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
AN EYE ON NEW YORK ARCHITECTURE

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 S+H P. Marymount School, by Buttrick, White, & Burgis; Convent of the Sacred Heart and St. Hilda’s and St. Hugh’s School, by Murphy Burnham & Buttrick; Grace Church School kindergarten office, by RogersMarvel.

Poly Prep Country Day School, by Helpner Architects; East Harlem School, by Butler Rogers Basket; 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.


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
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 groused 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?”
Back to the Waterfront
by Craig Kellogg

To 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 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 facility 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 di Portzamparc, and Gary Edwan 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 northemmost site in Queens West. Arquitectonica is creating a set of high-rise apartment towers 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 Cit

Tide Point, Baltimore, TEN W Architects

Brooklyn Waterfront Park, Donald Rattner

Queens West, Arquitectonica (above and below)
Back to School

For 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—theplayroof 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 playroof and city beyond.
ON THE DRAWING BOARDS

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.

Messana 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-technics 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 enrobe 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 scrim to approximate the quality of daylight without 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 + Scolidio, 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 & Gandelsonas Architects and Balnori 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 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.
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 Merhel

The 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-
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 Geato, Jr.*

Construction 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, I, 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 station 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 Rothszeid 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 Gaita, 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

Building 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...
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.
Journalists Talk about Transportation
by Jayne Merhel

When 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, 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,” 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 their city, they value—and this city, almost uniquely in the United States, embodies.

“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 Lowery, 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 mass transit. Studies show that building more roads only attracts more cars. And Newsome said, “we have to drive everywhere, and we have to drive everywhere, and we have to drive everywhere, and mass transit.”

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 demoli-

Still, “journalism is the lifeblood of civic activism,” as Goldberger observed. That’s why it’s unfortunate that so few papers hire crit-

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 evolv-

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 Kenney

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, 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

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 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 urban planning.

IN THE GALLERIES

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

Mr. Frank O. Gehry, FAIA
Frank O. Gehry Associates
15204 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.

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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

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 iconic footprint, or become symbolic statements. Is The Ivest; ywl r3.773t7s 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

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

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
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 Gadowski, 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,” Gadowski 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, DOCOMOMOUS, 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.”

Hudson-Bergen Light Rail, Fox & Foule

Hudson-Bergen Light Rail, Fox & Foule

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

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

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.
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<td>Whitney Warren</td>
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The Award of Merit, the Chapter’s highest honor, is given to a member architect or firm of architects for distinguished work and high professional standing.
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

PREVIOUS AIA HONOR AWARD WINNERS

Page A. Cowley, FAIA
Peter Krasnow, FAIA
William Charles Shopsin, FAIA
John Tarantino, FAIA
Linda Yowell, FAIA

PREVIOUS AIA HONOR AWARD WINNERS

1994 Oscar Special Commission for Zoning for the Upper East Side
2000 James Moore and Thomas Fisher
1997 Mark Ginsberg
1996 Marilyn Jordan Taylor
1995 Sallie Weinberg
2000 Rossmert Riley

George S. Lewis Award

1986 George Lewis
1987 Brooke Astor
1988 Sandy Frischer
1990 John K. Davidson
1991 Edward L. Koch
1992 Gene A. Normann
1993 Margaret Gayle
1994 Robert F. Wagner, Jr.
1995 Linda Davidson
1996 Rebecca Robertson
1997 Richard Kaplan
1998 Tony Hiss
1999 Rose Family
2000 Kent Bawick

Andrew J. Thomas Pioneer in Housing

1966 John C. Whisbey
1967 Clarence S. Stein
1968 Robert E. Simon
1969 Elizabeth Coit
1970 Carl Koch
1972 Arthur C. Holdren
1973 Albert Mayer
1979 John Louis Wilson
1980 Stephen B. Jacobs
1981 Davis/Brody Associates
1985 Peter Sannom
1986 David F.M. Todd
1987 Joseph Warmerman
1988 Herbert Oppenheimer
1989 Theodoric Lehman
1990 Harold Edelman and Judith Edelman
1991 Richard Plone
1992 Andrew Cocco
1993 SOM’s Housing for Homeless Design Team
1994 Lydia Simmons, Pres. Emerita, Plipps Hoopes
1995 Lorilmae C. Huat, Ph.D.
1996 Deborah G. Wright
1997 John Ellis
1998 Ron Schiffinan, AICP
1999 Women In Need
2000 Roxul C. Kainran Thomson & Bee

Public Architect Award

1984 Browson Birger
1985 Robert Earwood
1986 Lauren O’H
1987 Charles Smith
1988 Arthur Rabenstein
1990 Adrienne Bresman and Joseph Brennan
1991 Ellen Severns
1992 Frank Sincich
1993 Thomas Spiers
1995 John Tarantino
1996 David Burney
1997 Robert J. Davidson, Frances P. Huppert
1998 Lisa Gerner
1999 Brahka Yasudaeker
2000 Hillary Brown

Special Citations

1990 Babet Jones
1996 Mrs. Robert Ward Cutter, William J. Conklin, George Desautel, Dr. Frank Stanton
1997 Peter J. Blake, Margaret Hoels, The Landmarks Preservation Commission, Marquana de Caussa
1968 Nathan Walker
1969 Regional Plan Association, The City Planning Commission
1971 Richard Ratich
1972 Bonnlev Irving, Hedda Eldebaum
1973 Mrs. Vincent Ausie, Austin Glasses, Fr. Mario Zuccari, Simon Ratzens
1974 Peter Smalford, Harmon H. Goldstone, Joseph Roberto; Richard G. Stein, Shubil Rach Woods
1975 Office of Downtown Brooklyn Development, Robert A. Cairo

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

1976 PICCED, Opposum magazine
1977 Roosevelt Island Tramway, Herbert Lippman, Bedford/Stillman, Rehabilitation Corporation, Frank Bensend, Bronx Botanical Gardens, Cooper-Hewitt National Design Museum
1978 Carnegie Center, Interface Aidsop... Corporation, Robert B. Seeley, Est. Design Development Corp., Evelyn B. Farkas
1980 Davis & Freenman for Creating The Urban Center and for publishing "Lennie City"
1982 Citizens Committee for New York City, Berthooma for the City Planning Commission’s Midtown Zoning, Plaza Hotel, Ruzo's, Spacy Gallery
1983 Elizabeth Barlow, Knoll
1984 Edward L. Loggia, Ralph C. Menapace, MOMA, New York Landmarks Preservation Commission, Carter Wiseman
1985 Elizabeth Barlow for the Central Parks Conservancy, Herbert Cables for the National Park Service, Sally Goodgold for the City Club of New York, Barry Leiberman, Esq., William F. May for the Stance of Liberty and Ellis Island Foundation, Albert Reichman for Olympia & York, Henry Stein for the New York City Department of Parks and Recreation
1987 Martin Filler, Michael Blackwood, Suzanne Stephens, Creative Time
1988 George Klein
1989 Donald J. Coggeselle 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 Albert Gordon, Dorothy Miner, Shirley Shriver, Win Troumbi
1991 Frederic Packer, New York Public Library, New York City Art Commission
1992 Mario Salvadori and the Education Center on the Built Environment
1993 Christopher Gay, The World Trade Center, Staff of the Office of Historic Preservation of the New York City Department of General Services
1995 The Architectural History Foundation, Commons Ground Community and Center for Urban Community Services, Philippe Starr, Robert Guzman
1996 Gena Garman and Maractor Inskelli, Jean Gorden, Kevin C. Lippert, Barnes Philip, Mac J. Soli, Architectural Youth Project
1998 Frances Berhard, Hollis Headstick, Jack Mierl, Jack Porksry, Martin Purvey, Sauci Stein
1999 Carol Brifard, Diane Pilgrim, Susan Wiitzsch, and Dorothy David for Cooper-Hewitt National Design Museum, Stephen Dunn, Norman McGrath, Andrew Doldall, Randolph Croton, Laurie Olun, Aimi Ferrer, Vito Acor
2000 Socrates Sculpture Park, Terence Riley, Plaza, Nacar A. Wosh
AROUND THE CHAPTER

Code Committee Response to Department of Buildings Shift

The 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

Who 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.
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
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., 212-849-4400

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
Mila Proctor Galleries
511 West 22nd St., 212-633-6999

Through July 21
Fresh Kills: The Photographs
The Municipal Art Society
Urban Center, 457 Madison Ave., 212-933-3960

August 21 - February 24
Glass of the Avant-Garde: from Vienna Secession to Bauhaus
Cooper-Hewitt National Design Museum
2 East 91st St., 212-849-4400

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., 212-849-4400

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

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., 212-995-3535

Through September 2
Light Screens: The Leaded Glass of Frank Lloyd Wright
American Craft Museum
40 West 53rd St., 212-995-3535

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

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Architecture - John Clardullo Associates, PC.  Photography - Roy Wright
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 town 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 planned end use of the site. A series of public exhibits and workshops is planned to disseminate the competition results and ideas to the two-state community. Bill Lishman, FAIA, of San Francisco, will serve as the Professional Advisor for the Design Competition with Carvin Kerney, MLA, Director of Landscape Agency New York. The Request for Proposals for towns is expected to be available and posted on the web site www.nyc.gov/freshkills later this month. Towns are expected to be soli- cited to produce a joint master plan for the Fresh Kills site. Each winning team is expected to have a fee and will be paid for its work. The competition winner will be announced in October. To register your interest in participating, visit the web site listed above, for information on the competition please email Bill Lishman at FreshKillsComp@nyc.com.

July 16
Registration deadline for the first stage of a two-stage, anonymous, national design competition for the 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 submissions to that stage, at least one individual licensed to practice architecture in New York State. Judges are Laurene Buckley (of the Queens Museum of Art), and architects Ben van Berkel (of UN Studio, Amsterdam), David Childs (of SOM, New York), Susana Chin (of the New York City Department of Cultural Affairs), Mervin Elkan (of Noyes, Elkan and Boy Architects, Atlanta), Estelle Norton (of TEN Architects, Mexico City and Brooklyn), and Anne Pappenege (of the New York City Department of Design and Construction). Stage I submission deadline is August 31. Stage II competition 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/building or call 212-394-1779. 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 in the professional advisor at: Queens Museum of Art Design Competition, c/o Ralph Lerew, Architect PC, 500 Alexander Street, Presenion, NY 10854-0.

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DEADLINES
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; nonregistered designers are eligible to enter only in the Projects category. Architecture jurors are Alan Chimaiuskai, from Princeton; Massimiliano Fuksas, from Rome; and David Harmon, from North Carolina State University in Raleigh. Interior jurors are Lauren Rebat, of Houston; Frances Duffy, of Lenden; and Louis Cofts, of Washington, D.C. Project jurors are Rebecca Barnes and Fred Kotter, both of Boston; and Thomas Fisher, of Minneapolis. Kurt Anderson, now of National Public Radio, will moderate the annual awards symposium on September 24 where the winnners 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, $3,000, 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.

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$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 Everson on behalf of Everson Best
$25,000 from John Cryan on behalf of Seaver & 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 Scisme—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 Daskalakas. 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. Czarnecki; Anne Marie Edden, AIA; Tyrone Harley; Austin Harris, AIA; Peter Murray; and William Singer, AIA. New associates include Gabriel Alvarado; Daniela Bonvicini; Robert DeFraff; Eric Epstein, AIA; Jo Goldberger; Sarahjik Kaur; John Kritka; Haemin Lee; Thomas Lee; Jerry Lesniak, AIA; Careron Lory; Anthony R. Manzo; Paul Naprstek, AIA; Scott Oliver, AIA; Michael Patrakeua; 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.

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 integrat-ed, 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 for more information.

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

Robert D. Vuyosевич, 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.

Around the Chapter

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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 professional 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.
### 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 ($3,305 for NYBG members).

#### 10
**Tuesday**
*Lecture: "Modern Furnishings by Architects: From Miss 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*
5:30 p.m. 5409 Pelham Rd. From Miss to Gehry...Why? Sponsored by: Sotheby’s Institute of Art. 1334 York Ave. Workshop: Transportation Enhancement in New York City. For more information call 888-288-7070 or e-mail miguel@chitester.com. $595. 15 H/S/W CES/LUs.

#### 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.

#### 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.

#### 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. 10:30 a.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**
*Seminars: Concepts for the Project Manager*
Interactive session with Chitester Management Systems, Inc. 8 a.m. to 5:20 p.m. and 9:30 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 Roter, 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 ($3 for AIA members).

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