



OCULUS

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in Historic Districts

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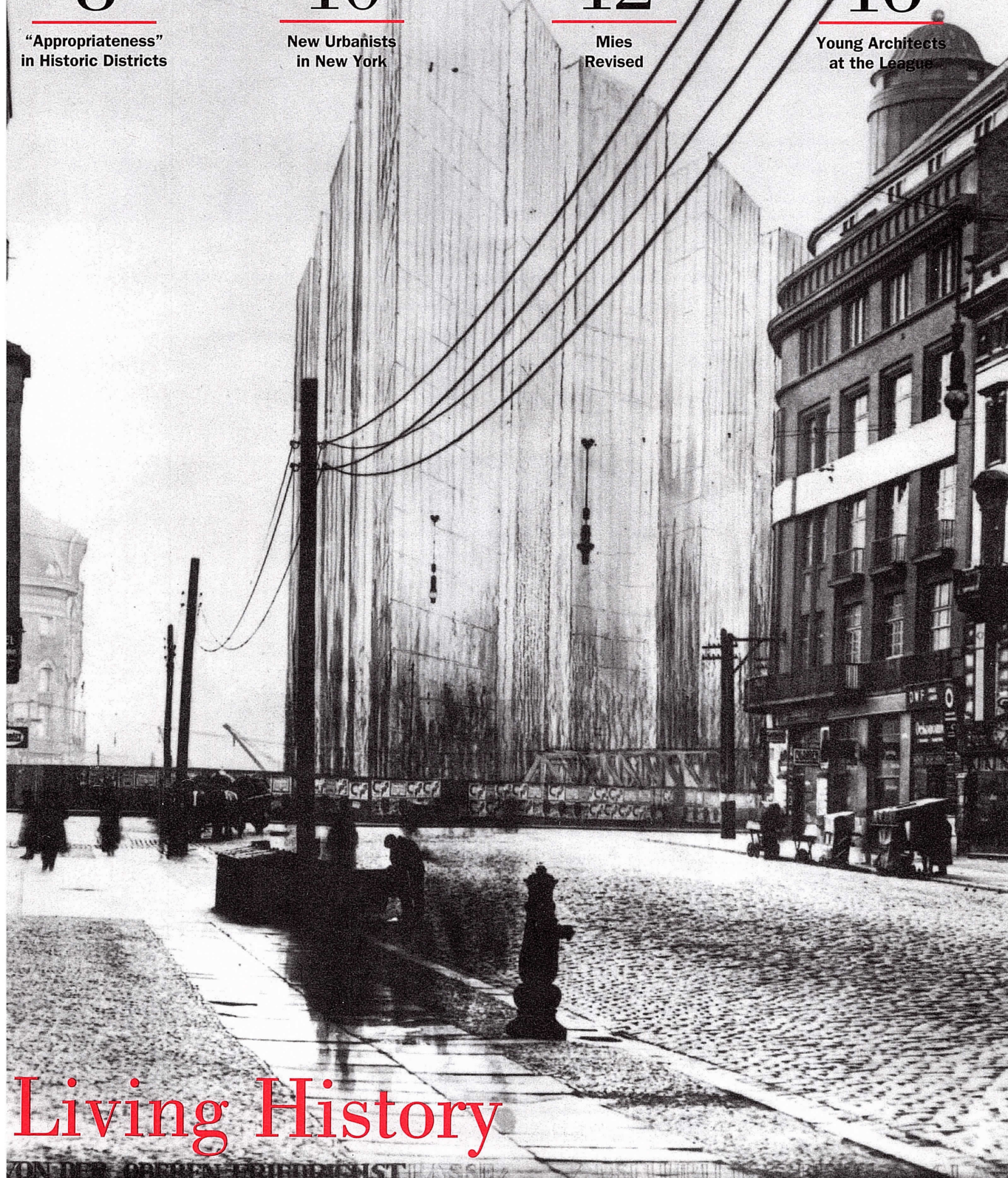
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VON DER OBEREN FRIEDENSTRAßE

Volume 64, Number 1, September 2001

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

To advertise in OCULUS, please call 212-726-8572 or 212-683-0023, ext. 12.

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ON THE DRAWING BOARDS

Woodstock Performing Arts Center, by Richard Meier; Symphony Space, by the Polshek Partnership; subWave at P.S. 1., by Lindy Roy; Women's Project & Productions theater and P.S. 178 by R.M. Kliment & Frances Halsband; AT&T operations center, by HOK.

ESPN broadcast facility, Bloomberg Office Park, and General Motors reorganization, by HLW; Alfred E. Smith New York State Office Building, by Wank Adams Slavin; AFD Contract Furniture offices at Vera Institute of Justice, by Stephen Yablon; Anthony Vidler becomes dean at Cooper Union; Silvia Kolbowski becomes director of public programs at Parsons.

The Lesbian & Gay Community Services Center, by Françoise Astorg Bollack; Transitional Services for New York and Community Resource Center, by Gary Shoemaker; SUNY Downstate/University Hospital Dialysis Center by Horace Harris; Olive Leaf Wholeness Center and Lenox Hill Neighborhood Swim Center, by Amie Gross; Samuel Priest Rose Jewish Community Center and Dorot, by Iu+Bibliowicz; Russell Sage Foundation Offices, by Fradkin & McAlpin; Williamsburg Day Care Center by Herbert Beckhard Frank Richlan; Throgs Neck Houses Community Center, by Thanhauser + Esterson; Jacob Riis Houses Community Center, by Marpillero Pollak and Wank Adams Slavin.

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LIVING HISTORY

Architects have begun to acknowledge what historiographers (who study the history of history) have known for years—that history isn't any more permanent than the present. It is subject to change, expansion (we learn more), even contraction (some findings are discarded), and reinterpretation. History lives!

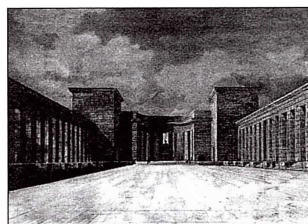
Take Mies van der Rohe, for instance. For architects well past retirement age, Mies was a pioneer. To those "of a certain age" (50-ish), Mies was presented as a Modern Master. Anyone educated in the late 70s and 80s heard less about Mies. He was someone to react against or a good example of a bad type. What young architects know depends on the generations of their teachers. Whatever they learned, they are in for some surprises at the Mies exhibitions on view in New York now, in the catalogues that accompany them, and in some recent books on him.

The "Mies in Berlin" show presents him as a contextualist—not in the sense it has been recently understood in New York (as someone who replicated what was already there), but as an architect with a profound understanding of city fabric and landscape who designed each building in lively response to its site. This is a far different view than that advanced when Mies was first introduced to America at the very same institution in 1932. At that time the drawings were altered to suggest that Mies' geometric buildings belonged to a universal "International Style" that could be transported anywhere, the way industrial products are. Adaptability is what seemed important at the time.

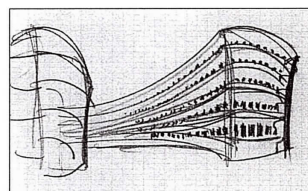
The revised view of Mies is important now because a new attitude toward context—not very different than that held by the young Mies—is emerging in New York, and if it takes hold, new buildings in historic districts may be able to invigorate them rather than freeze them in time. As more and larger areas are designated "historic," this freer approach is the best hope for a vital architecture in this city.

Not everyone agrees that "invigoration" is desirable. When the Congress for the New Urbanism met here last spring, few local architects attended even though there were panel discussions on housing, transportation, zoning, and politics—issues that once catalyzed our profession and still impact what we do. It is not surprising that they stayed away. Most architects in New York today consider themselves part of the modern tradition, and in New Urbanist circles, the word "modernist" still elicits sneers and fears—unfortunately, since we have a lot to learn from one another. New Urbanists are lobbying for more enlightened, forward-and-backward-looking transportation policies, zoning codes, and funding for urban housing. How many of us are?

The most potent plea for a living history came, as it has before, from Phyllis Lambert whose exhibition, "Mies in America" at the Whitney Museum appears to hallow Mies as it documents his plans for the campus of the University of Illinois Institute of Technology in Chicago. But the show's weighty catalogue ends with a photo essay by Rem Koolhaas who describes his plan to cut across its grid, excavate at an angle, and generally stir the pot of that pristine place.—Jayne Merkel



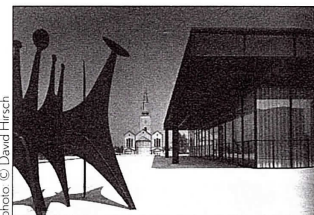
Perspective view of courtyard, Bismarck Monument Project, gouache on linen, 1910, Ludwig Mies



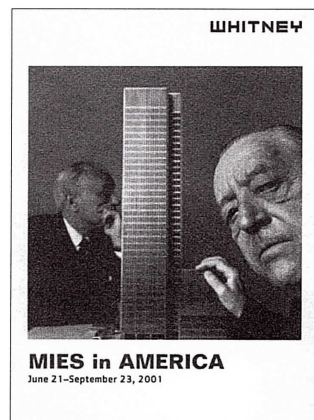
Drawing of Friedrichstrasse Building Project, pencil on graph paper, 1929, Mies van der Rohe



Perspective study, IIT Campus, Graphite and conté crayon on tracing paper, 1939-40, Mies van der Rohe



New National Gallery, Berlin, 1962-68, Mies van der Rohe



Invitation to "Mies in America" with 1955 photograph of Seagram Building and Mies van der Rohe in foreground, Philip Johnson in background

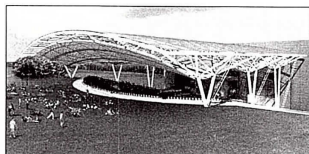
The Museum of Modern Art

The Museum of Modern Art

The Museum of Modern Art

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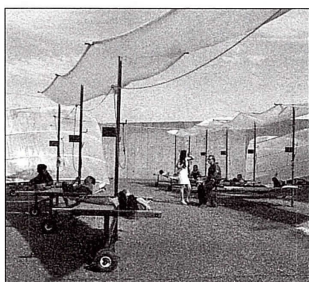
Performing Arts Center,
Bethel, New York,
Richard Meier & Partners



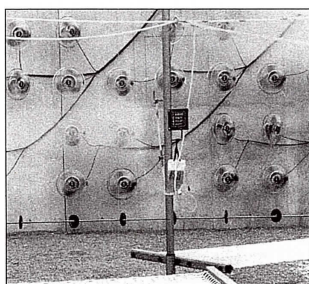
Performing Arts Center,
Bethel, New York,
Richard Meier & Partners



Symphony Space,
The Polshek Partnership



subWave at P.S.1, Lindy Roy



Wall of fans,
P.S. 1, Lindy Roy

Music to My Eyes

by Craig Kellogg

Where 400,000 kids partied at Wood-

stock in 1969, plans are afoot to create a performing arts center designed by **Richard Meier & Partners**. Total build-out over the coming decade should affect approximately 40 acres. New buildings will defer to the natural ridges and swales, preserving significant views; several existing buildings will be reused. **Olin Partnership**, of Philadelphia, will design the landscape.

From a parking area, visitors will walk through the woods and over a new pedestrian bridge to a year-round 1,000-seat performance hall (with a stage for dance and flyspace overhead for sets). In the same vicinity, a music museum is planned, along with concessions and a visitors' center. Then the path will continue up a slight slope and back down to a new open-air pavilion with world-class acoustics. Over the stage and seating area the architect's flying roof will cover approximately 3,500 seats. The lawn adjoining will accommodate an additional 14,000 people. (This is not the precise site of the 1969 stage, which was elsewhere on the property. A festival theater there will evoke the original.)

Meier's curved, flying, 200-foot-long tensile shelter will rest lightly on only six branching legs. The translucent glass covering, which will act as a natural cap to enhance acoustics, should also reduce solar transmission. Undulating wood louvers underneath will block additional sunlight—exposing Meier's structural elements while concealing spotlights and other equipment. At night the canopy will glow from within.

Meier was selected by the site's owner, local billionaire Alan Gerry, who founded Cablevision Industries. Gerry's foundation will contribute \$40 million toward construction, alongside \$15 million pledged by New York State. The pavilion should begin to rise next spring, for an opening season in 2004. Eventually, a residential summer school for the arts, a 300-room restaurant and inn with conference facilities, and a marketplace with themed retail shops may also be built.

□ Realization of plans by the **Polshek Partnership** for Symphony Space will add the Thalia theater to the complex—along with a cafe and upgraded lobby.

□ This summer, Eisenman alum **Lindy Roy** had the run of Frederick Fisher's 1997 outdoor courtyard galleries at P.S.1. Roy's pools, hammocks, misters, and walls of fans continued the P.S.1 custom of sponsoring a \$50,000 architectural installation by a young firm or designer selected in an invited competition. Academics and magazine editors nominated 25 candidates this year, including finalists **Winka DubbeldamArchi-tectonics**, **Materialab**, **Studio Sumo**, and **System Architects**.

Roy's "subWave" opened on July 1. Visitors splashed in circular pools or tanned on twelve large-scale rotating sunbeds. A "monumental" photomural showed a parting sea. Other recent projects by Roy, who teaches at Princeton and Cooper Union, include eco-tourism resorts in Central America and Africa. She was a finalist in The New York Times Capsule competition, and Richard Meier selected her to design one of the spec getaways for the Houses at Sagaponack.

□ **R.M. Kliment & Frances Halsband** have redesigned the Women's Project & Productions off-Broadway theater, or West 55th Street. Built in 189 as an Episcopal Church, the building became a theater seventy years later. When remodeled, the new street-level main entrance will open into a split-level lobby, making the theater wheelchair-accessible for the first time. A raked floor should provide excellent sightlines for audiences of 200. To increase the stage dimensions, the existing arched wall at the rear of the stage is being removed. A temporary extension may be added to the front of the stage to increase the overall depth. The 3,400-square-foot project, including a scene shop, dressing rooms, a box office, staff offices, support spaces, and a wheelchair-accessible restroom should be completed next year.

The same architects have nearly completed construction on a Manhattan primary school for 450 students in Inwood near the Cloisters. Clad in several shades of brown, red, and white brick, the five-story structure on a 55,000-square-foot footprint should harmonize with neighboring six- and seven-story apartment blocks.

□ The theatrics of everyday life today are on stage at a new, mostly underground, 24-hour nerve center for AT&T, in Bedminster, New Jersey, by **Hellmuth Obata+Kassabaum**. It has offices, a museum, and a skybox for visitors overlooking 70,000 square feet of work area apparently inspired by NASA Mission Control. Here, **Shen Milsom & Wilke** installed a curved 42-foot-high display with 180 projection screens broadcasting maps, charts, and video feeds showing fluctuations in global traffic on the telecommunications network.

Broadcast News

For a site in Bristol, Connecticut, the architects at **HLW** have designed a new 130,000-square-foot digital broadcast facility. The three-story building, under construction now, will allow ESPN to double its current studio operations. The same architects are providing design services for Bloomberg Office Park, a new trio of low-rise buildings for 5,000 employees at an undisclosed site in New Jersey. Along with open offices, the project includes a conference center, training facilities and a full-service cafeteria for workers. When the complex is finished, six atria with fish tanks, seating, and plants will provide places for workers to gather.

The strategic planning arm of the firm, HLWS, has developed a \$2 billion reorganization of General Motors' facilities in Detroit. Office needs of some 35,000 executives, engineers, scientists, technicians, and administrators were reviewed. Now, following six years of planning, the company's non-manufacturing workforce throughout the region is being consolidated from 40 sites into six major centers.

Operating incognito (while carrying GM badges), HLWS architects assisted the company's in-house planning team in gaining approvals from management. An estimated \$500 million will be spent on the company's new Global Headquarters at Detroit's Renaissance Center alone. The other five campuses are being reorganized functionally, rather than according to corporate divisions. Provisions built into the plan for flexible environments should permit quick responses to changing markets, as in the case of

GM's Oldsmobile brand, which is being phased out.

□ New York State's Alfred E. Smith building in Albany will be restored and modernized according to plans developed by **Wand Adams Slavin** with the Office of General Services and upstate architects **Dembling+Dembling**. The gigantic 32-story Deco-era edifice of granite and limestone designed by Sullivan Jones was finished originally in 1930. The current \$68 million rehabilitation will include demolition of interiors and removal of five-inch concrete fill above the structural slabs. A new under-floor wiring system will allow convenient future expansion of computer and telecommunications systems. Also planned for installation are fan rooms on each floor, fire sprinklers, induction units on the perimeter areas zoned by exposure, and indirect lighting organized along the structural grid. Completion is scheduled for 2004. The same firm is currently directing exterior restorations at The Breakers, in Newport, and renovations at New York University's Kriser Dental Center.

□ **Stephen Yablon Architect** has designed a 36,000-square-foot New York headquarters for AFD Contract Furniture. The offices showcase products sold by the company, which is the largest Steelcase dealership in the country. Keeping the plan very open, simple changes in flooring and ceiling treatments differentiate a central "atrium" from work zones and circulation. Full-height ceilings at the perimeter windows permit daylight to penetrate the interior.

On the twelfth floor of the Woolworth Building, the same architect has completed a \$2.2 million full-floor transformation for the Vera Institute of Justice. To sepa-

rate open-plan workstations at the 28,500-square-foot facility into neighborhoods, Yablon employed fourteen full-height conference rooms.

In the Schools

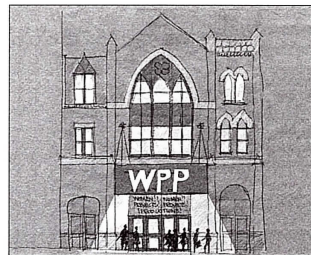
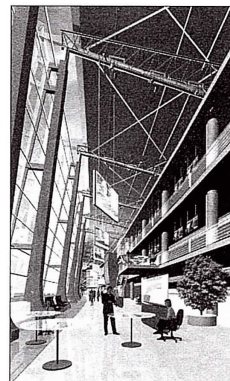
The new dean of the Irwin S. Chanin School of Architecture at the Cooper Union for the Advancement of Science and Art is **Anthony Vidler**, a well-known architectural historian and theorist. Vidler has taught art history at the University of California, Los Angeles, since 1993, served as dean of the Cornell University College of Art, Architecture and Planning from 1996-98, and before 1993 taught at Princeton for 25 years. He succeeds the irreplaceable Dean John Q. Hejduk, who had served as dean at the Cooper Union since 1974 and died last year. Vidler, who was educated at Cambridge University, is the author of numerous books on architectural history and theory, including the prize-winning *Claude-Nicholas Ledoux: Architecture and Social Reform at the End of the Ancient Regime*.

□ The Department of Architecture at Parsons School of Design, which has been sponsoring an increasingly ambitious series of lectures and exhibitions, has named the artist and writer **Silvia Kolbowski** director of public programs. Kolbowski, who was born in Buenos Aires and educated at Hunter and Franconia Colleges, has taught at Harvard, Columbia, Yale, and the Berlage Institute in Amsterdam. She has collaborated with Smith-Miller + Hawkinson, Peter Eisenman, and other architects. Her work has been widely shown and published, and her installation "an inadequate history of conceptual art" was exhibited in the 2000 Whitney Biennial.

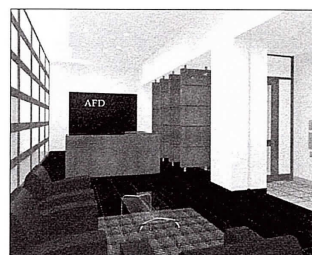


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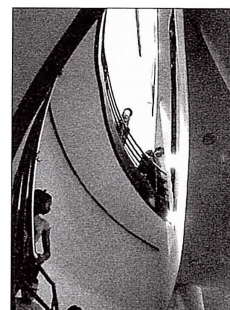
R.M. Kliment & Frances Halsband

Women's Project & Productions theater
R.M. Kliment & Frances Halsband

Bloomberg Office Park, New Jersey, HLW



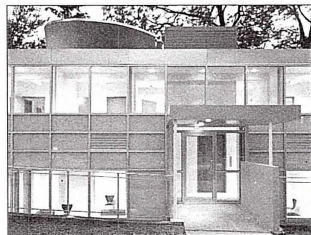
AFD reception area, Stephen Yablon



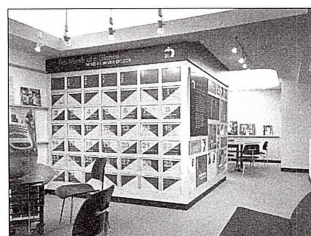
The Lesbian & Gay Community Services Center, Françoise Astorg Bollack



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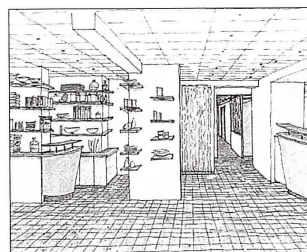
Transitional Services for New York, Gary Shoemaker Architects



Time Warner and New York Cares Community Resource Center, Gary Shoemaker Architects



University Hospital Dialysis Center, SUNY Downstate, Horace Harris & Associates



Olive Leaf Wholeness Center, Amie Gross Architects

Good Works

This summer on 13th Street in the West Village, a sturdy brick-built public school from the 1840s reopened as The Lesbian & Gay Community Services Center after \$12 million in renovations and additions. Formerly abandoned, the building was once squatted by the loose coalition of homosexual community organizations that bought title to it in the 1980s. Architect **Françoise Astorg Bollack** began master-planning the project in 1985. In the latest phase she has enlarged the lobby, added a grand curved stair, and clarified the circulation plan so it repeats from floor to floor. (New hallways introduce access to enfilade rooms.) Using an archaeological approach to finishes, Bollack preserved bits of murals by Nancy Spero and Kenny Scharf. Now transformed (though with its wall paintings by Keith Haring intact) a bathroom has become a small meeting space. The adjacent light well was filled with stacked restrooms. The peeling paint and rough brick exterior walls of the old light well—now that they edge interior spaces—have been coated with a clear “anti-graffiti” goop to finish and encapsulate them for posterity.

□ On a corner in a residential neighborhood in Queens, **Gary Shoemaker Architects** has transformed a long, low, split-level structure built in 1954 into a dignified but neighborly, 7,000-square-foot, two-story glass box for Transitional Services for New York, a state-run nonprofit organization for people with learning disabilities. Drawing inspiration for their “Mies-conception” from both Mies’ Farnsworth House (the expressed thin columns and horizontal

planes) and Philip Johnson’s Glass House (the plinth and projecting cylinder), the architects preserved the floors, roof, and steel structure, sheathed the exterior of the slightly recessed building in an aluminum-and-glass cage, and reconfigured interior spaces, building a conical conference room that extends through the roof. The outside of the conference room, which is now a focal point in the community, has a terracotta stucco finish similar in color to the roofs all around.

The same architects, working with Edwin Schlossberg, created a Community Resource Center for Time Warner and New York Cares at 75 Rockefeller Plaza in the space previously occupied by the Travelers Bookstore. The nonprofit organization mobilizes volunteers for projects with social service agencies, schools, and environmental groups. A colorful “events cube” made of Fin plywood and Formica anchors the narrow rectilinear space between deep ceiling coffers housing cove lighting. The cube holds brochures and houses a waiting room and internet workstations. The architects said the 500-square-foot, \$200,000 project was completed in the “unbelievable time frame of four weeks, proving that New York really cares.”

□ The new 11,000-square-foot SUNY Downstate/University Hospital Dialysis Center, designed by **Horace Harris & Associates**, has opened on Parkside Avenue in Brooklyn. The fresh blue, white, and yellow facility, which is located in a converted warehouse, contains twenty adult treatment stations and four pediatric stations, along with areas for home training, a nourishment station, and a water-treatment facility.

□ **Amie Gross Architects’** Olive Leaf Wholeness Center is now welcoming the needy on East 23rd Street. Working with Clodagh Design International, Gross followed the principles of feng shui to distribute rooms for exercise, cooking classes, and therapy on the first two floors of the once-notorious Kenmore Hotel, which used to be the largest SRO in the city. A complete renovation included street-front retail and social services. In the spirit of the project, Gross used serene grays, silvers, and “green” finishes inspired by the serenity found in nature.

The same architect completely renovated and reconfigured the Lenox Hill Neighborhood Swim Center last spring for its nonprofit owners. A new vaulted ceiling makes the pool room look taller. The palette of materials reflects the age of the 1928 structure. Decorative luminaires also respect the period though lighting designer Douglas Baker opted to light the pool itself with sharp light bounced off the surface of the water.

□ When it opens this fall on Amsterdam Avenue at 76th Street in Manhattan, the Samuel Priest Rose Building for the Jewish Community Center in Manhattan will begin programs on the mode of the 96th Street Y. The new eight-story, \$40 million structure was designed by Toronto firm **A.J. Diamond, Donald Schmitt & Company** and New York architects **Schuman, Lichtenstein, Claman, Efron Architects**.

The shell was fixed when local firm **Iu+Bibliowicz** was hired to review interior plans. Working for the owner, the firm coordinated with the two other architects to simplify interior layouts, revise archi-

ectural finishes and lighting plans, consult on furniture systems, and develop color concepts. Blues, greens, and warm tones will play against hunks of Jerusalem gold stone, and the 1.5-inch slabs of grey Pisantina limestone in elevator lobbies on each floor. The same flooring will be set 20 feet below soaring lobby ceilings. A huge auditorium, cooking studios, a glassblowing studio, and a metal shop occupy the three levels below grade. Other amenities in this project include a cafe, two swimming pools, weight and fitness rooms, classrooms, a nursery school, a meditation library, conference rooms, and offices.

Several blocks north, **u+Bibliowicz** is working on a facility for Dorot, an independent Jewish nonprofit servicing the elderly. The existing noncompliant 1964 funeral home building on 35th Street will receive a \$3 million gut-renovation. Removing an awkward elevator shaft will open the front of the building to new uses; relocated, the elevator will service an expanded penthouse. A big new auditorium along with rooms for exercise, meditation, and "university without walls" classes complete the 3,000-square-foot program.

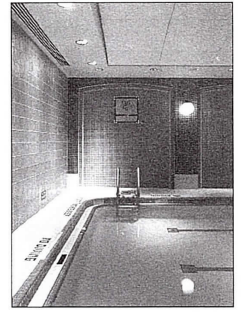
□ **Fradkin & McAlpin** is expanding offices for the Russell Sage Foundation. The architects will connect an adjacent town house to the foundation's landmarked mid-block 1959 offices designed originally for the Asia Society by **Philip Johnson**.

□ For 135 Brooklyn children, **Herbert Beckhard Frank Richlan & Associates** is designing a day care center and play yard with landscape architect Donna Walcavage. The site layout on the north side of South Second Street in Williams-

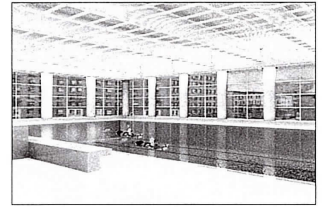
burg, near Havemeyer Street, maximizes the outdoor play area at ground level without throwing it into shadow. Roof-deck play places atop the new 19,500-square-foot structure are to be ringed by a fence ten feet high. Primary colors on the glazed brick facade were inspired, in part, by neighboring buildings. Each of two types of windows serves a different function: One large opening per classroom offers views to the outside, while from upper slot windows natural light should reflect into the far reaches of the rooms. Additional natural illumination will enter a light well though a skylight at the rear of the building. Ronnette Riley is collaborating on the interiors, where offset corridors will eliminate monotonous, uninterrupted hallways. Largely devoted to classrooms, the three-story building also encompasses administrative offices and a kitchen. Construction by the city, which will also operate the facility, should begin before year's end.

□ Sixteen months of construction begins this fall on renovations by **Thanhauser + Esterson Architects** at the Throgs Neck Houses Community Center. The campaign will renovate and expand an existing facility that wraps under a residential tower constructed in 1969 by the New York City Housing Authority. Inspired by Kurt Schwitter collages, planes of glass, brick, block, and precast glass-fiber reinforced panels will coyly overlap. Inside, layers of finishes, a gently radiating plan, and light monitors animate purely functional areas. Planned facilities include a ceramics studio, weight room, kitchen, computer room, G.E.D. classroom, three multipurpose rooms, and a full-sized basketball gym with a narrow stage.

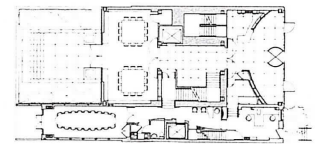
□ At the Jacob Riis Houses, **Marpillero Pollak Architects** and **Wank Adams Slavin Associates** have created an interior passageway along the northern edge of an existing community center to integrate a 4,500-square-foot addition and provide space for informal gatherings. The "connector" opens existing spaces to light and air, to each other, to a new multipurpose room, and to a new entry court and adjacent pedestrian path. The relationships between inside and outside spaces also increase the visibility of the youth-oriented center in the complex, which is part of a string of postwar tower-in-the-park public housing projects along the edge of Manhattan's Lower East Side. The multipurpose room will anchor the south end of the Jacob Riis Houses' open space, providing a beacon for the community. It is sited in relation to two existing allées of sycamore trees, planted in the 1940s on an older urban geometry, as well as the existing outdoor amphitheater, part of a 1960s landscape design by Paul Friedberg, of which most other elements have been demolished. Platforms and a catwalk on the north side of the multipurpose room support outdoor as well as indoor performances. The existing building is red brick with small, high windows and a two-foot-high concrete base. The renovation and addition will be made of glass, corrugated metal, glazed and unglazed concrete block, recycled plastic lumber, and expanded-metal screens.



Lenox Hill Neighborhood Swim Center, Amie Gross Architects



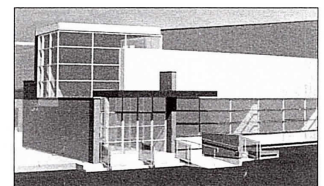
Jewish Community Center, Iu+Bibliowicz



The Russell Sage Foundation, Fradkin & McAlpin Associates



Williamsburg Childcare Center, Herbert Beckhard Frank Richlan & Associates



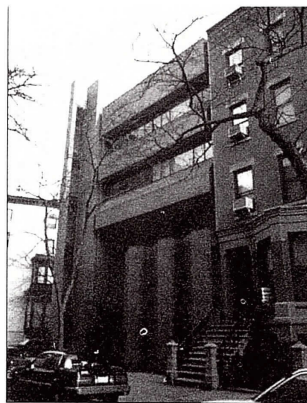
Throgs Neck Houses Community Center, Thanhauser + Esterson Architects

Jacob Riis Houses, Marpillero Pollack

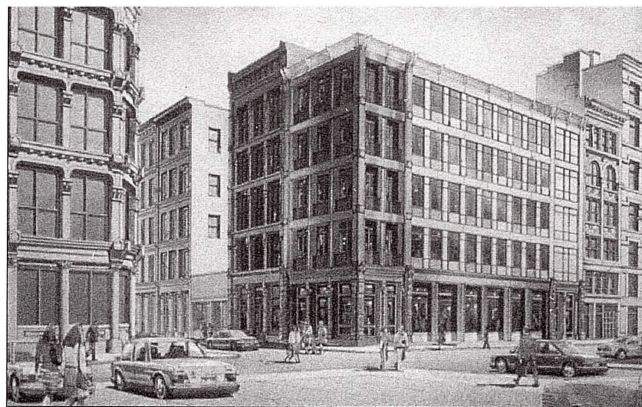


How Appropriate is “Appropriateness” in Historic Districts?

by Nina Rappaport



*Jehovah's Witnesses Building,
Ulrich Franzen*



72 Grand Street, Li-Salzman

It is often said that Frank Lloyd Wright's Guggenheim Museum could not have been built if its site had been in an historic district when it was built in 1956. How can an architect design an original new building in an historic district today when the Landmarks Preservation Law requires that construction be “appropriate” and “contextual”? Adding assumptions about Landmarks Commissioners' goals and constraints imposed by civic groups leaves little room for imagination.

But the tide may be turning—back to initial objectives of the 1965 legislation. Under the direction of the former commissioner, lawyer **Jennifer Raab**, the Landmarks Preservation Commission approved frankly contemporary buildings that are also respectful of their historic surroundings, such as **Jean Nouvel's** proposed Soho hotel, **Aldo Rossi** and **Morris Adjmi's** Scholastic Building, **Platt Byard Dovell's** Equinox Fitness Club, and the **Polshek Partnership's** Rose Center for Earth and Space at the American Museum of Natural History.

The issue, really, is how to build the best quality new buildings, whether in a historic district or not, while preserving the old, as **Otis Pearsall**, a lawyer representing the Brooklyn Heights Historic District, and **Morris Adjmi** pointed out at Historic District Council conference last spring. Although introduction of new fabric in historic districts remains a sensitive subject in preservation circles, most activists believe new buildings should reflect the technological, material, and design conditions of today.

However, exactly what is “appropriate” is a matter of opinion, and sometimes of heated debate. According to Landmarks law, “appropriateness” is determined on a case-by-case basis, as aesthetics are subjective and change over time.

“The word was an important choice,” architect and lawyer **Paul Spencer Byard** wrote in *The Architecture of Additions* (1998). “It omitted any implication of sameness or matching and concentrated instead on enforcing a certain tie between conditions it expected to be different.”

From the outset, Commissioners were willing to consider various approaches, because they recognized the complexity of the issue and because new construction in an historic district cannot be demolished. US Department of Interior guidelines require additions to historic buildings to be different enough that people can discern what is old and what is new. But it is already difficult to detect insertions in some New York projects, such as **Kevin Roche's** seamless 1990 addition for the Jewish Museum to **C. P. H. Gilbert's** 1902 Warburg Mansion, which itself replicates a Loire Valley chateau.

When it opened in 1993, **Paul Goldberger** gave it a positive review, but in the Historic Districts Council Newsletter preservation architect **Giorgio Cavaglieri** criticized the imitative approach, arguing that the AIA New York Chapter Historic Building Committee believed, “‘Contextual’ was intended to imply harmony, not imitation. In new buildings, to copy or

replicate unnecessarily the existing forms is to surrender the creativity that is the fundamental characteristic of our profession.”

That view was in line with the practice of the early commissioners. The second chairman, architect **Harmon Goldstone**, wrote in his 1974 book *History Preserved*: “When a new building...is to be built in an Historic District it should be the best possible representation of our own day; it should speak our own idiom. But in mass, color (texture and materials) and scale, it must be compatible with its surroundings.”

Pearsall agrees, believing **Ulrich Franzen's** frankly modern 1969 Jehovah's Witnesses building in Brooklyn Heights still exemplifies the “appropriate.”

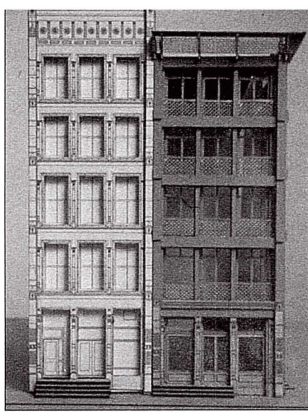
But in the 1980s, when post-modernism was in vogue, architects designing new buildings in historic districts picked up elements from adjacent structures, creating pastiche compositions with details and references from various periods in history. New buildings remained compatible with their neighbors in scale and massing, but were not made of contemporary materials (at least on the outside) and did not represent original design.

Then, in the early 1990s, as modern architecture regained favor, the Municipal Arts Society's Preservation Committee supported a contemporary aesthetic for new buildings in historic districts. **Nec Kaufman**, the Society's director of preservation from 1989-2000, said that “the committee was always quite open to design innovation and was frequently disappointed by traditional design that respected the context but did little more.” But community groups tended to prefer traditional schemes.

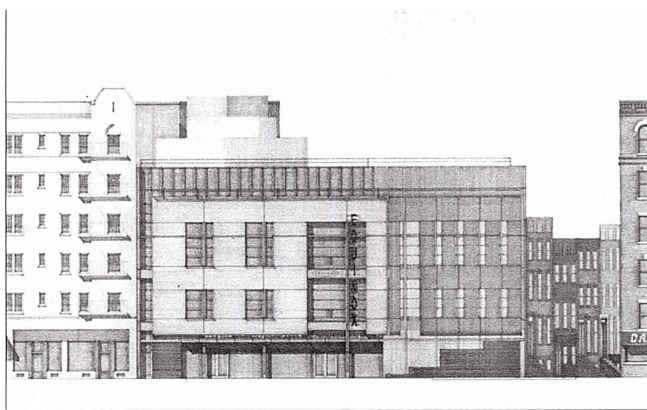
Too often in New York there are lost opportunities—a fabulous site in a historic neighborhood where a mediocre new building goes up (and has to stay) that diminishes, rather than enhances, the area. Some come from the Commission's inability to reject an architect's design for a private client unless it is clearly “inappropriate,” meaning it doesn't fit in. Lost opportunities can come from the lack of verve of an architect who does not know he or she is allowed to design creatively in an historic district. Too often, developers select architects not for talent or originality, but for a track record of getting buildings approved.

The current executive director of the Municipal Arts Society architect **Frank Sanchis**, believes “the problem is whether a building designed in an historical style is appropriate.” It is more difficult for the Commission to disapprove a building that looks like the ones nearby, even though a new building that looks like an old one might confuse the architecture of the district more in the long run. That's why the MAS Preservation Committee is championing new buildings in historic districts that are clearly of their time.”

Is the integrity of historic districts all that matters? **Herbert Muschamp** certainly doesn't think so. He believes the fixation on the



72 Grand Street, Wooster Street facade,
Li-Salzman



Equinox Fitness Club, Platt Byard Dovell



Proposed Harvard Club addition,
Davis Brody Bond

past is strangling New York. In the April 11 *New York Times* he wrote, “Context is a matter of time as well as space” and “appropriateness and context used as formal terms for architectural evaluation are period pieces.” On July 17, he argued even more forcefully that “so-called contextualism—the idea that new buildings should fit in with their surroundings rather than add to them—has led to the deadest of dead ends.” He concluded that we live in “a place where the competitive spirit is manifested in the pursuit of excellence. We all know that this is the basic New York idea. Why fight it? Why cover it up beneath matching throw pillow facades? Compete with the context. Is there a better way to respect it?”

Now may be the time—with the idea of preservation widely accepted and an architect, **Sherida Paulsen**, serving as chair—for the Landmarks Preservation Commission to reconsider the meaning of the word “appropriate.” There is some openness to build upon. The last few years have seen the approval of innovative buildings in historic districts. At 72 Grand Street in the Soho Cast Iron Historic District, **Li-Salzman** is differentiating new from old while building over and around an existing five-story structure. Steel piers, vertical elements, and spandrels form the building’s new Grand Street facade, and an aluminum-and-glass curtain wall with operable horizontal and vertical windows of fixed and lowered glass comprise the Wooster Street facade. Glass-clad piers define the vertical framework and wire mesh creates a semi-transparent “cornice.”

In the often-praised Scholastic Building, the Studio di Architettura (with Gensler) combined Rossi’s own referential vocabulary with the cast iron buildings and industrial facades of the district.

In April the Landmarks Preservation Commission approved a frankly modern, glass-and-steel, 100-room hotel by the French architect Jean Nouvel for the site of a parking lot at corner of Broadway and Grand Streets. It is not clear to what extent the architect’s international reputation or his polished (and obviously expensively prepared) presentation, delivered with a supporting cast of lawyers and assistants, clinched the speedy approval, but the decision establishes a precedent for imaginative interpretation of “context.” The building, being developed by Hines Corporation for operator Andre Balazs, will reflect city life with a vertical slot inspired by a fire escape which will accommodate a staircase and divide the building into two separate volumes. Nouvel explained, “I never saw one person in New York on a fire escape; I dream to go on them.” A sequestered roof-level terrace with a transparent corner tower rising above it will be accessible from guest rooms.

Platt Byard Dovell, which successfully and tastefully reinterpreted the context of entertainment row in its 42nd Street Studios,

now has the four-story Equinox Fitness Club under construction on the site of the old Greenwich Movie Theater on Greenwich Avenue and Twelfth Street, in an historic district. An aluminum-and-glass storefront continues the street wall, and a simple canopy projects over the entrance of the 43,000-square-foot building. On the upper floors, a syncopated rhythm is created by 12-inch brick panels and oversized windows, articulated with recesses in flat metal panels and channels. The top floor, clad in lead-coated copper, will be recessed. Brownstone and bluestone will cover the Twelfth Street facade.

Things went more smoothly for these architects here than they did on 91st Street and Madison Avenue, where neighbors led by Woody Allen demanded that an apartment building be reduced from seventeen to ten stories. The Commission conceded, though height and bulk are normally the province of zoning, and the building, on a corner site, is similar to its neighbors in massing, proportions, fenestration pattern, and articulation. It even has an abstract version of a base, a middle, and a cornice, which are emphasized by reveals. The detailing and materials are contemporary; the cornice is pressed metal, the window frames, sills, and balcony railings are steel. The southwest corner is pulled apart to show the construction technology of the curtain wall and to highlight a glass insertion.

Often, of course, style and design *are* the issues, and tempers flare even when a proposed insertion is not in the aggrieved’s back yard. Recently a group of members of the Harvard Club of New York sued their elected managing board over a plan to build a modern, eight-story, 40,000-square-foot, glass-and-steel addition, designed by **Davis Brody Bond** and approved by the Landmarks Commission. The site on West 44th Street is not in an historic district, but it is flanked by Warren & Wetmore’s exuberant New York Yacht Club of 1900 and McKim Mead & White’s proper Bostonian Harvard Club of 1894, 1905, and 1915. (There is also a quiet 1989 addition by Edward Larrabee Barnes; a post-modern, Neo-Georgian scheme developed in 1984 by Barnes and Buttrick White and Burtis was never built.) The disaffected members maintained that it was not modernism they objected to but “third rate, lousy modern” (*The New York Times*, August 16). Yet the alternative scheme they commissioned from **Richard Wilson Cameron** is anything but modern. Its red brick facade has arched windows, entablatures with keystones, prominent cornices, and various other classicizing details that emulate the existing club building. Although the dissenting faction resents not having been informed in time for debate, it appears that if there had been a debate it would not have been about which modern design to select.

Nina Rappaport, the features editor of this magazine, is active in preservation advocacy organizations.

The New Urbanists in New York

by Robert Sargent



Andres Duany



Elizabeth Plater-Zyberk



Hans Stimmann



Joseph P. Rose



Robert Yaro



Mayor John Norquist



Governor Parris N. Glendening



Paul Goldberger

When the Congress for the New Urbanism held its ninth annual enclave in Chelsea on June 7-10, the theme was "From Neighborhood to Region: Politics, Policy and Design," but the informal mantra was somewhat more straightforward: New York City has something to teach the New Urbanism and the New Urbanism has something to teach New York. This approach promised to be much more interesting, if harder to deliver, because of the perception that New Urbanism is hostile to modern architecture and the view of many New Yorkers that the movement was really only a new style of suburbanization (and therefore of no interest to cities in general). That more than 75 percent of the almost one thousand attendees were from outside the New York region seemed to confirm the view that the New Urbanism was perhaps more relevant to the rest of America: the suburban part.

On the opening day, first-timers like me were required to attend New Urbanism 101, a daylong course meant "to induct new members" into the history and principles of New Urbanism. Veterans could choose among thirteen guided tours, including "The Great Public Spaces of New York," "Forest Hills Gardens," "New York Transit," "Historic Harlem," and "The Borough of Brooklyn."

Andres Duany, the star of the morning seminar and the movement's best-known spokesperson, was received by recent converts with hushed silence and thunderous applause. To illustrate his idea that every New Urbanist should acquire (through actu-

al experience) models of ideal cities of varying scales, he rattled off his choices: Washington, DC, Charleston, Alexandria, and Key West. He did not mention New York City. The enemy of the holistic approach to "restoring human habitat," Duany said, was modern specialization (a leading feature of New York). Most architects reject New Urbanism because they are ideological modernists, he added, ridiculing their impracticality by comparing them to his mother who insisted on using a Danish modern fork even though it couldn't pick up food. By contrast, the New Urbanist was a non-ideological traditionalist with a "whole tool belt" of "what works best in the long run."

Later, the approach became more self-critical. Duany's wife and partner, **Elizabeth Plater-Zyberk**, dean of the University of Miami School of Architecture, and **Robert Davis**, developer of Seaside, admitted the failure of the movement to penetrate schools of architecture or become part of the national political debate. Both echoed the thoughts of New York developer **Jonathan F. P. Rose**, the local host, that New Urbanists could learn from New York to not be so afraid of density and to appreciate the importance of transit. The most important things said were expressed furtively. Swallowing her words, Plater-Zyberk said the "scary issue for CNU" was the need to move people to create mixed-income communities. The silver-haired Davis mentioned that when he was in a New England prep school, New York City had the best public schools in the country. This was an oblique reference to Milwaukee mayor and CNU board member **John Norquist's** earlier statement that "lousy schools" are the main reason

for flight from cities. (Two weeks after the Congress New York mayor Rudolph Giuliani flew seven members of the Board of Education to Milwaukee for a glimpse at the school voucher program there.)

The formal opening of the Congress began with Rose's slide presentation of New York City's "amazing rail" system, featuring views of Katonah, Irvington, Riverdale, and Forest Hills. This played to the movement's interest in early suburban forms, but it also set up the subtext of the conference—that Manhattan is no island unto itself but is part of a region and that its history and current development retains the form of many urban villages or suburbs at varying degrees of density and interdependence.

The featured speaker, Governor **Parris N. Glendening** of Maryland, made it clear how much New York might benefit from a governor schooled in new urbanist or smart growth principles. All decisions in Maryland are determined on the basis of sustainable growth: Greenfield development is not subsidized, and incentives encourage infill. In today's economy, work can be done anywhere, and therefore to retain workers the quality of life must remain high. "Sprawling growth destroys natural beauty, community, and is fiscally irresponsible."

The following day, Regional Plan Association director **Robert Yaro** recounted the history of his organization that began in 1921 and produced three comprehensive plans for the New York Metropolitan Region. He said the second plan, in 1968, described the dangers of the "spreading city," well before New Urbanism made the term "sprawl" part of the American lexicon, and the

hird plan, in 1996, offered similar solutions to those being espoused at the Congress now. Still, Yaro advised the New Urbanists “to be seen, not as fences and porches, but for shoe leather and transit.”

Brian Shea, of Cooper, Robertson & Partners, discussed notable local suburbs. He touched on Forest Hills Gardens and Radburn, the old warhorses, but also covered the earlier, less well-known, and equally remarkable Prospect Park South. It was perhaps no coincidence that he dropped the only modern suburb in the title of his talk, Usonia, which was designed in 1947 by Frank Lloyd Wright. It is often vilified by New Urbanists.

After calling Harlem an early suburb, **Darren Walker**, of the Abyssinian Development Corporation, described current infill and revitalization efforts there involving public-private cooperation. He stressed the need “to educate banks that inner cities are a good place to live.” Municipal Arts Society president **Kent Barwick** said New York needs the help of New Urbanists because there are “not very good models of waterfront development” for the many brownfield sites here.

Then the emphasis shifted to New Urbanist projects in the rest of the country. Two by founding members of the Congress—architects **Peter Calthorpe** in Salt Lake City and **Daniel Solomon** in San Francisco—and one by **David Dixon**, of Goody, Clancy & Associates, for development of air rights over the Massachusetts Turnpike in Boston, were among the first recipients of the Congress’s 2001 Charter awards (12 other projects were so honored). Most valuable were the ingenious methods used to build public support for these proposals.

People from Calthorpe’s office (he was ill and could not attend) described a simulated development game in which community members can visualize the tradeoffs by playing with a stake of chips which represent different degrees of automobile-dependent development on a map built at a scale of one inch to a mile. As **Matt Taecher** said, “It stops grandstanding and forces overall examination of the site.” To promote interest in the “urban repair” of San Francisco, Solomon used an overlay of historical maps so that the negative effects of the destruction of the traditional 1870 grid during the period of “urban renewal,” between 1931 and 1960, would become clear. By seeing “the city as a dynamic form,” he said, citizens came to believe they, too, could shape it.

Some of the most useful sessions were those of the task forces on the environment, housing, and transportation, such as the one where Mayor Norquist noted, “The highway lobby thinks the only way to make money is to build big roads, but they could make more building lots of little roads [and create more pedestrian friendly places], like their grandfathers did.” Changing attitudes is sometimes a matter of presenting alternatives.

The highlight of the congress was a talk by architecture critic **Paul Goldberger** of *The New Yorker*. The focus was on Manhattan, the great modern city created by the grid of 1811, the city of “movement and desire,” of “theater and money,” where everyone is both “actor and spectator.” Acknowledging that there are few great buildings in New York, he said: “It is almost all about the street,” about the “places in between,” “on the way to somewhere else.” He

offered good advice about what the Congress might learn from this city. Planning can only do so much. New York is a complex “mix of the planned and the accidental and the street and the scale are the important things, not style or imitation.”

Hans Stimmann, of the Senate Department of Urban Development in Berlin, described the reconstruction of the traditional city blocks in his city, which were destroyed during the war and in postwar “urban renewal.” Calling his approach a “contemporary interpretation of old urbanism,” Stimmann said his work was founded on principles like those of the New Urbanism—mixed uses and height maximums—but he vehemently rejected mandating one style of architecture. Recalling a recent project Duany had designed in Berlin, he reported that the “architecture was questioned, not the urbanism.”

At one point, Congress chair **Stefanos Polyzoides** appropriately acknowledged the demonstration by numerous wheelchair-bound protesters from the Disability Right Action Coalition for Housing which had blocked the main exits of the Metropolitan Pavilion for about an hour. He said he had agreed to read their statement “Take the Old Bigotry out of the New Urbanism” and to receive them at the next board meeting. The statement said, “You ‘celebrate local history and building practice’ by replicating the steps at the front of urban townhouses...Promoting diverse neighborhoods integrated by race and income, at the same time you presume segregation by disability is acceptable. Your designs prevent disabled people from so much as knocking on their neighbors’ doors.” Architect

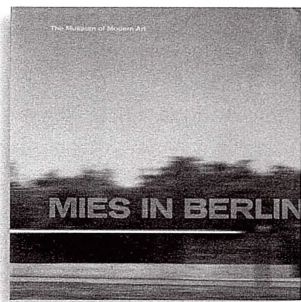
and board member **Ray Gindroz** welcomed the group as part of the process of getting the details right.

Speaking on “New York City Zoning Codes,” New York Planning Commission chairman **Joseph Rose** talked about his failure, so far, to replace the 1961 Code, blaming big developers who opposed the proposed “unified bulk” code because of a minor misunderstanding about their prerogatives, and *The New York Times* architecture critic Herbert Muschamp, who complained that it was hostile to great architecture. Muschamp “got it totally wrong,” argued Rose, because “we can’t legislate quality in design.” Hopefully, those assembled drew the right lesson from Rose’s cranky presentation. Because the New Urbanists have focused almost entirely on the creation of new towns where strict building and architecture codes were created in advance and imposed on the citizens living there; they have had little experience with the messy political give-and-take of the democratic process. The movement will not advance and gain the respect it wants unless it learns to value this.

Underlining the movement’s need for open debate was a very brief statement sociologist **Herbert Gans** made to the educators’ task force. Famous for the positive account of Levittown, Pennsylvania, he had written many years ago, he stunned the gathering by saying he felt he was “in a church or synagogue; there’s a hush and that’s a mistake.” He was amazed that “money and politics were totally missing from the discussion, especially in New York City.” That about summed it up.

Robert Sargent, Associate Professor of English at Hofstra University, writes on urban design.

Mies in Berlin, edited by Terence Riley and Barry Bergdoll, with essays by Rosemarie Haag Bletter, Jean-Louis Cohen, Vittorio Magnago Lampugnani, Andres Lepik, Jan Maruhn, Delf Mertins, Wallis Miller, Franz Neumeyer, and Wolf Tegethoff (Abrams, 392 pages, 10 1/4 x 10 1/4, 516 illustrations, 200 in color; paper, \$70.00)



Mies in the Foreground: "Mies in Berlin"

by Diane Lewis

A new era, with an unexpurgated view of the Modern Movement, has begun. Mies is in New York, not only at the Museum of Modern Art, the host that originally gave him to us, but also in an important new incarnation of Miesian space generated by Mies artifacts within Marcel Breuer's Whitney Museum.

The two exhibitions have dramatically different approaches. "Mies in Berlin" at MoMA is linear, literary, and scholarly, while the "Mies in America" show is a purely architectural phenomenon. The scope of the material covered between the two shows illuminates the life and work of Mies to a new degree, revealing its continuity and integrity.

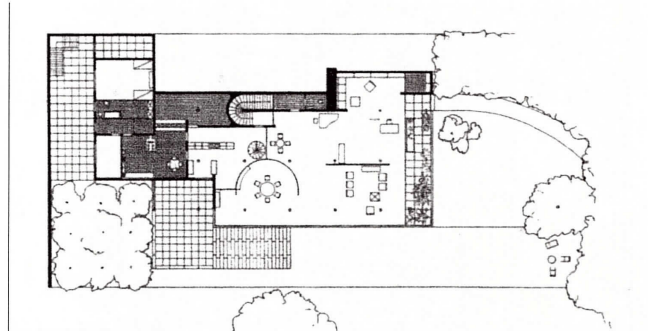
The one reassessing the early work was organized by MoMA chief curator of Architecture and Design Terence Riley and Columbia professor Barry Bergdoll. The other, covering his American career, was curated by the architect Phyllis Lambert, the founder and director of the Canadian Centre for Architecture—and the very client who selected him to design the Seagram building. Harvard professor K. Michael Hays, a Whitney curator, helped organize the venue there.

This presence of the Phyllis Lambert archive in New York, an eyewitness collection of his work in the United States, buttresses the new implications of Mies' career excavated from the MoMA archive. The Whitney installation—unadulterated, syncopated, and magnetic, in a spatially taut free-plan installation with a haunting character and precise audio accompaniment—presents him as an artist with careful architectural authenticity. The installation in the cavernous monumentality of the Breuer's stone floors and concrete ceiling grid gives each element the charge of the suspended works of art in Mies' Convention Hall collages.

The exhibition at the Modern courageously presents a different perspective on the Miesian legacy there with magnificent archival precision. At the press conference, Riley called the project a "revision," which in this case is not a suppression of historical findings but a generational change of interpretation, and with the exception of a few elements, a progressive reframing of Mies.

The curators note Mies' statement that an exhibition "must bring about a revolution in our thinking." Their scholarly work (and that of the catalogue contributors) proposes an argument intrinsic to the work in an exquisite succession of drawings, project histories, photographs, and philosophically related works by his artist comrades.

Referring to the way Mies was presented in Philip Johnson and Henry Russell Hitchcock's 1932 MoMA exhibition and *International Style* book, Riley explains in the catalogue, "Johnson's and Mies' efforts were complementary but not equivalent."



Ludwig Mies van der Rohe. Tugendhat House, Brno. 1928–30. Lower-level plan. Ink and pencil on tracing paper, 19 x 32 1/4" (48.3 x 82 cm). The Museum of Modern Art, New York. Mies van der Rohe Archive. Gift of the architect.

lent...Johnson's book aspired to a traditional art historical narrative, Mies' "text"—though not a text in the traditional sense—had its own message."

The curators' reading of that "text" is reflected in the structure of the exhibition, which contains a genealogy of the architect's precedents beginning with Karl Friedrich Schinkel. A parallel lineage reveals his early role in the Klosterli circle of intellectuals in Berlin, so his origins are located in a larger historical and philosophical context. One line follows a continuous ribbon of white walls with images tracing Mies' classical roots and approach to abstraction; across from it, mounted on yellow walls, the other traces his origins in the vernacular. Mies' parallel pursuits of the classical (and abstract) merge with the vernacular at the vertex of the exhibition in the Barcelona Pavilion. (The fact that these two lines of thought are placed in separate sequences seems at first to uphold the old opposition between the abstract and the vernacular. However, as the show unfolds, they evolve into a new condition.)

The white sequence contains his austere, tectonic, gravity-conscious renderings for the Bismarck Monument Project, and proceeds to the expansive masses and planes of the Kröller-Müller Villa drawings, introducing seminal issues of "order" that continue into the details of his last work.

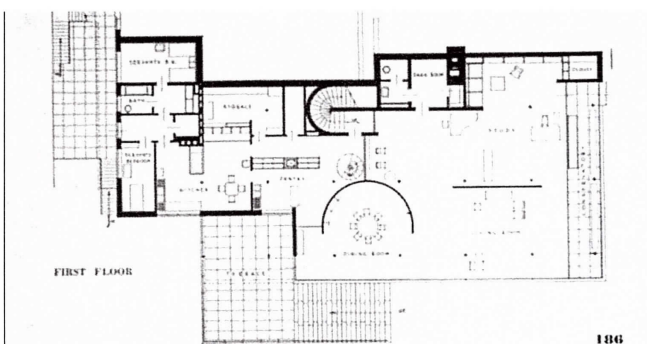
The other thread, beginning with the Riehl House and continuing to the Urbig house, explains the cultural conditions of the Berlin community that Mies was a part of. This sequence reveals how its philosophy of man and nature is concretized in the architectural relationship between garden, landscape, and structure in Mies' domestic and urban work, the work Bergdoll presents as key to the reexamination of Mies in this era.

Bergdoll also throws a curve into the interpretation of the early vernacular projects: "Wright was certainly an inspiration for Mies in these years as the tectonic language, organizing chimneys, and accents of growing vines make clear in the elevation of the Elia House Project, 1925...Here [is] the potential of channeling living space rather than enclosing it...Mies' quiet spatial revolution in the most conservative of tasks, the country house...."

Interestingly, Mies' historical antecedents were all extremely modern for their times. Schinkel's Roman Bath and Courtyard and Gardener's House at Schloss Charlottenhof in Potsdam and his Pavilion at Charlottenburg were radically intimate structures providing a completely new social setting for the court, inspired by Goethe's and Mozart's visions of Italy and the ancient.

The parallel lines interweave at important junctures of Mies' history. A pink model of the Urbig House is surrounded by drawings of the Glass Skyscraper, the Concrete Country House, the Concrete Office Building, and the work of Hans Arp.

Another confrontation between the yellow and white series marries the Fuchs Addition to the Perls House to the Monument to the November Revolution with the work of artists John Heartfield



Ludwig Mies van der Rohe. Tugendhat House, Brno. 1928–30. Lower-level plan as published in Hitchcock and Johnson, *The International Style*

and George Grosz. Exhibition labels reveal that the Communist art historian Edward Fuchs was instrumental in getting Mies the commission for the radically existentialist monument that embodies his early political sentiments. At MoMA, his drawings for the monument and its tragic foreboding text, “I am, I was, I will be,” presents a little-known side of Mies’ character. Freed of the prejudices of the McCarthy era and the postwar American obsession with identifying “styles,” this exhibition chronicles the environment of political suppression and social class in which Mies struggled.

Housing appears in both lines of pursuit, joining the Weissenhof Housing Colony in Stuttgart to the Afrikanischestrasse Municipal Housing in Berlin—an interesting comparison between an international exposition and a progressive Berlin typology.

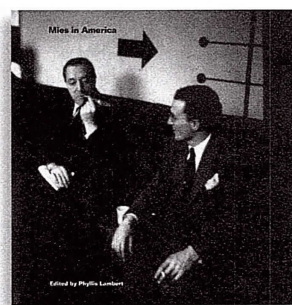
The thinking accelerates into the Tugendhat House and German Pavilion for the International Exposition in Barcelona. A masterpiece, and the most mysterious drawing of the Barcelona Pavilion, “Interior Perspective View (unfinished),” has a big ripped edge and seems to have come out of the Mies archive at MoMA for the first time. This drawing hangs alongside an original photograph of the pavilion in which the phenomena projected in this image are proven to have been constructed and documented in real time and light identical to his depiction. His monumental intellectual magnetism and power are made clear in this era of his work.

The central knot of the exhibition is the tie between Tugendhat and Barcelona. The Barcelona Pavilion model has the character of an exhibition in a natural history museum. It is important since it represents the context of the Exposition with its mannered buildings, colonnade, foliage and nineteenth century ambiance. His extraordinary vision of the work as occupying the mental space of a new world, and his ability to confront the divergent realities of the site are clearly manifest.

After the crystallization of his tectonics, materiality, site metaphysics, and spatial character in the Tugendhat House and Barcelona Pavilion, the exhibition turns to the urbanism of the 1929 Urban Design Proposal for Alexanderplatz, 1921 Friedrichstrasse Skyscraper, and the Neue Wache War Memorial intervention in Schinkel’s temple.

As the path leads to the Exhibition House and Apartment for a Bachelor of 1931, Mies’ growing isolation is implied. The Reichsbank Project, and the German Pavilion for the International Exposition Brussels, of 1934, betray his position in a society that is testing him. He retreats to the country and draws the Mountain House, a harbinger of the project that will be his opening act in the US.

The introspective architecture of the Court-House, encapsulating the modern, the ancient, and the contemplative, bears him away as his final project in Berlin. The great drawing of the Court-House with Garage Project, with a brilliant red line at its rectangular boundary, enclosing the courtyard with its free-floating elements of refined and contemplative existence, is the prelude to the extrospective collages



Mies in America, with essays by Phyllis Lambert, Vivian Endicott Barnett, Peter Eisenman, K. Michael Hays, Cammie McAtee, Detlef Mertins, Werner Oechslin, and Sarah Whiting (Abrams, 791 Pages, 10 1/4 x 10 1/4, 583 illustrations, 126 in color, cloth, \$75.00)

for the Resor House in Jackson Hole, Wyoming of 1937-38 with its head-on confrontation with the mountain, the project which begins his life in (and the exhibition on) America.

Along with great artifacts, such as the colored pastel Concrete Country House drawing of 1923, the lost negative print of the drawing of the Brick Country House Project, a section detail of a shutter mechanism for the Hermann Lange House, and the charcoal aerial perspective of Tugendhat House, are recent interpretative photographs by Kay Fingerle and Thomas Ruff which transform the Miesian oeuvre into an ahistorical text.

This exhibition may have begun by suggesting that it would flesh out the earlier proof of a conversion from the vernacular to abstraction. But its structure reveals Mies’ spiritual and philosophical continuity in an engagement with abstraction and the classical through an existential approach to all of his surroundings—human, natural, urban, political, and historical. He once said, “Form is not an end in itself..The critical issue is how we assert ourselves in the face of circumstance.” Riley comes to this conclusion, too. He ends his catalogue essay noting that Mies’ legacy “lies not in a presumed universalism but in the realm of the subjective and the conditional.”

New York architects from all generations came to the opening. The intimacy of knowledge that each has had in a solitary and powerful confrontation with the work of Mies gave the event the poignancy of a celebration, and the acknowledgment by the many that they have shared a memorable lover.

The exhibition travels to the Staatliche Museum in Berlin (December 14, 2001 - March, 10, 2002) and the Fundación La Caixa in Barcelona (July 30 - September 29, 2002)

Redefining Mies in America by Alexander Gorlin

Anyone visiting “Mies in America” at the Whitney Museum expecting an in-depth study of his work (as promised in the entry panel) will be sorely disappointed. Although one would expect a show organized by Miesophile Phyllis Lambert (the daughter of Edgar Bronfman who was responsible for the Seagram Building commission) to be adulatory, the experience is like stepping back in time—to before 1969, the year of Mies’ death. That was before anyone questioned the primacy of Mies, before the critique of Mies’ urban spaces, before the New Urbanist movement, before the sealed office building became an environmental issue, before the grid was warped by the computer, before Frank Gehry.

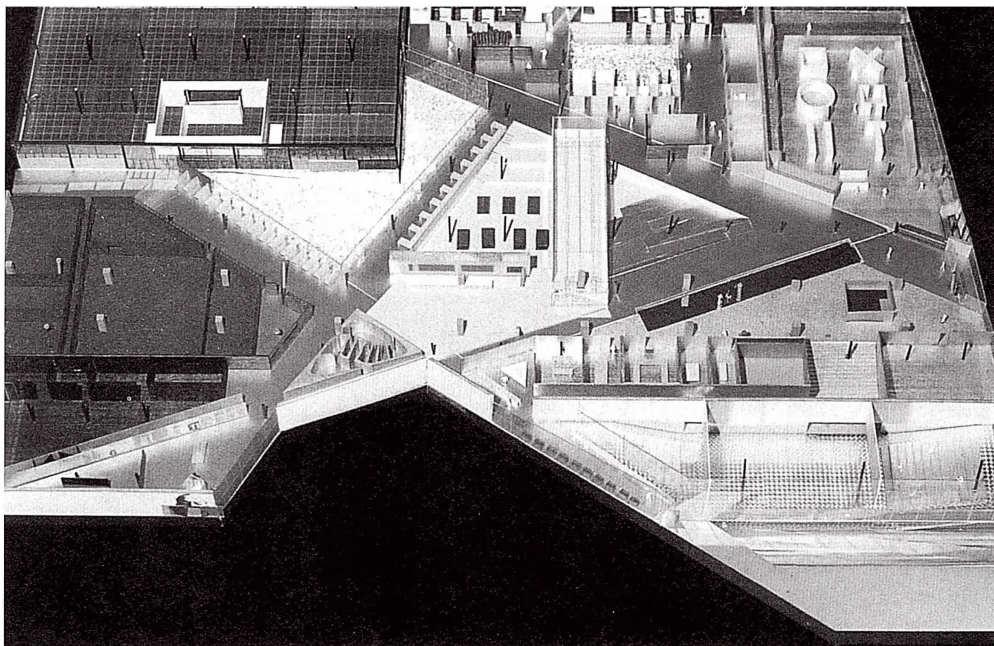
The show is composed of a series of beautiful fragments whose intention is to recast Mies as a kind of New Age spiritualist rather than the clearheaded constructor of *baukunst* that the architect himself claimed to be. It is a strange approach since Mies said that architecture should be of its time, and whatever limitations there are with the idea of the zeitgeist, surely times have changed. The show would have been better as a scholarly

this page:
IIT Student Center, 1997,
OMA/Rem Koolhaas, architect

opposite page:
left: Looking for Mies, by Ricardo Daza
(Actar and Birkhauser, 2000, 192 pages,
6 x 6 1/2, 179 black-and-white illustrations,
paper, \$24.95)

center: Fear of Glass, Mies van der
Rohe's Pavilion in Barcelona, by Josep
Quetglas (Actar and Birkhauser, 2001,
200 pages, 6 x 6 1/2, 170 black-and-white
illustrations, \$24.95)

right: Farnsworth House, Mies van der Rohe



and critical history than an attempt to dress Mies up for today.

The exhibition tries to make Mies contemporary by emphasizing the unique aspects of the work he did while he lived in the United States, rather than exploring the scope of its influence or its sometimes-numbing repetition. Mies explicitly did not want to invent an architecture "every Monday morning." Instead, he chose to refine a type by making subtle changes over time, the way the Greeks did with the temple form. Like the music of "Bolero," this approach has been out of fashion for some time, so great quantities of Mies' work are simply left out to make it appear that there is more variety than ever met the eye. All the urban projects, such as Lafayette Park in Detroit, Branch Brook Park and Broad Street in Newark (only a few miles away!), and Highfield House in Baltimore, are missing. Even those with clearer resolution, such as Dominion Place in Toronto and Westmont in Montreal, are downplayed in order to focus on the "uniqueness" of the Seagram Building.

The idea of the universal, gridded space that would be suitable for all programs—housing, office buildings, religious spaces, museums, educational institutions, and convention centers—is exactly what Mies achieved, but it is also exactly what has been questioned by architects of all ideologies.

Setting the tone of the exhibition is the first room filled with Mies' book and art collection, establishing Mies as scholar and connoisseur (although he arrived in America with only two paintings). Then, a kind of soundtrack, a musical accompaniment to the show becomes audible, a cross between New Age and inner city rap. This music reaches a crescendo in the darkened gallery devoted to the New National Gallery of Berlin, where the exhibit becomes a performance art piece created by the artist Inigo Mangano-Ovalle. With stunning irony, the video portrays the vast empty space of the Gallery in which zombie-like pod people wander across the horizontal plane in a surreal setting recalling the worst paintings of Paul Delvaux. The presentation demonstrates exactly why Mies' spaces were a terrible model for urbanism, which led in lesser hands to the "empty landscapes of psychosis," as Norman Mailer described the typical, alienating urban spaces of modern architecture. These offspring of Mies' empty plazas make Le Corbusier's drawing of the cafe in the Ville Radieuse look positively intimate. Mies was of his time; West Berlin in the 1950s with the Cold War terror lurking in the background.

Another room is filled with a model of the Chicago

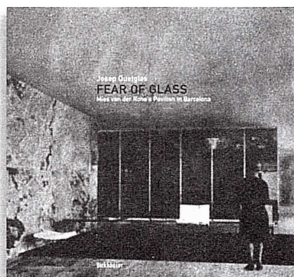
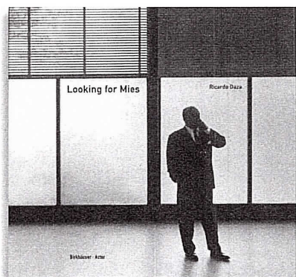
Convention Center, surrounded by the Bacardi Building in Havana, the Mannheim Theater, and the Museum of Fine Arts in Houston. What is not made clear is which of these buildings were built and which were not.

An enormous amount of space is devoted to the Illinois Institute of Technology, the campus planned and built by Mies on the South Side of Chicago. Numerous drawings do nothing to dispel the notion that this was never a great urban plan, but a tepid, classical reprise where symmetries are begun but not fulfilled and the space meanders like an old river instead of a vigorous stream. The individual buildings are boxes, which come alive only in the details and panel construction. A number of sketches of the corners of Crown Hall are the highlight of the show. Here Mies awakens with great flourish and intensity, where the planes of the cube intersect. But unlike the colored drawings of post-modernism these are drawings never meant for public consumption. Their intention is for one purpose only, to study the conditions of construction with the goal of building always in mind.

Why there is so much attention to IIT, far more than that paid to his masterpiece, the Farnsworth House, seems strange until you remember that the competition for the student union there was won by Rem Koolhaas, whose photographic essay, "Miestakes," concludes the 791-page catalog. And you thought this was a show about Mies in America!

In a final rewriting, an amusing photograph of Mies and a model of the Seagram Building with Philip Johnson out of focus in the background on the invitation to the show raised the question of exactly what Johnson's role in the design was. Henry Russell Hitchcock always said that Johnson acted as architect of record because Mies was not licensed in New York. In *Architecture, Nineteenth and Twentieth Centuries*, he even attributed the Seagram Building to "Mies van der Rohe and Philip Johnson." But there on the wall, plain as day, is a working drawing, signed with the architectural stamp, not of Johnson, but of Ely Jacques Kahn. Johnson's name is literally rubber-stamped beside it. Luckily, I bumped into Phyllis Lambert at the opening and asked her about Philip's role. "Johnson—he was very social, and that is so important," she said. Taken aback, I repeated the question. "He did the elevator cabs, the bathrooms, and the Four Seasons restaurant," she replied.

The show is traveling to the Canadian Centre for Architecture in Montreal (October 17, 2001 - January 20, 2002) and the Museum of Contemporary Art in Chicago (February 26 - May 26, 2002).



Werner Bisler

Regarding Mies by Gavin Keeney

The current whirlwind of Mies van der Rohe revisionism unleashed in numerous exhibitions, books, and symposia is so unforgiving that subtle gestures at the edges of the storm may go unnoticed. The gestures in two small, unorthodox volumes—*Looking for Mies* by Ricardo Daza and *Fear of Glass* by Josep Quetglas—are elusive, cunning, understated, and elliptical. They place Mies and his oeuvre in the context of his own times, revealing a subjectivity that he tried desperately to erase.

Quetglas' book is a superb unveiling of the mythic Mies. It strips away layers of historical interpretation and misinterpretation to reveal a Barcelona Pavilion (1929) that is a "virtual mirror" and a problematic expression of the separation of art (and architecture) from life itself. Quetglas enumerates the various aesthetic games indulged by Mies, countering the usual presentation of Mies as the supreme master of both modern architectonics and neo-plasticism. He takes the iconic pavilion to pieces, examining each fragment for traces of the larger cultural presence of Weimar Germany. In the Pavilion he finds the embodiment of a "tragic performance" and the "modern house performed as tragedy." Not surprisingly, he detects in its mythic stature echoes of the 1927 Werkbund Crystal Palace at Stuttgart, the 1914 Glass House in Cologne by Bruno Taut, and the 1901 Darmstadt Artists' Colony by Peter Behrens (Mies' mentor), the latter being where the "myth of glass received its most formal declaration." This "glass chain"—1901, 1914, 1927, 1929—places Mies' masterpiece solidly amidst the troubled times of the Weimar Republic, and demolishes the idea of an architectural quantum leap.

Quetglas also finds in the Barcelona Pavilion what Daza finds in Crown Hall at ITT (1950-56), in *Looking for Mies*, a very amusing detective story that takes a single famous 1956 photo of Mies (by Bill Engdahl for *Architectural Forum*) and unearths its exact location within the building by way of excruciatingly precise logic and inference, at the same time deciphering the manner and repose of the architect himself (impeccably dressed and gazing off into space puffing on a Montecristo cigar). Both books provide further evidence about what has long been known: that Mies constructed his own image as carefully as he did his buildings.

Nevertheless, both the Barcelona Pavilion and Mies have been reduced over time to an abstract essence that does not stand

up to forensic scholarship. Daza and Quetglas uncover the facts of the matter by analyzing the remains—the reputation, the building plans, photographs, and conflicting tales and memories.

Quetglas counters the formalist claim to the Barcelona Pavilion through a masterful disquisition on a building that has been wrongly presented as an ode to free-flowing space, a building that is (according to him) strictly delimited on a podium "decorated" with a fabulously thin layer of travertine (over Catalan arches), based on the ground plan of a Doric temple, and precisely "contained by geometry" so that the illusion of space is in fact an extraordinary gesture turned in upon itself. Mies removed the doors whenever the photographers showed up. The Pavilion, in fact, stages "obstinate closure or even autism," it is a "segregated, closed space, defined only in terms of horizontal planes, in which vertical lines are trapped." Mies backfilled this enclosure with rich veneers of chrome, onyx, ebony, silk, and marble to provide a blurry surface that dispels the optical willfulness of the Pavilion. (Mies, it seems, always sketched his projects in one-point perspective.) Apparently the Barcelona Pavilion is neither a precise rationalist structure nor an ode to freedom but, instead, something hopelessly stranded in virtual reality.

The shadow of Frank Lloyd Wright hangs over the idea of this "house" but fails to register. Mies is uninterested in connecting the building to life or site. It stands apart, aloof, alone, and empty. The visitor enters and stages his or her own dissolution in a house of mirrors. Quetglas identifies the eight pillars within as "machines for compartmentalizing space" and goes on to show that both the Pavilion and Villa Tugendhat (1930) contained the same reverence for demarcating and privileging the interior and zones within that interior. Mies used water in the Barcelona Pavilion to erase this incipient, totalizing structural order. Today such a trick would be dismissed as "scenography."

Both books are suspense-driven tales that conclude with spectacular findings that cannot be disclosed without destroying the potential pleasure of the reader. Suffice to say that Daza and Quetglas both find in Mies a very clever artisan who carefully crafted both self and work to conceal more than he revealed. The so-called rational clarity of his architectural production is the greatest myth of all.

Young Architects Consider Today's "City Limits"

by Kentaro Tsubaki

Every Spring the winners of the previous year's Architectural League Young

Architects competition select their successors, posing a question that sets the annual theme. This year they asked competitors to consider the "immense scope of recent technological advances in DNA mapping and data flows" that "originates at the compressed scale of particles and elements." "How," they asked, "are such 'minutiae' affecting conception of urban forms? If urban conditions of proximity and density are no longer necessary...what is the relevance of the city as a center of exchange? And, if historic conceptions of cities have...limits, how does a re-conception of boundaries...alter the limits of cities?"

When the competition was planned, everyone was talking about the digital revolution. There was a sense of endless possibility—then technology stocks plummeted. By the time the lectures took place and the show went up, we could ask more objectively if advances in technology have altered human activity so much that we have to redefine the city. Still, a lot of the work in "City Limits" bore the stamp of the Information Age. And all but one of the winners were from New York.

One of them, **Servo**, is even named after what Krippendorff's *Dictionary of Cybernetics* defines as "an automatically operating device for the regulation of a system's variable(s) actuated by the difference between the actual and a desired value of such a variable (see feedback)."

These four Columbia graduates set up a feedback mecha-

nism for information to flow between a client's desire and an executed product, exploiting "the difference" or "accident." A Servo website connects an interactive design interface with a rapid prototyping system to customize original Servoline furniture products for production and delivery. It allows potential clients to view customized furniture and re-customize the design to their own specifications. The firm's exploration is limited to the scale of furniture now. How it will work for buildings remains to be seen.

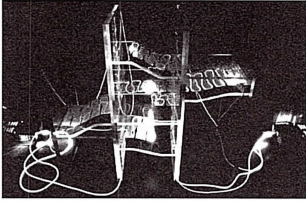
nArchitects also takes cues from the flow of information. The firm's award-winning project, "Hotel Pro-forma," proposes to "re-shape" the conventional art hotel by changing its mode of commercial transaction from linear to non-linear. "Checking-in" is redefined as an ongoing digital transaction through variable commercial zones, allowing guests and passers-by the freedom to select their arts programs, duration of stay, and level of service in a continuous, two-way communication. The design of the hotel building, however, is well-developed but somewhat conventional.

Columbia graduate Eric Worcester's firm, **Manifold**, aims for a synthetic approach that takes into account "the visible and the hidden dynamics that shape space design." Its "Budapest Diary" analyzes the impact of the global economy in a specific place, noting interlocking transforming relationships with image and text. A recent competition entry for the Piazza Duca d'Aosta in Milan, "Liminis," provides a more purely visual experience with a reflective ring which emits varying levels of polarized light, controlled by data from a surveillance camera.

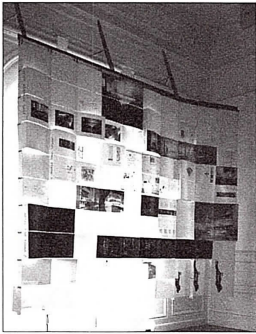
Recent competition entries by **Thaddeus Briner** titled "hard-where" buck the Information Age trend of everything, anywhere, anytime. They harness the specificity of time and place via built objects. Briner's TKTs Booth scheme for Times Square is a theatrical contraption of lighting and a projection screen. In "Sun-shelter," a Pier 54 submission, the sunshade is controlled by the movement of the tide as it references the moon cycle.

To pin down the underlying physical forces that shape cities, **Petra Kempf** initiated an intuitive investigation by collecting discarded artifacts and "commercial brand names" but found that artifacts could not convey the dynamism in cities. By researching many layers of urban infrastructure, she identified each source of the energy flow, force lines, and fields at work shaping today's cities. Meditation on these force fields culminates in her abstract drawings which provide a glimpse of what she is able to see in seemingly chaotic cities.

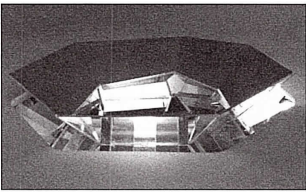
The most convincing architectural response in this year's competition acknowledges that advances in technology are only a small part of what architects face on a daily basis. **Teddy Cruz**, who is from San Diego, goes straight to the issues affecting border cities in "Casa Familiar." Like Servo's attempts to incorporate consumers in the design and production process, he is interested in establishing a feedback mechanism, allowing "accidents" to become an inspirational part of design and construction. But instead of relying on automation and the speed of digital technology, he looks at the process in the elongated time frame of urban growth and manual labor. His approach is incre-



Cloudbox, Servo



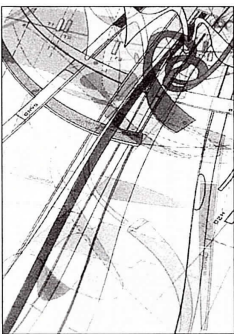
nArchitects installation



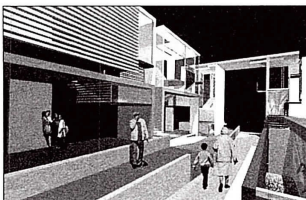
Liminis (Liminal Millenium Device), Milan, Manifold Architecture



Thaddeus Briner



Petra Kempf



Casa Familiar, Teddy Cruz

mental. He skillfully leaves out pieces of a design so that they can be developed over time by residents and concentrates on setting up an infrastructure to guide the design and development of these pieces.

"City Limits" as a whole suggests that too often young architects look desperately to other disciplines to justify their hyper-acrobatic moves, when our own field is every bit as rich and complex because it reflects daily life.

Kentaro Tsukaki is an associate architect at Pasanella+Klein Stolzman+Berg.



Design-Minded Regatta

Designers and architects went to sea on June 21 to raise money for Project City Kids, a program which takes over 600 inner-city youngsters sailing each year. This year, members of **Fox & Fowle, Gensler, Gruzen Samton, HLW, HOK, KPF, the Phillips Group, the Polshek Partnership, Rogers Marvel, SOM, and Swanke Hayden Connell** gathered for two races. "It was a great chance for architects to hang out together in a non-work environment," said **Gerry Dolezar** of Rimi Woodcraft, who helped organize the event.

Even in extracurricular activities, the competition between architects runs high. The HLW team (**Christopher Choa, Tobie Cornejo, Sandra Tripp, and Phillip Turino**) finished first, **Rogers and Marvel** second, and the Polshek team (led by **Todd Schliemann**) third. Dolezar estimates that the race raised \$10,000. "We plan to do this every year," he said.

Gil Oberfield Memorial Lecture

by *Tess Taylor*

The speaker, **Luis Henriquez**, wanted to clear up any confusion: The period of thirties design referred to in the vernacular as Art Deco is not mere decorative art. It should be called American Streamline Modernism. Henriquez, the president of *Design America*, wowed an audience of architects and designers with his Miami warmth and a slide presentation of the highlights of the period.

"It was a charged moment in design," he enthused. "World War I was over. World War II hadn't begun. The industrial revolution had paved the way for an explosion of new products. There was great hope for what design might accomplish and awe at the power of new technology: functional and elegant, curvaceous and aerodynamic, the new products created the material foundation for a new kind of daily life. Flashing past the curved wall and cantilevered roof of a Greyhound bus terminal, Henriquez said, "Designers saw modernism moving towards simplified geometries and thinned volumes, and they imagined using the new materials to create objects for the everyday man."

The contours of this everyday man were often imagined with the features of heroic myth. Pausing on a slide of "Atlas Shouldering the World" in front of a doorway at Rockefeller Center, Henriquez said, "This body is larger than life." Showing the vertical bands that gild the climb up Rockefeller Center, he came to a slide of the neon gears at Chrysler Building's top. "The building is celebrating the combustion engine.

AROUND THE CHAPTER

The thrust of machine transport is marked in its form. These buildings celebrate the power of industry. They compress the power of production into tall masses."

Henriquez' lecture led up to two final meditations on the creation of new forms. In the first, a mass of visitors circled towards the lean roof of General Motors' 1939 World's Fair pavilion, which housed and displayed panoramas of the future city. In the second, a few faces hovered above the model of one of these panoramas. The urban form developed in the '30s looked strikingly like downtown Los Angeles today. Henriquez said, "They envisioned the forms of the future that we have been using."

The lecture was organized in memory of Gil Oberfield, who died early last year. Oberfield was chairman of the AIA Interiors Committee for many years. At the reception that followed, members of the Interiors Committee and Oberfield's family gathered to remember his enormous contributions to the AIA. "He was a vivacious, devoted community builder," said Daria Pizzetta, the Committee's current chair. "He would have enjoyed this lecture: His enthusiasm galvanized us. He brought together the architecture and interiors communities of New York. He is greatly missed."

□ "The friends of **Giorgio Cavaglieri**" from the Avery Library, the Chapter, the Fine Arts Federation, the Landmarks Conservancy, the Municipal Art Society and around New York are planning a 90th birthday party for this elder statesman of the AIA, at the Urban Center Galleries on October 9 at 6:00 p.m. Call 212-935-3960 for reservations or information.



Project City Kids Regatta: Gary Dolezar, Chris Choa, and Enrique von Rohr of Design 360, who designed the trophy

Help!

If you have designed any place that could be used by musicians for practice, please let Music Places know. The nonprofit organization now has a database on the internet (www.nycmusicplaces.org) to help emerging and established music groups find acoustically supportive facilities in theaters, schools, museums, libraries, or religious, cultural and commercial buildings. Suggestions listed on the website can bring extra rental income to owners of underused spaces.



If you have friends looking for a place to throw a party, suggest they consult The Landmarks Conservancy's new website at www.nylandmarks.org. Historic buildings such as the Morris-Jumel mansion and Lower East Side Tenement Museum, can provide distinctive settings.

Reclaim Governors Island!

Governors Island is back up for grabs, so a flotilla of boats of all sizes will converge in New York Harbor on Sunday, September 16 to generate the excitement that leads to political action. With the historic John J. Harvey Fireboat casting its spray, a group will disembark on the island to hang banners displaying the public's resolve to reclaim the island. The Chapter's Governors Island Task Force signaled its support of the effort early on. Anyone wishing to participate should visit www.ReclaimGovernorsIsland.org for boating opportunities, or assemble at the southern tip of Battery Park for the landside rally.

Chelsea Calling!

Are you building to change Chelsea? Submit your own street-level interiors, façade restorations, and new buildings, or nominate noteworthy new work in the neighborhood. Send descriptions and images of new projects or those now being planned to: OCULUS, Chelsea Report, AIA New York Chapter, 200 Lexington Ave., New York, NY 10016.

Rizzoli Bookstore's Top 10
As of July, 2001

1. **Alexander Gorlin: Buildings and Projects**, Vincent Scully (Rizzoli, \$35.00).
2. **Hip Hotels France**, Herbert Ympe (Thames & Hudson \$29.95).
3. **Stephen Ehrlich**, Joseph Giovanni (Rizzoli, \$60).
4. **Modernism Reborn**, Michael Webb, (Universe, \$14.95).
6. **Hidden Gems of the Riviera**, Luc Quisenberts, (D Publications, \$34.95).
7. **Light Screens: The Complete Leaded Glass of Frank Lloyd Wright**, Julie L. Sloan (Rizzoli, cloth, \$39.95).
8. **Hotel Gems of France**, Luc Quisenberts, Robert P. Schron, (D Publications, \$49.95).
9. **Hidden Gems of Provence**, Luc Quisenberts, (D. Publications, \$34.95).
10. **Art And Architecture of Florence** (Könemann, \$14.95).

Urban Center Books' Top 10
As of July, 2001

1. **AIA Guide to New York City, 4th Edition**, Norval White & Elliot Willensky (Three Rivers Press, paper, \$35.00).
2. **Country Houses of David Adler**, Stephen M. Saby (W.W. Norton, cloth, \$60.00).
3. **The Lost Art of Drawing the Line**, Philip K. Howard (Random House, cloth, \$22.95).
4. **Architecture + Design NYC**, Marisa Bartolucci (The Understanding Business, paper, \$14.00).
5. **OMA @ Work**, Rem Koolhaas (A+U Special Edition, paper, \$69.95).
6. **Mutations**, Rem Koolhaas (Actar, plastic, \$45.00)
7. **Young Architects: Second Nature**, (Princeton Architectural Press & The Architectural League of New York, paper, \$24.95).
8. **Architecture Must Burn**, Aaron Betsky & Erik Adigard (Gingko Press, paper, \$35.00).
9. **Architecture Now**, Philip Jodidio (Taschen, paper, \$39.95).
10. **Mies van der Rohe**, Yehuda Safran (Editorial Blau, paper, \$59.95).

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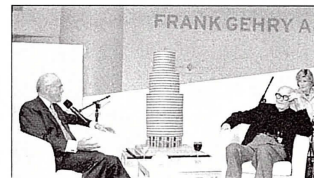
Back Row (left to right): Richard Meier, Peter Eisenman, Jaquelin T. Robertson, Cesar Pelli (adjusting his glasses), A. Eugene Kohn, Moshe Safdie, Graham Gund, Alan Ritchie (with dangling tie), Robert Siegel, Charles Gwathmey, Robert A.M. Stern, Henry Cobb, David Childs, Frank Welch; Front Row (left to right): Joseph Mashburn, Gerald D. Hines, Philip Johnson, James Freed, I.M. Pei

The Center for Architecture Goes Public

On July 12, a fundraising gala honoring **Philip Johnson, FAIA**, and developer **Gerald Hines** kicked off the public phase of the capital campaign for the Center for Architecture. The party at the Solomon R. Guggenheim Museum brought architects together to celebrate the 30-year collaboration between the esteemed developer and the architectural legend who was celebrating his 95th birthday. In the spirit of architectural community, the event gathered architectural luminaries amidst ice sculpture replicas of some of Hines' and Johnson's most notable structures. Among the guests were **Laurie Beckelman, Hon. AIA; Henry N. Cobb, FAIA; Peter Eisenman, FAIA; James Ingo Freed, FAIA; Charles Gwathmey, FAIA; Ronald Lauder; Richard Meier, FAIA; I. M. Pei, FAIA; Cesar Pelli, FAIA; Wolf Prix; Ronnette Riley, FAIA; Jaquelin T. Robertson, FAIA; Kevin Roche, FAIA; David Rockwell, AIA; Moshe Safdie, Yoshio Taniguchi; Marilyn J. Taylor, FAIA; Bernard Tschumi, AIA; and Frank Welch, FAIA.**

The evening opened with a press conference where Hines and Johnson recalled some of the high points of their collaboration. Hines said, "The cooperation between outstanding architects and developers means that we come to solutions to very tough problems. The clients are happy, the businesses are happy, and sometimes even the architecture critics are happy." While the critics looked on, the assembled architectural dignitaries gathered for a press photo.

A. Eugene Kohn, FAIA, co-chair of the capital campaign with **Walter A. Hunt, Jr., AIA**, served as master of ceremonies at the party. Kohn introduced toasts by **David M. Childs, FAIA; Agnes Gund; and Robert A.M. Stern, FAIA** and noted "how significant it is that the entire architectural community has gathered at this benefit for the Center for Architecture." He praised Hines for being the first developer to recognize the importance of outstanding architecture for commercial buildings and thanked him for all the work he had provided for the architects in attendance. He commended Johnson for "raising the bar to an



Jaquelin T. Robertson, interviewing Philip Johnson, at his Birthday Party while Museum of Modern Art trustee Agnes Gund looks on



Honorees Philip Johnson, and Gerald Hines with ice sculptures

extremely high level, not only through his outstanding work, but by still practicing architecture at his age while so many architects approaching 70 were thinking of retiring. Thanks to Philip, they now have another 25 or 30 years to go."

Toasting the duo, Stern said, "Gerald Hines and Philip Johnson: what a pair. They are as complimentary as Fred Astaire and Ginger Rogers. It was said that Fred Astaire gave Ginger Rogers class and Ginger Rogers gave Fred Astaire sex appeal. I'll leave you to sort out which is which."

Frank Gehry, FAIA, also toasted the pair and the Center. As his final comment of the evening, Johnson said, "I would like to commend Frank for transforming this wonderful room from a horizontal space to a vertical one. He has done something very special here." After the toast, guests were invited to tour the exhibition of his work on the walls and floors above.



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September 7-October 3, 2001
**A New Look at New York Housing:
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Museum of Modern Art,
11 E. 53rd St., 212-708-9400

September 17-October 19
Haus Lange and Haus Esters
Arthur Ross Gallery
Buell Hall, Columbia University,
212-854-8165

September 20-December 15
**Modern Architecture on the Upper East
Side: Landmarks of the Future**
New York School of Interior Design
170 E. 70th St., 212-472-1500

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

Through September 29
**Working Waterfronts:
Redefining "We'll Build to Suit"**
The Municipal Art Society
457 Madison Avenue,
212-935-3960, ext. 246

Through October 15
**Rooms with a View:
Landscape and Wallpaper**
Cooper-Hewitt National Design Museum,
2 E. 91st St., 212-849-8300

Through October 28
Architecture + Water
Van Alen Institute,
30 W. 22nd St., 212-924-7000

Through November 4
Flophouse: Life on the Bowery
The New York Historical Society
2 W. 77th St., 212-873-3400

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

Through September 30
**Photographs of Eero Saarinen's TWA
Terminal**
The Municipal Art Society
457 Madison Avenue,
212-935-3960, ext. 246

Ongoing
**Great Hall: The Architecture of the
New York Hall of Science**
New York Hall of Science
47-01 222nd Street, Flushing Meadow,
Queens, 718-699-0005

Ongoing
**Steel, Stone and Backbone: Building
New York's Subways, 1900-1925**
Grand Central Terminal Gallery
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DEADLINES

September 14

AIA New York Chapter Design Awards entries due by 5 P.M. at the AIA Office, 200 Lexington Avenue, Suite 600. All AIA members and registered New York architects are eligible to enter the Architecture, Interior Architecture, and Projects competitions; not-yet-registered designers are eligible to enter only in the Projects category. Architecture jurors are Alan Chimacoff, from Princeton; Massimiliano Fuksas, from Rome; and David Harmon, from North Carolina State University in Raleigh. Interiors jurors are Lauren Rotel, of Houston; Frances Duffy, of London; and Louis Goetz, of Washington, DC. Project jurors are Rebecca Barnes and Fred Koetter, both of Boston; and Thomas Fisher, of Minneapolis. Kurt Andersen of NPR will moderate the annual awards symposium on September 24 where the winners will be announced. For information, visit www.aiany.org or call 212-683-0023, ext. 17.

September 15

The Biennial Miami + Beach 2001 begins an international "e-competition" of "conceptual and experimental un-built" architectural works developed between 1998 and 2001. The competition is open to all architects and students of architecture regardless of citizenship. Submissions must be made as web pages accessible via the Internet. Registration is open between July 15 and September 15. Visit www.fiu.edu/~biennial/futures-en.html for more information.

September 21

Registration deadline for the Queens Plaza Design Ideas Competition sponsored by the Queens Plaza Task Force and Office of the Queens Borough President working with the Van Alen Institute. The purpose is to generate visions of a 21st century urban center at 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. Jurors, who will include architect Richard Gluckman, curator and critic Terence Riley, and representatives of public agencies, will award cash prizes to the winner and runners-up. The entries will also be displayed for public review and comment. Support will be provided by registration fees and contributions. To encourage the broadest scope of ideas, the competition will be open to architects, artists, planners, landscape architects, and environmental designers from around the world. Submissions due October 15 by 6:00 P.M. Visit www.vanden.org for more information.

November 12

Architects are invited to apply for the Arnold W. Brunner Grant to support "advanced study in some special field of architectural investigation which will most effectively contribute to the practice, teaching, or knowledge of the art and science of architecture." Applications will be available from the AIA New York Chapter, 212-683-0023 ext. 14.

November 15

The American Academy in Rome is pleased to announce its 2001 Rome Prize fellowship competition. Six-month fellowships, which are intended for mid-career professionals, are available in architecture, landscape architecture, and other design fields. Fellows pursue independent projects at the Academy, and receive room, board, a studio and stipends ranging between \$10,000 and \$20,000. For application guidelines and further information, please visit the Academy's website or contact the Programs Department, American Academy in Rome, 7 East 60 Street, New York, NY 10022-1001. E-mail info@aarome.org, call 212-751-7200, or send a fax to 212-751-7220.



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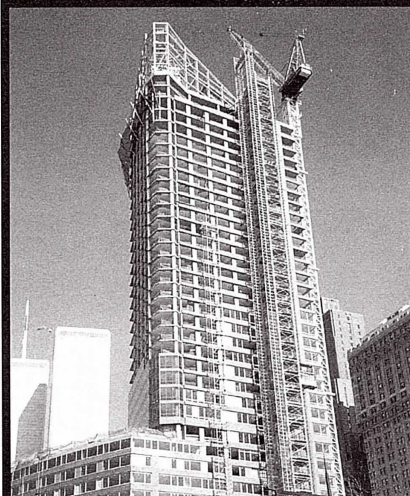
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1924	C. Grant LaFarge
1925	Bertram Goodhue*
1926	John W. Cross
1927	William A. Boring
1928	William M. Kendall
1929	D. Everett Waid
1930	H. Van Buren Magonigle
1931	Shreve Lamb & Harmon
1932	Louis Avres
1933	Robert D. Kohn
1940	Raymond Hood*
1941	Clarence S. Stein
1944	Stephen F. Voorhees
1947	Robert B. O'Connor
1948	Wallace K. Harrison
1949	Louis Skidmore
1950	Ralph Walker
1952	Mayer & Whittlesey
1953	Grosvenor Atterbury
1954	Harvey Wiley Corbett
1955	Edward D. Stone
1956	Antonin Raymond
1957	Arthur C. Holden
1958	Ludwig Mies van der Rohe
1961	Gordon Bunshaft
1962	Eero Saarinen*
1963	I.M. Pei
1965	Marcel Breuer
1966	Morris Ketchum, Jr.
1967	Philip C. Johnson
1968	E. Kevin Roche
1969	Paul Rudolph
1970	Louis Kahn
1971	Edward Larrabee Barnes
1972	Ulrich Franzen
1973	Davis/Brody & Associates
1974	Gruzen & Partners
1975	Mitchell/Giurgola Architects
1976	John Johansen
1977	Conklin & Rossant
1978	Hardy Holzman Pfeiffer
1979	George Nelson
1980	Richard Meier
1981	Richard G. Stein
1982	Henry N. Cobb
1983	Charles Gwathmey & Robert Siegel
1984	Robert A. M. Stern
1985	Abraham W. Geller
1986	James Stewart Polshek
1987	James Ingo Freed
1988	John Q. Hejduk
1989	Kohn Pedersen Fox Associates
1990	Giorgio Cavaglieri
1991	Beyer Blinder Belle
1992	Richard Dattner
1993	Ezra Ehrenkrantz
1994	Prentice & Chan, Ohlhausen
1995	Rafael Vinoly
1996	Tod Williams Billie Tsien Associates
1997	Steven M. Holl
1998	R.M. Kliment and Frances Halsband Architects
1999	Pasanella + Klein Stoltzman + Berg
2000	Fox & Fowle Architects
2001	Peter Eisenman

New NCARB Guide

□ The National Council of Architectural Registration Boards has recently republished the Architect Registration Examination Study Guide in a fully revised format that offers test takers greater flexibility. The new ARE study guide is available in two complementary editions. Visit www.ncarb.com for more information.

Correction

Oculus regrets that the name of Medal of Honor winner **Robert A. M. Stern, FAIA**, (of all people) was omitted from the list published in the Summer issue on page 20. Stern received the award in 1984, not Abraham Geller, whose name appeared with that date. Geller won in 1985, the year inexplicably left off the list. We apologize.

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Upcoming

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

Upcoming

Pamphlet Architecture, a division of Princeton Architectural Press, announces a juried competition open to any practicing or aspiring architect to develop a project for publication in the Pamphlet Architecture Series. Established by Stephen Holl and William Stout in 1978, Pamphlet Architecture is intended to reinvigorate discourse and ideas in architecture today. For more information, visit www.pamphletarchitecture.org or contact Ann Ilan Alter at 212-995-9620, ext.

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Campaign Update

In the past month, we have gained an additional \$335,000 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 Norbert Young on behalf of McGraw-Hill Construction Information Group

\$50,000 from Norman Kurtz on behalf of Flack and Kurtz

\$50,000 from Augie DiGiacomo on behalf of Jaros Baum and Bolles

\$25,000 from Marvin Mass on behalf of Cosentini

\$25,000 from Douglas Durst on behalf of The Durst Organization

\$25,000 from Jeff Levy on behalf of EMCOR

\$2,548,382

\$25,000 from Frank J. Sciamè on behalf of F.J. Sciamè Construction Co. (The total phase I and phase II pledges from F.J. Sciamè Construction Co. now total \$75,000.)

\$25,000 from Peter Mielach on behalf of Mielach Woodwork

\$10,000 from Joel Pickett on behalf of Gotham Supervisory Construction Services

We are also thrilled to report that the July 12 party at the Guggenheim Museum honoring the three-decade collaboration of Philip Johnson and Gerald Hines was a remarkable success. The event, which announced the kickoff of the public phase of the capital campaign, raised over \$150,000 from 350 attendees. Many thanks to those of you who were able to celebrate the evening with us! Please see the article on page 18 for details about the evening's festivities.

The Architects' Bully Pulpit

The political campaign season got off to a busy start at the Urban Center when

the AIA New York Chapter, Architectural League of New York, Design Trust for Public Space, Municipal Art Society, and the Van Alen Institute held the first two candidate forums on the future of "The Physical City." On Tuesday, July 10, Council Speaker Peter Vallone participated, followed by Comptroller Alan Hevesi on July 12. In between, on July 11, all four candidates in the Democratic mayoral primary joined the Municipal Art Society and the community-based Planning Task Force to answer questions from the community boards and to explain their positions on community-based housing. The mayoral forums are intended to raise the consciousness of political candidates about the relation of design quality to quality of life, as well as to provide an opportunity to engage architects in the political process. AIA executive director **Rick Bell** served as moderator of the first conversation, asking candidates questions about empowerment of the Art Commission, quality-based selection of architects and engineers for public projects, and affordable housing. "I thought the events were an excellent opportunity to get politicians to articulate their positions on the issues," said **Rosalie Genevro**, director of the Architectural League. "Now we need to get more architects to attend."

Career Moves

□ Rothzeit, Kaiserman, Thomson and Bee announces that **Peter Baftis** has been named partner and **Dianne Pohlsander** and **Greg O. Smith** have been named associates.

□ Cooper Robertson & Partners has named **Christopher H. Britton**, **Michel Dionne**, **Gary Ensana**, **William A. MacIntosh**, **Paul Milana**, **Randall Morton**, **Todd Rader**, **Leila Satow**, **Edward Siegel**, **A. James Tinson**, and **Thomas H. Wittrock** as new partners of the firm.

Two New Committees Created

The Chapter is in the process of forming two new committees. The **Banking and Financial Institution Committee** will study the mergers, globalization, and changes in technology which are rapidly changing the nature of banking. This committee will create a forum for those chapter members who specialize in this area to discuss ideas, design trends, and technical developments in banking and financial institutions. The first meeting will be held on Wednesday, September 5, 6 P.M. at the Chapter offices, 200 Lexington Avenue, 6th floor.

The aim of the **Cultural Affairs Committee** is to make opportunities available for interested parties to participate in the cultural life of museums, historic houses, libraries, zoos and botanical gardens, performance spaces, and related institutions. Lectures, seminars, demonstrations, and other informational events will be scheduled on a monthly basis and will take place in a variety of venues. In addition, architects and designers will present projects on programs under way. Museum directors, administrators, curators, and other cultural luminaries will be invited to speak.

Anyone interested in joining these committees or learning more about them should contact Madelyn Torres at mtorres@aiany.org or 212-683-0023, ext. 17.

In Passing



□ **William Wilson**, a past president of the Chapter and former partner of Jordan

Gruzen (now of Gruzen Samton), died in April. Originally from Louisville, Kentucky, he graduated summa cum laude from Princeton University in architecture. As an architect, he designed and supervised the construction of private residences, as well as commercial and public buildings, with a particular focus on urban housing projects. At Gruzen, Wilson was primarily responsible for the firm's housing work, including the Schomberg Plaza on the northeast corner of Central Park for Ed Logue's New York State Urban Development Corporation.

He also designed the US Embassy in Moscow and did extensive work in Iran. He became a fellow of the American Institute of Architects in 1961, and served on the board of trustees of the Citizens Housing and Planning Council in New York City.



□ **Ronald Thalmayr** of Shaynak & Thalmayr passed away on May 27

in New York. As a principal of the firm, Thalmayr, had 25 years of experience directing the planning of major health and research facilities. Before joining Shaynak, he had managed multimillion-dollar additions to the Brooklyn Hospital, Sound Shore Medical Center, and others. Thalmayr was a registered architect in New York, New Jersey, and Connecticut, and held a certificate from NCARB.

THE LAST WORD FROM EXECUTIVE DIRECTOR RICK BELL



In *The Conscience of the Eye*, after describing Murray Hill as a "dying neighborhood" where civility is "crushed in the hands of people who have the temerity of their vigor," Richard Sennett tosses a red herring into the street: "Since the images I have described are of a place built with money and governed by politicians, one way to think about how to restore complexity in the environment is obviously to consider the remaking of these material forces."

Restoring a beneficial complexity to the built environment requires architects' engagement with the political process. As the AIA New York Chapter is preparing to leave Murray Hill and open the doors of the Center for Architecture at 534 LaGuardia Place, the campaign to elect a new mayor for the City of New York is underway. What are the key architectural issues with which to challenge the candidates and, at the end of the fray, the next mayor?

DESIGN QUALITY

- Insist on quality-based selection of architects and engineers for all municipal projects.
- Empower and staff the Art Commission to assure the highest quality of public design review.

ENVIRONMENT

- Expand the use of green guidelines such as those now employed by the Battery Park City Authority and the City's Department of Design and Construction.
- Build the long-awaited rail freight tunnel to reduce truck traffic and the attendant pollution.

HOUSING

- Remove the roadblocks to the creation of affordable housing.
- Build transitional housing instead of patching up armories for the homeless.

PLANNING

- Create a new vision for "the physical city" in a comprehensive plan, placing high priority on waterfront planning in Brooklyn and Queens.
- Staff the City Planning Department with a contemporary version of the Urban Design Group.

PRESERVATION

- Add more at-risk modern buildings to the agenda of the Landmarks Preservation Commission.
- Allow for more landmark designations without the tacit approval of building owners.

PROJECTS

- Close the deal on Governors Island to assure preservation and open space goals.
- Promote the 2012 Olympics planning effort as a mechanism to broaden recreational infrastructure and create world-class architecture

STREETSCAPE

- Start a new program to radically improve the City's street furniture, signage, and lighting.
- Get off the pot about the public toilet program.

TRANSPORTATION

- Extend the Number 7 Subway line to the Hudson and build the Second Avenue subway, with sensitivity to differing neighborhood characteristics.
- Make seamless transitions to the AirTrain (train to the plane).

ZONING

- Deal comprehensively with the issues of bulk and use zoning to channel economic development and create housing.
- Continue the planning of commercial centers in Brooklyn, Queens, the Bronx, and Staten Island to allow for more office space.

Mayor Fiorello H. La Guardia, upon taking office in 1933, quoted the Oath of Athens, concluding, "In all these ways, we will transmit this city not only not less, but far greater and more beautiful than it was transmitted to us." The individual skills and collective expertise of architects encompass the range of issues that impact the quality of civic life. After his second inauguration, eager to build more housing, La Guardia said, "The thing to do is get architects and engineers." Let us help the next mayor to point the way.

COMMITTEE MEETINGS

September 6, 8:30 a.m.
Professional Practice

September 10, 6 p.m.
Housing Committee

September 12, 5:30 p.m.
Public Architects

September 12, 6 p.m.
Architecture Dialogue

September 13-16
AIA New York State Convention

September 17, 8 a.m.
Planning and Urban Design

September 19, 4 p.m.
Roundtable

September 19, 6 p.m.
Health Facilities

September 21, 8 p.m.
Planning and Urban Design

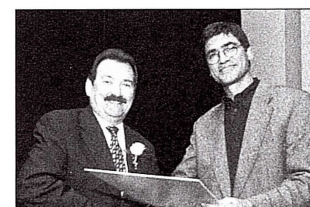
Annual Meeting



Kenneth Frampton pinning Gold Medal
on Peter Eisenman, FAIA



Margaret Helfand, FAIA,
and Leevi Kill, AIA



Timothy S. Carey, President of the Hugh
L. Carey Battery Park City Authority,
receiving the Andrew J. Thomas Award
from Blake Middleton, AIA



Bruce Fowle, FAIA, Frederick Bland,
FAIA, and Amanda Burden, Hon. AIA

SEPTEMBER

6

Thursday

Symposium: New York City on the Verge, New Design for the Waterfront
With Thomas Balsley, Sheila Kennedy, Laurie Hawkinson, Michael Manfredi, James Stewart Polshek, Frederic Schwartz, and Barbara Wilks. 5:30 p.m. Tishman Auditorium, 66 W. 12th St., For required reservations, call 212-924-7000, ext. 16. Free.

13

Thursday

Lecture: Canadian architect Douglas J. Carindal
Sponsored by the Canadian Consulate General. 6:30 p.m. 1251 Avenue of the Americas. For information or reservations, please call 212-596-1696. Free.

Lecture: World Waterfronts, Oslo
Annika Teig and Gerrit Mosebach of Plan B, an architecture and planning firm, discuss their design of a waterfront redevelopment district in Oslo. Noon. The Urban Center, 457 Madison Avenue. For more information E-mail info@waterwire.net or call 800-364-9943. Free.

Panel Discussion A look at New York Housing: Projects for Arverne, The Rockaways
With architects including Diana Balmori, Deborah Berke, Michael Sorkin, SHoP and Marble Fairbanks Architects. Sponsored by the Architectural League. 6:30 p.m. The Urban Center, 457 Madison Avenue. For more information call at 212-753-1722. \$10 (Free to League members).

15

Saturday

Continuing Education Open House
Sponsored by the New York Botanical Garden. A discussion of individual courses, certificate programs, and career choices with program coordinators and Continuing Education staff. Watson Building, New York Botanical Garden, the Bronx. For information, call 718-817-8747. Free.

16

Sunday

Governors Island Flotilla
Three hundred boats will sail towards Governors Island and "capture it for public use," protesting a government proposal to sell Governors Island into private ownership rather than return it to the City and State of New York as promised by a previous administration. For more information, contact Al Bunzel at 212-831-9146.

17

Monday

Lecture: Modernism Historicized: The Rediscovery of the Past, 1949-1956
By Robert A. M. Stern. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. For information, call 203-432-2889. Free.

19

Wednesday

A Dinner in Honor of Ulrich Franzen
Sponsored by the Architectural League of New York. Cocktails 7 p.m. Dinner 8 p.m. Abby Aldrich Rockefeller Hall, Rockefeller University, York Ave. at 66th St. For tickets or information, please call the Architectural League at 212-753-1722. Benefactor tickets \$500; Contributor tickets \$200.

20

Thursday

Lunchtime Boat Tour
With Marilyn Jordan Taylor, Alexander Garvin, Frances Huppert, Jeanette Rausch, Sr. Liam O'Hanlon, and Allen Swerdlowe. Sponsored by the AIA Planning and Urban Design Committee, APA, and the Van Alen Institute and focusing on redevelopment efforts around the East River, such as the Guggenheim's plans for a new museum on Wall Street, the Con-Ed Redevelopment Project, and the New York City Olympics Plan for 2012. Noon-2 p.m. The tour will leave from Pier 11, off Wall St. For more information, E-mail Mark Ginsberg at Mark@cplusga.com or call 212-929-4417. \$40 (\$30 AIA, APA, Van Alen Institute, and Waterfront Center members).

21

Friday

Lecture: Winy Maas on MVRDV's design for Quattro Villa.
Sponsored by the Van Alen Institute. 7 p.m. Lighthouse International, 111 E. 59th St. Reservations required. For more information, call 212-924-7000 ext. 16.

24

Monday

Lecture: The History of the Future: Connections and Transformations
By James Stewart Polshek. 7:30 p.m. Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. For information, call 203-432-2889. Free.

AIA NEW YORK CHAPTER EVENT Symposium: 2001 Chapter Design Awards Announcement and Discussion
With jurors Massimiliano Fuksas, David Harmon, Alan Chimacoff, Lauren Rotet, Frances Duffy, Louis Goetz, Rebecca Barnes, Fred Koetter; Thomas Fisher, and moderator Kurt Andersen. Cosponsored by CUNY Graduate School and University Center. 6:30 p.m. CUNY Graduate Center, 365 Fifth Ave. at 34th St. For information and reservations, please call 683-0023, ext. 21. \$10 (\$5 members).

25

Tuesday

Lecture: James Glymph, Gehry Partners
Sponsored by the Architectural League. 6:30 p.m. Caspary Hall, Rockefeller University, 1230 York Ave. For information call 212-753-1722. \$10 (Free to League members).

CANSTRUCTION 2001
Briefing for interested firms at the New York Design Center, 200 Lexington Ave. For more information call Cheri Melillo at 212-683-0023, ext. 17. Free.

29

Saturday

Panel Discussion of Venturi Scott Brown: In Your Face
A discussion about design for the real world with Robert Venturi and Denise Scott Brown, Rem Koolhaas, David Rockwell, Michael Sorkin, Jean Gardner, and Gordon Bearn. Sponsored by Metropolis magazine and the Graduate Center of the City University of New York. 5 p.m. CUNY Graduate Center, 365 Fifth Ave. For information, call 212-817-8215. \$20.

OCTOBER

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Monday

Lecture: Landscape Designer Marc Peter Keane on Five Japanese Gardens
Sponsored by the New York Botanical Garden. The first of four landscape design portfolio presentations. 6:30 p.m. The Urban Center, 457 Madison Avenue. For more information, call 718-817-8747. \$18 (\$16 members). \$65 for series of four (\$59 members).

Lecture: Architecture as Heroic Act: Eero Saarinen, Vincent Scully, Paul Rudolph 1957-1965
By Robert A. M. Stern. 7:30 p.m. in the Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. For information, call 203-432-2889. Free.

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Monday

Lecture: Exploring the City
By Lord Norman Foster. 7:30 p.m. in the Yale University Art Gallery Lecture Hall, 1111 Chapel St., New Haven. Free.

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Tuesday

Birthday Party: Giorgio Cavillegieri's 90th
Sponsored by "The Friends of Giorgio Cavillegieri." 6 p.m. Urban Center Galleries, 457 Madison Ave. For reservations call the Municipal Art Society, at 212-935-3960. Free.

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

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