating Newark International Airport, they developed a master plan and design for a monorail system to connect the terminals. (This time, Davidson, Fram, Gutierrez, **Robert Eisenstat, Dawn Foster, Thomas Grassi, Tonu Vanderer** and **Carl Weinert** were involved.) Since it opened in 1996, the monorail (which fits into a slot that was provided under the roof when the buildings were originally designed) has been transporting passengers to remote parking lots, car rental agencies, and buses, replacing the vehicles that used to clutter airport roadways.

The design of the monorail system with its exposed steel structure inspired its Manhattan-to-Queens counterpart, AirTrain JFK. Later, the monorail was renamed AirTrain Newark, since the two are eventually to be connected. The prototypical monorail station design—a glass box with clear span trusses—is carried through to the support buildings and maintenance facility for monorail cars.

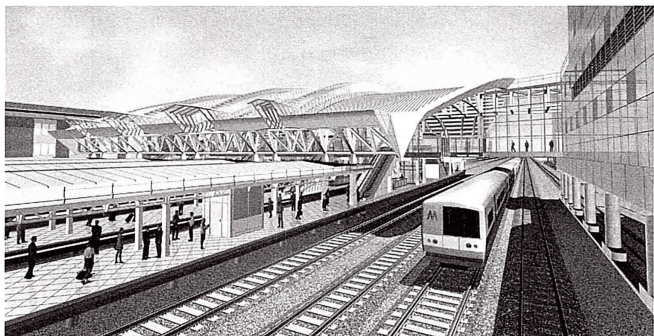
By the fall of this year, AirTrain Newark will be extended to connect with the New Jersey Transit and Amtrak trains that go directly into New York’s Penn Station. Port Authority architects (Davidson, Fram, **Joseph Giambra, Thomas Grassi**, and **Russell Kriegel**) planned and designed a new rail link gateway terminal to create a sense of arrival at the airport that will also be recog-



*AirTrain JFK at Terminal 4, Port Authority Architecture Unit and SOM*



*Terminal B, Newark International Airport, Port Authority Architecture Unit*



*AirTrain JFK Jamaica Station Gateway Terminal, Port Authority Architecture Unit, Rothzeit Kaiserman Thomson & Bee, Ahuja Priya, Ives Group, George Cooper Rudolph III*



*AirTrain Newark Rail Link Gateway Terminal, Port Authority Architecture Unit, El Taller Collaborativo, Ahuja Priya Architects, HNTB, Parsons Brinkerhoff Quade and Douglas*





*AirTrain JFK, Jamaica Station Gateway Terminal, Port Authority Architecture Unit, Rothzeid Kaiserman Thomson & Bee, Ahuja Priya, Ives Group, George Cooper Rudolph III*

nizable as part of the monorail system. **Parsons Brinkerhoff Quade & Douglas** with **El Taller Collaborativo** were the engineers and architects of record, respectively. The rail link terminal idea is also being used at JFK. **Ahuja Priya Architects** and **HNTB** assisted the Port Authority design team as architects of record for additional finishes and passenger services contracts.

## AirTrain to JFK

by Peter Gaito, Jr.

**C**onstruction of the AirTrain JFK—once known as “the train to the plane”—is now well underway. Concrete columns can be seen marching toward Kennedy Airport along the median strip of the Van Wyck Expressway. That construction proceeds without closing the road is only one of the minor miracles of the \$1.8 billion, 8.1 mile, cohesive aboveground train system.

When the project is completed in 2003, passengers will be transported from Manhattan to any terminal in the airport within 45 minutes for what is expected to be a \$5 fare. They will ride LIRR trains running directly from Penn Station to a new glass-walled AirTrain terminal at Jamaica Station, where they will check baggage and transfer to the AirTrain along with passengers from other LIRR branches, three Subway lines (E, J, and Z), and twelve city bus lines. Eventually, the AirTrain may go all the way to Penn Station and Grand Central Terminal, but that will take at least another decade. Beginning next year, there will also be AirTrain service from the A subway line to Howard Beach.

Building the AirTrain from Manhattan to Kennedy Airport has been infinitely more complicated than construction of the monorail at Newark was, both because of the need to acquire rights-of-way through densely developed neighborhoods and because at JFK every terminal is different, and physically separated from its neighbors by congested roadways.

“Vehicular access is such a serious problem at airports everywhere today that airport officials in some cities are simply refusing to build any more roads and garages, hoping, ‘if we don’t build it, they won’t come,’” Port Authority chief architect **Robert Davidson** said. Even if only 10 to 15 percent of the passengers and employees coming to the airport use it, the AirTrain JFK will make a tremendous difference on airport roadways.

The Port Authority’s Architecture Unit (Davidson, Fram, Giambra, Kriegel, **Marek Zamdner**, **Jerome Stern**, and **Jacqueline Hanley**) with **Parsons Brinkerhoff Quade & Douglas** developed the master plan and architectural design for the AirTrain at JFK using design guidelines developed for the monorail stations at Newark. The idea was to create an identifiable family of structures that could be adapted to each specific situation. The AirTrain JFK stations, designed by **STV** architects and engineers with **Slattery/Skanska** and **Bombardier** (the train manufacturer), use a “kit of parts” similar to those employed in Newark to accommodate the different terminal sites and conditions in

Queens, except at the new Terminal 4 where the train actually enters the building. The others have connectors across roadways. Outside of the terminal area, AirTrain will provide access to the long-term parking lots, rental car agencies, and the “gateway” terminals at Howard Beach and Jamaica Station.

The existing Howard Beach station is an old, open, elevated wooden Subway platform near the airport’s long-term parking area. The new gateway terminal was designed by the Port Authority in-house staff (Davidson, **Risa Honig**, **Michael Kraft**, **Melissa Miranda**, and **Joseph Warner**) with STV as architect and engineer of record. It will have four basic components: the Subway platform for airport passengers and the community, two glass-and-steel vertical circulation buildings beyond the platform zones to connect the two rail systems, a glass-enclosed, environmentally-controlled mezzanine with fare zones for each system, and a horizontal connector bridge connecting to the AirTrain station platform. Together, the components provide a structure that is a safe, secure, and easy to find your way around. Spanning the Subway right-of-way, the terminal will create the impression of having arrived at the airport.

As a regional intermodal transportation hub, the Jamaica Station will be the most complex station. The LIRR station house is a State historic landmark. The objective of the complex is to provide efficient transfer between systems as well as a symbolic gateway into the airport. The new AirTrain JFK Jamaica Terminal was designed by Port Authority architects (Davidson, Fram, Giambra, Hanley, Kriegel, Stern, Wienert, Zamdner and **Dale Serventi**) with contract document assistance from **Rothzeid Kaiserman Thomson & Bee**; **Ahuja Priya Architects**; the **Ives Group**; and **George Cooper Rudolph III Architects** with Severud Associates and Lizardos Engineering Associates; the exterior building envelope is by the Gordon H. Smith Corporation.

AirTrain passengers arriving by Subway or LIRR will circulate south—vertically and horizontally via large glass elevators and escalators—to the AirTrain lobby where baggage check will be located, then proceed to the AirTrain platform area. AirTrain’s eight-minute trip to the terminal area will supplant the unpredictable road trip down the Van Wyck Expressway, which can take up to two to three hours when traffic is heaviest.

Two new public arcades at different levels of the complex will provide paths to the AirTrain fare zone. A street arcade will link the new terminal to the Subway station below grade and to the adjacent community. A new open-air mezzanine bridge arcade, located above the elevated LIRR platform, will link AirTrain and the LIRR.

The building components most responsible for creating the terminal’s gateway image are the Portal Enclosure, which is an articulated train shed that covers the multi-level platform zone with the mezzanine bridge arcade, and the Vertical Circulation Building, a multi-story glass atrium that serves as the entrance and lobby for the elevated AirTrain System.



These physical environments—along with the guarantee of predictable travel time to the airport—will change the metropolitan area’s airport passenger experience dramatically. But perhaps even more important to the region’s economy is the fact that the AirTrain is the first part of a regional airport access system that will one day link Newark and Kennedy International Airports at Penn Station in Manhattan—the region’s core—where there will also be connections to MetroNorth, Amtrak, New Jersey Transit, and additional bus and Subway lines. The fact that “AirTrain will provide connections to all passenger services within each airport and also connect with the regional transit network is unique among airport rail transit systems,” according to Davidson.

If New York City should win the NYC 2012 Olympic bid, the whole process may be speeded up, for the master plan for the dual airport AirTrain system bears uncanny resemblance to the bid’s transportation plan (which also involves ferry service). One way or another, this region will be tying itself together again without increasing its dependence on cars.

*Peter Gaito, Jr., who is a project manager at Richard Dattner & Partners Architects, was an integral part of the AirTrain team when he was associated with STV.*

## Other Places for People Going Places

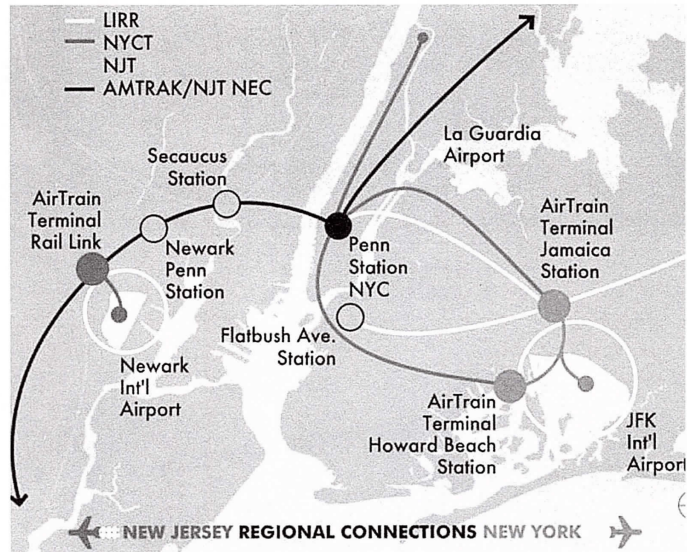
by Jayne Merkel

**B**uilding a modern airport is a little like painting the Golden Gate Bridge; you no sooner finish one project, than you have to start all over again. In fact, at any one time there may be a dozen building projects underway.

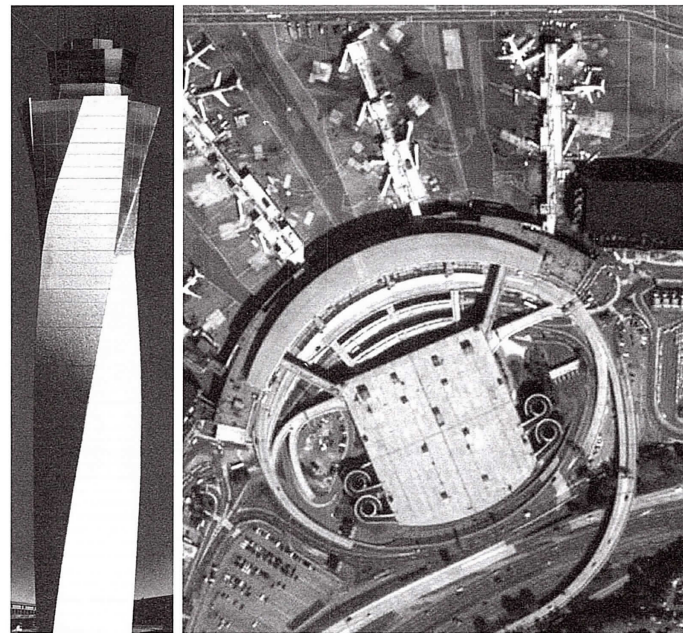
At Newark, aside from the monorail, the Port Authority’s Architecture Unit designed the new International Terminal at Terminal B, a project that received an unusually enthusiastic review from Herbert Muschamp in *The New York Times*. In-house architects have been working on the Lot E garage that is part of a continuing landside access development program there.

And two years ago, they commissioned a new design for an air traffic control tower from **Voorsanger & Associates**. Federal Aviation Agency requirements prescribed its height and the octagonal shape of its glass-walled observation room, which crowns a square poured-in-place concrete shaft in the standard scheme. The Port Authority and Voorsanger wanted to create a more dramatic image both from the perspective of passing cars and from the entrance to the airport precinct. The architects designed a tower with a structural separation at the top, making visible the hexagonal glass diaphragm which supported the projecting octagonal observation booth. The tower—which was to be fully glazed, transparent during the day and lit at night by a preprogrammed device—was not built, however, as it turned out to be more expensive than the standard design. They also designed a tower that was triangular at the base with cropped corners. Making larger and larger cuts, they twisted the tower gradually as it went up until it formed a hexagon with six equal sides, all of which are structurally active.

The project did serve as a learning exercise for a proposed tower at LaGuardia Airport, which came in on budget. Its main body is made of white ferroconcrete. To design the torqued tower, Voorsanger, working with structural engineer **Matthys Levy** of **Weidlinger Associates**, started with a square base, overlaid another square rotated slightly, with another square placed on top of that rotated again, on and on until the torqued structure began to assume a concentric spiral form. The corners of the



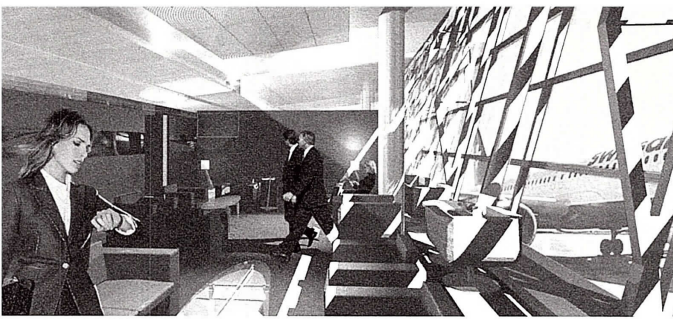
*AirTrain Master Plan, Port Authority Architecture and Engineering Units,  
Parsons Brinkerhoff Quade and Douglas*



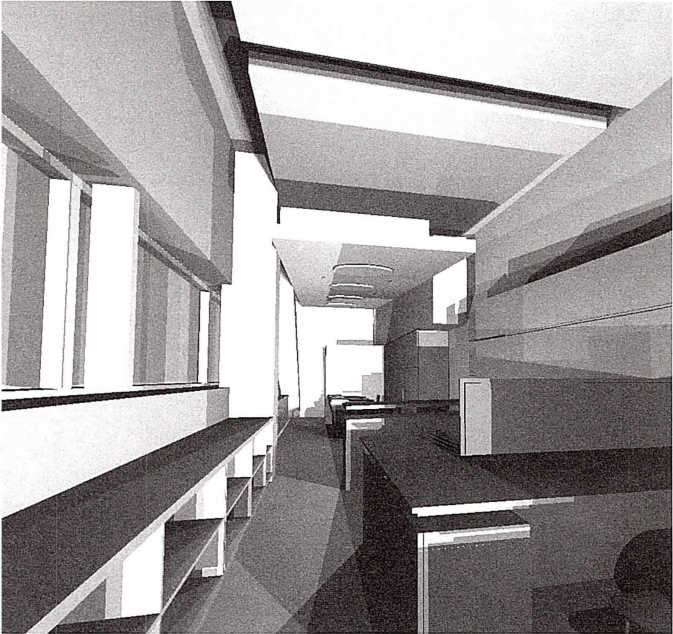
*left: Proposal for LaGuardia Airport Control Tower,  
Voorsanger Associates and Weidlinger Associates  
right: LaGuardia Central Terminal Building Redevelopment,  
Port Authority Architecture Unit  
below: LaGuardia Airport Landside Access Departure Area,  
Port Authority Architecture Unit*



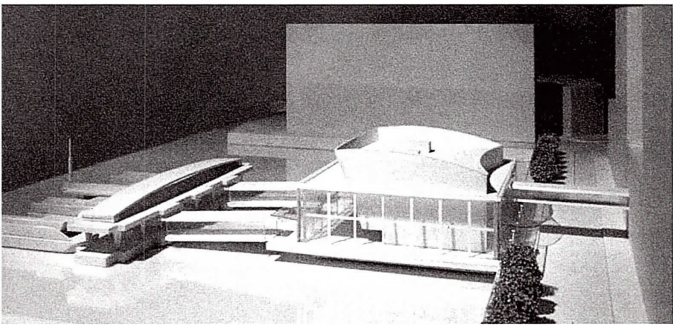




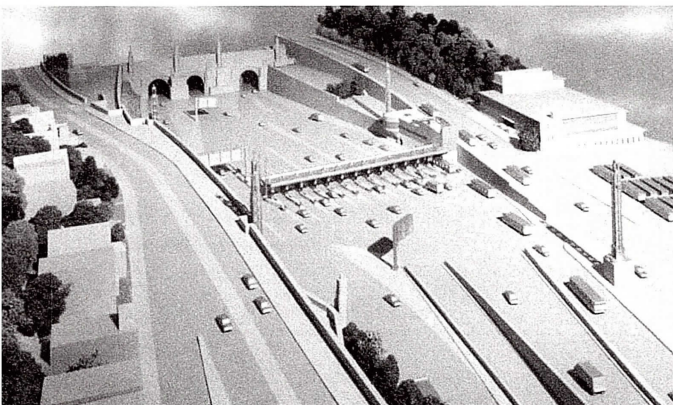
*Swissair/Sabena First and Business Class Lounge,  
Garrison Siegel Architects*



*Swissair Flight Operations Center, Garrison Siegel Architects*



*above: Proposal for Weehawken Ferry Terminal, Port Authority Architecture Unit  
below: Lincoln Tunnel Toll Plaza, Port Authority Architecture Unit*



squares were cut off in steadily increasing amounts until the square became an octagon. The outside walls carry the weight of the octagonal observation room. Since every side is structurally active, lateral movement and deformation are reduced. Since the top four stories will be inhabited, natural light is needed there, so the corners near the top will be filled with glass panels.

Also at LaGuardia, in the late '80s and early '90s, the Port Authority in-house staff redeveloped the Airport Central Terminal Building and landside vehicular zones where artist David Saunders' Big Apple fence is a happy highlight.

At JFK, they are working on new roadway approaches and a series of garage renovations as well as overseeing dozens of small improvements. Two recent ones of note are the Swissair Flight Operations Center and Swissair/Sabena First and Business Class Lounge at the new Terminal 4 that **Garrison Siegel Architects** were invited to design after completing the Swissair/Switzerland Tourism Center on Fifth Avenue (OCULUS, April 1998, p. 4). As part of the terminal reconstruction, the Port operators allocated space to each of the terminal's major carriers for better passenger lounges and a new flight operations center. The leftover spaces offered to Swissair are at opposite ends of the terminal, and both are unusually long, narrow, and open to natural light on only one side.

In order to energize those shoebox interiors, Garrison Siegel developed a sectional strategy of angled ceiling planes, with **Arup** engineers, and used the section, rather than the plan, as a generator of form. For the 115- by 12-foot Flight Operations Center, which has 15-foot ceilings, they sliced the space apart with carefully articulated light coves, symbolically "separating the ground from the sky," as Robert Siegel explained. The approach enabled them to conceal lighting, air conditioning, and other services in the ceiling. Bordered by a long, low curtain wall, the space is continuously flooded with light—an important factor in a space used to prepare for long journeys.

A similar strategy turned the Swissair/Sabena lounge on the fourth floor into a comfortable and luxurious space. The ceiling planes meet over a central circulation spine running the entire length of the 180- by 32-foot room which faces a tilted glass wall. The architects designed a cafe, conference rooms, a flat-screen television, and seating for 170 passengers in muted tones. Club chairs, placed in small islands on a limestone floor, each have their own telephones, power, and data outlets.

Garrison Siegel is also designing a pier for Circle Line, a building type Port Authority architects will be working on more as more as the ferry program expands. A new Weehawken Ferry Terminal is in the works, and with Severud Associates engineers, the Port Authority's **Robert Davidson, Risa Honig, Michael Kraft, Melissa Miranda, Michael Newman, Arvind Somvanshi, and Joseph Warner** have already designed a new one for the World Financial Center. Planned as an extension of the esplanade, the floating, glass-walled pavilion building has an iconic fabric roof that will act as a beacon for nighttime ferryboat operations. To accommodate tides, the pier will float, anchored by large steel trusses driven into bedrock and acting as horizontal anchors. Adjustable ramps will be glass-enclosed, similar to the gangway bridges.

The Port Authority design staff is also working on new toll plaza for the Lincoln Tunnel, plans for a station improvement program for the PATH commuter rail system, and a whole new series of transportation projects to be funded by \$10 billion in capital generated by the recent toll increase.





*AirTrain Newark, Port Authority Architecture Unit*

## Journalists Talk about Transportation

by Jayne Merkel

**W**hen architecture critics from around the country got together in Manhattan on May 9 and 10, the main topic of conversation was transportation, because they see public transit as essential to the dense, mixed-use, pedestrian-oriented urbanism they value—and that this city, almost uniquely in the United States, embodies.

Critics from sixteen different newspapers were here for a conference at the Columbia University School of Journalism and at the Institute for Urban Design. Professors and fellows in Columbia's National Arts Journalism Program, who helped organize the event, conducted a survey of American architectural criticism beforehand and found that the critics were more interested in urban design than in buildings, so the topic became "Journalists Talk about Transportation, Infrastructure, and Land-Use Policy."

The organizers also found that architecture is by far the most underreported art. Only forty newspapers, mostly in the larger cities, have even part-time critics. The critics tend to be older, white, male, and of a practical rather than theoretical bent. They tend to distrust celebrated architects. Their favorite buildings are the Brooklyn Bridge, Grand Central Terminal, the Chrysler Building, Monticello, the University of Virginia, the Robie House, the Carson Pirie Scott store, the Empire State Building, Johnson Wax, and Unity Temple. The contemporary architects they admire most are Frank Gehry, Renzo Piano, Santiago Calatrava, Maya Lin, Norman Foster, Steven Holl, Tadao Ando, Richard Rogers, Rafael Moneo, and James Stewart Polshek. The writers who have influenced them most are (in order) Jane Jacobs, Ada Louise Huxtable, Vincent Scully, Lewis Mumford, Robert Venturi and Denise Scott Brown, Andres Duany and Elizabeth Plater-Zyberk, Le Corbusier, Herbert Muschamp, Charles Moore, and Rem Koolhaas.

*Los Angeles Times* critic **Nicolai Ouroussoff** said he was horrified that Jane Jacobs was at the top of the list. "There was a moment when we forgot about our past. I think what's happening now is that we've forgotten about the future," he observed. "There is fierce debate in architecture today but no clear lines of debate in urban design." Wishing for an urbanism that doesn't exist in most places might keep critics from suggesting solutions to the real problems they face.

*The Chicago Tribune's* **Blair Kamin** said, "we ought to distinguish between Jacobs' conclusions and her approach—adapt her skeptical challenge to the assumptions of the establishment."

"The thing that disturbed me was who was not there—J. B. Jackson, Esther McCoy, David Gebhart, Reyner Banham," **Alan Hess**, of the *San Jose Mercury*, added.

"I found myself the only person at the conference invoking Ian McHarg," said **Steve Litt**, of *The Cleveland Plain Dealer*: "Where not to build is as important as where to build. The AirTrain system that will be reconstituting development around a transit line is similar to what I'd like to see happen in our city."

We may think we don't need to read Jane Jacobs any more, but according to **Patricia Lowry**, of the *Pittsburgh Post-Gazette*, in Pittsburgh they recently came very close to tearing down the downtown for a 1950s-style urban renewal.

## Highways to Horrors

Most of the critics described the highway as the root of the problem in cities today, and assumed it was simply a given. But "nothing is inevitable," New York-based freelance writer **Alex Marshall** argued. "A highway was a choice—a political act."

And political will can undo it, as it did in Milwaukee after **Whitney Gould** reported in *The Milwaukee Journal Sentinel* on a planning exercise at the University of Wisconsin/Milwaukee, where students had created models of what the city would look like if an underused spur of a freeway on the northern edge of downtown were dismantled. "The editors put it on the front page because they thought it was so funny," she explained. But the idea caught on. The mayor hired the professor who taught the studio as planning director. "Another study at the University showed you might raise money from real estate taxes if the 23 acres under the elevated freeway were redeveloped. Developers joined with the mayor and the State. The county, which owns the land, signed on. The Feds said they'd help tear it down" at a cost of \$25 million, between December 2001 and 2003. "Most of the criticism of the plan came from a china merchant who thinks he'll lose business because of it and is threatening a lawsuit. And even though a study had shown that the street grid could handle the traffic, he took me to lunch and told me, 'Freeways and parking are the most important ingredients of a healthy downtown.'"

Though the merchant's belief drew guffaws in the assembled crowd, it is still prevalent in much of America. Even in Boston.

**Anthony Flint**, a recent Loeb Fellow who writes for *The Boston Globe*, explained that even after the \$14 billion Big Dig to bury his city's elevated highway, because of cost overruns and "a lack of consensus about urban form, we may be left with just roads"—better, more efficient roads though they may be. What was supposed to be a \$3 billion project may end up costing \$17 billion, so "the rail lines between North and South stations are not happening. The big losers will be pedestrians and public transit." And, anti-development sentiment discourages the density only public-private partnerships could provide. "Conservationists are demanding that streets be removed." So the city may end up with little worth having on top of the tunnels.

The problem is even greater in Dallas, according to **Antonio Di Mambro** and **Christopher Kelly**, who analyzed the whole region for



*The Dallas Morning News*. “What do we say to a city that doesn’t believe in its soul any more?” Di Mambro asked. “Dallas has 90,000 parking spaces downtown. It costs 90 cents a day to park.”

**Brandon Loomis**, of the *Salt Lake City Tribune*, described the “civic schizophrenia of spending a lot to build a light rail line and a ten-lane highway opening Monday.” **Mary Newsome**, of *The Charlotte Observer*, echoed his frustration. “We’re pursuing an outer beltway with the force of law and spending billions for mass transit. Studies show that building more roads only attracts more cars. And Newsome said, “we have to drive everywhere, and the air quality is killing us. We can’t go outside.” Her concerns were substantiated when **Haya El Nasser** and her colleagues at *USA Today* did a study that found Charlotte is the most sprawling city after Nashville (Salt Lake City is the least). “But what you see when you go there, despite the four-acre lots, are trees, and trees hide sprawl,” she noted. “In L.A., it’s flat and without lush vegetation so though there are small lots and natural boundaries, it appears to sprawl. Aesthetics affect the perception of sprawl,” the researchers realized as they made the most rigorous attempt in recent journalism to understand the havoc wreaked by the automobile.

Nasser’s team tightened up the definition of “sprawl” and found that the worst was not where everybody thinks it is. “‘Sprawl’ is used to describe anything people don’t like. For some people in sprawling suburbs it merely means traffic,” she said. Using the findings of social scientists, they looked at commuting time, air quality, density, population in urbanized areas and in areas outside cities, and growth patterns.

Using these indexes, they found, “L.A. is not that sprawling compared to other urban areas. Portland [Oregon] sprawls more. Between 1990 and 1999, 83 percent of urban areas sprawled, even when they were declining in population, and especially when they had experienced racial tension. Geography and the availability of water are also major factors, which is why L.A. is becoming more dense. Natural forces, such as the ocean, mountains, and water shortage stop sprawl,” she said. “The story is the opposite in the Southeast where there is a long string of sprawl along I-85 from Raleigh to Atlanta and all the way to Birmingham. Water is not an issue. The culture is open to property rights, so a developer can go to a little town between cities and start building houses. Of the 18 most sprawling areas, 17 are east of the Mississippi; four of the top five are in the Southeast.”

Another factor that affects sprawl is government. “Where there are more municipal governments in a metropolitan area, there is more sprawl. Detroit has 280 local governments; New York has 560” (or more than 800 by some counts). “In Portland, where there is metropolitan government, they did a great job of controlling what they could, but it’s spilling over to Vancouver, Washington, and other places,” Nasser noted.

In some places, she found, sprawl is livable. Madison, Wisconsin, for example, is always listed as one of the most livable cities. The difference seems to be a healthy downtown, families living in the core, and a rush “hour” of only five minutes (it used to be one minute). But in the Midwest and Northeast, except for New York and Chicago, immigrants are no longer coming and the central cities are empty. “It’s not simply that people are moving out. Jobs are moving out.”

Regional Plan Association director **Robert Yaro** added that in the New York region, the largest in the country, “we had a deconcentration but also a reconcentration. We’ve invested \$20 billion in restoring the urban rail system since the 1980s, after its near collapse in the ’70s. The New York region outpaced the national economy in the ’90s for the first time since the ’40s. Seventy percent of cars have E-ZPass; everybody in the Subway uses Metrocard; and transit ridership has increased. We’re the first region to proceed with congestion pricing. The first legs of New Jersey Transit’s Hudson-Bergen Light Rail Line are up and running, and there are plans for the Second Avenue Subway which will carry as many people as the whole D.C. Metro.”

“The big challenge is where the money is going to come from,” he added, explaining that the Empire State Transportation Alliance, a coalition of very unlikely allies, was working on the problem in order to provide the capacity to accommodate two million new jobs by 2021. He also mentioned the reclamation of the waterfronts and the fact that the restoration of Grand Central Terminal “created the most successful commercial district in the world. The same is expected to happen in the Penn Station area.”

## Power of the Press

### How much influence does criticism have?

“It has tremendous effect, but is gradual and subtle,” **Paul Goldberger** said, pointing out that the overwhelming success of the preservation movement was largely due to Jacobs’ and Huxtable’s writings, which were the catalysts.

A number of the articles the critics discussed had made an impact. Not only did Gould’s report lead to the highway demolition in Milwaukee. Litt’s articles instigated the creation of an urban national park along the once-polluted and long-forgotten Cuyahoga River. Kamin’s arguments encouraged the relocation of the northbound lanes of Lake Shore Drive to create a walkable museum campus in the waterfront park. Yet the streetscape on top of Boston’s Big Dig is apt to be barren despite Flint’s articles and a forum *The Globe* cosponsored with MIT. Knowledge may be power, but it has limits.

Still, “journalism is the lifeblood of civic activism,” as Goldberger observed. That’s why it’s unfortunate that so few papers hire critics and why many of those who do fire them when powerful real estate interests complain.

“A substantial part of what a critic does is educate—create a bridge between the profession and the larger community,” he believes. “A critic should also be a traffic cop. Judgment is more important than enthusiasm.”

Of course critics do not operate in a void. “Certain ideas have made their way into the mainstream.” Goldberger attended a conference sponsored by Gerald Hines and “all they wanted to talk about was urbanism, sustainability, and building clusters rather than megabuildings.” Corporate executives today talk about Jane Jacobs’ principles and build “streets” through their office complexes.

And though, like others present, Goldberger expressed concern that “we are not thinking much about how cities are in fact evolving,” he said that what the conference proved was “that the dream of urbanism is catching on much more powerfully than it has in the past.”



## Frank Lloyd Wright and Japonisme

by Gavin Keeney

Considerable evidence amassed at the Japan Society's "Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion" (on view through July 15) proves that the world's best-known architect clearly nursed an undying passion for things Japanese. The Imperial Hotel in Tokyo, which Wright worked on for more than ten years, provided him the ultimate opportunity to indulge this obsession and led to a parallel second career, that of art consultant to his wealthy clients.

The Imperial Hotel is a touchstone for his mining of Japanese art. A 1917 maquette shows the building in its raw exactitude—a strict, bilaterally symmetrical complex. Period photographs reveal highly ornate, almost rococo interiors. This is high-calorie architecture. One can almost imagine Wright serving up slices of the white plaster model to his clients with a golden spatula. A meticulously rendered main floor plan of the hotel, dated 1921 (Scheme 2), shows how all-encompassing Wright's orthogonal, modular-driven design was. The plan shows club rooms, ranges of double-file guest rooms in the wings, private apartments at the tips of the wings, sitting rooms, linen closets, lounges, a banquet hall, main dining room, a news and cigar nook, upper and lower kitchens, storage, and the *coup de grâce*, a cabaret with stage and galleries. The exterior skin is a modulated, deeply incised, layered affair with the main entrance on axis and lateral entrances through the wings. One enters through a courtyard reminiscent of Versailles

and debarks at the *porte cochère*, entering the lobby through a loggia. The interiors of the hotel are vertigo-inducing spaces with low ceilings, encrusted walls, and vaults that occasionally include highly decorated pendants, mantles, ledges, niches, hearths (many of these carved from lava rock), with bronze and verdigris copper fixtures, polychrome this and that, and gilded lights. The hotel was demolished in 1968, when Tokyo finally succumbed to modern urban planning.

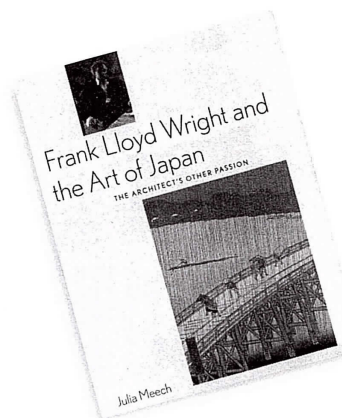
Passions of this sort are best left unanalyzed, but one does get a sense that Wright's cacophonous interiors reflect an equally noisy sense of his own significance. There are intimations of the Los Angeles Hollyhock House in the Imperial Hotel (and vice versa), the former an unfinished project he carelessly botched while micromanaging the Tokyo project. Photographs of Taliesin East, in its various incarnations, with a high percentage of Japanese artworks present, underscore Wright's carefully crafted image of connoisseur. He was forced to sell most of his collection in the late 1920s and early '30s when he was hammered by a combination of hard luck and high living. In 1928 alone Wright sold 5,100 prints (at fire sale prices).

The installation by **Inline Studio** is beautifully wrought and has a stillness that is appropriate to the works presented. A few domestic objects here and there are heartbreakingly earnest, such as the low easels Wright designed for viewing a single print. The Japanese woodcuts are delicious in all ways, printed on mulberry-bark paper from a cherry-wood block

## IN THE GALLERIES

with rice paste and pigments made of vegetable extracts and minerals.

Wright was a gastronome (in all five senses of the word). What this exhibition reveals—perhaps unintentionally—is why Wright was not quite a true modernist and why the hard-core modernists spent so much time denouncing him and trying to finish him off. His New York Guggenheim may be, after all, a defiant last gesture to the enemy—a house of modern, not traditional art.



Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion, by Julia Meech (*The Japan Society and Harry N. Abrams*, 304 pages, 9x11, 225 illustrations, 89 in color, cloth, \$49.50).

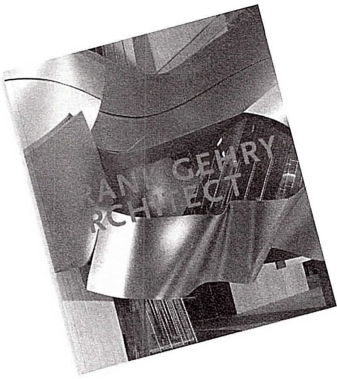
below: Japanese prints displayed in the studio, Taliesin III





# Off the Cuff on Frank Gehry

The exhibition "Frank Gehry, Architect," at the Frank Lloyd Wright-designed Guggenheim Museum through August 26, has given New York architects a chance to reevaluate the career of the most lionized architect of our time. The exhibition was organized by guest curator Mildred Friedman and Guggenheim staff curator J. Fiona Ragheb. According to Guggenheim literature, "the exhibition brings together major projects from Gehry's forty-year career, exploring the depth and breadth of his work through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself. This full-museum retrospective provides the necessary context and historical perspective with which to interpret his extraordinary contributions to the field of architecture and design."



Frank O. Gehry, *The Art of Architecture*, by Jean-Louis Cohen, Beatriz Colomina, Mildred Friedman, William J. Mitchell, and J. Fiona Ragheb (Abrams, 500 pages, 10x12, 400 color illustrations, paper, \$75).

Mr. Frank O. Gehry, FAIA  
Frank O. Gehry Associates  
1520-B Cloverfield Boulevard  
Santa Monica, California 90404

Dear Frank,

I'm exhausted. And overwhelmed. I've just visited your show, the one that fills the Guggenheim. And I don't mean just physically exhausted.

Favorite parts:

The models

Getting to see your work process. (See No. 1)

Bilbao. Like your show, it was more exciting than I expected. The way the chain link gauze altered the central space at the Guggenheim.

Depressing/scary parts:

The huge technical innovation gap between your office and anyone else's.

In form-making terms, where does one go from where you are now?

Parts of Architecture you do best:

Delight

Formal invention

Material invention

Technical innovation

Parts of Architecture you do worst:

Plain boxes

Stillness

Things I envy most:

You keep on seeking different directions.

You keep insisting on deeper and more extended explorations.

In my book, that's the essence of being an architect.

With warmest wishes,

**Sara Elizabeth Caples, AIA**

*Sara Elizabeth Caples is a partner in Caples Jefferson Architects*

"Overall the show is the equivalent of a summer blockbuster movie. There is just so *much* there—lots of *action* without much narrative. We were visually exhausted halfway down the ramp. I loved seeing the working drawings for so many of the projects. The structural drawings alone were a feast. I particularly liked seeing the development of the Disney concert hall—it bears special mention because the model that won the competition was so banal (like, really not great) compared to what actually is now being built. Maybe all good things do come to those who wait. And I laughed at the Guggenheim New York shrine that was erected, if only because I had fond memories of all the Armani gowns in the same space.

The biggest issue for me is that it wasn't a retrospective at all—it was more the Greatest Hits. I was looking forward to seeing 'warts and all'—I wanted to see the shopping malls, the spec houses, the renovations, the things an architect makes before he actually 'makes it.' In that respect, the show seems remarkably under-curated. The second issue—and here I'm having a Kathie Lee moment—is that one wants some reassurance that all those poor interns who are making all those models, all those variations, and all those little chairs (!!) are well treated and well compensated." Louise Harpman is a partner in Specht Harpman Design. She teaches at Penn and Yale.

"My first thoughts were that it was all too remarkable and that maybe the rest of us mortals should give up. At the same time I was blown away by the passion of the work—and by a process so thoroughly shaped by a vision.

What I found truly amazing was how he was able to retool the exemplary workmodel to one daringly driven by passion and desire. In Gehry's work, it is clear that the passionate pursuit of ideas and a desire to give those ideas form is the driving motivation for building a very sophisticated shop. A process which embodies an enormously exciting risk-taking component has evolved in the service of getting those ideas built. The brilliance of his process is that it is catching. For many people, the allure of the quest and the temptation of risk are unrealized fantasies—Gehry's gift is making people want to act on those impulses."

**Audrey Matlock**

*is the founding principal of Audrey Matlock Architect*



“In 1986 I went to the Whitney Museum to see an exhibition of the work of Frank Gehry. I was delighted by the beautiful snakes and fishes and blown away by the work of the first architect I had ever seen who had broken out of the box, in every sense of that phrase.

The Gehry exhibition at the Guggenheim did it all over again. I will visit it again and again to examine the working models, pore over the construction drawings, and watch the videos. For the first time, a museum has chosen to display materials that make it possible for visitors to delve deeply into the work of one of America's master builders.

We should all be grateful to the wealthy individuals, corporations, and institutions that provided the sites and the money that allowed Frank Gehry to experiment with a new architecture. The entire world is the beneficiary of the great works of art that emerged. But will they produce an affordable vernacular or are they one-of-a-kind vanity artifacts?

Gehry's designs are too expensive and too difficult to repeat to become real estate industry standards. Nor is it desirable to have Fred and Ginger dancing down our streets singing a different verse of the Bilbao Song on every corner. Nevertheless, if the next generation studies Gehry's work and truly understands the breakthrough that he has made, it too will create an architecture that breaks out of the box.”

**Alexander Garvin**, *professor at Yale University, member of the City Planning Commission, and director of planning for the NYC 2012 Olympic Bid*

“I came away energized and enlightened! I was struck by how Frank remains so much younger and wiser than many of us in the profession. Younger in his spirit and his thinking, wiser in the way he attacks and resolves all this stuff. Since I am fairly familiar with all of Frank's work, I started at the top, looking at the latest work first and working my way back into history. Some parts of his design methodology and process change; some stay the same. His sketches still hold the essence of what each project strives to become. It was good to see that dumb wooden blocks still work as program and massing placeholders while space is being shaped. Going back in time, it is interesting to see where the leaps of faith were taken between one stage in his innovation and another. At a very important crossroads he embraced the power of the computer as a design tool that allowed him to create in an uncompromising way. I remember back in 1993, when Jim Glymph came and spoke at the League and gave a presentation about it. That afternoon I could feel a massive sea change about to take place in the way buildings are designed and built. The point being that in the near future what the architect envisioned would no longer need to be compromised by the constraints of the construction process. What you drew could be directly realized in three dimensions without compromise.

From the beginning Frank always made us change the way we thought about materials and influences. He's still redefining it for us. He's always managed to be at the point where technological innovation and art converge. What is powerful and most important is that his triumphs and breakthroughs have been in both realms.” **Frank Lupo** *is the design director of Perkins & Will, New York, and the president of the Architectural League*

“During the late 1960s, there was a basic design problem derived, no doubt, from the Bauhaus curriculum of three-dimensional explorations of static forms, dynamic forms, and organic forms. They were all part of the architectural language and discourse.

In Frank Gehry's show at the Guggenheim, these and other architectural principles have been utilized to produce very beautiful work. The invention and technical ability is overwhelming. And in the best work, the site-specific interventions, like Bilbao and the New York Guggenheim Museum proposal, are masterpieces.

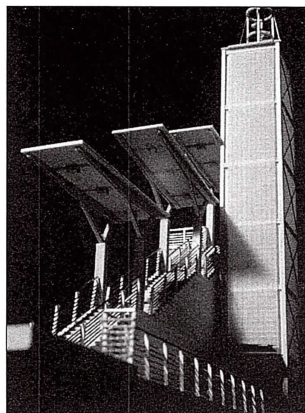
My only reservation about the work is the following: My partner, Sara Caples, has pointed out that architects have become the “true” sculptors—part of our tradition, of course, as form makers—while sculptors have moved on to other ground, working more conceptually, under the motto that form follows content. All works leave an iconographic footprint, or become symbolic statements. Is *The New York Times* really a fluid organization, as Gehry's container implies? Or is the content replaced to reflect the spirit of the container's creator?

These criticisms do not impede the enjoyment of the architect's spectacular production of twenty years. But I do think they are a necessary springboard for pursuing architectural development into the future.”

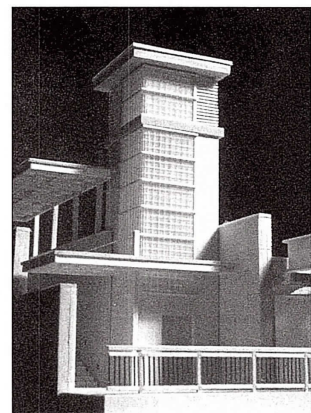
**Everardo Jefferson** *is a partner in Caples Jefferson Architects*

“This exhibition makes you want to get back to the studio and design! Gehry's body of work is awe-inspiring. Equally inspiring is seeing the interrelationship between spontaneous, intuitive forms and a rigorous, intense design process.” **Adam Yarinsky**, *Partner, Architecture Research Office*

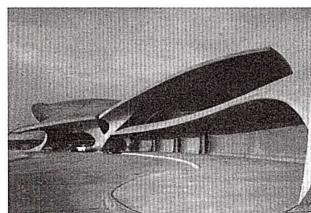




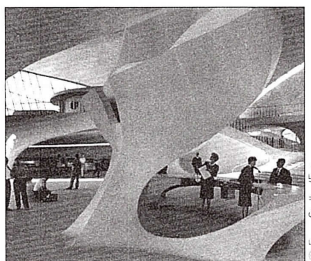
Hudson-Bergen Light Rail, Fox & Fowle



Hudson-Bergen Light Rail, Fox & Fowle



TWA Terminal, John F. Kennedy International Airport, Eero Saarinen



TWA Terminal, John F. Kennedy International Airport, Eero Saarinen

## Learning from New Jersey

by Kira L. Gould

In April, the Zoning and Urban Design Committee heard about New Jersey Transit efforts to develop the Hudson-Bergen Light Rail Transit System, and about the impact that plan and its incremental realization have had on development. **Stan Gdowski, AIA**, and **Thomas Gawley**, of Parsons Brinckerhoff, as well as **Joseph Higgins**, project director in real estate and finance for New Jersey Transit, were on hand for the discussion. The light rail will extend approximately 20 miles, from Bayonne to Ridgefield, and 32 stations are planned. The intent is to serve waterfront communities with a north-south artery. Commuters will also benefit from connections to ferry terminals and existing PATH stations. The planners expect up to 100,000 people per day to use the system.

Higgins said that “not all the development is direct cause and effect, of course. But the light rail transit system means that developers are building at much higher densities.” An important aspect of that trend is that the parking requirements along the waterfront have been changed, based in part on the light rail, from one space for every 250 square feet (the suburban ratio) to one space for every 1,000 square feet. One of the best examples is at what will be called the Liberty Harbor station in Jersey City. “Previously, these polluted sites didn’t interest developers at all,” Gdowski said. “But as the details of the plan were revealed, things began to shift. Now all the waterfront sites have been purchased for development.”

The development that’s under way now is dramatic. Just in the Jersey City waterfront area, in planning or

under construction are 25 million square feet of office space, 1.6 million square feet of retail, 1,000 residential units, and at least five hotels. “This could never have happened without bringing in high-capacity transit,” Higgins said. “But we couldn’t do it with roads. It just didn’t make sense.”

Developers, he remarked, are really starting to understand the potential of this kind of transit. But the system itself would not have been possible without vision and political will—and a few helpful real estate deals along the way. In that sense, the new transit system is an example of what can be accomplished by several agencies and offices working together with a shared idea about the future. “The Department of Environmental Protection had to issue waterfront development permits, and as a part of that, they made it a condition that each parcel give an easement to the transit system,” Higgins said. “We got valuable real estate for free, which was quite a boon. But the developers got a kind of ‘traffic insurance’ that would help protect their investment, too.”

## Save the Saarinen!

In a letter to Bernadette Castro, Commissioner of the New York State Office of Parks, Recreation, and Historic Preservation, DOCOMOMO-US, the United States chapter of an international organization concerned with documenting and conserving architecture and design of the Modern movement, expressed concern for the future of the TWA Terminal at John F. Kennedy International Airport. The terminal, designed by nationally and internationally renowned architect Eero Saarinen between 1956 and 1962, is, the letter stated,

“truly of international stature and is an icon of twentieth century architecture. It has been determined eligible to the National Register and has been designated a New York City Landmark. Furthermore, the building is represented in all major architectural history texts worldwide.”

Recently the officers of DOCOMOMO, including the president, **Theodore Prudon, AIA**, learned that a Memorandum of Agreement between the New York State Historic Preservation Officer and the Port Authority of New York and New Jersey had been executed. The agreement allows for the drastic alteration of the terminal, including the complete demolition of the eastern “Flight Wing” satellite and possibly the demolition of a large portion of the connecting “Flight Tubes” or walkways to the gate structures. “It is disturbing,” the DOCOMOMO letter stated, “that this agreement was made without any meaningful public review. Saarinen designed this magnificent structure as a sequence of monumental spaces or in his own words of 1959, a ‘family of forms.’ The experience of movement and transition through a series of spaces is quintessential to the building’s architecture. Therefore, the ‘amputation’ of one of the members has a devastating impact on the integrity of the original design.”

The group urged Castro to reconsider the agreement and exhorted her to “explore other options before this project becomes an embarrassment for New York and results in the loss of great architecture for future generations. We look forward to a substantive public review and hearing and how we may work with you on a meaningful future and use for that world-famous building.”



## Will Yale Build Green?

In May, **Stephen Kellert**, professor of social ecology at Yale University's School of Forestry and Environmental Studies, joined architect **Rafael Pelli**, AIA, of Cesar Pelli Associates for a discussion organized by the AIA New York Chapter Committee on the Environment. Pelli's firm is at work on building feasibility studies, in concert with landscape architects, programming experts, engineers, and others. In the next two decades, Yale will undertake some \$2 billion in renovations and new buildings, of which a significant expansion of the School of Forestry and Environmental Studies will be a part.

"As an interdisciplinary faculty, it's particularly important that we be in a contiguous space," Kellert said. The school will also construct the Yale Environmental Center, which will reflect the way environmental issues have become a core value at Yale and in U.S. society in general, he said. "We want to walk the walk and we want Yale to be a leader in sustainable design." As chair of the school's building committee, Kellert is tackling all aspects of the project—a new building, retrofit of existing buildings, and the landscape component—with a desire to "achieve eco-effectiveness, not just eco-efficiency." He noted that the project will aspire to platinum-level certification from the U.S. Green Building Council's LEED rating system. "We envision buildings that connect ecologically and culturally to their place."

Pelli's team has worked with Kellert to organize the spatial and environmental goals of the project and to establish its guiding principles. "The site is intriguing," he said. "We're helping to

develop the concept that will set the stage to knit into Yale another piece of this special place. We've been studying the special nature of the courtyard buildings here, and drawing on those ideas." As it happens, two existing buildings used by the school form an L at an important pedestrian path to the rest of Yale's "Science Hill." One of the concepts involves adding a new facility, turning the L into a U, and making the terminus the Environmental Center, which would be highly visible.

Being involved in the project at the feasibility stage, Pelli said, has provided an important opportunity to think about the design process. "We are working to redesign the process for this project, so that the team, the schedule, the budget, and the criteria for team selection are each articulated in a way that will support both the spatial and environmental goals of the project. The team needs to be multidisciplinary; specialty expertise will be needed. The schedule will need to be set up so that ideas can be tested and developed from the outset. Defining the budget with a life cycle assessment in mind, rather than just the cost-benefit analysis, will help the school and the university make better choices.

Kellert was enthusiastic about the upcoming project. "The time is right to make this case," he said. "There are many people who will need to be brought on board, but it can happen." Pelli remarked that this way of working is likely to become the standard of architectural practice. He noted the increasing economic incentives, a rising awareness of energy costs and availability, the widening cultural interest in environmental issues, the evolution of modeling tools, and the shift in

the movement from its previous anti-urban focus, as markers that green architecture has begun to mature.

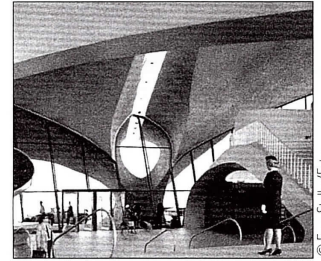
## Energy Crunch

At a May event sponsored by the Health Facilities Committee, **Leonard Koven**, of Atkinson Koven Feinberg (AKF)

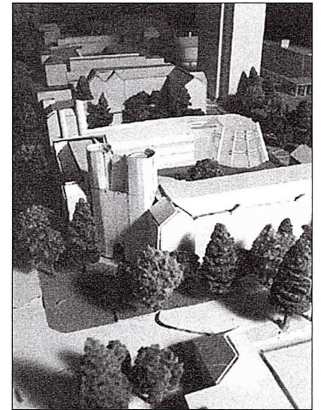
Engineers, spoke about issues of high demand for energy and fluctuating supply. "There are two issues to address," he said. "On a national basis, it's to our advantage to lower our dependence on fossil fuels and to make sure that we utilize our electricity in the most efficient way. As electric users, our objective is to reduce our costs." These goals sound mutually supportive, but Koven said that because of utility rate structures, reducing costs might not necessarily save energy, although this should be the objective. Focusing in particular on hospitals' need for emergency generators, he noted that generators may be used to reduce peak demands by transferring building and equipment loads to the generators during times of maximum system demand. Peak shaving is another way to reduce plant demand, by shutting down non-critical loads during the peak periods. Koven also discussed some emerging technologies that should play a part in a long-term energy strategy.



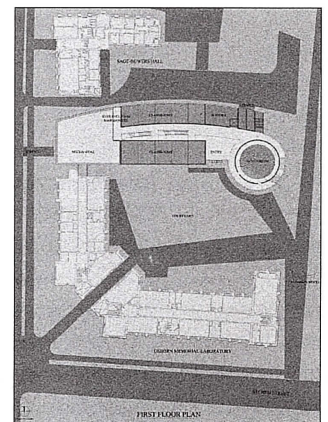
*TWA Terminal, John F. Kennedy International Airport, Eero Saarinen*



*TWA Terminal, John F. Kennedy International Airport, Eero Saarinen*



*Yale School of Forestry and Environmental Studies, master planning by Cesar Pelli & Associates*



*Yale School of Forestry and Environmental Studies, master planning by Cesar Pelli & Associates*



PREVIOUS AIA HONOR AWARD WINNERS

Medal of Honor

- 1917 Whitney Warren
- 1918 Henry Bacon
- 1919 John Russell Pope
- 1920 Tracy & Swartwout
- 1921 Delano & Aldrich
- 1922 Benjamin W. Morris
- 1923 CBJ Snyder
- 1924 C. Grant LaFarge
- 1925 Bertram Goodhue\*
- 1926 John W. Cross
- 1927 William A. Boring
- 1928 William M. Kendall
- 1929 D. Everett Waid
- 1930 H. Van Buren Magonigle
- 1931 Shreve Lamb & Harmon
- 1932 Louis Avres
- 1933 Robert D. Kohn
- 1940 Raymond Hood\*
- 1941 Clarence S. Stein
- 1944 Stephen F. Voorhees
- 1947 Robert B. O'Connor
- 1948 Wallace K. Harrison
- 1949 Louis Skidmore
- 1950 Ralph Walker
- 1952 Mayer & Whittlesey
- 1953 Grosvenor Atterbury
- 1954 Harvey Wiley Corbett
- 1955 Edward D. Stone
- 1956 Antonin Raymond
- 1957 Arthur C. Holden
- 1958 Ludwig Mies van der Rohe
- 1961 Gordon Bunshaft
- 1962 Eero Saarinen\*
- 1963 I.M. Pei
- 1965 Marcel Breuer
- 1966 Morris Ketchum, Jr.
- 1967 Philip C. Johnson
- 1968 E. Kevin Roche
- 1969 Paul Rudolph
- 1970 Louis Kahn
- 1971 Edward Larrabee Barnes
- 1972 Ulrich Franzen
- 1973 Davis/Brody & Associates
- 1974 Gruzen & Partners
- 1975 Mitchell/Giurgola Architects
- 1976 John Johansen
- 1977 Conklin & Rossant
- 1978 Hardy Holzman Pfeiffer
- 1979 George Nelson
- 1980 Richard Meier
- 1981 Richard G. Stein
- 1982 Henry N. Cobb
- 1983 Charles Gwathmey & Robert Siegel
- 1984 Abraham W. Geller
- 1986 James Stewart Polshek
- 1987 James Ingo Freed
- 1988 John Q. Hejduk
- 1989 Kohn Pedersen Fox Associates
- 1990 Giorgio Cavaglieri
- 1991 Beyer Blinder Belle
- 1992 Richard Dattner
- 1993 Ezra Ehrenkrantz
- 1994 Prentice & Chan, Ohlhausen
- 1995 Rafael Vinoly
- 1996 Tod Williams Billie Tsien Associates
- 1997 Steven M. Holl
- 1998 R.M. Kliment and Frances Halsband Architects
- 1999 Pasanella + Klein Stoltzman + Berg
- 2000 Fox & Fowle Architects

Award of Merit

- 1952 Richard Buckminster Fuller
- 1960 James Felt
- 1961 O.H. Ammann
- 1962 Lewis Mumford
- 1964 Alfred H. Barr, Jr.
- 1965 David Rockefeller
- 1966 Steward L. Udall
- 1966 Rev. James A. Gusweller
- 1967 The Ford Foundation
- 1968 Nelson A. Rockefeller
- 1969 William S. Paley
- 1970 Edward J. Logue
- 1971 Downtown Lower Manhattan Assoc.
- 1972 Dr. Anthony G. Adinolfi\*
- 1973 John V. Lindsay
- 1974 Richard Ravitch
- 1975 Ada Louise Huxtable
- 1976 Weidlinger Associates
- 1977 William H. Whyte
- 1978 Henry Russell Hitchcock
- 1979 James Marston Fitch
- 1980 Richard Kahan/UDC
- 1981 Jane Jacobs

- 1982 Arthur Drexler
- 1983 J. Irwin Miller
- 1984 Brendan Gill
- 1985 Very Reverend James Parks Morton
- 1986 Dr. Vartan Gregorian
- 1987 Prof. George Collins
- 1988 Kenneth Frampton
- 1989 Kent Barwick and the Municipal Arts Society of New York
- 1990 Senator Daniel Patrick Moynihan
- 1991 Phyllis Lambert
- 1992 Honorable Ruth W. Messinger
- 1993 Amy Linden
- 1994 Fernando Ferrer, Bronx Borough President
- 1994 Howard Golden, Brooklyn Borough President
- 1994 Claire Shulman, Queens Borough President
- 1995 Retail Improvement Program of the Grand Central and 34th Street Partnerships
- 1996 Dr. Thomas Schute, President, Pratt Institute
- 1997 Alliance for Downtown New York
- 1998 Harvey Lichtenstein
- 1999 Larry Goldman
- 2000 Ellen Futter

Honorary Member

- 1955 Alfred H. Barr, Jr.
- 1957 Charles McKim Norton
- 1959 Nelson A. Rockefeller
- 1960 Lewis Mumford
- 1962 Fred N. Severud
- 1964 August Heckscher
- 1966 Ada Louise Huxtable
- 1967 Thomas Hoving
- 1968 Jacob M. Kaplan
- 1969 Arthur Drexler
- 1970 Margot A. Henkel
- 1971 John V. Lindsay
- 1972 Donald Elliot
- 1974 Edward Logue
- 1975 John E. Zuccotti
- 1976 Paul Goldberger
- 1977 Beverly Moss Spatt
- 1978 Brendan Gill
- 1979 Adolf Placzek
- 1980 Kent Barwick
- 1981 Joan K. Davidson
- 1982 Gordon Davis
- 1983 Vincent Scully
- 1984 Mario Salvadori
- 1985 Marvin Maas
- 1986 Robert Silman
- 1987 Cervin Robinson
- 1988 Max Protetch
- 1989 Amanda Burden
- 1990 Laurie Beckelman
- 1991 Ezra Stoller
- 1993 Anthony C. Wood
- 1994 Meyer S. Frucher, Chairman, NYC School Construction Authority
- 1995 Dorothy M. Miner
- 1996 Matthys Levy
- 1997 Phyllis Lambert
- 1998 Philip K. Howard, Esq.
- 1999 Bob Peck
- 2000 Lily Auchincloss\*

Harry B. Rutkins

Service to the Profession

- 1963 David F.M. Todd
- 1964 Samuel M. Kurtz
- 1965 Norval C. White
- 1966 Harry M. Prince
- 1967 Alonzo W. Clark, III
- 1968 E. Allan Dennison
- 1969 Gillet Lefferts Jr.
- 1970 Stephen A. Kliment
- 1971 Kurt W. Karmin
- 1972 Nathan J. Maltz
- 1973 J. Arvid Klein
- 1978 Denis Glen Kuhn
- 1979 George S. Lewis
- 1981 M. Milton Glass
- 1983 J. Max Bond
- 1984 Elliot Willensky
- 1985 C. Ray Smith
- 1986 Cathanne Piesla
- 1987 William Hall
- 1988 Lenore M. Lucey
- 1989 Alan Schwartzman
- 1990 Laurie Maurer
- 1991 Douglas Korves and Randolph Croxton
- 1992 Peter Samton
- 1993 Lester Korzilius and Michael Ressler

2001 Annual Meeting

This year’s AIA New York Chapter Honor Awards were conferred at the Annual Meeting at New School University’s Tishman Auditorium on June 27.

The Medal of Honor, the Chapter’s highest honor, which is given to a member architect or firm of architects for distinguished work and high professional standing, went to **Peter Eisenman, FAIA**, founder and principal of Eisenman Architects.

The Award of Merit for contributions as a client, public servant, critic, or layman in a field related to the profession was awarded to **The Design Trust for Public Space**.

Honorary membership to an individual who has rendered valuable service to the profession, but is not eligible for membership was conveyed on **Kurt Andersen**, of National Public Radio.

The Harry B. Rutkins Award for service to the Chapter, the Institute, and the Profession went to **Jayne Merkel**, the editor of OCULUS.

The George S. Lewis Award was established when George S. Lewis retired after 18 years as the Chapter’s executive director. It goes to someone who has helped to make New York City a better place in which to live and to practice. It was awarded to **Richard Anderson**, of the New York Building Congress.

The Andrew J. Thomas Award in honor of a pioneer in housing went to **Timothy S. Carey** for his housing work at Battery Park City and to **The Hope Community** for its work in Harlem.

The Public Architect Award, recognizing and expressing appreciation for Public Architects who have made significant contributions while working within the public sector, was given to

**Fredric Bell, FAIA**, the former assistant commissioner of the City’s Department of Design and Construction, and the Chapter’s new executive director.

Special Citations were awarded to **Joseph B. Rose**, the chairman of the New York City Planning Commission, to *Any* magazine founding editor **Cynthia Davidson**, to designers **Massimo and Lella Vignelli**, of Vignelli Associates, and to the **Storefront for Art and Architecture**.

New York Foundation for Architecture scholarships were also awarded at the annual meeting. The Douglas Haskell Awards for Student Architectural Journalism went to **Jeff Seabold**, of Mississippi State University, for “What Real Estate Developers and Television Producers Have in Common,” (\$2,000), **Shavon Charlot**, of Tulane University, for “A Student’s Thoughts on Oakland Plantation,” (Honorable Mention), and **Tobias Sullivan**, of Miami University, for “The Gothic Revival Cottage, and Cottage Life in America, Woman’s Architectural Auxiliary,” (Honorable Mention).

Eleanor Allwork Scholarships were awarded to **Tao Sule**, of The Cooper Union (\$7,000), **Paibooon Jiraprasertkun** of Pratt Institute (\$2,000), **Jolie Kerns**, of Columbia University (\$2,000), **Yosef Melamed**, of City College (\$2,000), and **Joshua Uhl**, of Columbia University (\$2,000).

2002 Board of Directors

New members of the Chapter Board elected at the meeting are **Leevi Kiil, AIA**, President; **George H. Miller, FAIA**, First Vice President and President-Elect; **Daria F. Pizzetta, AIA**, Vice President for Design Excellence; **William H. Stein, AIA**, Vice President for



Professional Development;

**Mark Strauss, AIA**, Vice

President for Public

Outreach; **Pamela Loeffelman,**

**AIA**, Secretary; **Joseph H.**

**Donovan, AIA**, Treasurer;

**Stephen Kliment, FAIA**, Director

of Communications; **Gerald**

**Gurland, FAIA**, Director of

Educational Affairs; **Nicholas**

**Koutsomitis, AIA**, Director of

Programs and Strategic

Planning; **Joseph Shein, AIA**,

Director of Legislative Affairs;

**Burton L. Roslyn, AIA**, Director

of Industry Affairs; **Jeremy**

**Edmunds, Associate AIA**,

Associate Director; **Richard**

**Schaffer**, Public Director.

## Elective Committees

New members of the Fellows Committee (with terms expiring 2004) are

**Lee Harris**

**Pomeroy, FAIA**, and **Rolf**

**Ohlhausen, FAIA**. Members of

the Finance Committee (with

terms expiring 2004) are **Jay**

**Bargmann, AIA** and **George**

**Candler, AIA**; and those of the

Honors Committee (with

terms expiring 2003) are

**Michael Kwartler, FAIA**; **Thomas**

**Phifer, AIA**, and **Mildred**

**Schmertz, FAIA**. The new OCULUS

Committee members

(with terms expiring 2003)

are **Sandro Marpillero, AIA** and

**Margaret Rietveld, AIA**. The

new Trustee of the New York

Foundation for Architecture

is **Peter Pennoyer, AIA**. The

2001 Nominating Committee

was **Carmi Bee, FAIA**, **Wendy**

**Evans Joseph, AIA**, **Robert F.**

**Gatje, FAIA**, **Joyce S. Lee, AIA**,

and **Bart Voorsanger, FAIA**

## New Fellows

Six AIA New York Chapter members have been appointed to the AIA College of Fellows for their contributions to the profession.

**Page A. Cowley, FAIA**

**Peter Krasnow, FAIA**

**Robert G. Larsen, FAIA**

**William Charles Shopsin, FAIA**

**John Tarantino, FAIA**

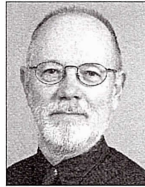
**Linda Yowell, FAIA**



Page A. Cowley,  
FAIA



Peter Krasnow,  
FAIA



Robert G. Larsen,  
FAIA



William Charles  
Shopsin, FAIA



John Tarantino,  
FAIA



Linda Yowell, FAIA

## PREVIOUS AIA HONOR AWARD WINNERS

- 1994 Oculus Special Commission for Zoning for the Upper East Side
- 1995 "A City of Neighborhoods," a joint project of Cooper-Hewitt National Design Museum and the New York Chapter Learning By Design Committee
- 1996 John Morris Dixon and Thomas Fisher
- 1997 Mark Ginsberg
- 1998 Marilyn Jordan Taylor
- 1999 Sarelle Weisberg
- 2000 Ronnette Riley

### George S. Lewis Award

- 1986 George Lewis
- 1987 Brooke Astor
- 1988 Sandy Frucher
- 1989 Joan K. Davidson
- 1990 Henry J. Stern
- 1991 Edward I. Koch
- 1992 Gene A. Norman
- 1993 Margot Gayle
- 1994 Robert F. Wagner, Jr.\*
- 1995 Linda Davidoff
- 1996 Rebecca Robertson
- 1997 Richard Kaplan
- 1998 Tony Hiss
- 1999 Rose Family
- 2000 Kent Barwick

### Andrew J. Thomas

#### Pioneer in Housing

- 1966 Julian C. Whittlesey
- 1967 Clarence S. Stein
- 1968 Robert E. Simon
- 1969 Elisabeth Coit
- 1970 Carl Koch
- 1972 Arthur C. Holden
- 1973 Albert Mayer
- 1979 John Louis Wilson
- 1980 Stephen B. Jacobs
- 1981 Davis/Brody Associates
- 1985 Peter Samton
- 1986 David F.M. Todd
- 1987 Joseph Wasserman
- 1988 Herbert Oppenheimer
- 1989 Theodore Liebman
- 1990 Harold Edelman and Judith Edelman
- 1991 Richard Plunz
- 1992 Andrew Cuomo
- 1993 SOM's Housing for Homeless Design Team
- 1994 Lynda Simmons, Pres. Emerita, Phipps Houses
- 1995 Lorraine G. Hiatt, Ph.D.
- 1996 Deborah C. Wright
- 1997 John Ellis
- 1998 Ron Schiffman, AICP
- 1999 Women In Need
- 2000 Rothzeit Kaierman Thomson & Bee

### Public Architect Award

- 1984 Bronson Binger
- 1985 Robert Enard
- 1986 Lauren Otis
- 1987 Charles Smith
- 1988 Arthur Rubenstein
- 1990 Adrienne Bresnan and Joseph Bresnan
- 1991 Elwin Stevens
- 1992 Frank Sanchis
- 1994 Thomas Spiers
- 1995 John Tarantino
- 1996 David Burney
- 1997 Robert I. Davidson, Frances P. Huppert
- 1998 Lia Gartner
- 1999 Brakash Yerawadekar
- 2000 Hillary Brown

### Special Citations

- 1960 Basset Jones\*
- 1966 Mrs. Robert Ward Cutler, William J. Conklin, George Dessart, Dr. Frank Stanton
- 1967 Peter J. Blake, Margot Henkel, The Landmarks Preservation Commission, Marquesa de Cuevas
- 1968 Nathan Walker
- 1969 Regional Plan Association, The City Planning Commission
- 1971 Richard Ravitch
- 1972 Bonnell Irvine, Hedda Edelbaum
- 1973 Mrs. Vincent Astor, Aston Graves, Fr. Mario Zicarelli, Sam Ratensky\*
- 1974 Peter Stanford, Harmon H. Goldstone, Joseph Roberto, Richard G. Stein, Shadrach Woods\*
- 1975 Office of Downtown Brooklyn Development, Robert A. Caro

- 1976 PICCED, *Oppositions* magazine
- 1977 Roosevelt Island Tramway, Herbert Lippman, Bedford/Stuyvesant Restoration Corporation, Frank Braynard, Bronx Botanical Gardens, Cooper-Hewitt National Design Museum
- 1978 Citicorp Center, Interface Adopt-a-Building, Dover Publications, Douglas Haskell, 42nd Street Redevelopment Corp., Evelyn B. McGrath
- 1979 NIAE, The Drawing Center, Arthur Rosenblatt, Barry Benepe for the Greenmarket, The Architectural League, Walter McQuade, of *Fortune*
- 1980 Doris C. Freedmen for creating The Urban Center and for publishing *Liveable City*
- 1981 Carnegie Hall, The Landmarks Conservancy, The Brooklyn Academy of Music, RESTORE, The Empire State Building, The New York Community Trust
- 1982 Citizens Committee for New York City, Herbert Sturz for the City Planning Commission's Midtown Zoning, Plaza Hotel, Rizzoli's, Spaced Gallery
- 1983 Elizabeth Barlow, Knoll International, James Stewart Polshek for The Temple Hoyne Buell Center for the Study of American Architecture
- 1984 Edward S. Logue, Ralph C. Menapace, MOMA, New York City Landmarks Preservation Commission, Carter Wiseman
- 1985 Elizabeth Barlow for the Central Parks Conservancy, Herbert Cables for the National Park Service, Sally Goodgold for City Club of New York, Barry LePatner, Esq., William F. May for the Statue of Liberty and Ellis Island Foundation, Albert Reichmann for Olympia & York, Henry Stern for the New York City Department of Parks and Recreation
- 1986 Harmon Goldstone, Preservation League of New York State, Martin Gallant, Architectural League of New York
- 1987 Martin Filler, Michael Blackwood, Suzanne Stephens, Creative Time
- 1988 George Klein
- 1989 Donald J. Cogsville and the Harlem Urban Development Corporation, Robert M. Hayes and the Coalition for the Homeless, Ronald Shiffman and Pratt Institute Center for Community and Environmental Development
- 1990 Alastair Gordon, Dorothy Miner, Sidney Shelov, Wim Swann
- 1991 Frederic Papert, New York Public Library, New York City Art Commission
- 1992 Mario Salvadori and the Salvadori Education Center on the Built Environment
- 1993 Christopher Gray, The World Trade Center, Staff of the Office of Historic Preservation of the New York City Department of General Services
- 1994 Susan Tunick for Friends of Terra Cotta; Cathedral Stoneworks; Brooklyn Museum; and Robert A.M. Stern, Gregory Gilmartin, John Montague Massengale and Thomas Mellins for their New York City books
- 1995 The Architectural History Foundation, Common Ground Community and Center for Urban Community Services, Philippe Starck, Robert Gutman
- 1996 Cora Cahan and Marion Heiskell, Jean Gardner, Kevin C. Lippert, Karen Phillips, Marc J. Sokol, Architectural Youth Program
- 1997 Aliye Pekin Celik, Kenneth T. Jackson, Jeh V. Johnson, Peter J. McGlinchy, Van Alen Institute
- 1998 Frances Eberhart, Hollis Headrick, Jayne Merkel, Jan Porkorny, Martin Puryear, Karen Stein
- 1999 Carole Rifkind; Diane Pilgram, Susan Yelavich, and Dorothy Dunn for Cooper-Hewitt National Design Museum, Sharon Dunn, Norman McGrath, Andrew Dolkart, Randolph Croxton, Laurie Olin, Ann Ferebee, Vito Acconci
- 2000 Socrates Sculpture Park, Terence Riley, Places, Norval C. White

\*posthumously



## Rizzoli Bookstore's Top 10

As of May 15, 2001

1. **Palm Beach Houses**, Shirley Johnson, Roberto Schezen (Rizzoli, cloth, \$75).
2. **Hip Hotels: France**, Herbert Ypma (Thames & Hudson, paper, \$29.95).
3. **The Story of Architecture**, Peter Delius, Ulrike Sommer (Könemann, paper, \$7.98).
4. **The Art and Architecture of Andalusia**, (Könemann, cloth, \$14.95).
5. **Ricardo Legorreta Architect**, Ricardo Legorreta (Rizzoli, cloth, \$65).
6. **Palm Springs Weekend**, Alan Hess (Chronicle Books, cloth, \$40).
7. **New York Guide to Recent Architecture**, Susanna Siefman, (Ellipsis, paper, \$5.98).
8. **The Art and Architecture of Florence**, (Könemann, cloth, \$14.95).
9. **Tropical Houses**, Tim Street-Porter (Random House, cloth, \$14.95).
10. **Story of Architecture in the 20th Century**, (Könemann, paper, \$7.95).

## Urban Center Books' Top 10

As of May 15, 2001

1. **AIA Guide to New York City, 4th Edition**, Norval White and Elliot Willensky (Three Rivers, paper, \$35).
2. **Houses of the World**, Francisco Ascencio Cerver (Könemann, paper, \$19.95).
3. **Mutations**, Rem Koolhaas (Actar, paper, \$45).
4. **The Destruction of Penn Station**, Peter Moore (D.A.P., cloth, \$40).
5. **Foreign Office Architects**, Jeffrey Kipnis (Editorial Gustavo Gili, paper, \$37.50).
6. **In Detail: Single Family Houses**, Christian Schittich (Birkhäuser, cloth, \$65).
7. **Modernism Rediscovered**, Julius Shulman (Taschen, paper, \$39.99).
8. **Le Corbusier: Inside the Machine for Living**, George H. Marcus (Monacelli Press, cloth, \$50).
9. **Fashion + Architecture**, Helen Castle (Wiley-Academy, paper, \$44.95).
10. **Richard Neutra: Complete Works**, Barbara Mac Lamprecht (Taschen, cloth, \$150).

## Code Committee Response to Department of Buildings Shift

**T**he Mayor's Task Force has issued recommendations for the overhaul of the City of New York Department of Buildings, but the Task Force's report has not been released. In response to the Department of Investigations' indictments of Department of Buildings officials, the Task Force has recommended organizational changes to professionalize the Department and improve service by introducing computer filing. As an anticorruption measure within the Department of Buildings, the Task Force has recommended separating administration and enforcement of Building Code regulations by transferring inspections to the Fire Department.

The AIA New York Chapter Code Committee has reviewed the Task Force recommendations for improving services and feels the separation of the two functions—permits and inspections—between different agencies might be counter to the goal of offering streamlined administration and enforcement of the Building Code and the Zoning Resolution. The Department of Buildings coordinates the regulations of different agencies, including the Departments of Housing Development and Preservation, Transportation, and City Planning. Creating enforcement outside of the Department of Buildings may inhibit the interpretation and resolution of overlapping jurisdictions. The Department staff understands construction and should be the interpreter and enforcer of the Building Code and Zoning Resolution. The Task Force's goal of professionalizing the Buildings Department through improved service could be

better achieved by hiring more qualified people with more appropriate compensation, and through better management by licensed professional architects and engineers.

Acting Commissioner

**Satish Babar** and **Ron Livian** will discuss the Mayor's Task Force's recommendations at an AIA New York Chapter event on July 19 at 6 P.M.

## Ethics and Architecture

**W**ho are architects in bed with?" asked the

**Very Reverend James Parks**

**Morton**, director of the Interfaith Center, at this year's Ethics and Architecture conference at the Cathedral of St. John the Divine. "The economic questions get complicated along with the theories of truth, beauty, and the mystical." In April, the Education Committee of the Congregation of St. Saviour at the Cathedral; the AIA New York Chapter; the City College/CUNY School of Architecture, Urban Design, and Landscape Architecture Alumni Association; and the Public Education & Visitors Services Department of the Cathedral cosponsored the second discussion centered on *Ethics and the Practice of Architecture* by Gregory Palermo, Barry Wasserman, and Patrick Sullivan (John Wiley & Sons, 2000).

**Lance Jay Brown, AIA**,

chairman of the City College School of Architecture, moderated. He asked the panelists to look to the future; his questions included, "What will our world look like in the year 2025?" One of the authors of the text, **Gregory Palermo, FAIA**, responded with a call to recognize "the ethical imperative of what ought to be built. Architecture can be viewed as a March of Monuments, and that is simultaneously a March

of Blood."

**Jean Gardner**, a senior faculty member in the Department of Architecture at Parsons School of Design, addressed the theme of climate change. "It is here now, not something in the future," she warned. "New York is a coastal city. Sustainable design is no longer an option for the well-being of our ecosystem."

**Carlton Brown**, one of the owners of Full Spectrum Building and Development, made a passionate case for empowering people with buildings that instill pride and use newer energy systems, structures that are "eco-centric versus ego- or econo-centric." Former Princeton Dean **Robert Geddes, FAIA**, showed the whole St. James Chapel why he has been awarded the Topaz Medallion in the profession with a simple but profound exposition of the conflict between three architects who don't sing the same tune, coming from "the tradition as builder, as planner, as artist." He told us to look at the ribs and vaults in the nave of the cathedral, to note that in this "extraordinary balancing act" the "three architects are working together." Geddes told the audience of approximately 120 that the lesson for the day should be that Ralph Adams Cram, the architect of the Cathedral nave, practiced architecture with the conviction that aesthetics and ethics were inseparable.

Respondents following the panelists were **the Rt. Rev. Arthur Walmsley**, the retired Bishop of Connecticut; **the Very Rev. Ward B. Ewing**, dean and president of General Theological Seminary in Chelsea; and Dean **George Ranalli, AIA**, of the City College School of Architecture, Urban Design, and Landscape Architecture. **Mary Zaboglio Donovan**, CCNY alumna, from St. Saviour, organized the event.



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## EXHIBITIONS

June 5 - August 26  
**Dancing on the Roof: Photography and the Bauhaus (1923-1929)**  
The Metropolitan Museum of Art  
1000 Fifth Ave., 212-534-7710

June 21-September 11  
**Mies in Berlin**  
Museum of Modern Art,  
11 E. 53rd St., 212-708-9400

June 21-September 23  
**Mies in America**  
Whitney Museum of American Art  
945 Madison Ave., 212-570-3600

June 26 - January 6  
**A Century of Design, Part IV: 1975-2000**  
The Metropolitan Museum of Art  
1000 Fifth Ave., 212-534-7710

Through June 29  
**City Limits: Young Architects Forum 2001**  
Urban Center Galleries,  
457 Madison Ave., 212-753-1722

Through June 29  
**Stephen Dean: Multitudes**  
Henry Urbach Architecture,  
526 W. 26th St., 212-627-0974

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

Through July 15  
**Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion**  
Japan Society Gallery,  
333 East 47th St., 212-752-3015

Through July 20  
**Mies van der Rohe/Louis Kahn: Drawings**  
Max Protetch Gallery  
511 West 22nd St., 212-633-6999

Through July 21  
**Fresh Kills: The Photographs**  
The Municipal Art Society  
Urban Center, 457 Madison Ave.,  
212-935-3960

August 21 - February 24  
**Glass of the Avant-Garde: from Vienna Secession to Bauhaus**  
Cooper-Hewitt National Design Museum  
2 East 91st St., 212-849-0669

Through August 26  
**Frank Gehry Architect**  
The Solomon R. Guggenheim Museum  
1071 Fifth Ave., 212-423-3500

August 21 - February 24, 2002  
**Glass of the Avant-Garde from Vienna Secession to Bauhaus**  
Cooper-Hewitt National Design Museum  
2 East 91st St., 212-849-8400

Through August 26  
**Frank Gehry, Architect**  
Solomon R. Guggenheim Museum  
1071 Fifth Ave., 212-423-3840

Through August 29  
**Miniature buildings from the collection of Ronnette Riley**  
Empire State Building lobby and windows  
350 Fifth Ave., 212-594-4015

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

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

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



DEADLINES

June 29

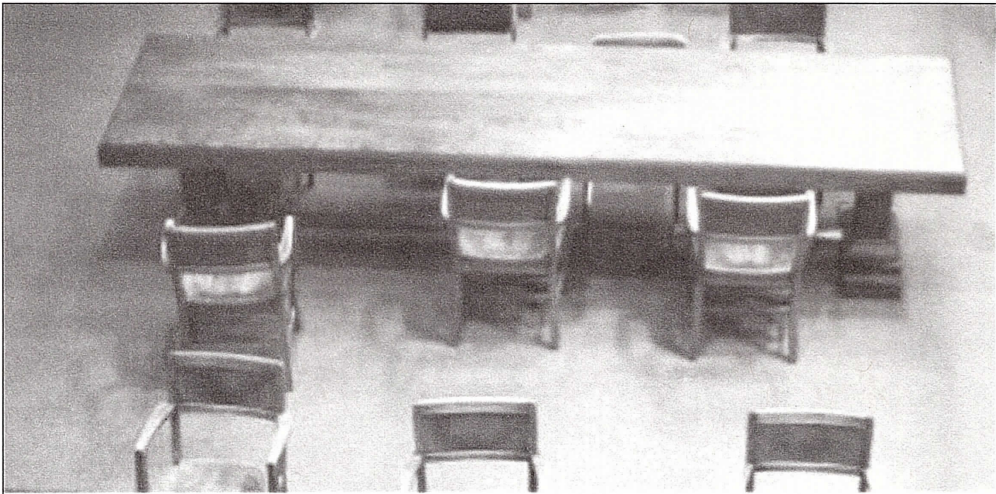
Proposals for participation are due for an invited international competition to develop a conceptual master plan for the end use of the Fresh Kills Landfill on Staten Island, a parcel of more than 2,000 acres (over 2 1/2 times the size of Central Park). The competition is sponsored by the Municipal Art 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 multidisciplinary 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 Kenney, 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](http://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](mailto:FreshKillsComp@aol.com).

July 16

Registration deadline for the first stage of a two-stage, anonymous, national design competition for an expansion of the Queens Museum of Art from 45,000 to approximately 100,000 square feet. 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, for concept ideas, is open to all individuals licensed to practice architecture in the United States, or teams led by an individual so licensed. Because it is the Sponsor's intent to award the project to the competition winner, Stage II competitors must include on their teams, at the time of submission to that stage, at least one individual licensed to practice architecture in New York State. Jurors are Laurene Buckley (of the Queens Museum of Art), and architects Ben van Berkel (of UN Studio, Amsterdam), David Childs (of SOM, New York), Susan Chin (of the New York City Department of Cultural Affairs), Merrill Elam (of Scogin, Elam and Bray Architects, Atlanta), Enrique Norten (of TEN Arquitectos, Mexico City and Brooklyn), and Anne Papageorge (of the New York City Department of Design and Construction). Stage I submission deadline is August 31. Stage II competitors will be announced September 11. The Stage II submission deadline is November 30. Awards will be announced on December 10 and projects exhibited in January 2002. For more information or a registration form, visit [www.nyc.gov/buildnyc](http://www.nyc.gov/buildnyc) or call 718-391-1779. To register, submit a completed registration form along with a cashier's or certified check for \$75 payable to the NYC Department of Design and Construction to the professional advisor at: Queens Museum of Art Design Competition, c/o Ralph Lerner Architect PC, 306 Alexander Street, Princeton, NJ 08540.

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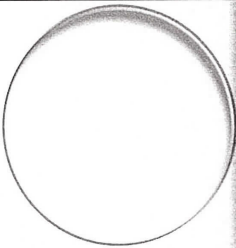
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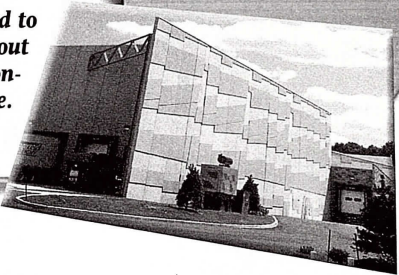
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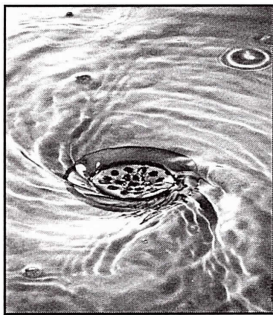


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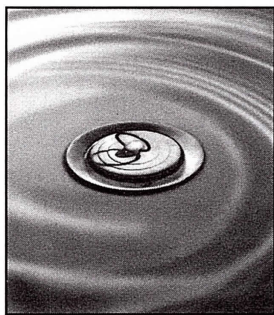
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### September 18

Submission deadline for the 2000 AIA New York Chapter Design Awards. Entry forms are available now. All AIA members and registered New York architects are eligible to enter the Architecture, Interior Architecture, and Projects competitions; not-yet-registered designers are eligible to enter only in the Projects category. Architecture jurors are Alan Chimacoff, from Princeton; Massimiliano Fuksas, from Rome; and David Harmon, from North Carolina State University in Raleigh. Interiors jurors are Lauren Rotet, of Houston; Frances Duffy, of London; and Louis Goetz, of Washington, D.C. Project jurors are Rebecca Barnes and Fred Koetter, both of Boston; and Thomas Fisher, of Minneapolis. Kurt Andersen, now of National Public Radio, will moderate the annual awards symposium on September 24 where the winners will be announced. For information, contact the AIA New York Chapter office, Suite 600, 200 Lexington Ave., New York, NY 10016; or call 212-683-0023, ext. 17.

### September 21

Registration date for the Queens Plaza Design Ideas Competition sponsored by the Queens Plaza Task Force (representing the broad array of neighborhood and civic groups, and public agencies responsible for the future of the Plaza) working with the Van Alen Institute. The purpose is to generate visions for this location at the heart of Long Island City, a community that anticipates significant change and is open to a wide range of ideas about how that change could take place. The competition packet is available now. Submissions due October 15. The winner will be announced in November. Jurors are architects Richard Gluckman, Terence Riley, and Marilyn Jordan Taylor, artist Jenny Holzer, and representatives of the Office of the Queensborough President and the New York City Departments of City Planning and Transportation. They will award cash prizes of \$10,000, \$5,000, and \$2,500 to the winner and runners-up. The entries will also be displayed for public review and comment. Support is provided by registration fees (\$50; \$25 for students) and contributions. To encourage the broadest scope of ideas, the competition is open to architects, artists, planners, landscape architects, and environmental designers from around the world. More information is available at [www.vanalen.org](http://www.vanalen.org).

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### Please save the date.

The AIA New York Chapter and the New York Foundation for Architecture cordially invite you to the presentation of the President's Award to Senator Daniel Patrick Moynihan, Hon. AIA Robert A.M. Stern, FAIA and McGraw-Hills Construction Information Group

at the 2001 Heritage Ball

# AIA

Tuesday, October 30th, 2001  
6:30pm

Waldorf=Astoria  
301 Park Avenue  
New York City

For further information  
please call Patty West  
(212)683-0023, extension 14

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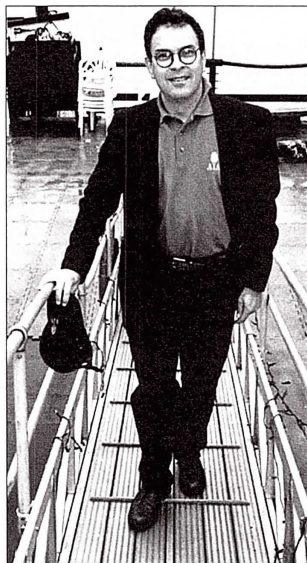
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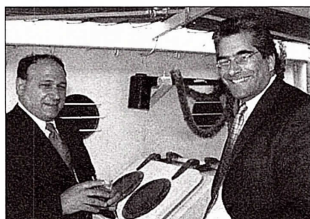


## Spring Party May 23, 2001



photos: Dorothy Alexander

AIA New York Chapter Executive Director  
Fredric (Rick) Bell, FAIA



Mark Strauss, AIA, and  
Kenneth Drucker, AIA



Treasurer George Miller, FAIA; Rick Bell,  
FAIA, Chapter President Margaret  
Helfand, FAIA, and Tony Zunino, AIA



Rick Bell, FAIA and AIA Brooklyn  
Chapter Executive Director  
Barbara Mishara, AIA



### Achieving the Goal 534 LaGuardia Place

#### \$6,000,000

In the past month, we have gained an additional \$765,000 in pledges and contributions to the capital campaign for the Center for Architecture! Many thanks to the following individuals and firms for their support and continued efforts to help build alliances in the design, construction and real estate community:

\$100,000 from Jeff Spiritos on behalf of Hines  
\$50,000 from Jack Rudin on behalf of Rudin Management  
\$50,000 from Jim Kaplan on behalf of Knoll  
\$25,000 from Vernon Evenson on behalf of EvensonBest  
\$25,000 from John Cryan on behalf of Severud Associates  
\$5,000 from Robert DiVincent on behalf of McHugh DiVincent Alessi  
\$5,000 from Rosenwasser-Grossman  
\$5,000 from Frederick Elghanayan on behalf of Rockrose Development

We are also thrilled to report that the City of New York has included \$500,000 in funding for the Center for Architecture in the 2002 budget. Over the past five months, a number of individuals—John Hennessy, Max Bond and Frank Sciamè—have been tirelessly working with Walter, Gene, and the Board to help convince the City of the merits of the Center for Architecture.

#### \$2,210,882

We are incredibly grateful to the Mayor and Borough President's offices and especially to the City Council for recognizing the many ways in which the Center for Architecture will contribute to the vitality of New York City. We owe much of our support from the City Council to Kathryn Freed, who represents the district that includes 534 LaGuardia Place. She has specifically earmarked the Center for Architecture as a priority in District 2, and the funds were received primarily through her support and that of the entire Manhattan Delegation with Speaker Peter Vallone.

### Career Moves

The Partners of Skidmore, Owings & Merrill have elected **Marilyn Jordan Taylor, FAIA**, chairman for a two-year term, beginning October 1, 2001. As the first woman to head the firm in its 65-year history, she will assume responsibility for SOM's firmwide direction while remaining involved with over \$2.5 billion worth of airport terminals around the world and leading the firm's design team for the Pennsylvania Station.

□ Gruzen Samton has moved to a new office at 90 West St. and announces a new associate partner, **Cathy Daskalakis**.

**Mary A. Burke, AIA**, has joined the firm as director of interiors and **Meredith Berman** has joined as director of strategic development. The firm has also named new senior associates **Thomas V. Czarnowski**; **Anne Marie Edden, AIA**; **Tyroe Harley**; **Austin Harris, AIA**; **Peter Murray**; and **William Singer, AIA**. New associates include **Gabriel Alvarado**; **Daniela Bonvicini**; **Robert DeFraaf**; **Eric Epstein, AIA**; **Jo Goldberger**; **Sarabjit Kaur**; **John Krifka**; **Haemin Lee**; **Thomas Lee**; **Jerry Lesniak, AIA**; **Careron Lory**; **Anthony R. Manzo**; **Paul Naprstek, AIA**; **Scott Oliver, AIA**; **Micahel Patraulea**; **Jeffrey Reselco**; **David Salmon**; **Gabriela Teodor**; **Sherry Wang**; **Richard Weed**; and **Mi Zhang**.

□ After more than a decade at Hardy Holzman Pfeiffer Associates, **James R. Brogan, AIA**, has become firm-wide Director of Information Technology at Kohn Pedersen Fox. He is a former chair of the Chapter's Technology Committee and currently serves as chairman of the national AIA Technology in Architectural Practice Committee.

□ **Joseph Lengeling, AIA**, has joined Fox & Fowle Architects and has been named a senior associate.

□ **Robert D. Vuyosevich, AIA**, has been made a partner at Butler Rogers Baskett.

### Corrections

□ The image on the cover of the May/June 2001 OCULUS came from the book, *Le Corbusier and the Continual Revolution in Architecture*, by Charles Jencks, (Monacelli Press), p. 271. The Ronchamp drawings for "a metaphorical analysis showing multiple codes" were by Hillel Schocken.

□ Vanderbilt University Medical Center, published in the May/June issue on page 6, is being done jointly by **Davis Brody Bond** and Donald Blair Architects. We apologize for the omission in the credit

### LEED in Action

In April, the Committee on the Environment welcomed two national leaders in green building for a presentation on the U.S. Green Building Council's LEED standard, which is used to quantify the "green-ness" of projects. **Dru Crawley**, with the Department of Energy, and **Gail Lindsey, FAIA**, of Design Harmony in Raleigh, North Carolina, discussed the LEED rating system's emphasis on an integrated, holistic approach to the design process, whereby all designers, engineers, and other professionals work closely from the outset of the project. The 2.0 version of LEED is currently being used to evaluate 95 projects that comprise more than 25 million square feet. Visit [www.usgbc.org](http://www.usgbc.org) for more information.



## THE LAST WORD BY MARGARET HELFAND : FREDRIC BELL, FAIA, APPOINTED EXECUTIVE DIRECTOR OF THE AIA NEW YORK CHAPTER



*Fredric Bell, FAIA, and  
Margaret Helfand, FAIA*

As most of you know by now, Fredric Bell, FAIA, has been appointed as the new Executive Director of the AIA New York Chapter beginning June 1. The Chapter leadership was very pleased to make this announcement, and personally, I am more than pleased—I am thrilled. As many members already know, Rick has an outstanding record of pro-

fessional expertise in establishing standards of architectural excellence. He will now be bringing his experience engaging the public on planning, design, and construction to his new role in the architectural community. Having worked with Rick on the Chapter's Board of Directors, I have had firsthand exposure to his demonstrated passion for quality design and his commitment to the public interest. These qualities make him an outstanding choice, especially as the Chapter plans its move, with the New York Foundation for Architecture, into the Center for Architecture at 534 LaGuardia Place.

One reason that he is such an appropriate fit for the position of executive director is his long-standing, deep, and diversified involvement in the Chapter. Besides having been on the Board of Directors, Rick has been a member and chair of numerous committees. He also served as Assistant Commissioner of Architecture and Engineering at the New York City Department of Design and Construction. Before that he was a design partner at Warner Burns Toan Lunde Architects and Planners. Rick has a well-balanced appreciation for the importance of design and of public policy matters and that balance will be invaluable in advancing the mission of the Chapter and the Center for Architecture.

The Honors Committee, at June's annual meeting, named Rick as this year's recipient of the Public Architect award. This coincidental honor is a remarkable confirmation that we have made the right choice in Rick as the director of the Center and the Chapter. This appointment is right in line with the distinction that he's already receiving.

Rick has told me that his acceptance of the position was due in large part to the plans for the Center for Architecture. He has said that he is anxious to help define the Center as a "hub for all interested in the built environment," where we can gather, share, learn, honor, and advocate. Rick believes firmly that the AIA must take "an activist position on design issues in the city." It is his intention to build alliances with related organizations to strengthen the Chapter's public voice and profile. No one could be better suited to the role. Rick is likely to be among the most accessible and responsive leaders the Chapter has ever had. This highly energetic individual will no doubt stimulate interest and engagement among members and the public alike.

## COMMITTEE MEETINGS

**July 9, 6:00 P.M.**  
*Housing, 6th floor*

**July 16, 6:00 P.M.**  
*Historic Buildings, 6th floor*

**July 18, 4:00 P.M.**  
*Round Table, 6th floor*

**July 18, 6:00 P.M.**  
*Architecture Dialogue, 6th floor*

**July 19, 8:30 A.M.**  
*Professional Practice, 6th floor*

**July 20, 8:00 A.M.**  
*Zoning and Urban Design, 6th floor*

**August 2, 8:30 A.M.**  
*Professional Practice, 6th floor*

**August 15, 4:00 P.M.**  
*Round Table, 6th floor*

**August 15, 6:00 P.M.**  
*Architecture Dialogue, 6th floor*

**August 17, 8:00 A.M.**  
*Zoning and Urban Design, 6th floor*

## Spring Party May 23, 2001



*Audrey Matlock, AIA, OCULUS editor  
Jayne Merkel, and Henry Stolzman, AIA*



*William Stein, AIA,  
and Tony Zunino, AIA*



*Manager of Communications and  
Special Programs Patty West and  
Deputy Director Stephen Suggs*



**JULY**  
**9**

*Monday*

**Five-week summer program begins:  
Landscape Design**

With landscape architects and designers from the New York Botanical Garden; part of its Landscape Design Certificate Program. Through August 10. Worth 181 (of 245) hours towards a certificate. 9 A.M.-9 P.M. To reserve, call 718-817-8747. \$3,325 (\$3,295 for NYBG members).

**10**

*Tuesday*

**Lecture: "Modern Furnishings  
by Architects:  
From Mies to Gehry...Why?"**

By Albert Pfeiffer, curator of the Knoll Museum. Sponsored by: Bard Graduate Center. 7 P.M. Peter B. Lewis Theater, Guggenheim Museum, 1071 Fifth Ave. To register call 212-423-3587. \$10.

**Workshop: Transportation  
Enhancement in New York City**

3-5 P.M. PM & 6:30-8:00 P.M. New York City Department of City Planning, Spector Hall, 22 Reade Street, main flr. For more information call: Dave Kletsman at 212-938-4367. Free.

**11**

*Wednesday*

**Lecture: Restoring a Pre-Revolutionary  
Classical Masterpiece—the Miles  
Brewton House in Charleston**

By J. Thomas Salvage, director of Sotheby's Institute of Art. Sponsored by the Institute of Classical Architecture. 6 P.M. Sotheby's Institute of Art, 1334 York Ave. For more information call 917-237-1208. \$25.

**11**

*Wednesday*

**Walking Tour: From the Ground Up,  
Two Centuries of Architecture and  
Development in New York City—  
Bridging the Cities**

Sponsored by the Whitney Museum of American Art, the Museum of the City of New York and Big Onion Walking Tours. 6:30 P.M. This tour explores Lower Manhattan, Brooklyn Heights, and the changes brought about by the opening of the Brooklyn Bridge in 1883. A walk across the bridge is included. To register call 212-534-1672, ext. 257. \$18.

**12**

*Thursday*

**AIA NEW YORK CHAPTER EVENT  
Fundraising Benefit for the  
Center for Architecture**

A Tribute to architect Philip Johnson and developer Gerald Hines. Sponsored by the Center for Architecture. Cocktails and hors d'oeuvres: 6 P.M.; tribute: 7 P.M. sharp. For reservations and information, please call Pamela Puchalski at 212-683-0023, ext. 16. \$500.

**14**

*Saturday*

**Walking Tour: Bridging the Cities**

Sponsored by the Whitney Museum of American Art, the Museum of the City of New York and Big Onion Walking Tours. 1-3 P.M. This tour explores Lower Manhattan, Brooklyn Heights, and the changes brought about by the opening of the Brooklyn Bridge in 1883. A walk across the bridge is included. To register call 212-534-1672, ext. 257. \$18.

**18**

*Wednesday*

**Lecture: Classical Influences in  
My Rooms and Gardens**

By Bunny Williams. Sponsored by the Institute of Classical Architecture. 6 P.M. Sotheby's Institute of Art, 1334 York Ave. For more information call 917-237-1208. \$25.

**19**

*Thursday*

**AIA NEW YORK CHAPTER EVENT  
Discussion: The Mayor's Task Force  
Recommendations for the City of New  
York Department of Buildings**

With Acting Commissioner Satish Babar and Ron Livian. Sponsored by the Code Committee. 6 P.M. 200 Lexington Ave., first floor conference center. Call 212-683-0023 ext. 21 to RSVP. \$10 (\$5 for AIA members). 2 H/S/W CES/LUs.

**23**

*Monday*

**Five-week summer program begins:  
Landscape Design**

With landscape architects and designers from the New York Botanical Garden; part of its Landscape Design Certificate Program. Runs through August 24. Worth 181 (of 245) hours towards a certificate. 9 A.M.-9 P.M. To reserve, call 718-817-8747. \$3,325 (\$3,295 for NYBG members).

**25**

*Wednesday*

**Walking Tour: From Town House to  
Apartment House**

Sponsored by the Whitney Museum of American Art, the Museum of the City of New York and Big Onion Walking Tours. 6:30-8:30 P.M. This tour explores nineteenth- and twentieth-century architecture on the Upper East Side, including the Whitney Museum of American Art. To register call 212-534-1672, ext. 257. \$18.

**28**

*Saturday*

**Walking Tour: From Town House to  
Apartment House**

Sponsored by the Whitney Museum of American Art, the Museum of the City of New York and Big Onion Walking Tours. 1-3 P.M. This tour explores nineteenth- and twentieth-century architecture on the Upper East Side, including the Whitney Museum of American Art. To register call 212-534-1672, ext. 257. \$18.

**AUGUST**

**8-9**

*Wednesday-Thursday*

**Seminar:**

**Concepts for the Project Manager**  
Interactive session with Chitester Management Systems, Inc. 8 A.M. to 5:20 P.M. and 8:30 A.M. to 4 P.M. Residence Inn by Marriott, 35 LeCount Pl., New Rochelle, N.Y. For information call 888-288-7070 or e-mail miguel@chitester.com. \$595. 15 H/S/W CES/LUs.

**SEPTEMBER**

**24**

*Monday*

**AIA NEW YORK CHAPTER EVENT  
Symposium: 2001 Chapter Design  
Awards Announcement and Discussion**

With jurors Massimiliano Fuksas, David Harmon, Alan Chimacoff, Lauren Rotet, Frances Duffy, Louis Goetz, Rebecca Barnes, Fred Koetter, Thomas Fisher, and moderator Kurt Andersen. 6:30 P.M. Location to be announced. For information and reservations, please call 212-683-0023, ext. 21. \$10 (\$5 for AIA members).

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

AIA New York Chapter  
The Founding Chapter of  
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