

OCCLUS

3

John Hejduk
on
Broadway

5

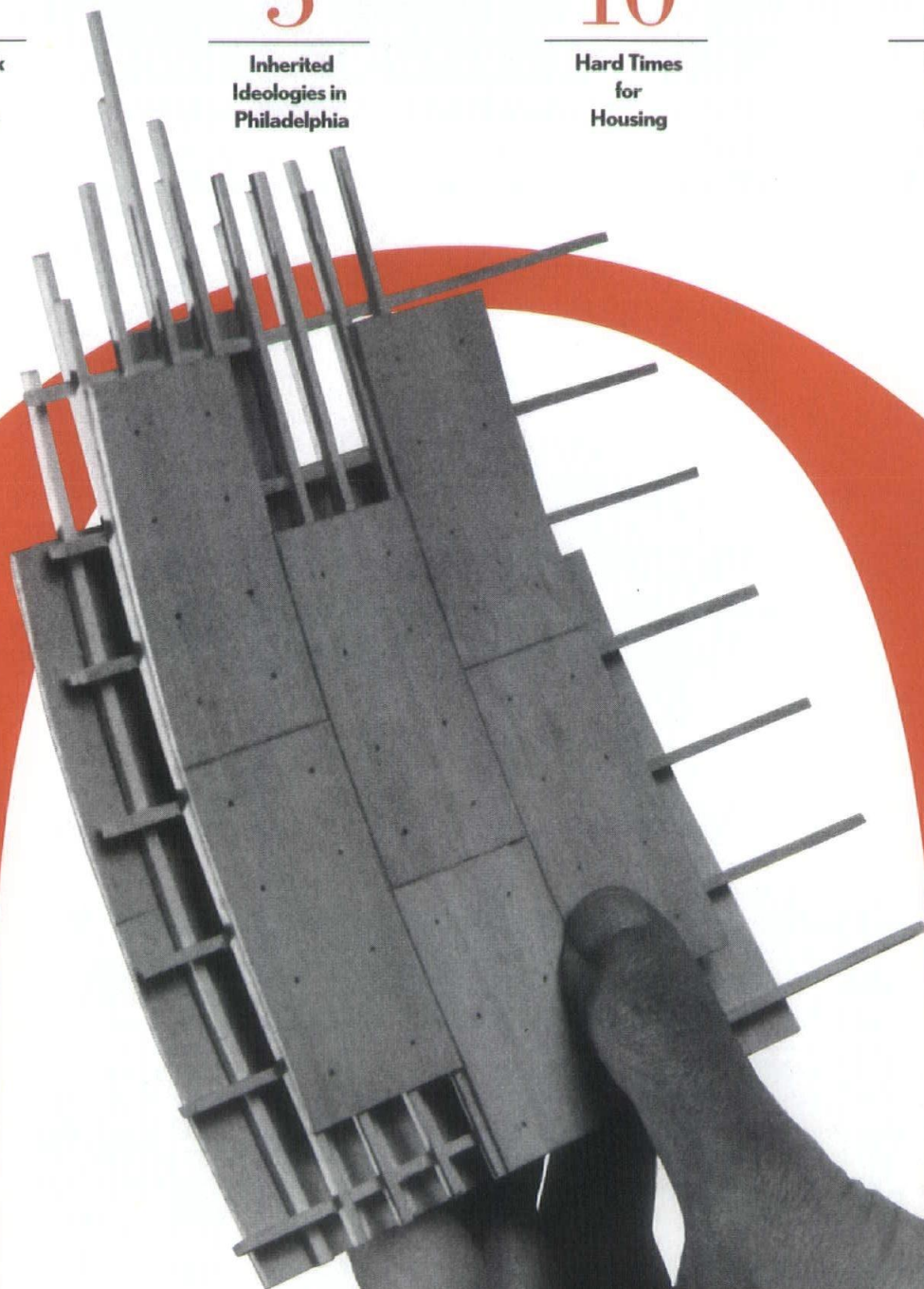
Inherited
Ideologies in
Philadelphia

10

Hard Times
for
Housing

14

Paperless
Studio at
Columbia



Diller + Scofidio
in Japan plus
Flesh, "Feed,"
Overexposed,
and *Indigestion*

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News

from Carol Clark, executive director. Welcome to the newly redesigned *Oculus*. A year ago, the Board asked Michael Gericke of Pentagram to produce a bold, new graphic design for the Chapter's publications, and the *AIA New York City Directory of Architecture Firms and Annals* were the first products to reflect the Chapter's new look. Editor Jayne Merkel, along with members of the *Oculus* Committee, worked closely with the graphic designer, whose contribution of design services to the Chapter is very much appreciated. The goal of the redesign is to make *Oculus* more lively, readable, and graphically stimulating. Adding the red ink and expanding to a 24-page format adds to our production costs, and we plan to offset that with additional advertising pages that will appear in the September issue. Please send us a note to let us know what you think of *Oculus*'s new appearance.

"Coping with Capital Budget Cuts" will be the topic of the June 15 George S. Lewis public policy discussion. At the local, state, and federal levels of government, funding for necessary new construction, renovation, and maintenance is being reduced dramatically, and the net result will no doubt be a decline in New York City's quality of life. It is clearly critical to architects as professionals that adequate resources be directed to public buildings and infrastructure. When one-third of those resources are being eliminated, as is happening now – despite intense lobbying by the Chapter and its members in Albany and at City Hall – a palpable deterioration in the cityscape will be visible. To seek alternatives to this bleak prospect, new and creative approaches to capital financing must be explored. Panelists will discuss capital funding mechanisms and the means of adopting a comprehensive approach to capital planning at the state and city levels. The session will take place on Thursday, June 15, from 8:00 to 10:00 am at 200 Lexington Avenue, sixteenth floor. Please be sure to call the Chapter at 683-0023, ext. 16, if you plan to attend.

Due to the slowdown in capital spending, many public building projects that have been designed will not be completed. The Chapter's forthcoming exhibition, "Civic New York: Design Excellence in Recent Public Architecture," includes a significant number of noteworthy projects that are not likely to be constructed and others whose fates are undecided. Nearly 400 entries by public agencies and architects working in the public sector have been winnowed to a representative sample that best illustrates the design quality and breadth of public architecture in New York City during the last decade. The Chapter thanks J. Max Bond, Jr., FAIA, Davis, Brody & Associates; Hugh Hardy, FAIA, Hardy Holzman Pfeiffer Associates; and Deborah Dietsch, editor of *Architecture*, for serving on the exhibition's Selection Committee and choosing excellent projects from a strong field of submissions. A symposium will be held in conjunction with the exhibit, thanks to the generous support of the American Architectural Foundation and the McGraw-Hill Construction Information Group.

What a Difference a Building Can Make:

Dance Theatre of Harlem

Wendy Moonan

Last October, when the Dance Theatre of Harlem opened the \$7.5 million expansion of its headquarters and school at 466 West 152nd Street, the community and the press praised the jazzy design by Hardy Holzman Pfeiffer Associates. What no one anticipated was the difference that a good building can make in Harlem.

The 13,000-square-foot renovation and addition, which has stripes of black-and-white glazed ceramic masonry block and colorful synthetic shingles set into an African-style textile pattern, makes it possible for the DTH to show itself off," said the recently red executive director, Armaine Jefferson, who was a dancer with the company. "On weekends, we can bring in 500 people — up to 500 three-to-five-year-olds for classes — in addition to our 1,400 regular students. After class, parents used to wait for their kids in their cars on the street; now we actually have a place where they can sit down. We have kitchen facilities. We have a bar. And we can have a staff conference without going to someone's house."

Better yet, the new building seems to remove fears of coming to Harlem. The company had a street festival last fall and now holds regular open houses one Sunday a month, with performances by students and established artists. And a cheerful playground that the architects installed in the vacant lot next door is already a neighborhood hangout for future basketball players. "It dispels the notion that nothing positive happens in Harlem," Jefferson said. Donors from New Jersey and Connecticut are visiting the school. The marketing offices have moved from Midtown to the headquarters. "Now we're working on doing our fall fund-raising gala

at the school instead of a hotel downtown," she added.

And last March, executives from Disney Studios held auditions at the school for one of their shows — the first time the company has come to Harlem to do auditions. "That's the capacity this building has given us," Jefferson said.

"It does more than just be a building; it radiates out into the community," said Hugh Hardy, who converted a garage for the school's first building in 1971.

John Hejduk's *Conciliator* on Madison Square

by Jayne Merkel

Just when idiosyncratic 23rd Street was about to become a Business Improvement District, a character from John Hejduk's *Berlin Masque* turned up in the triangular traffic island across from the Flatiron Building to save the place from civic improvement. Powerful as the haunting presence of *The Conciliator* is, it is unlikely to prevail against the welcome forces of gentrification at work in the Flatiron district.

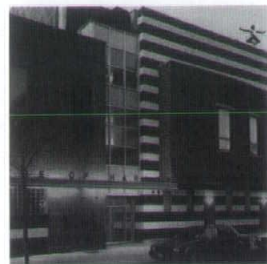
For one thing, the clothespin-like creature who arrived March 9 is likely to be dismantled early this month, just when it begins to become part of the scene. And when it first arrived to weave its eerie magic, it was upstaged by — of all things — a clattering oil derrick on the edge of the park that slightly exceeded *The Conciliator*'s 18-foot height. But this busy mechanical appurtenance of about the same size did make the quiet, dark solidity of the strong, silent creature appear all the more mysterious by contrast.

Characters from Hejduk's dreamy urban dramas have been cropping up in public squares around the world since members of the Architectural Association built *Collapse of Time* in London in 1986. This one, the first to appear in Hejduk's hometown, was originally conceived in 1984. It was realized by two of his former stu-

dents, Martin Finio and Kevin Fischer, graduates of the architecture school at Cooper Union where their mentor is now dean. They raised the money to build it from the New York State Council on the Arts, "21" International Holdings, Knoll International, Cabezon Design, Lee H. Skolnick and Paul Alter, Sidnam Petrone Architect, and Sweeney Walter Associates. It is dedicated to the memory of Deborah Norden.

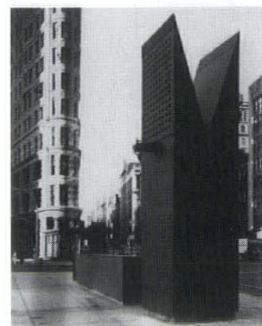
Constructed of wood and painted a steely, almost purple, black, Finio and Fischer's *Conciliator* has a pair of abstract spouts on the side like little ears and a long, detached, wedge-shaped structure in front, instead of the ramps that lead up to the original from both sides. At the creature's core, a kind of open confessional where negotiations presumably take place, they have placed an I-beam-like wedge, a reference to the Flatiron Building, an early (1902) steel-framed skyscraper. The I-beam also bisects the faces of viewers who make contact through the core and pays homage to the founder of the Cooper Union, Peter Cooper, an inventor and industrialist who first manufactured rolled steel beams in this country.

Let us hope that even if *The Conciliator* moves to a permanent home in the Brooklyn Navy Yard, as expected, when 23rd Street is prepared for mass consumption the creature's quixotic presence will remain along with the ghosts of London Terrace actors, Chelsea Hotel eccentrics, Toy Center teddy bears, Kenmore Hotel vagrants, and the other assorted characters who have given this place real character.



Elliott Kaufman

Hardy Holzman Pfeiffer's lively addition to the Dance Theatre of Harlem attracts visitors and jazzes up the neighborhood



Peter Siegel

John Hejduk's *The Conciliator* faces the Flatiron Building in a traffic island at Madison Square

Field Reports

by Matthew Barhydt



n May 10, the
Parks and
Recreation

Department sought

approval from the city's Franchise and Concession Review Committee to sign a "sole-source agreement" with a German firm, Pomp Duck & Circumstance, to create a dinner theater-circus on a portion of DeWitt Clinton Park, a scraggly, poorly maintained piece of land between 52nd and 54th streets, and 11th Avenue and the West Side Highway. In exchange for substantial improvements to the park, the Parks Department will grant the company a onetime concession to set up a circus tent structure that will occupy approximately one-half of an existing ballfield between September 15, 1995, and April 17, 1996. Despite initial opposition to the proposal, Community Board 4 voted to approve the project in a close vote on April 5. Opposition members of the board issued a letter of objection to Joanne Imohiosen, assistant commissioner for the Parks Department, on April 14, complaining of city efforts to privatize public land. Angry local residents, who believe the city is abdicating responsibility for maintaining one of the few parks in the Clinton neighborhood, are trying to persuade Manhattan Borough President Ruth Messinger to intercede; the Municipal Art Society has also been asked for its assistance. Should Pomp Duck & Circumstance open, single tickets to the nightly events will reportedly cost \$115, excluding drinks, tax, and tip—a sum far out of the reach of most of the community.

□ Contrary to the impression created by recent news reports, the \$21.5 million released by Congress for Penn Station is not for continued design work for the Eighth Avenue Post Office terminal development. This money is strictly for upgrading existing facilities at the Seventh Avenue

complex, including ADA compliance and new retail. On a related note, RTKL Associates has replaced Hellmuth, Obata & Kassabaum as architect for this new retail work.

□ Ground was broken on April 4 for the controversial Soho Grand hotel, designed by **Helpern**

Architects. Located on a formerly vacant lot at 310 West Broadway, between Grand and Canal streets, the 15-story, predominantly brick building will contain 370 mid-priced rooms and suites. Local residents have voiced concern that a project this size will alter the character of the area. Aero Studios is the interior design firm; construction is to be completed by the end of 1996.

□ **Norman Rosenfeld Architects** breaks ground this June for a 37,000-square-foot renovation that will double the size of the Maimonides Medical Center in Brooklyn. The first-floor emergency center will be divided into an acute-care area for trauma, cardiac, pediatric, orthopedic, and psychiatric patients and a separate fast-track treatment area for less serious cases, a concept developed by the firm in the 1980s, to provide care away from the frenzy.

Work also begins this month on renovation of language classrooms, a learning center, and science laboratories at the Hewitt School on East 75th Street in Manhattan, where the firm recently completed a \$1.7 million addition linking the school's two existing buildings. Both projects were part of a master plan Rosenfeld prepared for the school in 1983.

□ The United States Senate recently confirmed the appointment of **Arthur Rosenblatt**, FAIA, to the National Museum Services Board. Rosenblatt, who served as First Deputy Commissioner of Parks under Mayor John Lindsay and as vice director and vice president of the Metropolitan Museum of Art under Thomas Hoving, was

nominated by President Clinton. A former New York Chapter AIA president, he served as director of the United States Holocaust Memorial Museum in Washington D.C., director of capital projects for the New York Public Library, and recently as vice president of the Grand Central Partnership and the 34th Street Partnership, and associate director of the Bryant Park Restoration Corporation. He is currently advising the Museo d'Arte de Ponce in Ponce, Puerto Rico, and the government of Puerto Rico on a new museum in Santurce.

□ At Sarah Lawrence College in Bronxville, **Buttrick White & Burtis** has designed a contextual new wing for the Pub that subtly redefines the entrance to the building and strengthens the campus edge. The addition contains a new kitchen and 75-seat dining room for 24-hour-a-day service.

□ The 1995 Urban Design Award was presented to **Hardy Holzman Pfeiffer Associates** at the National AIA convention the weekend of May 5. The firm's Temple Israel Dayton, Ohio, was dedicated the same weekend.

□ The National Council of Architectural Registration Boards (NCARB) has extended the time allocated for Division B: Site Design (Graphic) for the Architectural Registration Examination. Beginning with the June 1995 test, candidates will have three hours and fifteen minutes to complete this section, rather than two hours and forty-five minutes. NCARB made the change because studies indicated candidates were having difficulty completing the six vignettes in the allotted time.

□ The Architectural Woodwork Institute (AWI) has begun a National Architectural Woodwork Quality Certification Program (QCP). For more information, contact the AWI, 13924 Braddock Rd., Suite 100, Centreville, Virginia 22020-1910, 703-222-1100.



Helpern Architects' Soho Grand hotel is under construction at West Broadway and Grand Street



Norman Rosenfeld Architects' Maimonides Medical Center on Fort Hamilton Parkway in Brooklyn separates emergency cases by severity



Buttrick White & Burtis's addition to the Pub at Sarah Lawrence College defines the edge of the verdant campus contextually

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T H E D E S I G N E R S P A L E T T E

in the Drawing Boards

by Matthew Barhydt

Six finalists have been chosen by the United States Department of State to participate in a design competition for the new United States Embassy in Berlin. Lead designers and other members of the firms — **Bohlin Cywinski Jackson** with **Sverdrup Corporation**; **Shorn Yaffee Prescott Architecture** and **Engineering** with **Venturi Scott Brown and Associates, Inc.**; **Kallman McKinnell & Wood Architects Inc.**; **Kevin Roche John Dinkeloo and Associates**; **Moore Ruble Yudell Architects & Planners** with **Gruen Associates**; and **Robert A. M. Stern Architects** in association with **Leo Daly Architects and Engineers** — attended a kickoff meeting on April 10 in Berlin, where they toured the city and met with local officials.

Selecting a winner will be the final step in a process that began a year when the Department of State Office of Foreign Buildings announced a national, open call for entrants. Interested architectural firms were required to submit a portfolio of the office's and lead designer's past work, as well as evidence of past performance (a process modeled on the GSA's design excellence program). The firms that made the short-list had to submit Brooks Act forms 254 and 255 for each prospective team member, including all consultants. The six finalists were picked after the Office of Foreign Buildings evaluated this documentation. Submittals are due on August 1. The jury, composed of **Thomas H. By**, **Robert Campbell**, the honorable **Joan Clark**, **George F. Mann**, **Klaus Schuetz**, **William H. Bull**, and **Cynthia Weese**, will make its recommendation to the State Department (which has final approval) in mid-September. Construction is to begin in early 1997, with completion before the end of 1999.

Jay Whitelaw Pinska has been selected by the National Center

Foundation to design a new headquarters building for Opus Dei. The 120,000-square-foot facility at 34th Street and Lexington Avenue will rise 18 to 20 stories. The project is now in the conceptual design phase; contract documents are expected to be ready for bid in about a year. Kohn Pedersen Fox was the original architect for this project, but owner and architect recently parted ways.

□ A joint venture of **Robert A. M. Stern Architects** (New York) and **Rosser International** (Georgia) has been awarded the design of a new federal courthouse in Savannah, Georgia, by the General Services Administration. Robert A. M. Stern, FAIA, will be the lead designer on the project; Rosser International will provide architectural, engineering, and project management services. Savannah architect and chair of the Savannah Historic District Board of Review, Linda Ramsay, AIA, of Ramsay Sherrill Architects, will serve as a consultant to the design team.

"Inherited Ideologies: A Reexamination"

by Sharon Haar and Claire Weisz

On March 31 and April 1, a crowd of young architects gathered to register for a conference held at the University of Pennsylvania. They came to see a large roster of eminent scholars and architects — women whose work ranged from cutting-edge critical theory, to primary research, to building practice — scrutinize the structures that dictate prevailing architectural ideology.

The initial idea for the conference came from a discussion group of New York practitioners organized by architect **Beverly Willis**, FAIA. The group envisioned "a dialogue, with half of the participants presenting a thesis or built work, and the other half extending that thesis, commenting on it, or shifting the perspective." The diverse yet overlapping concerns of organizers and partici-

pants represented the wide range of work practiced by architects today. **Patricia Conway** (formerly of Kohn Pedersen Fox Conway, now professor of architecture at the University of Pennsylvania) chaired the event and secured its funding as part of the Annenberg Public Policy Center's 1994-95 series of conferences on "Women and the Public Sphere."

Joan Ockman, director of the Buell Center at Columbia, explored the representation of gender in post World War II architecture, comparing Lever House, the strong, silent type, to Levittown and its nostalgic imagery. She noted that gender stereotypes narrowed as men came to be seen as consumers, too, and technology moved out of a hard, mechanical age into a soft, electronic era.

Denise Scott Brown agreed, adding that changing patterns of work further blurred the distinction, but argued for a more nuanced reading of Levittown. Princeton professor **Christine Boyer** criticized current urbanists' readings of Los Angeles as *Femme Fatale*. **Beatriz Colomina**, also of Princeton, ingeniously redressed Le Corbusier's appropriation of the work of Eileen Grey. Columbia's **Mary McLeod** dealt with issues in recent architectural ideology by looking at the mismatch between formal and political subversion. **Susana Torre**, director of Cranbrook Academy, and **Zeynep Celik**, professor at NJIT, discussed the "gender-based fragments of public life carved into the urban fabric" by examining political protests in urban spaces in Argentina and Algeria.

Some presenters described their ideas by showing actual or proposed projects. **Diana Agrest** presented a project for China Basin, San Francisco, "The Return of (the Repressed) Nature," in the context of her ongoing reevaluation of the constructs of nature and culture in an effort to understand architecture and the city. **Lynne Breslin** showed recent work questioning the relationship between

the viewer and the exhibit. **Marian Weiss** lucidly described the influence of politics, individual power, and the status quo on the design process for the National Women's War Memorial, which she has been co-commissioned to design.

Notable among the respondents was Columbia professor **Lauretta Vinciarelli**, who responded to Yale professor **Esther De Costa Meyer's** "La Donna E mobile?," which addressed the fear of public spaces. Vinciarelli cited the case of Melrose Commons (see p. 12), where returning control to the women who use the building is paramount to their self-defense. **Diane Lewis**, professor at Cooper Union, responded to **Catherine Ingraham** by suggesting alternatives to the idea that "a picture is worth a thousand words" to describe the relationship between language and architecture.

Ghislaine Hermanuz, professor at City College, described her work with community groups to encourage recognition of the household economy as a source of empowerment with the potential to create and change communities. In the final exchange of the two days, professors **Leslie Kanes Weisman**, of NJIT, and **Sharon Sutton**, of the University of Michigan, explored the "risks of education for social change."

The "Inherited Ideologies" conference was historic in its use of recent scholarship on gender and feminism to present a comprehensive discussion of women's influence on public space. One of the most immediately convincing results of the weekend was its demonstration of women's importance in articulating critical discourse on architecture and the city. One can only hope that the texts will be published in book form posthaste.

Sharon Haar, an architect, is acting chair of the department of architecture and environmental design at Parsons School of Design. Claire Weisz has an architectural practice in New York.

DILLER+SCOFIDIO



Dorothy Alexander

The snakelike models of a housing block Elizabeth Diller and Ricardo Scofidio carry around in

kind of flute case are not — like most of their work — destined for exhibition. They describe a real housing project that will be built by the prefectural government in Gifu, Japan, in the next three years.

Diller is one of four women selected by Arata Isozaki to build 430 units of social housing in the modern city of half a million an hour or so west of Tokyo. The others are Christine Halley of England, and Kazuyo Sejima and Akiko Takahashi, both of Japan. Scofidio and Peter Cook, Halley's partner, are allowed to come along for the ride.

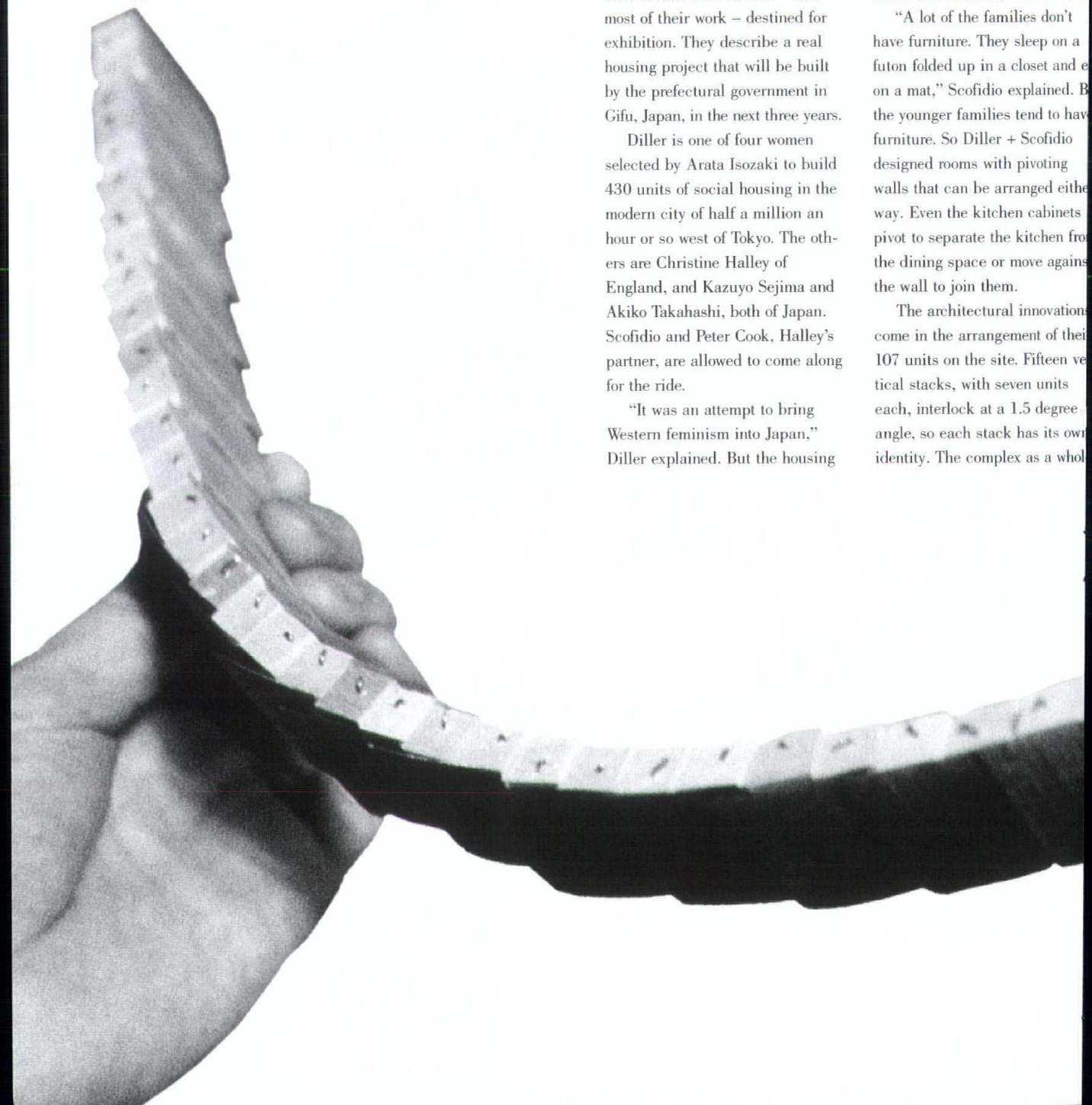
"It was an attempt to bring Western feminism into Japan," Diller explained. But the housing

regulations, earthquake codes, and budget left little room for gendered expression. "In the end, the question became, How do you make livable space that is also controllable when the space allotments are poor?"

The units in the Gifu Kitagata apartments, with a dining room-kitchen and a big subdividable room, average about 800 square feet. "The whole project is caught between Japanese and Western housing norms (introduced in the postwar housing nearby). It's caught between generations and cultures," Diller said.

"A lot of the families don't have furniture. They sleep on a futon folded up in a closet and on a mat," Scofidio explained. But the younger families tend to have furniture. So Diller + Scofidio designed rooms with pivoting walls that can be arranged either way. Even the kitchen cabinets pivot to separate the kitchen from the dining space or move against the wall to join them.

The architectural innovations come in the arrangement of their 107 units on the site. Fifteen vertical stacks, with seven units each, interlock at a 1.5 degree angle, so each stack has its own identity. The complex as a whole



curves slightly away from the street to create some suggestion of a courtyard in the backyard park that the four new projects will share. Each stack has separate entrances approached by gentle exterior ramps, supplemented by elevators because much of the population is elderly. The system strings together the units at slightly different elevations. A sloping underground garage provides 1.7 parking spaces for each unit.

The concrete-framed structures year diaphanous overlapping scales, made of perforated metal screening, which hang flat on the north facade, shielding the ramps from weather, and fold open in sections on the south to admit air and sunlight or close to screen direct sun.

The Gifu housing complex is the most traditionally architectural work under way in the Diller + Scofidio studio above *The Village Voice* on Cooper Square. Closer to home (and very close to the AIA headquarters), they are working on "Feed," a project for the renovation of the 33rd Street station of the Lexington Avenue subway. Asked to create seating, they decided to compensate for the antisocial nature of most subway benches, which divide one seat from the

next to keep the homeless from lying down. They asked themselves, "What can make the public space of a subway social?," and concluded it was often the presence of the news – everybody reading essentially the same news, yet hiding from one another behind their papers. So they decided to introduce an electronic news feed, like the one at Times Square, only embedded in the pavement.

The historic station will have some new seats – single ones linked to columns with posts carrying permanent news from the year the station was built, 1903, to contrast with the constantly changing news of today. Like "Feed," most of Diller + Scofidio's work merges the architectural with the performing and visual arts.

Diller, who was born in Lodz, Poland, and received a B.Arch. from Cooper Union, is an assistant professor of architecture and director of graduate studies at Princeton. Scofidio, a native New Yorker, received a B.Arch. from Columbia. He is a professor of architecture at Cooper Union, where he has taught since 1965. The partners spoke recently at Urban Center Books on the publication of *Flesh* (Princeton Architectural Press, 257 pages,

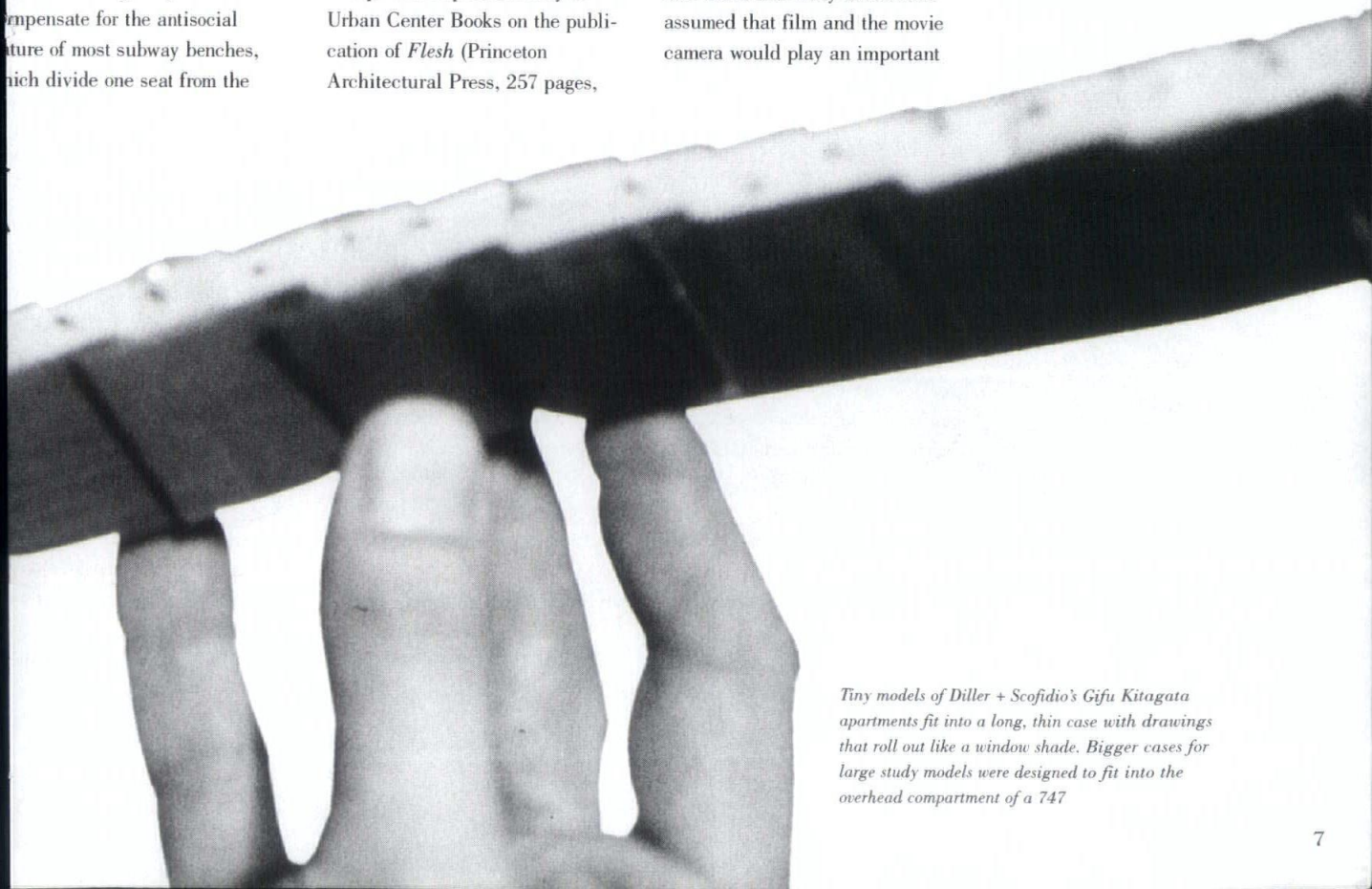
50 color and 250 black-and-white illustrations, 8 1/4 x 10 3/4, with an essay by George Teyssot, \$34.95 paper), a book on their work and interest in the body, probably the only architecture book that comes with a crack on its spine.

Because, as Diller said, "the notion of a talk about a book about our work is very strange," they showed two projects that investigate materials in architecture conceptually. *Overexposed* – a videotape of the offices in Gordon Bunshaft's Pepsi-Cola (now Disney) Building, which deprive the inhabitants of their privacy and turn them into caged automata – deals with transparency and the curtain wall. Scofidio juxtaposed Paul Scheerbart's 1914 prediction that "the new glass environment will completely transform mankind" with Richard Sennett's 1989 observation that the ability of glass to provide views of another world without access to it constitutes "the most arrogant privilege." The project takes Sennett's findings to another level and allows the viewer to interpret the implications of transparency himself. Scofidio also noted that early modernists assumed that film and the movie camera would play an important

role in democratization by disseminating information.

Diller showed *Indigestion*, a work-in-progress that submits the technology of our own day to the test. This interactive, multimedia, virtual-reality dining experience shows the hands of two participants (viewers can choose a feminine female, masculine male, effeminate male, or masculine woman, and select upper-class or lower-class menus) at a restaurant table, shown in plan or section (not both at once), with truncated scripts for dinner conversations on the soundtrack. The tantalizing project, to be shown at the Beauborg museum in 1997, investigates the claims made today for virtual reality, which "parallel the promises of glass introduced at the turn-of-the-[last] century," she said.

Though its presumed influence is probably overrated, virtual reality will go where it goes. But Diller + Scofidio's synthetic architecture may help save actual high-tech architecture from itself by doing what they do in their practice – asking questions in a visible, provocative, memorable way.



Tiny models of Diller + Scofidio's Gifu Kitagata apartments fit into a long, thin case with drawings that roll out like a window shade. Bigger cases for large study models were designed to fit into the overhead compartment of a 747

**Rodolfo Machado
at Urban Center Books**
by Jayne Merkel

A frazzled Rodolfo Machado arrived at Urban Center Books on April 4 from a hair-raising flight, surprised to be alive and ready to bring down to earth the dense theoretical book he had come to discuss.

He concentrated on the work of his Boston firm even though, as he noted, "the book is not about the built work." However, *Unprecedented Realism, The Architecture of Machado and Silvetti*, edited by K. Michael Hays (New York: Princeton Architectural Press, 280 pages, 21 color and 248 black-and-white illustrations, 9 x 12, \$60.00 cloth, \$40.00 paper), "shows the way that we work. The book is nicely unclear," with juxtaposed passages of text. "There are many voices. In our practice, we do solos and duets. In the book, there are four or five major authors," he said.

Machado and Silvetti's projects contain recognizable images used in unfamiliar ways to emphasize their connotations. The well known "Steps of Providence" of 1978 at the Rhode Island School of Design connect buildings on several levels in an historic district with a monumental V-shaped staircase that mediates between the street and campus. A recent prototype for Jack-in-the-Box restaurants employs organic shapes to symbolize the high-tech food delivery process. An addition to the original Getty Museum in Malibu turns the "reconstructed" Roman villa into an object in the collection by burying it in retaining walls like an archaeological find.

In the book's preface, Alan Colquhoun shows how the introduction of phenomenology and structuralism into architectural discourse called into question the modernist idea that "we are in an absolutely new situation in which all practices and institutions inherited from the past are at best irrelevant." He says Machado and

Silvetti's work belongs to a conflicting tradition that maintains "the transition to modernity should be evolutionary rather than revolutionary, so as to preserve cultural values." In other essays, Rodolphe el-Khoury discusses "technique" in the work of the two Harvard professors, George Baird considers its "Publicness and Monumentality," Farès el-Dahdah analyzes "affect," and Michael Hays investigates "meaning."

The architects themselves conclude with an argument for architecture as built work, "contrary to what is broadly proposed today." They write, "to insist on the erosion of disciplinary boundaries is to foreclose on the more radical difference of architecture as one in a field of social practices." So Machado's emphasis on built work in the talk was consistent with the book's purpose. He discussed the firm's Seaside mixed-use complex in Florida, designed in 1990 and finally under construction, the ongoing master plan for Princeton University, and the viewing platform at the closest point to the Statue of Liberty in Lower Manhattan.

At Princeton the architects established an axis behind Nassau Hall to order the growth of the campus to the south and tie it to the original center. They also created a new oval down by the fields and reinforced it, not with curved buildings, but with straight walls, more or less aligned around it.

Machado's presentation of the South Park Pavilion showed the many evolutions of the scheme from a gateway with colossal columns, to a wall with colossal pilasters, to a colossal brick wall, "like a Roman wall with its revetment peeled off." The final solution, under construction now, acknowledges the gigantic scale of the Statue and the nearby World Trade Center and ironically refers to the impossible archaeology of the artificial landfill site.

**Stanley Tigerman at the National
Design Museum**
by Jayne Merkel

A kinder, gentler Stanley Tigerman shared the podium with his partner in Archeworks, Eva Maddox, at the Cooper-Hewitt National Design Museum on April 5. Archeworks is a new Chicago-based school, think-tank, and advocacy organization devoted to "totally accessible" social design. Tigerman describes it as a "one-year post-graduate program in alternative architectural education dedicated to breaking the mold of traditional practice."

Instead of discussing Chicago's planning in this series on "The North American City," he briefly showed a map of the city highlighting its racial and economic segregation, and said, "What you know about Chicago is that banded edge by the lake [where the privileged live and work]. The rest is an entirely different city. The average building height in Chicago is two-and-a-half stories."

At a stage in life when most world-famous architects are exercising on their laurels, Tigerman is concentrating his efforts in this city. He showed slides of himself holed up in a neighborhood where guns were going off with Maddox, a socially active interior designer, a handful of idealistic Archeworks students, and teachers from a day-care center, designing a rooftop day-care center playground. "In this neighborhood it is too dangerous for kids to go outside," he explained. A conga line of two-dimensional beasts — part lizard, part snake, part dragon — dance around the edge of the play area forming a fence. They exuded the menacing wit and imagistic power Tigerman can command, but he disparaged the design. At Archeworks, even design is suspect.

Although its agenda is pragmatic and social, rather than the retical and esoteric, Archeworks as given to questioning every



Machado and Silvetti's South Park Pavilion in Lower Manhattan will provide a viewing platform for the Statue of Liberty



An unrealized 1984 scheme for the Times Square Tower by Machado and Silvetti would have bridged 42nd Street and energized the corner

assumption as any academic ivory tower. It may inspire students to devote their work to social change, but unless its founders are willing to compromise their political correctness long enough to show them now, the students may never be able to give their clients an environment that evens the score the way Tigerman's lively Library for the Blind does.

Dolores Hayden at Columbia

The architect and revisionist historian Dolores Hayden has also taken to the streets. In the final lecture of the Buell Center's "Collective Criticism" series on April 7, she showed projects she has been working on since the early 1980s, when she was teaching at UCLA. She is now professor of architecture at Yale.

The Los Angeles projects, described in *The Power of Place, Urban Landscapes as Public History* (Cambridge: MIT Press, 1980, 30 pages, 112 illustrations, 10 x 10, \$25.00 paper), represent a logical step in Hayden's progression, by bringing history directly to the city by creating monuments. "No one has yet written a new history of Los Angeles, but additional histories have been fragmented. I was looking for ways for students to take something back to their communities," she said. Hayden's *The Grand Domestic Revolution* (MIT, 1981) told of Utopian and feminist contributions to the history of the American home; her *Redesigning the American Dream* (Norton, 1984) suggested how earlier ideas might operate houses in our time. The recent projects attempt to resurrect stories of Native Americans, Mexicans, African Americans, Japanese, and women, who have been left out of standard accounts of the places where they made their contributions.

On the site of the home of Fanny Mason — a slave who came west with her masters, sued for her freedom, became a midwife, and raised a family — in what is now downtown L.A., Hayden and a

team of women created a commemorative wall where people come to take pictures of themselves in front of pictures of Biddy and her progeny.

In Little Tokyo, being redeveloped now, one of her students projected images from the American internment camps for Japanese citizens onto the walls of a new building. "One of the things we wanted to do was redevelop redevelopment," she said, referring to the American tendency to erase the past with each new wave of building.

Frank Gehry at the American Academy of Rome

At the ceremony for the Rome Prize on April 21, architect Henry Cobb presented the Academy's highest honor, the Centennial Medal, not to a classical scholar, art historian, or even classicizing artist, but to Frank Gehry, who lectured on three of his recent projects in the Metropolitan Club's neo-Baroque halls.

As usual, Gehry simply showed slides of work in progress, explaining that he was disappointed to learn, when he worked with energy experts on the campus-like Bad Oyenhausen Energy Center in Germany, "that there really isn't much we know."

The main idea for the unbelievably complicated Guggenheim Museum in Bilbao, Spain, was developed in ten days for a competition. "I love ten-day competitions, because you don't have to blow your brains out on presentation," he said. Almost rectangular galleries surround a central space composed of twisted vaults and cavernous nodes like those in Fritz Lang's *Metropolis*. The clients, daunted by the challenge of the Frank Lloyd Wright interiors in New York, wanted simpler spaces in the exhibition areas. One is longer than a football field and rather boat-shaped, but the galleries will be almost square when subdivided.

The clients also wanted a tower. "I thought the tower should

be designed by an artist, but they wanted me to do it. I had a bad time, because there was no function for it, and as artsy as I may seem, I'm still very conventional about that," he confessed. He explained that he works "like a tailor, cutting out two or three models at once at various scales. That thing in my office that looks like a dentist's drill hooks up to a computer and makes drawings from the biggest model. I don't like the computer drawings very much — this one is for the metal skin — but the computer allows us to control costs. With this software (designed for the Mirage fighter jets) we are able to order the materials in the exact quantities, in the exact shape. The steel came out 18 percent below budget." The museum will be sheathed in titanium, copper, and plaster.

An office building in Prague next door to Vaclav Havel's house is to be made largely of prefabricated panels. Designing two towers on one corner, Gehry realized a neighbor's window had been obstructed, so he pinched the tall, thin cylinder in the middle to clear the view. The shapely tower with a little waistline soon became known locally as Ginger, the straight, plainer one called Fred. But the joke led to resentment about the design. "They accused me of bringing Hollywood glitz to Prague," Gehry said. "Soon there was a hearing with four people for it and four against. It happened to coincide with the Pritzker Prize ceremony, and Ada Louise Huxtable and Irving Lavin and his wife were there. I said I had nothing of the sort in mind. Irving Lavin's hand went up, and he said, 'Architects don't know what they are talking about. Of course it's Fred and Ginger, and they're making love on the banks of the river.' Two people from the con side went over to the pro."



The corner towers of a new Frank Gehry office building in Prague have been named "Fred and Ginger" by the locals

Joshua White

BY JAYNE MERKEL

"I think we really know what we have to do, and we're just not getting the public support to do it," Herbert Oppenheimer acknowledged in a lunchtime conversation with a group of architects. Architects have known what to do — or at least what not to do — for more than 20 years. In 1973 the

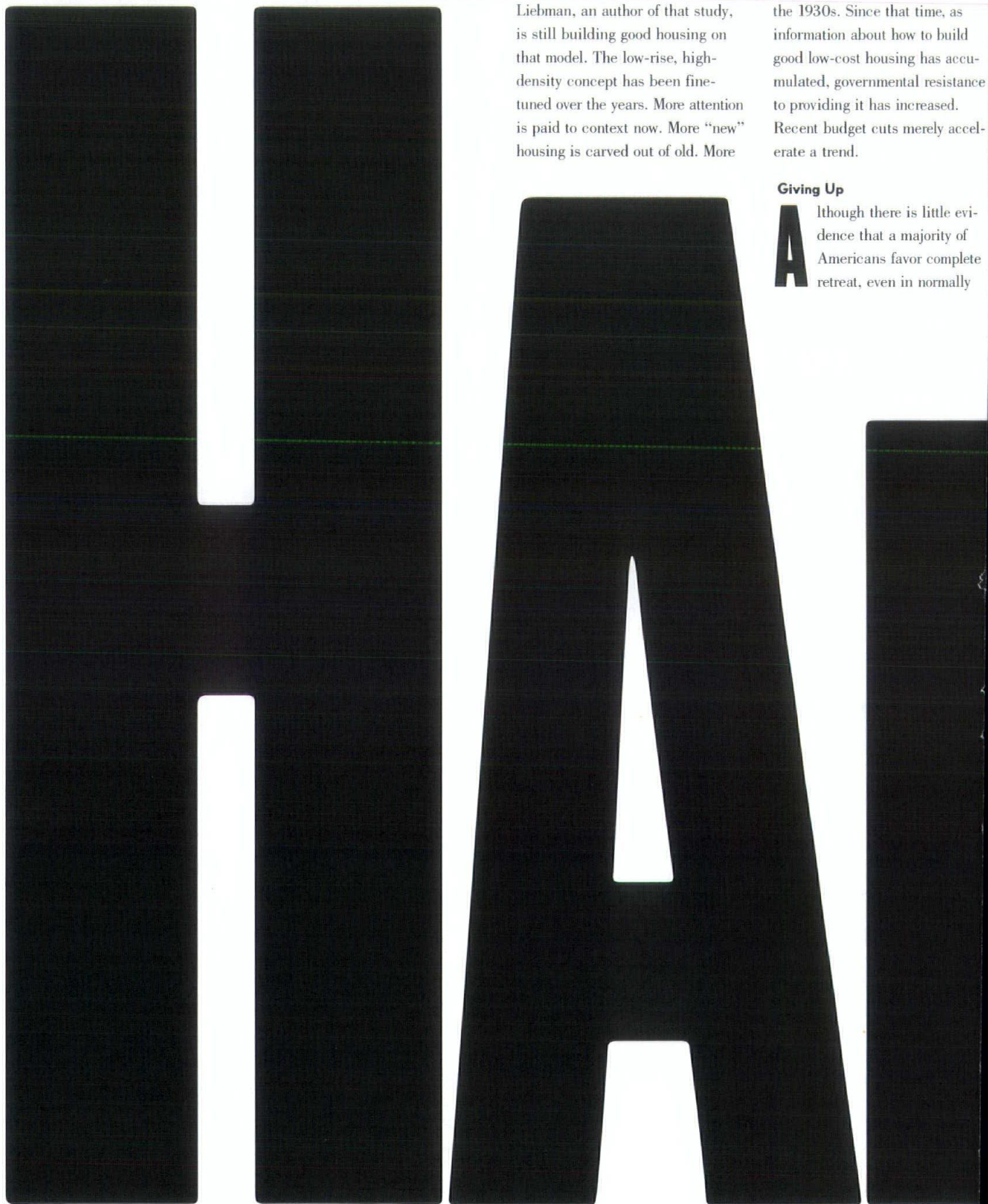
Institute for Architecture and Urban Studies and the Urban Development Corporation studied low-rise, high-density alternatives to the prevailing Corbusian tower-in-the-park, showed them at the Museum of Modern Art, published them, and built prototypes at the Marcus Garvey Park Village in Brownsville, Brooklyn. Ted Liebman, an author of that study, is still building good housing on that model. The low-rise, high-density concept has been fine-tuned over the years. More attention is paid to context now. More "new" housing is carved out of old. More

social services are added.

Ironically, government support began to erode at just about the time architects figured out what to do. With the deceptively-named Housing and Community Development Act of 1974, the Nixon administration legalized its attempts to dismantle federal housing programs established in the 1930s. Since that time, as information about how to build good low-cost housing has accumulated, governmental resistance to providing it has increased. Recent budget cuts merely accelerate a trend.

Giving Up

Although there is little evidence that a majority of Americans favor complete retreat, even in normally



liberal, resilient New York people began to give up a couple of years ago. Pete Hamill captured the mood of the hour in a *New York* magazine feature, "How to Save the Homeless and Ourselves." He wrote: "New Yorkers don't want to hear much about the homeless anymore. They don't want to hear the sad and terrible tales of Jimmy P., 37, or Sherone P., 29. They don't want to read interviews with men who live in cardboard boxes. They don't want to hear about Vietnam from men who were 14 the year the war ended or who don't know where I Corps was. They don't want to hear any more prison-yard raps. They don't want to listen to any more sad songs."

Whether it was because they had their own sad songs to sing, had heard too many tales that didn't ring true, were tired of being accosted by beggars, or were just overwhelmed by their numbers, by

the fall of 1993 when Hamill's piece appeared, homelessness had ceased to be defined as a housing problem. The visible homeless were assumed to be mentally ill, drug dependent, or both, and in need of medical treatment. Their problem — the problem all around us — no longer seemed to require architectural solutions. The main innovation in housing was provision for social services.

Although students in the schools still design some housing, the sense of urgency that accompanied the homeless crisis in the 1980s gradually died down, along with the exhibitions, competitions, and housing activities it had generated. With the real estate market depressed, the cost of housing even ceased to dominate New York dinner conversation.

The politicians who swept into power last November interpreted the 1994 election results as a mandate for massive cuts in housing, education, and welfare. Growing concern with deficit spending tightened budgets further. And slow economic recovery in New York made the situation here even worse.

However, as federal support

has fallen and the number of housing units created in New York has declined from a high of 60,031 in 1963 to a low of 5,510 in 1993 (the last year for which figures are available), whole areas of the devastated South Bronx and northern Brooklyn have been rebuilt. New funding mechanisms have been invented. And successful means of creating community-based low-income housing have been devised.

New York as Housing Laboratory

This city has become the "world's largest and most diverse laboratory for testing innovative strategies in housing development and finance," according to the New York City Housing Partnership's

Building in Partnership: A Blueprint for Urban Housing Programs. The report by the partnership's president, Kathryn Wylde, notes that the city has spent \$3.6 million on low-income housing during the last eight years, while the number of units has continued to decline. But most of the money has gone into restoration of properties taken over for nonpayment of taxes, and the City Planning Department's figures on unit creation only count new construction (subsidized and market rate). Since 1986, New York has produced 50,000 apartments —

more than all other cities in the country combined.

The city's Department of Housing Preservation and Development is trying to transfer the 30,000 housing units it has acquired to nonprofit organizations, private developers, or tenants. But a trip through many city neighborhoods reveals the almost incredible difference rehabilitation efforts have made. What the Twin Parks projects of the 1970s were not able to accomplish with the architectural talent of Richard Meier and Giovanni Pasanella, modest renovations of ordinary, mid-rise, vaguely Deco, street-hugging apartment buildings have done throughout the South Bronx. They dramatically turned the ravaged area around.

The New Contextualism

The best new housing in the neighborhood, like the Liebman Melting Partnership's simply-banded, eight-story Crotona Terrace, fits in among its older neighbors almost imperceptibly, lining the western edge of Crotona Park, maintaining the streetline, and opening to a protected garden and play area in the rear. Only the lighter brick, obvious newness, and crisp Moderne detailing, providing a little more sense of facade, sets apart the 52-unit building, which the National Association of Home Builders selected as the "Best Affordable Multifamily Project" in 1995.

Liebman and Melting have designed more innovative new housing elsewhere in New York, with individualized units grouped around usable interior courtyards

RED TIMES

FOR HOUSING



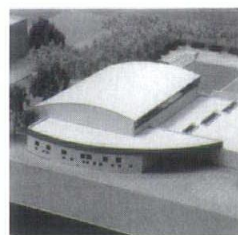
Tim Hardin

The Liebman Melting Partnership's Crotona Terrace



Frederick Charles

Amie Gross Architect's East Fourth Street apartments



Dorothy Alexander

Prentice & Chan, Ohlhausen's Van Dyke Houses center

with separate entrances and underground parking, but Crotona Terrace is noteworthy for drawing on an established type in the neighborhood and modernizing it economically.

Suburbanization

Although Liebman deplores the fact that "a lot of the housing that is getting built is underbuilt — two- and three-story town houses in places with urban infrastructure where higher densities would be more appropriate," the contextual approach would not have made sense 20 years ago when many older buildings were in ruins. He recognizes that "in the 1970s there was a need to demonstrate that something could be built in burned-out areas," but finds it unfortunate that "Charlotte Gardens became the example. I think the trend is getting back to building urban housing, but a lot of the good urban land has been used up."

It does seem wasteful for the little aluminum-sided houses at Charlotte Gardens of 1983 to 1987 to sprawl over urban land. But these well-kept houses, which their owners see as "a little bit of Long Island in the Bronx," were vitally important when they were built, for they represented a new beginning. The buildings that have grown up around them have become increasingly more dense. Coupled with rehab, they create a mixed urban fabric not unlike that of continuously valued older neighborhoods.

Reurbanization

The next step in the reurbanization of the South Bronx was Beyer Blinder Belle's Crotona Mapes Renewal Project of 1985, 200 simple, brick-clad infill row houses distributed on vacant sites over seven separate blocks around 182nd Street and Prospect Avenue. Perhaps a testament to their success is the fact that the houses don't look as if they were designed by architects. The owners have added florid Latino decoration. And while the houses — or buildings like them — served as inspiration for the seas of church-sponsored Nehemiah Houses in Brooklyn, by subtly improving their blocks they made possible increasingly dense development in their own neighborhoods.

Now, farther south, near the Bronx Center, where some vacant lots and abandoned buildings still exist, Magnusson Architects is soliciting bids from developers for Melrose Commons, a 100-unit complex with "four-story town houses, two-family homes along a midblock mews, cooperative housing for single mothers above a day-care center, a six- to eight-story mixed-use building, existing residential buildings, parking, and open space." The project, which has already won numerous awards, was planned in collaboration with the *Comite Nos Quedamos* (We Stay Community), the Bronx Planning Office, the Office of Bronx Borough President Ferrer, and the city's Department of Housing Preservation and Development. The Melrose Commons housing is part of an

urban design plan, with commercial space and community facilities, developed with the people from the neighborhood, Jonathan Barnett, and the Regional Plan Association.

Magnusson's role in the creation of this town-within-a-town began with a less dense project a few blocks away, which his firm designed for the New York Housing Partnership. Melrose Homes, 52 crisp and colorful units, ranging from two-family row houses to twelve-family buildings, was completed in 1989. The evolution toward increased surface coverage, community involvement, and integrated urban design at Melrose Commons is sought throughout New York now.

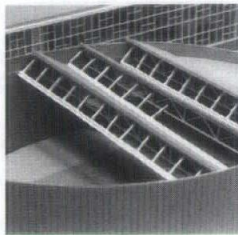
Reconsidering the Tower in the Park

Every aspect of current housing practice represents a reaction to the typical high-rise public housing project of the immediate post-war period. But even anonymous, isolated modern towers have been more successful in New York than in other places, partly because high-rise living has been the housing of choice here since the 1920s and partly because of the unusually successful management record of the New York City Housing Authority, which houses 450,000 registered tenants and an estimated actual population of 600,000, because families in public housing often double up.

The Authority is now building or upgrading community centers at the projects to compensate for earlier omissions in services and even some architectural errors of the 1950s or 1960s. "We did a survey of the 102 centers the NYCHA operates and found that some just needed air-conditioning and ADA improvements, some needed expansion, and finally there were those developments where there wasn't any space at all," explained architect David Burney, director of design at the Authority. "Every year we apply HUD for funding for physical improvements. Last year we had \$435 million. This year we got more than that, but some may be recaptured by Congress."

For this year's program he selected three respected New York firms — Agrest and Gandelonas Architects; Herbert Beckhard Frank Richlan & Associates; and Prentice & Chan, Ohlhausen — to design centers at projects in the Bronx, Manhattan, and Brooklyn: the Melrose Houses, Willie May Center, and Van Dyke Houses. Each new youth recreation center will be used by residents in surrounding areas until all eight of the proposed centers are open. Every center, mainly for young people, will have a gymnasium, arts-and-crafts room, and audio visual and computer room.

"Ours is in the middle of Brownsville, at the Van Dyke Houses, a classic Housing Authority project of that period, where all the buildings have extensions. The context is a superb one on a massive scale, so we made enormous frame and tried to



Dorothy Alexander

Agrest and Gandelonas's
Melrose Houses center



Dorothy Alexander

Herbert Beckhard Frank
Richland & Associates'
Willie Mays Center

establish a center," Rolf
Hlhausen said. "Every firm's
problem and response was very dif-
ferent."

Oppenheimer, Brady &
Gelstein is working on several
classic postwar projects, restoring
the late 1940s Rangel Houses on
the old Polo Grounds, adding a
light-filled lobby with ceramic tiles
decorated by children and senior
citizens to SOM's Abraham Lincoln
houses in Harlem, and in Jersey
City, where some towers were torn
down, adding infill town houses
and helping the Housing Authority
convert properties to tenant man-
agement.

The Return of the SRO

As if to bring housing history
full circle, single room
occupancy hotels are on the
rise, since homelessness
mushroomed after the old
houses were torn down. The new
ones, of course, provide safe, sani-
tary rooms with supportive social
services. Some have been created
in historic buildings like the Times
Square Hotel, remodeled by Becker
Becker for Common Ground, and
the old Gouverneur Hospital,
designed by Peter Woll with Beth
Kober for Community Access.
There are new buildings that draw
current ideas in hotel design.

As architect of the St. Regis
renovation and the prototype for
Brennan's all-suite hotels, Brennan
Gorman brought an extensive
knowledge of hotel planning to the
Chester Avenue Houses, a 200-
room single room occupancy hotel
for women the firm recently com-
pleted in the Bronx as a prototype
for the city's Department of
General Services. But as Henry

Brennan explained, "Because the
project developed just after some
other SROs had opened, we were
able to learn from their mistakes."
They arranged the rooms in clus-
ters of eight with their own
entrances and lounges to create a
sense of family, and they placed
bathrooms between every pair of
rooms, so that residents did not
have to share them with eight
neighbors. They also increased
the number of meeting rooms,
workrooms, and social service
facilities — and did all this below
the budget of \$155 per square foot,
because of York-Hunter's efficient
design-build construction man-
agement.

On East Fourth Street on the
Lower East Side, Amie Gross
Architect designed a handsome,
cream-colored brick and patterned
ceramic tile, six-story apartment
building that combines 22 single
rooms for formerly homeless, men-
tally ill men with 22 apartments for
families, which met with surprising
social success when it opened last
year.

Housing as Critique

All exemplary recent
housing has grown out of
earlier errors. Whether
this progress can be sus-
tained despite cuts is
anybody's guess, but
funding innovations have
developed almost as continuously
as architectural ones.

"In the future there will be sig-
nificantly less money available
from the federal government for
housing," according to the
Department of City Planning's
director of housing, economic, and
infrastructure planning, Eric

Kober. But some new HUD propos-
als allow tenants more control and
relax regulations that have caused
problems for the city, like the one
that requires the Housing Authority
to give preference to the poorest of
the poor, imposing financial strain
and upsetting the balance of tenants.

"Because the city has very
limited resources to compensate
for the lost federal aid, it will try to
minimize the impact by insuring
that unnecessary rules that
increase costs are eliminated,"
Kober said.

The Commissioner of the city's
Department of Housing
Preservation and Development,
Deborah Wright, said at a recent
City Club forum: "We're getting
leaner and trying to get more effi-
cient." One way they want to do
that is to stop being a landlord.
"Ten years ago Mayor Koch appro-
priated \$5 billion to build housing
in the most devastated areas. The
results are visible in over 50
neighborhoods. But the bad news is
that our property management
costs take up two-thirds of our
operating budget and almost a
third of our capital." They will
have to develop some very creative
strategies to make much of this
unprofitable property attractive to
private or nonprofit owners. Mayor
Guiliani has allocated \$4.2 billion
to continue construction over the
next decade, with decreases over
the next three years from \$370
million to \$314 million in 1997,
and increases later, assuming
economic recovery.

New incentives are also needed
to encourage private investment in
low-income housing. The best now
is the FHA loan guarantee for rent-
ing 20 percent of the units in new

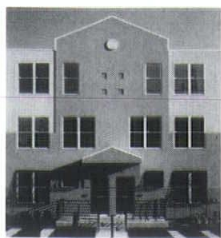
market-rate buildings to low-
income tenants, according to Stan
Brodsky, the largest private devel-
oper in the city. But he said the
FHA rules are so restrictive, with
maximum and minimum limits,
that of the 10,000 applications he
received for Manhattan West,
"we'll be lucky if 250 qualify."

Streamlining Regulations

If, as *New York* magazine sug-
gested on April 24, New York
real estate is rebounding, at
least at the upper levels, there
may be hope for private sector
housing creation to offset public
curtailments. But if the rebound is
merely a sign of the growing
income disparity here, even that
hope will be dashed. In either
event, a serious critique of the reg-
ulations governing building prac-
tice is long overdue.

As the executive director of the
Community Housing Improvement
Program, Dan Margulies, pointed
out at the City Club forum: "The
*Resource Guide to the Land Use
and Development Approval Process
in New York*, the 652-page book
the state puts out to help people
build here, begins: 'Building in
New York requires the persistence
of Sisyphus, the patience of Job,
and the strength of Zeus. The
development process is contentious,
occasionally combative, and usual-
ly unpredictable. It takes a toll on
all those involved in it, including
regulators and affected neighbor-
hoods or communities, as well as
builders.' " Need we say more?

Local housing experts comment on
the hope for housing in "Off the Cuff"
on page 17.



Judith Watts

Melrose Homes, designed by Magnusson Architects for the New York Housing Partnership, opened in 1989



Magnusson Architects' Melrose Commons housing for single mothers is part of an urban design plan for the neighborhood



Melrose Commons, being bid now, will contain commercial space and community facilities, including a day-care center

How Not To Design Housing by Tracie Rozhon

Architects who design subsidized housing had better know what to expect: Pitfalls include lavishing too many details on buildings with meager budgets and disregarding the people who live there. So say architects who make at least part of their reputations by working with government, and executives at not-for-profit housing groups who spend most of their time with architects.

Richard Dattner, now designing innovative clusters of cottages for troubled youths at the Leake and Watts Children's Home in Yonkers, said he tells architects to lead with "one grand yet simple gesture, rather than frittering away too much money on details: Too bold a form, imprecise detailing, expensive materials — any one will absorb your budget." When dealing with bureaucracies, he added, "Approvals may go on for years; get other work."

Architects want to be brilliant and get their work published, he said, "but you're not going to do a Richard Meier building for a 202 (federally subsidized elderly housing)." He concluded, "It's almost a different language."

Kathy Wylde, who heads the New York City Housing Partnership, said architects seeking not-for-profit housing work must "never develop a budget without a contractor; my experience is that architects can't count." Things have already gotten tighter; increasingly nonprofits are asking architects to guarantee their cost figures.

Occupants are more vocal than ever, Wylde continued. And architects must key their plans to the market: "Residents value a parking pad in front of the house right under their noses; architects don't want to break the

streetline. Residents may want brightly colored houses appealing to the Caribbean markets; architects want the more contextual dark brick."

Robert Pincus of Phipps Houses, a not-for-profit organization that has developed 3,500 housing units in New York City, said architects must assess the client's sophistication. If it is the group's first project, beware. One of Phipps's first projects had an elevator opening "facing a blank wall around the corner from the guard." Now, elevators face the entrance; laundry rooms are sited not in windowless basements but on first floors, where parents can watch their children outside in the playground.

Karen Ansis, of the New York Landmarks Conservancy, said architects may not understand the "need to respect the client; they have to be patient and knowledgeable, and should respond to questions even if the questions are dumb." Young architects working under principals may find themselves out on a limb: They can't reach the principal "so they just don't call [the client] back. It would be better if they were honest. Return the phone call and tell them you're still finding out."

Lew Davis of Davis, Brody & Associates, whose Riverbend and Waterside housing won awards in the late 1960s and 1970s, tells young architects not to be daunted by skinflint bureaucrats and wary occupants. "Pull out all the stops, be as imaginative as you can be — without reinventing the wheel and breaking the budget." His firm invented a new brick size, varied the sizes and layouts of individual apartments, and played games with traditional levels and proportions. "Be as daring as you want to be and as cunning as you can be," he said. "That's the fun in this game." Tracie Rozhon writes on building for *The New York Times* and develops properties.

Paperless Studio

by Matthew Barhydt

Take away an architect's roll of bumwad and he's lost. However, in three third-year architecture studios at Columbia University last fall, students lost their tracing paper — to computers.

Is the CAD revolution over?

CAD drives production in most offices; design software is becoming versatile and easier to learn. However, the computer is still little more than a sophisticated tool used to supplement the ways architects traditionally work.

Last year, the Graduate School of Architecture and Planning established a new paperless design studio with 33 Power Macintosh and Silicon Graphics workstations, partially funded by \$1.4 million from the university. In studios taught by adjunct assistant professors Scott Marble, Greg Lynn, and Hani Rashid, there were signs of a breaking second wave in the revolution — challenge to the very way architects think.

Recognizing the enormous data-handling capabilities of the computer, Marble used JFK Airport as "an information intensive site to document and analyze numerous aspects of the existing conditions to find appropriate ways to intervene." After a comprehensive survey, students defined their own [architectural] problems," Marble said, but they were encouraged to "accept certain conditions the way they are." The most successful projects were those that "very carefully interl[e]d in a modest way, hopefully with larger implications."

"What I proposed," explained Lynn, "was instead of thinking of architectural form in Cartesian space and then using this software and hardware to animate walk-throughs, to use the animation software in a generative way to freeze it, then look at it as static architecture." A parking facility planned for Metropark, New Jersey, was the catalyst to

"think through organizations and forms as dynamic forces, whether they're site forces, programmatic constraints, or time issues."

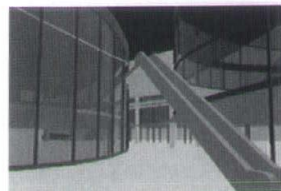
Rashid's intent was to "alter the path in which architects use the computer both as a pedagogical tool and as a utilitarian tool." He wanted his students to explore using the computer as it is used in fields like communications media and science. "What kind of informational tools can actually create architecture? Can we create an architecture of fluidity, or liquidity, or flux, or transience?" The computer was used as a research vehicle, to the point where "we were in an abyss because the students were in abstract realms trying to develop these very strange spatial concepts." Rather than resort to conventional methods of representation to understand what they had developed, Rashid said, "we decided to push the thing into another realm — we took the whole thing out of the computer and projected it into real space with video. We had no idea what the architecture might look like.

"I took the notion of 'paperless' very seriously in the sense of it being a complete, radical experiment — to actually rid ourselves of not the paper so much, but what the paper implies as an authority," Rashid said. However, as Lynn argues, his students were "trying to use the computer less as a renderer and more as a form and pattern generator [to] generate organizations and study them in very conventional ways. Architecture would be a static object — a frozen moment in time." Lynn finds "the 'paperless studio' term a little bit troubling because the computer has generated a lot of paper and made it easy to build [conventional] models. The whole mechanics of the pencil and paper and the ability to sketch is something the computer can mimic, but it's inherently not as good." Rashid claims this is simply "a mistrust of what's on the screen"; his students "never

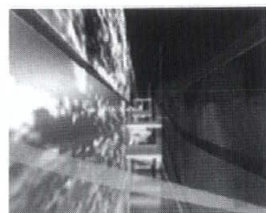
saw a shred of paper, and we never made any steps backward in that sense." In Marble's studio, "the use of conventional drawing and model-building" was permitted, he said, but "it was generally ignored by students. Plans and sections might be helpful, but they're not the most useful modes of representation."

All three professors believe architects must explore this emerging computer technology. Marble said, "It's a tool that redefines the whole discipline. If we don't somehow take advantage of this, somebody else will." Rashid sees the computer as a way for architecture to remain viable in the new "media culture," although he recognizes that his students found "there [was] no direct correlation between theoretical space and a practice of building. What it told us is that there are latent possibilities for conceiving of new architectures in a computer that might have an effect sooner or later on practice."

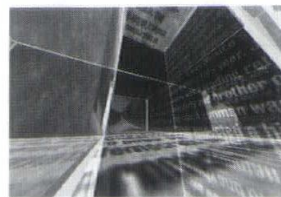
There may be other effects as well. "There is an aesthetic with this software," Lynn pointed out. "Everything gets deformed. Design shifts a little bit — you're kind of breeding design rather than designing," Rashid warns that the tempting efficiency, speed, and power of the computer could lead to "a revised pattern-book architecture, a lessening of the labor that goes into the creative processes of architecture." As Marble discovered, those students without much experience on the computer "were paralyzed by the whole process. They had a hard time establishing criteria as to how to make decisions, because there are so many possibilities." And yet, Rashid said, "just seeing the excitement... the real desire and drive to probe electronic and digital realms, to look for new space," he's sure that his students caught a glimpse of the future.



Chris Fox's proposal for integrating circulation and building at JFK, Scott Marble Studio



From particle theory to parking garage — interior view, Elizabeth Sporer project, Greg Lynn Studio



Text, image, and space collide in this detail from Xavier Calderon's "NEW (z)ONE," Hani Rashid studio

Does Design Fit into a Retail Strategy?

by Kira Gould

In the mind of Joseph B. Rose, director of the Department of City Planning, the city has missed the last wave of retail development because of a "bizarre set of land-use regulations" such as Soho zoning that prohibits as-of-right street-level retail. "We shouldn't have a system that rewards people for breaking the rules," Rose said at the AIA New York Chapter's George S. Lewis public policy discussion, "The Changing Retail Environment of New York City," on April 13. "Our land-use policies haven't kept pace with the shift from an industry-based economy to a service-based one, and if we don't make changes now, we will continue to pay a steep price that we cannot afford."

According to Rose and the city's comprehensive retail strategy, New York's high concentration of disposable income is grossly underserved by retail sources when compared to the rest of the country. "It's the most important and least served retail market in the country," he said. "We're losing millions each year in tax revenues, and it's going to Nassau County and New Jersey." The city's aim is to create a welcoming environment for retail opportunities: "The retailers want to be here," Rose said. "They need incentives to create a level playing field."

What Retailers Want

It is obvious that big-box retail sources, such as Bed Bath & Beyond and TJ Maxx, want to come and are coming to the city. But why? According to Robert Pauls, of Robert B. Pauls Real Estate and Planning Consultants, "As suburban development has become more problematic over time, the aggravation gap between city and suburban operation has narrowed substantially." He cautions that a learning curve exists for most such retailers, like Bradlee's, whose six-floor Union

Square site is the retailer's first store with more than one level. "Learning to understand advertising, layout, and design of the multilevel stores is a challenge to managers, not to mention the task of understanding the urban market." But Pauls said that big-box retailers are willing to adapt if they want a location badly enough: "These are large-scale users, and there are limited urban opportunities for them."

Cynthia Ryan, manager of retail consulting for Planned Expansion Group, the architecture and design firm in White Plains that designed the successful Bed Bath & Beyond (as well as TJ Maxx and Filene's Basement stores) in the 1895 Siegel-Cooper Dry Goods Store at 620 Sixth Avenue, spoke about the importance of visual merchandising. "Carefully planned visual merchandising can help a downtown," she said. "This is more than just traffic studies and parking." Ryan emphasized the importance of a street presence. "These are not vertical malls," she insisted, "but stacked centers with storefronts and a contribution to the neighborhood streetscape."

Bed Bath & Beyond, as Rose pointed out, is "illegal, according to current zoning laws. We had to bend the rules to get a retail store into a building that was originally built for retail," Rose said.

Maximal use of existing building stock is usually a priority for a city, and according to Walter A. Hunt, Jr., of Gensler and Associates, Architects, whose clients range from the Gap to Ann Taylor, retailers are starting to get it. "Retailers will go for an adaptive reuse situation if other factors are right," he said. "But understanding the nature of retail and visual merchandising is crucial to making it work. The big-box retailers really are assemblages of boutiques."

Effect on the City

But what about the little boutiques — and hardware stores,

bodegas, and bookstores — already in the neighborhood? According to City Planning's strategy and research, the influence of supermarkets on small businesses will be nominal. Their statistics, which deal only with small foodstores in areas where large supermarkets were introduced, show the effect was slight. Critics say that the figures might differ for other types of merchandise, such as clothing, toys, books, or hardware. But Rose insists that although some small businesses will have to adapt to the competition, small and large stores offer such different services that both will still be profitable. "Right now we have the lowest level of retail employment in New York City's history; our shoppers and workers can support both types of stores. The big stores might in some cases help the smaller ones because they will prevent the exodus of people who previously went to the suburbs for a whole range of shopping and who now stay in the city to shop at large discounters and smaller specialty stores."

Neighborhood Fabric

Design guidelines remained unresolved in the zoning text at presstime. They are not addressed at all in the comprehensive retail strategy outline, although at the public policy discussion, Rose said, "Design controls and issues such as parking and pedestrian handling are important. We are concerned about the streetscape and don't intend to overlook its significance."

Many feel that careful attention needs to be paid to the development of two distinct sets of guidelines: one for the dense fabric of downtown stores and another for outer-borough sites.

City Planning's intention to encourage retail development suffers from its reticence to place restrictions on potential tenants. "We need to get retailers to adapt to the urban fabric, but not take their willingness to do so for granted,"



Elliott Fine

The Planned Expansion Group renovation of the old Siegel Cooper Dry Goods Store for Bed Bath & Beyond reawakened Sixth Avenue

There Hope for Housing?

I I'm an optimist, so I always think there's hope, at probably for affordable housing this is the most depressing time in 50 years. The Governor's proposed cutoffs of public assistance will affect the new SROs, because many of the tenants depend on home-relief benefits to pay their rents. With those benefits, New York State's annual housing costs are \$3,900 per person, half the total (the city pays the other half). Without the benefits, the state and city would each have to pay \$10,000 per person in the current New York City shelter system. And we would lose the investment in some of the really wonderful buildings that have already been renovated, such as the Common Ground project on West 43rd Street (see *culus*, April 1995, p. 16). The voucher system isn't going to cover the cost of housing. Politics seems to be totally dominating policy issues.

Warren Gran, FAIA, a partner in Curtis + Ginsberg Architects, chairs AIA's Housing Committee.

Right now is as bleak a time for affordable housing as we have seen for many years, and the problems are coming from every direction. It's unclear whether the powers that be really understand the cumulative effects of the actions being taken. The federal government is about to embark on an unprecedented retrenchment from involvement in housing that began with the New Deal and continued, with greater lesser support, until the last elections. And similar budget cuts are being made at the city and state levels.

While welfare reform is good, it's going to have a tremendous impact on low-income housing stock that is already distressed. If you think about the quintessential welfare recipient — the woman who depends on having children and lives responsibly, she is sharing housing with a lot of families who are living by the rules, working at

McDonald's or whatever. If you pull the support from the welfare families, their buildings, which are on the brink as it is, may be abandoned. You will be punishing the working poor who are being held up as models. You're punching leaks in the boat, and they are all going to sink.

Frank Braconi is an economist and planner with the Citizens Housing and Planning Council.

Very little. There is a very serious situation, and it did not originate with the Republicans. It started with Vice President Gore's 'Reinventing Government.' It's like the corporations, we're downsizing. You can consolidate. You can integrate. You can deregulate. But they want change very radically, too fast. Section 8 was one of the most successful programs, but a costly one, because it had an inflation factor built in.

What the federal government did over the last few years, given the homeless crisis, was institute a preference for the homeless, the disabled, and people who were paying more than 50 percent of their incomes in rent. They did a lot of this in public housing, making it the housing of last resort. When public housing started, it was for the working poor, as it is in other countries. We've always lagged behind Europe, and now Asia. Even in parts of the Third World you have a viable network of public housing. It's dim here right now.

Clara Fox, of the Settlement Housing Fund, chairs the New York Housing Conference.

There is always hope. Something always comes up, but there is never enough money, never enough planning, never enough units to meet the demand. I think there has been enough research — or at least enough mistakes that we have been able to learn from. But now there is even less funding. One reason the situation today is serious is that the SRO housing of today is going to be the elderly housing of tomorrow. I don't know

what the cure rates are, but I suspect lots of the people in that housing will be dependent for a long time.

Housing policy in this country has always been designed to solve an immediate problem. If we could look at housing in a more long-range and comprehensive way! There is certainly enough talent in the city of New York. If you compared the cost of not doing housing per family with the cost of all other social programs, I bet it would be cheaper. That is what architects always say, but they never listen to us.

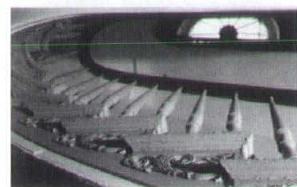
Warren Gran, FAIA, a partner in Gransultan Associates, has been designing housing for 25 years and recently produced a guide to SRO design.

If there isn't any hope for housing there are going to be a lot of cold people in this world. In the short term, we're going to have to be awfully creative and perform magic feats patching together programs to provide a safety net. In the long term, solutions that work will sustain themselves. I truly believe that this is not a society that will tolerate large numbers of people being destitute. The economic and social costs of not providing housing in New York are just too severe. To keep a person in a state institution costs \$113,000 a year.

Julie Sandorf presides over the Corporation for Supportive Housing.

The fascinating thing about housing, for us, is that the whole modern movement started with housing. The wicked part of this retrenchment is that the federal government is still pouring billions into subsidies to house the least needy through mortgage and property tax deductions.

Herbert Oppenheimer, FAIA, designs housing at Oppenheimer, Brady & Vogelstein.



Staircase of the historic Hopper House Curtis + Ginsberg renovated for the Women's Prison Association on Second Avenue



Gran Sultan Associates' Bronx apartments house for mentally ill and homeless adults resemble older masonry buildings nearby

Lisa Bogdan

continued from page 16
granted," Rose said. But what kind of big-box retail sources are we inviting if some basic design guidelines might scare them away?

Sandy Hornick, deputy executive director for strategic planning at City Planning, said, "The design guidelines in the zoning text will be relatively straightforward, and are not set in stone. There will be a lot of discussion of this during the public review."

The New York Chapter's Zoning and Urban Design Committee recently designated a sub-committee to give this matter attention, and it needs volunteers. (If you are interested, contact committee chair Bruce Fowle, FAIA, at 627-1700.)

Healthy Perspective

by Kira Gould

Duncan Hazard, AIA, of Polshek and Partners, and Vance Hosford, AIA, of Payette Associates, led a tour of the Skirball Institute of Molecular Medicine, a 550,000-square-foot addition to the New York University Medical Center's East Side campus by their firms, at the Health Facilities Committee's meeting on March 31. The 23-story structure contains research facilities, faculty offices, apartments for hospital staff, and a new street-level entry concourse that serves the entire medical center. "It's a complex arrangement," Hazard said. "It was tough to find a structural system to accommodate the diverse needs of a truly multiuse building." The solution layers functions from the bottom up: the entry level; four floors containing 125,000 square feet of medical research labs; space for mechanical needs; four floors of doctors' offices; residential floors; and a final layer of additional mechanical equipment including the venting of fume ducts that run up 19 floors from the labs. A tower, which serves as the hinge between the addition and the existing hospital labs, is open — with bookcase cabinetry and floor-

to-ceiling glass serving as walls that admit light and provide a view for most workers — and contains administration space, conference rooms, lecture rooms, computer space, and lounges.

Designing for Justice

Ken Ricci, AIA, of Ricci Associates, said the courtroom is "the final crucible for disputes in our society" when the AIA New York Chapter Committee on Architecture for Justice, which he chairs, kicked off its 1995 lecture series on April 6 at Lehrer McGovern Bovis. Jonathan Stark, AIA, of Perkins Eastman, and Prakash Yerawadekar, chief architect for the New York State Unified Court System, led a discussion of comparative court types, emphasizing the most important issues: clear sightlines between all parties involved; height of the judge's box; the entry of the defendant; witness proximity to the judge and to the defendant at the table; consistent light levels; and ADA requirements.

Sustaining the Built Future

by Kira Gould

The message of Susan Maxman, of Susan Maxman Architects in Philadelphia, and Sherri W. Goodman, Deputy Under Secretary of Defense for Environmental Safety, was that environmental efforts of all kinds are important and can work. The AIA New York Chapter Women in Architecture Committee organized the two-woman panel to discuss "Environmental Attitude: The Global and the Mundane" on April 13.

"With the downsizing of the military, we have become experts in adaptive reuse," said Goodman, who is responsible for more than 15,000 buildings. Conservation and sustainability are her edicts, as she oversees the closing of more than 80 bases nationwide and cleans up more than 10,000 contaminated sites at 826 bases. "Many military bases have become islands of endangered species. Our approach includes

prevention of future contamination, conservation, cleanup, and compliance with environmental regulations," she explained.

Part of the job for Maxman, former AIA National president, is also to encourage, even beg, clients to take the sustainable path. "It's rarely easy," she said. Sustainability is not an all-or-nothing pursuit. "We can never become a sustainable society unless we revitalize our cities. A lot of infrastructure is already there," she said. "We must educate our clients as much as we can."

Membership Services: Professional Practice Issues

by Michael Plottel

In keeping with the Chapter goal of enhancing services to members, the Professional Practice Committee is striving this year to be more inclusive of the membership at large, and discussing architectural practice issues for senior staff, as well as young and midlevel architects. It will offer a series of public roundtable meetings and establish an informational resource center at Chapter offices. On an ongoing basis, committee members are screening a wide range of professional services offered to the Chapter.

The committee's roundtable forum is a series of three programs taking place this spring, moderated by James Frankel, counsel to the AIA New York Chapter and partner at Baer Marks & Upham. "Intellectual Property Rights of Design Professionals," held on May 23, examined ownership of design ideas, CAD projects, and existing and unbuilt buildings. The fall roundtable, "Regaining Lost Territory," will consider how architects can assume a great role in the construction process while managing risk. The winter forum "Getting Invested," will explore how a practice can be structured to maximize involvement, responsibility, rewards, and satisfaction.

continued on page 20



NYU Skirball Institute of Molecular Medicine by Polshek and Partners and Payette Associates



Former AIA president Susan Maxman of Susan Maxman Associates, Philadelphia



Sherri W. Goodman, Deputy Under Secretary of Defense for Environmental Safety



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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.

June 30

Entry deadline for the International Small Home Design competition for architects and designers. Contact Tremblay/Bamford International Small Home design competition, Colorado State University, 156 Aylesworth Hall, SE, Fort Collins, Colorado 80523-1575, or fax 970-491-4855.

July 10

Entry deadline for the ninth international Waterfront Competition. Contact Susan Kirk or Ginny Murphy at the Waterfront Center, 1536 44th St. NW, Washington, D.C. 20007, call 202-337-0356, or fax 202-625-1654.

June 1, 8:30 am
Professional Practice

June 1, 6:00 pm
Marketing and Public Relations

June 5, 6:00 pm
Public Architects

June 6, 8:00 am
Architecture for Justice

June 6, 4:30 pm
Health Facilities

June 8, 6:00 pm
Minority Resources

June 12, 8:00 pm
Housing

June 13, 6:00 pm
Computer Applications
at Buttrick White & Burtis

June 14, 12:30 pm
Architecture For Education

June 15, 8:30 am
Public Sector Contracts

June 15, 6:00 pm
Building Codes

June 19, 6:30 pm
Learning by Design

June 21, 6:00 pm
Women in Architecture

June 21, 6:00 pm
Interiors

June 22, 8:30 am
Public Sector

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

continued from page 18
all members of the firm.

This spring, the committee began gathering a list of books and publications necessary to upgrade the members' resource library at the Chapter headquarters: key reference books and monographs of the work of member firms, to show the breadth and scope of Chapter work. Those who wish to make contributions should contact William Gray at 683-0023, ext. 18.

The Professional Practice Committee meets at 8:30 am on the first Thursday of every month at Chapter headquarters. Members interested in joining the committee should call Judy Rowe at 683-0023, ext. 17.

Learning from East Harlem by Matthew Barhydt

East Harlem was the focus of a recent lecture and workshop series, "A City of Neighborhoods: Bridging School and Community," cosponsored by the Learning by Design Committee and the National Design Museum. The three Friday evening lectures, followed by daylong Saturday workshops, were designed to allow local teachers and architects to "share strategies for understanding the architecture and urban design" of East Harlem. Catherine Teegarden, the Learning by Design Committee member who organized the series, explained that the committee and the museum collaborated to provide teachers tools to educate their students on issues that affect their own physical environments – and to suggest ways that architects might assist them.

Luis Aponte-Pares, associate professor at the College of Public and Community Service at the University of Massachusetts, and architectural educator Hettie

Jordan-Vilanova spoke on March 10 about what the experience of place means for East Harlem. According to Jerry Maltz, AIA, a member of the Learning by Design Committee, they described "how the Puerto Rican community has transplanted Puerto Rico to East Harlem." For example, "casitas," community or social centers traditionally used by Puerto Ricans to teach their children about their cultural heritage, can be found throughout East Harlem.

At the first workshop, teams of teachers and architects took a walking tour of the neighborhood in the morning and presented observations in the afternoon. Individual sites were chosen by teams for research that would continue over the next few weeks. Several teachers began working a few months ago on similar projects with their classes with the assistance of the National Design Museum.

Raymond Plumey, AIA, associate adjunct professor of architecture at City College and a practicing East Harlem architect, talked about the history of the area from the 1840s to the present. His main emphasis was on "the influence architecture and social programs have had on the community, and vice versa." The following Saturday's workshop explored the relationship between architectural types and the context of the physical environment.

A panel of local community activists – including Eddie Baca, chairperson of Community Board 11; Yolanda Sanchez, executive director of the Puerto Rican Association for Community Affairs and representative for La Marqueta; Sally Yarmolinsky, director of special projects, El Sitio Feliz Community Garden, Union Settlement Association; and Dr. Ernest Drucker, professor of epidemiology and social medicine – discussed projects planned for East Harlem at the April 7 session.

AIA New York Chapter Annual Meeting

The Chapter's 128th annual meeting will be held on Thursday, June 29, from 5:30 to 8:30 pm in the auditorium at Stuyvesant High School, 345 Chambers Street. Please join us for the election of the 1996 Slate of Officers and the presentation of the Chapter Honor Awards. Recipients of the AIA New York Chapter Travel Awards and Eleanor Allwork Scholarship Program Grants will also be recognized. A reception for all honorees, members, and guests will follow. Admission is \$10 for members and \$5 for students and emeritus members.

"Architects/Engineers vs. Engineers/Architects (1960s vs. 1990s)"

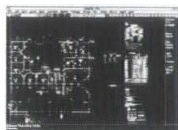
The New Synthesis? The Renewed Synthesis? Or the New Schism? A panel discussion on the evolution of this ongoing professional relationship will take place at 6:00 pm on Wednesday, June 14 at the Chemists' Club, 40 West 45th Street. Bartholomew of Voorsanger, FAIA, Voorsanger & Associates, will act as moderator. Panelists include Eugene Fasullo, Port Authority of New York & New Jersey; Matthys Levy, Weldlinge Associates; Marvin Mass, Cosentini Associates; Guy Nordensen, Ove Arup & Partner; Les Robertson, Leslie E. Robertson Associates; and Ysrael A. Seinuk, P.C. Call for reservations at 683-0023 ext. 16. Admission is \$5 for members and \$10 for nonmembers.

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New York City Landmarks. The Michael

Ingbar Gallery of Architectural Art, 568

Broadway. 334-1100. Closes July 29.

Heter Brothers: Furniture and Interiors for

a Gilded Age. The Metropolitan Museum

of Art, Fifth Ave. at 82nd St. 535-7710.

Closes July 30.

Decorating the American Home. The

Metropolitan Museum of Art, Fifth Ave.

at 82nd St. 535-7710. Closes July 30.

Master Plan for the Greek and Roman

Galleries. The Metropolitan Museum of

Art, Fifth Ave. at 82nd St. 535-7710.

Closes August 6.

The Structure of Style: Dutch Modernism

and the Applied Arts. The National

Design Museum, 2 E. 91st St. 860-6868.

Closes August 20.

Kitsch to Corbusier: Wallpapers from the

1950s. The National Design Museum,

2 E. 91st St. 860-6868. Closes August 27.

The Architecture of the Metropolitan

Museum of Art. The Metropolitan

Museum of Art, Fifth Ave. at 82nd St.

535-7710. Closes September 3.



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Landmarks at 30

by Matthew Barhydt

Instead of popping champagne corks, the panel that gathered on April 11 at Cooper Union's Great Hall to celebrate the 30th birthday of New York City's seminal Landmarks Law issued words of caution.

"Trust nothing. We lose buildings all the time," claimed Kent Barwick, president of the Municipal Art Society. But the diverse panelists at the event sponsored by the New York Landmarks Preservation Foundation and Cooper Union agreed that the law has had enormous, positive impact.

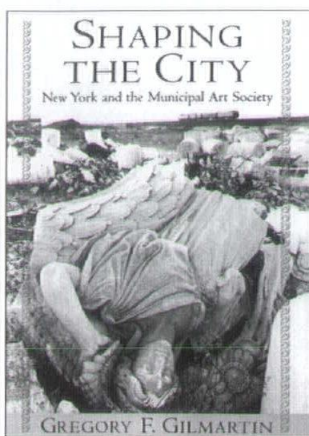
Moderator Barbaralee Umondstein-Spielvogel, chair of the New York Landmarks Preservation Foundation, noted that since the law's inception in 1965, 1,023 individual buildings have been landmarked, 66 historic districts have been created, and 10 interiors and 9 scenic areas have received landmark status in New York City. "The law broke ground," contended Richard S. Tedlow, president of the National Trust for Historic Preservation. "Its impact has reached far beyond New York City" as the model for landmark legislation throughout the country and the inspiration for a

nascent preservation movement.

Michael M. Thomas, *New York Observer* columnist, added that from a cultural point of view, "there is a larger dimension at work here — landmarks preservation is the only remaining legal obstacle to the destruction of our historical memory." However, as M. Christine Boyer, from the Princeton University school of architecture, pointed out, there are inherent contradictions in public policy that are perhaps unreconcilable. "How do we have a city of the future, and how do we preserve the past?" she asked. While modernism may have died as an architectural style, modernist notions of progress are still firmly ensconced in our public consciousness.

Bernadette Castro, Commissioner of the New York State Department of Parks, Recreation, and Historic Preservation, said the Landmarks Law has the full support of Governor Pataki. However, the state is in no position financially to offer any more economic incentives than it already does. But she expects that her office will be able to help by streamlining regulations and reducing the amount of time needed for relevant approvals.

Best-seller on New York Architecture



Correction

Oculus regrets that an April "Field Report" incorrectly identified the architects for the new \$16 million addition to the Brooklyn House of Detention for Men. SBLM Architects deserves the credit, not the fictitious SUBLIME Architects (although we do think it is a good name for an architecture firm!).

BOOK LIST

Rizzoli Bookstores' Top 10

As of April 30, 1995

1. **Mexican Houses of the Pacific**, Marie Colle (Alti, cloth, \$65.00).
2. **Morphosis: Buildings & Projects 1989-1992**, Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
3. **Antoine Predock Architect**, Brad Collins and Juliette Robbins (Rizzoli, cloth \$60.00, paper \$35.00).
4. **Small Luxury Hotels of Europe**, Wendy Black (PBC, cloth, \$42.50).
5. **Visual Dictionary of Architecture**, Frank Ching (Van Nostrand Reinhold, paper, \$34.95).
6. **Frank Gehry: Buildings and Projects**, Peter Arnell, Ted Bickford, and Mason Andrews (Rizzoli, cloth \$60.00, paper \$35.00).
7. **Barragan: Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth \$45.00).
8. **Event Cities**, Bernard Tschumi (MIT Press, paper, \$29.95).
9. **Havana/La Habana**, ed. George Rigau and Nancy Stout (Rizzoli, cloth, \$45.00).
10. **Saaren House and Garden**, ed. Gregory Witkop, Roy Slade, and Diana Balmori (Harry N. Abrams, cloth, \$45.00).

Urban Center Books' Top 10

As of April 30, 1995

1. **Shaping the City: New York and the Municipal Art Society**, Gregory Gilmartin (Potter, cloth, \$35.00).
2. **New York 1960**, Robert A. M. Stern, Thomas Mellins, and David Fishman (Monacelli Press, cloth, \$125.00).
3. **The 20th Century, Architecture and Urbanism: New York**, Kenneth Frampton and Michael Morad (A+U, paper, \$89.95).
4. **Flesh: Architectural Probes**, Elizabeth Diller and Ricardo Scofidio, Georges Teyssot (Princeton Architectural Press, paper, \$34.95).
5. **Shallow Water Dictionary**, John R. Stilgoe (Princeton Architectural Press, paper, \$9.95).
6. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).
7. **The Architecture of Richard Rogers**, Deyan Sudjic (Harry N. Abrams, cloth, \$39.95).
8. **The City of Collective Memory**, Christine M. Boyer (MIT Press, cloth, \$45.00).
9. **Large-Scale Projects: Claes Oldenburg and Coosje van Bruggen**, Claes Oldenburg and Coosje van Bruggen (Monacelli Press, cloth, \$95.00).
10. **A Sense of Place, A Sense of Time**, J. B. Jackson (Yale University Press, cloth, \$22.50).

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**June
1**

Thursday

**AIA New York Chapter Event:
The Family Court**

Sponsored by the Justice Committee.
6:00 pm. Offices of Lehrer McGovern
Bovis, 200 Park Ave., ninth floor.
Contact Jerry Pasichow, 685-2883,
or Ed Rosen, 592-6771. \$10.

3

Saturday

Lecture: Personal Penn Stations.
Given by Franny Eberhart. Sponsored
by the Michael Ingbar Gallery of
Architectural Art. 12:00 pm.
568 Broadway. 334-1100.

6

Tuesday

**AIA New York Chapter Event:
Lecture: Healthcare Policy
in NY State and NYC.**

Given by Mary Carroll, David Rich.
Sponsored by the Health
Facilities Committee. 6:00 pm.
200 Lexington Ave. RSVP 683-0023,
ext. 16. \$5 (\$10 nonmembers).

7

Wednesday

**Exhibition: Josef Albers:
Glass, Color, and Light**

The Guggenheim Museum,
1071 Fifth Ave. 423-3500.

Closes September 17.

8

Thursday

**Seminar: The Fight Within
Every Architect - About
Beauty and the Failed Economy**

Given by Dale Laurin,
Anthony Romeo, David Salmon,
and Sergio Silveira. Sponsored by the
Aesthetic Realism Foundation.
6:30 pm. 141 Greene St. 777-4490. \$5.

14

Wednesday

**AIA New York Chapter Event:
Architects/Engineers vs.
Engineers/Architects:
1960s vs. 1990s**

6:00 pm. Chemist's Club, 40 W. 45th St.
Reservations, 683-0023, ext. 16.
\$5 (nonmembers \$10).

**Lecture: On Modern Education
and its Relationship to the Past**

Given by Mark Hewitt. Sponsored by
the Institute for the Study of Classical
Architecture/New York Academy of Art.
6:15 pm. 111 Franklin St. 570-7374.

15

Thursday

**AIA New York Chapter Event:
George S. Lewis Public Policy
Discussion. Coping
With Capital Budget Cuts.**

8:00-10:00 am. 200 Lexington Ave.
RSVP 683-0023, ext. 16.
\$5 (\$10 nonmembers).

21

Wednesday

**Exhibition: Contemporary British
Architecture: Recent Projects from
the Royal Academy of Arts
Summer Exhibition**

National Academy of Design,
1083 Fifth Ave. 369-4880. Closes
September 30.

Lecture: On Hadrian's Villa at Tivoli.

Given by William McDonald.
Sponsored by the Institute for
the Study of Classical Architecture/
New York Academy of Art. 6:15 pm.
111 Franklin St. 570-7374.

**Slide Presentation: Frank Lloyd
Wright's Personal Photographer,
Pedro Guerrero**

Sponsored by the Frank Lloyd Wright
Building Conservancy. 6:00 pm.
Players Club, 16 Gramercy Park South.
Call Dana Hutt, 982-5200.

22

Thursday

Lecture: Kitsch to Corbusier:**Wallpaper from the 1950s**

Given by assistant curator
Joanne Warner. Sponsored by
the National Design Museum.
2:00 pm. 2 E. 91st St. 860-6321.
Free with advance registration.

23

Friday

Tour: Dragon Rock at Manitoga.

Given by Russell Flinchum.
Sponsored by the National Design
Museum. 10:00 am-4:00 pm.
Advance registration, 860-6321.
\$80 (includes lunch).

28

Wednesday

**Exhibition: Thomas Jefferson's
Academical Village: The Creation of
an Architectural Masterpiece,
1817-1824**

National Academy of Design, 1083
Fifth Ave. 369-4880. Closes October 5.

**Exhibition: NYC Public Works:
100 Years of Public
Design and Construction.**

Tweed Gallery, Tweed Courthouse,
52 Chambers St. 669-2379.
Closes July 30.

**Lecture: The Architectural Drawings
of Benjamin Henry Latrobe**

Given by Jeffrey L. Cohen. Sponsored
by the Institute for the Study of
Classical Architecture/New York
Academy of Art. 6:15 pm.
111 Franklin St. 570-7374.

**Tour: George Nakashima and
Wharton Esherick Studios**

Given by Rick Gallagher. Sponsored
by the National Design Museum.
8:30 am-6:00 pm. 860-6321.
\$90 (includes lunch).

29

Thursday

**AIA New York Chapter Event:
Annual Meeting**

5:30 pm. Stuyvesant High
School, 345 Chambers St. \$10
(\$15 nonmembers, \$5 students,
and Emeritus members).

**July
6**

Thursday

Lecture: Kitsch to Corbusier:**Wallpaper from the 1950s**

Given by assistant curator
Joanne Warner. Sponsored by the
National Design Museum. 2:00 pm.
2 E. 91st St. 860-6321.
Free with advance registration.

7

Friday

**Tour: Ringwood Manor
and Sdylands: Gardens
in the Garden State**

Given by Elbertus Prol. Sponsored
by the National Design Museum.
9:00 am-4:00 pm. Advance
registration, 860-6321.
\$65 (includes picnic lunch)

11

Tuesday

**Lecture: El Yunque Caribbean
Rain Forest: Revolutionary Design
for the Upper East Side**

Given by graphic designer and activist
Fernando Salicrup. Sponsored by the
National Design Museum. 6:00 pm.
2 E. 91st St. 860-6321.

25

Tuesday

**Lecture: Kitsch to Corbusier:
Wallpaper from the 1950s**

Given by assistant curator
Joanne Warner. Sponsored by
the National Design Museum.
2:00 pm. 2 E. 91st St. 860-6321.
Free with advance registration.

26

Wednesday

Tour: Midtown Modernism.

Given by John Kriskiewicz. Sponsored
by the National Design Museum.
6:00-7:30 pm. Advance registration,
860-6321. \$15.

August**5**

Saturday

Tour: 1950s Suburbia

Given by Dr. Barbara M. Kelly.
Sponsored by the National Design
Museum. 10:00 am-4:00 pm.
Advance registration, 860-6321.
\$75 (includes lunch).

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