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AIA New York Chapter
1995 Design Awards

Cities of Artificial

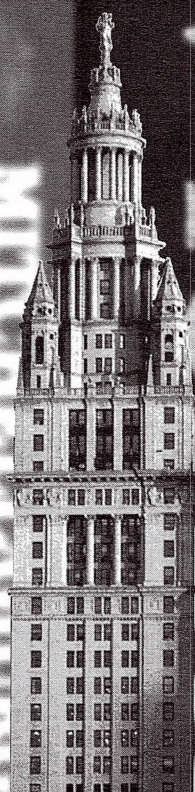
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News

from the executive director, *Carol Clark*.

On November 13 at the 1995 Heritage Ball, the
AIA New York Chapter bestowed its President's
Award on Philip Johnson, FAIA, the architect

I. M. Pei called "the dean of New York City architecture." Mr. Johnson proudly accepted the
award and acknowledged his appreciation of this special recognition of his talents and
accomplishments. In addition to offering a valuable opportunity to honor an eminently
deserving practitioner and to bring architects, their colleagues, and clients together for a
memorable evening, the Heritage Ball has another very important purpose: It is the AIA
New York Chapter's annual fund-raising event.

The Chapter's 1995 Board of Directors decided to devote the proceeds of the 1995
Heritage Ball to the public outreach activities of the Chapter. Over the past 18 months, the
Chapter has made great strides in raising its voice in public discussions about architecture,
urban design, planning, and preservation. Most notable among the Chapter's public outreach
initiatives is "Civics Lessons: Recent New York Public Architecture," an exhibit about the
importance of capital investment in New York City's public buildings and infrastructure, which
will open this spring in the rotunda of the Alexander Hamilton U.S. Custom House on Bowling
Green. Heritage Ball proceeds will also support the effective community-based efforts of the
Chapter's Learning By Design Committee, which brings architects into public schools to help
educators teach children about the built environment.

Previous Heritage Ball proceeds have been reserved in a premises fund to eventually
establish new Chapter headquarters with a street-front presence. Exhibition space and a range
of facilities will help make the anticipated space into a place of social interchange not seen since
the 1930s among New York City architects. Simon Breines, FAIA, a member for six decades,
fondly recalls the Chapter's headquarters on West 40th Street, where he and other young
practitioners would lunch and engage in lively discussions with respected architects like Harvey
Wiley Corbett and Ralph Walker. A portion of this year's Heritage Ball proceeds will be added
to the premises fund so that the Chapter can continue its efforts toward achieving that long-
range goal. The 1995 Board of Directors has articulated a clear vision of an ideal Chapter
headquarters for the early twenty-first century, where the importance of the architect's role in
governmental and civic affairs is highlighted, the educational impact of effectively programmed
exhibition space is paramount, and increased social contact among members works to every-
one's advantage.

Holiday greetings from the Chapter, and best wishes for a prosperous new year.

We look forward to making 1996 another activist year for the Chapter and welcome
your participation.

Field Reports

by Matthew Barhydt

A symbolic ground-breaking took place in June for the six-building Fisher College of Business complex at Ohio State University. Three buildings are being designed by the New York City firm **Cooper, Robertson & Partners**, and three by Kallman, McKinnell & Wood Architects of Boston with a local firm, Karlsberger Companies, architect of record. Planning for the new 37,840-square-foot, \$80.7 million business school began two years ago; construction will begin this spring. Sited around a new quadrangle, similarly proportioned individual buildings share materials with older structures on the surrounding campus. Except for an eight-story administrative tower, all the buildings will be three or four stories tall with rusticated stone bases, red brick facades, corbelled cornices, and pitched copper-sheathed roofs. Phased occupancy is to occur in 1999.

□ **Jung/Brannen Associates, Architects, P.C.**, was selected in an international competition to design a \$31 million, mixed-use development in Cairo. The 350,000-square-foot Maadi Centre will contain luxury condominiums, retail space, an apartment hotel, and offices. The same firm also recently completed design work for a new computer center and conference hall at Kuwait University.

□ **Fox & Fowle Architects** has begun work on new administrative offices for Tommy Hilfiger, USA, in South Brunswick, New Jersey. The 30,000-square-foot facility will house the company's finance administration, retail administration, customer service, and distribution departments. Construction is scheduled to be finished by the end of 1996.

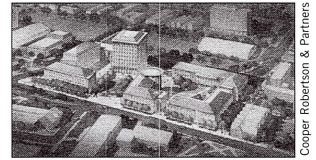
Museum Alterations

□ San Francisco's historic California Palace of the Legion of Honor museum reopened in November after a three-year, \$36.5 million expansion, restoration, and seismic retrofit by architects **Edward Larrabee Barnes** and **Mark Cavagnero**. The original Beaux-Arts building with Tennessee pink marble floors, Napoleon gray marble columns, and decorative plaster cornices was completely restored. A 35,000-square-foot expansion, which increases the museum's space by almost half, was accomplished without any effect on the original facade, by locating most of the new facilities below grade. A small, diamond-shaped glass skylight inserted on axis with the museum entry in the Court of Honor (recalling Pei's monumental glass pyramid at the Louvre) provides the focal point for a new sculpture court and galleries below. The Palace of the Legion of Honor houses one of the most important Rodin collections in the world, as well as period rooms and art spanning 4,000 years.

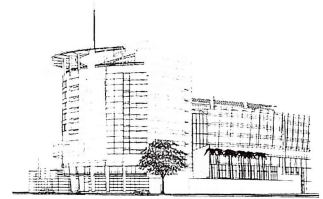
□ A \$20 million bequest in September by New York philanthropists and collectors Leon Levy and his wife, Shelby White, will significantly help fund the Metropolitan Museum of Art's expansion and renovation of the Greek and Roman galleries. Planned and designed by longtime museum architects **Kevin Roche/John Dinkeloo Associates** to occur over the next ten years, work includes the renovation of the existing Roman Court, relocation of the existing restaurant and cafeteria to two separate areas, and the design of support facilities for the Greek, Roman, and Islamic art departments. Construction of phase one, south of the Great Hall, began last winter and will be complete next spring.

Brainstorming for the Future of Roosevelt Island

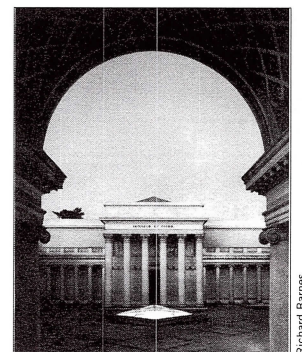
□ Not exactly an architectural charrette, the "all day, total immersion investment workshop" that brought together architects, planners, and community leaders to figure out what should be done with the rest of Roosevelt Island also included financiers, restaurateurs, developers, and real estate people. This is the 1990s, and whatever happens is going to have to be done by a public and private partnership. The 85 participants included architects **Wiel Arets** of the Netherlands; **Thomas Beeby** of Chicago; **Santiago Calatrava**, currently of Paris; **William Rawn** of Boston; **Kyu Sung Woo** of Cambridge, Massachusetts; **Alexander Cooper**, **Todd Daland** of **FTL**, **Frances Halsband**, and **Steven Peterson** of New York; landscape architects **Diana Balmori** of New Haven, **Martha Schwartz** of Cambridge, and **Lee Weintraub** of Staten Island; critic **Paul Goldberger** of *The New York Times*; and architect and planner **Lynda Simmons**, formerly of the Phipps Houses. Among the developers were Phil Aarons of Millennium Partners; Robert Davis of Seaside, Florida; Gil Fleitas of Trammell Crow, New York; Marty Jones of Corcoran Jennison, who did the Columbia Point project in Boston; Tom Nielsen of the Irvine and US Trust companies of California; and Jim Todd of Fairfax, Virginia.



Ohio State University Campus, Cooper, Robertson & Partners, Kallman, McKinnell & Wood Architects



Maadi Centre scheme, Cairo, Jung/Brannen Associates, Architects



Renovation, courtyard of the California Palace of the Legion of Honor, Lincoln Park, San Francisco, Edward Larrabee Barnes and Mark Cavagnero

Cooper Robertson & Partners

Richard Barnes

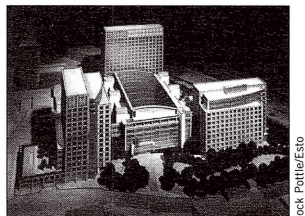
People on the Move

□ **John H. Winkler**, FAIA, senior managing partner of **Skidmore, Owings & Merrill**, became chief executive officer of SOM in October. He replaces Adrian Smith, who will continue to be the senior design partner of the Chicago office. Winkler joined the New York office of SOM in 1969; among his many responsibilities was the opening of the firm's Saudi Arabia office in 1976.



John Winkler

Winkler has been involved with the new Swiss Bank Corporation complex in Stamford, which broke ground in late September. The project, including interiors, was planned and designed by SOM's New York office. The twelve-acre site along I-95 will eventually comprise four buildings of 1,400,000 square feet with office and trading space, parking, public and private indoor facilities, and an outdoor park. Construction of phase one — a twelve-story office building and a seven-story trading building with parking — is under way.



Jock Potter/ES&O

Swiss Bank scheme,
Stamford, Connecticut, SOM

□ **Joseph Rosa**, director of the Columbia Architecture Galleries at the Graduate School of Architecture, Planning, and Preservation, was appointed chief curator of the National Building Museum's exhibitions department in October. Rosa is the author of several architecture books, a former adjunct assistant professor at GSAPP, and a lecturer at New York City Technical College. He holds a bachelor of architecture degree from Pratt and a master of science in architecture and urban design from Columbia; he is currently a doctoral candidate in the university's department of art history and archaeology. Rosa had held the Columbia Galleries position since 1991.

□ **Robert Geddes**, FAIA, Princeton architect and urban designer, and professor at New York University and Princeton University, has been appointed to the United States National Preparatory Committee. The committee, which met with Cabinet Secretaries Donna Shalala and Henry Cisneros in Washington, D.C., on October 24, is doing the groundwork for the United Nations Habitat II conference in Istanbul next June. The Habitat II conference is the final UN conference on the environment that began with the Rio summit in 1992. The focus will be on the built environment and human settlements.

Oculus Update

□ We reported (*Oculus*, June 1995, p. 4) that **Pomp Duck & Circumstance**, a dinner theater-circus, had applied to the city's Franchise and Concession Review Committee for a temporary concession in DeWitt Clinton Park on Eleventh Avenue despite strenuous objections from the local community and a divided Community Board 4. The Municipal Art Society decided that this was a battle they would not fight, and Ruth Messinger's office declined to intervene; the German firm (now under the auspices of the Las Vegas MGM Grand Hotel) got its permit and opened as scheduled in September. The white, circular, tent-like structure, rising to a two-story height at its center, sits just off 53rd Street, with a huge, flat entrance facade that looks like a giant, Art Deco radio front. Several seemingly fake old railroad cars flank the brightly-lit entry plaza. Inside, every vertical surface of the stepped main space is lined with red velvet and gold piping; the effect is bizarre and strangely elegant at the same time. Ticket prices are now an

astounding \$150 per person, and while this writer was the fortunate guest of a company that had the best seats in the house, a \$75 Broadway ticket and dinner at Lutece is a better bargain.

Corrections



Too many pictures, too many names. *Oculus* apologizes to **Richard Hayden**

(above) and **Theo Prudon** for running Prudon's picture with Richard Hayden's name and for misspelling **William Louie's** name on the cover of the October issue. As a result of a typographical error, **John Gering's** name was misspelled throughout.

We also omitted the name of **James Marston Fitch** from the caption under the picture of his firm, Beyer Blinder Belle. We are sorry. He may need no introduction, but still....

Oculus erred in attributing the design of Lincoln Square and Lincoln Triangle to Schuman Lichtenstein Claman Efron, architect of record for the three buildings discussed (*Oculus*, October 1995, pp. 4-5). **Kohn Pedersen Fox** was design architect for Lincoln Square. The design architect for Lincoln Triangle and 1965 Broadway was **Gary Edward Handel & Associates**, the firm that served as design coordinator on the Lincoln Square project.

**Rem Koolhaas on
Wallace Harrison**

by Jayne Merkel

Rem Koolhaas took the podium at the Architectural League on September 27, not as “the leading architect of the world” and “the one who did the biggest building in the world [at Lille],” as Philip Johnson described him in his introduction, but as a chronicler of quirky New York architecture, the role that first brought him into the public eye.

“Sixteen years ago,” Koolhaas began, “I organized with a number of friends an exhibition of Wallace Harrison at the Institute of Architecture and Urban Studies. Although he was still alive, his reputation was at its nadir. I think there was no architect as deeply unpopular....And the entire establishment of the institute — Peter Eisenman, Kenneth Frampton, Richard Meier — boycotted it. The only architect of any reputation at the opening was Wallace Harrison himself.”

Koolhaas went on to show old photographs of Harrison and the men who worked with him on Rockefeller Center, the United Nations, and Lincoln Center, noting, “He was always discretely in the background, and he was always an enabler. His pervasive appearance at all Manhattan’s key moments struck me as evidence of an infinite calculation and infinite ambition, and it is difficult to reconcile with the image of him as a very nice person.” He added, “Wallace Harrison has been described as naive, mildly innocent, corporate, amateur, professional, sensual, protestant, charming, worthless, tasteless, exquisite.”

He mentioned Harrison’s good looks (as people often mention Koolhaas’s own) and their role in the unfettered

display of ego, another side of which is about nourishing the collective, a kind of male bonding that lay behind the creation of the great postwar corporate and civic projects “without a single woman present.”

“What struck me when I first saw this series of photographs of groups of architects was that they seemed to be stills from a single movie,” he said, then went on to show how similar the imagery of Harrison’s buildings is to that in Alfred Hitchcock’s films of the same time. “They were both consummate craftsmen, masters of detail and of the contrast between control and mayhem. Harrison was capable of creating spaces that are innocent on one hand, yet in every corner lurks suspense, intrigue, and anxiety.”

Showing a famous image of boxy towers lined up along Sixth Avenue (at right), Koolhaas said, “These so-called mistakes for human life actually do have livable urban conditions. It may be the last urban architecture that created authenticity.

“We don’t have anyone like this today,” he continued. “The work his generation produced carries a narrative of huge pleasure and efficiency. It was the product of a culture of consensus so artlessly built that its virtues become invisible. It is too early to write the history of the 1980s, but my hunch is that they will be read as the great unraveling of that consensus.

“The great monument of the 1980s is Battery Park City. Its only virtue is that it invented nothing, and I think it is a precedent that prepares the way for this Disneyfication that will eventually engulf the entire island of Manhattan,” Koolhaas predicted. “The question that is interesting to consider — that haunts me — is

whether things would have been different if the fellows of the institute had understood Harrison.”

A panel discussion followed in Harrison’s Caspary Auditorium between his former partner, Max Abramovitz, Johnson, Koolhaas, and architectural historian Carol Willis. She noted that, despite Harrison’s well-known friendship with Nelson Rockefeller, he had grown up in a Worcester, Massachusetts, family of modest means, worked for a construction company as a boy, moved to New York in 1916, and became a student of Harvey Wiley Corbett. Only after service in World War I was he able to fulfill his dream to go to the Ecole des Beaux Arts.

At the end of the evening Willis asked Koolhaas how we can preserve the authentic modernism of the postwar era. “I have a very stringent position on preservation in New York. I think that preservation is inimical to the nature of New York, and that everything that doesn’t work in New York should be destroyed and replaced. This tampering with modernist work is just a disastrous course that will lead nowhere.”

What does the resurgence of modernism mean for preservation?

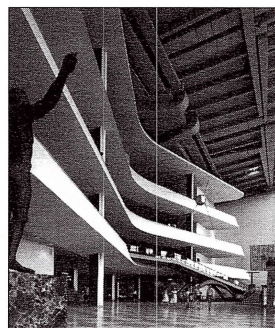
Are historic preservation and modern architecture incompatible?

Modern architecture seems to have survived the postmodern interlude of the 1980s. Not only is there growing interest and a renewed respect for the modern movement, much of the best new architecture is modern in spirit, attitude, and style. Does that mean that the historic preservation movement, which flourished when history and tradition were valued more than innovation and change, needs to be reexamined?

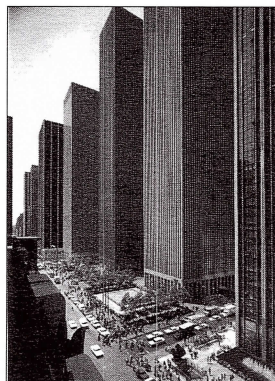


Dorothy Alexander

Rem Koolhaas



General Assembly building,
United Nations Headquarters,
1947-52



Ezra Stoller/Esto

View southwest of Sixth Avenue
from West 51st Street

THE PROGRAM

MANAGER

PROBLEM

by Nina Rappaport

Eavesdrop on a group of architects at any firm, and you are likely to hear the words “program manager” uttered in frustration. Program managers perform tasks traditionally in the architect’s domain, though many are not architects. They are independent consultants, like the clerk of the works, but act as middlemen between owners, architects, and contractors during construction or renovation projects. They coordinate everything in building development, from managing the team and conducting the meetings to approving contractor payments and keeping the project within budget and on time. Program managers are not responsible for construction or design, nor do they carry liability insurance.

“Program managers developed during the recession of the past decade when facilities departments downsized at corporations and major institutions,” said Ted Hammer, senior managing partner at HLW.

“Corporate owners want advice and another set of eyes, so rather than have someone in-house, which is costly, they hire the same people in a consultant’s capacity,” said John Winkler, chief executive officer at SOM.

Attorney Barry Lapatner explained the evolution of program managers in firms such as Bennis & Reissman and Lehrer McGovern Bovis.

“To begin with, construction managers are a 1980s phenomenon, filling the void left by architects who began to move away from the role of master builder. This gave contractors a bigger voice and architects a lesser voice.

Contractors saw they could expand their services to owners, but architects failed to recognize the changing nature of construction and missed a major opportunity. This allowed for a new player to step in to orchestrate the development process and supervise the role of architect and contractor. This person became the resident owner’s rep or program manager.”

“We fill the void between the more specialized team members. The client looks to us for information and technical opinions relating to a building. We get independent bids, put together budgets, help assemble a project team, put out RFPs for consultants, and select the broker,” said Richard Joynes of the consulting firm Hunter and Partners.

“The program managers do a lot of the dirty work for the architect so that architects can focus on the design,” Joynes continued. “A program manager yells at the contractors, analyzes the change orders, negotiates the prices and the items that are not a part of the architect’s general services. Architects want to design and build a building, not spend hours over hardball negotiations.”

On the other hand, Hammer pointed out, “Architects like to do this work, and big firms are capable of being the agent of the owner. We were 30 years ago. Many architects now feel that it was a big mistake to step away from these responsibilities.”

Some architects think that program managers duplicate architects’ services, get in the

way of a project, and bring in an unnecessary level that separates architects from their clients. Winkler said,

“Program managers are not useful when they are there just to force the architect to constantly spend time justifying the issues to the owners.

Often program managers are trained as architects and know the issues without having to ask the questions. However,” he continued, “when program managers are qualified with a specific expertise in a building type, such as a trading floor or laboratory, they have validity and are useful. The ones that are good can provide value and help an architect educate a client and give an assured level of professionalism.”

Smaller nonprofit organizations with specific building types find program managers especially useful. Chris McAninch, a specialist in recreation and youth facilities, was program manager for the renovation of a youth center for Burroughs Community Center in Bridgeport, Connecticut.

Large corporations such as Mutual of America use program managers “in recognition of the fact that we have no expertise,” said Warren Essner, senior vice president. “We placed 320 Park Avenue in the program manager’s hands and expected him to be us, as the owner’s representative. Builders would say ‘we can do it for you,’ but to me that is like having foxes in a chicken coop. We hired a totally independent person who controlled the costs and the work. He came on board after the architect was selected, but he could have been there from day one. The program manager is management in the true sense of the word; he made sure that the right questions were asked and that the architect responded to

our needs. The program manager set the budget and kept to it, and they moved us in on time. My senior management was definitely pleased with the outcome. Great credit is given to the owner’s rep.”

Both sides need to improve their situations. “The two groups need to have a better understanding of responsibilities. They must start at the beginning of a project and understand who is accountable. The best projects do this,” Hammer said.

Program managers could also be more qualified professionals, similar to facilities managers who have an International Facility Management Association. No such organization exists for program managers. The services they perform are not even described in brochures. “Program managers are a motley bunch of people. Our background is like that of construction companies or facilities departments with some licensed architects and engineers. [Program management] needs to be established in its own right with an institute to monitor training and ethics similar to the field of the Charter Surveyor in England, which has an official certificate equivalent to that of an architect or engineer,” Joynes said.

“And architects,” said Lapatner, “need to hire construction-savvy individuals to become part of their team so they can then market resident contractor services. In doing so architects will be able to have a more dominant role and will protect the owner in approving plans and specs. Architects should be there to solve problems before major claims arise. Architects are listening to the wrong muse and must reestablish themselves.”

"New Architecture in Brooklyn" at the Rotunda Gallery

by Nina Rappaport

The Rotunda Gallery at 31 Clinton Street in Brooklyn Heights, designed by Smith-Miller + Hawkinson in 1993, is showing 15 works of contemporary architecture in Brooklyn by New York architects. Curators Andrew S. Dolkart, architectural historian, and Judith Salzman, architect, selected buildings and interiors to show the range of work done between 1985 and 1995, which relates to the neighborhood despite the use of new materials or adaptation of traditional motifs to a post-modern style. The projects enhance the urban qualities of Brooklyn, as well as its historic context, and demonstrate how new architecture can be appropriate alongside the old.

Most of the buildings in the exhibition, which closes December 21, are public projects. They include the Fire Engine Company 233 and Ladder Company 176 by **Eisenman/Robertson Architects** of 1985; the Berkeley Carroll School by **Fox & Fowle** of 1991; Transitional Housing for Singles by **SOM** of 1992; the Fire Department Marine Facility by **David W. Prendergast** of 1992; and Intermediate School 2 by **Richard Dattner** of 1994. Among the private projects included are the Independence Savings Bank, by **R. M. Kliment & Frances Halsband** of 1995; the Brooklyn Museum master plan by **Arata Isozaki** and **James Stewart Polshek** of 1986; and the Kol Israel Synagogue by **Robert A. M. Stern** of 1989.

International Focus on Neighborhoods

by Jayne Merkel

Since solutions to urban problems may be found incrementally at the most local of levels, this year's United Nations World Habitat Day focused on "Our Neighborhood." New York architects Robert Geddes and Ghislaine Hermanuz joined UN ambassadors, foundation presidents, a former *Newsweek* editor, and a HUD director on the roster at the City University of New York Graduate Center on October 2.

"By the early decades of the next century the overwhelming majority of human beings will be living in cities and towns," Secretary General Boutros Boutros-Ghali said, where "hundreds of millions of women, men, and children lack adequate housing and basic services."

Concentrating on neighborhoods is one way to break the problem down to a workable scale. And neighborhoods, even in large cities, have elements of village culture, noted Ambassador H. E. Momodou K. Jallow, permanent representative of Gambia to the UN.

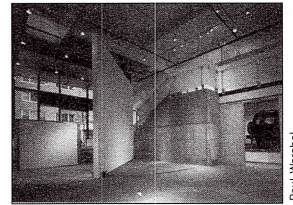
AIA president-elect Geddes, drawing on his vast experience as an educator, architect, and planner, said, "The city-region should be a structured network of centers — the historical cores, the recent ones, and the transformation of shopping malls, office parks, and train stations into new centers — linked by public transport, laced with green spaces, and edged by community-growth boundaries."

The building block for this kind of city-region is the neighborhood with boundaries and a core with schools, a library, health-care facilities, and recreation. But there is

another kind of neighborhood — the street-neighborhood — that does not have boundaries and is not specifically planned. It is a "consequence of face-to-face, casual, informal, everyday contacts in city life," which develop naturally from the gridiron street plan in American cities, and it has the advantage of being dynamic, spontaneous, and non-exclusionary. But it is also difficult to control. Geddes said, "If the neighborhood is the key to the city, the street is the key to the neighborhood. The quality of life in our cities is manifest in our streets.... Our neighborhoods are our best hope."

George Latimer, director of the newly-created Special Actions Office at the U.S. Department of Housing and Urban Development, agreed. "It strikes me, watching the new majority in Congress trying to tear down institutions that defend neighborhood efforts, that if there is a glimmer of hope it is in the consensus that the neighborhood level is better than the federal" for action. However, he said, "Our economies do not operate at the level of neighborhoods. They operate at the level of regions. Jane Jacobs was fundamentally right. And we continue to have an electoral machinery that is city, state, and federal."

Another problem is that the globalization of our economy is widening the gulf between rich and poor, with fewer rich and many more poor. That problem, as other speakers pointed out, is worldwide. "Today about a billion people are without adequate shelter, and a hundred million are homeless," said Ambassador H. E. Xuexian Wang of the People's Republic of China, who argued for population control. Some problems, however,



Rotunda Gallery,
Smith-Miller + Hawkinson



Robert Geddes
at AIA New York Chapter
1995 Design Awards panel

Dorothy Alexander

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such as sustainability and security, Ambassador Jallow said, are “problems whether you’re rich or poor.”

Solutions to urban problems, however, are increasingly provided in this country by privately-hired cleanup crews and security officers employed by business improvement districts, gated communities, or private apartment buildings. And, as Professor Hermanuz said, “The problem with privatization is that it only provides for the middle class.” The privatized solutions, however, began with recognition of the problems and a desire to solve them, which is what UN conferences do.

Portable Architecture: John Hejduk’s *Adjusting Foundations*

by Ellen K. Popper

Can a book be architecture? *Adjusting Foundations*, John Hejduk’s enchanting new work published this month by Monacelli Press, comes close. This is not a book to be read, but a sensual object to be encountered.

After a brief skirmish with protective plastic shrink-wrap, the reader is rewarded with an exquisitely rendered volume whose proportion, mass, and texture delight the senses before it is even opened. The book was edited by Kim Shkapich, director of the Cooper Union Archives and longtime collaborator of Hejduk.

Popular novels are called page-turners, and that is considered praise. *Adjusting Foundations* (224 pages, 150 illustrations, 130 in color, 7 x 10, \$35.00 paper) is anything but. As if to emphasize that fact, the cover flaps are extra wide, the better to hold one’s place on a particularly intriguing page.

But content here is not eclipsed by form. Rather, the two are wed in a modern marriage of equals; a unity in which, as Hegel wrote, “both aspects are so penetrated by one another that the external, the particular, appears as a presentation of the inner.”

Indeed, Hejduk’s subject is just such a reconciliation — between East and West, art and architecture, humans and nature. He was inspired, he explains, by the revelation that not only had the Impressionists known Japanese prints, but the Cubists had also come under their influence.

“For a long time I was moving toward the East,” he writes, “and what I wanted to do was to combine — in architecture — the Cubism of the West and the Japanese prints of the East.”

But while the Cubists took three-dimensional objects and splayed them out in two dimensions, Hejduk’s vibrant watercolors make two dimensions seem like three. In his paintings, motifs of feathers, leaves, and stars entangle with colorful spaghetti strands.

The writing is by turns poetic, elegant, and obscure. Changing typefaces and type directions compel readers to turn the manuscript this way and that, engaging them in a kinesthetic confrontation that challenges (read “adjusts”) the basis (read “foundation”) of their assumptions about literature, architecture, and art.

The revered dean of the Irwin S. Chanin school of architecture at the Cooper Union for the Advancement of Science and Art, Hejduk has been chided by some for a perceived unwillingness to build. But his contribution to architecture is every bit as real as mortar and brick.

Neither architectural monograph nor exhibition catalog (the recent show by the

same name was an explication of the making of the book), *Adjusting Foundations* is complete unto itself. In every sense it is a built work. Better still, it is architecture that each and every one of us can hold.

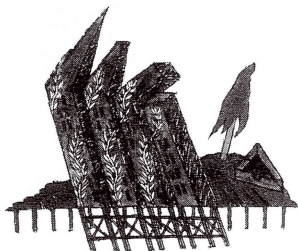
Ellen K. Popper writes about architecture on Long Island for The New York Times.

Ultimate Urban Histories

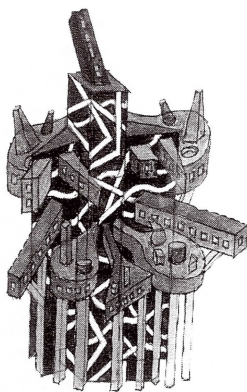
by Carol Herselle Krinsky

Move over *Space, Time, and Architecture*. Make room for these new classics about cities, plans, and buildings, written for the present generation and the next one, too: *The City Shaped: Urban Patterns and Meanings Throughout History* (Boston: Little, Brown and Company, 1991, 352 pages, 352 illustrations, 39 in color, 9 1/4 x 10 3/8, \$50.00, cloth) and *The City Assembled: The Elements of Urban Form Throughout History* (Boston: Little, Brown and Company, 1992, 320 pages, 346 illustrations, 40 in color, 9 1/4 x 10 3/8, \$50.00 cloth), both by Spiro Kostof. They are as easy to read as *ST and A* was, but readers will find a wider range of ideas and examples in Kostof’s books, along with hundreds of familiar and unfamiliar (but always pertinent) illustrations.

Stimulating ideas can be found on every page, along with a well-informed sense of history and good common sense. The author, who died prematurely a couple of years ago, was a man of remarkable energy and exceptional intelligence. He wrote books on monuments in Ravenna, on rock-cut churches in Cappadocia, and on politics and architecture. He narrated television films about American buildings and design, with texts later published in book form. In the volumes under review, he gath-



John Hejduk's
“Adjusting Foundations”
exhibition at Cooper Union



John Hejduk's Basic Elements in
“Adjusting Foundations”
exhibition at Cooper Union

ered decades of well-focused travel, teaching, and serious research and publication, and did so in prose so lively and clear that readers keep wanting more.

Read *The City Shaped* first. It's divided into manageable chapters to show us major "patterns and elements of urban form seen in a historical perspective." This is the volume that shoves Giedion's aside, at least a few inches. Then read *The City Assembled*, where chapters tell you more than you ever knew about the elements that constitute cities — edges, urban divisions, public places, streets, and catalysts to change.

One of the many good things found in the work of first-rate scholars is a sense of historical balance. A historian as good as Kostof can show us why past decisions were made, even if they seem outrageous to us now. He dealt with such varied subjects that affect cities as totalitarianism, historic preservation, colonialism, suburbanization, and utopias. While making his own humane outlook clear, he was able to present controversial issues in context, which is different from the easy generalizations made by those who mistake passionate commitment for understanding.

Kostof's careful use of language is allied to a remarkable ability to make fine distinctions. Hausmann's streets and the Vienna Ring superficially resemble each other, but Kostof understood what separated them. He knew, too, how to differentiate one kind of organic plan from another, and how to assess the social consequences of plans in the past and present.

He was an excellent writer — lively, stimulating, honest, clear, and clever. Sometimes a reader races along with his prose, and at other times pauses to reflect on something seri-

ous, with implications for modern life. Although these books were primarily his own, Kostof had the help of Greg Castillo, who finished the last chapter of *The City Assembled*, and Richard Tobias, who made drawings to enhance the text and photographs, not to compete with them. The editors did meticulous work, too. All their efforts provide rich rewards for architects and anyone else who shares their interest in the built environment.

Carole Herselle Krinsky is professor of fine arts at New York University and author of books on Vitruvius, synagogues of Europe, Rockefeller Center, Gordon Bunshaft, and Native American architecture.

CAD by the Books

by Matthew Barhydt

The revolution is over. If you don't have CAD in your office now, it won't be long until you do, and Autodesk, Inc.'s AutoCAD software is the industry leader for architects and interior designers. It is user-friendly and fairly easy to learn, but Autodesk's software, which strives to be all things to all design disciplines, has programmatic quirks and inefficiencies. Two new reference books for users and would-be users demonstrate why AutoCAD is such a blessed curse.

Pete Karaiskos and Nancy Fulton's *AutoCAD for Mechanical Engineers and Designers* (John Wiley & Sons, Inc., 278 pages, 7 1/2 x 9 1/2 \$29.95 paper) is a misnomer, though there are a few things only a mechanical engineer would need. Actually, this overview of how AutoCAD can be used as a design tool is up-to-date, and features new to AutoCAD with software version Release 13 are thoroughly explained.

Early sections take the reader through basic AutoCAD: Setting up a drawing; frequently-used commands for drawing and editing; and dimensioning

and manipulating data are all discussed clearly and concisely. Helpful hints and shortcuts are highlighted. Simple line drawings and menu dialogue boxes are used to illustrate a few important commands.

The authors provide straightforward examples of how solids modeling (a feature available for some time now) works, then show how AutoCAD's new solids modeling feature, Designer, allows the construction of "intelligent" (generative data associated with specific parts) three-dimensional models. Two-dimensional working drawings can be created from three-dimensional models without having to deal with model and paper-space functions — the means by which drawings at different scales can be combined, and the bane of AutoCAD. The best part of this new feature is a sketch mode that mimics hand-sketching and compensates for inaccuracies.

Another new feature, AutoSurf, enables the creation of complex surface models, a far more accurate way of creating shapes. AutoSurf uses numerical paths ("digitized points, contour lines, or multi-planar three-dimensional paths," as the authors explain) to define shapes, not the types of commands used in solids modeling. Though perhaps more suited to engineers, the adventurous AutoCAD architect might find it useful to examine sophisticated shapes and geometric relationships unrealizable without the computer.

For the expert user, Karaiskos and Fulton provide chapters on topics such as software customization, setting up an AutoCAD system, and the advantages of an office-wide computer network.

Because even the most experienced AutoCAD user can't possibly remember every command or know what each

one does, Ellen Finkelstein has written *AutoCAD for Dummies — Quick Reference* (Foster City, California: IDG Books, 234 pages, 5 x 8, \$9.95 paper). Her breezy, one-on-one writing style helps demystify some of the bizarre lingo of AutoCAD in this encyclopedia of almost every two-dimensional, three-dimensional, and rendering command. As she says in the introduction, "I tell you how to use the commands, walk you through the options, suboptions, and sometimes sub-suboptions." Though the book is intended for all levels of users, Finkelstein excludes topics like LISP routines (programming commands), importing and exporting file commands, and customization that advanced users might desire.

A system of twelve cleverly designed icons elucidates each command definition. Among the icons are those that identify commands used at almost all levels, those generally not used by beginners, commands that are referred to as "safe" and those that are "dangerous," AutoCAD shortcuts, and commands specific only to DOS or Windows.

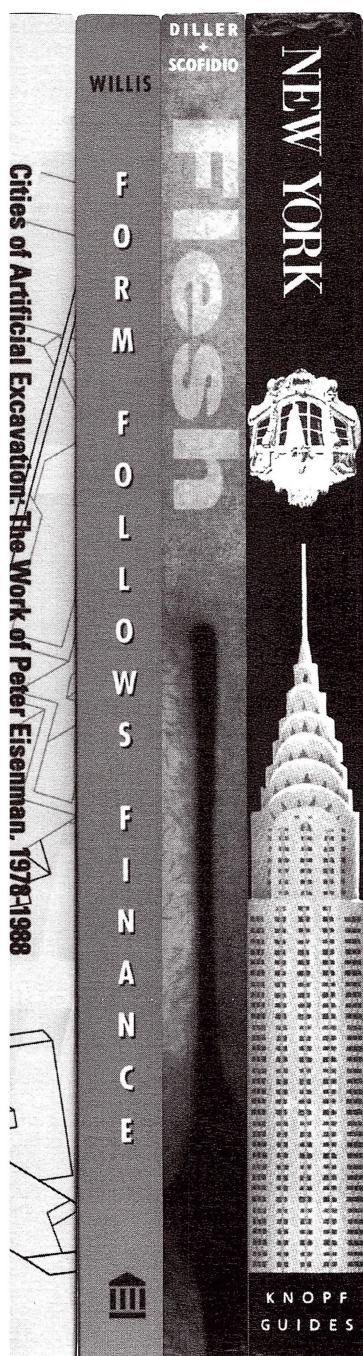
Finkelstein explains basic AutoCAD principles, describes how to use regular system variables (those functions that control the way AutoCAD operates), and explains which options the user may regulate. In the glossary she defines "AutoSpeak": definitions of CAD terms exclusive to AutoCAD.

If you've never worked with CAD before, the books should be supplemented by a good tutorial or an AutoCAD class. Still, it's a relief to know that there are a couple of books that are not just technical mumbo jumbo.

B(U)Y THE BOOK

Architectural Book Publishing in New York

by Jayne Merkel



In bad times, when they cannot build, architects draw — or write, which is good for readers, if not so good for cities, except perhaps New York, where most American publishers of architecture books are located.

“Architects can’t afford to buy books now, but they have plenty of time to write them,” said Kevin Lippert, publisher of the Princeton Architectural Press, the main voice of the architectural avant-garde today. Lippert founded the small, private venture (not to be confused with the Princeton University Press) as a Princeton graduate student in 1983 and moved the operation to New York five years later “for personal reasons.” His wife, Julie V. Iovine, is the architecture and design editor of *The New York Times Magazine*.

But Lippert finds being in New York professionally essential. “So much happens here, and I even meet people who are not in New York so much more easily here,” he said. He publishes books, catalogs, and pamphlets produced by the Architectural League, the National Museum of Design, the Van Alen Institute, the Queens Museum, the Cooper Union, Parsons.... And of course, most of the architectural writers and architects who write are here or nearby.

Even the proximity of other architectural publishers is helpful because, as David Morton, the architecture editor at Rizzoli, pointed out, “We talk to each other.” They tell their competitors about book ideas that fall into each other’s niches, and they suggest other publishers to inquiring writers. Morton also said that although some books grow out of unsolicited proposals, most usually begin by word-of-mouth from people the publishers already know. It is a hard world to penetrate from afar.

New York Nexus

All the major commercial publishers of architecture books in this country are in New York. Rizzoli, the Princeton Architectural Press, the Whitney Library of Design, the Monacelli Press, John Wiley & Sons, and McGraw-Hill produce the lion’s share of the titles, although the university-affiliated MIT Press remains a significant presence, especially for theoretical offerings. Most other university presses, non-profit ventures, and even publishing companies produce only a few new architecture books a year.

The publishers are here because the architects are here, and the architects are here at least partly because the publishers, magazines, muse-

ums, and other cultural institutions that foster publishing are here. Architectural production and publication are necessarily intertwined, and have been since Vitruvius. The architects we know from the past are the ones whose works have been published, and the ones, such as Palladio, who have written their own books have often been the most influential.

But influence and the exchange of ideas is usually more convoluted. For example, Spanish architecture has blossomed lately, attracting a lot of international attention. And two Spanish publishers, El Croquis and Gustavo Gili, have launched ambitious publishing programs. But they both do books on architects everywhere, and the recent Spanish work is presented by publishers all over the world.

Italian, Japanese, and British publishing ventures have grown out of and fostered architectural activity in those countries for decades. And in America, New York has been the center of energy at least since the 1920s and ’30s, when the most interesting new architecture was being built here, publishing was increasingly concentrated here, and the Museum of Modern Art began showing and publishing new architecture. Douglas Haskell,

who later became the influential editor of *Architectural Forum*, was writing for *The Nation*. Lewis Mumford was at *The New Yorker*. Philip Johnson was publishing *Shelter*, and the art magazines were doing articles on architecture. It wasn't just in Europe that a movement was under way.

The Beginning

In the nineteenth century, Boston, Chicago, and Philadelphia vied with New York for preeminence in building, commerce, and publishing. But by the time *Architectural Forum* moved to New York in 1924, this city had edged out the rest. The Philadelphia-based *T-Square* moved to New York in 1932 and became *Shelter*. When American architecture schools supplanted the Ecole des Beaux-Arts, New York found itself conveniently located between Princeton and New Haven, Cambridge and Philadelphia.

Even the presence of Gropius at Harvard and Mies van der Rohe at IIT did not undermine the trend, though Philip Johnson's return to Harvard in the 1940s, together with World War II, made more than a ripple. Briefly California posed a threat. With *Arts & Architecture* magazine trailblazing from 1935 to 1967 and new military bases all along the West Coast

sparkling a building boom, most National AIA awards went to California architects in the 1950s. *Artforum* magazine started up in San Francisco in 1962, and moved Los Angeles two years later when it seemed the American art world would become bicoastal with a second capital there. The year *Arts & Architecture* folded, however, it relocated to New York. The spread-out West Coast did not lend itself to concentration the way New York did, with its history, established institutions, financial base, and physically concentrated settlement patterns.

New York architectural publishing as we know it today began with three events in the 1960s — the culmination of Jane Jacobs's magazine work in *The Death and Life of Great American Cities* in 1961, the general interest in architecture that emerged after Ada Louise Huxtable began writing criticism for *The New York Times* two years later, and Peter Eisenman's founding of the Institute for Architecture and Urban Studies (IAUS) in 1967, the year of the California capitulation. Morton, who was an editor at *Progressive Architecture* at the time, said: "The energy it generated was amazing. There were lectures, openings, or something every night."

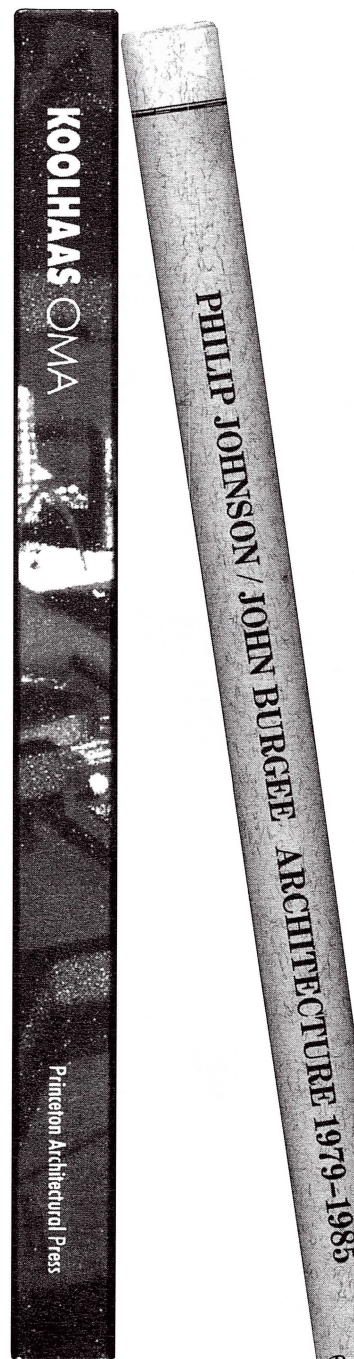
The role publishing plays in architecture is something Eisenman well understands. "The avant-garde has always had a publication arm," he said. "From the beginning, it was associated with little magazines." Sometimes the magazines only lasted for a few years — or issues. But the manifestos they carried lived on and eventually reappeared in books.

IAUS Publications

Eisenman's institute founded the quarterly journals *Oppositions* and *October*, put out the magazine *Skyline*, and published catalogs of exhibitions and records of conferences, sometimes on its own, sometimes with the Museum of Modern Art, the MIT Press, or Rizzoli.

Although Eisenman left IAUS to practice architecture in 1982 (it closed the next year), even today his writings and buildings are published around the world. And his wife, editor Cynthia Davidson, publishes *ANY* magazine out of his office and produces books based on the international ANY conferences he organizes annually with the MIT Press.

"You never make any money on these things. It's a totally losing proposition," Eisenman said. He supported the institute largely with tuition from





Dorothy Alexander

Peter Eisenman
at the Institute for Architecture
and Urban Studies, 1960s



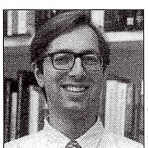
Michael Porta

Roberto de Alba



Santi Visalli

Gianfranco Monacelli



Allison Saltzman

Kevin Lippert,
The Princeton Architectural Press



Dorothy Alexander

David Morton,
Rizzoli International Publications

students who came to spend a kind of junior year abroad in residence and with contributions from anybody he could cajole. Even the publications that eventually became profitable started out with his begging and borrowing.

"I used to go up and hang around George Wittenborn's bookstore. I'd take the cross-town bus over and talk to him about architecture," Eisenman explained. Wittenborn & Company first published *Five Architects*, which was reissued by Oxford University Press.

"Sheldon Meyer was the director [of Oxford], and our sons went to school together. I talked to him about architecture, too, and James Raimes came along and got interested. They did my book, *House of Cards*, a book on Philip Johnson, Jim Stirling, *Five Architects*." Raimes, who now does big reference works at the Columbia University Press (not on architecture), said, "Meyer, who was my boss at the time, encouraged me to do books in areas that needed publishing.

No one but MIT was doing much with architecture in the mid-1970s. We did Johnson's *Writings*, a book on Richard Meier, Christopher Alexander's work, a little book called *How Buildings Work*, Spiro Kostof's *History of Architecture*, and Rem Koolhaas's *Delirious New York*."

Stirling and Koolhaas were among the architects the IAUS brought to New York. So were Leon Krier, Aldo Rossi, Manfredo Tafuri, and other European and Japanese intellectuals, many still not well-known in their own countries. That activity helped Gianfranco Monacelli make a success of the new publishing house he founded in 1976 out of the first Rizzoli bookstore in America at 712 Fifth Avenue.

"With information from the bookstores, we knew there was a trade market for architectural books. Praeger was about the only one doing them. They were already having trouble and closed down in the late 1970s. I personally was very close with A. C. Papadakis at Academy Editions in London, and we started doing imprints of their publications and of Electa in Italy and Skira in Switzerland. As you know, book buyers never look at the title page, so we became considered a possible venue for initiatives. We started having conversations with Peter Eisenman and Stanley Tigerman, and we built a network of fans," Monacelli explained. "Among the copublishing ventures, we had Charles Jencks's *The Language of Post-Modern Architecture* (1977), and that was a kind of tricky thing because I didn't want to have the publishing house identified with postmodernism. I wanted it to be more eclectic. We did books on Richard Meier and Frank Gehry."

The Rizzoli Connection

In fact, Rizzoli published monographs on almost all the architects and firms who came to prominence during the 1970s and '80s — Stirling, Michael Graves, Robert Venturi, Philip Johnson/John Burgee, Robert A. M. Stern, Rob Krier, Cesar Pelli, Charles Moore, Lucien Kroll, Renzo Piano, Helmut Jahn, Emilio Ambasz, Mitchell/Giurgola, Hardy Holzman Pfeiffer, Morphosis, Kohn Pedersen Fox, Eric Owen Moss, and Frank Israel — most in its popular "Buildings and Projects" series. It did books on Mies van der Rohe, Le Corbusier, Palladio, and Brunelleschi. It put out books on important competitions.

Even before the IAUS closed (in fact, before it opened), a lively program of lectures and

exhibitions at the revived Architectural League had begun to bring new talents to the fore. Then in 1980, the League and the Municipal Art Society (MAS) — along with the AIA — moved into the refurbished Vuillard Houses on Madison Avenue, with gallery space and a new bookstore supported by the MAS and the J. M. Kaplan Fund. Today the League, MAS, and Urban Center Books all sponsor lectures by authors. Shows and panels attract potential book buyers; the books help create an audience for architecture; people looking for books encounter the other programs.

Rizzoli did the first architecture book ever to be nominated for a National Book Award, Robert A. M. Stern, Gregory Gilmartin, and John Montague Massengale's *New York 1900* in 1983. (Rizzoli also published *New York 1930* by Stern, Gilmartin, and Thomas Mellins in 1987, but Monacelli published *New York 1960* by Stern, Mellins, and David Fishman last year.)

Although the publication of Venturi's *Complexity and Contradiction in Architecture* of 1966 was a project of the Museum of Modern Art, Jencks's *Language* was the book that became widely popular. It was reprinted six times. Rizzoli's first little 16-page catalog with twelve titles had grown to 176 pages with over 500 titles by 1991 when the enduring recession began to take its toll.

"At Rizzoli we were able to present architecture in a different way, in books for the general public. When you reach a certain volume [most publishers estimate that at over 5,000 copies], you know you are reaching a market besides architects," said Monacelli. "We were probably the first, after Praeger, to do that. But

with the 1980s, everybody discovered that there was a market in architecture — Gili in Spain, Artemis in Germany. Suddenly they were all distributing in the States.”

Also in the 1980s, the little Rizzoli family-run business in Milan, which had grown with the publishing house and a chain of bookstores, also founded in 1976, was acquired by a huge syndicate controlled by Fiat. “It’s a big business now. You cannot have the flexibility that you have with a small pirate’s operation,” Monacelli explained. Two years ago, he founded the Monacelli Press “to see if I could do it by myself.”

Monacelli Solo

He started out last year with *New York 1960* and a reprint of Rem Koolhaas’s *Delirious New York* and this year added a book on Adolf Loos by Kenneth Frampton and Joseph Rosa, John Hejduk’s *Adjusting Foundations* (see page 8), and some pictorial books on historic American buildings and places. But a series on younger architects is in progress. “The stars of yesterday are still the stars of today. That’s why what I’m doing now is focusing on the new generation,” Monacelli said. Koolhaas’s *S,M,L,XL* will be out at the end of the month, and monographs on Hariri + Hariri and Michael Sorkin will follow. Monacelli is doing it all again.

But Rizzoli lives on. In fact it won the National AIA’s publisher of the year award this year. With David Morton, who came over from *Progressive Architecture* during Rizzoli’s heyday in charge, architecture is a smaller department at Rizzoli today, which now does a lot of illustrated books on fashion, food, celebrities, and travel destinations. Still, it remains one of the major players in architectural publishing, with new monographs on Michael Graves

and Frederick Law Olmsted, Michele Furnari’s learned yet concise *Formal Design in Renaissance Architecture*, and Kenneth Frampton’s *American Masterworks, The Twentieth-Century House* (see page 14) just out, and books on Vittorio Gregotti, Gio Ponti, Rob Quigley, and Togo Murano scheduled for next year.

Curiously, none of the editorial directors are native New Yorkers. Monacelli came from Milan, originally to study musicology at Columbia before he joined the bookstore and launched the publishing venture. Morton grew up in Florida, lived in Holland and France, and then came to New York to work for Scribner’s before joining P/A.

Whitney Revival

Roberto de Alba, who heads the Whitney Library of Design, is from a Cuban family, grew up in Madrid, and studied in Italy and at the University of Florida before going to graduate school in architecture at Yale, where he developed an interest in publishing as editor of *Perspecta*. Under his leadership, the Whitney Library, which has been around since the 1940s and has done titles for professional practice recently, is developing some interesting new books. One is the first volume in a projected biannual series, *The New American House* (see page 14). Others include next year’s CD-ROM disk on the Exeter Library with lectures by Louis Kahn, which is being packaged as a book, and the mega-monograph on Paul Rudolph, which de Alba is editing himself with essays by Philip Johnson, Mildred Schmeitz, Peter Blake, Michael Sorkin, and other authors. Whitney is now an imprint of Watson-Guptill Publications, the book division of BPI Communications, publisher of *Billboard*, *Architecture*, and *Interiors* magazines.

Lippert came from Toledo, Ohio, to Princeton University as an undergraduate, and stayed on to study architecture until “Tony Vidler told us that if we studied every plan in Letarouilly’s compendium on Rome and every plan in Le Corbusier’s *Oeuvre Complète*, we’d grow up to be great architects.” When “everybody went to the library to haul out Letarouilly,” found the enormous volume locked up in a rare-books case and hard to handle at that, Lippert got the idea of reprinting it. He convinced the library to lend it, found a printer in the Yellow Pages, watched the printer work, and was hooked.

He went on to reprint a “Durand facsimile for \$75 and sold it for \$85, which meant that if I sold 100 copies I would make \$1,000, which as a graduate student seemed like a lot,” he said. “My greatest asset in the beginning was not knowing what I was doing....When I graduated I already had this little business on my hands.” First he did facsimile editions of classic texts. Then he did *The Princeton Journal*, just starting up at the time, then Tom Schumacher’s *Danteum* and the Revisions Group’s *Architecture, Criticism, Ideology*. The press went on to do a series of architectural guides, other books on theory, and books on avant-garde architects like Lebbeus Woods.

The Princeton Niche

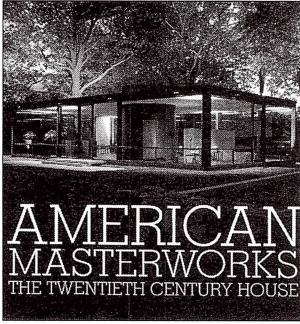
Lippert sees the Princeton Architectural Press as occupying a position somewhere between the academic MIT Press and the glossier Rizzoli and Monacelli publications. “Because we’re small, we can do serious books in small editions — with as few as 750 copies, though it’s usually more like 3,000 to 5,000. The challenge is to make them economical and beautiful. Because we’re the new kids on the

block, I think we have a responsibility to some of the younger architects and theorists like Steven Holl, Turner Brooks, Diller + Scofidio,” he said.

“We have more of an interest in theory, monographs, history,” he said, such as M. Christine Boyer’s *Cyber Cities*, Michael Bell’s *Stanley Saitowitz* (with the Rice University School of Architecture), and Carol Willis’s *Form Follows Finance*, all coming out this season. “We don’t do a lot of professional practice books,” he added, except theoretical ones like *Architectural Practice, A Critical View* by Robert Gutman and *Reflections on Architectural Practices in the Nineties*, essays by various authors, edited by William S. Saunders.

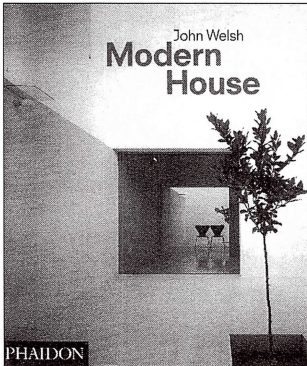
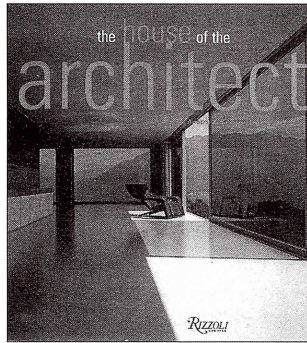
McGraw-Hill and John Wiley & Sons, also in New York, publish most of the books tailored specifically to working professionals, which are almost a separate phenomenon. Although Wiley recently acquired the Preservation Press, its titles in design and drafting, environmental systems and design, interior design, structures, and business and materials are for use in the office. Princeton’s readers may not even have offices.

“Architecture is in a crux,” Lippert explained. “I think architects are trying to figure out what it means to be an architect. Are you going to become an interface designer of computer systems, or an urban planner, or a project manager? Three out of four of the people I went to school with did not end up becoming architects. But people are wondering, ‘How do you get architecture back into city planning, public projects, public works?’ Architects don’t know what architects do anymore.” That is where his books come in.



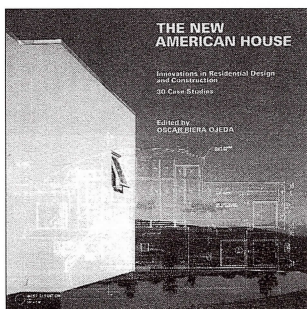
*American Masterworks,
The Twentieth Century House,
text by Kenneth Frampton
(New York: Rizzoli, 1995, 304 pages,
200 illustrations, 150 in color,
11 x 11, \$65.00 cloth)*

*The House of the Architect,
by Anaxtu Zabalbeascoa
(New York: Rizzoli, 1995, 192 pages,
250 illustrations, 200 in color,
10 1/2 x 10 1/2, \$50.00 cloth)*



*Modern House, by John Welsh
(London: Phaidon, 1995, 240 pages,
308 illustrations, 215 in color,
9 7/8 x 11 3/8, \$69.95 cloth)*

*The New American House,
Innovations in Residential Design and
Construction, 30 Case Studies, ed.
Oscar Riera Ojeda (New York:
Whitney Library of Design, 1995,
264 pages, 562 illustrations, over 212
in color, 11 3/4 x 11x 3/4,
\$55.00 paper)*



Extraordinary Houses by Jayne Merkel

New York architects figure prominently in four new books on houses released in time for the gift-giving season. Richard Meier is featured in three of the four; Charles Gwathmey, Steven Holl, and Smith-Miller + Hawkinson have work in two.

Kenneth Frampton's survey of twentieth-century American masterpieces of domestic architecture has none by New Yorkers in the early sections, "From the Brown Decades to the Fragmented Metropolis 1869–1929" or "Survival through Design: The Triumph of the Modern American House 1929–1945." But Philip Johnson's Glass House appears in "Blueprint for Modern Living: The American House and the Pax Americana 1945–1965," and six of the 19 houses in "Complexity and Contradiction: the Late-Modern House 1965–1994" are by architects from here — Meier, Gwathmey, Paul Rudolph, Peter Eisenman, Steven Holl, and Smith-Miller + Hawkinson. There are seven if you count Michael Graves. Although Frampton's essays are thoughtful and informed as usual, the selection of 34 buildings offers few surprises. A few large, gorgeous photographs illustrate each project, along with an occasional drawing or plan.

John Meyer divides his global survey of recent work on every continent but Africa into four categories too, but he groups them by type. The only house by a local practitioner, Richard Meier's Ackerberg House in Malibu, California, of 1984–86, appears in "The Model Villa." No American examples of "Structural Solutions" or "Urban Compromise" exist, but works by Joshua Schweitzer, Frank

Gehry, Bart Prince, and Scogin Elam & Bray are included in "Organic Houses." American houses by Frank Lloyd Wright, Walter Gropius, Marcel Breuer, and Pierre Koenig figure prominently in the historical introduction to this British book, which contains an enticing array of little-known houses among the 29 included.

The 30 houses in Zabalbeascoa's already best-selling selection are more eclectic. Most of the houses have been previously published, but a clever introduction puts them in a new light. Postmodern houses by Robert A. M. Stern in East Hampton and Michael Graves in Princeton coexist with Richard Meier's classic modern apartment and Bernard Tschumi's neo-modern loft. Although international in scope, this book, produced by Gustavo Gili in Spain and copublished by Rizzoli, contains only European and American houses. To an architect, however, it has considerable voyeuristic appeal.

Happily, the most impressive new offering is *The New American House*, for it is intended as the first volume of a series to be updated every two years. It typifies the approach Roberto de Alba is taking at the Whitney Library of Design in including new talent and presenting the work in considerable detail, with square footage, materials, site information, full credits to participants in the design and building process, quick sketches, presentation and construction drawings, and sections and plans. Multiple photographic views enhance this complete presentation, though little overview or critical appraisal is included. The only paperback, it is, ironically, the most useful of the books — so much so, in fact, that it may provide more than just inspiration to other architects and builders.

Self-Publishing

by Jayne Merkel

Self-published books and catalog complement the offerings of the major publishing houses, but even commercial publishing often involves some element of self-publishing. Featured architects frequently provide photographs, gather information, and in some cases, agree to purchase large numbers of copies (at retail), assuring the publisher a certain percentage of sales. Some well-known architects even have young architects or scholars on their staffs to chronicle their work and prepare essays for publications. But that does not mean publication can be bought, except at a vanity press.

The major publishers here choose their subjects. They may make concessions to an architect who is especially promising, but they cannot publish books on topics for which they do not expect a market.

Profit margins are usually small, because even popular architecture books rarely sell more than 5,000 copies on a first printing, and printing costs are high. It can cost as much as \$250,000 to produce a book, though a typical glossy volume usually comes closer to \$100,000, and costs vary widely. Paper costs have risen recently, too, because electronic devices like fax machines and computers, expected to save paper, ended up using more paper, not less. As a result, little money is left for authors, though most receive modest advances.

Architectural book-publishing costs are offset by grants (mainly for scholarly manuscripts), teaching, or practice. And, as in an art gallery where the best-selling artists help support the rest of a dealer's stable, the most popular books, such as *The Language of Post-modern Architecture* and *Monographs on*

Richard Meier, which are reprinted several times, help offset losses and modest returns from other books.

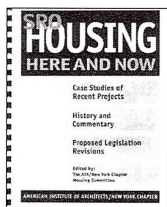
Two new books about New York architects represent different approaches to self-publishing.



The Architecture of Skidmore, Owings & Merrill, 1984-1994 (Victoria,

Australia: Images Publishing Group, 1995, 256 pages, 366 illustrations, 318 in color, 9 x 12, \$65.00 cloth) is the fourth volume in a series the firm has been publishing under various imprints since 1950, more or less in the tradition of Le Corbusier's *Oeuvre Complète*. The handsome new monograph, with an introduction by Joan Ockman, director of the Buell Center, provides a catalog of the firm's projects with a paragraph or two of description, several colored photographs, and occasionally a plan or drawing. The approach is rational, easy-to-read, polished, and professional-looking, like a good corporate interior.

A very different kind of self-publishing venture, *SRO Housing Here and Now*, edited



by Beth Greenberg (New York: AIA New York Chapter, 1995, 62

pages, 97 black-and-white illustrations, 8 1/2 x 11, \$10 plastic spiral bound), was put together quickly and very inexpensively by a hardworking subcommittee of the energetic AIA New York Chapter Housing Committee. Chairman Mark Ginsberg, David Levine, Marguerite McGoldrick, and Abigail Scheuer were also heavily involved. The idea was to

produce a resource for people designing SROs and for use in the committee's lobbying effort to simplify SRO regulations and encourage legislators to allow for-profit SRO construction. Although the booklet was produced by xerography, photographs were scanned into a computer and translated into halftones to achieve slightly better quality. The editors thought pictures were crucial to their effort, because the popular image of an SRO is very different from the sophisticated and attractive projects they have compiled. The book is for sale at the AIA office and at Urban Center Books.

December 4, 6:00 pm
Public Architects

December 7, 8:30 am
Professional Practice

December 7, 6:00 pm
Marketing & Public Relations

December 11, 6:30 pm
Learning By Design:NY

December 12, 6:00 pm
Computer Applications
at Mitchell/Giurgola Architects

December 12, 6:00 pm
Historic Building

December 12, 6:00 pm
Housing

December 13, 8:00 am
Architecture for Justice

December 13, 12:30 pm
Architecture for Education

December 14, 6:00 pm
Minority Resources

December 21, 6:00 pm
Building Codes

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CONTINUING EXHIBITIONS

Robert Moses and the Shaping of New York. *The Paine Webber Gallery, 1285 Ave. of the Americas. 713-2885. Closes December 8.*

Personal Pursuits: The Creations and Collections of Today's Top Designers. *The New York School of Interior Design, 170 East 70th St. 753-5365. Closes December 15.*

Places in the Sun: Photographs by Keith Goldstein. *Columbia University GSAPP, 400-level, Avery Hall. 854-3473. Closes December 16.*

Czech Functionalism: Expositions of Civic and Domestic Architecture. *Columbia University GSAPP, 100-level, Avery Hall. 854-3473. Closes December 16.*

New Architecture in Brooklyn. *The Rotunda Gallery, 33 Clinton St., Brooklyn Heights. 718-875-4047. Closes December 21.*

Architecture of Jean Nouvel. *Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 30.*

Light Construction. *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes January 2.*

Celebrating Buckminster Fuller: Contemporary Developments in Design Science. *The Cathedral of St. John the Divine, 1047 Amsterdam Ave. 316-7466. Closes January 5.*

The Architecture of the Metropolitan Museum of Art, 1870-1995. *The Metropolitan Museum of Art, 1000 Fifth Ave. 535-7710. Closes January 7.*

A New England Wooden Synagogue: Building Temple Israel, Greenfield, MA. *The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes January 14.*

Outdoor Sculpture. *Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island. 718-448-2500. Closes January 14.*



Dave Levine

Panelists from left to right: Joseph Sultan, Willa Appel, Richard Ravitch, Eric Kober

AROUND THE CHAPTER

AIA Out in Front on Housing Debate

by Kira Gould

It's all about the broom closet...and a cutlery drawer. These elements really make a difference to an SRO tenant, according to **Joseph Sultan**, AIA, of Gran Sultan Architects. Sultan's comment, to a large audience gathered for "SRO Housing: Here and Now," a panel organized by the AIA New York Chapter's Housing Committee, prompted a few chuckles, but it brought to light the human side of the issue. The closet and drawer were two features that Sultan and his design team found missing from existing SRO housing. Simple things, really, but important, if you don't want to "keep your mop and bucket with your coats or your silverware with your socks," said Sultan, whose firm is responsible for the design of some 500 housing units currently under construction.

For most of the evening, however, the financial and political barriers to SRO projects held center stage. And though the Housing Committee, one of the chapter's most active this year, has issued a policy statement to help urge deregulation of the SRO housing market, the outlook is hardly bright. Their chief recommendations were that new private conversions and construction of SROs be permitted (only nonprofits can build or convert currently) and that the requirements for SRO construction be simplified to allow for increased design flexibility and lower costs.

Nothing brought the bleak outlook home more than remarks by panelist Paul J. Barnes, president of Alpha Omega Development Corporation, who "did the math" for the 21 housing case

studies that the committee had compiled into a 62-page booklet distributed at the discussion, to see what it would cost to cover the debt service alone for each project if it had been developed by a for-profit company. He came up with an average of \$500 per project, on top of which maintenance, a profit margin, and other factors would have to be added. "For private development of SROs to be viable, you have to have subsidies," he said.

Any mention of Washington brought more gloom, as panelist after panelist had to insert the phrase "which was recently eliminated" after describing subsidies and programs used successfully in past or pending SRO projects. But Richard Ravitch, chairman of the Aquarius Management Corporation, interjected a note of hope for the future. After discussing government subsidy of interest rates (eliminated) and the Low-Income Housing Tax Credit (on the block at this writing), he warned that soon the middle class would feel the pinch, whereupon Washington would respond. "Intentionally or unintentionally, all populations will benefit from that response," he said. "This is a propitious time to reexamine the building and housing codes so that we can take advantage of the money when it becomes available again."

Some audience members and panelists expressed hope for action sooner, in the form of private-public partnerships. Eric Kober, director of the housing, economic, and infrastructure division of the City Planning Department, was cautious but optimistic. In lieu of an official city opinion (because the Giuliani administration has yet to establish its position), Kober offered hope that elderly housing, which has grown in number and type

around the country but not in New York, and some adjustment of codes regulating density could stir interest in the for-profit development community.

But it is not just about bricks anymore. Social services are necessary for some sectors of the SRO tenant market, said Rosanne Haggerty, executive director of the nonprofit Common Ground Community House, which runs the Times Square efficiency apartment building. Haggerty's facility has been successful in part because of the layered approach: dealing with existing tenants, phasing construction to accommodate them, and offering services to help reengage them in their homes and the neighborhood.

That's how the partnership might work. If for-profit companies could create the housing, nonprofit groups could implement the programs, complete with the services required by a particular population. And that might get at the nagging worry behind this issue — that letting for-profits in could lead to the situation lawmakers were reacting against in the early 1970s, when derelict SRO units became blighted.

It is clear that cooperation among architects, city planners, housing groups, and communities is crucial to crafting a plan that could make this much-needed building type a viable financial venture available to those who need it.

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CONTINUING EXHIBITIONS

Claes Oldenburg: An Anthology.
The Guggenheim Museum, Fifth Ave. at 89th St. 423-3600. Closes January 21.

Piet Mondrian: 1872-1944. *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes January 23.*

The Chrysler Building by 25 Artists.
The Michael Inghar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes January 27.

Steel: Photographs by Patricia Layman Bazelon. *The Brooklyn Museum, 200 Eastern Parkway. 718-638-5000. Closes February 4.*

Architecture Through Photography: Perceptions of Modernism. *Sponsored by the Columbia University GSAPP, Arthur Ross Architecture Gallery, Buell Hall. 854-3473. Closes February 10.*

City Speculations. *The Queens Museum of Art, New York City Building, Flushing Meadows Corona Park. 718-592-9700. Closes March 10.*

DEADLINES

December 31
Registration deadline for the Academy of Architecture Arts and Sciences inaugural event, BANANA, an open, international two-stage competition for an "incredible banana museum" and opera house. Send \$75 registration fee to Competition Secretary, c/o BANANA, P.O. Box 10662, Beverly Hills, CA, 90213-3662, or call 213-290-1714.

January 8
Final application due for the Loeb Fellowship for one-year independent study by mid-career professionals in both private and public sectors. Contact Kersti Winny, Loeb Fellowship Program, Harvard University Graduate School of Design, 48 Quincy St., Cambridge, MA, 02138, 617-495-9345.

January 12
Entry deadline for architecture in "Perspective 11," the eleventh annual exhibition of architectural illustration. Contact American Society of Architectural Perspectivists, 52 Broad St., Boston, MA, 02109-4301, 617-951-1433, ext. 225, or 617-542-1021.

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1995 AIA New York Chapter
Design Awards panel

1995 Design Awards Announced

by Jayne Merkel

Reflecting the state of the business, this year only three New York firms received AIA New York Chapter design awards for architecture; four projects were recognized in the interior architecture category; and twelve projects were premiated. A lot more work is on the drawing boards and back burners than rising on city streets.

Tod Williams Billie Tsien and Associates received the only honor award in the architecture category for the Hereford College dormitories at the University of Virginia. **Gwathmey Siegel & Associates** and **R. M. Kliment & Frances Halsband** won awards for the renovation of the Solomon R. Guggenheim Museum and the entrance pavilion of the Long Island Railroad at Pennsylvania Station.

If the architecture winners were surprising only for their predictability — all these firms are running out of wall space for awards — at least some new names emerged in the interiors category. **Victoria Anne Rospond, Architect**, and **S. Russell Groves** won an award for the Tea Box at Takashimaya, along with **Anderson/Schwartz Architects**, which received an award for SMA Video, Inc., at 100 Sixth Avenue, and **Pasanella & Klein Stolzman & Berg**, which won one for the Root House in Ormond Beach, Florida. **Gerald Allen & Jeffrey Harbison, Architects, P.C.**, received an interior architecture citation for the restoration and renovation of St. Thomas Church at Fifth Avenue and West 53rd Street.

Steven Holl Architects, Kohn Pedersen Fox, and Konyk Architecture won honor awards in the project category for the Chapel of St. Ignatius at

Seattle University, the Greater Buffalo International Airport, and the Simplex House, respectively. Project awards went to **Kohn Pedersen Fox Associates, P.C.**, for the Shanghai World Financial Center, **Steven Holl Architects** for an addition to Cranbrook Institute of Science (there is a certain symmetry here), **Mostoller/Travisano Architects** for their project for the Middlesex, New Jersey, Interfaith Partnership with the Homeless, and **Mark Wright** for Two Small Houses in Ohio City, Ohio.

Project citations went to **Anderson/Schwartz Architects** for a newsstand prototype, **Caples Jefferson Architects** for the Central Harlem Alcoholic Crisis Center, **Thomas Hanrahan & Victoria Meyers** for Waterlines NYC, **Kevin Kennon & Peter Moore** for the Foundations House in Greenwich, Connecticut, and **George Ranalli** for a pool and pool house for “C” Family in Amagansett, New York.

Jurors in the projects category were Catherine Ingraham, associate professor at Iowa State University and editor of *Assemblage*, Richard Henriquez of Henriquez & Partners Architects, Urban Designers in Vancouver; and Randolph Swearer of the National Endowment for the Arts. Jurors for the interior architecture awards were Pamela Babey of Babey Moulton in San Francisco and Paul Tesar of North Carolina State University in Charlotte.

David Chipperfield of London, professor of architecture at Stuttgart Academy, Jim Jennings of Jim Jennings Architecture in San Francisco, and Albert Pope, director of the Rice University Center for Urbanism in Houston, juried the awards program in architecture. AIA president-elect Robert Geddes moderated the panel at the awards presentation in September.

“I’ve always had doubts about awards juries,” Geddes said to an audience of winners and losers. “Last year I was a juror, and one of the projects that won an award tonight was being considered. I was for it, but the other jurors were not. The positive side of that is that it shows juries are fallible.” More than one point of view can prevail.

“What was apparent was the high quality of work here. Projects that would have been recognized in our communities didn’t get recognized here,” Pope said. Then, turning to the honor award winner, he remarked, “It seems that every building that has been added to the University of Virginia campus brings it down to [the level of] a theme park. But this one takes the themes and interprets them in a different way. It is a very powerful spatial composition that connects two parts of the campus with a void, like the original Jefferson plan.”

Chipperfield commented, “The private houses we looked at seemed overworked and indulgent.” Ingraham, however, found that in the projects category, “The most innovative architecture going on is at the level of the house, yet the issues affecting the family are not showing up in it.”

Jurors for interior architecture faced 50 submissions and decided “to try to let them speak for themselves. That’s why they are so profoundly different from one another,” Tesar explained. “The SMA Video Store had nothing to do with refinement and good taste, and that seemed appropriate, and yet the Tea Box at Takashimaya was a quiet, whispering little gem.”

□ The Chapter is working as part of a coalition of concerned civic and professional organizations on the future of Governors Island. On December 11 and 12, National AIA, the American Planning Association, and *Governing* magazine are sponsoring a public policy forum in Washington, D.C., examining military base reuse. The Chapter invited City Planning staff working on a report concerning Governors Island to participate in this important dialogue.

□ On December 14, from 8:00 to 10:00 am, the Chapter will sponsor a George S. Lewis public policy lecture on the subject "Architecture and the Entertainment Industry in New York." Architects **Robert**

A.M. Stern, FAIA, and **Marilyn Jordan Taylor**, AIA, will be joined by Catherine Carey of the Disney Development Company, Ben Fox of New Spectrum Realty and Rebecca Robertson of the 42nd Street Development Project to discuss how the entertainment industry is affecting New York architecture today. Join them for a lively discussion on the sixteenth floor of AIA headquarters, 200 Lexington Avenue. Refreshments will be served. The fee is \$5 for members and \$10 for guests.

□ The AIA New York Chapter was among those selected by President and Mrs. Clinton to help decorate the White House tree. National architects will create their vision of the chosen theme, " 'Twas the

Night Before Christmas...and All Through the House." Organized by Board member **Ed Mills**, AIA, ten firms from the New York Chapter have submitted their imaginative responses to direct White House visitors to "walk from room to room of this fabled house" as they gaze at the tree. Look for photos of fellow Chapter members' creations in next month's *Oculus*.

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Rizzoli Bookstores' Top 10

As of October 30, 1995

1. **American Masterworks, The Twentieth Century House**, *Kenneth Frampton* (Rizzoli, cloth, \$50.00).
2. **House of the Architect**, *Anaxtu Zabalbeascoa* (Rizzoli, cloth, \$50.00).
3. **The New American House**, *Oscar Rie Ojeda* (Watson/Guption, cloth, \$55.00).
4. **Mutant Materials in Contemporary Design**, *Paolo Antonelli* (The Museum of Modern Art, paper, \$24.95).
5. **Ralph Johnson of Perkins & Will: Buildings and Projects**, *Ralph Johnson with introduction by Robert Brueggemann* (Rizzoli, paper, \$24.95).
6. **Morphosis, Buildings and Projects 1989-1992**, introduction by *Richard Weinstein* (Rizzoli, paper, \$40.00).
7. **Alvar Aalto**, *Richard Weston* (Phaidon, cloth, \$60.00).
8. **Asymptote: Architecture at the Interval**, *Hani Rashid and Lise Anne Couture* (Rizzoli, paper, \$30.00).
9. **Skidmore, Owings & Merrill, Master Architects Series, Number 7**, preface by *Joan Ockman* (Images, cloth, \$79.95).
10. **Christoph Mackler**, introduction by *Kenneth Frampton and Kristin Feireiss* (Gustavo Gili, paper, \$29.95).

Urban Center Books' Top 10

As of October 25, 1995

1. **The Encyclopedia of New York City**, *Kenneth T. Jackson* (Yale University Press, cloth, \$60.00).
2. **Shaping the City: New York and the Municipal Art Society**, *Gregory Gilmartin* (Potter, cloth, \$35.00).
3. **Delirious New York**, *Rem Koolhaas* (Monacelli, paper, \$35.00).
4. **Kiasma: Working Process**, *Steven Holl Architects*, *Molly Bladen* (Steven Holl Architects/Architectural League of New York, paper, \$6.50).
5. **City of Bits**, *William J. Mitchell* (MIT Press, cloth, \$20.00).
6. **Cultures of Cities**, *Sharon Zukin* (Blackwell Press, paper, \$21.95).
7. **Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics**, *Allen S. Weiss* (Princeton Architectural Press, paper, \$14.95).
8. **Non-Places**, *Marc Auge* (Routledge, paper, \$16.95).
9. **Asymptote: Architecture at the Interval**, *Hani Rashid and Lise Anne Couture* (Rizzoli, paper, \$30.00).
10. **City Comforts: How to Build an Urban Village**, *David Sucher* (Comforts Press, paper, \$18.00).

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Friday

Lecture: The Crisis of Modernist Public Art and the Crisis of Liberalism

Given by Casey Nelson Blake with Jane Kramer. Sponsored by the Buell Center for the Study of American Architecture. 12:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-8165.

Panel: Epidemic Forces, Disease and the Shaping of Cities

Given by Richard Plunz and Dr. Ernest Drucker. Sponsored by the Cooper-Hewitt National Design Museum for Day Without Art. 6:30 pm. 2 E. 91 St. 860-6321.

3

Sunday

Panel: Urban Mapping

Moderated by Patricia C. Phillips with Michael Kwartler, Andrea Kahn, Mojdeh Baratloo, Brian McGrath, and Tom Bish. Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.

4

Monday

Tour: Newport Mansions, The Breakers and Chateau-sur-Mer

Given by Francis Morrone. Sponsored by the Cooper-Hewitt National Design Museum. 8:00 am. 860-6321. \$100.

Lecture: Taming the Zeppelin, Media Performance and Structure in the New City

Given by Craig Hodgetts and Ming Fung. Sponsored by the Parsons School of Design architecture and environmental design department. 6:30 pm. 25 E. 13th St., room 206. 229-8955.

5

Tuesday

AIA NEW YORK CHAPTER EVENT: Inauguration and

Design Awards Presentation

6:00 pm. The Seagram Building, 375 Park Ave. 683-0023, ext. 21.

Lecture: Schuyler Chapin, New York City Commissioner of Cultural Affairs

Given by Schuyler Chapin. Sponsored by the New York School of Interior Design. 6:00 pm. Arthur King Satz Hall, 170 E. 70th St. 472-1500.

6

Wednesday

Lecture:

Plato's Cave and the Light Inside

Given by James Turrell. Sponsored by the Princeton University school of architecture. 5:30 pm. Betts Auditorium, architecture building. 609-258-3741.

Film: Powers of Ten CD-ROM, An Interactive Essay on Scale

Given by Eames Demetrios. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321. \$15.

7

Thursday

Exhibition:

The Chrysler Building by 25 Artists

Sponsored by the Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes January 27.

Lecture: Sir Christopher Wren

Given by Paul Heyer. Sponsored by the New York School of Interior Design. 6:00 pm. Arthur King Satz Hall, 170 E. 70th St. 472-1500.

AIA NEW YORK CHAPTER EVENT

Lecture: What Turns Clients On/What Turns Clients Off

Given by Sidney L. Delson, FAIA. Sponsored by the AIA Marketing and Public Relations Committee. 6:00 pm. 200 Lexington Ave., sixth floor. 683-0023, ext. 21.

7

Thursday

Lecture: (UN) Controllable Spaces

Given by Gustavo Leclerc. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91 St. 860-6321. \$15.

Lecture: Speaking for the Present, My 40 Years with Modernism

Given by Fumihiko Maki. Sponsored by the Architectural League. 6:30 pm. Caspary Hall, Rockefeller University, 1230 York Ave. 753-1722. \$7.

8

Friday

Lecture: City Life,

Urban Expectations and the New World

Given by Witold Rybczynski. Sponsored by Urban Center Books and the first annual Antiquarian Book and Paper Fair. 6:00 pm. The Urban Center, 457 Madison Ave. 935-3595. \$3.

9

Saturday

Event: Exploring Design in the

Carnegie Museum, Program for Families

Given by Catherine Teegarden. Sponsored by the Cooper-Hewitt National Design Museum. 10:30 am. 2 E. 91st St. 860-6977. \$10 per family.

Lecture: World's Fair Artifacts – A Collector's Delight

Given by Peter M. Warner. Sponsored by the Flushing Council on Culture and the Arts. 2:00 pm. Flushing Town Hall, 137-35 Northern Bl. 718-463-7700. \$3.

10

Sunday

Tour: Colonial Christmas in Historic Flushing

Given by Patricia Olmstead. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960. \$20.

11

Monday

Lecture: Landscapes of Eternity and the Space of Absence

Given by Richard Etlin. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 860-6321. \$15.

12

Tuesday

Exhibition: The New American Ghetto

Sponsored by the Municipal Art Society with Camillo Vergara. Urban Center Galleries, 457 Madison Ave. 935-3690. Closes late January.

14

Thursday

AIA NEW YORK CHAPTER EVENT:

Architecture and the Entertainment Industry

George S. Lewis public policy discussion. 8:00 am. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. \$5 (\$10 nonmembers).

Tour: Best Dressed

Landmarks of the Holidays

Given by Patricia Olmstead. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.

Lecture: Art in the Public Dimension

Given by Vincent Desiderio. Sponsored by the Brooklyn Museum. 12:00 pm. Iris and B. Gerald Cantor Auditorium, 200 Eastern Parkway. 718-789-2493.

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Wednesday

Film: Landscape with Buildings

Sponsored by the Metropolitan Museum of Art. 2:00 pm. Uris Center Auditorium, 1000 Fifth Ave. 535-7710.

Tour: Wall Street,

The Elements of Urban Style

Given by Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.

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Friday

Tour: 57th Street, Culture and Kitsch

Given by Matt Postal. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.

AIA New York Chapter

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