

CULUS

8

Fresh Kills
Design Competition

14

Envisioning
Lower Manhattan

15

Renewing, Rebuilding,
Remembering
at the Van Alen Institute

21

Planning New York
New Visions

Reconsidering the World Trade Center

LIBRARY & ARCHIVE
135 New York Ave., N.W.
Washington, D.C. 20006

MAY 28 2002

"My staff wanted a big league plan. I wanted minor league costs."

*"It's a win-win for
my small firm."*

Introducing our new low cost Economy Plan for your small firm.

HealthPass

With our new Economy Plan from Horizon Healthcare, you can offer your employees an even wider choice of quality health plans, regardless of their budget. It's the first in our family of Economy Plans with

convenient referral-free coverage and rates starting under \$180. It's a cost-effective addition to our range of HealthPass options.

HealthPass offers employees their choice of 21 different benefit options from 4 leading insurance companies with access to more doctors, nurses and other healthcare

professionals than any single plan can offer. And, as always with HealthPass, you'll get one bill, write one check, with no extra costs to you. HealthPass. It's enough to make everyone on your team happy.

HealthPass.
Freedom Of Choice For Small Business.

Call your broker or 1 888-313-7277 www.healthpass.com

You get 4 health insurance plans for the price of 1.



*HealthPass is an initiative of Mayor Rudolph W. Giuliani, City of New York,
in partnership with the New York Business Group on Health.*

THE DRAWING BOARDS

- ystone Bakery, by Maya Lin with Cybul and Cybul, Acropolis Museum, by Bernard Tschumi
hitects; Ruth and Raymond Perelman Pavilion of the Philadelphia Museum of Art, Picasso
seum in Malaga, and Mori Art Center in Tokyo, all by Gluckman Mayner; Taller Boricua
eries, by Miguel Angel Baltierra. 5
ta Fe Railyard Park Competition Finalists: Ken Smith, Frederic Schwartz, and Mary Miss; James
ies' SITE, Roger Sherman and Margie Ruddick, Tom Leader and Bard Cloepfil, and many
sultants on each team; Frederic Schwartz, third prize winner in Tucson Gateway Competition. 6

THE STREETScape

- trian Cultural Forum, by Atelier Raimund Abraham; Temporary Noguchi Foundation Museum,
Sage Wimer Coombe Architects; Ritz-Carlton Battery Park City, by Gary Handel & Associates
Polshak Partnership. 6
M Headquarters in SoHo, Altos de Chavon Regional Museum of Archaeology in the Dominican
public, and Prada store on 57th Street, all by MSM Architects; Bayard Building restoration, by
nk Adams Slavin with Sawicki Tarella; Clay gym, by Studios Architecture; Municipal Asphalt Plant
ovation, by Pasanella+Klein. 7

THE PODIUM

- ing Down Gulliver: the Fresh Kills Design Competition, with finalists Field Operations, JMP
andscape and John McAslan Partners, RIOS Associates, and Tom Leader Studio. 8
claiming the High Line: publications and discussions 9
about Glass at the Architectural League 10

THE BOOKSTORES AND ON THE LAND

- use: *American Houses for the New Century* and *Houses* by Hariri & Hariri, Robert Siegel Architects,
dio a/b, Stamberg Aferiat, CR Studio Architects, Alexander Gorlin Architect, Garrison Architects,
hitecture Research Office, Belmont Freeman Architects, Nishan Kazazian, Robert Kahn Architects,
rtin Holub Architects, Messana O'Rorke Architects, James Dart Architects, and Archi-Tectonics. 11

EYE ON AN ISSUE: All the World Is Watching (While New York Rebuilds)

- tions of Lower Manhattan at the Max Protetch Gallery 3
Renewing, Rebuilding, Remembering" at the Van Alen Institute 14
flecting on Downtown: panel discussions at the Century Association, the Institute of 15
ban Design, Columbia University, Baruch College Newman Real Estate Institute, and
att Institute. 16
Planning New York New Visions 21

TRIBUTE TO JAYNE MERKEL

- th comments from Craig Kellogg, Carol Clark, Robert A. M. Stern, Bruce Fowle,
urvid Klein, Michael Sorkin, Susan Chin, Alexander Gorlin, Raymond Gastil,
Alexander Garvin, Suzanne Stephens, Nina Rappaport, Sara Caples, Audrey Matlock,
ane Lewis, Paul Goldberger, and Claire Weisz. 23

ROUND THE CHAPTER

- ork Naked 25
installing the Temple of Dendur 25
reer Moves 25
st-Selling Architecture Books 25
adlines 27
rections 28
hitectural Exhibitions around New York 30
mpaign Update 30
ew York Leaders Honored at AIA Conference 30
cond Annual Blacklines Conference 30
hitectural Educator Tom Vecchione Honored 30
paper: Pothole Commentary by Executive Director Rick Bell 31
A New York Chapter Committee Meetings 31
ctures, Discussions, Tours, Exhibitions, and Events at the Chapter and around New York back cover

OCULUS Staff

Editor: Jayne Merkel
News Editor: Craig Kellogg
Features Editor: Nina Rappaport
Chapter News Editor: Tess Taylor
Copy Editor: Michael Berk
Art Direction and Production: Cathleen Mitchell,
McRoberts Mitchell Design Group
Design Consultant: Michael Gerick, Pentagram
Assistant Editor: Patty West
Staff Photographer: Dorothy Alexander

Board of Directors 2002

Leevi Kiil, AIA, President, lkiil@hlu.com
George H. Miller, FAIA, President-Elect,
gmiller@pcf-p.com
Daria F. Pizzetta, AIA, Vice President for Design
Excellence, dpizzetta@hhpa.com
William H. Stein, AIA, Vice President for
Professional Development, wstein@dattnet.com
Mark E. Strauss, AIA, Vice President for Public
Outreach, mstrauss@foxfoale.com
Pamela J. Loeffelman, AIA, Secretary,
ploeffelman@hhpa.com
Joseph Harold Donovan, AIA, Treasurer,
jdonovan@vollmer.com
Stephen A. Kliment, FAIA, Director for
Communications,
sakiement@email.msn.com
Gerald Gurland, FAIA, Director for
Educational Affairs, ggog@aol.com
Nicholas P. Koutsomitis, AIA, Director for
Programs and Strategic Planning,
kape@att.net
Joseph Shein, AIA, Director for Legislative
Affairs, jshein@lsgmarchitects.com
Burton Lloyd Roslyn, AIA, Director for
Industry Affairs, roslynconsultant@aol.com
Jeremy S. Edmunds, Associate AIA,
Associate Director, j-edmunds@peapc.com
Richard Schaffer, Public Director,
rls34@columbia.edu
Michael Zedlin, Esq., Legal Counsel,
msz@zdlaw.com

OCULUS Committee

Everardo Agosto Jefferson, AIA
J. Arvid Klein, FAIA
Sandro Marpillero, AIA
Margaret Sobieski Rietveld, AIA
Fredric M. Bell, FAIA

Chapter Staff and Services

Fredric M. Bell, FAIA, Executive Director,
(ext. 25) bell@aiany.org
Stephen G. Suggs, Deputy Director
(ext. 19) suggs@aiany.org
Pamela Puchalski, Campaign Director - Center for
Architecture (ext. 16) ppuchalski@aiany.org
Madelyn Torres, Manager of Committee
Programs and Electronic Communications
(ext. 17) mtorres@aiany.org
Chantel Rodriguez, Membership Director
(ext. 18) crodriguez@aiany.org
Patty West, Manager of Communications and
Special Programs (ext. 14) pwest@aiany.org
Dave Frankel, Advertising Representative (ext. 12)
Out-of-the-Box Marketing, Advertising Sales
(212-726-8512) ego@outoftheboxmarketing.net
RSVP for Chapter programs (ext. 21)

American Institute of Architects
New York Chapter

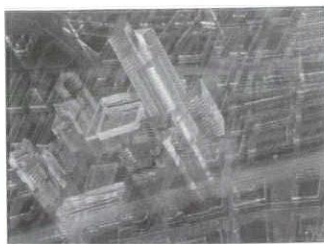
200 Lexington Avenue
New York, New York 10016
212-683-0023
E-mail: info@aiany.org

OCULUS, published ten times a year, September
through 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.

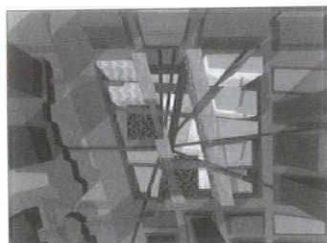
To advertise in OCULUS, please call 212-726-8512
or 212-683-0023, ext. 12.

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

The views expressed in OCULUS are not neces-
sarily those of the Board of Directors or staff of
the AIA New York Chapter. With the exception of
the material appearing under the title "Around
the Chapter," this publication is produced by the
OCULUS editorial team. ©2002
The American Institute of Architects, New York
Chapter. All rights reserved. Reproduction in
whole or in part without written permission is
strictly prohibited.



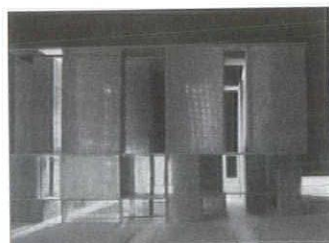
Proposal for the World Trade Center site,
Fox & Fowle



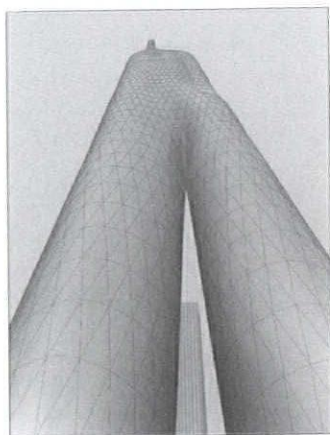
Proposal for the World Trade Center site,
SITE



Proposal for the World Trade Center site,
Ocean North



Proposal for the World Trade Center site,
Allied Works



Proposal for the World Trade Center site,
Office dA

ALL THE WORLD IS WATCHING WHILE NEW YORK REBUILDS

"New York is now talking about architecture. Even outside academia," *Werk, bauen + wohnen's* André Bideau noted in the latest issue of the Dutch magazine, *Archis*. Comments from writers and editors of journals in various countries make it clear that we are not alone in our obsession with the World Trade Center disaster. Nor were we on September 11: *Architectural Design's* Charles Jencks was watching the events on television in London, as we were here.

Jencks writes about "the responsibility of professionals in modern Risk Society where the state no longer pretends to look after our health, employment and livelihood except in the most rudimentary way." He predicts that architects and engineers will have to devise better means of escape from skyscrapers. As Aaron Betsky, another American expatriate (he directs the Netherlands Architecture Institute) notes, "the violence that did occur...was already anticipated by an architecture of fear," surveillance, and exclusivity before the attacks. "Violence," *Lotus's* Alessandro Rocca observes, "is more effective in bringing about change than any planning scheme whatsoever." *Harvard Design Magazine* editor William S. Saunders assumes that from now on, "the fake will make us sick."

Not surprisingly, perhaps, our colleagues elsewhere are taking the long view, while in New York, even in academic circles, discussions are focused on the present—on what decisions created the conditions we have inherited, and on what we should do now. In this issue we report on the high points in some of the many discussions that have taken place in recent weeks, and on the exhibitions organized to generate thoughts about rebuilding.

Not wanting to neglect other issues, we review the Fresh Kills landfill competition, proposals for the High Line, a discussion about glass in architecture, and recent residential projects by New York architects.

This will be my last issue as editor of *Oculus*. The Chapter, which has so generously supported our efforts over the years, is moving on to other ventures. In some ways, it is a hard time to be leaving. When so many ideas are in the air and plans are in the works, it is tempting to want to chronicle them. But times change, and with them priorities. I wish my colleagues well in the new space on LaGuardia Place, on the web, and in a new form of printed matter, though I will miss our one-way conversations in this monthly forum.

—Jayne Merkel

Take on the Make

Craig Kellogg

Ground has been broken in Yonkers for the Greyston Foundation's new \$9 million flagship bakery by **Maya Lin** with **Jul and Cybul**, of Edgewater, New Jersey. The new 23,000-square-foot building is more than twice as large as the existing bakery (located on another site). The entrance will be via a communal area flanked by a pair of intersecting flights. Inside, a glass-enclosed mezzanine with large windows will overlook the factory floor, providing vantage points for tour groups viewing the operation, which centers around a 40-foot-long tunnel oven. A bridge connected to private outdoor green space will give employees on breaks, as well as a rooftop garden with views of the Hudson.

The Greyston Foundation, a Buddhist charity, has played an active role in Yonkers' rebirth. It has already developed \$30 million of real estate in Westchester County. Greyston Bakery, ranked second in New York by Zagat's for its gourmet cakes and pastries, is a \$4 million operation that trains and provides permanent jobs for some 60 people from the surrounding community (most from the "hard-to-employ" category). It provides approximately 2 million pounds of baked ingredients annually to industrial customers like Ben & Jerry's. Bakery proceeds are reinvested in development of permanent housing and support services, childcare, HIV/AIDS patient services, and community gardens. The new building further benefits the community by reclaiming a 1.6-acre contaminated brownfield adjacent to the Yonkers waterfront. Construction should be completed in about a year.

Bilbao Backlash

In Athens at the foot of the Acropolis, Greece's Ministry of Culture will break ground this summer for a New Acropolis Museum to open for the 2004 Summer Olympics. The building will house antiquities currently in storage and replace a small existing museum atop the Acropolis. But the central attraction at **Bernard Tschumi's** 250,000-square-foot project is intended to be the Elgin Marbles—a frieze from the Parthenon, now the prime attraction at the British Museum. (Neither England nor the British Museum has so far agreed to give them back to Greece.)

Tschumi describes his scheme as "the anti-Bilbao." Its "minimalist sobriety" will be highly crafted of simple precast concrete, raw marble, and glass. "First and foremost," Tschumi says, the design is "a museum of natural light, concerned with the presentation of sculptural objects within." Movement through time is a crucial dimension of the plan. Some 10,000 visitors daily will circulate on a three-dimensional loop from the archaeological excavations to the Parthenon Marbles, then back through an exhibit covering the Roman period.

The museum base contains an entrance lobby overlooking the Makriyianni excavations—as well as temporary exhibition spaces, retail, and support facilities. The middle is a large, double-height trapezoidal plate for galleries from the Archaic period to the Roman Empire. A mezzanine bar and restaurant looks towards the Acropolis. At the top is a rectangular Parthenon Gallery around an outdoor court. The glass enclosure is designed to protect the sculptures and visitors against excess heat and light.

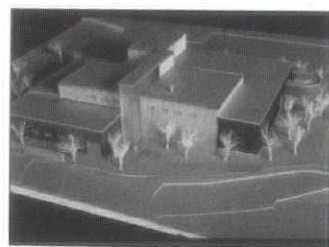
ON THE DRAWING BOARDS

It will provide ideal illumination for the sculptures (with the Acropolis visible in the distance as a point of reference). Antiquities will be oriented exactly as they were at the Parthenon, sited to provide a context for understanding the Parthenon complex itself.

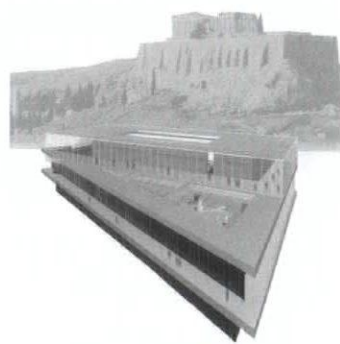
□ **Gluckman Mayner Architects** will renovate the landmark Ruth and Raymond G. Perelman Building, a new annex across Benjamin Franklin Parkway from the Philadelphia Museum of Art main building. The renovated 100,000-square-foot Art Deco building will include galleries for costumes, textiles, prints, drawings, photographs, and 20th Century design—as well as a library, archives, and offices. The firm previously worked with the Philadelphia Museum of Art on several installations and on renovations to modern and contemporary galleries.

Gluckman Mayner has also designed an 80,000 square-foot renovation and addition for the Picasso Museum in Malaga, Spain, which is scheduled for completion in 2003. And construction is underway on the Mori Art Center, a 100,000-square-foot museum located on the top floors of a 55-story office tower in Tokyo designed by **Kohn Pedersen Fox**. The museum will contain 32,000 square feet of exhibition space, an observation deck, a shop, and a restaurant.

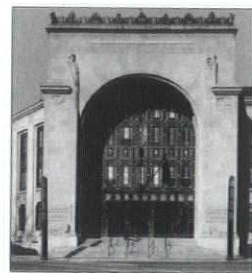
□ **Architect-in-Residence Miguel Angel Baltierra** just completed a 2,300-square-foot addition to the Taller Boricua/Puerto Rican Workshop's existing 2,000 square feet of gallery space on the ground floor of Julia de Burgos Cultural Center on Lexington Avenue at 106 Street in East Harlem. Taller Boricua's Artists and Poets Gallery and Cafe opened on April 5.



Greyston Foundation Bakery, Maya Lin



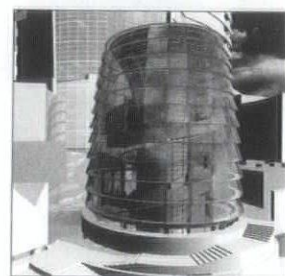
New Acropolis Museum, Bernard Tschumi Architects



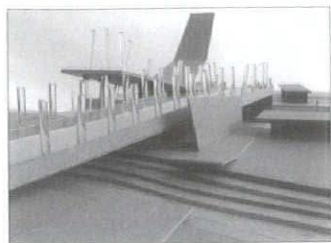
Ruth and Raymond G. Perelman Building, Philadelphia Museum of Art, Gluckman Mayner Architects



Picasso Museum, Malaga, Spain, Gluckman Mayner Architects



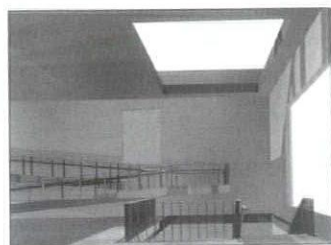
Mori Art Center, Tokyo, Gluckman Mayner Architects



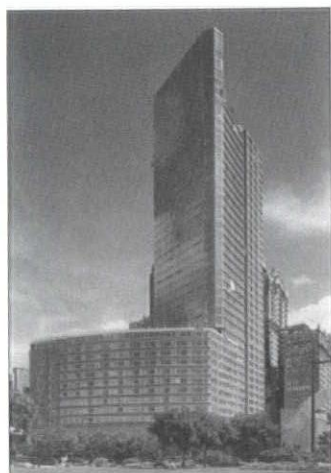
Tucson Gateway National Design Competition entry, Frederic Schwartz Architects



Austrian Cultural Forum, Atelier Raimund Abraham



Interior 3-D Stair Study, The Isamu Noguchi Museum, Long Island City, Sage Wimer Coombe Architects



Ritz-Carlton, Gary Handel & Associates and the Polshek Partnership

Hot Off The Press

Two of the four finalists in the Santa Fe Railyard Park, Plaza and Alameda Design Competition were teams led by New Yorkers. One is composed of **Frederic Schwartz Architects**, **Ken Smith Landscape Architect**, **Pentagram**, **ARUP**, artist **Mary Miss**, transportation planners **Sam Schwartz Company**, environmental planners **Allee King Rosen & Fleming**, ecologist **Mary Steuver**, anthropologist **Emily Shillingburg**, and Santa Fe engineer **Morey Walker**.

Another team, led by **James Wines** of **SITE Environmental Design**, has Santa Fe consultants: **Van Amburg + Pares** architects, architect **Marie Wilkinson**, artist **Chrissie Orr**, landscape architect **David Carlson**, and **Design with Nature**. A third is made up of **Roger Sherman Architecture and Urban Design**, of Los Angeles, with **Margie Ruddick Landscape Architecture**, of Philadelphia, and various local consultants and artists. The fourth is led by landscape architect **Tom Leader Studio**, of Berkeley, Portland architect **Brad Cloepfil/Allied Works**, and several local and San Francisco consultants. The project would provide a new 13-acre park and plaza in downtown Santa Fe. **Frederic Schwartz Architects** also took third prize in the Tucson Gateway National Design Competition.

Austrian Encounter

by *Craig Kellogg*

After ten years of excruciating delays, the new Austrian Cultural Forum by **Atelier Raimund Abraham** opens on 52nd Street this month. Although Abraham, 69, is a Cooper Union professor and local hero, this is his first high-rise. The 24-story structure replaces a low town house the Austrians owned on the same site, just east of Fifth Avenue.

Abraham's concept for the sliver building can truthfully be called frightening, since the facade was intended to look like a series of guillotines or knives tilting toward the sidewalk. The palette, too is hard—almost clinical—with stainless details, glass, zinc cladding, and bluestone. Lower floors of the building are devoted to exhibitions and galleries. Just above is a recital hall built of veneer plywood. Offices for the director and staff of fifteen occupy the middle floors. The top several levels are given over to a private apartment and terraces for the director.

At each floor, complex circulation requirements are satisfied by an efficient scissor stair pushed to the rear of the site. Abraham discovered the space-saving scissor concept, which interlocks two completely independent stairways in the footprint of just one, while remodeling a Manhattan courthouse. In that application it served to permit a judge and prisoners to ascend to courtrooms simultaneously, without passing one another mid-flight.

Noguchi

The Isamu Noguchi Foundation and Garden Museum is relocated in temporary quarters now, allowing renovations at its permanent home. A single floor of a converted industrial building in Sunnyside—not far from the interim Museum of Modern Art facility (MoMAQNS)—allows for a small cafe, offices, condensed exhibition space, and a retail shop selling Akari paper light sculptures. **Sage Wimer Coombe Architects** will renovate two older buildings at the permanent campus, on Vernon Boulevard, preserving their character but addressing their fire safety and code compliance. Windows will be replaced and the facade will

be substantially rebuilt. In addition, a range of structural repairs and de-watering of 7,000-square-foot basements will be undertaken for new classrooms and sculpture storage. The museum may also open Noguchi's former studio, across the street, as a cafe. (Currently that studio serves as headquarters for wholesale distribution of Akari lamps.)

Sage Wimer Coombe, who renovated the Janovic/Plaza paint flagship on the Upper East Side, is building Janovic's new three-level store in Tribeca. A preliminary master plan and renovation for City and Country School in Greenwich Village is ongoing.

Ritzy Digs

After a four-year absence, New York's hospitality market's riot's Ritz-Carlton returns in a new 39-story, brick-and-glass Battery Park City tower. Overlooking the New York Museum of Jewish Heritage, the Ritz is a collaboration of **Gary Handel & Associates** and the **Polshek Partnership**. Half the 298 hotel rooms have views of the Statue of Liberty or the harbor. Entrances to the Ritz and the 113 condominiums on the upper floors both face east, away from the harbor. The permanent home of Manhattan's Skyscraper Museum will be located at the lobby level on the other side of the building.

Handel has also converted the 700-room former St. Moritz hotel on Central Park South, which will reopen this spring as an especially posh Ritz. Eleven elaborate condominium residences will be sold on upper floors. The 1930s exterior facades by Emery Roth are being preserved, although the number of keys inside has been reduced by more than half. Guestrooms by interior designer **Frank Nicholson** feature myrtle burl wardrobes and brocade curtains. French

estone lobby walls will continue with inlaid onyx flooring. Crystal chandeliers to be installed, as are antiques from France and Italy.

Miss Watch

The modular office furniture manufacturer, USM, opens its new headquarters this month in an 1872 cast-iron structure on Greene Street. Loading docks have been removed and showcase windows installed. The Swiss company took the unusual step of purchasing the entire building to use as a ground-floor showroom and corporate offices in the basement. Project designer **MSM Architects** installed a tapered, structural glass staircase in the new light well that joins the two. Three upper floors will house 2,500-square-foot apartments. USM will maintain the deluxe 1,000-square-foot penthouse as a corporate condo with a terrace. Cool light gray paint on the facade matches the original color scheme.

The same architects are also renovating the Altos de Pavon Regional Museum of Archeology, in the Dominican Republic. Their new Prada store (with Studio Baciocchi) will open in Manhattan's Miller building, and the upcoming Emanuel Ungaro flagship store is being designed in partnership with Antonio Citterio.

Face of Angels

Just east of Broadway, at 65 Pecker Street, Louis Sullivan's 1899 terra-cotta facade for the Condict building (now Bayard building) is being saved. Known as Sullivan's sole outing in Manhattan, the facade memorably topped with gigantic full-length angels with arms outstretched, a touch which Sullivan supplied only grudgingly, at the demand of his client. Archival photo-

graphs for the restoration, which includes fabrication of some damaged terra-cotta lion gargoyles, came from Avery Library, the New-York Historical Society, and the New York Public Library.

Facade restoration architect **Wank Adams Slavin Associates** replaced only a handful of the 7,000 masonry units. Many more were surgically removed so cracks could be repaired with epoxy and fiberglass reinforcing cloth on the reverse. No waterproof coating was recommended for the century-old blocks, which have a powdery slip finish. Now, as the exterior nears completion, work has commenced on reconstruction of Sullivan's original storefront, as directed by **Sawicki Tarella**, a tenant in the building. Sullivan's florid column capitals just above the sidewalk, which were removed (horror!) by the current owner's father, are being re-created by Boston Valley Terra-Cotta, of Hamburg, New York. The existing lobby by **Edgar Tafel**, which to some eyes recalls Frank Lloyd Wright (Tafel was an apprentice and sometimes appears in porkpie hat and cape), will be modified somewhat for a new elevator shaft.

Modeling Clay

Superfit downtowners are expected at Clay, an upscale second-floor gym by **Studios Architecture**. Conceived as a place to "exercise, eat, think, and relax," the minimalist space on 14th Street emphasizes materials and light. Full-height south-facing windows flood the training floor with sunlight. (This area's rubber floor tiles are being custom dyed to match tea leaves.) Specially designed skylights punctuate ceilings, while occasional illuminated coves curve around walls and oval columns.

At the front entrance, a continuous illuminated desk and bar/café anchor the reception, concierge, and food service areas. Directly ahead, a fireplace lounge provides one of two zones where clients can socialize and relax. A more secluded rear lounge features an espresso machine, digital flat-screen television, and computers with Internet access. An aluminum mesh curtain directs members to men's and women's locker rooms, which are separated by a translucent honeycomb wall that maintains complete privacy while allowing the play of light and shadows. Frosted glass skylights run the length of shower areas. Private showers are finished in blue Italian glass tiles. Vanities run to the ends of both locker rooms, and lockers are covered in a soft white Italian laminate. Stools are by Joregen Moller.

Back to the Future

by Laurie Kerr

Pasanella + Klein has transformed New York City's former Municipal Asphalt Plant, a landmarked gem of industrial modernism, next to the FDR Drive on the Upper East Side. Funded by a public-private partnership, it creates much-needed recreational facilities for the community almost at the East River's edge.

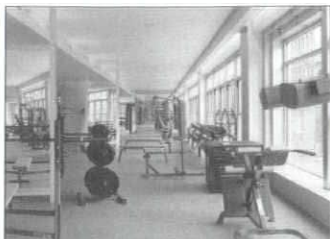
It is a model of sustainable design—with borrowed light which penetrates deep into the interior, an on-site total-energy plant (which is off the grid and uses its waste heat to produce hot water), off-peak production and storage of chilled water, super-insulation, and creative recycling of existing infrastructure such as the interior steel and subterranean canals. Features omitted due to budget constraints include a south-facing Trombe wall, computerized energy management, and a wind turbine.



USM headquarters, MSM Architects



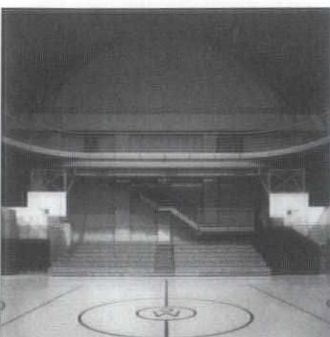
Bayard Building facade restoration, Wank Adams Slavin Associates



Clay gym, Studios Architecture



Former Municipal Asphalt Plant, Kahn & Jacobs

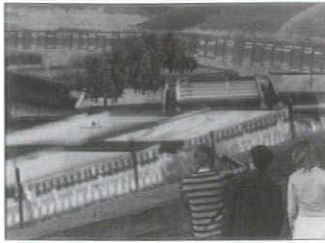


Municipal Asphalt Plant, Pasanella + Klein renovation

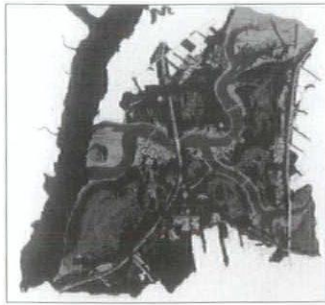
Robert Hill



World Trade Center Memorial Forest for
Fresh Kills, Rios Associates



Garden Barges for Fresh Kills,
Rios Associates



Fresh Kills Site Plan, JMP
Landscape/John McAslan + Partners



Fresh Kills Site Plan, JMP
Landscape/John McAslan + Partners



Tom Leader Studios with Ana
Mathus/Dilip da Cunha

It would be a paragon of architecture's most progressive trends—had it not been completed 22 years ago.

Designed by Kahn & Jacobs in 1944, the Municipal Asphalt Plant (which is featured in the "Beyond the Box: Mid-Century Modern Architecture in Miami and New York" exhibition at the Urban Center now) is a parabolic structure. The similarity of its section to that of Baruch College, shown on our November cover with the caption "Looking Forward," provoked **Arvid Klein's** bittersweet musings about the cyclicity of architectural fashion—where looking forward can seem almost indistinguishable from looking backward. "I guess that's the problem with longevity; the kids think everything is for the first time. And for some things it is, but not architecture."

Those of us who have kicked around a while recognize Klein's sentiment, particularly as it pertains to the cluster of ideas described by "sustainability." We remember how the messianic fervor for solar design and energy efficiency vanished along with "fiber art" as soon as energy prices fell in the early '80s.

Perhaps things have changed in the past quarter-century. Chaos and catastrophe theories have taught us that, while trends fluctuate, they are actually never cyclical, so their outcomes are not predictable. The sustainability agenda has broadened enormously from its narrow roots in energy efficiency, to engage biodiversity, the health of human and natural systems, and environmental justice—making it far more resilient than if it were dependent on a single concept. And, most heartening of all, I haven't seen a piece of fiber art in years.

Tying Down Gulliver: The Fresh Kills Design Competition

by Laurie Kerr

In describing the perils of creating a plan for Fresh Kills, New York's landfill on Staten Island, University of Virginia landscape architect **Julie Bargmann** likened it to the Lilliputians' attempt to tie down Gulliver. Bargman, a peppery expert on brown-fields, was referring not just to the enormity of the project, or even to the decades that it will take to realize a plan, but to the undeniably weird fact that the site is alive.

As the vast mounds of garbage decompose, they heat up and release gases, which cause them to subside. Over the next thirty years, the mounds will lose up to a fifth of their height, which could be a staggering 40 feet for the tallest. Isolated from the decomposing, toxic mounds by substantial engineering works is the remaining half of the site, which is a wetlands area of considerable ecological importance. These wetlands are a popular pit stop for migratory birds on the Atlantic Flyway and they provide, potentially, an important spawning ground for aquatic life. Given this dramatically morphing fecundity, the concept of a living biosphere seems very real on this site. How to plan around this?

Over the past few years, **Bill Woods**, **Sheila Metcalf**, and **Jeffrey Sugarman** of New York's Department of City Planning, with the assistance of the redoubtable Municipal Arts Society, have collaborated with a small army of State and City agencies in organizing a competition for the redesign of Fresh Kills. The competition was the brainchild of **Brendon Sexton**, formerly both a president of the MAS and a commissioner of the

Department of Sanitation, and **Lee Weintraub**, a landscape architect and former Staten Island resident. The first fruits of this process—proposals of the six semifinalists, which have since been winnowed down to three finalists in a juried review—are on display in the lobby of the City Planning Department at 22 Reade Street. A winner will be chosen following an analysis of the finalists' technical capacities.

The projects are well worth studying, but don't expect to understand them right away. By finely honing the competition process, the organizers avoided the twin perils of competitions: readily comprehensible one-liners, and predictable solutions from prominent firms. So the solutions are complex and demanding, though in some cases the use of trendy jargon and manic graphics does a real disservice to thoughtful schemes.

All of the proposals were produced by large teams of specialists, generally led by landscape architects. Most of them began by accepting the impossibility of harnessing Gulliver. Instead, they tethered him lightly, allowing the titanic biological, geological, and societal forces impinging upon the site to take their course. As per the competition brief, all of the projects work with the existing engineering infrastructure that contains the garbage—without adding further site remediation or disturbing the mounds. The finalists decide not to experiment at such an enormous scale with more environmentally innovative approaches to handling garbage.

The proposal by the **Field Operations** team, led by **James Corner**, is currently in first place. By attending closely to

the real assets and limitations of the site, this project channels Fresh Kills' latent potential into an astonishing new vision. Regionally, it recasts Staten Island as the emerald jewel of the metropolis—showing how an ecologically constituted Fresh Kills could become the heart of an existing, though currently fragmented, system of parks and greenways on the island. It generates Fresh Kills' ecology with a modest planting scheme, which recognizes the marsh environment of the garbage mounds, and with the re-creation of several rare ecosystems, indigenous to Staten Island in the wetlands. Within this sustainable ecology, numerous compatible amenities are planned for human visitors.

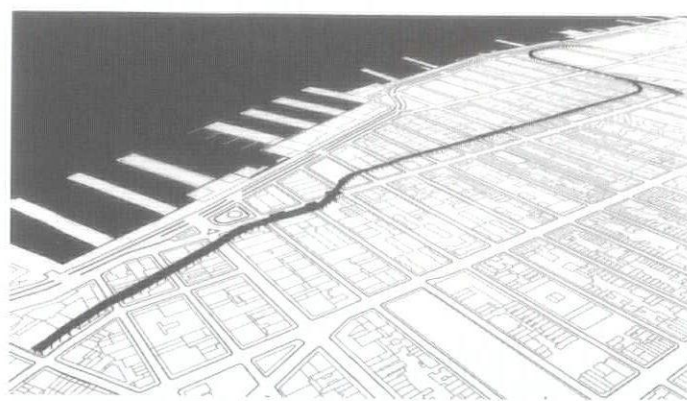
The second-place scheme, led by **JMP Landscape** and **John McAslan Partners**, seems a nimble heir of Capability Brown, knowing that the 18th century vision of a resolved, picturesque, working landscape has new relevance for the complex agendas of the 21st century. A central component of the scheme is a waste-recycling project, which makes the soil needed to rejuvenate the mounds. It utilizes the existing waste infrastructure, and creates a potentially profitable, educational industry on the site. Completed, Fresh Kills would be a rolling landscape of fields, forests, and wetlands, where commercial and recreational activities—the soil-generating plant, nurseries, renewable power generation, and ecological tourism facilities—comfortably coexist with nature, as did the farms and villages in Brown's great designs.

RIOS Associates' third-place scheme posits two overlaid strategies. The first is the natural one—the regeneration of the site's inherent ecologies.

These are seen as pervasive, evolutionary and self-sustaining. Across these ecologies flit human incursions—paths containing sequences of experiences, which are ephemeral, episodic, and contingent. This strategy allows the park to accommodate the whims of fashion without compromising its ecological integrity. Like the JMP and McAslan schemes, the RIOS proposal would showcase renewable energy technologies, starting with the biomass of the mounds themselves. RIOS also plans to reveal the garbage by drilling an accessible, transparent tunnel deep into the mounds.

A fourth proposal, led by **Tom Leader Studio**, which did not become a finalist, also deserves consideration. This scheme is truly "Gulliver Libre." It engages the morphing vitality of the site by setting out five modes of change, or "seeds," that are set loose, so that their interactions can create the future. There is no preconceived or necessary end result of this process—simply the historicity of events as they unfold to generate a new landscape. In this project, the garbage mounds are seen as merely the latest layer of a site whose lowest layer contains the fault line where North America parted from Africa some 300 million years ago. This view integrates the site with geologic, if not cosmic, rhythms.

From the results of this competition, it looks as if the future of Fresh Kills will be in good hands—assuming, of course, that the underlying engineering of the mounds proves sufficient, and that the City and State follow through on their commitments. One wishes the future of New York's garbage were as secure. With the closure of Fresh



The High Line's path through the West Side, from Reclaiming the High Line

Kills—a decision made for purely political reasons—our garbage now has no fixed destination. We lack a progressive waste policy, and disposing of the stuff will cost the city more annually than public transportation. We're not home yet.

High Line Hopefulness

by David Sokol

Perusing the pages of *Reclaiming the High Line*, a product of the collaboration between the Design Trust for Public Space and Friends of the High Line, you might find yourself wanting to change the world. Until 9/11, the High Line was the hip New Yorker's cause célèbre. But don't discount saving the railway as irrelevant, even now that rebuilding lower Manhattan is our biggest priority.

Written by **Joshua David**, the book outlines Friends of the High Line's vision of converting the abandoned elevated rail to public open space. It also contains the research of Design Trust fellow **Casey Jones**, who was charged to independently assess the possible reuse or demolition of the High Line. Another Design Trust fellow, **Keller Easterling**, created a conceptual High Line website. All three efforts were celebrated at the MAS in February with a companion exhibition.

The High Line's attractions—most notably its natural flora



Concept illustration of a reused High Line within a vibrant commercial district, from Reclaiming the High Line



Looking north from 23rd Street, May 2000, from Reclaiming the High Line

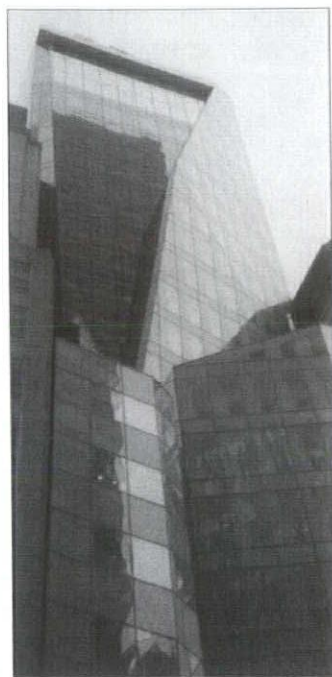
Joel Sternfeld



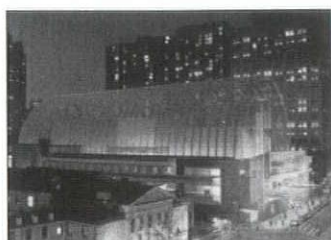
*Federal Courthouse rotunda ceiling,
Phoenix, Arizona,
Richard Meier & Partners and
James Carpenter Design Associates*



*Lichtof Facade and Roof,
German Foreign Ministry, Berlin,
Müller Reimann Architekten and
James Carpenter Design Associates*



*LVMH Tower, Christian de Portzamparc
and R. A. Heintges Architects
Consultants*



*Kimmel Performing Arts Center,
Rafael Viñoly Architects and
Dewhurst MacFarlane and Partners*

and undisturbed calm—is impossible to completely replicate as a public work. The study is uniquely sensitive to these and many other competing needs. In addition to sketching out where vistas can be preserved, it suggests locations for income-generating footprints (and where those commercial establishments should be minimized for neighbors' benefit), considers the placement of entry points and other security measures, and recommends the incorporation of multiple programs as quickly as possible.

Reclaiming the High Line summarizes available sources of funding, not to mention the methods for building the political coalitions that will effect the High Line's change of hands, and its redevelopment. Covering topics from rail-banking the structure, to making a Business Improvement District of it, to rezoning the Far West Side, the book makes the scheme seem realizable.

The cause now needs an RFP as much as it does a Great American Novel. On December 23, the Giuliani administration overturned a temporary restraining order that allowed it to sign an agreement for the High Line's demolition. With this study, the Friends have an executable framework for the design competition it will hold this year. And more importantly, the document will show coalition builders and donors exactly what participation could make possible.

Considering that New York is going to become very adept at wading through the intricacies of WTC-related advisory committees, citizens' groups, and policymakers, a new spirit of urgency and cooperation may also bring a renewed High Line to fruition. David writes, "Like the most celebrated landmarks in New York City,

[the High Line] would not—and probably could not—be built today." Perhaps we have what it takes to ensure the structure's viable future.

Postscript: On March 13, Friends of the High Line found another reason to celebrate. Justice Diane A. Lebedeff of the Supreme Court of the State of New York ruled in favor of the preservationists, who had claimed that Mayor Giuliani's last-minute demolition agreement violated the city's Uniform Land Use Review Procedure. Whether the High Line's fate is appealed in court or brought to community review as mandated by the Procedure, the Friends now have extra time to come up with a financial and design plan.

All about Glass

by David Sokol

After decades of use, there's still plenty to learn about glass's place in architecture—or so it seems as over 700 people reserved seats for the Architectural League's "Glass" symposium. **Reed Kroloff** moderated the series of presentations by glass veterans **Robert Heintges**, of Evans Heintges Architects and R.A. Heintges Architects Consultants, artist and sculptor **James Carpenter**, of James Carpenter Design Associates, and structural engineer **Tim Macfarlane**, of Dewhurst Macfarlane and Partners.

Carpenter offered one explanation for our attraction to the medium, calling glass "the embodiment of light." Besides its modern properties, he said, glass couples "conscious memory and the substance of dreams."

Then, taking a more pragmatic turn, he presented slides from projects throughout his career, showing how glass could accomplish various aesthetic tasks, such as having "a

volumetric presence instead of a planar presence," or marking and heightening the activities of urban space. And, he described strategies for achieving some of these effects—such as when a "superimposition of elements lends a [curtain] wall a depth and thickness that it doesn't really have"—and broached a few concerns about structural integrity.

Heintges recounted his experience with the LVMH tower, from Christian de Portzamparc's original desire that the facade not reflect the IBM Building across the street to the decision to sandblast instead of frit. And of course, the project faced the always-looming question of budget: "We made a decision to put all the money we had into the geometry of the wall and the glass. The curtain wall itself is rather prosaic."

Macfarlane also sketched out the trials and tribulations of innovating with glass. He expressed frustration with the fact that cutting-edge design must create its own standards and products. Each of his projects has involved an adventurous local glass manufacturer who was willing to experiment with new forms and non-standard production methods.

While he blamed profit-motivated manufacturers for resisting progressive uses of glass, someone in the audience rightfully pointed a finger back at architects who weren't pushing for speedier change. Ending the Q&A session, Henry Smith-Miller said that thanks to childhood accidents "We're hidebound by our fear of [glass's] breaking." But, he concluded, the evening's narratives prove unfounded our design conservatism and the fears on which they're predicated.

Houses All Around

David Sokol

In the business of architecture, you *can* go home again. Residential projects are often a firm's first commission. Some architects do them throughout their careers, because houses are platforms for experimentation.

Cathy Lang Ho, in the introduction to *House: American Houses for the New Century*, coauthored with **Raul A. Barreneche**, writes that architects are using "the small-scale, domestic building to explore methods and concepts of building that may be further explicated in their own or others' future work."

Even in *House*, which features completed designs of a certain coffee-table-ready preciousness (note the ubiquitous decontextualized garage doors), this phenomenon is visible. Double-height spaces lined by mezzanines and bridges, for instance, recall office atria. Materials once deemed too harsh for the home, such as concrete and metal, coexist, if not always easily, with more traditional wood and stone. Every program seems to have its own building type now, but the types are mutually informed.

Despite these blurred boundaries, *House* is divided into categories. "Tectonics," "Context," and "Revolutions" present exemplary and progressive applications of materials, essays in dialogue with their surroundings, and projects specifically configured for living situations that stray from the nuclear family, respectively. But few houses neatly belong to one type.

The authors use the Muskoka Boathouse, in Ontario, by **Shim + Sutcliffe Architects**, as an example of "Tectonics," noting its almost fetishistic panoply of mahogany, jatoba, Douglas fir, and oak. Yet the

house is inspired by seafaring forms and is true to vernacular construction methods, making it the height of intelligent contextualism.

Ho and Barreneche can certainly read a house. They focus on the tricks that warrant attention, and allow the saturated photography to do the talking when it should. But most custom houses defy categorization—if for no other reason than that they're designed to respond to individual needs.

As the Muskoka Boathouse demonstrates, physical context is a high priority concept among most architects today. But site specificity is not always easy to understand in a rural setting. Untrained eyes might need some textual guidance. With the exception of stone retaining walls, **Hariri & Hariri** chose stone, glass, and concrete for the Smith Residence, on about 70 acres of farmland in Stockton, New Jersey—a Bucks County-like land of graying woods and stone structures. If you look closely, you'll see the area's "vernacular architecture reinterpreted" to combine a "farm structure with a modern house," according to Gisue Hariri. She says farms historically comprised a number of interacting structures; as one travels through the 6,500-square-foot house, the roofline changes to suggest those different buildings.

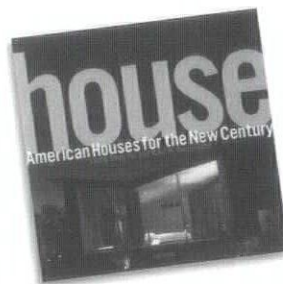
Taking clues from a site's natural and built environment is the cornerstone of countryside contextualism. However, for the 2,500-square-foot Choi-Kussie house renovation and addition in East Hampton, New York, **Robert Siegel Architects** dynamically altered the site, "digging along the east-west axis of the house to get light into the lower level." This carving and folding of

the landscape is continued through the one-acre site, so that it is more geometrically coherent with the two footprints. The design acknowledges French as well as Korean landscape traditions. Since one of the owners is of Korean descent, this makes the point that context is as much social as physical.

House argues that "critical regionalism" has been contemporary architects' best venue for sensitively engaging a site while investigating the materials, tools, and concepts of modernity. As the two projects above suggest, a further look at New Yorkers' drawing boards (which are not very well represented in the book) shows that the approach has sway, often with dazzling results.

For **studio a/b architects**, using local materials and conforming to topography means making the most of what's there. In the renovation of a barn and shed in Orient, New York, the barn is subdivided by translucent-glazed shelving that permits fantastical lighting schemes. A simple plank patio unites both structures, totaling just under 1,000 square feet, and produces modern results. The patio more firmly establishes continuity between indoors and out. It also enhances the sense of space by weaving together circulation patterns that were once mutually exclusive, showing how buildings proclaim identity individually and in concert.

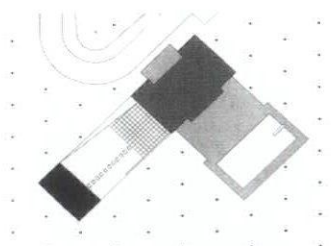
Stamberg Aferiat raises the stakes by spinning the color wheel for the Pelligrini house in Mattituck, New York. On the approach to the 6,000-square-foot house, a stone wall with a single wedged opening masks a lively dialogue between natural aluminum and brightly painted clapboard. The contrast articulates plan



House: American Houses for the New Century, by Cathy Lang Ho and Raul Barreneche (Universe Publishing, 2001, 224 pages 9X9, 200 color illustrations, cloth \$55; flexibound \$39.95)



Smith Residence, Hariri & Hariri



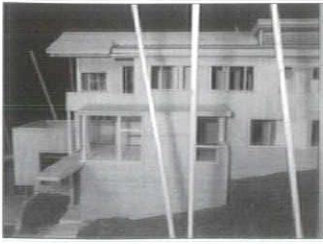
Choi-Kussie House, Robert Siegel Architects



Barn Room, Studio a/b



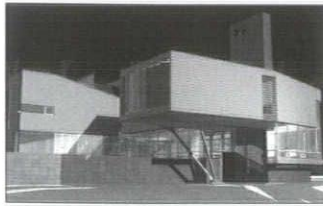
Pelligrini House, Stamberg Aferiat



Beckerman Residence, Snowmass Village, Colorado, CR Studio Architects



Santa Fe Residence, Alexander Gorlin



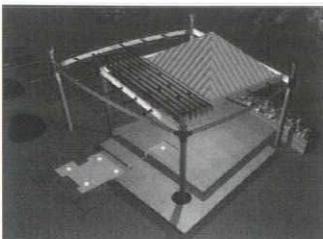
Iversen-Kaplan Residence, Garrison Architects



Garrison House detail, Architecture Research Office



Langley Residence, Belmont Freeman Architects



Pavilion for Gulian Residence, Nishan Kazazian

and section. The kitchen and entertaining spaces are located at the intersection of two slipped rectangles, under a welcoming butterfly roof pierced with skylights. A series of radial points append volumes to this primary mass, allowing it to better follow the shoreline and heightening its kinetic sensibility. Peter Stamberg explains, "The house's layers and walls protect it from neighbors. The house is also oriented to degrees of views, and limits sight into adjacent properties."

While the Pelligrini house exemplifies a good-neighbor policy, it points to an anti-monolithic trend that is part and parcel of residential contextualism. Whether complicating the footprint by layering the grid laterally, or by creating a group of conversant freestanding structures, architects are lightening up a structure's bulk by composing with several volumes.

Using an existing foundation and sloped roof, CR Studio Architects re-created an "Immeubles-Villas" scheme for the Beckerman Residence in Snowmass Village, Colorado. With the garage, bedroom, and guesthouse (8,100 square feet in all) stacked in three separate volumes, cubes tumble down the slope.

According to Lea Cloud and Victoria Rospond, "a series of overlapping roofs bind the blocks together wrapping the inherited landscape." This creates, appropriately enough, a switchback pattern of interior-exterior movement between the levels and terraces of the house. A highly angular arrangement of the fenestration plays off of the simulated topography.

Using variously scaled pavilions that follow the grade of their site, Alexander Gorlin Architect captured the feel of the culture of Santa Fe, New

Mexico, as well as its geography. Two strategies (rather than, say, a mountainside) unify the plan. The first is a series of terraces around which the volumes interlock; the second, a cruciform plan in which two primary walls define the entry court and the horizon. Despite all the modernist geometry, the adobe walls and window mullions and provide the vernacular sensibility of a desert outcrop of buildings accumulated over time.

Garrison Architects created the topography for the Iversen Kaplan Residence, a 4,000-square-foot renovation and addition located in Princeton, New Jersey. A new canopy of wood and glass gives what was a late modern house volumetric diversity by building it upward, rather than distributing extra square footage along the land. With the original glass box beneath it, resting on a masonry plinth, the addition transforms its predecessor into a grand sculpture that reaches out toward the sky and, despite its verticality, allows the original to better "interact with the site." As Jim Garrison explains: "the forest canopy provides abundant shade...the house admits light through its roof and disperses it by the use of translucent partitions."

Architecture Research Office's recently completed Garrison House traces its gradient, but thanks to the gentle hillside site, the building also has sidelong movement. Stepping down the slope, a parking court directs foot traffic through an entry garden and into a loft-like middle level, which feeds to a lower level that is separated into family quarters and outdoor spaces; the latter volumes also appear as slipped rectangles in plan. Corrugated aluminum and reinforced concrete site walls

give the facade a longer, more ground-hugging profile than its 2,800 square feet would suggest, while glazing in the middle level opens the space to parkland views. Thanks to the house's terracing and linearity, Adam Yarinsky points out, "in five to ten years [with foliage re-growth], it won't seem like you're arriving at a object."

In Langley, Virginia, Belmont Freeman Architects treated multiple volumes more compactly. A 1,600-square-foot glass house is punctuated twice in a simple and elegant solution. First, a teak partition separates the entryway from the rest of the open interior; a second teak "box" sits both within and outside the main volume. That box contains two bathrooms; the roof of the master bath features operable glass. "The owner can feel like he's taking showers outdoors," Monty Freeman says. (More nature-phobic occupants can simply ponder the exterior teak as it weathers to the color of the limestone pavers inside.) A stainless steel ledge cantilevered from the box, with built-in cabinets above and a hidden refrigerator, creates a pared-down kitchen.

Even Nishan Kazazian's unassuming 600-square-foot pavilion for the Gulian residence in Cliffside Park, New Jersey, has a multi-volume strategy. This addition to the original structure creates new vistas and allows the house's occupants to move through the site differently. Moreover, by incorporating tensile structure, this pavilion does double duty: standing apart from—and innocently teasing—the original grid.

There's another brand of teasing going on in many of these houses. Few exteriors suggest interior arrangement. Ho and Barreneche note that

any interiors today are loft-like; they attribute the trend to lofts' adaptability to different arrangements of family, visitors, and events. In the case of the Langley residence, **Robert Kahn Architect's** nautically flavored Staple House, glazing is used to view the open space plan within. Otherwise, many elevations reveal the inspiration of context, but leave voyeuristic details to conjecture.

Kahn's approximately 3,000-square-foot project, designed for Coco Brown's houses at Sagaponac, glass is so used to "signify" open space. That glazing surrounds double-height public space while the elevation of the living quarters is opaque helps the house "create its context," Kahn says. The public and private spaces straddle a cleared meadow and second-growth forest, while the house itself "acts as a wall between two different gardens" along the perpendicular axis. In addition to "stapling" together these four landscapes, the roof garden plays the role of a modern widow's walk, "taking advantage of distant water views and grounding its aesthetics in Long Island history.

More often now, though, a facade doesn't begin to intimate the goings-on inside. In **Martin Holub Architects'** Patricia Lane House in Clinton Corners, New York, stacked volumes appear to culpt the mountain underneath ever higher, and to suggest which functions occupy different parts of the shell. But the cantilevered volumes on the second floor actually house a loft-like space. Holub says that only two rooms can be entirely closed. While the project's tallest, Sea Ranch-like volume is obviously a stairwell, the house is full of surprises. In a genre where

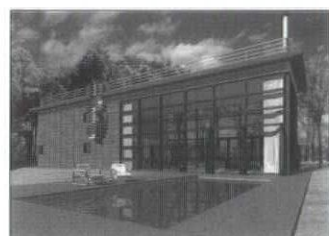
built-in garages are typically unwelcome aesthetic intruders, a similarly sized rectangular piercing in the porch above the garage serves as both illusion and the glue that ties the garage into the whole design.

A more straightforward elevation may only be seemingly so. Fisherman's House, located in The Pines on Fire Island and designed by **Messana O'Rorke Architects**, doesn't look like much more than a Douglas fir-planked mask on pilotis from its adjacent northern lot. But entering from a public walkway to the south reveals a completely different essay. The 1,600-square-foot house is composed of a series of parallel rectangular footprints and volumes of increasing height from south to north. To move between interior spaces, the weekender must cross a pool area and a grass courtyard. Further removing architecture from the self-contained experience, the house's facades "fly off" their volumes into the surrounding landscape, Brian Messana explains.

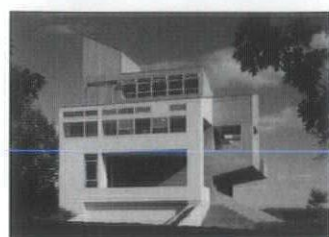
Just as Fisherman House's northern neighbors may never think to discover its southern facade(s), those passing by **James Dart's** "taoshouse" are missing out. The entrance turns an opaque face to the public, the adobe broken only by a small row of square windows. But inside, Dart says, this "massive planar surface fragments as you move toward the view." Taoshouse's vertical and horizontal planes are layered down and along El Salto Mountain. This form, married to abundant glazing and a widely overhanging roof, allows the house's private side to reach out—to the sky.

Archi-Tectonics's 3,000-square-foot Gypsy Trail Residence (with a 1,500-square-foot guesthouse) in Kent, New York, warrants special mention as to whether or not an interior can be grasped from facade-gazing. The house begins from an organically generated "armature" running through the core of the building. Winka Dubbeldam says the armature not only channels the house's "hyper-actives" like plumbing, HVAC, and fireplace, but also "becomes an industrial object" from which the rest of the project is shaped. For example, the armature patterns interior circulation in a twisting motion that eliminates hallways, creating a "string of spaces" that's certainly not Miesian. The shape of the exterior box of stone collected on site, steel, wood, and glass accommodates this armature—especially the roofline, as its center is pulled down toward it—without making the interior fully knowable from the outside. Dubbeldam likens this to the integral foam layer in a helmet, which conforms to the shape of the head but leaves the geometric exterior surface largely unaffected.

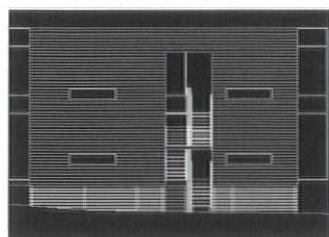
None of these projects qualifies as a machine in a garden. Context may still be king, but sometimes it provides a little needed inspiration. And from the looks of it, human imagination fills that role as well as the physical landscape.



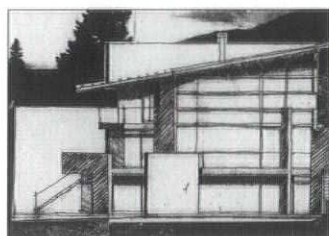
Staple House, Robert Kahn Architect



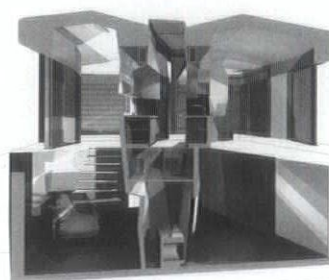
Patricia Lane House, Martin Holub Architects



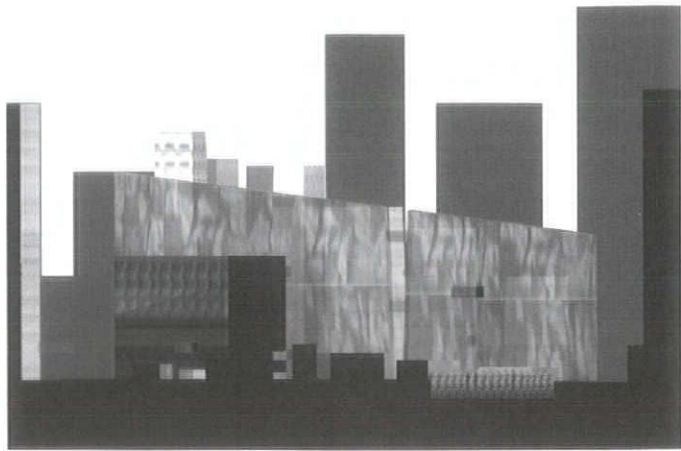
Fisherman's House, north elevation, Messana O'Rorke Architects



"taoshouse," James Dart Architects



Gypsy Trail Section, Archi-Tectonics Winka Dubbeldam



Proposal for the World Trade Center site, section, SITE

Visions of Lower Manhattan at the Max Protetch Gallery

by David Sokol

Indicating a sigh of relief, the opening reception for "A New World Trade Center: Design Proposals" at the Max Protetch Gallery was overflowing with New Yorkers of all stripes. Our fear, sadness, and hope were given visible expression by the unparalleled, international list of architects who were asked to envision how the site might be reborn. Perhaps the emotional potential of the exhibition was best grasped by **Samuel Mockbee**, who completed drawings for the show just before his death.

Not everything on Protetch's walls was as sympathetic to the human condition. **Greg Lynn** argued that everyday life had been militarized by the 9/11 attacks, and that architecture should aggressively demonstrate our resultant psychological insecurities.

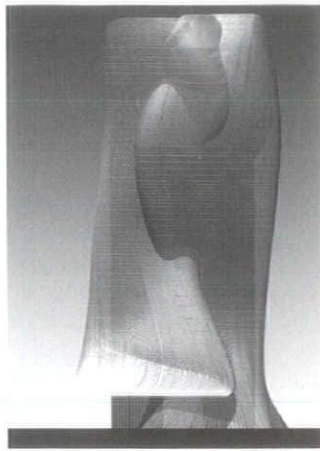
On the other hand, **Foreign Office Architects**, perhaps frustrated by the vagaries of giving physical form to historical memory, too heavily asserted renewal in its place: "Let's not even consider remembering...what for? We have a great site in a great city and the opportunity to have the world's tallest building back in New York." The technological merits of FOA's coil-like towers go without saying, but the underlying logic is myopic iconolatry.

Most of the presentations were more sensitive, but they begged a question: Can the architecture of Ground Zero be both memorial and good urban design?

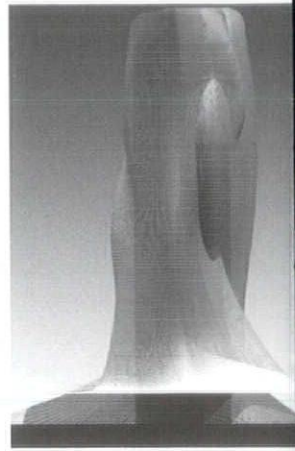
A few standouts assert that indeed, rebuilding the WTC site can meet the needs of myriad constituencies, and of the future. **SITE**, for example, proposed human-scale development around a memorial of 440 trees planted in the footprints of the Twin Towers to honor the men and women of the FDNY, NYPD, and Port Authority who died in the attacks.

In addition to the tasks of memorializing those lost at Ground Zero, **Michael Sorkin** made a strong case for putting "a piece of Downtown in Flushing." While he similarly reasoned the merits of an anti-sprawl, polycentric megacity at this summer's 1=5 panels, it's an idea whose time has come.

Preston Scott Cohen's Thin Towers, designed with **KD Lab**, present more of a composite than an exclamation point. This series of daylight-filled structures rises out of a reinstated street grid. By creating volumes instead of temples, Cohen's proposal makes an icon of the entire lower Manhattan skyline.



Proposal for the World Trade Center site, Ocean North



Fox & Fowle Architects calls for the improvement of public transportation downtown, culminating in a new "Grand Central" to tie together disparate travel corridors. The proposal asserts that buildings must accumulate according to need. Think of a greedily designed Rockefeller Center relaxed in its formal elements, with smaller buildings giving way to one much larger puzzle piece. It may not be Libeskind but we'll be lucky if Silverstein pays attention to the plan, which most realistically confronts the rocky relationship between real estate development and architecture.

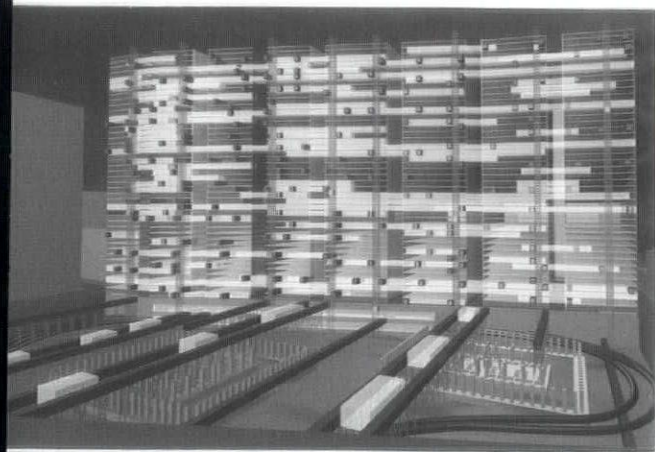
Proposals looked to human-scale development, redevelopment that benefits the whole city, the elimination of the modernist superblock, transportation, and green design. In sum, these contributions began to capture the work of New York New Visions, which recently published a working draft of recommendations for the rebuilding of lower Manhattan. The document, composed by 350 members of 20 different architecture, engineering, and design groups, advocates stewardship on a similar variety of levels.

Although the NYNV document warns of the frustration of the memorial process, recommendations for transportation, regional planning, and high-quality aesthetic and environmental design point the way toward mending the urban fabric of an emotionally charged site, and together compose a primer on good urban planning in general.

In the spirit of NYNV, other contributions to the Protetch show were notable for memorializing loss, planning space, or good design.

Allied Works Architecture proposed a series of rooms for introspection. Brad Cloepfil's sketch is a work of art in itself, and it whets the appetite for the Forum for Contemporary Art in St. Louis. **Kennedy Violich** expressed our historical moment with a memorial that incorporates digital technologies. It is a presciently bittersweet suggestion since the electronic revolution has made possible both global community and global terrorism. Should the WTC include a new cultural institution, it might just look like The Museum of the Family of Man, by **Hodgetts + Fung**.

Referring to Ground Zero as a piece of urban archeology, **LOT/E** proposed immediately juxtaposing eight 60-story towers to the scar on the earth, thereby highlighting the disjunction between tragedy and rebirth. The grassy knoll this isn't, and in a city that's never filled with void, it may be the best way to handle a canvas that isn't really blank. So antithetical to Brad Cloepfil's or **Shigeru Ban's** places of reflection, however, it may just be too disturbing for victims' friends and families to support.



Proposal for the World Trade Center site, LOT/EK



"Renewing, Rebuilding, Remembering," installation at the Van Alen Institute

Nathaniel H. Brooks/VAI

There was even a noticeable trend among the memorial proposals: the emotional building skin. **Marwan Al-Sayed Architects** offered one such proposal, in which the building curtain can change colors or opacity in response to national or neighborhood events, moods, or even the goings-on among employees inside. More specific to the terrorist attacks, **Hariri & Hariri** suggested that mixed-use buildings, installed with exterior misters, "weep" on the anniversary of 9/11.

Rather than contemplate memorials, **Zaha Hadid** and others found an opportunity to ruminate on urban form itself. Claiming that individual acts of architecture do not yet accommodate the diversity of urban experience, Hadid called our current generation of skyscrapers "too simple and too constricting" for their continued primacy. But is this simply an argument for deconstructivism's continued existence? Probably not, given a look at **NOX's** sensuous contribution to the show, the copy for which stated that the skyscraper's "generic reductionism, its passive stacking of human behavior...will and should become obsolete and as a type it will have to be rethought."

Finally, on the subject of style, **OCEAN north** and **office dA** stood out for making sense of blob architecture. Look at these proposals closely, and what you'll see is the archetypal New York wedding cake given expressive, organic form. Suddenly, the blob resonates thanks to its context.

Hope Springs

by David Sokol

To lift the spirits, some of us designate for ourselves a personal day of rest, beauty, shopping spree, what have you. On the occasion of a President's Day off from work, I was hoping for similar ends by attending the Van Alen Institute's "Renewing, Rebuilding, Remembering" exhibit, followed by Ross Miller's lecture on "Chicago: How the Fire of 1871 Reshaped the City," one in Columbia's Temple Hoyne Buell Center's "Out of Ground Zero" series.

The exhibition describes seven cities that are successfully recovering from disaster. As the introduction explains, "The point was not to compare catastrophes, but to compare, contrast, and try to explicate and understand initiatives, projects, plans, and actions that took place after the bomb, the earthquake, the war."

The story of each city—Berlin, Manchester, Beirut, Oklahoma City, San Francisco, Sarajevo, and Kobe—is arranged in timeline format. Displayed on unpainted plywood structures laminated with the time-

lines and photographs, the exhibit's design intimates that these narratives are not yet concluded.

If unfinished, they still have a few lessons to offer New York as it picks itself up in the wake of 9/11. In war-torn Beirut, artist Nadim Karam's *Archaic Procession* gave the city twenty 16-foot-high sculptures to follow and foreground the path of reconstruction by *SOLIDERE*, an authority founded in 1994 by Rafiq Hariri. As *Archaic Procession* demonstrated art's role in mending a collective psychology, the restoration of the Post Office and National Library in Sarajevo demonstrates the importance of mending architectural landmarks.

Contemporary design can also offer resolution. The razing of San Francisco's Embarcadero Freeway and its replacement by Harry Bridges Plaza restored the city to an organic whole. Meanwhile, the crowds visiting Berlin's Info-Box, designed by Schneider + Schumacher Architekten, to overlook the reconstruction of Potsdamer Platz, Leipziger Platz, and the Kulturforum, show that new architecture can provide a venue for both understanding the past and planning the future.

Despite its drama of tragedy and rebirth, the exhibit lacked the human drama of University of Connecticut English professor Ross Miller's lecture on the Chicago fire. He brought to life characters like real estate developer W.D. Kerfoot, who rebuilt Chicago not for spiritual good, but for profit. Post-fire Chicago was engulfed in slipshod construction because rebuilding became a kind of manic mantra and "looking back was just part of the trouble." Thanks to a recession and a smaller fire a few years later, Chicago wasn't completely revamped, and the empty lots presented architects like Louis Sullivan with opportunities to innovate in new, modern architectural forms.

Telling the story of Chicago, Miller struck a cultural nerve. The opportunism of Kerfoot and the architects was somehow American, whereas the Van Alen show only hinted at distinctly American responses to disaster. The written memorials placed in the chain-link fence around the Alfred P. Murrah Federal Building were very much like the portraits posted in New York after 9/11. Timelines can't express such idiosyncrasies.

"Renewing, Rebuilding, Remembering" is on view through April 26.

REFLECTING ON DOWNTOWN

by Jayne Merkel

Reflections on the World Trade Center disaster at various symposiums around town have been inspiring, sobering, informative, and thought-provoking. I cannot remember a time when so many people came together in so many places to discuss similar things in so many different ways.

The Century Association, November 27

At one of the first discussions, while one panelist, **Richard Kahan**, was "still having a very hard time imagining what's happened," architect **Alexander Gorlin** came up with a poetic vision of what others were calling a "24/7 community" on the site. Maybe it should be an Ideal City with a variety of activities and income groups," Gorlin suggested. "A Utopian community that exemplifies the ideas that this country stands for, that the terrorists wanted to destroy," might be the most appropriate memorial.

Architecture critic **Mildred Schmertz**, moderating, asked whether the WTC site should be a landscaped extension of Battery Park or built up, perhaps with the footprints of the towers preserved as landscape, as Moshe Safdie had suggested. Rooting for the home team, **Paul Goldberger** said, "I've heard the footprint idea attributed to Carol Willis." More certain than he would be later, he said, "We are not accustomed in this country to the power of ruins. A portion of whatever happens must contain a portion of the facade," an idea his successor at *The New York Times* also promoted.

The Institute for Urban Design, January 10

On a panel with other speakers whose comments at later forums are recorded below, the director of the MIT Center for Real Estate Development, **William Wheaton**, reported on some findings with relevance for downtown planning. He struck down the old-fashioned notion that people work in the city but live in the suburbs, pointing out that "Long Island, Southern Connecticut, Westchester, New Jersey, and New York City have almost exactly the same ratio of people to jobs." He also said that the financial sector is not, as is often assumed, the region's main "engine of growth" and that suburban job growth is not "sucking the life out of the city." Though the financial sector is growing, it is growing slowly, whereas business and professional services (which tend to be located in the city because of its diverse population) are growing faster.

Two of his other findings have direct bearing on planning for Lower Manhattan. Shiny new buildings over 60 stories tall rent for 30 percent more than comparable shorter ones, but the added cost of building tall may use up the extra profits. "All around the United States, we find that firms are continuing to want to move to the suburbs...At the same time, people are tired of riding around in the SUVs and are moving back into cities as places to live." That trend, he said, is proven by "an old adage in economics that prices reveal everything...the price of B+ office space in Lower Manhattan is probably \$200 a square foot...A few blocks away, residential lofts are selling for \$400-\$500 a square foot, depending on their condition—twice the price."

Wheaton does not believe, as Jane Jacobs assumed, that "magic

things happen" when a number of firms locate near one another. He said firms don't like to cooperate with one another. They like to compete. But agglomeration is good for workers who move between firms. And unlike speakers at most other programs, he does not believe that transportation can solve all New York City's problems because "any way you try to get millions of people to the same point you run into bottlenecks."

Columbia University, February 1

The period after the attacks, "was one of the few times when the architects, planners, and preservationists at Columbia actually talked together," professor of architecture **Mary McLeod** pointed out as she introduced a forum composed of members of all three departments and other speakers they had invited. "We wanted to put together panels to address issues we don't mention much—ecology, infrastructure, retail, political processes, finance, the needs of various Lower Manhattan communities...Though we're aware decisions are being made as we speak, we want to separate ourselves from what have been called, fairly or not, 'the architect ambulance chasers' but we do not want to aestheticize the horror."

She said the two-day symposium would "focus on issues facing New York," consider the World Trade Center buildings, and ask: "Why did we as architects hate them so much, and why do we miss them now? Do we even need towers downtown? Is decentralization possible—or even desirable? Would the city survive the exit of its financial industry? Does anybody know who is in charge? Is it too soon for a memorial? What are we memorializing?"

The director of the Columbia preservation program, **Paul Byard**, observed: "What we are seeing now is an extraordinary commitment on the part of the city to reinforce its historic role—trade—in Lower Manhattan."

Planning historian **Richard Plunz** explained how Lower Manhattan had assumed the form and function it has. With a play on the terms "F.I.R.E." (as in Finance, Insurance and Real Estate, the area's main activities today) and "fire" (as in flame), he encapsulated its history, noting that fires, such as the one in 1835, have often "allowed an area of a city to be reborn." He talked about "the problem of the tall building," pointing out that "New York was the first city in the world to embrace high-rise living, beginning in the 1870s."

"As early as 1921, the fear of a loss of power downtown led to the reorganization of the city's transit system that allowed Midtown to become a more strategic location," he said. The desire to rid Lower Manhattan of manufacturing was already expressed in the 1929 Plan. "The loss of manufacturing was not just natural. It was planned," he said. The designation of Manhattan as a target has a history, too, as he proved by showing magazine articles from 1950

Hiroshima USA, *Colliers*, 1950



Hiroshima USA," from the August 5 *Colliers*, pictured the city being destroyed by a nuclear bomb, while "CD in Action," from the October 2 *Time* posited Union Square as Ground Zero. "These helped convince people to leave the city."

With four million square feet each, the Twin Towers, which were built to help reestablish downtown as a financial center after the suburban exodus, were the biggest buildings in the world. Though not the tallest in the world (after the Sears Tower went up in 1974, the year after they were completed), "they changed the scale of the city," said the founder of the Skyscraper Museum, **Carol Willis** (who teaches at Columbia). "They were built by a culture of engineers, and they thought big—separately from David and Nelson Rockefeller," who are usually credited (or charged) with building them. "Efficient engineering solutions were typical of that time."

The most touching speaker was **Richard Muller**, who worked as an onworker on the Towers and other buildings in the 1960s and 1970s. Describing his role very articulately, he showed that the gigantic things were in fact assembled by hand—by men without safety harnesses, which restrict movement too much. Having climbed out himself to remove the last bolt from the kangaroo derrick on the South Tower, he knew the buildings intimately. "I would have said there was no danger of collapse," he admitted, "a plane is so fragile by comparison." Clearly taking their destruction personally, he brought along a sketch for replacements, each made of four parts and linked by skybridges. Architects may think of themselves as the people who "build," but hearing a Muller family joke provided a new perspective. Whenever they drive into Manhattan, he asks his sons, "Who built New York?" and they call out, "Daddy did."

Other speakers discussed the engineering, construction techniques, economics, and politics of the Towers. Downtown Alliance director **Carl Weisbrod** explained that "before 1850, Lower Manhattan was the entire city; it only became one-dimensional in the late 20th century." After World War II, its fate was shaped by transportation—the location of Grand Central Station, the fact that the people who ran New York business were moving to northern suburbs, and dramatic changes in telecommunications which enabled businesses to operate in several locations." But in the seven years before 9/11, the Downtown Alliance helped create 10,000 jobs, in technology as well as F.I.R.E.; there was much more retail activity, and 60 percent more residents, half of whom walked to work. He doesn't think that "the opportunity we have now to reconnect downtown to the neighborhoods will ever come again."

New York Observer reporter **Charles Bagli** doesn't think 110-story office buildings will ever come again. He noted that Donald Trump used to advertise "the tallest residential building (which has 72 floors) as having 90 floors. After 9/11, the advertising cam-

paign changed." He also said, "Employers used to send workers to the suburbs to save money. Now they disperse them because they don't want to be knocked out of business."

But sociologist **David Stark** is betting on proximity. He and his colleagues had been studying "the ethnography of a trading room in the World Financial Center" for months before the attacks. They found that as virtual communications increased and everyone everywhere had the same information at the same time, physical closeness became more important. "This particular group, which made deals with sophisticated derivatives, made its profits by producing a community of interpretation. People who sat next to each other began to come up with things."

After the attacks, the group had to move to a warehouse in New Jersey because a wall of its building was knocked out. When he went to see them there, he found they had recreated the set-up of their former office. The whole company had replicated their vertical space horizontally, with people who had worked on the 19th floor seated next to people from the 20th floor and so on. Stark found, "Two kinds of redundancy are important: things like back-up computers and the ability for self-organization. Electronic trading is not going to eliminate these kinds of association."

Weisbrod added, "Holly Whyte's research showed that corporations in cities fared better than those that moved to the suburbs. But things tend to be cyclical. Movement used to be driven by cost. Now it's driven by security."

Columbia, Day 2

by Alexander Gorlin

One can always count on **Joan Ockman** to uncover the apt literary references for architectural events. Citing Roland Barthes' essay on the Eiffel Tower, she compared it to the Twin Towers—both became emblems of cities that initially objected to their overwhelming scale. She bemoaned the incessant repetition of the collapse of the towers by the media, and the loss of these symbols of contemporaneity in New York, whose skyline is now re-signified by "a 70 year old dinosaur, the Empire State Building."

"Will New York cease to be the capital of the 21st century; will the future move to Phoenix?" she asked, referring to **Stan Allen's** earlier mention of a sign held up during the World Series which said, "New York = History; Arizona = Future." Ockman defined monument as "an emblem of memory and a symbol of power," and perceptively pointed out that, unlike the Vietnam Memorial in Washington, which is far from the scene of the war that it commemorated, Ground Zero is the site of the tragedy itself, a cemetery where traces of the bodies still lie in the earth.

The author of *All That is Solid Melts into Air*, **Marshall Berman**, bluntly reminded the audience that until 150 years ago, death was a public spectacle, with torture and burning an integral part of city life. Recalling how unloved the Towers were while they stood, he quoted Shakespeare's *Macbeth*: "nothing became its life like its leaving of it." With black humor, he described the anti-urban Towers as "when bad buildings happen to good people"—perfect exemplars of Le Corbusier's desire to "kill the street," rising 1,350 feet from plazas raised and removed from the streets around them.

Berman compared *The New York Times* daily "Portraits of Grief" to the 1930s WPA murals that heroicized ordinary people across the country. This emphasis on a tragedy that befell real people, not celebrities, provoked a return to interest in the common man. He said Union Square had again become a center of public gathering, as it was in the 19th century, noting that it was Robert Moses who had removed the speaker's platform during his renovation of the park. (I couldn't help thinking how completely at odds this egalitarian trend is with the idea of the architect as heroic genius—Frank Lloyd Wright's "Genius and the Mobocracy," Le Corbusier's praise of Louis XIV as a model urban planner, and Rem Koolhaas at Prada. It is closer to Robert Venturi's *Learning from Las Vegas* and Steven Harris and Deborah Berke's *Architecture of the Everyday*.)

"Style is the most important thing," **Robert A. M. Stern** said, quoting Oscar Wilde, as he presented a historical overview of plans for Lower Manhattan, including competitions to tear down City Hall in 1888 and 1893 and replace it with a more monumental building, and proposals to extend long Beaux-Arts axes from City Hall north through Chambers Street. He showed the original 1960 proposal for the World Trade Center by SOM, when it was sited on the East River. Projects by Mies van der Rohe for the tip of Manhattan and the original megastructure designed for Battery Park City demonstrated that most ideas for the area were better left unbuilt, and that careful planning for the area will take time.

Dean Bernard Tschumi concluded the symposium with a surprisingly nostalgic presentation of illustrations from Archizoom and Superstudio schemes from the time that the World Trade Center was built. These powerful images of endless grid buildings intersecting Manhattan intensified the feelings of alienation that modern architecture had created. Tschumi noted that these architects were interested in "identifying the forces, not the forms of society." They sought to make forms that "verified" cultural conditions by completely eliminating emotion as a component. Why he chose them as models for analyzing the next step in the revival of Lower Manhattan was not clear.

At the Baruch College Newman Real Estate Institute, February 8

by Jayne Merkel

A conference cosponsored by the City College of New York and Rutgers University considered the psychological, sociological, and economic effects of terrorism. But as the emphasis was on the regional implications of the disaster, there were speakers from New Jersey and Connecticut as well as New York.

These discussions began on a poignant note. "The intimation of mortality of is part of New York now," CUNY Chancellor **Matthe Goldstein** said. But he pointed out that with "a deeply felt sense of displacement, everywhere there had been support and cooperation, outpourings of assistance." **The Very Reverend James Parks Morton**, of St. John-the-Divine Cathedral, cautioned, "This was not a random target. The Twin Towers symbolized rich, powerful, and evil America. He wondered, "What is the best moral image to project?"

The reason for self-examination was brought home by NYU Planning and Urban Affairs chairman **Stanley Moses**, who mentioned the unmentionable: "New York is a wounded city coping with a major traumatic event; 9/11 provided a stimulus to thought and planning. But none of us knows whether it was a single episode or the first of many—in the national life or New York life." He said, "I believe there will be more terrorism but where or how serious nobody knows. If it becomes a continuing fact of life, it will lead to more sprawl."

Because of that nagging fear, two of the most interesting talks were those given by security experts from John Jay College. "Nineteen men with box cutters accomplished what no country could—a blow to the U.S. economy," observed Professor **Charles Jenny**, who went on to say that we "must learn" from intelligence failures and airport security lapses, and we have to develop better emergency management, building evacuation, and building performance guidelines.

Jenny pointed out that the federal Office of Homeland Security has no budget of its own. The Coast Guard has less than a quarter of the personnel it had during World War II. "A lot of what we need is old-fashioned training procedures, not gadgets."

John Jay Professor **Maki Haberfeld**, who grew up in Israel, defined terrorism as "an attempt by the weak to gain dominion over the strong. A terrorist's central weapon is fear." Because it kills innocent people "we are all targets." But in America, "We don't have 'the enemy within' the way they do in Israel and in Ireland, so we can't necessarily learn from those countries." Still, she believes, like Jenny, on "concentrating on how to act rather than on surveillance. Terrorists don't care if you capture their pictures on TV." She believes we can "increase awareness of our own physical safety (every child in Israel

taught to look under the seat on a bus for a bomb before he sits down), decrease over-reaction, and customize our response."

A concern for security has been a central fact of the post-industrial city," CUNY Graduate Center professor **Setha M. Low** pointed out. But often, measures that take away freedom rarely increase actual security. She also noted that not all New Yorkers reacted to the World Trade Center disaster the same way. In general, people in their 20s and younger were more traumatized because they had less experience with trauma and had not been brought up to expect it the way the generations used to Civil Defense drills in the '50s had.

The New York Region

The fact that we are all in this together came up again and again. Because the various parts of this region are interdependent, cooperation is important, transportation improvements are essential, and they are going to be expensive.

We need to maintain Lower Manhattan because New York City remains the financial capital of the world," said **Steven Spinola**, the president of the Real Estate Board of New York. "If it's not New York, it's going to be London or Tokyo"—a fact too often overlooked in Washington. Lower Manhattan is the third largest business district in this country, after midtown Manhattan and downtown Chicago. "We have to do the transportation. The best planning takes advantage of situations."

We have to keep our eye on the promised \$20 billion," said **Ronnie Lowenstein**, director of the City's Independent Budget Office. "We need a plan to spend it to get it, whether it's for transportation or communication."

Robert Paaswell, director of the University Transportation Research Center at CUNY, said, "We have to think strategically. Most people think in terms of high-capital solutions, such as new Subway lines, new bridges. But you can change schedules, bridge tolls, and with regulatory actions make it easier for people to get places" inexpensively. For long-term solutions, he believes, "It's time to think of arbitrage or other kinds of financing besides bonds—things that are used all over the world."

"Lower Manhattan is the most transit-dependent central business district in the world," NYU Transportation Policy director **Elliott Sander** noted. Optimistically, he pointed to the speedy restoration of the N/R Subway and Interim PATH services, carpool restrictions that had been imposed, and the possible use of Rapid Transit buses to supplement Subway service. The RPA's **Albert Appleton** said, "Lower Manhattan has superb waterfront access. We need to use it. And freight has to come before cars." Some other speakers thought cars had to take precedence.

Other speakers commented on how crucial the waterfront remains. "The fate of Lower Manhattan has always been intertwined with Brooklyn and the Jersey coast," as Cooper Union historian **Fred Siegel** pointed out, adding that Governors Island should be used to link them.

Robert Burchell and **Catherine Galley**, of the Center for Urban Policy Research at Rutgers, said that New York lost 100,000 jobs, which was one reason the city ended up with more vacant office space, rather than less, after losing the twin towers. New Jersey actually gained 400,000 jobs, though it is not clear how much of the move to New Jersey will be long-term. New Jersey also lost more citizens than New York City (1,150); far more than Manhattan alone, Westchester County, or Connecticut; 40 percent of those who died were from New Jersey, 30 percent were from New York City as a whole, Burchell and Galley said. They cautioned that the attacks might slow the "back to the city" movement but pointed out that New York City has a diverse economy so it wasn't affected as much as places like Honolulu or Las Vegas, which lost \$78 million from 250 canceled conventions after 9/11.

NYU professor of law and urban planning **Michael Schill** noted "the resilience of the housing market" and said, "Many of the most dire predictions have not come true. One reason is because of economies of agglomeration, though 9/11 also shows the importance of regional connection. It requires cooperation."

"The shutdown of the George Washington Bridge cut off the food supply of the region," said RPA president **Robert Yaro**, who lives in Connecticut. He believes the attacks highlighted "the necessity of strengthening regional rail links to Lower Manhattan. We're at the point of not asking whether to but how to do so."

Vision

City College architects added historic perspective with a call for vision. **Dean George Ranalli** showed slides of visionary schemes that were realized, such as the University of Virginia, Central Park, Rockefeller Center, and the Twin Towers—as well as recent student schemes for their site. **Michael Sorkin** said, "This substantial reinvestment should not be lavished only on Manhattan." He promotes "zoning for difference and local character," reiterating that "a comprehensive transportation plan is essential." **Lance Jay Brown**, impressed by "the unprecedented frenzy of drawings" that appeared after the disaster, said, "Someone has to create a repository for these ideas which should be used to generate a series of magnificent competitions."

Architecture critic **Paul Goldberger** refuted the main argument against competitions: "The slower we go, the better we'll be. If the original World Trade Center represented the fallacy of the '60s

that bigger is better, what we're seeing now, the fallacy of the present, is that speed is always better. Almost everything said in the immediate aftermath was absolutely wrong: Larry Silverstein's idea of building four 50-story towers, 'build exactly the same things,' 'build nothing.' For a while a void is exactly right—as long as we look downtown and are surprised not to see towers. When we no longer are, then it will be time to rebuild."

University of Massachusetts English professor **James E. Young** noted that "Jewish law dictates that no stone be placed on a grave for a year. As stages of mourning turn into stages of memory, we'll be better able to see where we've been and where we'd like to go. We need to design this site as both a place for memory and for living." He suggested "dedicating this site to everything the terrorists despise—life, freedom, tolerance, opportunity, prosperity." This out-of-towner's clear vision reminded locals that the site does not belong to New Yorkers alone.

Discussing Ground Zero at Pratt

by Sarah Stanley

Ground Zero," a panel discussion at Pratt Institute, began with a documentary film about the building of the World Trade Center. The scenes of the original excavation, with rumbling cranes and heavy trucks removing the rubble from a rectangular hole in the ground, could be mistaken for footage of the aftermath of destruction that also required months of digging with heavy machinery. The images of excavation neatly framed the question of what should be built on the former World Trade Center site. Discussions of this sort reflect the contentious debates that are part of the rebuilding process in Lower Manhattan.

Cooper Union historian **Fred Siegel**, who moderated the panel, first reviewed the economic revival of lower Manhattan prior to 9/11 and highlighted the positive impact it has had on the region. Expressing concern that the Port Authority had not taken the lead in producing great planning schemes, he asked the panelists how good planning could take place within the context of the quasi-governmental Lower Manhattan Development Corporation (LMDC). He set up the controversy in this way: "On one hand, we have those who say, 'No great rush to rebuild, let the process happen organically,' countered by the argument, 'The rebuilding has already begun, and we must move forward with definite aims.'" But as the panel unfolded, there was more disagreement about whether we can trust the system than about when to proceed.

AIA New York Chapter Executive Director **Rick Bell** began by saying that great architecture belongs at this site. He described the Chapter's role in the formation of the New York New Visions coalition, which hopes to advise the LMDC and national decision-makers. Then he outlined the main principles of its report: an

open memorial process, a downtown more connected to both the region and the rest of the city, high-performance building guidelines, inclusive planning, "honoring the victims by rebuilding a vibrant World Trade Center site," and immediate action.

The Pratt Institute Planning Center's **Ron Shiffman** argued for moving slowly. He emphasized the need for aid and for the participation of lower-income communities in the rebuilding efforts, since 80 percent of the 100,000 jobs lost belonged to people with incomes of \$23,000 per year or less. An advocate of rebuilding on available sites in Queens and Brooklyn, he said, "The decentralization of the financial sector may mean the city has to learn to diversify its economy and rely less on tourism." And he recommended reviving manufacturing—perhaps of green products—within the region and the city.

SOM chairman **Marilyn Taylor** proclaimed her firm's resolve to remain downtown. She talked about the importance of transit connections, and said she agrees with *The New York Times*' Herbert Muschamp's efforts to promote public infrastructure investment coupled with private development. Always reliable for hitting the nail on the head, she concluded, "The fast/slow debate is not the right argument. Rebuilding is already happening; transit contracts are already awarded."

Van Alen Institute director **Ray Gastil** noted that the recent exhibition of conceptual designs for the Trade Center site at the Max Protetch gallery "was useful in terms of presenting ideas," but he wondered about "the value of architectural speculation when it has such a thin relationship to potential program or infrastructure." Gastil, who has organized so many successful competitions, said he was well aware that they "are cumbersome" and that "given the complexity of the site's infrastructure [and] ownership," a competition may not be appropriate. "But there has to be some way—an improved Request for Proposals, an ideas charrette that engages great minds across disciplines, something which allows us to review some original ideas before they're all shot down as impractical."

Michael Sorkin closed the discussion by raising some concerns about "the whole process of public participation," saying the three new members of the LMDC "did not inspire confidence." Then he showed his own plans for the site, with strong east-west pedestrian and transit connections and a campus for the educational institutions in the area. His drawings, which were well-received by graduate students and professors of architecture in the room, also provoked the final question about whether creative architectural ideas will find a place amidst the business-as-usual planning context of New York City: Has the devastation of the attack created a "crack" in the City's ordinary governance structure that will open up opportunities for a creative response? Whatever the answer, all the panelists agreed that New York City needs a "new vision."

Planning New York New Visions

It has been over six months since the attacks on the World Trade Center threw the city, and the nation, into grief and chaos. Yet it became apparent to many early on that if the tragedy was national, civic, and public, it was also architectural. In the few days following the attacks, groups of designers began to meet to talk about the myriad questions raised at the site of the nation's most conspicuously gaping hole. What resulted was the unprecedented design coalition that became New York New Visions. Over 400 people representing more than 20 groups came together to advocate that any rebuilding effort consider sound design principles, and to publish guidelines that would bring design concerns to the public eye. In recognition of both the six-month mark, and the recent publication of the NYNV report, OCULUS invited some of the people who have been active in the process to reflect. Their answers reveal how multifaceted the project has been. —T.T.



Ernie Hutton



Mark Strauss



Raymond Gastil



Joan Blumenfeld

The participants were: **Joan Blumenfeld, AIA**, principal, Swanke Hayden Connell, member, Growth Strategies Committee; **Ernest Hutton, Assoc. AIA**, principal, Hutton Associates, cochair, Liaison and Communications Committee, New York New Visions; **Mark Strauss, AIA, AICP**, principal, Fox & Fowle, chair NYNV Long Range Planning, AIA NY Chapter Vice President for Public Outreach; **Raymond Gastil, Assoc. AIA**, director, the Van Alen Institute, cocoordinator of the Memorials Process Team; OCULUS Chapter Editor **Tess Taylor** moderated.

How did New York New Visions begin?

EH: In the days following the attacks, we were all devastated. We wanted to do something to help. We were aware architects had a unique role to play. My efforts started when Bob Fox told me that the Real Estate Board of New York was putting together an advisory group to serve whatever redevelopment commission was formed for Lower Manhattan. Although lawyers, developers, economists, and engineers were being identified for this effort, architects, designers and planners were not. And although the AIA was already responding to short-term and immediate needs, we agreed that we would hold a meeting at Fox & Fowle on September 14 to begin to assist the design community response. About 40 people attended.

Early on, we decided that this effort should include a broader group than just the AIA. One reason that architects have not had more influence with public policy decisions is because we tend to be individualistic. It's hard for us to be advocates when we argue with each other.

To combat this, we made a conscious effort to reach out to representatives from professional organizations involved with planning, design, engineering and architecture. We assembled a coalition of about 12 groups, which has grown to 21 during the six months that we have been in existence. We then defined a series of initial missions and objectives and held a second meeting at Ehrenkrantz Eckstut & Fuchs. We asked for volunteers to lead individual task forces. We established committees and a schedule of coordination meetings. The design coalition was then reformed as New York New Visions.

How did you get involved? What was your initial role in the planning process?

EH: I started coming to the meetings as a concerned citizen with as open a mind as possible. I chose a committee that would be concerned most directly with urban design and built form, foci which I felt would generate solutions. I wanted a committee that would

incorporate economic analysis, memorial strategies, and transportation issues.

EH: But as meetings developed, it became clear that we'd need to organize the NYNV committee structure and process. Along with **Chris Choo**, I volunteered to cochair the Liaison and Communications committee. I have professional skill in organizing large-scale projects and involving stakeholders in defining short-term action as well as long-term visions.

RG: After the attacks, my organization, the Van Alen Institute, wanted to remain committed to programs not directly related to 9/11, such as the conference on Creative Cities with the Port Authority and the design competition for Queens Plaza in Long Island City. At the same time we knew we had to engage the issues of Downtown and the World Trade Center site directly. We felt that it was a time for partnerships, and to help an unprecedented coalition succeed in getting out an important message. We wanted to be sure that we did what we could to stimulate constructive dialogue about the future of the site.

My role in helping to shape a memorial committee just sort of happened: I remember saying something about the need for memorial at a general meeting and realizing as I said it that I was essentially signing on to the project. The rest is a blur. I just kept going, learning what that meant as I went: letting others do great work and making sure it got out there. As a spokesperson, my work has been to make sure certain aspects of the work went forward, making sure our committee's perspective was accurately portrayed in the final document.

TT: What were the greatest concerns and obstacles your committee faced?

JB: The greatest concern was that the diverse voices on our committees would not be able to come to closure on a message to send. The groups—including the Port Authority, the City's Department of City Planning, and the Borough Presidents' Offices, as well as several developers—all had different perspectives. The second major concern was that the work of the Committee as a whole would not reach the decision-makers, or if it did, that it would be disregarded.

EH: We were in uncharted territory, working with a group of ultimately 350 people who had never worked together before and had an incredibly wide range of opinions! Given the diversity, we were concerned that we would never be able to speak as one voice. Our fears were overcome by the unbelievable passion and dedication that everyone brought to the task—an innate magnetism of purpose

that made all the iron filings point in a single direction.

RG: We are making this up, in some ways, as we go, and we're facing an unprecedented situation. I'm not sure we've ever resolved the ideal relationship between process and progress for the planning and design of a memorial. We have been part of the dialogue, part of the process, and yet like so much of this story, everything has moved faster than, say, in Oklahoma City, which was an important reference for us.

TT: How did you work towards the conclusions your committee reached?

JB: It's been fascinating to watch our subcommittee work. It was a truly democratic process—messy, unruly, and at times frustrating. Discussions would go around and around, worrying over a particular point or decision, until finally, and seemingly miraculously, we would achieve some semblance of consensus right at the end. One chairman of the subcommittee, **Mark Ginsburg**, is an excellent facilitator, and he was an effective mediator for some of the more heated discussions.

Architectural League executive director **Rosalie Genevro**, another cochairman, is an excellent writer, and she was essential in articulating what had been discussed for the report itself. **Bruce Fowle** has been key in keeping the discussion balanced. The level of discourse was extremely high; the people on the subcommittee are largely senior-level professionals who have no agenda other than doing the right thing.

RG: It was tough. We really tried to build consensus, and our open meetings were the most important. We had committee members who took on writing tasks. Really, though the best moments of the Memorials Process team meetings came when participants said really incisive things or made daring suggestions, and we somehow collectively got those on paper.

TT: What is your committee doing now?

RG: We just completed the 100-page briefing book, and we are getting that out to participants, public leaders, and community mem-

bers. It has already served as a resource, and we hope to make sure that its list of relevant memorials and outreach sessions helps the Lower Manhattan Development Corporation and its advisory groups move forward to that magic thing, constructive dialogue. There's room for argument, there has to be, but the argument regarding memorials can be so heart-wrenching and angry that nothing at all will happen, or it can only happen by mayoral fiat. That's not the way to get a significant memorial.

TT: Now that the report has been published, what is your committee doing? What do you see as the future of New York New Visions?

JB: Our subcommittee felt that the report was only the beginning. The planning process for the WTC is going to extend over years. NYNV can and should have a voice in the process, as an advocate for the architectural, planning, and development community, and as an educational body which has pooled the knowledge and resources of over 400 members.

RG: After principles, we'll need to continue to advocate—whether as NYNV or as individuals and individual organizations. I think there's still a great deal to learn ourselves and for others, on the question of memorials, and we hope to contribute to that.

MS: The next step is to redefine the coalition so that it can more directly serve the Lower Manhattan Development Corporation now in place. How that will be realized is still to be determined.

EH: Whatever the outcome, New York New Visions is now seen as a spokesperson for New York's knowledgeable design community. By advocating for our established principles, and defining a menu of options for decision-makers, we can ensure planning and design excellence in the development of Lower Manhattan at the WTC site. We can educate the public at large as to the complex issues at stake in the process. As a volunteer organization limited by the time and energy of our members. The torch of more detailed planning and design will surely be passed to other commissions and firms in the months ahead, but NYNV intends to continue to act as an advocate for excellence.

NEW YORK NEW VISIONS UPDATE *by Rick Bell*

On February 15, New York New Visions, the design and planning coalition initiated by the AIA New York Chapter, published its "Principles for the Rebuilding of Lower Manhattan." A preliminary draft had been circulated for comment since December, when advance copies were delivered to elected and appointed officials as well as to community activists and civic organizations. The hundreds of architects, planners, landscape architects, graphic artists, industrial designers, and engineers who worked on seven interdisciplinary teams hoped to inform the large-scale urban, economic, and real estate decisions to be made in the coming months.

Excerpts from the Executive Summary

New York New Visions strongly recommends that policy-makers and the community honor the victims of September 11 by rebuilding a vital World Trade Center site and Lower Manhattan. This issue paper, the result of a three-month collaborative effort by New York New Visions, integrates the pro bono work of over 350 active design-related professionals and civic group leaders, drawn from a representative body of over 30,000 constituents.

The coalition presents this document for consideration by elected and appointed political leaders, the Lower Manhattan Development Corporation, New York's Congressional delegation, city and state agencies,

a wide array of civic, business, and community groups, and all other interested individuals. These principles and recommendations do not replace the broader public discourse about the future of our city that must and will take place among policy- and decision-makers. We offer them now recognizing that speed must be balanced with well thought-out solutions and sensitivity to many constituencies and issues.

The major principles propose the rebuilding of a World Trade Center site at Lower Manhattan guided by principles that reflect the needs of a wide variety of stakeholders. New York New Visions offers the following seven major principles that are presented in more detail in the body of this report. The full report and supporting materials are available at www.newyorknewvisions.org.

1. An Open Memorial Process
2. A Flexible Mixed-Use Future for Lower Manhattan
3. A More Connected Downtown
4. A Renewed Relationship of Lower Manhattan and the Region
5. Design Excellence and Sustainability for New York City
6. An Effective and Inclusive Planning Process
7. Immediate Action

Work Naked

The emergent Banking and Financial Institutions Committee uncovered a great deal about contemporary commuting when they invited **Cynthia Froggatt** to their first meeting this November. Froggatt is the author of *Work Naked: Eight Essential Principles for Peak Performance in the Virtual Workplace* (Jossey-Bass, \$21.95).

Despite the racy title, committee cochairman Hector Hovington said the presentation isn't an invitation for bankers (or architects) to begin conducting meetings in the buff. It is a response to the increasing decentralization of office space after the September 11 attacks. "We wanted to think about models for assessing the cost-effectiveness of having an out-of-office workforce," he said. The committee is now organizing a forum which will look at how offices which left Lower Manhattan are functioning in new decentralized locations. The forum is tentatively scheduled for June.—T.T.

Reinstalling the Temple of Dendur

Tess Taylor
How do you rebuild a 2,000-year-old Egyptian temple in the heart of Central Park? The question came to the fore on March 7, when three experts gathered at the second annual Hil Oberfield Memorial Lecture to discuss the 25th anniversary of the installation of the Temple of Dendur in the Metropolitan Museum of Art.

Former Metropolitan Museum of Art director **Thomas Hoving**, former Met vice president **Arthur Rosenblatt, FAIA**, and **Late Ottavino, Assoc. AIA**, of Late Ottavino Corporation, whose family's stone company helped install it, gathered at the Steelcase Headquarters to discuss the negotiations that led to the Met's acquisition of

the temple and the delicate process by which it was rebuilt. Hoving explained that Egypt had offered the temple to the US in the mid-60s partly in thanks for the support of the Aswan dam, and, partly, Hoving suspected, as an attempt to restore relations after the Six-Day War.

The temple itself, which had perched for two millennia on the edge of the Nile, had been displaced by the building of the Aswan dam, and was being stored in pieces on an island. Hoving realized early on that although the temple was a late, rather than early, example of Egyptian architecture, and not of particular historic significance (it was built for two sons of a half-forgotten diplomat) the chance to house a full-scale Egyptian temple was not to be missed. "What other Egyptian temples have you seen around 57th Street lately?" he asked.

It was not initially clear that the temple would come to New York. Other institutions, including the Smithsonian, were vying for it. Yet the Met came up with a convincing plan to house the temple safely, and in 1967, scarred with 2,000 years of graffiti, 652 stone pieces were delivered safely to New York.

From the beginning, the rebuilding process posed interesting challenges. "It was essentially a very ancient jigsaw puzzle," Ottavino said. Her father's team worked for over a year on the reconstruction, carefully pinning (not cementing) the blocks back together, stone by stone.

Meanwhile, in the wake of the Six-Day War, Rosenblatt was unable to get a visa to visit the temple in Egypt because of his last name. "It was a very interesting time," he said. The Temple was dedicated five days after the Camp David accords.

Career Moves

□ Ann Marie Baranowski, AIA, is pleased to announce the establishment of **Ann Marie Baranowski, Architects**, a firm committed to strategic planning and design for cultural organizations. It is located at 322 Eighth Avenue, 18th floor, and can be reached at 212-675-7265.

□ Gluckman Mayner Architects announces that **Martin Marciano, Elizabeth Rexrode, Dana Tang, and Robert White** have been appointed as associates of the firm.

□ **Susan G. Doban, AIA**, has been named to the board of directors of the Brooklyn Chamber of Commerce.

□ R.M. Kliment & Frances Halsband Architects announce that **George K. George, AIA**, has been appointed an associate.

□ Swanke Hayden Connell Architects announces that **Magdy Youssef, AIA, Monica Rich, AIA, David Wiklow, AIA, Tomas Hernandez, AIA, and Guy St. Armand, AIA**, have been named associate principals in the New York office. **Basil Boyce** and **Dennis Lopez** have been named associates.

□ Warren Gran & Associates announces the addition of **David Kriegel, AIA**, and **Julio Figueroa, AIA** as partners in the firm, which is changing its name to **Gran Associates**.

□ Hardy Holzman Pfeiffer Associates announces the appointment of **Douglas Moss, AIA**, as principal.

□ The Polshek Partnership announces that **Tomas Rossant** has become associate partner. **Clay Miller, David Wallance, and Robert Young** have been named senior associates. **Chris Andreacola, Robert Condon, John Lowery, Charmian Place, Kala Somvashni, Dan Stube, and Tony Roman** have been named associates.

Rizzoli Bookstore's Top 10

As of February, 2002

1. **Paul R. Williams**
Karen Hudson (Rizzoli, cloth, \$50).
2. **Peter Pran, Architecture of the Poetic**
Peter Pran, ed. (Papadakis, cloth, \$45).
3. **Stephen Erlich**
Jose Giovannini (Rizzoli, cloth, \$40).
4. **Architectural Glass Art**
Andrew Moor (Rizzoli, cloth, \$50).
5. **Hotel Gems of Italy**
Luc Quisenarts (D Publications, cloth, \$49.95).
6. **Wright for Wright**
Hugh Howard (Rizzoli, cloth, \$50).
7. **Cool Hotels**
Aurora Cuito (Tenues, paper, \$24.95).
8. **Houses of McKim, Mead and White**, **Samuel G. White** (Rizzoli, cloth, \$70).
9. **Modernism Reborn**
Michael Webb (Universe, cloth, \$39.95).
10. **Hip Hotels France**
Herbert Ympa (Thames & Hudson, paper \$29.95).

Urban Center Books Top 10
As of February, 2002

1. **Point It: Traveller's Language Kit**
Dieter Graf (Graf Editions, paper, \$5.95).
2. **New York Landmarks**
Charles J. Ziga (Dovetail Books, cloth, \$9.95).
3. **Architecture + Design NYC**
Marisa Bartolucci (The Understanding Business, paper, \$14.00).
4. **Reclaiming the High Line**
Joshua David (Design Trust for Public Space, paper, \$12.00).
5. **House: American Houses for the New Century**
Cathy Lang Ho & Raul A. Barreneche (Universe Publishers, paper, \$39.95).
6. **Twin Towers Remembered**
Camilo Jose Vergara (Princeton Architectural Press, cloth, \$19.95).
7. **Bolles + Wilson: The Scale of the Eurolandschaft**
El Croquis #105 (El Croquis, paper, \$40.00).
8. **Joel Sternfeld: Walking the High Line, Essays**
Adam Gopnik & John Stilgoe (Steidl-Pace/MacGill Gallery, cloth, \$35.00).
9. **The Death & Life of Great American Cities**
Jane Jacobs (Vintage Books, paper, \$14.00).
10. **California Modern: The Architecture of Craig Ellwood**
Neil Jackson (Princeton Architectural Press, cloth, \$50.00).



JAYNE MERKEL

OUR EYE ON NEW YORK ARCHITECTURE. A TRIBUTE

AS A READER OF OCULUS, YOU KNOW THAT OUR LONGTIME CHIEF, JAYNE MERKEL SCRUTINIZES EVERY SENTENCE ON EVERY PAGE. NOTHING PASSES UNNOTICED. SO YOU CAN IMAGINE THE CHALLENGE OF ORGANIZING THIS TRIBUTE BEHIND HER BACK, AS A SURPRISE SLIPPED INTO HER LAST ISSUE.

Like Robert A.M. Stern, below, I have found Jayne's OCULUS an "oasis." In 1996 with a \$75 paycheck, she launched my career in professional journalism. It's been too few years since then, Jayne, and I am not alone in saying that I'm sorry to see your exit. *Craig Kellogg, Wallpaper* contributing editor*

At a time when romantic rhetoric seems the order of the day, Jayne Merkel's journalistic approach is a welcome oasis of rational discourse. Under her leadership, OCULUS continued a great tradition of enlightened and useful journalism. I'm sure many of us in the profession will miss her leadership. *Robert A.M. Stern, Yale University architecture school dean*

In the fall of 1994, Jayne Merkel embarked upon her remarkable seven-year tenure at OCULUS. But long before she arrived at the Chapter, she wrote for *Inland Architect*, traversing the heartland from her post in Cincinnati to capture the best new work of the day. Her distinct voice at *Inland* presaged her considerable contributions as an editor for the Chapter. Kudos to her for the extraordinary path she has blazed and her exceptional achievements. *Carol Clark, New York City Department of City Planning director of Government Relations*

Jayne peels away the surface of a subject to convey a remarkable sense of its meaning and worth. She is not just a superb architecture critic but also someone who understands and cares very deeply about the forces that shape our society. In her selfless way, she is a fighter for change who has motivated us to make a better, more humanitarian world.

Bruce Fowle, architect

Those of us who are privileged to know Jayne have always been impressed with her capacity for the verbal. I quickly realized, however, that she is also acutely attentive to everything that's been said. I'm astonished at her capacity to re-create both the essence and particulars of a conversation, lecture, or exhibition. This has served OCULUS and the New York Chapter well. *J. Arvid Klein, architect*

It's great to lunch and dish with an editor like Jayne, someone more than happy to have a glass of wine in the middle of the day. Filled with opinion, always seem to share, she is also totally discrete. A generous and fearless writer, Jayne respects and understands the power of words to both delight and obscure. Seeing her at the ritual events of the architectural tribe—those lectures, exhibits, panels, and meetings—I am always incredibly happy to have found the right person to hang with. She brims over with enthusiasm for good work and good ideas. But Jayne is also the one who, from the far side of the room, can be relied upon to roll her eyeballs with me in silent intolerance of the egregious. *Michael Sorkin, CCNY urban design graduate program director*

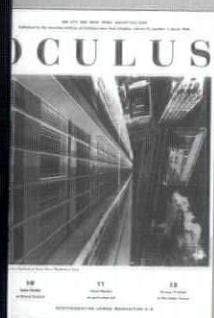
What more could we former Buckeyes ask for, besides a wonderful friendship in this great city! It's been my privilege to serve on the OCULUS committee for the past two years, guided by Jayne's good leadership and good humor. Marketing and advertising dominated our discussions. But the greater goals of OCULUS kept us connected: to highlight our latest endeavors; to broaden the discourse or provoke lively debate about design, and to foster young talent in architectural criticism. *Susan Chin, New York City Department of Cultural Affairs assistant commissioner of capital projects*

By encouraging a group of young writers to say exactly what was on their minds about architecture and urbanism, Jayne created a forum to exchange ideas. On the highest level, OCULUS has navigated the treacherous course between academic pretense and professional banality. She helped me to develop my own voice and discover that sometimes in order to tell it like it is, it's better to be nasty than nice.

Alexander Gorlin, architect

Jayne once told me that great editors are interested in everything—and she is. She has hardly met you before she agrees that yes, you really should write that piece, and maybe you could pitch something slightly different at "X," and do you know so-and-so, whom you would find simply fascinating? Out it tumbles in an engaged, supportive flow, nurturing writers, architects, and staff. Her blend of capacious curiosity with blithe, compassionate charm has made Jayne an asset in New York.

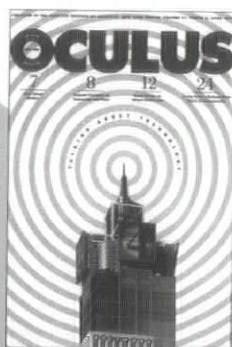
Laurie Kerr, architect



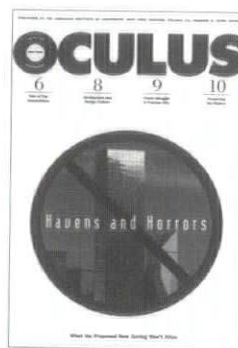
March 1995



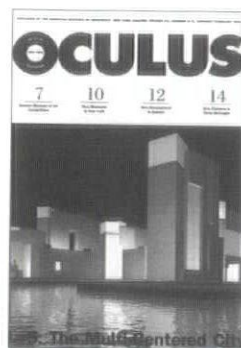
December 1996



April 1999



April 2000



January/February 2002

Jayne approaches New York's formidable array of architects, landscape architects, planners, and urban thinkers like a kid in a candy store. She has a bottomless appetite and no inhibitions or preconceptions about what she is supposed to think. I often found that projects—even Van Alen museums or exhibits—seemed exciting all over again once Jayne shined her editorial high-beams on them. New York is better for her work.

Raymond Gastil, Van Alen Institute executive director

When Jayne Merkel seven years ago. My book appeared, and Jayne interviewed me for OCULUS. So began a delightful friendship. She would call with a request or an invitation. Then we spent a few days together exploring Barcelona. She had as many insights on our walks as she printed regularly in OCULUS. We shall miss her observations in future issues of OCULUS.

Alexander Garvin, Lower Manhattan Development Corporation vice president, New York City planning commissioner, and Yale University professor

I have read OCULUS for at least 20 years and have found Jane Merkel as good as any editor yet. I know that she feels deeply about the Chapter and the magazine. She realized its role in keeping the Chapter together. Under her tenure, OCULUS commented responsibly on the built world of New York. It was an opportunity for many members to publish their work. I will miss her. *Horace Havemeyer III, Metropolis magazine publisher*

Jayne's OCULUS has been seriously appreciated by those of us who see architecture as a culture—not, as many in the New York Chapter evidently view it, as a business like selling shoes. Under her direction, OCULUS kept us informed about a range of local architectural and urban issues and events that no other publication—whether nationally-oriented architecture magazines or general-interest city magazines—could or would cover. The New York Chapter may not understand that you need a monthly magazine to accomplish this.

Elizabeth Stephens, Architectural Record special correspondent

When we scooped a story that was subsequently picked up by the Times or another publication (which was often), Jayne would always say, "Look at what we have done to get the word out." She made sure that we were in constant communication with architects. We knew what they were doing first. This is especially true of the young New Yorkers OCULUS spotted before any of the commercial magazines.

Lina Rappaport, Yale Constructs editor

I like the fact that Jayne Merkel has consistently tracked the work of many voices and many visions. Under her leadership, OCULUS has been one of the most inclusive endeavors of the AIA. I have learned a lot from avidly reading each issue from cover to cover. Many readers, I think, have had the same experience. *Sara Caples, architect*

Jayne believed that OCULUS had the responsibility to do more than record the monthly activities of the AIA. She believed in and promoted discourse. While moving the discussion away from traditional topics like code assessment, public agency agendas, and practice management, she steered it toward a critical position in regard to work being done. This widened the appeal of OCULUS to include many architects outside of the old boys' club. She will be missed! *Audrey Matlock, architect*

OCULUS gained a new presence in New York under her direction. As editor, Jayne further opened the debate on architecture in this city. Once, New York architects were relegated to a grey flannel lineup, underpublicized in the bigger forums. Alongside the *Times* and *New Yorker*, she proved that there is an important cultural position for OCULUS—as a journal for the architects, by the architects.

Diane Lewis, Cooper Union professor

Jayne Merkel's OCULUS has been a publication that you not only have to read but want to. She has managed the amazing trick of covering everything in New York without skimming too fast along the surface. I once thought that the architecture community here was much too scattered and factionalized ever to be summed up in coherent terms, but that was before Jayne took over OCULUS. The different strands of New York architecture have one thing in common, and that is Jayne Merkel.

Paul Goldberger, New Yorker critic

It wasn't until I had known Jayne for a couple of years that I saw a grainy black-and-white picture framed in her hallway at home. Then it all made sense. Editors were usually either consciously "culturally sensitive" to the societal role of "architecture," or they were design-o-philes. But here was Jayne, the maverick writer of serious content about architecture, lounging luxuriantly in an edgy high-design interior. For me this confirmed the obvious. Jayne is the most glamorous editor of serious content out there! *Claire Weisz, architect and codirector of The Design Trust for Public Space*

FOR SALE
 -HP Plotter Design Jet 750C Plus-
 \$150.
 -Diazo Model L #172FL.
 -G3 Mac Computer.
 Call (212)838-7040 or
 (631)271-9442 (leave message)

Architectural License Preparation
"The Battista Courses"
 for new computer ARE
Institute of Design and Construction
 141 Willoughby Street
 Brooklyn, New York 11201
 Telephone: 718-855-3661, ext. 17
 www.idcbrooklyn.org

TO RENT:
 15'-6" x 13'-0" corner space
 w/ North exposure in design
 firm w/rooftop views. Shared
 conf space, plandesk area,
 Xerox, utilities. DSL available.
 Located in Chelsea.
 212.760.9002

SHARE OFFICE LOFT
 Great Union Sq. Location Top floor
 duplex w/computer/scanner/fax
 Call
 (212) 366.5682

American Thread Building
 Office Space Sublet. Arch. Eng.
 Designer pref for 1500 SF in
 Tribeca/Soho Area. Incl. shared
 library/conf rm, lounge & storage
 260 West Broadway, 1st Floor
 Call Todd Ernst 212-571-3583

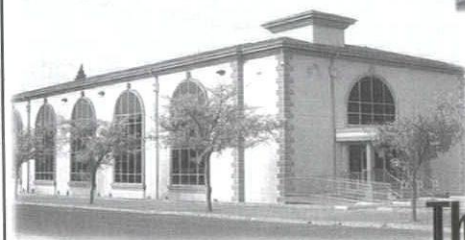
**Pratt Center for Continuing
 and Professional Studies**
 295 Lafayette Street
 New York, NY 10012-2722
 212-461-6040
 http://ProStudies.pratt.edu
 Autodesk Authorized Training
 Center AIA/CES Provider

MAGGI SEDLIS, AIA
 The Sedlis Asher Group
 149 Fifth Avenue, Suite 717
 New York, NY 10010
 phone: 212-777-5598
 fax: 212-777-0384
 E-mail: Thesagroup@aol.com

Consultants to architects
 and owners providing
 services related to:
 project management
 contract management
 practice management

**WATERCOLOR
 RENDERINGS**
 11" x 17" (3-4 days)
 www.mayronrend.com
 212-633-1503
 Mayron Renderings

Thought You Knew Modular?



"We've used Williams Scotsman
 on numerous occasions because
 they have a stellar reputation and
 always get the job done quickly."
 Les Pely Senior Associate
 Director of Construction

...Think Again!

**WILLIAMS
 SCOTSMAN**
 Modular Buildings And More

Be Sure to Visit Our Website at:
WWW.WILLSCOT.COM Call Us Toll Free at 866-972-8453

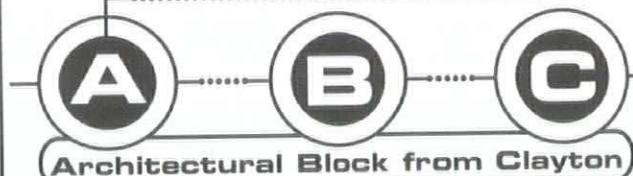
SPEC MIX®
Colored Mortar...
Consistency Everytime!

Factory Preblended Products
 Patented Silo Delivery Systems.

Distributed By:
**PACKAGE
 PAVEMENT**
 INCORPORATED
 www.packagepavement.com
 800-724-8193

www.specmix.com

As Simple as



Polished Face Block

Marble-like appearance • High performance masonry
 Array of natural colors and multi-blends
 Superior durability • Cost-effective maintenance
 Exceeds requirements of ASTM C-90

Spectra-Glaze® II
 FACTORY-GLAZED CONCRETE MASONRY UNITS

Smooth semi-gloss surface • Versatile applications
 Unlimited colors, scales and patterns
 Excellent fire, stain, and graffiti resistance
 Long-term durability and low maintenance
 Qualifies as sanitary walls

Ask for Clayton's cost-effective solutions for your next project!



P.O. Box 3015
 Lakewood, NJ 08701

1-888-452-9348

Visit us on the web at **www.claytonco.com**
 Clayton Block is a licensed manufacturer of Spectra-Glaze® II.

Step Up With Style

Light, space and air... It's what we look for in great design. And while achieving this design requires the light touch of an experienced designer, there's nothing lightweight about the value of materials used. ♦ The internal staircase at Deutsche Telekom's Park Avenue headquarters is a perfect example of how Ornamental Metal achieves stunning design objectives. Architects select it for its uncommon durability, design flexibility and beauty. Ornamental Metal outperforms other materials in its class; creates value; transcends space and endures over time.

For more information on how Ornamental Metal can help add style to your next project, contact the Ornamental Metal Institute of New York.

ornamental metal

The Ornamental Metal Institute of New York • 211 East 43rd Street • New York, NY 10017 • 212-697-5554

Architect: Ted Moudis Associates Photographer: Christopher Barret / Hedrich, Blessing

DEADLINES

April 6

Young architects, designers, and artists are invited to revive Pittsburgh's forgotten neighborhoods and artifacts in "Orphaned Spaces in the Public Realm: Young Designers' Ideas Presentation," a competition sponsored by the Pittsburgh History & Landmarks Foundation. \$10,000 has been designated as the award fund and will be distributed among the winners when selected. For more information visit www.phlf.org.

April 19

In a Bus Shelter Competition, the Bloomington Community Arts Commission, in conjunction with Bloomington Transit, invites proposals for three new public bus shelters, to be installed along a major thoroughfare that will be improved as part of a citywide transportation initiative in 2002. For information, contact BloomingtonArt@aol.com or call 812-336-0564.

May 1

Architecture for Humanity, a nonprofit organization promoting architectural and design solutions to social and humanitarian crises, announces its 2002 international design competition. This year, architects are asked to develop designs for a fully equipped mobile medical unit and HIV/AIDS treatment center for use specifically in Africa. Noted advisory board members include architects Shigeru Ban (Japan), Frank Gehry (United States), Rodney Harber (South Africa) and Reuben Mutiso (Kenya). In addition, for this project, the advisory board has been joined by HIV/AIDS medical professionals Kate Bourne (International AIDS Vaccine Initiative), Dr. Sunanda Ray (SafAIDS, Zimbabwe), and Dr. Michael Sweat (Johns Hopkins University). For further information about the competition and upcoming deadlines, contact Cameron Sinclair at csinclair@architectureforhumanity.org or visit www.architectureforhumanity.org.

May 21

Entries due for the Ideal Urban Canine Abode in the Urban Doghouse Design Competition, sponsored by the White Box and The Run. The doghouse should meet the needs of the client (urban dog) while addressing utilitarian concerns, scale, and expression. Entries should consist of models and/or drawings as needed to illustrate the proposal (models should be no larger than 2 X 2 X 2 feet). Please attach a one-page (or less) written description. Include contact information. Please refrain from submitting any entries that require a monitor or special equipment for viewing. All entries will be displayed at White Box from May 25-June 1, 2002 during The Run. The gallery space will be open to canines during this exhibition, therefore all models should either be dogstrong or equipped with hooks to be suspended above dog height. The winning design will be commissioned. Jurors include architect Janet Cross, author Anthony Haden-Guest, art critic Eleanor Heartney, architect David Lieberman, artist Dennis Oppenheim, artist, and White Box director Juan Puentes. With each submission, please attach a \$50 entry fee (checks payable to White Box Ltd). This fee is a tax-deductible donation that helps support our 501 (c) (3) nonprofit arts organization. Materials will not be returned unless return postage and proper packaging is included with the submission. Submissions may be retrieved from White Box 4-5 June between 12 noon and 5pm only. For further information, contact either: whitebox@earthlink.net or the_run@hotmail.com. Entries can be submitted from 14 May on to: White Box 525 West 26th Street (street level), New York, NY 10001, Attention: The Run. (If delivering materials in person, drop-off Tuesday through Saturday noon-5 p.m. only.)

CORRECTIONS

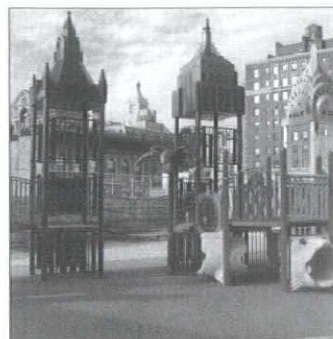
OCULUS regrets several errors in our January/February story on the Queens Museum of Art competition, "Jewel in Queens Crown." The December 19 awards ceremony took place at the Urban Center, where the exhibition of the finalists' schemes was sponsored by the Architectural League. The name of juror **Anne Papageorge**, a Deputy Commissioner of the City's Department of Design and Construction, was inadvertently omitted, and in the caption on the bottom of page 8, **Fox & Fowle Architects** should have been identified as a finalist.

□ While **Robert A. M. Stern** was correctly identified in our news story on the New York Times headquarters in the same issue (page 5) as a consultant to the design team for the 42nd Street Development Project (a joint agency of the State and the City of New York), he is not a member of the team itself, as the inclusion of his name on the contents page may have implied. The building is being designed by the **Renzo Piano Building Workshop** with **Fox & Fowle Architects**; **Gensler** is responsible for interiors.

□ And the Gantry Plaza State Park, mentioned on p. 18 in the story on 1=5 should have been attributed to **Sowinski Sullivan Architects** with **Thomas Balsley Associates** and **Lee Weintraub**; Peninsula Park was designed by **Sowinski Sullivan Architects** and **Thomas Balsley Associates**.

□ Chapter Editor **Tess Taylor** was the author of our lengthy report on 1=5. Her byline was inadvertently omitted.

□ Finally, we accidentally ran a construction photograph of **Gavin Macrae-Gibson's** P.S. 40 Playground (p. 7), although an image of the finished project was available. It appears below.



What wall panel system offers

insulation, textures
durability, and colors?

Precast/prestressed concrete!

The natural plasticity and flexibility of concrete, combined with lifetime durability, make precast/prestressed concrete a building material of choice by leading developers.

Before you design your next project, ask us to show you an even better way to build using precast concrete wall panels. Call 1-800-453-4447 today for a FREE e-card or visit us at www.mapoprecast.org to learn more about precast/prestressed concrete.



Committed to
educating others about
precast/prestressed con-
crete.

Call 1-800-453-4447 for your FREE e-card.



Precast Concrete Wall Manufacturers Division

Nitterhouse Concrete Products
Strescon Industries, Inc.
Schuykill Products, Inc.

P.O. Box 831 • Hockessin, DE 19707
1-800-453-4447 • Fax: 302-235-1139
Email: info@mapoprecast.org
Website: www.mapoprecast.org



Island Drafting and Technical Institute

Our 45th Year

128 Broadway
Amityville, NY 11701-2704

Authorized AutoCAD
Training Center
Release 2002

Trained Drafters Available
(CAD & Manual)

No Fees to Employers

631-691-8733

Specialized One-on-One
CAD Training

PENTHOUSE FLOOR
30th & Park Avenue South
Interior Design Firm
renting fulling installed

Workstations to
Architects/Engineers/
Designers.

Conference Room,
Copy Machines
and Plotter.

Call 212-686-4576

Programs at
Pratt for:

Providing
Training in:

Draw It.
Build It.
Make It.

Pratt

Architects Designers Engineers Professionals

autodesk® Authorized Training Center

AutoCAD®
AutoCAD LT®
AutoCAD Architectural Desktop™
AutoLISP®
3ds max®
Autodesk® VIZ
VectorWorks
form•Z
AIA Professional Development

AIA Continuing Education System Provider

For a free catalog or
more information call
212 461-6000 ext. 6048
718 636-3453 ext. 602
or e-mail: prostudies@pratt.edu
or visit our website:
<http://prostudies.pratt.edu>

Pratt Manhattan
Center for Continuing & Professional
Studies
295 Lafayette Street
New York, NY 10012-2722
Prattstudies.pratt.edu



ARCHITECTURAL VISUALIZATION
 1-877-TWEAK-ME | 201-385-5300
 www.tm3d.com | info@tm3d.com

tweakmedia3D

3D Illustration/Animation
 Virtual Reality Presentations
 Interactive 3D Demos for
 Web/CD-ROM
 Interior & Exterior
 Photography
 Web Design



Have you
UPDATED your
library lately?

2002 New York State Codes
NOW Available!



Bookmark Inc
 BOOKS FOR THE CONSTRUCTION PROFESSIONAL

Large selection of Codes and Architectural References.
 Visit our website for discounts and great selection.

800.642.1288

www.bookmarki.com

Petty Burton Associates
 Professional Liability
 Specialists

350 West Passaic Street
 Rochelle Park, NJ 07662
 (201) 587-1900
 (201) 587-1120 fax

An award-winning full service
 insurance brokerage firm.

Call for more information
 on our Profit Sharing and
 Dividend programs designed
 specifically for Architects
 and Engineers:

- Professional Liability
- Employment Practices Liability
- Workers' Compensation
- General Liability and Property Insurance

Arlene E. Petty, CPCU

apetty@pettyburtonassociates.com

Linda Burton

lbarton@pettyburtonassociates.com

A/E Choice Brokers

*Distinctive
 Exotic Veneers
 Individually
 Selected
 for
 Premium
 Projects*

Contact
Mario Castelli
 800-535-5307

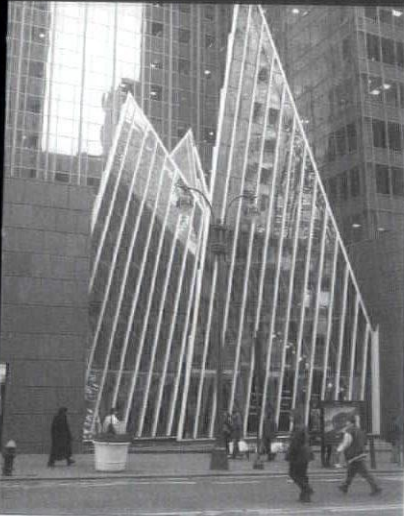


2435 Waterbury Avenue
 Bronx, NY 10462

L **Langan**

TECHNICAL EXCELLENCE | PRACTICAL EXPERIENCE | CLIENT RESPONSIVENESS

Integrated Engineering and Environmental Solutions



**Providing
 Engineering and
 Environmental
 Solutions
 Since 1970.**

Building in New York
 should begin with Langan.

GEOTECHNICAL
 SITE / CIVIL
 ENVIRONMENTAL
 WATERFRONT
 SURVEY

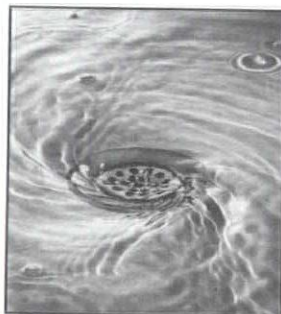
L **Langan**
 Engineering and Environmental Services, P.C.

(212) 964-7888

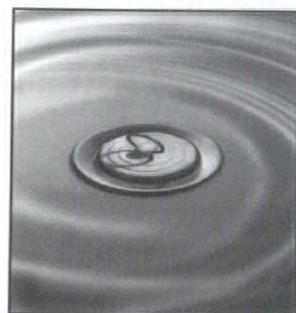


NEW YORK NEW JERSEY PENNSYLVANIA CONNECTICUT FLORIDA

www.langan.com



Loss.



Prevention.

Most professional liability insurers will try to protect your resources **after** you have a claim. But you can expect a lot more from DPIC. For more than 25 years, DPIC and its specialist agents have delivered programs that work to stop losses **before** they happen. Expect more and get it. Call the DPIC agent below or visit us on the Web at www.dpic.com.

**singer
 nelson
 charlmers**

212.826.9744



DPIC Companies
 Orion Capital

A.M. Best Rating: "A" (Excellent). Policies are underwritten by Security Insurance Company of Hartford, Design Professionals Insurance Company and The Contractual Indemnity Company. The issuing company varies by state. DPIC Companies, Monterey, CA, is wholly owned by Orion Capital Corporation, a NYSE-listed corporation with assets of \$4.2 billion. © 1999 DPIC Companies, Inc.

Through April 20
Wannaville: Berlin Book Project by Megan Sullivan
 Storefront for Art and Architecture
 97 Kenmare St., 212-431-5795

Through April 25
William Massie
 Parsons School of Design
 25 E. 14th St., 2nd fl., 212-229-8955

Through April 26
Renewing, Rebuilding, Remembering
 Van Alen Institute
 30 W. 22nd St., 6th floor, 212-924-7000

Through May 3
Reclaiming the Western American Landscape
 Columbia University
 Avery Hall, 100 Level, 212-854-3473

Through May 5
WTC: Monument
 An exhibition by The Skyscraper Museum
 at New-York Historical Society
 2 W. 77th St., 212-873-3400

Through May 8
Beyond the Box: Mid-Century Modern Architecture in Miami and New York
 The Municipal Art Society
 457 Madison Ave., 212-935-3960

Through May 10
Satellite of Love: Vanishing Beauty of Japanese Love Hotels
 Columbia University
 Avery Hall, 100 Level, 212-854-3473

Through May 10
Industrial Alchemy: Radical Pragmatism in the work of Jean Prouvé
 Columbia University
 Arthur Ross Gallery, Buell Hall,
 212-854-3473

Through May 21
Life of the City
 Museum of Modern Art
 11 W. 53rd St., 212-708-9431

Through May 21
Projects 74: Ricci Albenda
 Museum of Modern Art
 11 W. 53rd St., 212-708-9400

May 14 - June 28
Early Drawings and Watercolors by Louis I. Kahn
 Salander-O'Reilly Gallery
 20 E. 70th St., 212-879-6606

Through June 29
Marcel Breuer: A Centennial Celebration
 Smithsonian Institution New York
 Regional Center
 Paine Webber Building lobby, 1285 Ave.
 of the Americas, 212-399-5030



Achieving the Goal 534 LaGuardia Place

Campaign Update

New Pledges: As of April 1, we have received **\$3,064,882** in pledges (\$90,000 in the past month alone!) towards the total \$6 million goal! 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:

\$50,000 from Mahadev Raman on behalf of Ove Arup & Partners
\$25,000 from Tim Smith on behalf of AllSteel, Inc.
\$10,000 from Lee Miller on behalf of William Sommerville, Inc.
\$5,000 from Ron Cocuzza on behalf of BFI

Fundraising News: Having had strong support from the engineering, construction and real estate community last year, the campaign has now assembled a stellar list of architects – including Keith Rosen, AIA, IIDA of Gensler, Todd Degarmo, AIA, IIDA of Studios Architecture, Tracey Katchen, AIA, IIDA of The Phillips Group, Carolyn Brooks, Assoc. AIA of Mancini Duffy, and John Mack, AIA, IIDA of HLW, among many others – to generate massive support from the interiors community of vendors, manufacturers and suppliers!

Design and Construction Update: The design team for the Center for Architecture, led by Andrew Berman Architect, is at 25% construction documents!

Programs: On May 22, the Center for Architecture will host the second of its **pre-opening annual events**, entitled "Press of Events." Picking up on the increased press attention being given to issues of design and construction precipitated by the coverage of Lower Manhattan rebuilding plans, a panel of critics, journalists and architects moderated by Michael Sorkin will focus on the manner in which design excellence in architecture and urban design is communicated in New York and in other cities. For more information please call 212-683-0023.

New York Leaders Honored at AIA Conference

At a recent annual AIA Grassroots gathering in Washington, D.C., the AIA New York Chapter was awarded a presidential citation, as AIA National President **Gordon H. Chong, FAIA**, honored the AIA New York Chapter's response to the September 11 terrorist attacks. Chong praised the New York Chapter for galvanizing members, local architecture firms, and partners in New York's design and construction industry to reach out to everyone who was afflicted by the tragedy. He mentioned in particular the Chapter's cosponsorship, with the New York Building Congress, of the "World Trade Memorial Fund," which became the recommended recipient of financial assistance from architects everywhere. Chong presented the citation to **President Leevi Kiil, AIA; President-elect George Miller, FAIA; Past President Margaret Helfand, FAIA; and Executive Director Frederic Bell, FAIA**. It reads in part, "Out of the ashes of a great tragedy, they have given voice to the hopes and concerns of all of us and brought together the energy and vision of the design professions and community leaders to honor the memory of those struck down by fostering bold and still unfolding acts of creativity."

Second Annual Blacklines Conference Planned
 Blacklines of Architecture, Inc., the publisher of Blacklines, a trade and consumer magazine for black designers, is sponsoring its second annual conference, "Limitless Layers, Uncovering the Full Potential of All Design Possibilities," to be held at Pratt Institute in Brooklyn April 11-14. The

conference will explore the ways that black architects, designers, and artists are stretching the boundaries of practice and work in their fields. Examining convergences of culture and architecture, construction and development, and politics and economics, it will consider opportunities available to black professionals, students and children in the architecture, art, design, and construction arenas. For more information, please contact kathleen@blacklines.net.

Architectural Educator Honored for Contribution to Public Education

Gensler vice president **Tom Vecchione** was recognized for his achievements as a design educator and agent of change when he was named one of Fast Company's "Fast 50" innovators—individuals who have taken an active role in helping to change their companies or society.

Vecchione has done both: He has helped Gensler to spearhead programs like Design Directions (a hands on workshop at the Cooper-Hewitt Museum, New York City high school students), along with Teacher Externships, Envisioning Sessions, Youth Advocacy Programs, and scholarship and internship programs.

"Engaging students in the design process encourages them to develop problem-solving skills, introduces the idea of effecting change, and pushes them to conceptualize systems...[it] challenges them to imagine the future," said Vecchione. "These skills are applicable to a broad range of professions, not just architecture."

OCULUS POSTCARD by Rick Bell, FAIA, Executive Director "POTHOLE COMMENTARY"



Recently, New York Post columnist John Podhoretz wrote that "There is every reason to believe that things are going to get pretty ugly pretty soon at Ground Zero, as the various players involved in the restoration of Lower Manhattan begin to come into deep conflict." He describes "a gridlock of visions" based on seven conflicting ideas: business hub, memorial, mixed-use complex, arts mecca, transportation hub, restored street grid, and Battery Park City connection. Podhoretz concedes that eventually "perhaps all these visions could be brought together" but despairs that New York being New York, this simply will not happen. He concludes by saying that even a chaotic redevelopment is better than no redevelopment at all and assumes that any coherent plan would fall victim to those with "narrow financial, political, or ideological agendas." Podhoretz would have us fill one pothole at a time.

I think he is wrong. The unprecedented nature of the destruction caused by the terrorist attack of September 11 demands that people work together in ways not imaginable before. On a small scale, the coalition represented by New York New Visions (NYNV) indicates that people and organizations used to doing things on their own can work collectively to achieve consensus. The far larger scale of cooperation required by city, state, regional, and federal authorities can be expected, given the strength and depth of public scrutiny, to be as positive. The electoral process will serve as a reminder that, more than with Olympic figure skating, the whole world is watching.

The seven ideas listed in the Post column are not mutually exclusive. The seven intersecting teams of the NYNV coalition were remarkably similar in their names and intents: growth strategies, memorial process, uses, historic and cultural resources, and connections (transportation), along with excellent and sustainable design and communications. The many architects, planners, landscape architects, artists, and engineers working in interdisciplinary teams found that there was no inherent conflict between the ideas that they took as starting points.

All discussion starts with the fact that for many people, and particularly for those who lost family members, the site is first and will always be a burial ground. There are also many who say one of the most important ways of remembering those who were lost is by recreating some of the vibrant urban life that Lower Manhattan was finally pulling together. A new and vital streetscape for those living and working downtown will help orient the many tourists who will continue to visit.

The AIA New York Chapter participated in developing the "Principles for the Rebuilding of Lower Manhattan" to be found on the www.newyorknewvisions.org website. Given the skills and ideas brought to the table, I see every reason to believe that things are going to get pretty remarkable pretty soon at Ground Zero, as the various players involved in the restoration of lower Manhattan begin to realize that more is to be gained by working together with a common agenda and a comprehensive plan.

April

April 1, 6:00 PM
Housing

April 3, 6:00 PM
Banking and Finance

April 4, 8:30 AM
Professional Practice

April 8, 6:00 PM
Housing

April 12, 8:00 AM
Justice

April 16, 8:00 AM
Marketing and PR

April 17, 6:00 PM
Health

April 19, 8:00 AM
Planning and Urban Design

April 23, 4:00 PM
Roundtable

April 25, 8:30 AM
Transportation and Infrastructure

April 25, 6:00 PM
Committee on the Environment

12*Friday***Lecture: Paolo Soleri**

Sponsored by the Municipal Art Society's Urban Center Books. 6:30 p.m. Lighthouse International, 111 East 59th St. Reservations by advance tickets sales only from Urban Center Books, 457 Madison Ave., 212-935-3595. \$15 (MAS members \$10).

Blacklines Conference: Limitless Layers, Uncovering the Full Potential of all Designs.

6 p.m. Pratt Institute, Higgins Hall South. For more information, visit www.blacklines.net.

13*Saturday*
Blacklines Conference: Limitless Layers, Uncovering the Full Potential of all Designs.

10 a.m. Pratt Institute, Higgins Hall South. For more information, visit www.blacklines.net.

15*Monday***Lecture: Lebbeus Woods**

Sponsored by Pratt Institute School of Architecture. 6 p.m. Higgins Hall South, room 115, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

Lecture: New York: The Destruction of September 11 in Historical Context

By Max Page. Sponsored by the Temple Hoyne Buell Center. 6:30 p.m. Wood Auditorium, Avery Hall, Columbia University. For more information, call 212-854-8165.

17*Wednesday*
Lecture: Cosmopolitanism versus Fundamentalism:
The City as Democracy's Forge.

By Benjamin Barber. Sponsored by the Temple Hoyne Buell Center. 6:30 p.m. Wood Auditorium, Avery Hall, Columbia University. For more information, call 212-854-8473.

18*Thursday***Lecture: William McDonough**

The Micheal Kalil Annual Lecture on Natural and Technological Systems. 6:30 p.m. The New School, Tishman Auditorium, 66 W. 12th St. Free.

Lecture: Herb Beckhard on Marcel Breuer

Sponsored by Lehman College of the City University of New York. 12:30 p.m. Music Building, Recital Hall, Rm 306, Lehman College, Bedford Park Boulevard West, the Bronx. A reception will follow in Lehman's Fine Arts Building, which Breuer designed. For information, call 212-352-3307. Free.

19*Friday***Lecture: Toyo Ito**

6:30 p.m. Wood Auditorium, Avery Hall, Columbia University. For more information, call 212-854-8473.

22*Monday***Lecture: David Chipperfield**

Sponsored by Pratt Institute School of Architecture. 6 p.m. Higgins Hall South, room 115, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

22*Monday***Lecture: James Turrell, artist**

Sponsored by the Municipal Art Society's Urban Center Books. 6:30 p.m. Fashion Institute of Technology, Haft Auditorium, Seventh Ave. at 27th St. Reservations by advance tickets sale only from Urban Center Books, 457 Madison Ave., 212-935-3595. \$15 (MAS members \$10).

24*Wednesday*
Lecture: Lord Norman Foster in Conversation with Robert Campbell

Sponsored by the New York Landmarks Preservation Foundation. 5:30 p.m. reception; 6:30 lecture. Caspary Auditorium, Rockefeller University, 1230 York Ave. For information call 212-734-8366. To reserve, send check for tickets to New York Landmarks Preservation Foundation, 433 W. 34th St., New York, NY 10001. \$30.

25*Thursday***Writer's Talk:**

New York's Pennsylvania Station. By Hilary Ballon. 12 p.m. Urban Center Books, 457 Madison Avenue. For more information call 212-935-9727. Free.

30*Tuesday*
Lecture: Jean Nouvel, All-encompassing Architecture

Sponsored by the Solomon R. Guggenheim Museum. 7 p.m. Lewis Theater, Guggenheim Museum, 1071 Fifth Ave. To purchase tickets in advance, call 212-423-3587. \$10 (Members, students, seniors, \$7).

MAY 16*Thursday*
Young Architects Forum Lecture: IS.Ar: Iwamoto Scott Architecture and Eric Liflin

With Lisa Iwamoto, Craig Scott, of IS.Ar: Iwamoto Scott Architecture, and Eric Liflin. Sponsored by the Architectural League. 6:30 p.m. The Urban Center, 457 Madison Ave. For information please call 212-753-1722. League members may make reservations for themselves and one guest at 212-980-3767. \$10 (League members, free).

23*Thursday*
Young Architects Forum Lecture: L.E.F.T. and Della Valle + Bernheimer Design

With Makram el-Kadi, Ziad Jama'eddine, Naji Moujaes, L.E.F.T. and Jared Della Valle + Andrew Bernheimer, Della Valle + Bernheimer Design. Sponsored by the Architectural League. 6:30 p.m. The Urban Center, 457 Madison Ave. For information please call 212-753-1722. League members may make reservations for themselves and one guest at 212-980-3767. \$10 (League members, free).

31*Friday*
Young Architects Forum Lecture: J. Meejin Yoon and Degre Zero Architecture

With J. Meejin Yoon and Elena Fernandez, Arnaud Descombs, Antoine Regnault, David Serero, Degre Zero Architecture. Sponsored by the Architectural League. 6:30 p.m. The Urban Center, 457 Madison Ave. For information please call 212-753-1722. League members may make reservations for themselves and one guest at 212-980-3767. \$10 (League members, free).

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

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

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

*****AUTO**3-DIGIT 200
1

Library
1735 New York Avenue Northwest
Washington DC 20006-5209

