



OCULUS

8

Housing
Travelers

Hip-Hop Architecture
Charrette

12

First Steps Housing Prototy,
at the Van Alen Institute

14

Housing versus
Green Space?



Godin Building, Aqaa, Alexander Godin Architect, rendering by Kevin McMorris

URBAN ASPIRATIONS

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ON THE DRAWING BOARDS

Gallery Talk: Museum projects by Frank Gehry, Yoshio Taniguchi, Michael Maltzen, Antoine Predock, Steven Holl, Daniel Libeskind, Santiago Calatrava, Rem Koolhaas, Gluckman Mayner, LOT/EK, Gwathmey Siegel; galleries by Helfand Myerberg Guggenheimer.

4

Swarthmore College Science Center addition by Helfand Myerberg Guggenheimer and Einhorn Yaffee Prescott, Rockefeller University renovations by HOK, Mountain View Cemetery Mausoleum by Alexander Gorlin.

5

IN THE GALLERIES

Lebbeus Woods at Henry Urbach Architecture

5

"Utopia" at the New York Public Library

6

IN THE STREETScape

Housing Travelers: New Hotels in New York City by M. Castedo and Jeffrey Beers International, Steven B. Jacobs and Andi Pepper with Jordan Jacobs, Adams Soffes Wood and David Rockwell, William B. Tabler and David Chipperfield, Phillipe Stark and Anda Anrei with the Polshek Partnership, Brennan Beer Gorman, Bogdanow Partners and Tsao & McKown, Brennan Beer Gorman Monk and David Rockwell, D'Oench & Yost, Ed Kopel, and Beyer Blinder Belle.

8

AN EYE ON AN ISSUE: Urban Aspirations (Housing and other Urban Issues)

Dreaming to a Different Drummer

3

Why Didn't Cities Matter? A Conference at Columbia University

7

First Steps Housing Prototypes at the Van Alen Institute by

Marguerite McGoldrick and Gans & Jelacic

12

First Steps Housing Prototypes Forum at the Van Alen Institute

13

Housing versus Green Space? (the Design Trust for Public Space's study,

Achieving a Balance: Housing and Open Space in Bronx Community District 3

by Jocelyn Chait, Margaret E. Seip, and Petr Stand with editor Kira L. Gould)

14

Hot House Housing: Luxury housing at Aqua, a Duany Plater-Zyberk & Company project on

Allison Island in Miami Beach, with buildings by Hariri & Hariri, Walter Chatham, Alison

Spear, and Alexander Gorlin.

15

AT THE PODIUM

Hip-Hop Architecture Charrette at the *Blacklines* magazine conference at Pratt Institute with Andrew Thompson, Atim Annette Oton, Claude Muja, Victor Body Lawson and others.

11

Building Tall and Green: Ken Yeang at Columbia

16

AROUND THE CHAPTER

Best-Selling Architecture Books

17

The Netherlands' Sustainability in New York with Chiel Boonstra, Francine Houben, Theo Prudon,

Yvonne Szeto, and Margaret Rietveld

18

The Latest Laurels

19

All Entries to 2000 Design Awards on the Web

19

Architectural Exhibitions around New York

20

Deadlines

21

CANSTRUCTION

22

Inauguration of 2001 Officers and Directors

22

Chapter Executive Director Moves On

22

Career Moves

23

The Last Word about the new Chapter President, Margaret Helfand

23

AIA New York Chapter Committee Meetings

23

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

back cover

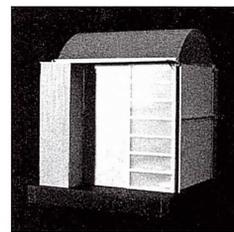
DREAMING TO A DIFFERENT DRUMMER

This fall in New York, lectures and exhibitions all over town were devoted to cities, real and ideal, and how to improve them with better public transportation, innovative housing, and new technology. Meanwhile, regardless of the fortunes the city's citizens and corporations dump into federal coffers, neither Presidential candidate paid as much as lip service to issues vital to New York's interests—or to those of other urban areas. Ever aware that the majority of voters now lives in suburbs, they talked about schools, medical insurance, tax cuts, and military preparedness but never mentioned transit, subsidized housing, social welfare, or immigrants. The urban sources of the then-still-booming economy were pretty far off their radar screens.

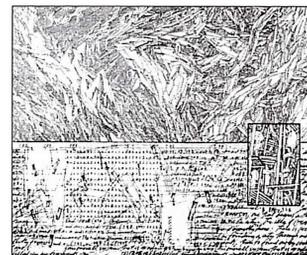
Although neither politician, despite expectations of surplus revenues, displayed any vision of a better future, utopian schemes were on view and under discussion at the New York Public Library, Henry Urbach Architecture, and at City College where Lebbeus Woods lectured. The Architectural League of New York held a series of talks about the impact of transportation and new technology on cities. Housing was on the agenda at the Van Alen Institute and at the Design Trust for Public Space, which sponsored a study about how to reconcile the needs for affordable housing and community gardens. The Municipal Art Society investigated what makes (and breaks) urban open space. Long before election night, when the red and blue maps on television screens emphasized the dramatic fissure between exurban and urban voters, the differences in aspiration were writ large.

If we cannot use our taxes to build the Second Avenue Subway, Number 7 line extension, a full-fledged train to the airport, or the 300,000 units of affordable housing that this city so desperately needs (all of which could be constructed with the difference between what we send to Washington and what we get back), we can still dream.

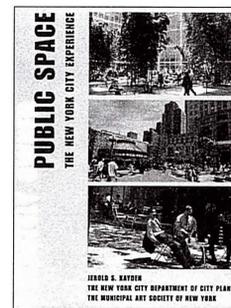
In this issue we recount (yes, recount) some of the visionary discussions that took place during the last few months, review the exhibitions, and describe the latest batch of hotels for the crowds who come here to partake in a city devoted to more than just business as usual.



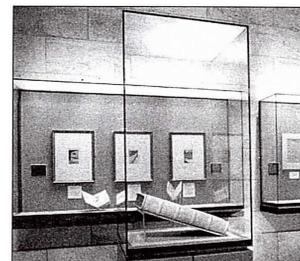
Model, First Steps Housing prototypes for Common Ground at the Van Alen Institute, Marguerite McGoldrick and Gans & Jelacic



Terrain 4, drawing by Lebbeus Woods, at Henry Urbach Architecture Gallery



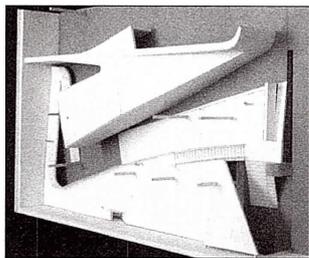
Privately Held Public Space, by Jerald S. Kayden (Wiley, 2000), a book and exhibition at the Municipal Art Society



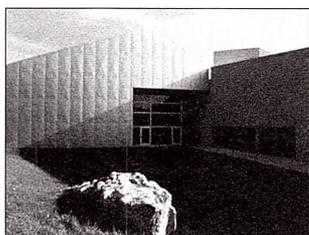
"Utopia," New York Public Library exhibition, Inline Studio installation



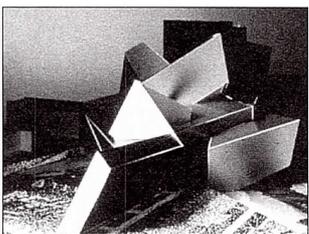
Claremont Community Park from Achieving a Balance by Jocelyne Chait, Margaret E. Seip and Petr Stand



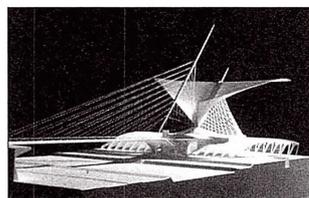
MoMA QNS, Michael Maltzen



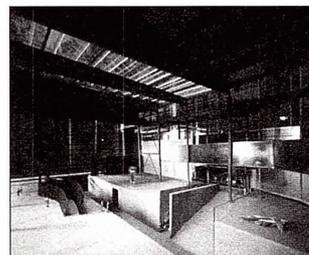
Tang Teaching Museum, Skidmore College, Antoine Predock



Denver Art Museum addition, Daniel Libeskind



Milwaukee Art Museum addition, Santiago Calatrava



Guggenheim-Hermitage Museum, Las Vegas, Rem Koolhaas

Gallery Talk

by Craig Kellogg

Like last year, New York observers were amazed to learn that **Frank Gehry's** Guggenheim fantasia for Lower Manhattan—a titanium cloud elevated on tall concrete piers over the waterfront—had been endorsed by the City. After all, site work has begun for **Yoshio Taniguchi's** \$650 million addition to the Museum of Modern Art, where **Michael Maltzen's** design for the temporary MoMA QNS in Long Island City (which will replace it during construction) is now on display. With the recent completion of **Antoine Predock's** Tang Teaching Museum at Skidmore College, additions underway to the Kansas City Art Museum by **Steven Holl** and to the Denver Art Museum by **Daniel Libeskind**, an opening date now firm for the Milwaukee Art Museum expansion by structural magician **Santiago Calatrava**, and **Rem Koolhaas'** Las Vegas Guggenheim scheduled to debut next spring, the coming year promises to be a blockbuster one for museums.

The \$10.2 million, 39,000-square-foot museum on Skidmore's Saratoga, New York, campus is Predock's first building in the Northeast. Libeskind was chosen last summer over finalists Arata Isozaki and Thom Mayne for the \$62.5 million, 146,000-square foot Denver expansion. Calatrava's \$75 million addition in Milwaukee (which will sit among gardens by **Daniel Urban Kiley**) opens May 4. Meanwhile, Koolhaas' Las Vegas galleries—currently under construction for a joint venture of the Guggenheim Museum and the State Hermitage of St. Petersburg, Russia—occupy a pair of sites at the Venetian-Resort-Hotel-Casino.

□ Austin Museum of Art trustees have unveiled the final design for a completely new 141,000-square-foot museum by **Gluckman Mayner**. The \$64 million facility in Texas has been conceived as a series of “bars.” The north side is to feature a curving wall of glass panes and aluminum fins. Above that will be a double wall of translucent glass acting as a projection screen (so works of art can be viewed from the outside). Most of the building, however, will be clad in concave panels of precast concrete that should create strong horizontal shadows. Bands of rough-hewn, heavily cleft Texas limestone will cover many principal interior walls and continue up the main stairwell to a sculpture garden on the second level. This public roof terrace will run the length of the facade, supported by cantilevered concrete beams 50 feet above the plaza below. The cast-in-place beams will also provide column-free galleries, in 30-foot bays (some with 60-foot spans).

□ Backed in part by Zenith Electronics, Soho's New Museum of Contemporary Art has launched a gallery for presentation of digital art, experimental video, and sound works. Designed by Ada Tolla and Giuseppe Lignano, of **LOT/EK**, “Media Z Lounge” comprises a gallery for video and digital projections, a smaller projection room, and five multimedia computer stations. Assorted high-definition and flat-screen monitors, 42-inch plasma displays, video projectors, and DVD players can allow for simultaneous presentations by various artists.

□ **Gwathmey Siegel Associates** was recently hired—over Pei Partnership Architects and Venturi Scott Brown &

Associates—by trustees of the Crocker Art Museum, in Sacramento. Plans call for at least doubling the size of the current 45,000-square-foot museum, along with renovations to the existing facility. A 300-seat auditorium, reception space, a library, educational departments, and retail and food service areas will expand the current complex that centers around the Italianate Crocker family mansion and the adjoining “gallery” building added to the site in 1873.

In Buffalo, the same firm will build a 50,000-square-foot freestanding structure to house exhibitions at a new, highly visible site on the corner of the State University College's campus. These galleries will house the Burchfield-Penney Art Center permanent collection as well as temporary exhibits requiring more flexible space. Additionally, the new Center will accommodate an art conservation program, archival space, storage, offices, shops, and a cafe. A plaza for special events and an outdoor sculpture court are also planned.

□ **Helfand Myerberg Guggenheimer Architects** has supplied museum-like settings to decorative arts retailers on the Upper East Side. Scholten Japanese Art sells 19th-century objects from a five-story townhouse renovated by the firm. Precious French 1920s objects are displayed by Delorenzo Gallery at a tailored space across the street from the Whitney Museum. Delorenzo's entry doors and side windows are scaled for window shopping. Tall glazing, double-height limestone piers, and bronze accents help to solidify the store's presence on the Madison Avenue streetscape.

David Heald

In collaboration with **Einhorn Yaffee Prescott**, the same architects are designing a 60,000-square-foot renovation and additions of 80,000 square feet to the renovated science center at Swarthmore College. New construction “wraps and weaves” around existing facilities to link individual science buildings and libraries. A series of interconnected gardens and terraces provide views, light, and air to the complex, located adjacent to a wooded preserve. A glass-walled student center will foster interaction under a V-shaped roof.

□ With **Hellmuth, Obata+Kasabaum**, Rockefeller University has undertaken modernization and expansion of the General Clinical Research Center, in order to accommodate a growing research program. Construction is now underway on the early 20th century Hospital building by Coolidge & Abbott and the historic Nurses Residence by York & Sawyer. Renovations and upgrades include improved air conditioning, heating, ventilation, and electrical systems. Exteriors are being repaired, and elevators and windows upgraded. New vertical expansion will fit comfortably with the earlier facade, using complimentary concrete brick and a metal-panel-and-glass glazing system. To respect the existing structures’ historic quality, the architects hid major mechanical equipment in new pent-houses. Shafts were created within the existing building utilizing a pair of dark corners that previously housed ductwork and other support spaces.

□ For Oakland, California, **Alexander Gorlin Architect** has designed a 30,000-square-foot mausoleum and chapel on a 1.5-acre site at Mountain View Cemetery. The complex is

conceived as a garden pavilion, with a serene interior that befits a city of the dead. The building is sited at the entrance to the historic 300-acre cemetery designed by Frederick Law Olmstead. Gorlin’s entrance is defined by a pool of water that emphasizes the procession of the funeral ceremony and separates the everyday world from the precinct of the deceased. A 200-person chapel, a mausoleum of 2,000 crypts, and a columbarium with 1,000 niches for ashes surround the reflecting pool and large meditation garden.

Lebbeus Woods at Henry Urbach Architecture

by *Ellen K. Levy*

Lebbeus Woods’ intense drawings, seen in a recent exhibition at Henry Urbach Architecture in Chelsea, seem to belong to the same tradition as many of the objects in the Public Library’s “Utopia” show. Woods’ works certainly do not look anything like Boullée. They have more in common with the works of eccentric, outsider artists like Adolf Wolffli than with most contemporary architects, with the exceptions of Zaha Hadid, Daniel Liebig, and Wolf Prix. Like works by these visionary architects, Woods’ series of ten drawings-on-board, “Terrain,” which features repetitive markings across a surface and fragments of explanatory language along the bottom, is meant to be seen and intuited rather than read. Woods creates his marks like a storm in progress. The marks wave and tilt, defining architectural images that seem viewed from above. Amidst this activity, he generally places an off-center rectangle that serves as a window to his vision of an archi-

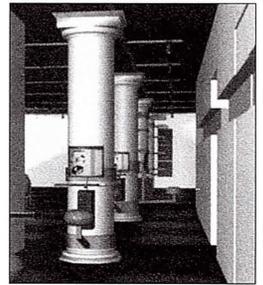
ture without moorings. He does more than document a particular space within his drawing of these rectangles. These images and windows define sections from whole cities that either have been or might be, depending upon whether you see them as protected or buffeted by the fragile rectangular frames that surround them. Woods frequently draws a line that demarcates the repetitive markings and architectural images above from the handwriting below. The writing is sometimes legible and sometimes not, and that becomes another sea on which the depicted structures float.

At a distance, the works create nuances of light across a surface, yet one responds to more than their formal expertise. Like the epistolary work of the Crystal Chain architects (such as Bruno Taut, Hermann Finsterlin, the young Walter Gropius, Eric Mendelsohn) who corresponded among themselves through spiraling notations on paper that they felt resonated with theories of vitalism and organicism, Woods’ drawings convey similar fluidity. However, current scientific explorations of chaos and complexity may place Woods in a recently emerging context of generative explorations in art.

This body of work at Urbach is of a piece, and none of the works are large (probably around 20 x 30 inches). The intimate size and closely hung presentation of works heighten the sense of urgency within the gallery. Inside cases in the center of the room, one can also look at passages and philosophic statements from Woods’ diaries. Many of these drawings look as if they may be based on the same architectural sites with different orientations. The slight hooks



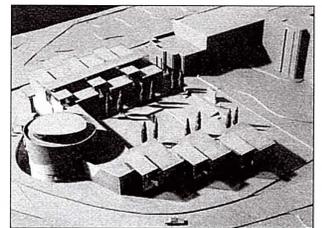
Austin Museum of Art, Gluckman Mayner Architects



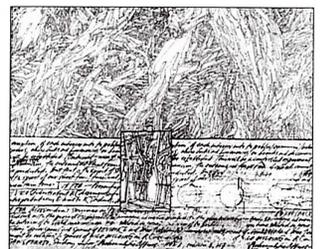
Media Z Lounge, New Museum of Contemporary Art, LOT/EK



Delorenzo Gallery, Helfand Myerberg Guggenheimer Architects



Mountain View Cemetery Mausoleum, Alexander Gorlin Architect



Lebbeus Woods drawing, Terrain 9, Henry Urbach Architecture Gallery

IN THE GALLERIES



"Utopia,"
New York Public Library exhibit,
Inline Studio

on his script serve as scale indicators, and his images suggest a constant flux.

It is more to the point to look for meaning in Woods' vertiginous treatment of space rather than search for formal purity or precise theory. His work (which I saw as three-dimensional constructions in Berlin at the Seven Hills show at the Martin-Gropius-Bau last May) asks to be judged on the basis of what it might add to the world, rather than what now exists. In this sense Woods' drawings seem to belong to the Utopian tradition.

Ellen K. Leary is an artist whose paintings contain architectural, scientific, and technological imagery.

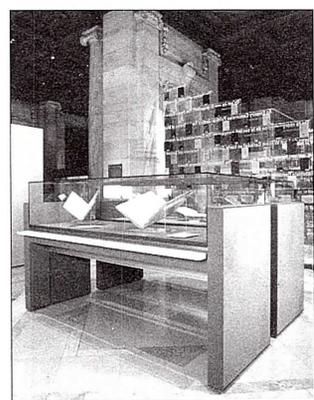
Cities of Dreams: Historicizing Utopia

by Gavin Keeney

Utopia: The Search for the Ideal Society in the Western World," an exhibition at the New York Public Library through January 27, is an unsettling experience. Its chronological organization historicizes the feverish outbreaks of this perennial attempt to reinvent society—a strategy that safely encapsulates the age-old quest for an ideal world and, as a result, places the more unique and compelling visions within a rationalized system which is at odds with the revolutionary nature of Utopia itself. This strategy suggests that utopia is inherently unstable and not of this world after all. Agrarian, industrial, and cybernetic ideal societies all share one common, synchronic, non-historical principle—a need to violate the parameters of continuous, authorized historical time and reside outside such precise and normative schema.



"Utopia,"
New York Public Library exhibit,
Inline Studio



"Utopia,"
New York Public Library exhibit,
Inline Studio installation

The exhibition, which was cosponsored by the Bibliothèque Nationale de France, is organized into thematic units, such as Sources, Other Worlds, and Utopia in History, with forays into the current obsession with cyberspace (in the form of an on-line discussion and interactive survey).

Architectural utopias serve as touchstones for this survey of the necessarily uneven terrain of visionary social orders. The now familiar images of rationalized metropolises, garden cities, and futuristic high-tech communities, such as Tony Garnier's *Une Cité Industrielle* (1919), Frank Lloyd Wright's *Broadacre City* (1934-58), and NASA space settlements (1970s), are countered by outlandish celluloid and literary excursions into this landscape, the former represented by Fritz Lang's paranoid film *Metropolis* (1926), the latter by two glass passages lined with mass-market paperback editions of utopian literature. The American, French and Russian revolutions appear (and disappear) in this streamlined presentation of a complex subject.

The New York Public Library and **Tim Culbert + Celia Imrey** of **Inline Studio**, however, have assembled a remarkable image of a provisional Ideal, in their pristine renovation of the formerly stuffy interior of Gottesman Hall (the Humanities & Social Sciences Library) and their exhibition installation that represents the theme as a journey without a specific end. The architects inserted a criss-crossing Plexiglas stair and bookshelf system between the classical columns of Gottesman Hall and a looping circulation path that requires viewers to retrace their steps while they glimpse views of other utopias through slots cut into walls and through the transparent stairs and bookshelves.

Upgrading Gottesman Hall, the Inline architects developed a new vocabulary of material forms that raises the presentation of printed matter to a technologically sophisticated art. Forty-four new freestanding and wall-mounted cases are hermetically sealed (99 percent airtight), and the interior environment is controlled by silica gel and a computerized monitoring system. Tiny concealed motors raise the glass shells of the units, allowing curators total access, and the manuscripts and books within are raised, tipped forward—presented to the viewer and illuminated by in-case fiber optic or LED fixtures. The gray "suede" finish on the metal casements, which has zero reflectance, and the translucent, woven metal panels planned as "curtains" for the ten windows facing the library's interior courtyards are consistent with the precious materiality of the library itself but signal a departure from the conservative syntax of the neoclassical interiors. A new state-of-the-art lighting and dimming system allows the hall to retain a dusky, serene ambience, even as the cases and wall-mounted displays are splashed with light.

The ongoing makeover of the Main Research Library, including the restored Rose Reading Room, suggests a grand, elevating presentation of Knowledge as Compensation for the hyper-banal cultural landscape we now inhabit—that which quashes or appropriates any and all outbreaks of the contagion known as Utopia.

Gavin Keeney is the author of On the Nature of Things: Contemporary American Landscape Architecture (Birkhauser, 2000).

Why Didn't Cities Matter

by Tess Taylor

In last year's dead-heat campaign, before the Presidency appeared as if it would come down to painstaking recounts of a few hundred Floridian votes or a Supreme Court decision, the candidates were locked in a vicious fight for some imaginary middle, represented by a handful of swing voters, and concerned themselves only with issues pertinent to peacetime prosperity. They debated how to spend the surplus, how to improve failing schools, and how to reform Medicare. But discussion of the well-being of American cities, which played a central role in almost every twentieth century contest, was conspicuously absent. In reaction, the Columbia University Graduate School of Urban Planning organized a conference entitled "Politics and the Built Environment: Why Don't Cities Matter?"

On the virtual eve of the election, **Michael Sorkin** moderated as a cast of urban experts including **Peter Marcuse** and **Dick Morris** explained why they thought cities had not been mentioned on the stump or in debates. Marcuse noted that historically, from a campaign standpoint, cities have been easy to ignore. Although they have dense concentrations of people, they have been the undisputed terrain of Democratic voters. They have also been sites of extreme voter apathy. Using his famous formulation of race over space and class over place, Marcuse pointed out that politicians tend to ignore the urban vote in favor of the more conservative suburbs, where turnouts are high. This leads to a displacement of urban discussions. For campaign purposes, cities have been described mostly from their margins.

Morris said cities might have been discussed less in this election because they seem to be less worthy of national concern. The scars of urban renewal and the drug wars that made inner cities such scary places in the seventies and eighties have faded in the face of a new prosperity. From the vantage point of chic boutiques and rushes of new construction, it would seem that cities are thriving. Whether or not this is actually the case, urban poverty is less visible as a symptom of an unbalanced economy.

Roger Starr, a resident scholar at the Manhattan Institute, added that cities, as we've often understood them, are disappearing. One only has to look to the forms of the Silicon Valley or the Internet corridors around Washington, D.C. to see that urban entities are changing. Many new companies assert themselves through signage and media, rather than by manifesting a built presence in urban centers. Wealth has decentralized. This pressed the question: Do cities really matter?

Morris, who has served as a political consultant and aide to President Clinton, seemed to think that in many ways the answer was no. He said the reason that cities weren't mentioned was that urban issues were so embedded in the dialogue that it wasn't even possible to recognize their urban origins. He argued that issues like health care and education, which are at stake in cities, are also of concern to people in suburbs and rural areas. Morris implied that urban issues have leveled a vastly equalized metropolitan space. Starr countered that while this may be true, it also failed to address issues like transportation, which deeply affect and shape the potential for high-density living.

At the end, these questions remained in the balance: Are there issues specific to urban environments, and if so, would it be possible to build a campaign around them? Can built environments capture public interest?

In this campaign, Al Gore's discussions of sprawl as a national political issue died early. Yet towards the end of the evening, Starr and Morris discussed how urban design and regional development might be made relevant to a voting public. Certainly recent years have witnessed a groundswell of talk about sprawl and its discontents, and about the need for better built forms. But could a campaign predicated on intelligent architecture and improved public transportation capture the popular imagination? The answer, it seems, was not now. Perhaps in four years.

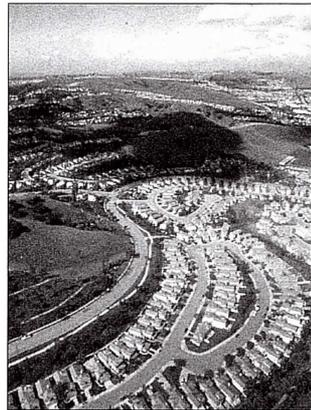
Accompanying illustrations are from an aerial photographic portrait of cities across the United States by architect, photographer, and helicopter pilot Julian Olivias.



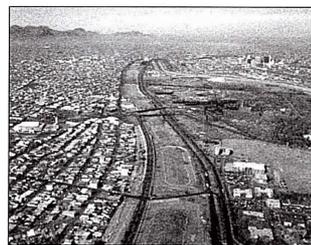
New York



Jersey City



Suburban Los Angeles



El Paso

photos: Julian Olivias/Air-to-Ground

Housing Travelers

by *Craig Kellogg*

Despite a slight downturn in occupancy rates, a night in a New York hotel now averages \$200. As key new lodgings come online—current projections suggest almost 9,000 rooms will enter the market by 2004—New York hospitality continues to grab headlines. One long-anticipated debut now underway is Dylan, developer Morris Moinian’s tiny hipster boutique. After missing several opening dates, the \$30 million project on East 41st Street between Park and Madison avenues is finally almost completely open (though its restaurant, “R,” was still shuttered at press time). Inside the beaux-arts Chemists’ Club Building, architecture by **M. Castedo** and interiors from **Jeffrey Beers International** work opulent con-

temporary elements into the 1903 structure. American walnut, Carrara marble, and titanium mirrors shine alongside the restored grand marble staircase. Outdoors, masonry has been cleaned, and cast-iron railings will receive a verdigris finish inspired by neighboring Grand Central Terminal. To make the block of 41st Street more inviting, Grand Central Partnership has installed new decorative street lamps strung with flower baskets. The street will be renamed Library Walk.

At the corner of 41st and Madison, another sixty rooms have opened at the recently completed Library hotel, a new property shoehorned into an existing 12-story office building by married partners architect **Stephen B. Jacobs** and interior designer **Andi Pepper**. Film and television designer **Jordan Jacobs** conceived the library concept. As has been widely reported (OCULUS, March 2000, p. 15), floors cor-

respond to Dewey Decimal categories, while each guest room offers art and dozens of books on a single subject from its floor’s category. (Six thousand volumes have been installed in The Library at a total cost of \$100,000.) A new bar and lounge on the 14th floor opens to an outdoor terrace for drinking and dining; a boardroom just upstairs looks over the terrace through large windows.

Developers Ira Drukier and Richard Born, who have served as partners in André Belaz’s Mercer Hotel, considered naming their new entry into the midtown luxury lodging market “Gallery.” Instead, they chose “Chambers.” But links with the art world—appropriate for a site near MoMA—thread throughout the new 77-room property just west of Trump Tower. Drukier estimates he spent ten times the usual hotel budget for art, which include site-specific installations and wallpaper created by artists. “Some will take over an entire corridor. We don’t want the art to be background music,” he explained. “We want it to engage you. Some might make you mad.”

On a former parking lot, the 13-story structure by **Adams Soffes Wood Design** incorporates a boutique hotel’s cozy living-room-style lobby with food service; the restaurant is on a lower level. **David Rockwell** conceived the interiors, specifying Dornbracht bathroom hardware and round Agape Italian porcelain sinks for the rooms with 10-foot ceilings throughout. Some suites will have walnut floors. Drukier contrasts the mood at Chambers (he terms it “Downtown”) with nearby competitors like the St. Regis and Peninsula. “We’re going to be friendly and less formal.”

Still tightly under wraps

on 40th Street is the breathlessly awaited Bryant Park Hotel, by **William B. Tabler Architects**. The interiors, by British minimalist **David Chipperfield**, should be all the rage during fashion week if they’re ready. Hopeful signs of progress on the conversion of the 1924 American Standard (originally American Radiator) building by Hood & Fouilloux include freshly restored gold-painted Gothic finials that compliment the black manganese brick exterior facade. Tabler has also undertaken much less glamorous upgrades including a mechanical plant installed at the Barclay-Hotel Inter-Continental, a 686-room property on East 48th Street. More than \$50 million has been spent on recent renovations there.

In Newport, New Jersey, the same firm is creating a 400-room hotel at Pavonia Station, along the Hudson River facing Manhattan. The Lefrak Organization, which is developing the project, has yet to choose an operator or brand for the property. Tabler is also crossing the East River, for a 22-story, 280-room hotel annex adjoining his firm’s extremely busy New York Marriott Brooklyn, a luxury lodging completed in 1998.

Approximately 400 kilometers from Cairo, William B. Tabler architects is building the Steigenberger Fanadir Hotel & Resort. The 480-room complex, in three buildings at the edge of the Red Sea, centers around an “Adventure Island” rock pool with “festive” water slides. The five-story atrium’s main lobby will boast Red Sea views, while single-loaded corridors ensure rooms also face the water. Resort facilities include Turkish baths, an indoor-outdoor pool, a dive center, a water sports center, an archery range, three tennis courts, a shopping bazaar



Michael Kleinberg

Dylan, M. Castedo and Jeffrey Beers International



Michael Kleinberg

Dylan, M. Castedo and Jeffrey Beers International



The Library,

Stephen B. Jacobs and Andi Pepper



The Library,

Stephen B. Jacobs and Andi Pepper

stocked with local goods, food kiosks, and a 450-seat restaurant.

Hudson Hawk

Party man Ian Schrager—who is credited with originating the boutique bloom in American hotels—has debuted a property on far-West 58th Street that officially explodes any associations of that concept with intimate, expensive properties. (“Boutique” is apparently a state of mind.) Designers **Philippe Starck** and **Anda Andrei** transformed an existing YMCA, with the **Polshek Partnership**, into the 1,000-room Hudson Hotel, which opened in October. Ground floor space has been reserved for a design store. At the entrance, escalators rise through a charreuse-colored slot into the second floor lobby/conservatory. Just behind the reception desk is a candlelit, Wonderland-themed outdoor courtyard where drinks are served in warm weather. At the rear is Hudson’s upscale “Cafeteria,” a brick-walled, double-height space lined with refectory tables; across the courtyard, the room’s mirror image is a comfy, patrician-chic library, with a pool table in its center under a gigantic dome light. Extremely tiny accommodations (180 square feet, any-one?) are made bearable with unexpected, luscious materials. Walls are of African Makore paneling and floors are also wood. Platform beds come with metal-studded shiny white upholstered headboards. Nevertheless, despite Starck’s slick specifications, some of Hudson’s minuscule rooms are priced at \$95 per night.

Schrager’s Hudson shares the block with Skidmore Owings & Merrill’s Columbus Center construction site (formerly the Coliseum).

However, the entrance to the 251-room Mandarin Oriental hotel to be built there by **Brennan Beer Gorman** will be on 60th Street—just off Broadway. On the 18th floor, the lobby, restaurant, lounge, and bar all will feature stunning views of Central Park. Just up a grand stairway, the 5,000-square-foot ballroom will overlook the park; adjoining meeting rooms will have a view of the Upper West Side. Also on this level will be the hotel fitness center, with a 75-foot skylit swimming pool. The fitness center will connect to the health spa via a circular glass stair. Superluxury rooms at the hotel will average 430 square feet, with 10-foot ceilings.

Tribeca Gets Grand

Now complete are public spaces by **Bogdanow Partners Architects** for the Tribeca Grand Hotel, at 2 Avenue of the Americas. The designers are responsible for an atrium lobby, elevators, a business center, a main stair, a lower-level lobby, a fitness center, public bathrooms, and seven levels of balcony corridors. Hidden downstairs are Bogdanow’s prefunction room as well as conference facilities that flank an 87-seat screening room.

The relaxed scheme was inspired by Arts & Crafts interiors and the late-19th century’s industrial age. Silk organza curtains line a wall of windows facing Sixth Avenue. Street-level seating and gathering areas are flexible, defined by subtle changes in furniture, flooring, and ceiling height. Access to upper levels is via custom steel-and-glass elevators which feature painted glass panels by artist John Gerard. Elevator cabs—finished in cherry, oil-rubbed bronze, and darkened copper—rise through the atrium in steel-mesh cages. Lining

IN THE STREETScape

the walls of the atrium are corridors painted in shades of burnt orange and golden ochre. (Guest rooms upstairs were designed by **Tsao & McKown Architects**.) Capping the atrium are fiberglass-panel skylights on chunky steel trusses.

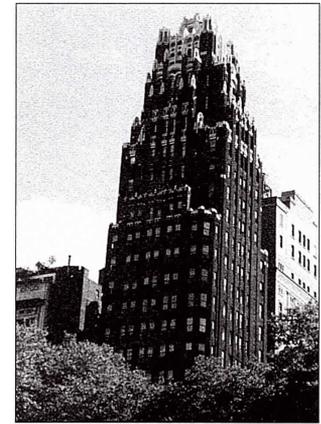
Times Square Pegged

Arquitectonica, the Miami firm that has long been promising New Yorkers an icon, has seen construction begin on the Westin New York at Times Square. Westin’s parent—Starwood Hotels and Resorts—is the world’s largest hotel company. The new property, which is being built by Tishman Realty and Construction on a redevelopment site fronting Eighth Avenue, will punctuate the western end of Tishman’s E-walk entertainment complex, on 42nd Street. (E-walk attractions include Chevy’s Fresh Mex, Loews’ 13-plex movie theaters, and a Sanrio store.) The 45-story hotel tower—apparently cloven by a curved lightning bolt—will host 858 hotel units, including 34 suites. Beginning on the ninth level, the 532-foot tower encloses a seven-story atrium. The facility is projected to open in late 2002.

While Starwood’s “W” brand builds its fifth entry into the New York market—a W hotel in Times Square—finishing touches are underway at the newly-opened fourth W New York. This 270-room property, with interiors by **Brennan Beer Gorman Monk** and **Rockwell Architecture**, is a renovation of the 1911 Guardian Life building, on Park Avenue South, just north of Union Square. Whisky Park’s Rande Gerber will operate the 3,000-square-foot basement bar, code-named Opm, and celebrity chef Todd English has already debuted his 3,100-square-foot Olives



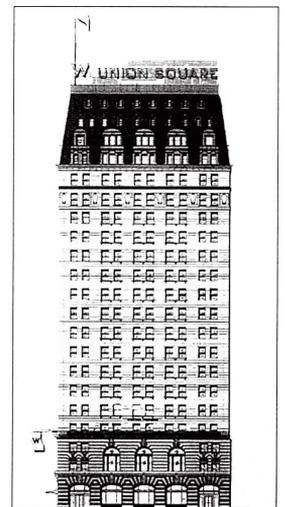
Chambers, Adam Soffes Wood Design



Bryant Park Hotel, renovation by David Chipperfield and William B. Tabler

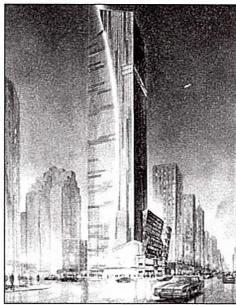


Steigenberger Fanadir Hotel and Resort, Cairo, William B. Tabler Architects



W New York, Brennan Beer Gorman Monk and Rockwell Architecture

IN THE STREETScape



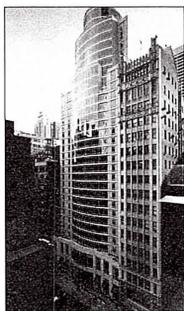
Westin New York, Arquitectonica



Hyatt Regency South Pier,
Brennan Beer Gorman



Mystic Marriott Hotel and Spa,
Brennan Beer Gorman



Peter Moos/Esto

Sofitel New York Hotel,
Brennan Beer Gorman



Loews New York Metropolitan Hotel,
Ed Kopel

restaurant at street level.

Guardian's original lobby at the 1911 **D'Oench & Yost** building was gutted decades ago, but flourishes of historic materials remain on the upper levels. The company's vast Banking Hall, with its Roman-style ceiling of cast-plaster, was used for years as an employee dining room. Today it serves as the hotel ballroom. Where possible upstairs, original mosaic tile floors are exposed in elevator vestibules. Otherwise, the hotel facilities are completely new and up-to-date. Interiors feature leather headboards, black coffee-colored furniture and terrazzo lavatory sinks cast with iridescent shells.

Projected to open in Jersey City in Summer 2002, Hyatt Regency South Pier will occupy Harborside Financial Center's south pier, a mile from the Holland Tunnel. The 350 guest rooms, 165-seat restaurant, 75-seat bar, fitness center with lap pool, and 20,000-square-foot conference center are being designed by **Brennan Beer Gorman Architects** and **Brennan Beer Gorman Monk Interiors**. Another of the team's projects, of nearly the same size, is the new Hyatt Regency Penn's Landing, built at the Philadelphia waterfront. An indoor/outdoor restaurant, bar, and takeout cafe (along with retail space) will enhance the tourist draw of Philadelphia's neighboring Independence Seaport Museum.

Off I-95's Exit 88, in a Groton, Connecticut, executive park, Waterford Hotel Group will soon open the Mystic Marriott Hotel and Spa, designed by the same architects. The ambitious new six-story venture with 285 units will cost an estimated \$38 million. Guests can expect porcelain-tile floors, hand-tufted wool carpets, wood paneling, and "bold, 18th century-inspired" tapestries layered

atop the building's "Georgian" architecture. Decorative bowl-shaped chandeliers with brass accents set the tone for the lighting throughout the property; a 21-foot-tall pendant chandelier of steel and Murano glass dangles over the grand stair.

For the French hospitality firm Accor, Brennan Beer Gorman maximized a 15,800-square-foot Midtown site adjacent to the New York Yacht Club, between Fifth and Sixth avenues. The resulting 280,000-square-foot Sofitel New York Hotel tunnels through the block, with entrances on both 44th and 45th streets. On 44th Street, a 36-foot-wide French limestone facade—complete with a gigantic metallic medallion depicting Sofitel's signature trio of geese in flight—announces the new building on a block already home to the Harvard Club, Royalton Hotel, and New York City Bar Association. But the bulk of the curving 30-story tower of limestone and glass is on 45th Street, where the site stretches 120 feet along the sidewalk. In addition to nearly 400 guest rooms (including 51 suites)—outfitted by Paris-based designer Pierre-Yves Rochon—the architects were able to provide a 2,500-square-foot ballroom that was not originally anticipated, due to the limited footprint. The Sofitel offers some 7,000 square feet of meeting space, as well as a 130-seat restaurant-and-bar, a fitness center, and a ground-floor gift shop.

Gone-to-Seed Icon Flowers

With his landmark Miami beach Rat Pack haunt, the Eden Roc Hotel, buffed and shining after a \$24 million restoration, 98-year-old architect Morris Lapidus has seen another of his hotels move back toward its roots. In Manhattan, **Ed Kopel**, now of

Slate+Kopel, has renovated the 1961 Summit, a 21-story property known more recently as Loews New York Hotel. Coinciding with the current round of renovations, the hotel has been rechristened yet again. An inventive scheme fits the lengthy new name, *M-e-t-r-o-p-o-l-i-t-a-n*, onto the original *S-u-m-m-i-t* sign tacked to the building's blank marble face fronting Lexington Avenue at 51st Street.

According to *Times* writer David W. Dunlap, when it was erected, the building was a "slap in the face" to Miesian Manhattan modernism. Today, evidence still exists of the building's original mid-century Googie (named after a Southern California coffee shop) boomerang-and-bowling alley style. Loews Hotels president Jonathan M. Tisch, a son of one of the hotel's original builders, has committed a total of \$17 million to the project. The lobby, mezzanine, and bar—a total of only 800 square feet—were included in the latest round of restyling. At the top of the building, Kopel redesigned 4,500 square feet for banquets and business-class lounging.

When OCULUS last reported on the new hotels underway in this city, former single room occupancy hotels were being converted to moderate-priced tourist hotels. Recently other building types, without handy certificates of occupancy, have followed suit. And since that time at least one former grand hotel, the Prince George, has been turned, exquisitely, into supportive, low-income housing by **Beyer Blinder Belle** for Common Ground (OCULUS, October 2000, p. 9), the same organization that commissioned the First Steps Housing prototypes described on the following pages.

Hip-Hop Architecture

by Tess Taylor

Certainly the most compelling and unusual event at the first annual *Blacklines* magazine conference this fall at Pratt Institute was the hip-hop charrette. At the gutted intersection of Atlantic and Flatbush Avenues, against a backdrop of turntable sounds and passing traffic, **Andrew Thompson** led architecture students, interns, and recent design graduates from Cornell, Pratt, and the University of Illinois in envisioning a museum to celebrate and pay tribute to hip-hop culture.

The charrette took place with the feverish pace of an all-night improvisation. Thompson, who is chief architect at Memorial Sloan Kettering and has taught at Pratt Institute, began with a slide presentation on the uses of graffiti. He talked about it as name tagging, as signage, as messageboard, as mural, and as space of memorial to the slain. The writing on stolen surfaces often appeared bold and blocky, as though asserting a right to a three-dimensional presence. Next, Thompson examined elements that have come to characterize hip-hop: the inherent beat, the movements which are half art, half fight form, and the form of the cypher, or story circle, as gathering spot. Thompson talked about a design tradition that has taken its forms, quite literally, from the material reality of ghettos: the vacant space, the broken brick, the chainlink fence.

"When we were kids," he remembered, "we used to run wires into the lamppost and get the turntables going on borrowed electricity. And then we took over an adjacent lot and danced in it."

On the heels of the Hip-Hop Retrospective at the Brooklyn Museum, the charrette took its place in a series of exhibits trying to locate hip-hop as a cultural movement and a design tradition. Yet even as the students imagined what built form might house it, the outdoor siting suggested the way that hip-hop culture has been formed in the conspicuous absence (and even intentional destruction) of such institutions. It made reference to a movement which has been lived in borrowed spaces, at the edges of buildings that offer limited access. Meanwhile, the drawings were raw and full of promise, and the music pulsed.

The wider three-day conference in October, organized by **Atim Annette Oton**, was intended to increase professional and public awareness of black design traditions. Activities at the October event included lectures and a walking tour of parts of Brooklyn. The forums grappled with tough design questions: How to forge a design tradition in the partial absence of a material culture, identify and commemorate black spaces, and educate the next generation of black designers for roles in the professions?

The conference examined a multiplicity of sources. At one lecture, **Claude Muja**, who, like Oton, is a native of Africa, gave a lecture entitled "Architecture in Harmony with Humanity and Environment," in which he discussed the fact that African architects are also builders, and so have a different consciousness of the materials that they use.

Other designers took formal cues from the socially specific ways that people use space.

The Strait Gate Church in Mamaroneck, designed by **Victor Body Lawson**, of Body

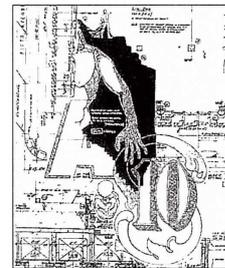
Lawson and Associates, built its form around the movements of its congregation. The church appears to rock gently from side to side, as if the building were itself in the act of prayer. And form follows procession, as a glass atrium connects a circular 1,200-seat sanctuary to the entrance arcade on one end.

Conference organizer Oton is an architect, the editor and founder of *Blacklines*, and associate chair of Product Design at Parsons School of Design in Manhattan. She is also a member of the team that won the African Burial Ground Interpretive Center competition (*OCULUS*, September 2000, p. 7). And she is the new 2001 cochairman, with architect Paula Griffith, of the AIA New York Chapter Minority Resources Committee. "For me, architecture and design cannot just be about making products that will sell, but must be about creating objects that respond to the ways that people use space, and express what people need," she said.

On the wall of Oton's office hangs something like a bag. Strands of foam tubing are filleted together with coarse rope. Folded in half and latched, it might hold an assortment of objects. Unrolled and flattened, it becomes a surprisingly functional mat. "The bag was part of a project to design objects that would be of use to people who have to live on the street," Oton explained. "This bag is a nomad: it carries things on the way, and then it poses as a resting place." It is also a perfect symbol of this peripatetic activist architect's career.



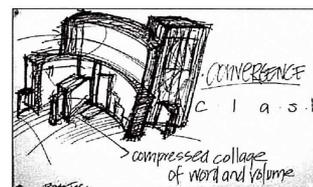
Sample of Graffiti Art, artist unknown, c.1999



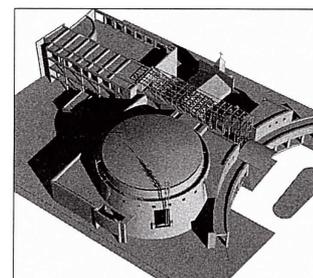
One of last works of "Dondi" Graffiti Artist, MTA blueprint and artwork



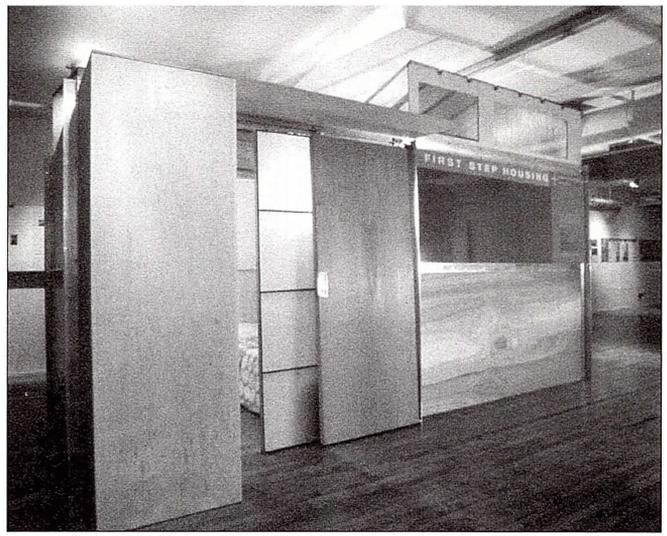
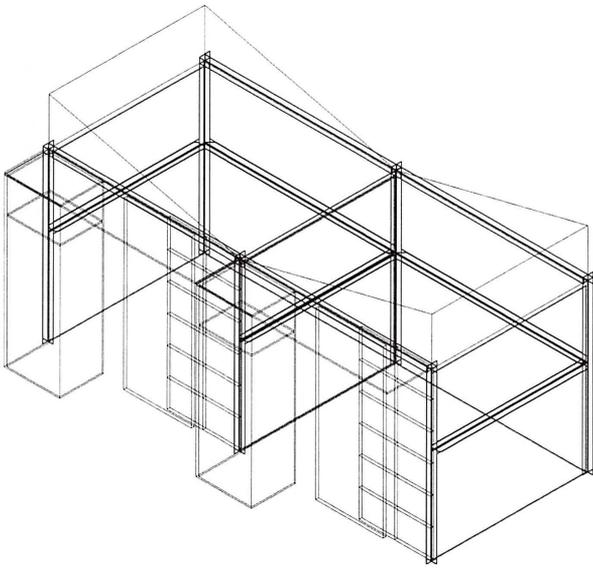
Train Art, by "Dondi," commissioned in Amsterdam, the Netherlands



A sample of student work from Hip-Hop Charrette



The Strait Gate Church, Mamaroneck, Body Lawson and Associates



First Steps Housing prototypes for Common Ground, Marguerite McGoldrick and Gans & Jelacic.

A Place to Stay on the Way to Housing

The First Steps Housing prototype on exhibition at the Van Alen Institute this past fall consisted of a pair of crisp, clean little bedrooms in a compact freestanding structure that could provide secure, comfortable (though bare-bones) housing within an industrial building or shelter. Though they looked like the Pullman-type rooms at a modest modern Danish hotel, they were designed for people who are ready to get off the streets, but not quite ready to change their lives enough to qualify for permanent housing.

The economical, easy-to-maintain prototypes were designed by **Marguerite McGoldrick Architect** and Deborah Gans and Matthew Jelacic of **Gans & Jelacic**. They were commissioned by Common Ground, the organization that has exquisitely renovated the Times Square and Prince George Hotels for supportive housing. In the process of creating permanent homes for the formerly homeless (and other low-income adults), Common Ground executive director Rosanne Haggerty realized that not all homeless people were willing to give up the habits that would make them candidates, even if she were able to build enough units to house them all. Still, many were afraid to sleep in city shelters where theft and violence are rampant, and the single room occupancy hotels where they once might have stayed when they had money in their pockets are quickly disappearing.

The bedrooms in the First Step Housing prototype are eight feet long and six-and-a-half feet wide—just large enough accommodate a bed, a little desk, and minimal storage, with a door wide enough to accommodate a wheelchair. The structure is made of 1/2" plywood sheets with a laminate finish and translucent Kalwall fiberglass panels held in place by an exposed aluminum frame. The translucent panels and perforated metal roofs let in light, though to maintain privacy they veil views. Locks on doors and closets also help to ensure privacy, and provide security of person and possessions. But sounds and smells can be transmitted from room to room through the perforated metal roofs and openings in wall panels.

"Fundamental to the room design is the belief that privacy is a matter of degree. Despite the circumscribed situation of this project, where surveillance is a fact, the unit tries to allow for pri-

vacy's enrichment. There is individually-controlled electric service. Pre-drilled flanges allow occupants to hang items and decorate without marring the structure. Conceivably, clients could have some choice in the finish of the panels, the arrangement of the furnishings, the roof shape, and even the size of the unit, because of the flexibility of the system," the architects explained.

They imagine the structures arranged in rows, blocks, courts, clusters, and landscapes in armories or loft buildings, where the porch would become a threshold on which to negotiate degrees of contact and privacy. A plywood closet defines a porch on the exterior; its perforated metal door allows closet ventilation and slides over the entrance as a screen door, under a 3/4-inch plywood porch awning.

Both the columns and beams in the frame are made of cruciform, 1/4-inch-thick by 5 1/4-inch-wide extruded aluminum, which allows bolted attachment on four sides. Shop-drilled holes for bolting panels also make it possible to hang furnishings and decoration. Roof panels are made of perforated steel sheeting, cut and bent at the edges (though fiberglass and fabric panels could be substituted).

The pre-drilled cruciform lengths, roof shingles, and Kalwall panels are special-order items shipped to the site. While the wall panels can be factory-made, it is more economical to buy them along with the doors and tracks at the nearest lumberyard. The assembly of the frame requires a saber saw, a drill for the bolt holes, and a screwdriver. A team of two can erect two attached units in half a day.

Gans & Jelacic, who won the Kosovo temporary housing competition last year, explained: "As architects, we understand the resistant user as belonging to an even larger clientele of the dispossessed: the refugee in a camp beyond the war zone, the victim in the gym beyond flood zone, the homeless in the armory beyond the housing project. In its mandate to stabilize the dispossessed, First Step Housing belongs to this larger genre of disaster relief that is the legacy of our late-twentieth-century brands of disaster and our societal attitudes toward it. What makes housing transitional is its dislocation—from site, from political and economic community, and from one's own history. Our goal is to overcome as many aspects of dislocation as possible."—*J.M.*



Harvey Wang



Harvey Wang



Nat Brooks/Van Alen Institute



Nat Brooks/Van Alen Institute

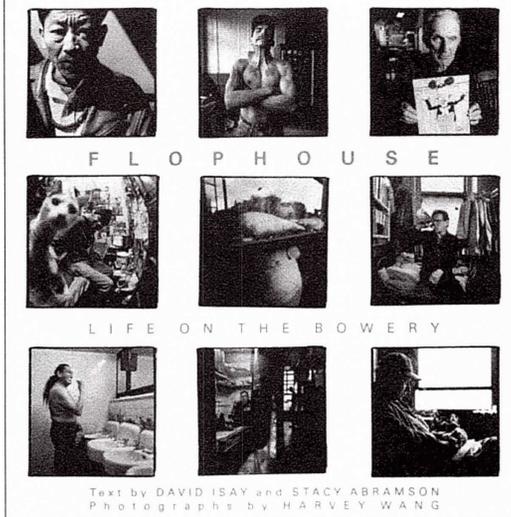


Nat Brooks/Van Alen Institute

Gwendolyn Wright

Rosanne Haggerty

David Isay



Text by DAVID ISAY and STACY ABRAMSON
Photographs by HARVEY WANG

Flophouse, Life on the Bowery,

text by David Isay and Stacy Abramson, photography by Harvey Wang
(Random House, 2000)

First Step Housing Forum

The human dimension of the First Steps Housing program came movingly into view at a panel discussion on October 16 at the Van Alen Institute. Common Ground founder and executive director **Rosanne Haggerty** explained why she had commissioned the prototype on display in an adjoining room, and **David Isay**, who had just written a book on the flophouses that the structures were designed to replace, showed “Sound Portraits” of the people living in them.

Movingly, he introduced the audience to people like Tel Edwards, who lives at the White House, the most expensive (\$15 per night) of the surviving single room occupancy hotels on the Bowery. Edwards said the hotel, which is filled with artists and schizophrenics, was for “the weary on the run from life.” He plays a lot of chess and works as a dishwasher.

Bill, who runs errands for tips and lives at the Sunshine Hotel, said, “This is the last of the last, the home of loan sharks, room cleaners, drug dealers.” But she *showed* that it was also a community where the residents helped one another get on.

With his coproducer, Stacy Abramson, Isay does “Sound Portraits” for National Public Radio. The coauthor of *Flophouse: Life on the Bowery* (with Stacy Abramson and photographer Harvey Wang, Random House, 2000), he had just been awarded a MacArthur “genius grant” for his work.

Haggerty’s organization—the largest of its kind in the U.S.—has created 1,200 apartments since it began in 1990. “In the course of our work, we realized that we were not reaching a substantial proportion of the homeless population. Permanency is not something many homeless people are prepared to deal with. Since skid row is being shut down, we wondered if we could reinvent the lodging house, since many homeless don’t use shelters because of the rules, violence, and lack of privacy.”

Her staff talked to a number of people on the street and asked them what they wanted. They responded that they needed a modicum of privacy, anonymity, security, and affordability (no more than \$15 a night, ideally \$5-10).

“Squalor has a lot to do with management,” Haggerty said, so ease of maintenance is essential. Common Ground, which has always made good design a priority, is in the process of acquiring a site on

the Bowery because of its history, and is targeting a rent of \$8 a night.

“The only things that will get you turned away are violence or a medical problem,” Haggerty said. “Women will be housed separately from men, and smokers and non-smokers will be segregated by floor. One of the challenges has been getting the Building and Fire Departments to respond. Fire safety affects the open space ratio of the roof, the fire rating of materials. Building codes require signage, and one private bathroom (outside the units) for every five beds. Cooking will not be permitted, but residents are sure to store food, so exterminators will be required. There are no allowances for guests. Occupants can only stay for 21 days, because longer stays would make them legal tenants. And each time they return they will be required to abide by more rules or make greater contributions to maintenance. The idea is to prepare them for permanent homes.”

Gwendolyn Wright, the author of *Building the Dream: the History of Social Housing in America*, noted that her copanelists “have been able to hold the tide against a city that is defining urbanity in very narrow terms.” She compared them to the muckraking photojournalist Lewis Hine at the turn of the last century, emphasizing what the audience realized after seeing and hearing Isay’s portraits, “that these places are not entirely awful and that we do have to intervene to make them work as communities.” She also commented on “the notion of restraint, an elegance and minimalism, in the structures.”

“The pull between permanent and temporary was the central conflict for us,” said **Deborah Gans**, one of the architects. “This is built for a mandated 21-day stay. The question was how to fulfill it in a way that is not without hope.”

“Historically, if low-income housing is not rock bottom, it becomes middle class housing. What can be done to keep that from happening?” Wright wondered.

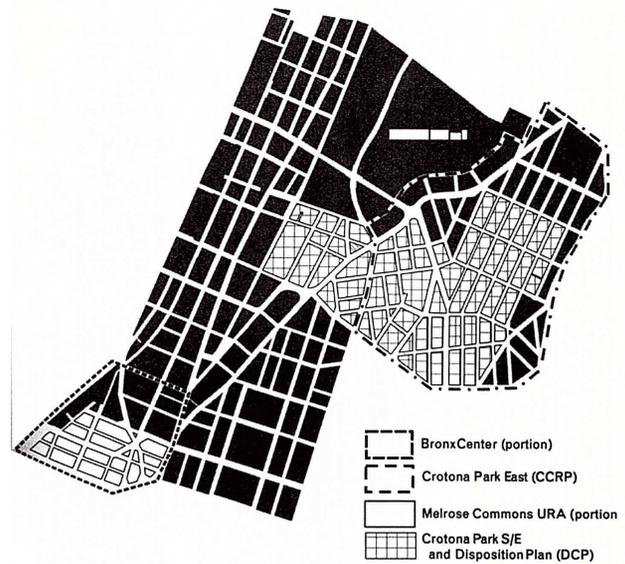
In the flophouses, where some people stay for decades in “temporary” housing, Isay said, “I haven’t met anybody—and I’ve met hundreds of people—who wanted to stay there.”—*J.M.*



Achieving a Balance:

Housing and Open Space in Bronx Community District 3, Jocelyne Chait, Margaret E. Seip and Petr Stand

Construction of Rock Garden Park next to rehabilitation housing, Achieving a Balance (The Design Trust for Public Space, 2000)



Housing versus Green Space?

Although both housing and open space are seriously underfunded today, the City’s plan last year to sell land being used for community gardens pitted housing advocates against parks people in neighborhoods all over New York City. So, as it did for other politically charged public issues, the Design Trust for Public Space decided to step in, underwrite a study, and get the issue into negotiation mode.

On December 6, upon publication of the study, a panel discussion took place at the Municipal Art Society between the authors and advocates of housing and parks. The room was filled with the usual architecture crowd, as well as with residents of Community District 3 in the Bronx where the study was done.

Design Trust founder **Andrea Woodner** explained that “even though this issue is of interest to communities throughout the city, we concentrated on one.” They chose a section of the Bronx just south of Crotona Park that had done some planning, had seen recent housing development, and had a number of community gardens. One of the coauthors, **Jocelyne Chait**, explained that the study, which began with day-long planning and design charrettes “was grounded in community participation.”

She explained that after World War II, the district lost 75 percent of its population to suburbanization, and became increasingly poorer until the 1970s, when President Carter visited its “vast wastelands of vacant lots.” In the mid-1980s the building of Charlotte Gardens, a community of suburban-style, single-family houses on small lots, was “a milestone in rebirth and planning” according to Chait. Mayor Edward Koch’s \$4.2 billion, ten-year housing plan enabled the area to continue rebuilding, resulting in steadily increasing, though still low densities. And 3,600 vacant units were returned to the rent rolls.

“The number of rehabilitated units exceeded expectations, but new construction [2,822 units] has been less than hoped,” Chait said. “There is not enough of it to utilize the infrastructure. While the two- and three-family houses for people of modest income have served many, they haven’t addressed all the community’s needs, and there are few lots left.” She also said that revitalization efforts have focused on housing rather than other things, so the community needs green space, especially small neighborhood parks and playgrounds for senior citizens and families with small children. And two-thirds of its 31 community gardens are now designated for housing.

The study she did with **Margaret E. Seip** and **Petr Stand**, *Achieving a Balance: Housing and Open Space in Bronx Community District 3* (edited by and with contributions from **Kira L. Gould**)

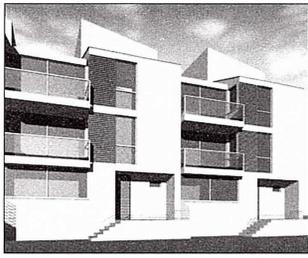
recommended more affordable housing, at densities of 126-276 units per acre with six-story buildings around Crotona Park, and new typologies and financing programs. It suggested adoption of a comprehensive open space policy, setting aside a number of vacant city-owned lots for parks, developing an open space plan for the Melrose Commons Urban Renewal Area, and exploring the possibility of converting the Franklin Armory to a community center.

After Chait’s presentation, Stand noted that “New York is 300,000 units short of affordable housing,” and that the Bronx had grown by 250,000 people in the last ten years.

Commentator **Tim Tompkins**, the president of the Partnership for Parks, said parks should be thought of as investments and that not only the green spaces themselves but the neighborhood leaders who created community gardens were “extraordinary assets.” He also said the conflict between housing and parks is not as pronounced as it has been described. Many of the 300-400 gardens in question are not developable. But there is no process for dealing with conflicts.

Chuck Brass, the president of the New York City Housing Partnership, called the study “a thoughtful work on a thorny issue,” but noted that though higher density housing may make sense now, when Charlotte Gardens was built, no one would have moved into multi-family housing in the area, and that taller apartment buildings were more expensive to build than single-family houses. He thinks the best way around the conflict is rezoning underutilized manufacturing districts and redeveloping brownfields, but that there will still be places where gardens will have to yield.

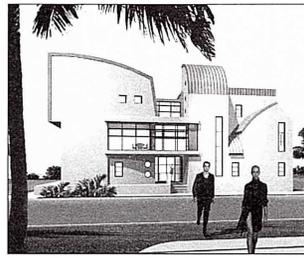
Kolu Zigbi, of the Jesse Smith Noyes Foundation, said, “When the gardens went up for sale, it was really an issue of privatization and of highest and best use. They could be turned into parking lots or gas stations—not necessarily affordable housing.” She pointed out that both the housing and the open space movements had their roots in the same community disinvestment. “When the fires burned in the ’70s people started the gardens and the sweat equity movement, but while housing is more expensive and requires more expertise, anyone could build a garden so that movement remained more grassroots.” She thinks the recommendations that need more consideration are the ones that would take away community control. She also questions the city’s parking requirements of 50 spaces for every 100 units, since public transportation makes them unnecessary: “Do we really want all those cars?”—J.M.



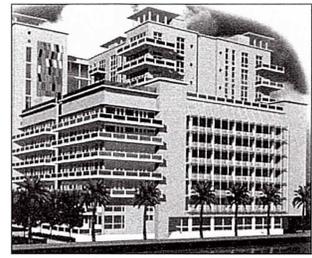
*Town Houses at Aqua,
Alexander Gorlin*



*Spear Towers at Aqua,
Alison Spear*



*Single family house at Aqua,
Hariri & Hariri*



*Chatham Apartments at Aqua,
Walter Chatham*

Hot House Housing

by Kira L. Gould

While New Yorkers have been organizing exhibitions of dream communities, in Miami Beach Craig Robins has been turning his dreams into reality, with the help of well known New York architects and those from other places. The posh new neighborhood he has in mind is certainly a departure from the area's typical apartment towers of 40-plus stories. Robins, president of Dacra Development Corporation, is behind Aqua, 8.5 acres of mid-rise apartments and single-family houses at the southern tip of Miami Beach's Allison Island. The emphasis, he says, "is on creating a community with cutting-edge architecture and fantastic views. We are merging traditional urbanism with modern architecture to get a modernist neighborhood."

Robins, whose company has been involved for several years with the reemergence of Miami Beach's Art Deco district, hired local stars Duany Plater-Zyberk & Company to create a recipe for this modernist architecture-meets-traditional town planning neighborhood. **Andres Duany** and **Elizabeth Plater-Zyberk** are acknowledged as founders and leaders of the New Urbanism approach to community design and planning. Seaside, Kentlands, Celebration, and other new developments designed in this neotraditional-town-planning mode, have gained broad national recognition.

Plater-Zyberk, who has led the effort on the Aqua master plan, says she is excited that it is part of a fairly dense urban area; she notes that the team took cues from nearby South Beach. The plan involves a network of tree-lined streets and squares, as well as a waterfront pedestrian promenade, convenience stores, office space, public meeting rooms, a health club, swimming pools, and boat docks.

But the real focus of the neighborhood is the luxury housing in new and renovated buildings, which are named after their architects. "The master plan will provide a consistency in which each structure enhances the overall, yet leaves room for the diversity and individuality of the homes," Robins said, though it's unclear how strict any design guidelines meant to reinforce a consistent fabric actually are. And while Robins hopes for aesthetic diversity, the economic diversity in this small neighborhood is not likely to be vast. The homes will be in three mid-rise apartment buildings and 46 single-family residences intended to "redefine the standard of luxury," Robins likes to say. The former will range from \$350,000 to \$2 million and the latter from \$800,000 to \$3 million.

According to DPZ team member **Ludwig Abello**, the master plan provided a set of urban design guidelines that focused on height limits and setbacks to create and maintain the street edge condition, but kept architectural restrictions to a minimum. "We didn't want to put too many constraints on the architects," he

said, "beyond the urban design guidelines. We hoped that the architecture would reflect, in general, the Miami Beach traditions, but that means that you will see some projects that have an Art Deco reference, others that are more streamlined, and others that are more contemporary."

Several New York architects are working on projects at Aqua. **Emmanuela Frattini Magnusson** has designed one of the townhouses. **Hariri & Hariri** has designed a single family house inspired by the movement of water crafts and vessels around the island. Its main body resembles a sculpture carved from a block, and its arched metal roof provides some fluidity, and captures the dynamic reflections of the hot Florida sun.

Walter Chatham, who worked with DPZ at Seaside and has been active in the New Urbanist movement, has designed a series of row houses at Aqua and converted the existing Morris Tower (which had large floor plates) to apartments with spaces evocative of the grand apartments of the 1930s. The residences, whose plans are rather open, feature high ceilings, tall windows, expansive views, and plenty of private outdoor terraces and balconies. A rooftop swimming pool will resemble those found on ocean liners of old.

The nautical theme also characterizes Chatham's smooth stucco town houses, which have crisp pipe railing and trim, as well as continuous louvered shutters over windows, creating a pleasing rhythm of sunlight and shadow. Their large expanses of glass and roof terraces with tubular railing evoke ships and the architecture of the early modernist movement they inspired.

An apartment building designed by **Alison Spear** features glass cubes set into the overall rectangular volume and glass balconies wrapping around the facades; engaging the view is the primary concern throughout.

At the apex of the island, **Alexander Gorlin** has designed a mid-rise building that, like a compass, "is divided into four quadrants that point to the cardinal directions to take advantage of the sun, sky, and water" all around, he said. The shift in plan provides privacy and identity for each unit. While all the rooms have dramatic views, those on the southeast and southwest corners are completely glazed and protected by an sunscreens, which animate the facade and make possible a kind of breeze-filled outdoor living in the sky. Duplex units on the lower levels, near the water and the Aqua Club, resemble town houses inside.

Gorlin also designed a group of cubic town houses at Aqua which blend the Florida vernacular with the International Style and other high-style modernist sources. The plans and sections have been developed to create multi-layered sequences of open and closed spaces.

If an ambitious architectural undertaking like this can succeed anywhere, Miami Beach, with its combination of semi-tropical weather, bold architectural traditions, and modish scene is a good bet.

**Building Tall and Green:
Ken Yeang at Columbia**

by Kira L. Gould

An ecological building is not a weapon in a retreating battle,” insists Malaysian architect and environmental pioneer **Ken Yeang**. “It can contribute positively to the environment, by generating energy rather than consuming it.”

Yeang is a partner in T.R. Hamzah & Yeang, of Kuala Lumpur, and author of *Bioclimatic Skyscrapers*, *The Green Skyscraper* and other books. He spoke at Columbia University’s Avery Hall in November, advancing his case that building tall can be compatible with sustainability. It seems counterintuitive, but Yeang believes that the large transparent surfaces of modern buildings are opportunities. It’s just that their drawbacks—hampering a building’s ability to deal with heat, for instance—have not been handled effectively. “When the glass surface is about a third of the whole, then you can reduce the need for artificial lighting and balance the heat issue.”

The skyscraper, he argues, is geometrically an intensification of built space; the tall building makes room for more goods, more people, and more rents in one space. “The environmental justification,” Yeang said, is that the high-rise’s concentration of commercial activities in an urban setting enables the reduction of energy consumption from transportation.” But sustainability is also about limiting the consumption of the building itself via passive structural devices and other strategies.

Ecology in the building industry is still a fledgling movement. But Yeang points out that we’ve been able to analyze and resolve issues of

climate control, which are a significant portion of the building operation. Dealing with construction, materials, and building lifespan are next. He is also interested in what he calls “building output, where reuse of building parts and material recycling” come into play. “Suppliers need to get on board and become responsible for their materials.”

One of the earliest examples of an ecological skyscraper was his Menara Mesiniaga Building in Kuala Lumpur for the IBM franchise in Malaysia, completed in 1992, which received the Aga Khan Award for Architecture in 1995 and the AIA International Award in 1996. But Yeang and his team have continued to expand their holistic approach since then, focusing on embodied energy, rainwater collection and reuse, the reduction of urban heat islands, and the connection of buildings to the landscapes around them.

“Why not see the building as vertical landscaping?” Yeang asked. He proposed vegetation, zigzagging all the way up the structure and overflowing from gardens on each floor, in a competition scheme for the MAX Tower in Frankfurt. In the Dubai Waterfront Development scheme, examinations of the surface temperatures of existing asphalt on the site, as well as of the vegetation and the water, have helped provide heat island limitations for the new structures. And Yeang’s team has conceived the Menara UMNO Tower in Penang, Malaysia, of 1998, as a “wind machine” that benefits from natural ventilation because its orientation, shape, fins, and skycourts enable deflected air to enter and cool interior spaces.

He admits that ecological design is “in its infancy” but

suggests that even while it is, architects can still consider the environmental costs of the materials they use, recycle, employ passive measures, and look at the impact of every decision they make because “in ecology, everything is interconnected.”

**How to Build a
Green Skyscraper**

Like his Columbia lecture, Ken Yeang’s *The Green Skyscraper* is both a manifesto and a how-to guide for ecological high-rise design.

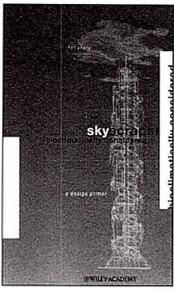
Because he sees cities and people as parts of nature, he maintains that buildings ought to be conceived as interactive parts of the surrounding ecosystem.

While he admits that most tall buildings produce undesirable effects, he argues that they *could* improve the environment—and that they *must* now that half the people in the world live in cities.

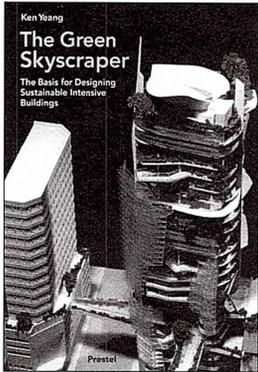
He describes ecological design as a matrix with four types of interaction: external interdependencies, internal interdependencies, system inputs, and system outputs, then shows how to apply it with easy-to-read diagrams.

Yeang’s holistic, integrated approach encompasses deciding exactly what needs to be built, analysis of the ecosystem of the site, plan and orientation, and passive methods of heating, lighting, and ventilation, as well as vertical landscaping and active technology. Since he sees design as research, he suggests regular evaluations of design decisions before, during, and after the building process takes place.

His method could be applied to any type of building or object. And, even though it is multifaceted and complex, he describes it in plain old English.—*J.M.*



The Skyscraper, Bioclimatically Considered by Ken Yeang (Wiley-Academy, 1998)



The Green Skyscraper, The Basis for Designing Sustainable Intensive Buildings by Ken Yeang (Prestel Verlag, 1999)



Menara UMNO Tower, Penang, Malaysia, T. R. Hamzah & Yeang



MAX Tower project for Frankfurt, T. R. Hamzah & Yeang

Rizzoli Bookstores' Top 10

As of November 27, 2000

1. **New American Town House**, Alexander Gorlin (Rizzoli, cloth, \$60).
2. **Venetian Villas**, Michelangelo Muraro (Könemann, cloth, \$29.95).
3. **Hidden Gems of the French Riviera**, Luc Quisenarts (D Publications, cloth, \$34.95).
4. **Hidden Gems of the Provence**, Luc Quisenarts (D Publications, cloth, \$34.95).
5. **Philip Johnson: The Architect in His Own Words**, with Hilary Lewis, John T. O'Connor (Rizzoli, cloth, \$50).
6. **Hotel Gems of Italy**, Luc Quisenarts (D Publications, cloth, \$49.95).
7. **Tropical Houses**, Tim Street-Porter (Random House, cloth, \$60).
8. **Decorative Floors of Venice**, Tudy Sammartini, Gabriele Crozzoli, John Julius Norwich (Merrill, cloth, \$65).
9. **The Art & Architecture of Venice**, (Könemann, cloth, \$14.95).
10. **Philippe Starck**, Philippe Starck (Taschen, cloth, \$39.99).

Urban Center Books' Top 10

As of November 27, 2000

1. **AIA Guide to New York City, 4th Edition**, Norval White & Elliot Willensky (Three Rivers, paper, \$35.00)
2. **New York Guide to Recent Architecture**, Susanna Sirefman (Ellipsis, paper, \$5.98)
3. **Architecture + Design NYC**, Marisa Bartolucci (The Understanding Business, paper, \$14.00)
4. **Peter Zumthor, A+U Special Edition (Japan Architect, paper, \$69.95)**
5. **Privately Owned Public Space: The New York Experience**, Jerold S. Kayden (John Wiley, cloth, \$49.95)
6. **Marcel Breuer: A Memoir**, Robert Gatje (Monacelli Press, paper, \$40.00).
7. **Manhattan Block By Block**, John Tauranac (Tauranac Maps, paper, \$14.95).
8. **Philip Johnson & Texas**, Frank Welch (University of Texas Press, cloth, \$39.95).
9. **Parallax**, Steven Holl (Princeton Architectural Press, cloth, \$40.00).
10. **Life Style**, Bruce Mau (Phaidon Press, cloth, \$59.95).

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The Netherlands' Sustainability in New York

by *Kira L. Gould*

As part of an exchange program sponsored by the Netherland-America Foundation (www.thenaf.org) with support from the Netherlands Architecture Fund (www.archfonds.nl), visiting Dutch architecture and development professionals tried to explain why the Netherlands is a leader in the sustainable design movement. The event, organized by **Jim Hadley, AIA**, and **Joyce Lee, AIA**, of the chapter's Committee on the Environment, brought **Chiel Boonstra**, of DHV Accommodation and Real Estate in Rotterdam, and **Francine Houben**, of Mecanoo Architects in Delft, to the Lighthouse International stage in November.

Hadley introduced the evening with slides from his recent visit to the Netherlands. He described the country as a place "transformed by human hand from a wetland to an agricultural landscape. Today, that ecosystem is dependent on man." What's so critical for those in the realm of the built environment, he noted, is that "the Dutch have broken the nature/man dichotomy in ways that the U.S. has yet to do." While high-technology solutions are often applied in the Netherlands, the country is also pushing many more passive strategies.

Boonstra was a leading voice in the Netherlands' participation in Sustainable Building 2000, an international effort to gauge and improve the effectiveness of green buildings. The goal was to work toward better tools for measuring buildings designed to conserve natural resources and limit energy

use. "The many participants developed some important strategies for implementing sustainable building policies and practices," Boonstra said. "It's critical that we find ways to make the process of green building more open, more comprehensive, and more cyclical... Europe and the Netherlands have made strides, and this is a path that many in the U.S. seem ready to follow." He noted that as it becomes easier to quantify such things as the benefits of reusing existing buildings, the adaptation of the process will become more accepted. And as he pointed out, policy changes can also help: "We need more performance targets to speed progress." He reported that at the 2000 conference, the participants pledged to focus on urban sustainability issues at the 2002 gathering in Norway.

Houben focused on specific projects recently completed or underway by her firm. "I am interested in the aesthetics of mobility," she explained. "In this context, architecture must respond to the infrastructure, the city, and the landscape at once. That is the framework of sustainability. I do not see it as solely a technological question." For Houben, the issue of sustainability is often one of materials. At the Dutch Open Air Museum in Arnhem, she employed a range of bricks made from the clays from the river; it was important that the buildings be obviously of their place.

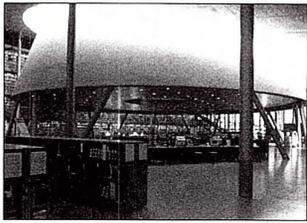
As she transformed a 200-year-old Amsterdam church into an avant-garde theater (on a tight budget), Houben found herself thinking of its next reuse. "This project made me aware of my position as an architect at this small moment," she said. "In five or ten or 50 years, this might be something else." As

a result, she crafted an insert, a "piece of furniture" for the building that provided the necessary amenities and features, but left the bones of the structure largely untouched. "We had to find a way of detailing that was somewhat primitive, and required few materials. This proved ideal because of the limited budget, and left the building in a condition that could evolve again."

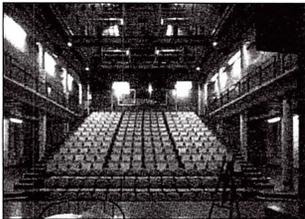
At the University of Technology in Delft (where she, Boonstra, and panel respondent **Theo Prudon, AIA**, were trained), Houben's new University Library is especially remarkable. The geothermally heated and cooled library is under a sloped lawn. A cone pokes through the grass. This simple geometric form does not attempt to compete with the adjacent 1960s Van Den Broek and Bakema-designed Brutalist concrete structure (Houben calls it "the toad"), but instead provides a striking contrast of architectural philosophies. The cone brings light into the spaces inside, and the lawn it pokes through provides a much needed (and used) public outdoor space that Houben said she had always felt was missing while she studied there herself.

As part of a response panel moderated by committee chair Joyce Lee, **Yvonne Szeto, AIA**, a design principal with Pei Cobb Freed and Partners, noted that the building tradition throughout Europe includes many more aspects of sustainability than that of the U.S. However, Prudon, a professor at Columbia's School of Architecture, Planning, and Preservation, noted that "compassionate conservatism" is turning up in Europe as well as in the U.S.

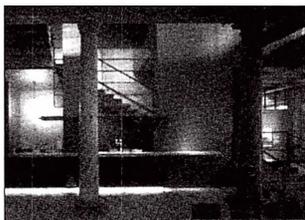
Picking up on Boonstra's remarks, **Margaret Rietveld**,



*Dutch Open-Air Museum
Arnhem, Netherlands,
Mecanoo Architects*



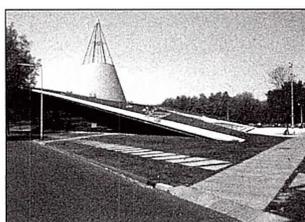
*De Trust Theater,
Amsterdam, Netherlands,
Mecanoo Architects*



*De Trust Theater,
Amsterdam, Netherlands,
Mecanoo Architects*



*University Library,
Delft, Netherlands,
Mecanoo Architects*



*University Library,
Delft, Netherlands,
Mecanoo Architects*

Christian Richters

AIA, of Rietveld Architects in New York, lamented the growing European car culture she felt was limiting progress in the area of urban sustainability. A recent visit had made her think that Europe's strides in the area of sustainability were in danger as automobile culture expanded. "How can we legislate meaningfully to deal with this?" she asked. Boonstra noted that the cities morphing into larger urban areas, more like Los Angeles, have increased pressure on the movement. "We need another view of how cities are organized. We don't know how to deal with this." Perhaps the sprawling cities of the U.S. are an opportunity for this country's designers to bring some perspective to Netherlands and Europe."

The Latest Laurels

The AIA New York State presented its 2000 Excellence in Design Awards in September at the Brooklyn Museum of Art. Jury members included **Norbert W. Young, Jr, FAIA**, president of the McGraw-Hill Construction Information Group; **Andrea Dean**, an architecture writer and editor from Washington, D.C.; and architects **James A. Gatsch, AIA**, of Ford Farewell Mills & Gatsch Architects, of Princeton, New Jersey; **Herbert Newman, FAIA**, of Herbert Newman Associates, of New Haven, Connecticut; and **John Bower, FAIA**, of Bower Lewis Throver Architects, of Philadelphia.

Excellence in Design awards went to New York architects **Fox & Fowle** for the Condé Nast Building at Four Times Square in New York; **Polshek Partnership** for the Santa Fe Opera Theater and Master Plan in Santa Fe, New Mexico; **Gabellini Associates** for the Nicole Farhi boutique in Manhattan; and **Hardy**

Holzman Pfeiffer Associates for the restoration of Radio City Music Hall.

Design Awards of Merit went to SMWM, of San Francisco, and **Gary Edward Handel + Associates**, collaborating architects, for Metreon/Sony Entertainment Center in San Francisco; **Davis Brody Bond** for East Hampton RECenter on Long Island; **Gruzen Samton Architects** for TriBeCa Pointe in Battery Park City; **R.M. Kliment & Frances Halsband Architects** for the International Business Technology Management Offices in Stamford, Connecticut; **Hardy Holzman Pfeiffer Associates** for Bridgemarket (and as architect of record for Guastavino's Restaurant and The Terence Conran Shop) on the Upper East Side; Roth and Moore Architects, of New Haven, Connecticut, for the Class of 1951 Observatory at Vassar College, in Poughkeepsie; **Fox & Fowle Architects** for the American Bible Society Addition and Renovation on the Upper West Side; and **Smith-Miller + Hawkinson Architects** for the Corning Glass Center 2000 in Corning, New York. A special citation was given to **Anthony Szekalski Associates**, of Bay Shore, and the South Shore Restoration Group for the Second Avenue Firehouse Restoration in Bay Shore.

AIA New York State also recognized individuals for outstanding achievements. The AIA New York State College of Fellows Award went to **Jan Hird Pokorny, FAIA**, of Jan Hird Pokorny Associates in New York. The James William Kideney Award was presented to **Richard E. Kaeyer, FAIA**, of Kaeyer, Garment & Davidson Architect in Mt. Kisco. The President's award was given to **Conrad Levenson, FAIA**, vice president and director of

properties management and planning, design, and construction for Phoenix House Foundation in New York.

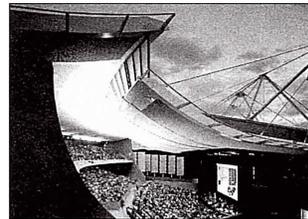
Andy Frankl, co-founder and president of IBEX Construction in New York, received a President's Citation, and honorary New York State Chapter membership was conferred on **Ann LoMonte**, executive director of the AIA Long Island Chapter since May 1994.

□ The New York Council of the Society of American Registered Architects presented a special "Unseen Hand Revealed" award for underrecognized work by someone who has left a passionate contribution to the built environment" to the late **Jonas Mulokas, Architect**, at its Fifth Annual Awards Ceremony this year. Mulokas was born in Roloskis, Lithuania, in 1907, emigrated to the United States in 1949, and practiced mainly in Chicago, concentrating primarily on ecclesiastical architecture. Among his best known buildings are Holy Cross Church in Dayton, Ohio, and the Church of the Transfiguration in Maspeth, Long Island. He died in 1983.

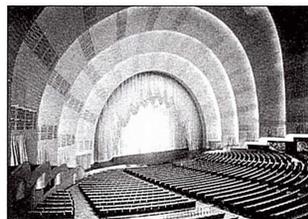
Other 2000 SARA awards went to the dean of the Frank Lloyd Wright School of Architecture at Taliesin West, **Arthur Dyson**, and to contractors responsible for the Grand Central Terminal Restoration in New York City—**D. Magnan & Company**, **Universal Builders Supply**, and **Historical Arts & Castings**.

All 2000 Design Awards Entries now on the Web

Not just the winners of last year's awards are viewable when you click on Design Awards 2000 at www.aiany.org. Now digital images of 340 of the 350 entries can be seen.



Santa Fe Opera Theater, The Polshek Partnership



Radio City Music Hall restoration, Hardy Holzman Pfeiffer Associates



Sony/Metreon Entertainment Center, Gary Edward Handel + Associates and SMWM



International Management Consulting Firm, R.M. Kliment & Frances Halsband Architects



Church of the Transfiguration, Jonas Mulokas

Robert Rock

Peter Aaron/Esto

EXHIBITIONS

Through January 10
Toys, Trains, Dolls & Robots in the Films of Charles and Ray Eames
 Municipal Art Society
 The Urban Center, 457 Madison Ave.,
 212-935-3960

January 8 through February 10
Water-Works: The Architecture and Engineering of the New York City Water Supply
 The Cooper Union Foundation Building
 East 7th Street at Third Avenue,
 212-353-4266

January 12 through February 24
Aziz + Cucher: New Work
 Henry Urbach Architecture
 526 W. 26th St., 212-627-0974

Through January 13
Steven Holl: Architecture
 Max Protetch Gallery
 511 W. 22nd St., 212-633-6999

Through January 27
Utopia: The Search for the Ideal Society in the Western World
 New York Public Library
 Fifth Avenue at 42nd St., 212-869-8089

Through January 30
Open Ends: Museum-wide Exhibit of Iconic and Lesser-known Works
 The Museum of Modern Art,
 11 W. 53rd St., 212-708-9400

February 8 through March 1
LOT/EK Architecture
 Parsons School of Design Department of Architecture
 25 E. 13th Street, 2nd Floor,
 212-229-8955

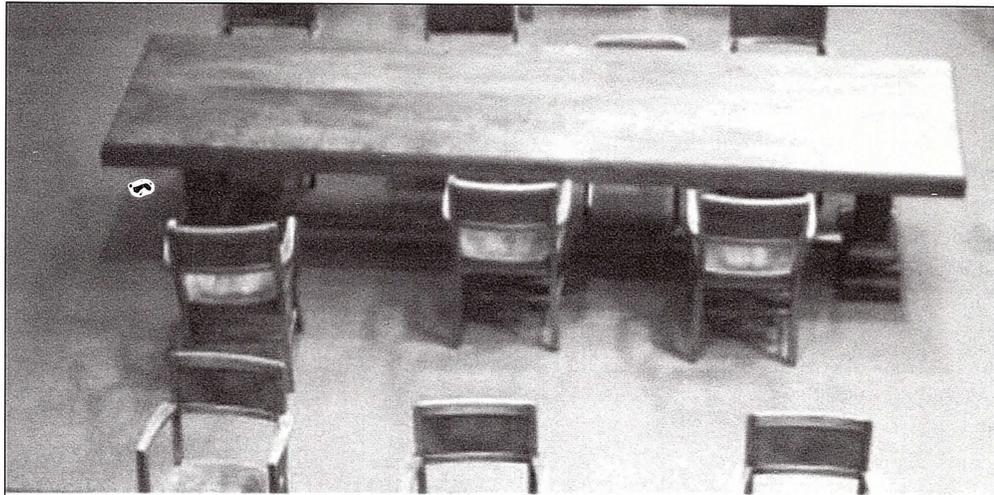
Through February 3
The Color of Cities: Light, Perception and The Environment in Urban Design
 New York School of Interior Design
 170 East 70th St., 212-472-1500

Through February 4
Masterpieces from the Vitra Design Museum: Furnishings of the Modern Era
 Cooper-Hewitt National Design Museum
 2 East 91st St., 212-849-8400

Through March 18
The Opulent Eye of Alexander Girard: Retrospective
 Cooper-Hewitt National Design Museum
 2 East 91st St., 212-849-8400

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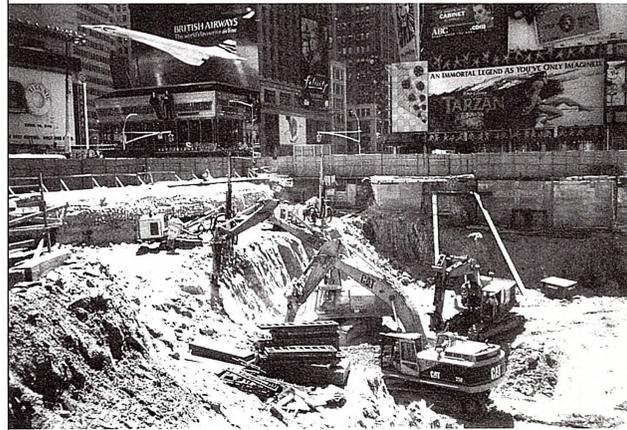
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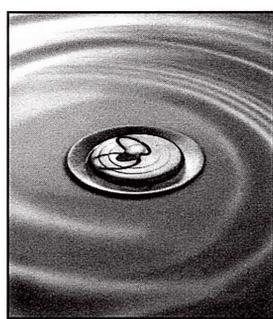
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DEADLINES

February 14

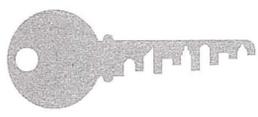
The Young Architects Forum of the Architectural League of New York is open to architects and designers who have been out of undergraduate or graduate school for ten years or less. Winners receive a \$1000 cash prize and the opportunity of exhibiting their work and lecturing at the League in May or June. The required entry forms can be obtained on the website www.archleague.org or by calling the League at 212-753-1722.

March 1

The College of Fellows of the American Institute of Architects announces a new biennial fellowship to be awarded to an individual to be designated the Latrobe Fellow (named for Benjamin Henry Latrobe, America's first professional architect). A stipend of \$50,000 will go toward research, findings, and recommendations documented in publications, exhibitions, or educational programming that will inform, educate, and provide new insights for the architectural profession. The College of Fellows is seeking proposals from experienced researchers that will assist in identifying opportunities for change that encourage advancement of the profession. Applications for the 2001 Latrobe Fellow must be received at the College of Fellows by March 1. For more information, contact Pauline Porter, Director, College of Fellows, AIA, 1735 New York Ave., N.W., Washington, DC 20006, 202-626-7521.

Upcoming

The City of New York Department of City Planning has released a Request for Proposals for a Competition Professional Advisor. This professional will serve as consultant to the department for the planning/administration of an invited International Design Competition for End Use Master Plan Concepts for the Fresh Kills Landfill on Staten Island. Individuals or firms wishing additional information may contact Jeffery Sugarman, New York City Department of City Planning, 22 Reade Street, Room 3E, New York, NY 10007, or jsugarm@dcplan.cn.ci.nyc.ny.us.



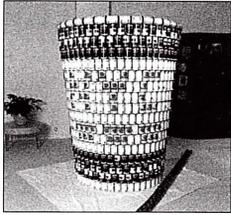
Capital Campaign Update

As cochairmen of the Capital Campaign Steering Committee for the Center for Architecture, **Walter A. Hunt, Jr., AIA**, and **A. Eugene Kohn, FAIA**, are meeting with contractors, architects, developers, and engineers to recruit leaders for of the second phase of the fundraising campaign. A kick-off event for the Center for Architecture will take place early this year.

Michael Gericke of Pentagram has created a powerful image to launch the Campaign—a key with the image of New York City's skyline for teeth. Andrew Berman has revised his winning design for the renovation of the space at 534 LaGuardia Place to draw the public more directly into the space. And the Chapter will be meeting with representatives of the New York State Energy Research and Development Authority (NYSERDA) to ensure that the Center for Architecture meets current standards of sustainable design.

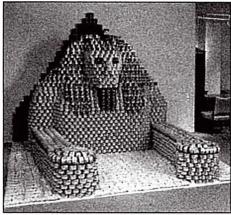
Corrections

- The photographs of the Design Awards jurors featured in the December 2000 OCULUS were taken by **Dorothy Alexander**. We regret that they ran without credits. The uncredited photograph of Joseph B. Rose on p. 9 of the same issue was also by Dorothy Alexander. We apologize.
- The name of the firm of **Beyhan Karahan & Associates** was misspelled in the December issue on page 6 in a discussion of its new Emergency Medical Stations. We regret the error.

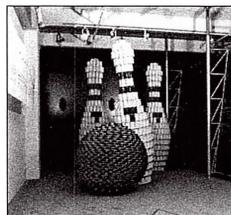


photos: Kevin Wick

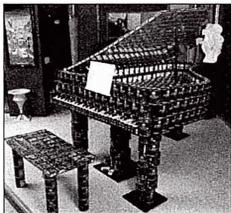
CAN Tribute,
Hellmuth, Obata & Kassabaum



A-Nile-Ate-Hunger,
Butler Rogers Baskett Architects



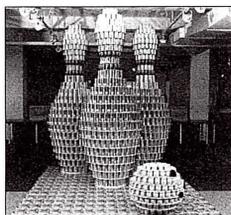
Strike Down Hunger,
Fox & Fowle Architects



Hunger-ian Rhapsody,
Severud Associates Consulting Engineers



Santa Cans,
Weiskopf & Pickworth



Tin CAN Alley
Einhorn Yaffee Prescott

CANSTRUCTION 2000

The eighth annual CANSTRUCTION event opened in early November with canned-food entries designed and built by 28 architecture and engineering firms in the city. Actor and director **Steve Buscemi** served as a juror this year with **Chris Grabenstein**, senior partner and creative director at Young & Rubicam; **Peter Slatin**, editor in chief of *Grid*; **Donna Warner**, editor in chief of *Metropolitan Home*; **Lee Harris Pomeroy, FAIA**, of Lee Harris Pomeroy Associates; and **Michael Harris Spector, FAIA**, of the Spector Group. Bowling was a big theme this year; the jurors' favorite award went to "Tin CAN Alley" by **Einhorn Yaffee Prescott**, while the structural integrity award was won by **Fox & Fowle's** "Strike Down Hunger." The best meal award went to "Santa CANS" by **Weiskopf & Pickworth**, and **HOK's** "CAN Tribute" won the award for best use of labels. Honorable mentions were given to **Butler Rogers Baskett** for their 1,300-can pyramid of artichoke hearts and to **Fradkin & McAlpin Associates** for "It's a Small Pond." After the exhibition at the New York Design Center at 200 Lexington Avenue, 63,000 food items were donated to Food for Survival for distribution to emergency food programs throughout the five boroughs.

Inauguration of 2001 Officers and Directors

At the Inauguration on December 18, AIA New York Chapter members voted to enact the bylaws changes announced the previous month (OCULUS, November 2000, p. 26). Year 2000 President **Wendy Evans Joseph, AIA**, thanked outgoing directors and welcomed her suc-

cessor, **Margaret Helfand, FAIA**, of Helfand Myerberg Guggenheimer. Others inducted were president-elect **Leevi Kiil, AIA**, HLW International; vice president **Daria F. Pizzetta, AIA**, Hardy Holzman Pfeiffer Associates; vice president **William H. Stein, AIA**, Richard Dattner & Partners Architects; vice president **Peter Samton, FAIA**, Gruzen Samton; secretary **Pamela J. Loeffelman, AIA**, Hardy Holzman Pfeiffer Associates; treasurer **George H. Miller, FAIA**, Pei Cobb Freed & Partners; director **Joyce S. Lee, AIA**, Office of Management and Budget; director **Gerald Gurland, FAIA**, Gerald Gurland Architect; director **Nicholas P. Koutsomitis, AIA**, Kupiec & Koutsomitis Architects; director **Joseph Shein, AIA**, Larsen Shein Ginsberg + Magnusson; director **Burton Loyd Roslyn, AIA**, Roslyn Consultants; associate director **Jeremy S. Edmunds, Associate AIA**, Robert A.M. Stern Architects; public director **Richard Kahan**, Urban Assembly; and deputy director **Stephen G. Suggs, AIA** New York Chapter.

As is customary at Chapter Inaugural ceremonies, the chairman of the 2000 Design Awards chairman, **Campari Knoepffler, AIA**, also presented certificates to last year's winners.

Chapter Notes: Executive Director Moves On

Effective this month, deputy director **Stephen Suggs** resumes the role of acting director, while a search for a new executive director is underway. **Sally Siddiqi**, who has served as the chapter's executive director since January 1999, left the post at the end of December to resume her consultancy in strategic planning, marketing and development for organizations involved in social responsibility and environ-

mental sustainability. During her tenure, the chapter experienced unusual growth and prosperity. As she goes on to other endeavors, the chapter and its board of directors and staff wish her well. The 2001 Board of Directors begins the search for a new executive director this month.

In the meantime, current chapter initiatives are continuing, including the Capital Campaign to fully fund the development of the new chapter premises and the Center for Architecture at 534 La Guardia Place, as well as committee-organized lectures, events, and workshops.

Career Moves

□ **Cynthia Phifer Kracauer, AIA**, has become principal in charge of Swanke Hayden Connell Architects' New York office. **Sharon Turner**, director of workplace strategies, is a new principal of the firm.

□ **Carol Karasek, AIA**, who was formerly a principal at HOK, has joined Perkins Eastman Architects as vice president.

□ Mitchell/Giurgola Architects has named **Virginia Kindred, AIA**, and **Stephen Dietz, AIA**, associates.

□ The Hillier Group Architects announces promotions at its New York office. New associates include **Ana Stein, Na Su, Sedge Hahm, Conrad Schaub**, and **Carl Hauser, AIA**. **Scott Gordon** was named a senior associate.

□ **RGA Architects and Planners** has moved to 29 Broadway, Suite 1700, New York, NY 10006, 212-201-4450.

□ **Edward C. Friedrichs, FAIA**, has been appointed CEO of Gensler Architecture, Design & Planning Worldwide, which is entering its 36th year.

THE LAST WORD ABOUT THE NEW CHAPTER PRESIDENT, MARGARET HELFAND



Dorothy Alexander

As Margaret Helfand, FAIA, assumes the office of AIA New York Chapter president in 2001, she brings with her many ideas about making the Chapter increasingly public, proactive, collaborative, and meaningful. But each of these ideas comes down to one thing. Actually, it's a place: the space at 534 La

Guardia Place that will be the Chapter's new home. And if Helfand and other chapter leaders have their way, it will ultimately become the intellectual and spiritual center for architecture in New York City.

"The launch of the Center for Architecture is the centerpiece of my term," Helfand said.

"We have re-envisioned the new premises, home to the Chapter and the New York Foundation for Architecture, as something more relevant, public, and important."

"The strengths of the Chapter can be leveraged best by partnering," Helfand said, emphasizing her commitment to making the Center's relevance something real. "We can start doing that now, and when we have the Center, we'll be even better equipped. Committees within the Chapter should work together, and the Chapter should work with many like-minded organizations, such as the Design Trust for Public Space, the Architectural League of New York, the New York Building Congress, and the Van Alen Institute. This kind of interface will sharpen the dialogue and increase the impact and visibility of our efforts."

Competition winner Andrew Berman is working on the design for the Center for Architecture now. Meanwhile, Helfand and her colleagues are moving forward with the Capital Campaign. "A central ingredient for the kind of visibility we want is the venue," she says. "The full capital campaign must be realized if this chapter is to achieve all that it can."

Helfand noted that collaboration is also central to her work outside the Chapter. A partner in Helfand Myerberg Guggenheimer, she believes that various forms of partnerships are the intellectual underpinnings of architecture and the future of the profession. Like many firms, hers forms partnerships with increasing frequency, often at the client's behest. The firm is currently leading the design effort on a 75,000-square-foot headquarters for Automated Trading Desk in Charleston, South Carolina. The Swarthmore College Science Center team includes Helfand's firm and Einhorn Yaffee Prescott, as well as a landscape firm in Philadelphia. And a 45,000-square-foot manufacturing facility for Reflexite Corporation in Rochester, New York, involves intimate collaboration with light artist Janet Saad-Cook.

As busy as she is, Helfand seems ready for a jam-packed year at the chapter. "There's a great deal of work ahead for me and many others," she said. "But the goal, a real Center for Architecture for the city, will be worth every moment." *by Kira L. Gould*

COMMITTEE MEETINGS

January 8, 6:00 P.M.
Housing, 6th floor

January 17, 6:00 P.M.
Health Facilities, 1st floor

January 17, 6:30 P.M.
Architecture Dialogue, 6th floor

January 18, 8:00 A.M.
Professional Practice, 6th floor

January 19, 8:00 A.M.
Zoning and Urban Design, 6th floor



all photos Dorothy Alexander

2000 Design Awards Chairman Campari Knoefffler, AIA, and 2001 Chairman Chris Choa, AIA, presenting Architecture Award to James Dart, Architect



Campari Knoefffler, AIA, and Chris Choa, AIA, presenting Projects Award to Lea Cloud, AIA, of CR Studio Architects



Margaret Helfand, FAIA, President and Leevi Kiiil, AIA, President-Elect



Campari Knoefffler, AIA, and Chris Choa, AIA, presenting Interior Architecture Award to Daniel Goldner

JANUARY

13

Saturday

Walking Tour: Curtain Up on the New West Side—Lincoln Center, The Performing Arts, and Urbanism in the 1960s.

With Francis Morrone, architectural historian. Sponsored by the Municipal Art Society, in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at the NE corner of Columbus Ave. and 60th St. For information, call 212-935-3960. \$15 (\$12, MAS and MMA members).

15

Monday

Bus and Walking Tour on Martin Luther King, Jr. Day: Historic Harlem

With Anthony Bowman, specialist in Black Manhattan. Sponsored by the Municipal Art Society. 12:30-4:30 P.M. Meet at the Urban Center, 457 Madison Ave. Reservations required, call 212-935-3960. \$35 (\$30 MAS members).

16

Tuesday

**AIA NEW YORK CHAPTER EVENT
Workshop: Project Reviews—
Getting Started**

With Mark L. Thivierge, principal, MLT Associates. Sponsored by the Professional Practice Committee for principals and senior associates of design firms ranging in size from 20 to 70. 8-10:30 A.M. 200 Lexington Ave. 6th flr. Conference Room. Space is limited; RSVP 212-683-0023 ext. 21 or MLT@nyc.rr.com. \$70 for AIA members (\$120 for non-members).

18

Thursday

Book Talk: The Color of Cities
With Lois Swirnonff, author of the *The Color of Cities*. Sponsored by the McGraw-Hill Companies. 7:30 P.M. Barnes & Noble, 4 Astor Place. 212-420-1322. Free.

20

Saturday

**Walking Tour: Only Yesterday—
Mid-Fifties Modern**

With Matthew Postal, architectural historian. Sponsored by the Municipal Art Society in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at the SW corner of Seventh Ave. and 52nd St. For information, call 212-935-3960. \$15 (\$12 MAS and MMA members).

22

Monday

**Lecture and Book Signing:
Life Style with Bruce Mau**

Sponsored by Phaidon Press. 7 P.M. The Great Hall at Cooper Union, 7 East 7th St. at Third Ave. For reservations, call 212-652-5407. \$7 general public (\$5 students, free to Cooper Union students and faculty)

23

Tuesday

**Lecture: The Inside Story of Cass Gilbert
and Frank Woolworth**

By Gail Fenske. Sponsored by the General Society of Mechanics and Tradesmen. 6:00 P.M. General Society Library, 20 West 44th Street, \$15.

25

Thursday

Brown-bag Lecture: World Waterfronts
With Stanton Eckstut, FAIA, of Ehrenkrantz, Eckstut & Kuhn, on the Newark revitalization along the Passaic River. Hosted by the Metropolitan Waterfront Alliance and the Municipal Art Society. noon-2 P.M. The Urban Center, 457 Madison Avenue. RSVP, 212-935-9831. Free.

27

Saturday

**Walking Tour: Soap, Whiskey, Cars, and
Cola: Corporate Style, European
Modernism, and the Transformation of
Park Avenue**

With Francis Morrone, architectural historian. Sponsored by the Municipal Art Society in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at the NE corner of Park Ave. and 46th St. For information, call 212-935-3960. \$15 (\$12 MAS and MMA members).

FEBRUARY

1

Thursday

**Lecture: Moshe Safdie on Megascale,
Complexity, Beauty**

Sponsored by the City College School of Architecture, Urban Design and Landscape Architecture. 6 P.M. The Great Hall in Shepard Hall, Convent Ave. at 138th St. 212-650-6225. Free.

3

Saturday

**Walking tour: Built For Display:
Mostly Museums**

With Matthew Postal, architectural historian. Sponsored by the Municipal Art Society in conjunction with the Metropolitan Museum of Art's "A Century of Design, Part III: 1950-1975." 1 P.M. Meet at 86th St., on the west side of Fifth Ave. For information, call 212-935-3960. \$15 (\$12 MAS and MMA members).

8

Thursday

Lecture: LOT/EK Architecture

With Giuseppe Lignano and Ada Tolla. Part of the Parsons New Faculty Glass Corner Lecture/Exhibition Series. 6:30 P.M. Parsons School of Design Department of Architecture, 25 E.13th Street, 2nd Floor. For information, call 212-229-8955. Free.

Lecture: Tod Williams on Wait...Weight
Sponsored by the City College School of Architecture, Urban Design and Landscape Architecture. 6 P.M. The Great Hall in Shepard Hall, Convent Ave. at 138th St. 212-650-6225. Free.

15

Thursday

**Lecture: Tom Beeby on Place, Time, and
Architecture**

Sponsored by the City College School of Architecture, Urban Design and Landscape Architecture. 6 P.M. The Great Hall in Shepard Hall, Convent Ave. at 138th St. 212-650-6225. Free.

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

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