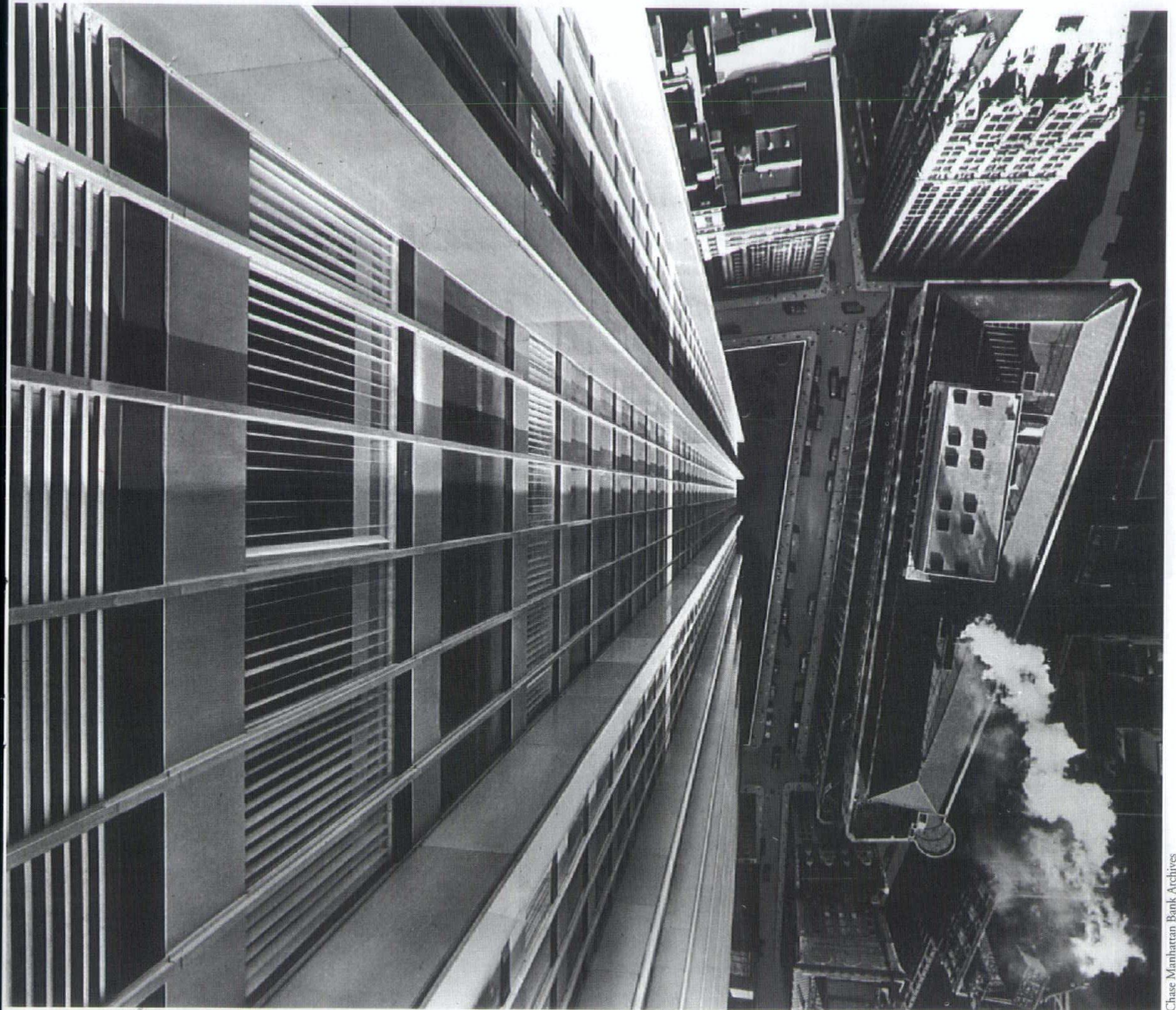


AN EYE ON NEW YORK ARCHITECTURE

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Marilyn Jordan Taylor: When the Client Is You

by Kira Gould



Marilyn Jordan
Taylor

Aside from being one of two female partners at Skidmore, Owings & Merrill and the head of that firm's urban design and planning department, Marilyn Taylor is a passionate believer in urban life. To her, the tangled webs of federal, state and local entities are the breeding ground for the future of our cities. Her ability to work with them — instead of around them, as others often wish they could — is her trump card. Taylor is also a mother and a wife, struggling to balance a career that demands that she travel up to 40 percent of the time. "You cannot do it all, and you constantly feel as though perhaps you're not doing any of it well. But you have to be very clear about your own priorities. I had to accept, to my mother's dismay, that I would have far from the perfect house," she said of her family's Upper West Side apartment.

Her architect husband, Brainerd, understands being wrapped up in one's profession, and so apparently do the children, Brainerd, 15, and Alexis, 12. "Since they were young, I've involved them in my work," Taylor said. "I have taken them on site visits. Now that they're older they sometimes travel with me. They understand what their parents do and why we care so much about it." Taylor said when it is time for her daughter's middle school basketball games and her son's wrestling matches, she simply gets up to go. "They know that I place family commitments high on the list," she said, "and that if I tell them that I'll be gone for three days working on a project that I care enormously about, I mean it."

Until her teens, Taylor lived in the Iowa town of Montezuma, population 1,432. It was the county seat — with a courthouse, retail core, and churches on a town square — and instilled in her a confidence in community structure and a belief in the benefits of great public spaces. When her family moved east, she fell in

love with the big cities. At Radcliffe, she studied politics and government but realized that it was the spaces in cities that intrigued her. After a one-year program in structures, materials, and systems at MIT, she headed to Washington to work. She wound up at SOM — "the kind of firm you say you'll never work for," she said, now in her twenty-fourth year at the company. But it was a perfect fit, because SOM's Washington office concentrated primarily on planning work at that time. "It brought together all the things I cared about," she said. She worked on projects such as the Monumental Corridor in Washington, the Hilton Head Island master plan, and the New Towns in Town concept aimed at recovering old city centers.

After two years, she was sure the field was right, but felt that to make a significant impact, she needed more education. After earning a graduate degree at Berkeley, Taylor returned to SOM for what would be a 14-year stint at the Washington office. She was project director on the Northeast Corridor Improvement Project, a \$2.2 billion effort by the Federal Railroad Administration to improve the 15 train stations between Boston and Washington, ranging from those by H. H. Richardson and McKim, Mead & White to what the design team affectionately called the "new pigs." Because there was a cost-sharing provision in the law that funded the project, the team worked with all the major state and city planning bodies, a process Taylor called "a fabulous learning experience. It got really sticky at times, and the cost-sharing agreements were difficult, but I found that wherever there is continuity in civic leadership, you can make something happen. When we walked into the Boston South Station project, even the Secretary of Transportation was calling it a slum. Now it's a vital transportation center with a retail heart."

The joy Taylor finds in her work comes from putting together such large-scale, complicated projects — she is an architect and an urban designer, but calls herself a strategist. The dual focus in her professional life has been urban planning and transportation facilities — projects with a client in common.

continued on page 13

Gates Around Swid Powell

by Matthew Barhydt

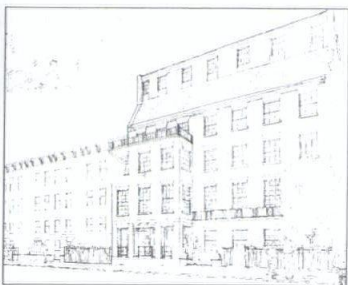


Swid Powell offices/showroom/workroom

For the designer tabletop products company, Swid Powell, Paul Gates, Architect developed a system of elegant steel columns, thin partitions, and fixed- and sliding-glass panels to segregate a showroom, offices, and workroom from warehouse space in a former industrial loft at 55 West 13th Street. Construction was recently completed on the 9,000-square-foot center, intended to speed the distribution of commissioned products from manufacturers to retail outlets. Steven Sills was responsible for furnishings and works of art; Paul Marantz did the custom lighting; Don Kaufman was the color consultant; and Tom Ponzio, the construction manager.

Pennoyer and Warren at Fountain House

In two adjacent buildings on West 47th Street, Peter Pennoyer and Charles Warren Associated Architects has begun a renovation for the Fountain House, an institution for the mentally ill. This initial work is the first of three phases of construction recommended by the architects in their June master plan and will eventually include asbestos abatement, demo-



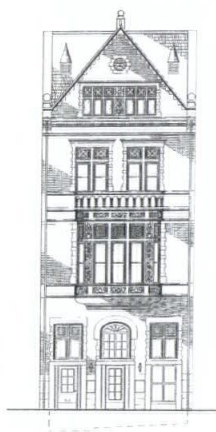
Fountain House, view of new entrance at 47th Street

lition, and relocation of the kitchen and dining room. The long-term goal of the master plan is to "provide an appropriate setting for all of the programs as they exist today, as well as to provide for future growth and change." Specifically, the architects propose connecting and reconfiguring the two buildings; constructing a new entry loggia; combining gardens and terraces; improving or replacing building systems; making the building more accessible and bringing all areas into compliance with ADA requirements.

News Notes

by Matthew Barhydt

Polshek and Partners will be the architects for a new wing of the American Natural History Museum. A modernistic conceptual design scheme was approved by the Museum's board in December.



Elevation, Society of Jewish Science

Fox & Fowle Architects has been selected by the Society of Jewish Science to renovate the exterior and interior of its Queen Anne-style town house on East 39th Street.

Work is expected to be complete by midyear.

Ehrenkrantz & Eckstut Architects will lead the team of master planners chosen by the South Carolina State Port Authority for the 60-acre Union Pier in historic Charleston. Other team members include Vickerman Zachary Miller (port planning and maritime engineering); Arthur Andersen Real Estate Advisory Services; Thomas & Hutton Engineering Co.; Travers Associates (traffic and transportation); Ray Huff Architects; and Arthur Ziegler (development consultant and historic preservation).

The Regional Plan Association, in conjunction with the Downtown Brooklyn Development Association/Brooklyn Chamber of

Commerce, will soon begin work on a new master plan study of downtown Brooklyn. The goals of the RPA are to develop recommendations to increase retail and nighttime activity; to improve the quality of life; to strengthen links between local academia and business; and to attract new high technology businesses to the area.

The Lighthouse, Inc., an educational and service organization for people with impaired vision, has just published *ADA Accessibility Guidelines: Provisions for People with Impaired Vision*. The booklet is \$10; send checks made out to the Lighthouse, Inc., to: Publications Department, Lighthouse Industries, 36-20 Northern Boulevard, Long Island City, New York 11101.

The James Marston Fitch Charitable Trust awarded grants to Julie Sloan (\$10,000 to research nineteenth-century American manufacturing processes for stained glass); Richard I. Ortega (\$7,500 for the study of successful historic bridge rehabilitations); and Richard Burnham (\$5,000 to examine the economic and environmental relationships of historic affordable housing).

Finally—A Barnes Book

By Lester Korzilius



The work of Edward Larrabee Barnes proves Louis Sullivan's assertion that a building mirrors the personal characteristics of its architect.

Both Barnes and his buildings have an understated elegance, a gentle but firm bearing, a pragmatic sensibility, and a sense of *noblesse oblige*.

What is remarkable is how good the work is in many different building types, which the division of the book by building type underscores. Barnes's impressive gamut of distinguished projects—residential, commercial, cultural—demonstrates that he understood which aspects of a project could be manipulated and which were unchangeable.

Surprisingly, *Edward Larrabee Barnes, Architect* (New York: Rizzoli, 256 pages, introduction by Peter Blake, 120 black-and-white illustrations, 100 color, 8 1/2 x 11, \$60.00 cloth,

\$35.00 paper) is the first book on the work of his office, which he dismantled after five decades of practice last year. As his swan song, this book must have been difficult to write. It strikes a compromise between the number of works included and the attention devoted to each.

Like the buildings, the text by the architect on each project says much with very little. The careful editing of photographs and plans mostly overcomes the limitations of the Rizzoli format, which can turn the work of serious architects into coffee-table fare.

My main regret is the necessarily cursory treatment of some projects, like the Walker Art Center in Minneapolis, which could fill books of their own. The design of museums was Barnes's special strength. Another was houses, often made of common materials used in limited programs but endowed with an elegant simplicity that seems effortless, but is actually quite difficult to achieve. Given his office's sensitivity to clients, it is surprising that the owners are not mentioned.

Nearly 500 architects, including this writer, passed through the Barnes office. The depth of talent in practice was perhaps one reason why it received the AIA Firm Award in 1980. Like his Harvard mentor, Walter Gropius, Barnes may be remembered by future generations as much for the architects he helped train as for the buildings he created.

Lester Korzilius, AIA, practices architecture in New York City.

Kudos

by Matthew Barhydt

Two New York City firms recently received honor awards from the American Association of Design and Production Professionals in the Performing Arts. Its United States Institute for Theater Technology Architecture Awards program cited Hardy Holzman Pfeiffer Associates for the renovation of the Brooklyn Academy of Music's Majestic Theater; and Polshek and Partners for the Center for the Arts Theater Yerba Buena Gardens in San Francisco. Jurors were Barton Myers, FAIA, FRAIC; Leon Whiteson, critic; and Ken Denison, technical theater director.

First prize in the IX Panamerican

Biennial of Architecture in Quito, Ecuador, has been awarded to **Mitchell/Giurgola Architects** (in association with Rancorn, Wildman, Krause, Brezinski) for the Air and Space Center in Hampton, Virginia. **Ricardo Zurita** of Beyer Blinder Belle was a juror for the urban design category; **Tod Williams, FAIA** of Tod Williams/Billie Tsien and Associates was a featured speaker.

Several AIA New York Chapter members received AIA 1995 Design Awards. In the architecture category, honors went to **Polshek and Partners** for the Center for the Arts Theater at Yerba Buena Gardens in San Francisco; to **Kohn Pedersen Fox Associates**, for Westendstrasse 1 in Frankfurt; and to **V. Polsinelli Architects**, for the Advertising Agency Project. In the urban design category, awards went to **Ehrenkrantz & Eckstut Architects** for Inner Harbor East in Baltimore; and to **Hardy Holzman Pfeiffer Associates**, Los Angeles, for the Los Angeles Public Library/Central Library master plan. In the interiors category, **Polshek and Partners** was recognized for the project mentioned above; and **Kathryn**

McGraw Berry, AIA, was honored for Graff Pay-Per-View in New York City.

Chapter member **Frances Halsband, FAIA**, chaired the architecture jury; **Tod Williams, FAIA**, chaired interiors; and **Alexander Cooper, FAIA**, chaired urban design.

OFF THE CUFF What Should Happen in Lower Manhattan?

"I don't want anything to happen. I don't want anybody to come down here. There are too many people already." *Peter Wheelwright, an architect and writer, has lived and worked in Lower Manhattan since 1979. (See "Profile," p. 9.)*

"We're very excited about the Business Improvement District, and we know that the people involved in it are very urban people, so there may not be a problem, but wherever business improvement districts are created, they tend to sanitize and suburbanize urban spaces. This isn't just a problem for Lower Manhattan. It's true on 42nd Street where the design language is very much 'urban mall.' If the sometimes

ugly and very busy landscape of Lower Manhattan is seen to be adverse, if too much is cleaned up, its character will be somewhat diminished. It will also be important to retain the nautical character of the waterfront rather than create a festival mall there. And the squares of Lower Manhattan, which are very much leftover and idiosyncratic, should be understood and treated as such, not molded into a park."

Margaret Ruddick is a partner in Heintz Ruddick Landscape Architects with offices at 32 Water Street in Lower Manhattan.

"The problems of Lower Manhattan — mass transportation, adaptive reuse of existing buildings, urban design intervention — represent a challenge to the design community. The solutions are exactly the kinds of things architects should be involved in, not leave to the bureaucrats and real estate developers. Here's the chance to jump in. Maybe somebody should have a competition that would lead to an idea everyone could get behind. It would have to be done in partnerships with political and real estate people. Lower Manhattan is a place where everybody has to talk to one another — the way we rarely do in New York — from the regional level down, from the Port Authority and MTA to the merchants' associations. If anything good is going to happen, it's going to have to be an integrated effort." *Jonathan Winer, an architect, works as a vice president of the Economic Development Corporation in Lower Manhattan.*

"I don't know whether this is the most important issue for the entire area, but the issue that the Tribeca community has rallied around is the Commodities Exchange Building. As originally proposed at something like 59 stories, it would have cast shadows on our school, P.S. 234, and Washington Market Park, the neighborhood park. That proposal really brought the neighborhood together. The height of the building was reduced to around 36 stories, and it now seems to be on hold.

"The community is more divided about zoning proposals that would allow commercial activity on the first two stories of blocks between the avenues and on whether height limits are scaled down enough. People here worry about Soho-ization, about encroaching development. They worry about school crowding and losing the playing fields in Battery Park City, both of which will be problems when the new housing planned for the areas around Stuyvesant High School is

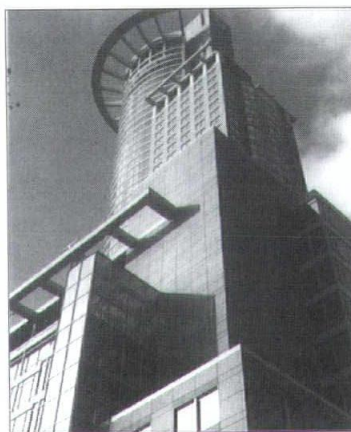
built." *Peggy Deamer, chair of the department of architecture at Barnard College, lives in Tribeca with her husband and partner, architect Scott Phillips, and their two young children.*

"First I think they ought to build the Staten Island Ferry Terminal. I'm all for adding residential, converting some of the old office buildings. There should be, I think, a careful, reality-based planning study. It's not just housing. It's what happens at night on the street, how it ties together with Battery Park City and Tribeca on the street level, how you bridge the gap between the water and Broadway. I also think they should go ahead — there have been long-range plans for restoring Battery Park — and that should go forward. With all the people going to the Statue of Liberty, it should be tied to other places down there. These things take time. I really think one of the focal points is our project, and part of our solution was trying to tie the future esplanade to Battery Park." *Frederic Schwartz of Anderson/Schwartz Architects is working on the Staten Island Ferry Terminal with Venturi and Scott Brown of Philadelphia.*

"My impression from friends in preservation, with whom I agree, is that the most enlightened preservation perspective focuses on the quality of the space and the density of the place rather than on individual buildings. What is most important to keep down there is the streetwall and the sense of canyons. That is what Lower Manhattan is. I think it would be horrible, horrible, horrible to penetrate the financial district with parks because they won't even get sunlight. The waterfront is the place for parks.

"I have a view about what should be done with the older Class B buildings that are not financially viable — not to tear them down but to reuse them for transient business residences and tourists, people who don't really need parks.

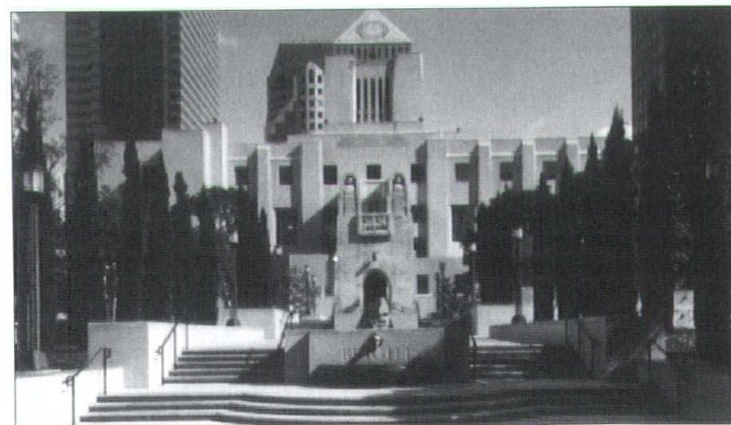
"The other thing that is so vital about Lower Manhattan is the lunchtime crowds, the incredible energy that place has. That intense cluster of skyscrapers is what people come from all over the world to see. The place where you really capture the capitol of capitalism is Lower Manhattan, and Lower Manhattan is the skyscrapers." *Carol Willis teaches architectural history in the School of Architecture at Columbia; her most recent book, Form Follows Finance: Skyscrapers and Skylines in New York and Chicago, will be published this spring.*



Westendstrasse 1, Kohn Pedersen Fox Associates



Graff Pay-Per-View, Kathryn McGraw Berry



Los Angeles Central Library master plan, Hardy Holzman Pfeiffer Associates

REINVIGORATING LOWER MANHATTAN

by Jayne Merkel

The Problem

No corner of America has as long, varied, besmirched, and glamorous a history as the little tip of Lower Manhattan popularly known as Wall Street. It is the birthplace of the city, the most densely packed place in the world, the heart of the financial district, and the symbol of capitalism. But it is in trouble.

Although four of the ten biggest real estate deals of 1994 were made for office space in Lower Manhattan, the vacancy rate is over 25 percent, and average annual rental rates have not begun to rise again as they have in Midtown, according to a Cushman & Wakefield report published in *The New York Times* on January 16. The *Times* reported January 1 that Sullivan & Cromwell had purchased 500,000 square feet at 125 Broad Street; the New York Mercantile Exchange was building another 500,000 at the World Financial Center; Goldman, Sachs leased 425,000 at One New York Plaza; and Group Health Inc. bought 360,000 at 441 Ninth Avenue. But there was more activity in Midtown, though all but one of the major real estate commitments there were for rentals rather than purchases.

The decline in real estate values in Lower Manhattan affects everything in the city, because as billable assessed values declined between 1991 and 1994 by 28.6 percent, income from real estate taxes decreased by 21 percent, a loss of \$115 million a year. With 20 million square feet of office space unoccupied, vacancy rates downtown are higher than at any time since World War II. And the economic impact of the lost jobs those vacancies represent is even greater — lost income taxes, money spent on food, clothing, housing, medical services — runs into the billions. In 1969, when David Rockefeller decided to promote housing in Battery Park City, there were 350,000 office workers in downtown. Half a million were expected by 1994. In 1978, there were 478,000; today there are 375,000.

Only part of the problem is competition from the suburbs and Midtown. Changing requirements for office space, historic building stock with



Lower Manhattan

small floorplates and limited electrical service, a one-industry orientation, and the lack of direct access for commuter rail all hinder redevelopment. The Department of City Planning identified these obstacles and outlined them with the opportunities presented by the area in Mayor David N. Dinkins and City Planning Director Richard L. Schaffer's *Plan for Lower Manhattan* of October 1993.

In 1994, the Battery Park City Authority and the J. M. Kaplan Fund, working with the Port Authority of New York and New Jersey, the Landmarks Conservancy, the Downtown-Lower Manhattan Association, Jones Lang Wootton, and a number of city agencies, commissioned Steven Peterson of Peterson/Littenberg Architects to develop an urban design plan for Lower Manhattan. It shows how recommendations of the Dinkins plan might be enacted. The plan was the only New York project to win a 1995 *Progressive Architecture* design award. Peterson/Littenberg also won a *PA* urban design award in 1990 for their Mid-Manhattan Urban Renewal Plan; their legible and elegant classical plan for the Sprebogen Competition in Berlin was among those exhibited at the Goethe Center last year.

On December 15, 1994, Mayor Rudolph W. Giuliani announced a plan to act on the findings of his predecessor's study. *A Plan for the Revitalization of Lower Manhattan*, debated at the AIA's first George S.

Lewis public policy discussion on February 9, was prepared by the Lower Manhattan Task Force with deputy mayors Fran Reiter and John Dyson as coauthors.

And on January 1, the Alliance for Downtown New York, a Business Improvement District (BID) with Carl Weisbrod at the helm, was created for the area below Murray Street, except the Nassau Street Mall, which has a BID of its own, Battery Park City, Southbridge Towers, and South Street Seaport. Weisbrod is the respected veteran of the city's Economic Development Corporation who consolidated the Public Development Corporation, the Department of Ports and Trade, and the Financial Services Corporation there. He worked successfully with business leaders in three successive mayoral administrations.

This month *Oculus* looks at plans for the area and visits a real, live 24-hour resident — an architect, of course. In upcoming issues, we will consider the area's history, survey retail trends, discuss tourism, describe the computerized mapping, and report on the progress of the initiatives in Lower Manhattan, as well as focus on specific obstacles and opportunities there.

The Dinkins Plan

City government's first comprehensive look since 1966 at this significant but little three-quarters-of-a-square-mile area, the *Plan for Lower Manhattan* of

1993 (96 pages, 220 color illustrations, 8 7/8 x 11 1/2, \$18.94, paper, at the City Planning Bookstore, 22 Reade Street), noted that it was becoming a residential and retail area as well as a financial center. "In 1970, there were only 833 people living south of Chambers Street. Now there are more than 14,000. Nearly half live in Battery Park City; one-fifth live in...former office or industrial loft buildings." It pointed out that "educational and retail uses have emerged or greatly expanded," five new hotels have been built since 1981, and "the area's historic resources have been increasingly recognized." The plan drew attention to easy waterfront access, also increasingly appreciated, and the 80 acres of parks "amid Lower Manhattan's dense urbanity."

Transportation was identified as a problem even though only three percent of the 400,000 or so workers and visitors who go to the tip of the island each workday arrive by car. Although "93 percent come by subway, PATH trains, public or express buses, or ferries," the plan notes, "what is gained in convenience and accessibility is sometimes lost in overcrowding, traffic jams, and a jostling for space between pedestrians and vehicles...." It recommends feasibility studies of commuter rail service, "construction of the long-postponed Second Avenue subway," and improvement of transit stations. Also, it calls for ferry service to more locations in the outer boroughs and suburbs, better airport access, street improvements to facilitate traffic flow, increased enforcement of parking rules, and shuttle bus service.

Photographs, charts, and maps describe existing conditions and clarify recommendations for historic preservation, more residential development, and entertainment facilities. The plan discusses the complicated zoning provisions in the area. It recommends a special district with simplified and consolidated "zoning controls to make Lower Manhattan's development more as-of-right and predictable" and a "comprehensive urban design framework" with retail continuity, streetwall continuity, prohibition of curb cuts on certain streets, and other provisions for pedestrian circulation.

Eric Locker

The Peterson Plan

With a planner's notebook and an architect's eye, Steven Peterson walked the streets of Lower Manhattan, studied the maps, and looked at the buildings to see how the Dinkins plan's objectives might actually be realized.

"Usually architects say, 'Save it all.' Real estate people say, 'Tear it all down.' The plan shows how to save the good buildings and that there is enough land for rebuilding on new sites and open space," Peterson told a group of real estate developers, preservationists, and neighborhood leaders at a meeting last summer. His plan provides a number of small public squares (or polygons) for housing to develop around, mostly on the edges of the Wall Street core. But even in the center, he said he thought conversions could produce 12,000 to 14,000 new dwelling units.

"There are possibilities here for living and working in the same building, for entrepreneurial activity and for new schools," he said. "We've even shown how the New York Stock Exchange and the American Stock Exchange could expand directly across the streets from their existing locations. They wouldn't have to leave. There is room to grow."

Perhaps the biggest surprise was his statement, "The plan shows that it is possible to have some sort of unified

vision for Lower Manhattan." In order to create it, he suggested making Water Street and West Street into boulevards, lining them with trees and shop fronts, and connecting them around the tip of Lower Manhattan. "Move all Battery Park City development forward to face out on West Street" and tie the World Trade Center with Tribeca by a continuous band of street-level retail activity, he said.

"The streets don't line up. You literally can't walk or drive through. There are no view corridors....Especially around Nassau Street and the area north of the World Trade Center, there are no connections." But there could be. "That little building next to the parking garage for the Brooklyn Battery Tunnel could be demolished for a view corridor."

Noting that "all these recommendations have been found in other reports," he described the tangle of mass transportation systems in Lower Manhattan, bemoaned the lack of commuter rail access from the northern suburbs and Long Island, and pointed out that both the PATH trains and many subway exits are farther than the preferred one-quarter mile, five- to seven-minute walk to most destinations.

But the Peterson/Littenberg Plan goes beyond choosing one of the several

suggested locations for a connection to the Long Island Railroad at Atlantic Station in Brooklyn—the location of the M and J lines near Fulton Street. It proposes a downtown Grand Central Station, a proud, visible, and symbolic place where all the transit lines could interconnect. He even found a place for it, one block south of Wall Street, between Nassau and William streets.

Peterson's plan exists not just in words, but in pictures that are too numerous and complicated to publish in *Oculus* in one fell swoop and too full of potentially controversial ideas to digest in one reading. Parts of the plan will appear in subsequent issues for your reflection—and reaction.

The Giuliani Plan

Essentially an initiative for economic stimulation, *A Plan for the Revitalization of Lower Manhattan* accepts most of the premises of the Dinkins plan. It recommends elimination of "zoning regulations that impede the conversion of commercial buildings to residential use," but says nothing more specific about regulatory impediments to redevelopment. It says, "The Mayor has made commuter rail access to Lower Manhattan a major transportation priority" of his appointees to the MTA Board. Though it does not mention the Second Avenue subway, it advocates

studies of ways to improve subway access to the area and create a lane for taxis extending south from 34th Street. And it notes, "The City is committed to providing better transportation within the downtown area, including a new bus loop and ferry service from Brooklyn, Queens, and Rockland and Westchester counties." The plan also recommends a series of tax incentives for investment and building conversion in the area (see box on page 7).

Although a front page article in *The New York Times* the day the plan was released gave some cause for concern with the statement, "experts say its problems are deeply rooted in the age and architecture of narrow and poorly equipped buildings, most built before World War II," the program is noteworthy for its recognition of the value of the Wall Street area's historic building stock and commitment to mixed-use development.

That commitment is the reason for the rezoning recommendations. "But in addition to zoning changes, to convert buildings from commercial to residential or mixed-use will very likely require changes to the building code and the state multiple dwelling code, and environmental review is now necessary when you make those changes," explained the AIA's Carol Clark, who is also a planner and professor of preservation planning.

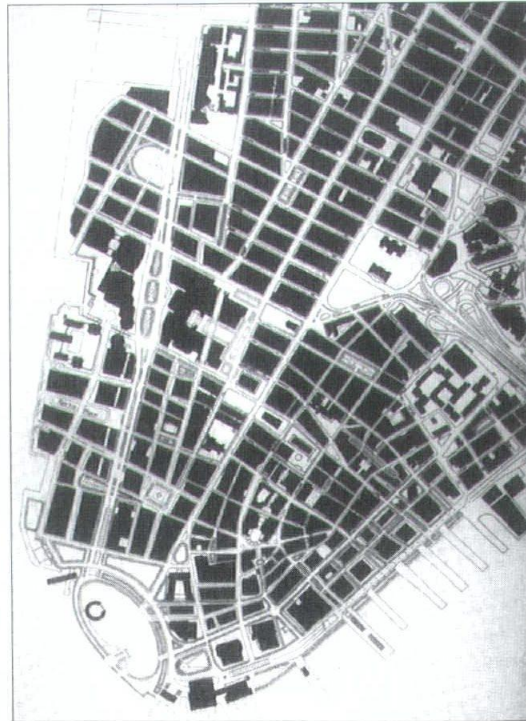
Since many aspects of the Giuliani plan require approval of the City Planning Commission, the City Council, and the State Legislature, details—and even essential features—could change before it goes into effect, if indeed it does, as the tax abatements might be seen as impediments to closing the budget gap. However, those involved in planning for Lower Manhattan are optimistic about the possibility of meaningful change, as representatives of different political constituencies and disciplines agree in general about what Lower Manhattan should become.

The Alliance for Downtown Manhattan

Already functioning by late fall, Carl Weisbrod's energetic Lower Manhattan BID for downtown New York was ready to move, with exquisite symbolism, into Ernest R. Graham's Equitable Building of 1915 at 120 Broadway soon after the official inauguration in January. The ultimate



The existing city from the Peterson Plan



The proposed urban design plan in the Peterson Plan

PROVISIONS OF THE GIULIANI PLAN

COMMERCIAL TAX BENEFITS —Short-term Program

- Application to the program is limited to a three-year period.
- An abatement of existing property taxes and commercial rent taxes will be available for newly-leased space or renewals in commercial office buildings built before 1975.
- The minimum lease term for large tenants (in excess of 50 employees) is ten years and for small tenants, five years.
- To be eligible for the program, relocating tenants must either come from below 96th Street or outside New York City.
- A minimum required investment of \$10 per square foot for lease renewals and \$35 per square foot for new leases must be made in tenant space or common areas of the building.
- The program requires benefits be passed on to tenants.

The real property tax program and the commercial rent tax program detailed below are intended to work together.

Real Estate Tax Abatement

In this five-year program, the abatement in the first, second, and third years will be equal to 50 percent of the property tax in the initial year, based on the average tax per square foot and limited to \$2.50 per square foot. In the fourth and fifth years, the benefit will equal two-thirds and one-third, respectively, of the initial tax abatement.

Commercial Tax Abatement (CRT)

In this five-year program, the exemption in the first, second, and third years will be equal to 100 percent of the commercial rent tax in the initial year. In the fourth and fifth years, the benefit will equal two-thirds and one-third, respectively, of the initial commercial rent tax exemption.

COMMERCIAL TAX BENEFITS — Long-term Program Industrial and Commercial Incentive Program (ICIP)

- For *new construction* of state-of-the-art "smart buildings," the program offers a 100 percent exemption of the increased assessed value for four years. It is phased in at 12.5 percent thereafter for twelve years.
- For the *renovation* of commercial buildings, the program offers a 100 percent exemption of the increased assessed value due to renovations for eight years. It is phased in at a minimum of 20 percent of the current assessed value. Changes being drafted will for the first time identify eligible ICIP work and ensure that the benefits reflect the costs of improvements.

Energy Savings

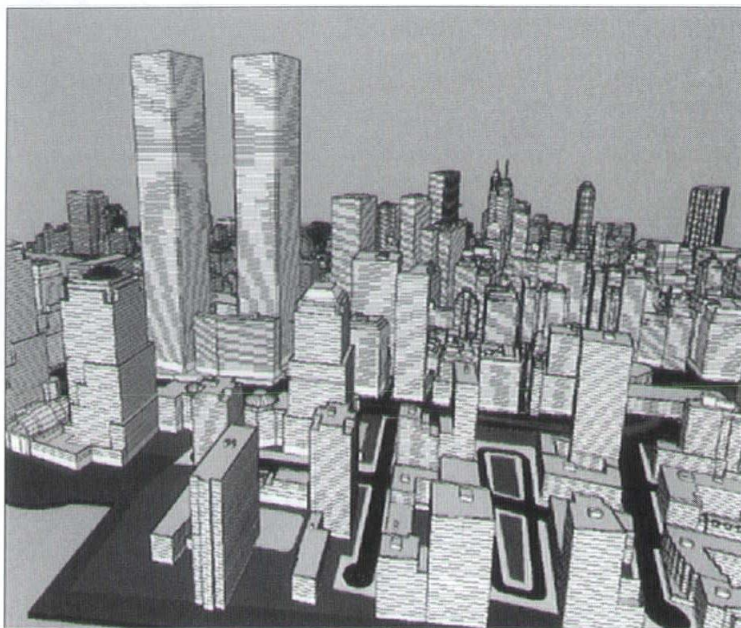
This twelve-year *energy cost-savings program* reduces electricity costs by approximately 30 percent and natural gas costs by approximately 20 percent for eight years. It is phased in at 20 percent each year thereafter. To be eligible, an owner must improve a building by 20 percent of its current assessed value. A similar program is already available in the outer boroughs and in Manhattan north of 96th Street.

RESIDUAL CONVERSION TAX BENEFITS

This program consists of a 100 percent exemption of the increased assessed value due to conversion for eight years. It is phased in at 20 percent every year thereafter for twelve years. This program is combined with an abatement of the existing tax base at 100 percent for ten years. It is phased in at 20 percent every year thereafter for 14 years.

MIXED-USE TAX BENEFITS

This twelve-year program of renovation benefits for mixed-use buildings, where a portion is converted to residential use while the rest remains commercial, provides a 100 percent exemption of the increased assessed value due to renovations for eight years. It is phased in at 20 percent each year thereafter. The benefit is applicable to the entire building. To be eligible, an owner must improve a building by 20 percent of its current assessed value.



One of many possible images projected by the Environmental Simulation Center

commercial structure, the 1.2-million-square-foot Equitable rose to 40 stories without a setback on less than an acre of ground, casting its neighbors into darkness and causing the nation's first comprehensive zoning resolution in 1916.

"One of the things that makes Lower Manhattan planning rare for New York is that I don't think there are significant areas of disagreement. There is quite a broad consensus about what should be done," Weisbrod said. "The constraints are physical and economic."

"We've been involved in helping to formulate the Mayor's plan. And we'll be helping to get approval from City Council and the State Legislature. We're trying to attract existing businesses and to incubate new ones downtown. We're working on promotion and advocacy campaigns and on improving transportation. We'll begin by providing supplemental services such as street furniture, sanitation, and security. And we'll be working to improve the tourist experience, creating a Heritage Trail for Lower Manhattan (with Richard Kaplan) and trying to connect South Street Seaport with the World Trade Center, the Statue of Liberty, and Ellis Island."

High-tech Teamwork

As if to bring the planning effort full circle, former City Planning Director Richard Schaffer, now a Columbia planning professor, is working with architects Richard Kaplan, cochairman

of the J. M. Kaplan Fund, and Michael Kwardter, FAIA, director of the New School for Social Research's Environmental Simulation Center, on a computerized model of Lower Manhattan to test development and rezoning proposals.

"You can query the model, find out what the floor area of a building is, and compare it with what is allowed under zoning. You can tell if the area is overbuilt or underbuilt by zoning standards. You can see the views from the windows. The next thing we want to add is the vacancy data," Kwardter explained. "This is an amazing tool for urban analysis."

"We've been meeting with people from the Real Estate Board, the Mayor's Office, Landmarks. Con Ed is interested. They are beginning to see the relationship between infrastructure, planning, and zoning," he added.

The model, which was developed by using maps and mathematical data — quantitative analysis as well as visual analysis from observation and photographs — will make it possible to develop and test performance standards for zoning in a way they have never been tested before.

Schaffer explained, "The underlying problem you have with zoning resolutions, multiple dwelling codes, and building codes is that they were fundamentally written to deal with new construction and single-function buildings. And zoning is based on a regular street grid. The problem in Lower

Manhattan is that you are dealing with existing buildings, conversions, and you are trying to promote a mix of uses. Because of the old street grid, you have a whole series of irregular and very small building lots."

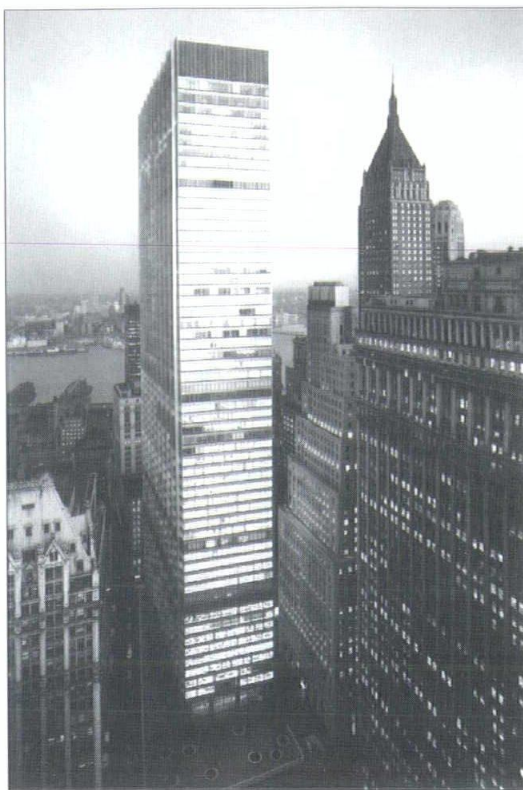
He pointed out that since the last zoning resolution of 1961, more than 75 percent of new construction was not permitted by zoning as-of-right. The developers had to get variances. Schaffer, Kaplan, and Kwartler think the model, which can analyze and simulate the effect of proposed buildings in advance, could reduce that time-consuming and costly process and thereby promote development. It would also help determine shadow patterns, light and air impacts to simplify environmental review.

"Having this model allows you to make a quantum leap. This is the first time we'll be able to manipulate data, even to answer a simple question like how many square feet of building space exist," Schaffer explained. "You didn't have the ability to visualize the information when the model was used in Midtown in the 1980s. This is different. Everything is being mapped three-dimensionally, for an area with well over 10 million square feet of space — the third largest business district in America [after Midtown Manhattan and downtown Chicago]."

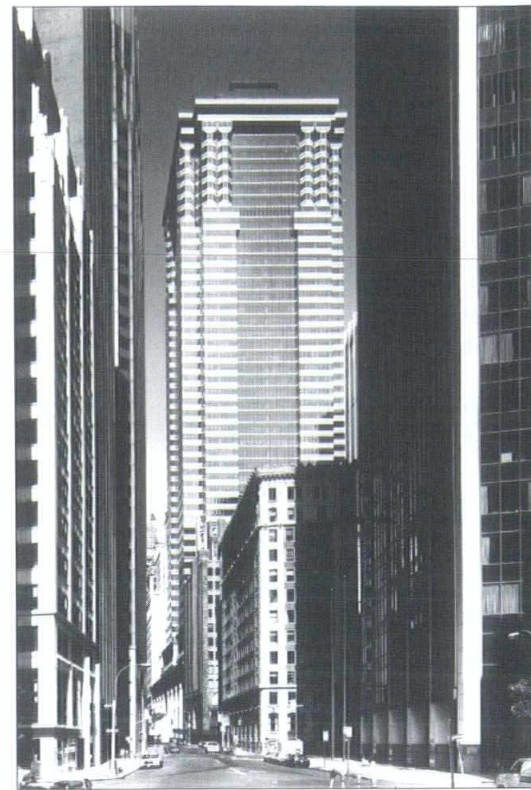
The Solution

So many conditions are right for the reinvigoration of Lower Manhattan and so much intelligence, experience, knowledge, and talent is involved that it is easy to overlook the obstacles in the way. Basic agreement on goals will be a help, but it is one thing to decide that historic preservation is important and another to select specific buildings for landmarking or demolition. Steven Peterson's observation could be taken a step further. Not only do architects (and preservationists) want to save everything and real estate people to tear everything down, neighborhood residents want to leave the land cleared for green space. Some changes need to be made as soon as possible, but change without planning is risky, and planning takes time.

"Planning for the residential component is very important, because if it is not done correctly, we could impair the future development of Wall Street," explained City Planning Commissioner Brenda Levin. "The city decided that what was going on in



Chase Manhattan Plaza, Skidmore, Owings & Merrill



J. P. Morgan Headquarters, 60 Wall Street, Kevin Roche John Dinkeloo & Associates

Tribeca was desirable and rezoned part of Tribeca to encourage residential development. (Most of the pioneers moved in illegally as their predecessors had in Soho.) So on Greenwich Street, one of the spurs, two or three new residential buildings went up. But across the street was the last major city-owned piece of property outside Battery Park City, and they decided to give it to the Commodities Exchange." The site was just south of the handsome new neighborhood school (by Richard Dattner), P. S. 234, and the massive Exchange building would have cast shadows on the school yard and disrupted the area in numerous ways, so the community protested vigorously. Levin said she believed the lesson here was, "When people move in, they want and need services. I'm not saying don't put in residential, but if you are going to do it, it has to be planned. If it is not, you will build in opposition to the proposed new high-tech smart buildings, because the residential is likely to happen first."

Levin liked the idea of creating centers for specific types of industry in Wall Street buildings. "The most interesting was the not-for-profit building that Carl Weisbrod put together at 120 Wall Street (by Ely Jacques Kahn of 1930) when it was vacated during the depression of the late 1980s. A fairly

substantial percentage of business in New York is in the nonprofit world, although we're getting a lot of competition now from Atlanta and other cities. Many major nonprofits have their headquarters here. Because of the tax abatements, some notable not-for-profit corporations like the Ms. Foundation and the Center for Reproductive Law and Policy moved in. In the nonprofit world, it's become the place to be."

Richard Kaplan agreed. "You can't pour old wine back into the old bottles. The old buildings probably won't be torn down because they are bigger than current zoning would allow, so you couldn't replace them. But they are not likely to be tenanted by the same kinds of people who built them. You can, however, put new wine in old bottles; there are new ways those buildings could be used."

He pointed out just what bargains some of the historic buildings around Wall Street are. "Jackie Kennedy's apartment sold for \$9.5 million; 40 Wall Street, with 1.2 million square feet, sold for \$6 million. That's about \$5 per square foot. The buyer from Hong Kong is going to put another \$75 to 80 million into it, and he'll still have a bargain.

"In order to create a new master plan for the area, you need three things: an urban design plan, economic incentives, and a regulatory plan. The last zoning resolution was done in 1961. It was mainly for Midtown, and it was designed to apply to regular rectangular blocks. The zoning laws are not really the problem. The multiple dwelling law is....Richard Schaffer is looking at how those regulatory provisions could be modified to permit residential conversions," Kaplan explained. "Downtown has always recycled itself. It is the oldest modern city. What we are talking about now is a dream of a new city."

Brenda Levin, who is not an architect, said she hoped that "they would be developed by people on the cutting edge of architecture. That is not often talked about in this city. But if we are going to rebuild Wall Street, which is a very unique and small area, we should be talking about taking the lead architecturally the way David Rockefeller did when he set out to revive Wall Street by building the Chase Manhattan Plaza (by Skidmore, Owings & Merrill) in the 1950s. The most recent example is 60 Wall Street (the J. P. Morgan Headquarters) by Kevin Roche. Quality should be part of the package."

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March/April 1995

March

1

Wednesday LECTURES

Art, Where to Put It? Given by William Alsop. Sponsored by Columbia University Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

New York Architecture. Given by Robert A. M. Stern. Sponsored by Classical America and the National Academy of Design. 6:30 pm. National Academy of Design, 1083 Fifth Ave. at 89th St. Reservations, 369-4480.

6

Monday EXHIBITION

Raymond Abraham: Austrian Cultural Institute, Working Drawings and Models. Pratt Institute School of Architecture, Higgins Hall, Room 111, and Dean's Gallery, 61 St. James St., Brooklyn. 718-636-3404. Closes March 24.

8

Wednesday LECTURES

Spillville. Given by Brian Boigon. Sponsored by Columbia University Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

The United States Capitol. Given by

16

Thursday LECTURE

Merrill Elam: Work. Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

17

Friday TOUR

Irish New York. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960.

18

Saturday WORKSHOP

Designs for an Ecological City. Given by Reinero Hernandez, community and environmental activist. Sponsored by the National Design Museum. Greenpoint-Williamsburg Watch Office. 860-6321.

TOUR

The Century Association. Sponsored by the Municipal Art Society. 11:00 am. 935-3960.

20

Monday EXHIBITION

Architecture Through Photography: Perceptions of Modernism. Columbia University Graduate School of Architecture, Planning, and Preservation, Buell Hall, Arthur Ross Architecture

25

Saturday TOUR

Union Square/Cooper Union Area. Sponsored by the Municipal Art Society to celebrate Women's History Month. 1:00 pm. 935-3960.

27

Monday EXHIBITION

Architecture as Subject: Photographs by Cervin Robinson. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 400-level. 854-3414. Closes May 1.

28

Tuesday

PANEL DISCUSSIONS

Ben Van Berkel. Sponsored by Urban Center Books. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3595, \$7.

The Acquisitive Mind: Collecting Design. Sponsored by the National Museum of Design. 6:30 pm. 2 E. 91st St. 860-6321.

29

Wednesday LECTURE

Saturn and the Striped Fish. Given by Antoine Grumbach. Sponsored by Columbia University Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

PANEL DISCUSSION

Design and Real Life: Technology, Self-Expression, and the Social Agenda. Sponsored by the National Museum of Design. 6:30 pm. 2 E. 91st St. 860-6321.

5

Wednesday LECTURE

Chicago, Illinois. Given by Stanley Tigerman, FAIA. Part of a continuing lecture series on the North American city. Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321.

6

Thursday AIA NEW YORK CHAPTER EVENT

Panel Discussion on Comparative Court Types with Jonathan Stark and Perkins Eastman. Sponsored by the AIA Committee on Architecture for Justice. 6:00 pm. 200 Park Avenue, ninth floor. Contact Jerry Pasichow, 685-2883. \$10.

LECTURES

The Philadelphia Centennial and Statue of Liberty. Given by Barry Lewis, architectural historian. Sponsored by the Cooper Union. 6:30 pm. 51 Astor Pl., room 21. 353-4200.

Third Line/Third Sentence. Given by Taeg Nishimoto. Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

The Oral History of Modern Architecture. Given by John Peter.

Dublin: A Grand Tour. New York School of Interior Design, 170 E. 70th St. 472-1500. Closes March 17.

Good Offices and Beyond: The Evolution of the Workplace. The National Design Museum, 2 E. 91st St. 860-6868. Closes March 19.

Images of Wall Street. Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes April 15.

Total Risk, Freedom, Discipline: Abstraction in the Twentieth Century. Guggenheim Museum, Fifth Ave. at 88th St. 423-3500. Closes June 2.

The Structure of Style: Dutch Modernism and the Applied Arts. The National Design Museum, 2 E. 91st St. 860-6868. Closes August 20.

World War II and the American Dream: How Wartime Building Changed a Nation. The National Building Museum, 401 F St. NW, Washington, D.C. 202-272-2448. Closes December 1995.

Deadlines

MARCH 15

Application deadline for the 1995-1996 Buell Book Fellowship. A \$20,000 stipend will be awarded to a writer or scholar in American architecture, urbanism, landscape, or design studies working towards publishing a book-length manuscript or doctoral dissertation. Contact Joan Ockman, director, the Buell Center for the Study of American Architecture, 854-8165.

Entry deadline for Philip N. Winslow Landscape Design Award for excellence in the design of public open space. Built or unbuilt projects designed for sites in New York City are eligible. Contact the Parks Council. 838-9410, ext. 233.

9 Thursday LECTURES

Pressure Building. Given by **Mark West.** Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall Auditorium, 61 St. James St., Brooklyn. 718-636-3404.

Prof. Yacov Rechter, architect, Tel Aviv. Sponsored by the AIA New York Chapter Foreign Visitors Committee. 6:00 pm. 200 Lexington Ave., AIA conference room. 683-0023.

10 Friday

AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Bridging School and Community. The Experience of Place: East Harlem. Given by **Luis Aponso-Pares and Hettie Worley.** Sponsored by the AIA New York Chapter Learning By Design-NY Committee and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. 860-6321. Continues on March 11.

14 Tuesday

LECTURES

Utopia, Arcadia, or Else? Given by **Bernard Tschumi.** First in a five-part lecture series on the North American city. Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321.

Gilles Worsley, Editor of Perspectives of Architecture, a publication of the Prince of Wales's Institute of Architecture. Sponsored by Urban Center Books. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3595. \$7.

Culver City, California. Given by **Eric Owen Moss, FAIA.** Part of a continuing lecture series on the North American city. Sponsored by the National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321.

22 Wednesday LECTURE

Mick McConnell on the Los Angeles Experiment (A Road Diary). Sponsored by Urban Center Books. 6:30 pm. The Urban Center, 457 Madison Ave., Reservations, 935-3595. \$7.

23 Thursday

AIA NEW YORK CHAPTER EVENT

Leasing vs. Purchasing Computer Equipment. Given by **Donald B. Kahaner, administrative partner, David Berdon & Co., LLP.** 6:00 pm. **David Berdon & Co., LLP.** 415 Madison Ave., tenth floor (between 48th and 49th sts.). RSVP to **Thalia Zeflin**, 832-0400.

24 Friday

AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Bridging School and Community. Architecture in East Harlem: An Historic Overview. The second lecture in a three-part series, given by **Raymond Plumey, AIA.** Sponsored by the AIA New York Chapter Learning By Design-NY Committee and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. 860-6321. Continues on March 25.

April 1 Saturday

TOUR

Architectural Oddities of Midtown. Sponsored by the Municipal Art Society to celebrate April Fool's Day. 2:00 pm. 935-3960.

3 Monday EXHIBITIONS

Taeg Nishimoto Exhibitions: Re-Fl(e)ctions. Pratt Institute School of Architecture, Higgins Hall, room 113, 61 St. James St., Brooklyn. 718-636-3404. Closes April 14.

A Recent View of Architecture: Photographs by Paul Warchol. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 100-level. 854-3414. Closes May 7.

4 Tuesday EXHIBITIONS

Master Plan for the Greek and Roman Galleries. The Metropolitan Museum of Art, Fifth Ave. at 82nd St. 535-7710. Closes August 6.

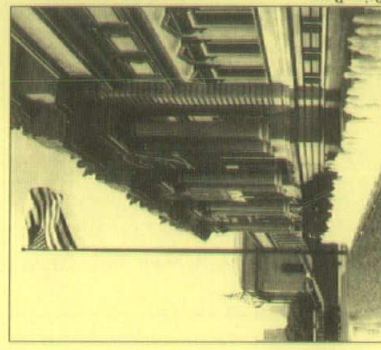
The Architecture of the Metropolitan Museum of Art. The Metropolitan Museum of Art, Fifth Ave. at 82nd St. 535-7710. Closes September 3.

7 Friday AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Bridging School and Community. Empowering the Community: Designing for Change. Given by **Eddie Baca, chairman, Community Board 11.** Sponsored by the AIA New York Chapter Learning By Design-NY Committee and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. 860-6321. Continues on April 8.

Continuing Exhibitions

Two Photographic Promenades, the Villa LaRoche-Janneret and the Villa Savoye: Photographs by Elizabeth Donoff. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 100-level. 854-3414. Closes March 11.



Metropolitan Museum of Art

APRIL 28

Entry deadline for 1995 Felissimo Art and Design Award. One \$10,000 and two \$5,000 cash prizes will be awarded for innovative and functional art and designs that celebrate the power of productive elements and are suitable for production, manufacture, and sale.

Application seminar April 6, 6:00 pm, at the Felissimo store, 10 W. 56th St., fourth floor artspace. Contact the New York Foundation for the Arts, 366-6900, ext. 215.

MAY 1

Application deadline for the James Marston Fitch Charitable Trust. The Trust will award a \$10,000 research grant and other discretionary smaller grants to mid-career professionals in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, architectural history, and the decorative arts. Contact the Trust at the office of Beyer Binder Belle, 41 E. 11th St., New York, New York 10003, 777-7800.

MAY 12

Entry deadline for Lloyd Warren Fellowship/82nd Paris Prize. Participants must have received degrees between June 1990 and December 1994. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

JUNE 8

Entry deadline for Challenge Grounds: Urban Housing and Community Outdoor Space competition for students of accredited schools in the U.S. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, New York 10010, 924-7000.

Intercultural Process. Sponsored by the National Museum of Design. 6:30 pm. City College School of Architecture, 138th St. and Convent Ave. 860-6977.

Send *Oculus* calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear. Because of the time lag between when information is received and when it is printed, final details of events are likely to change. We recommend that you check with sponsoring institutions before attending.

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AIA New York Chapter Committee Meetings

MARCH

1

6:00 PM
Public Architects

9

6:00 PM
Minority Resources

6:00 PM

Foreign Visitors

13

6:00 PM
Housing

14

6:00 PM

Computer Application at
Phillips Janson Group

8:00 AM

Architects for Justice

15

12:30 PM

Architecture for Education

16

8:30 AM

Public Sector Contracts

6:00 PM

Building Codes

21

4:30 PM

Health Facilities

27

6:30 PM

Learning By Design: NY

**Please confirm meeting
times and locations by calling
AIA New York Chapter
headquarters at 683-0023.**

URBAN CENTER BOOKS' TOP 10

As of January 27, 1995

1. **Havana La Habana**, George Rigau and Nancy Stout (Rizzoli, cloth, \$45.00).
2. **Philip Johnson: The Architect in His Own Words**, Hillary Lewis and John O'Connor (Rizzoli, cloth, \$50.00).
3. **Metropolitan: A Portrait of Paris**, Matthew Weintreb and Fiona Biddulph (Phaidon, cloth, \$49.99).
4. **Chambers for a Memory Palace**, Donlyn Lyndon (MIT Press, cloth, \$29.95).
5. **Mexican Houses of the Pacific**, Marie Colle (Alti, cloth, \$65.00).
6. **Abstract 93/94** (Columbia, paper, \$19.95).
7. **Morphosis: Buildings & Projects 1989-1992**, Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
8. **Antoine Predock Architect**, Brad Collins and Julliette Robbins (Rizzoli, cloth \$60.00, paper \$35.00).
9. **Great Houses of England and Wales**, Hugh Massingbred-Montgomery (Rizzoli, cloth, \$75.00).
10. **Villas of Tuscany**, Carlo Cresti (Vendome, cloth, \$85.00).

RIZZOLI BOOKSTORES' TOP 10

As of January 27, 1995

1. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).
2. **Patkau Architects: Selected Projects 1983-1993**, ed. Brian Carter (Tuns Press, paper, \$25.00).
3. **The Architecture of Good Intentions: Towards a Possible Retrospect**, Colin Rowe (Academy Editions, paper, \$35.00).
4. **Antoine Predock Architect**, Brad Collins and Julliette Robbins (Rizzoli, cloth \$60.00, paper \$35.00).
5. **Morphosis: Buildings & Projects 1989-1992**, Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
6. **Agrest and Gandelsonas: Works**, Diana Agrest (Princeton Architectural Press, cloth \$60.00, paper \$40.00).
7. **Unprecedented Realism: The Architecture of Machado and Silvetti**, Michael Hays (Princeton Architectural Press, cloth \$60.00, paper \$40.00).
8. **Smith-Miller + Hawkinson**, Catherine Ingraham (Gili, paper, \$28.95).
9. **Presence of Mies**, ed. Detlef Martins (Princeton Architectural Press, paper, \$19.95).
10. **Adolf Loos**, Kurt Lustenberger (Artemis, paper, \$24.95).

Living in Lower Manhattan: Peter Wheelwright

by Jayne Merkel

For the last 15 years, while planners have been talking about residential development in Lower Manhattan, architect Peter Wheelwright and his wife, photographer Lisa Hicks, have been living there, literally in the shadow of the World Trade Center.

"I was designing a renovation for the painter David Deutsch on 14th Street, and in the process I got his loft here. The building (a Richardsonian Romanesque office building at 125 Cedar Street, built speculatively by the Metropolitan Life Insurance Company in 1895) had been abandoned since 1968, and a group of people struck a deal with the owner, Bernard Goldberg, for a net lease for 15 years. William Wegman was here, a lot of video artists. Most of them are still here, under rent stabilization now," Wheelwright explained.

Deutsch's space included two suites and a small rental unit. The Wheelwrights moved into the rooms where the painter had lived, on the northwest corner with a view of the Hudson River, and created an office for him and a darkroom for her in the old painting studio on the south side. Because of the age of the building, double-hung windows in the living-dining room have classical five-inch moldings that give the space a domestic feeling and contrast appealingly with Wheelwright's crisp, geometric, modern interventions in natural light birch wood and white tile.

When the kids came along, they packed the babies into a little space next to their bedroom for a while. Then the tenant moved out. Later the architect completely reconfigured the space, which is divided into two parts by an elevator bank, decorative cast-iron staircase, and old-fashioned, marble-tiled hallway.

"There used to be rows of little 150-square-foot offices along here with hammered glass-and-gold letters — the kind of place you'd expect to find Sam Spade, Private Eye," Wheelwright said. "A lot of people here have a set of rooms on one side or the other. We were lucky to get the whole floor. Over the years we've changed it all around. The bedrooms are where my

office used to be, and my office is in what was once the rental unit. The living rooms are still the same, but I've gone from 1,800 square feet to 1,000. Lisa's space has tripled and so has the kids'." One suite is about 1,700 square feet, the other 1,800.

Their three children, ages six, nine, and twelve, each have rooms of their own off a vestibule in the south suite, where there is a desk on one side and a bathroom in a little gabled roof structure juts out into the space on the other. Work and play, business and domestic arrangements coexist comfortably like the modern additions to the turn-of-the-century space.

Wheelwright's career has changed radically too, at least partly because of his living arrangements. He used to design lofts and houses, mainly for artists, as the works in the living room by Mel Bochner, Laurie Simmons, Mel Kendrick, Carol Dunham, and others attest. His practice grew steadily, but he became more interested in teaching and writing.

"Five years ago I had an office of ten people. Now I have one, though two would be ideal. When the practice was growing, I had to make a choice. I would have to move. I actually had a space. I even had a contract on it, then I pulled out. I didn't want to give up living and working in the same place," Wheelwright explained. "It's difficult to see whether my shift in emphasis is a natural evolution or a consequence of the recession. But if I can continue to do one or two projects a year, I can keep up the balancing act I'm doing now."

His balancing act is between architecture, teaching, and writing. He even writes fiction: "I write it, but you can't read it because it has not been published," he said.

His first book will come out later this year, but it is nonfiction. *The Mississippi Studio: Propositions on the Machining of Nature* grew out of a studio he taught last year at Parsons School of Design on the catastrophic flooding of the Mississippi River in 1993. It is a project that places architecture in the widest possible context. The book considers how interventions by the United States Army Corps of Engineers contributed to — rather than prevented — the flood and concludes, "It is too simplistic to disparage the Corps of Engineers; they only facilitate a process that is deeply ingrained in the cultural history of this

country....The more urgent issue lies in a way of looking at the world that we all share to a greater or lesser extent."

Architecture's role in the natural and cultural worlds has become a central concern of his work. This term he is teaching a studio with landscape architect Margaret Ruddick (who also works in Lower Manhattan) on environmental issues in an area much closer to home. Students are being asked to consider the following problem: "Dredged, straightened, bridged, embanked, infilled, Spuyten Duyvil Creek today joins the Hudson with the Harlem River as a navigable channel. Along its south shore between the Hudson and Marble Hill, Inwood Hill Park (which the *Blue Guide* calls 'the city's only primeval park') maintains the memory of its geological and precolonial histories and initiates a loose park system consisting of Riverside, Fort Tryon, Isham, and Highbridge. On the other hand, its northern shore has been reconstructed to accommodate shipping, rail transportation, and high-rise housing. The effect of these systemic intersections has been to transform Spuyten Duyvil into a borderline that demarcates differences, rather than a threshold that seams them. Can 'natural' and 'technological' ecologies cooperate?"

How did he get from the intensely man-made world of Lower Manhattan to global ecology? "I come from a long line of environmentalists. My grandfather was head of the Audubon Society. My uncle, Peter Matthiessen, writes on environmental issues. [Matthiessen is Wheelwright's middle name.] My brother Jeff wrote *Degrees of Disaster*, the book about Exxon-Valdez. My brother and I take a peculiar position on environmental issues. We're hard-core, but our view is slightly more complicated. Jeff focuses on the sciences and technologies of the cleanup that might cause more problems than the spill. I'm interested in how cultural forces led to the work of the Corps," Wheelwright explained.

He also described Lower Manhattan as an interactive environment, having lived there long enough to witness dramatic changes. Before Battery Park City was built, they had a broad river view and access to the waterfront.

"We used to joke that we had a beach house in Manhattan. There was sand out there. We used to creep through



125 Cedar Street, Wheelwright loft

photos: Dorothy Alexander



Peter Wheelwright in home office



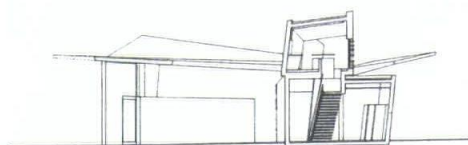
Kitchen with view of World Trade Center



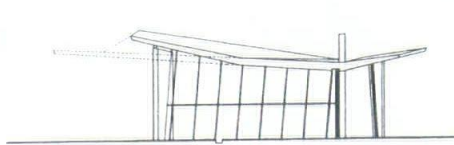
Vestibule of Wheelwright bedroom suite

the construction fence and take the kids in with their pails," he said. "Now we have a different kind of view." They look out on Cesar Pelli's World Financial Center with a slice of river in the middle, the little St. Nicholas Greek Orthodox Church of around 1820 in the foreground, and Minoru Yamasaki's World Trade Center buildings on both sides.

Their location is both central and isolated. "We actually used to ride the



Cross section, Vitra Fire Station, London, Zaha Hadid



Cross section, Vitra Fire Station



East elevation, Vitra Fire Station

PATH train to New Jersey to do our marketing. Living south of the World Trade Center is radically different than being on the northern edge. Our children went to kindergarten and nursery school at Washington Market where almost everyone else was from Tribeca. We've had to fight our way north through the Trade Center complex. So we actually look south — or to Brooklyn." The Wheelwright children go to school in Brooklyn, at St. Ann's. "Now with Battery Park City there are quite a few people here, although that has a feeling that is sort of separated as well. Before it was built there were very few people down here other than the people in our building."

To some extent every building in Manhattan is an island. Around Wall Street, the islands may be close together but they can be surrounded by impenetrable seas.

Zaha Hadid: Projects at Grand Central Station

by Sarah L. Brown

Even though the dramatic cantilevered canopy came tumbling down on the Zaha Hadid exhibition the evening before the January 19 opening, Hadid's soaring avant-garde architecture had enough dynamism to hold its own in what was left of the installation. The small models and drawings managed to face off the pomp and symmetry of the enormous Grand Central Station main waiting room space.

In spite of the catastrophe, the work in the exhibition, sponsored by the Architectural League, was energetic and expressive both in design and execution. Hadid's exquisitely rendered paintings have a surreal quality, enhanced by the reverse perspective and multiple views inspired by the Russian Suprematist painter Kasimir Malevich and by the bold urban visions of the Constructivists.

As one ascended the ramp, carpeted with the site plan of a housing project Hadid designed for Vienna, acrylic renderings exploded from the wall on the north in exhilaratingly abstract

views of the Rheinhafen Art and Media Center in Dusseldorf. Juxtaposed with these colorful paintings were the most serene ink drawings, cartographical in nature, often layered one over the other and encased in Plexiglas. Underscoring these drawings, a series of reliefs emerged from the picture plane, exploring varied aspects of the design. Four models completed the display and emphasized Hadid's interest in public space, layering of function, and the movement of transportation.

On the back (west) wall, drawings and studies for the Cardiff Opera House depicted the architect's most recent work. A meticulous model expressed Hadid's gift for the delicate manipulation of light and volume. Function was more clearly described here, less gesturally, and the geometry was a bit more defined than in her previously published work. Again, she presented a series of paper reliefs as delicate and restrained as if she had replaced her calligrapher's brush with a surgeon's scalpel. A mural-sized, exploded view of the opera house, originally intended for the cantilevered ceiling, was displayed against the waiting room wall, to the right of the exhibition.

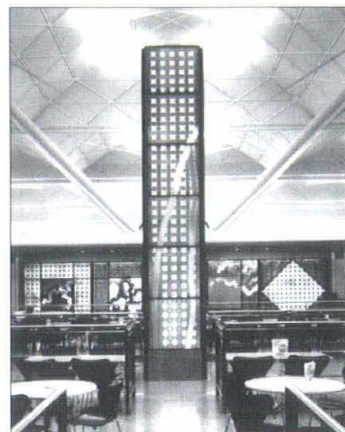
The Vitra Fire Station, the only built project in the show, commanded the south wall. A cantilevered model of the station hovered in the far corner, emphasizing the motion and flow inherent in Hadid's work. Actual construction photographs of the firehouse hung below the model, showing some of the infrastructure necessary to build the folded roof. Along with more minimal paper reliefs and charged acrylic renderings, they explained the intricacies of the angular design.

Zaha Hadid described her effort in designing the Cardiff Opera House as an attempt "to address simultaneously the mutually exclusive paradigms of urban design, to be both a monument and a space...a strong figural landmark against the waterfront." As Joseph Giovannini said so succinctly, "Frank Lloyd Wright's buildings intensify the landscape, Hadid's intensify the city."

Sally L. Brown, a designer in Richmond, Virginia

Brian Clarke at Tony Shafrazi

by Jayne Merkel



London Airport, Stansted; Sir Norman Foster, architect; Brian Clarke, stained-glass mural

The term "Renaissance Man" does not quite describe him, since Brian Clarke works in stained glass and oil on canvas, not in fresco or tempera, and he remains a painter even on an architectural scale. But "Gothic Man" is an odd term. Most artisans of the Gothic period, when the great historic stained-glass windows were created, deferred so completely to the glory of God, King, Town, and the architectural whole of the Cathedral that we don't even call them artists, and we don't know their names.

Brian Clarke has made a name for himself, as a new book on his work, *Brian Clarke, Architectural Artist* (London: Academy Editions, 128 pages, 110 color illustrations, 10 x 12, \$35.00 paper), and an exhibition at the Tony Shafrazi Gallery in Soho (December 10, 1994, through February 4, 1995) attest. His ambition is large enough and his ego small (or secure) enough to attempt collaborations with Arata Isozaki, Norman Foster, Zaha Hadid, and even Paul McCartney. He also worked with HOK on the International Airport Mosque in Riyadh, with SOM on the Glaxo Pharmaceuticals Building in London, with Alsop & Störner on the Hotel des Bouches-Du-Rhône in Marseilles, and with Pei Cobb Freed

& Partners (and David Copperfield) on the Quartier 206, Friedrichstrasse, Berlin, as well as on several historic buildings.

If the results are less consistent than in the direct, almost childlike paintings he showed at Shafrazi, they are occasionally overwhelming and usually more successful than most artist-architect collaborations, which tend to subvert the artist's statement to the architect's — or vice versa. Clarke's walls, clerestories, and vaulted ceilings almost always enhance the architectural spaces they inhabit, and not only because of the glorious colored light. The artist's strong, graphic, abstract, but symbolic language lends itself to large scale and intense color, but the way architectural space is experienced rarely provides the intense, quiet, personal encounter that paintings command. Two exceptions are Derek Latham's 1987 renovation of Joseph Paxton's Cavendish Arcade in Derbyshire, England, where Clarke's intensely-colored barrel vault enlivens both the interiors and the nighttime skyline in the town, and *The Wall*, a restrained, landscape-like translucent mural in Nigel Coates's Cibreo restaurant in Tokyo of 1990, where the artist's embellished handwriting can be experienced at close range.

Books and exhibitions can only approximate the experience of architectural space, though this book does provide a good sense of the color, at least when the spaces are photographed under certain light conditions. The Soho show attempted to capture the spirit of Clark's spaces with large light boxes, drawings, and lighted models. Together they define the perimeters of Clarke's achievement. Though he has an ability to speak poignantly in purely visual terms, he is also willing to provide accompaniment. You cannot ask for much more when two voices are speaking at once.

The Phoenix Flaps: New Architecture in Los Angeles

by Aaron Betsky

Landing at LAX, you might think that this post-urban city remains a beacon of high design. A brand new control tower, designed by Kate Diamond, FAIA, and decorated with a seductive necklace by artist Sheila Klein, glitters over the airport. Yet the last few years have not been good for architecture in Los Angeles. The building boom of the 1980s — when boutique architects inserted S & M day-wear into the off-the-rack boulevards and, (in Frank Gehry) the city launched the biggest star the profession has seen since Louis Kahn — collapsed more than four years ago now. Things have been pretty empty at the beach since then. The Morphosis-inspired speculative office buildings along Wilshire Boulevard, once the home of Columbia Savings, are only just filling up. And planned skyscrapers by Helmut Jahn, Michael Graves, and other members of the jet- and fax-architecture set remain on airplane napkins and curling paper.

Granted, you can still eat in style, and it's a lot easier to get a reservation. In addition to the Morphosis restaurants (72 Market Street, Kate Mantellini, and Angeli), there is Michael Rotondi's new downtown Nicola, Josh Schweitzer's Santa Monica Border Grill, and a host of only somewhat less high-concept, high-design eateries. Unfortunately, this architectural hospitality does not, as in New York, extend to hotels. The most stylish place to stay is probably the semi-renovated *noir*-castle, the Chateau Marmont in West Hollywood. The other new luxury hotels, such as the Peninsula in Beverly Hills and Shutters in Santa Monica, are painfully ugly — enough to keep even the most weary traveler awake. The Beverly Hills Hotel, which the Sultan of Brunei had stripped down to its undershirt before covering it with a new and slightly too-shrill pink coat, will open again this summer.

Suitably fed and somewhat rested, you can try to find what architecture of the last few years the city has to offer. I would advise going back to school. The universities are still working off bond issues passed in the pre-Newt days when public building was not as dirty an idea as sniffing coke. The

most luminous new piece of construction in the city is undoubtedly Hodgetts & Fung Design Associates' Temporary Powell Library (or Towell, as it is known in college-collage parlance). This yellow-and-white striped tent, filled with enough hardware to make any post-Archigram Rough Tech aficionado happy, might only be up for a few years, but in the meantime it is breathing new life into the term "cathedral of learning" with its arched metal studs and soaring spaces.

The tent can be found at UCLA, where campus architect Duke Oakley has been directing a collegiate version of the building boom. In addition to the Towell, there are new dorms by Antoine Predock and Barton Myers, a new business school by Harry Cobb, and a library by Frank Israel that is just starting construction. Unfortunately, with the exception with the last work-in-progress, the other buildings have been eviscerated by the stifling bureaucracy that rules the campus.

Much luckier is Cal Poly Pomona, a loose collection of undistinguished, if nicely relaxed, modernist buildings that now seem to crowd around their new beacon, Predock's Administration Building. This triangular (in both plan and elevation) tower marks the presence of the campus from the nearby highway and provides two spectacular viewing platforms: a broad plaza that allows you to survey the exurban field all around and, if you bribe the appropriate guard, a "sky-viewing platform" at the top of the triangle, from which you are supposed to watch the airplanes lining up to land at LAX.

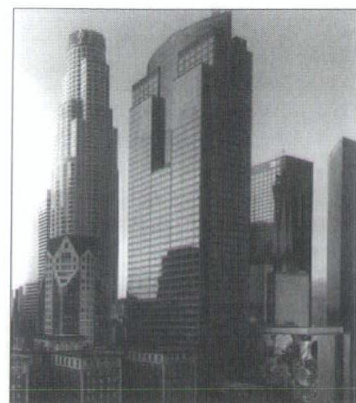
Predock also produced one of the series of cultural centers that dot the far-flung, semi-urban agglomerations of the Southland. There is his massively abstract freeway sign-building, the

Thousand Oaks Civic Center, which will open this summer. Then there is the Chino Center by Barton Myers, a rococo riot of postmodern forms decorated by graphic designer April Greiman with a sample case of colored tiles, and the Escondido version, designed by Moore Ruble Yudell in that firm's signature parade of sloped roofs and cutout civic facades.

In terms of sheer size, however, the biggest cultural mecca of them all is still downtown. Frank Gehry's Disney Hall remains a big hole in the ground, but Mehrdad Yazdani's redesign of the Mark Taper Forum has encased the mistake that used to make theater-going a pain in an elegant box of glass and steel. Yazdani, by the way, also designed the West Hollywood City Hall, a strip-and-clad job that takes the place of the grander building that was to have been designed by Roger Sherman and Ed Chang.

Beyond such civic construction, most of which is now wrapping up, there is only movement on the fringes of architecture, where it shades into commerce. Jon Jerde's acropolis of the credit card, Universal City Citywalk, is a highly successful pastiche of post-modern fragments enlivened by special effects. If you really want what Jerde calls "whiz bang" design, however, you might check out Steven Spielberg's Dive! in Century City, a restaurant masquerading as a submarine, or for those seeking self-conscious culture, the enigmatic treasury of fictional exhibitions, Culver City's Museum of Jurassic Technology. In between these highs and lows is the Petersen Car Museum, opposite the Los Angeles County Museum of Art, where automotive culture is fetishized with expertly designed *mise-en-scènes*.

There are only two pieces of what one



Gas Tower, Los Angeles, Richard Keating and SOM

Hedrich-Blessing

might think of as mainstream construction worth a trip in post-boom Los Angeles. Richard Keating and Skidmore, Owings & Merrill's downtown Gas Tower is probably the most glamorous modernist skyscraper completed anywhere in the country in the last decade, all the way from the floating plane of its lobbies to the sinuous curve of its silhouette. Right across the street is Ricardo Legoretta's attempt to turn Los Angeles's central square into a Mexican zocalo. And in the other direction, you can tumble into the massive monument to architectural bravura without focus, Hardy Holzman Pfeiffer's Downtown Public Library Addition.

The second exclamation point of good architecture in the city is buried and somewhat out of the way. Cruise down the anonymous stretches of National Boulevard and you will find Eric Moss's ongoing project for the Hayden Tract, an industrial section of Culver City. This light-filled exposition of structure and accretive planning shows how the oldest leftovers of the defense industry can be transformed into new homes for the information elite.

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Perhaps the most telling sign of the direction of architecture in Los Angeles is the likelihood that Moss's strategy might spread to nearby Playa Vista and take the place of one of the grandest projects of 1980s. Designed by an all-star team led by Andres Duany, Playa Vista was intended to be a village for 10,000 inhabitants, as well as for thousands of office workers and tens of thousands of shoppers. Duany, Plater Zyberk, Stefanos Polyzoides, Elizabeth Moule, Buzz Yudell, Laurie Olin, and all laid it out in grids and building guidelines on the wetlands where Howard Hughes once held sway over his military empire. The \$10 billion project was approved last year, but the developer, the Maguire/Thomas Partnership, may not be able to line up the financing. Now rumors say another "dream team" of Jeffrey Katzenberg, Barry Diller, and David Geffen is talking about turning the existing factory buildings (including architects Robert Mangurian and Mary Ann Ray's live-work hideaway) into, what else, a new studio. Rather than a New Traditionalist utopia, we will get a

virtual dream factory rising, like the ever-changing phoenix Los Angeles has proven itself to be, out of the ashes of the military-industrial complex.

Aaron Betsky is curator of architecture and design at the San Francisco Museum of Modern Art.

Antoine Predock Architect in Person and Print

by Jayne Merkel

This hauntingly beautiful work demonstrates how architecture can be rooted in place but not confined to a place. "New Mexico has formed my experience in an all pervasive sense," Antoine Predock, who now practices in Los Angeles as well as Albuquerque, begins his introduction to this new monograph on his work (New York: Rizzoli, 224 pages, 300 illustrations, 150 in color, 8 1/2 x 11, \$60.00).

His spare, thick, exposed concrete structures, punctured by slits, incised windows, and occasional passages of glass wall, admit the sunlight of the

desert Southwest sparingly and eloquently. At night they appear to glow from within, especially in the slides he showed at the Urban Center on January 7 and in the dazzling photographs that liberally illustrate this book — as many as 27 per project.

Only eleven of Predock's 74 projects are featured. Another 18, including his entry to the competition for the South Transept of St. John the Divine, are discussed in borderlines of text and shown in tiny pictures at the bottom of each page — somewhat confusingly, as in some cases their relationships to the featured projects above are not clear.

The book design does provide a thorough introduction to some buildings and more than a few glimpses of others (there are ten illustrations for St. John's). But architects will deplore the rare inclusion of plans.

Notable for his command of crisp and clean but complex geometric forms, the architect orchestrates his buildings with light. Inspired by the desert landscape, he manipulates colored light as



Classroom, laboratory, administration building, CalPoly Pomona, Antoine Predock and Gensler and Associates

artfully as the artist Dan Flavin who has made colored fluorescent bulbs his medium. Predock's interpretation of regional flavor manages to avoid hackneyed symbolism and obvious cliché, except perhaps in the Hotel Santa Fe at Euro Disney outside Paris, where the literalism is intended.

Antoine Predock proved powerfully and poetically, at a lecture at the Urban Center and in this book, the possibility of being regional and international at the same time. Some works, like the American Heritage Center and the Art Museum at the University of Wyoming at Laramie even have extraterrestrial qualities.

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continued from page 2

"Both kinds of projects have an intermediary client, such as Amtrak or the Airport Authority, but the ultimate client is *you*, when you can't find the gate or when you're at the train station looking for a cab. There's a real joy in designing for the public." Taylor's words about the public realm reflected a sense of urgency. "We are at a scary moment because we have moved into a time when the number of urban dwellers has been eclipsed by the number of suburbanites," Taylor said. "It's crucial that we think about what it is to be a city in the twenty-first century." This rethinking for the next century is evident in a recently completed study for New Jersey Transit, which resulted in a comprehensive handbook that helps communities plan to take advantage of the transit system.

Taylor admitted that throughout the Northeast Corridor project and others, there were many times when she was the only woman in large meetings, but she claimed she never felt disadvantaged by gender. "In the workplace," she said, "people are people. You reward excellence." She was quick to point out that we are never going to reach equality in gender or race simply by means of percentages and quotas. "I don't think those kinds of requirements can do the job for us," she said. "Mentorship is extremely important, but most of all it is about giving young people a chance. If I've accomplished anything it is because people gave me a chance to do so."

Kira Gould, a student at the Parsons graduate program in architecture and design criticism, works as an editor at HOME magazine.

Membership Connections

by Geoffrey Doban, AIA

Recently many AIA members have been asking the timeless (and timely) question, "What's in it for me?" Many of us take one look at our dues bill each January and question the value of AIA membership.

There are real benefits of AIA membership. National benefits include subscriptions to *Architecture* and *AIArchitect*, publications that disseminate information and document services. *AIAOnline* provides access to information via computer. And

membership makes available discounts on airmail delivery, office supplies, car rental, and airfares. The national organization lobbies Congress to protect quality-based selection of architects and promotes legislation to eliminate fee limits for federal work. The National AIA also has begun an advertising program to promote the profession.

State and local chapters have lobbied the New York State legislature. The New York State Architectural PAC recently led the fight to enact a statute-of-repose to provide relief from third-party lawsuits. Local chapter committees, through a variety of activities, promote the value of design and architectural services to client groups as well as to the general public.

To address recent criticisms regarding membership value, the AIA New York Chapter's Board of Directors is taking several actions. The Professional Practice Committee will take the responsibility of becoming a repository of information on workmen's compensation, disability benefits, unemployment insurance, overtime pay, health insurance, and legal issues. Members, especially small firms, must have a clear source of information on practice issues. We expect this committee will develop a Chapter-based employment clearing-house.

The Associates Committee is developing the means to assist young architects (Associate members) with licensing and registration. It is considering an information package and practice sessions for the exam. Both the Associates and the Professional Practice Committee intend to develop a strategies to bring AIA influence to bear on NCARB policy.

Any organization is only as effective as the efforts of its members. If you would like to help implement any of these efforts, or if you have ideas on how to increase the value of AIA membership, please let the Chapter staff know. Participation on the Associates or the Professional Practice committees or the Membership Task Force is welcome.

Private Interest, Public Spaces

by Kira Gould



Janet Marie Smith

until recently the vice president of planning and development for the Baltimore Orioles. Smith and two other designers who took alternate paths in the design world — and wound up in positions of influence on urban space in their cities — discussed the intersection of private development and public space, the importance of which will continue to grow as public resources shrink. Journalist Susan Doubilet moderated the Women in Architecture Committee panel on January 23.

In the case of the Orioles, Smith was able to examine the benefits of an urban site for Camden Yards. The resulting ballpark, executed by HOK, blends commercial interest, public space, and landmark urban fabric. "Almost everything except the field has an alternate function," Smith said. "The area around the

ticket office functions as a park until turnstiles are set up at game time. We had to keep in mind that even though the baseball club was the client, it was not the end user — the public was. And that public is a whole range of community members, from those who want to sit in boxes to those who want to pay \$1.50 and bring their own food."

Jan Frankina, director of design and planning for the Pennsylvania Avenue Development Corporation in Washington, D.C., spoke strongly in favor of better private projects. The bottom line will continue to rule, Frankina said. As more government subsidies and other funds dry up private development will increase in importance. "Good design *can* make money," she said, "and finding more ways to make preservation projects economically attractive will make more good projects happen." The 22-block area that Frankina has focused on includes such projects as Market Square, a retail-office-housing complex in an area that critics have long deemed unsuitable for housing. (The 700 market-level units were snapped up in a matter of months.) The area also has special sites waiting for development: A vacant lot hosts a sculpture garden made from chain-link fence and Perma-Hedge.



Jeanne Giordano

After a number of high-revenue advertisements were removed from

In New York, Jeanne Giordano, director of the Grand Central Terminal Development Office, is helping to "get the building back as a public space," she said.

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the terminal as restoration efforts began a few years ago, the terminal faced a budget shortage. The solution has been improvement of public spaces such as the original main waiting room for events and exhibitions. "We had an NHL event here, and have had bazaars put on by South African and Mexican organizations," she said. (The Architectural League's Zaha Hadid exhibition took place there in January and February [see p. 10].)

Chapter Notes

by Kira Gould

•Elected to serve on the Chapter's Nominating Committee were (in alphabetical order): Harold Buttrick, FAIA; Mary Jean Eastman, AIA; Sidney Shelov, FAIA; Bartholomew Voorsanger, FAIA; and Roberta Washington, AIA. The Nominating Committee began its work in February, and the resulting slate will be mailed to members prior to the annual meeting, scheduled for Thursday, June 29.

•The 1994 Arnold W. Brunner Grant has been awarded to John Loomis, AIA, and Cameron McNall. Loomis will receive \$10,000 to document and evaluate Paris's Hotel Industriel program and demonstrate its relevance to the formulation of an urban industrial policy for New York City. Cameron McNall, who received a portion of the Brunner grant in 1993, will receive another \$5,000 to continue his work on a study of light in Rome with the use of time-lapse films. He intends to edit and print film and video copies of the study at its completion.

•Lenore M. Lucey, FAIA, has been promoted to vice president of business development of Lehrer McGovern Bovis, an industry leader in construction management services, which is currently managing the construction of the 1996 Olympic Games facilities in Atlanta. Lucey's more than 30 years of experience include serving as executive director of the AIA New York Chapter for seven years.

•Members who are interested in vernacular architecture, planning issues, and the art and design of the English Arts and Crafts movement will want to learn more about tours put together

by Arts & Crafts Tours. Elaine Hirsch Ellis has organized four programs that will include visiting private homes and collections in the British countryside under the guidance of experts. Chapter members are eligible for a ten percent discount; contact the organization at 110 Riverside Drive, New York, New York 10024, 362-0761.

•The 1995 Bard Awards for Excellence in Architecture and Urban Design will be presented on March 22 at the National Arts Club, 15 Gramercy Park South at 5:00 pm. The awards ceremony will include a cocktail reception honoring the winners. Tickets for the cocktail reception are \$60. For more information, contact Jane McCarthy at 254-1329.

•The AIA New York Chapter Learning By Design:NY Committee is continuing its collaboration with the Cooper-Hewitt Museum in developing "A City of Neighborhoods" workshops in which architects and teachers explore specific neighborhoods and develop classroom exercises based on the resources of the physical environment that students experience in their daily lives. The next workshop series will focus on East Harlem, and will consist of three Friday evening lectures, each followed by a Saturday hands-on workshop. The dates are March 10 and 11, March 24 and 25, and April 7 and 8. Strategies for teaching architecture will be shared in a series of discussions and urban walks.

Keynote speakers will be Hettie Worley and Luis Aponte-Pares on "The Experience of Place" (March 10); Raymond Plumey on "An Historic Overview of East Harlem" (March 24); and Eddie Baca, Yolanda Sanchez, Sally Yarmolinsky, and Dr. Ernest Drucker on "Exploring the Community: Designing for Change" (April 7). Architects and designers who are interested in part-time teaching at elementary and high school levels are encouraged to attend. To register, phone the Education Department at Cooper-Hewitt, 860-6977 or 860-6321. For more information, call Linda Yowell, AIA, at 929-3737.

Simply the Best

by William Prevatel, AIA
Chair, Computer Applications
Committee

The Computer Applications Committee has arranged for the coming year's meetings to be held at the offices of firms that continue to demonstrate the best use of computers in architectural practice. Each session will offer a critical overview of a firm's hardware, operating system, and graphics application, as well as a tour of the offices. Meetings will take place on the second Tuesday of each month at 6 pm.

This year's lineup will include visits to Pei Cobb Freed & Partners, Robert A. M. Stern Architect, Phillips Janson Group, Fox & Fowle Architects, Davis, Brody & Associates, Buttrick White & Burtis, the New School, Richard Dattner Architect, Gensler and Associates, and Mitchell-Giurgola Architects.

The Computer Applications Committee would like to thank last year's host firms and their representatives: the New School's Environmental Simulation Lab (Peter Bochek); Kohn Pedersen Fox (Tomas Hernandez); Perkins & Will/Russo Sonder (Gary Holder); Swanke Hayden Connell (Myron Rosmarin); Skidmore, Owings & Merrill (Yangwei Yee); Hardy Holzman Pfeiffer (James Brogan); Polshek and Partners (Casey Chan); Beyer Blinder Belle (Michael Gilroy); Richard Meier & Partners (Robert Lewis); Hellmuth, Obata & Kassabaum (Yuval Brisker); and Gwathmey Siegel & Associates (Elizabeth Skowronek).

A special meeting on "Leasing vs. Purchasing Computer Equipment" with guest speaker Donald B. Kahaner, administrative partner, David Berdon & Co., LLP, will be held on Thursday, March 23, at 6:00 pm, at David Berdon & Co., LLP, 415 Madison Avenue, tenth floor (between 48th and 49th streets). Please RSVP to Thalia Zetlin at David Berdon & Co., LLP, 832-0400.

Housing: Understanding What Works

by Kira Gould

In the 1950s, there were roughly 200,000 SRO units in New York City. Now there are approximately 40,000 — figures that correlate with the number of people living on the streets. The explanation behind this statistic is the fact that for the past three decades, it has been illegal to operate for-profit SROs. This year, the Housing Committee is taking a look at these and other related issues, with an eye toward assembling a panel in the fall to examine illegal SROs, SRO conversions, and new construction.

At the first meeting on January 9, members heard from David Chapin, professor of environmental psychology — the study of how people's actions are affected by built and unbuilt space — at the Graduate School of the City University of New York. Chapin, who believes that housing is a basic right of all Americans, specified three factors he considers crucial to the success of affordable housing: a democratic structure; social support functions, such as community rooms and "defensible spaces"; and a mix of ages and income groups. A single-user or segregated community of any type becomes a ghetto, he said — before the 1950s, public housing was typically more successful because a mix existed.

Chapin emphasized the importance of community and neighborhood in creating a sense of psychological well-being. In many public housing processes now, an applicant's name is moved to the bottom of the list if he or she refuses housing that's offered, even if it is far from that applicant's neighborhood or job. Committee chair Mark Ginsberg said that these issues, plus a number of planned visits to existing SRO facilities, will help determine the focus of the panel in the fall.

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Corrections



Dorothy Alexander

The authors of *New York 1960* were incorrectly identified in the above photograph in the February 1995 *Oculus*. Its caption should have read: Thomas Mellins (left), David Fishman (right), Robert A. M. Stern (seated).

The name of Ralph Lerner Architect, who served as consultant to the Battery Park City Authority on the *Design Guidelines for the New North Residential Neighborhood* along with special consultants Alexander Gorlin and Machado and Silvetti, was inadvertently omitted from a February story on the selection of developers for sites in that area.

In a January article on the Cass Gilbert U.S. Custom House renovated by Ehrenkrantz & Eckstut, a typographical error caused us to report the square footage of the \$60 million project as 52,000 instead of 520,000. That would have made it a costly one indeed. Bruce Eisenberg, AIA, also noted, "The restoration of the overall building, including public spaces such as the Rotunda, corridors, and Great Hall, was funded by the GSA; the Smithsonian Institution funded the installation of the National Museum of the American Indian with contributions from New York State and City. I also found the reference 'the great domed oval vestibule' confusing. Having worked on various projects in the building for several years, it took me a while to realize that this description was of the Rotunda. The new stone flooring is travertine marble, not limestone. The walls of the gallery are not fabric covered, but painted." He also wanted us to mention that Leonardo Barreto was responsible for the photographs of the building.

—J. M.



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