



OCULUS

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Glen Cove
Civic Center

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High Style on
Madison Avenue

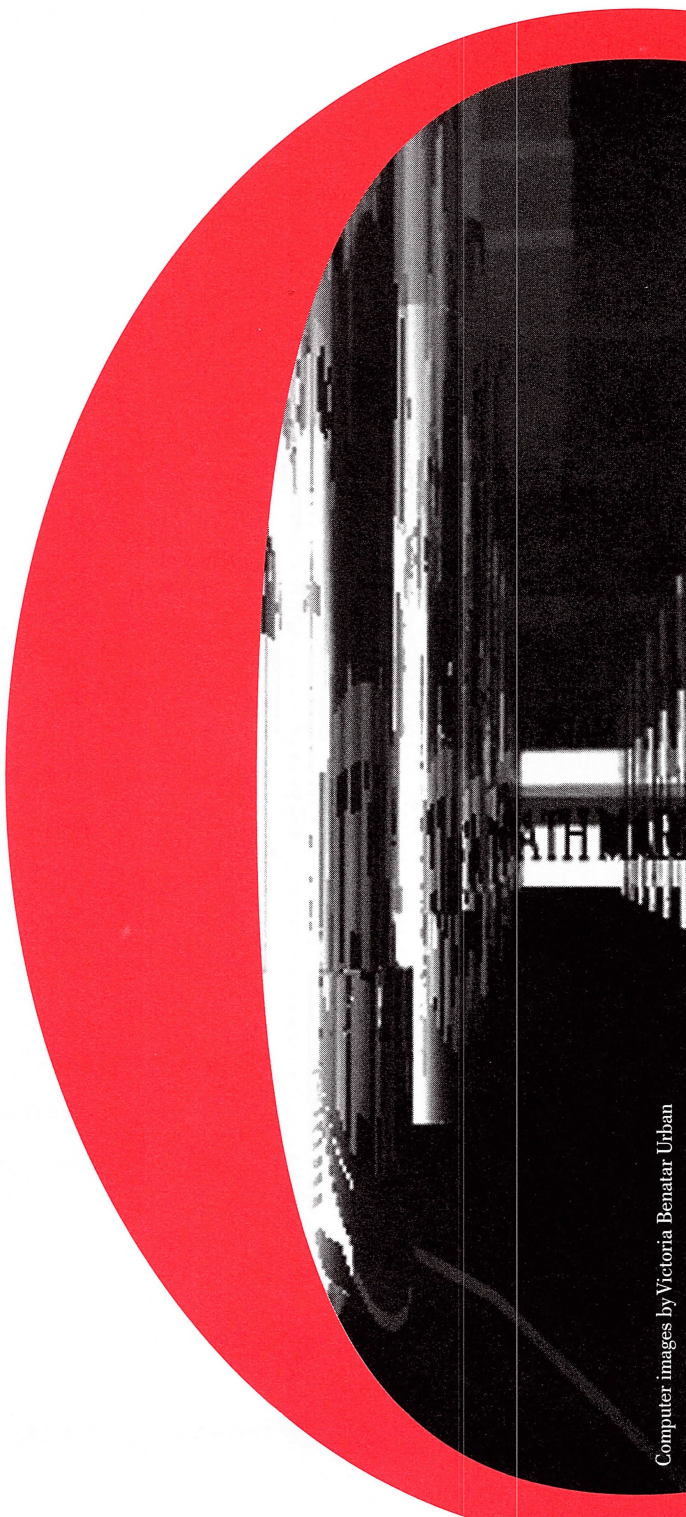
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Manhattan
Civic Center

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Bringing in
the Big Box

S H O P P I N G A R O U N D



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News

News from the new president by Kira Gould.
New AIA New York Chapter president Jerry
A. Davis, FAIA, is out to eliminate the AIA's
"perception problem." If he gets his way, young

architects, current members, and the Chapter as a whole will profit. In a recent conversation
Davis talked frankly about the "old-white-guys-sitting-around-talking-to-each-other" image
of the AIA. "That's not what the profession is about," he insisted. As he begins his term this
year, Davis hopes to involve young architects – including those in school and those who
are not yet registered – in Chapter activities. Such an effort should start, he said, at the
committee level, "where the real work of the Chapter gets done and where the real benefits
of membership are." He pointed out that the AIA's committees are increasingly called upon
by groups throughout the city to comment on issues such as housing, historic preservation,
and zoning regulations.

Davis said he sees a "schism between the schools and the profession" that has increased
over the years. "Teachers are practically discouraging involvement in the AIA," he said.

Many Chapter programs will continue under his tenure. He cited the George S. Lewis
public policy discussions as an important feature of Chapter life. "Those forums have really
helped to put the AIA into a leadership role in terms of civic issues," he said. He described
the "Civics Lessons: Recent New York Public Architecture" exhibition, set to open March 27,
as an important contribution to the understanding of the changing public realm. "What the
public sector environment is like and what public agencies have been building offer a close
look at how people feel about themselves as a society, and what we are thinking about our
cities," he said.

Since he started his own career, Davis has worked on large-scale projects – the
Dallas-Fort Worth airport was his first – mostly with large firms. He came to the
East Coast to "live in an urban environment," after growing up and going to school in
Texas, "where there are no cities – just giant suburbs and shopping centers." He now lives
on the Upper West Side with his wife, Mary Overly Davis, who is also an architect.

As an architect and urban designer at Hellmuth, Obata & Kassabaum for the last
16 years, Davis, now the managing principal there, has seen the market shift away from
commercial work, towards the public sector. These colossal projects are years in the making.
"It's an incredible amount of work to cause these things to happen," he said. "We, as
architects, have to be proactive participants. We have to look beyond design and towards
consensus-building. The architect is the best trained of those in the allied professions to
make that contribution."

Field Reports

by Matthew Barhydt

It took 70 years for various owners to almost destroy it and another seven years to restore the building to usefulness," said **David Helpern**, FAIA, discussing his firm's efforts to rehabilitate the historic Penn Club of New York building on West 44th Street. In recognition of the firm's achievement, the Municipal Art Society and Williams Real Estate honored **Helpern Architects** with a New York Preservation Award on October 30. The building, which was originally built for Yale University in 1901 and designed by architects Tracy and Swartout, had fallen into substantial disrepair. The University of Pennsylvania purchased it in 1989 for its university clubhouse and decided to renovate it completely. Helpern Architects restored the exterior and added two discreet stories. The interiors had to be gutted, but they have been rebuilt in the spirit of the original building.

□ A pavilion for theater, dance, and music in Hartford, Connecticut's Bushnell Park was completed late last fall by **Buttrick White & Burtis, Architects**, and **Quennell Rothschild Associates, Landscape Architects**, which has been responsible since 1980 for the master planning and restoration of the pre-Civil War park that flanks the State Capital building. Buttrick White & Burtis was retained by the landscape architects to help choose a site for the new pavilion and design an open-structure compatible with the park's historic nature.

□ Patients at the country's oldest orthopedic institution, the 130-year-old Hospital for Special Surgery, will be able to enjoy a soothing panoramic view of the East River while waiting diagnosis and treatment. A new wing and renovation

of the facility built in the 1950s, part of a \$128 million modernization program, was just completed by **Architecture for Health, Science & Commerce, P.C.**, of Tarrytown, New York, at 535 East 70th Street. The new six-story Riverside Wing, built over the FDR Drive around a four-story atrium, expands the radiology department, integrates physician practice space, and provides modernized surgical suites.

□ A new South Bronx police station for the 41st precinct, designed by **the Stein Partnership, Architects**, is part of the exhibition, "New York City Public Works." Sponsored by the Department of General Services, the show at the Snug Harbor Cultural Center in Staten Island, which runs through February 26, highlights projects that the DGS considers to be outstanding examples of civic architecture.

□ The Riverbank State Park by **Richard Dattner**, FAIA, received the 1995 Urban Land Institute award for excellence in the special development category at a ceremony in Philadelphia on November 3. The park was commended for "transforming a generally resisted infrastructure project — in this case, the North River Pollution Treatment Facility in the Hudson River — into an appreciated public amenity used by over three million people a year."

□ The renovation of the Italian Renaissance Revival 123rd police precinct in Staten Island, just completed by **Lester Paul Korzilius Architects** for the New York City Department of General Services, received an excellence in design award from the New York City Art Commission. A new compatible, handicapped-accessible entrance plaza was part of the \$2.5 million renovation of the

freestanding palazzo designed in 1921 by Thomas O'Brien. The remodeling also included interior alterations, new detention facilities, and electrical, data, and HVAC systems. The grand but domestic looking station is located in a residential neighborhood at 116 Main Street in Tottenville.

□ **Louise Braverman**, AIA, has brought video and poetry together in her "Poetic Light" installation at Grand Central Station. This 45-foot-long series of angled glass planes, with continuous videos of verse, sits adjacent to the main concourse. According to Braverman, her intent was to "address the inherent contradiction of encountering poetry, which by its very nature is an intimate experience" in a public space. Her collaborators were Poets House and Karen Perrine; Zenith Electronics Corporation is the sponsor. The exhibit will be on display through early 1996.

□ The first five recipients of the David C. Singler Foundation Intern Awards — a program that places African-American students from Pratt Institute with major architectural firms and New York institutions — were honored at a reception on November 27. Carlyle A. Fraser, Jr., and Joseph J. Warner worked at the Urban Research Center of Hunter College; Shaneekua Bent was employed at Skidmore, Owings & Merrill; Andrew Jordan interned at HOK; and Lashford Lowe was placed with Perkins Eastman Architects. The nonprofit foundation was established in 1993 following the death of David C. Singler, an African-American designer and president of Construction Support Services, who was devoted to his Harlem community and its residents.



Robert Benson

The pavilion at Bushnell Park, Hartford, Connecticut, Buttrick White & Burtis

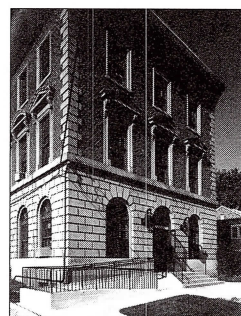


Hospital for Special Surgery, Tarrytown, New York, Architecture for Health, Science & Commerce, P.C.



Paul Stein

41st precinct house, Bronx, New York, the Stein Partnership



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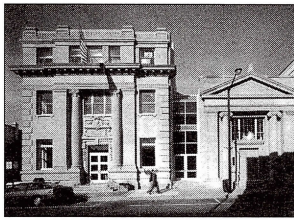
123rd police precinct, Staten Island, New York, Lester Paul Korzilius Architects

Urbanity in the Suburbs: Glen Cove Civic Center

by Robert Sargent



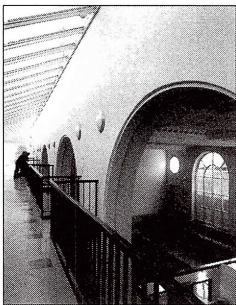
Glen Street,
ca. 1940



Glen Cove Civic Center facade



View of tower



View of galleria



View of council chamber

New York City has a way of swallowing up work," said Rolf Ohlhausen, FAIA, of Prentice & Chan, Ohlhausen, who designed the award-winning Cooper Union residence hall (*Oculus*, October 1992, pp. 6–8) and renovated the New School's Tishman Auditorium and the Astor Place subway station. In contrast, he wryly noted, his firm's recently completed Glen Cove Civic Center is "so much more visible" in a city of 24,000 residents on the North Shore of Long Island.

But this project is much more than the work of a large frog in a small pond. It addresses, in an innovative fashion, the central problem of the aging suburbs — the lack of a public realm. For too long, big-city architects have turned their backs on suburbia, and suburban clients have settled for mediocre design. The Glen Cove Civic Center suggests the beginning of a new era.

Ohlhausen calls Glen Cove Mayor Thomas R. Suozzi "a visionary client." He stopped an ill-conceived plan of a previous administration, already millions over budget, to renovate the police court complex outside the center of town. He talked Fleet Bank into donating two historic bank buildings for use as a court and city hall, with the idea of renovating the old city hall nearby as a new police headquarters. The total cost of the three renovations is \$5.1 million — \$1 million less than the \$6.1 million it would have cost to complete the original police court project alone.

The counterpoint to Ohlhausen's comment about his client's vision is Mayor Suozzi's praise of his architect, at the building's dedication on

October 24, for his "intelligent, cost-conscious design and management." That the complex was completed on schedule and under the budget is necessary under today's constraints — especially for a Democratic administration in a Republican county — but that is not sufficient. With elegant efficiency, the design connects the historic with the contemporary and knits the suburban fabric in a tighter, more urban wave.

The neoclassical limestone banks, which served the Morgans, Woolworths, and Pratts in the Gold Coast era at the turn of the century, have been joined by a glass galleria and a modern tower to create a place for all the people. The ornate ceremonial front on Glen Cove's main street has been retained, but the new brick tower in the back announces a civic space, encouraging people to come to the city hall and the courthouse.

The 60-foot tower contains the lobby, elevator, public stair, and core functions, efficiently adapting the historic buildings to current ADA guidelines. Only the tower's bearing walls are brick; clock faces appear just on the visible side, and the tower is crowned not with a turret, but with a space frame. On the skyline of Glen Cove, these symbols show that this Civic Center lives not on past glory, but in the contemporary world. Plans call for the open space between the Civic Center's tower and the parking garage to become a new civic plaza, with a fountain and landscaping, pending additional funding.

The galleria bridges what was once an eight-foot alley between the buildings, creating a spine for the center with views of the new two-level city hall chamber, where citizens transact city business or pay bills at service windows like

those of the original bank. This space will be the principal room where the council meets in the evening and civic functions take place. The architects preserved the historic character of the interiors by refurbishing the original marble and plaster finishes.

The 60-by-40-foot arches of the former bank's triple windows create, in Ohlhausen's words, a "very public space" for meetings. The new second-story bridge connects the elevator tower, offices, and front entrance. Dizzily high above the council chamber, it is an adventurous place from which to watch the proceedings. It recalls the dramatic courthouse scenes in the movies of the 1940s and '50s, recently evoked in the film *Quiz Show*.

The smaller of the two former bank buildings, only 25 feet wide, is now a one-room courthouse with support offices. Though the plaster and marble have been restored the pew seating, stained mahogany, was recycled from the old city hall, a WPA project of 1936. Fluorescent fixtures hang elegantly from wires 15 feet up.

The Mayor's corner office on the new third floor of city hall, the symbolic center of the town, affords panoramic views of Glen Cove and Hempstead Harbor. Visible in the foreground is Colonial Square, an attempt at urban renewal in the mid-1970s, under the present Mayor's uncle, Vincent Suozzi. These single-story detached commercial buildings grouped around a brick courtyard, next to a series of parking garages, represent a failed attempt to create public space. The maze-like courtyard is rarely used, the garages are usually empty, and commercial tenants turn over continually.

Colonial Square follows the suburban pattern of new con-

struction and spatial dispersal. But the new Civic Center, designed by Ohlhausen, exhibits a more urban model: it recycles historic buildings and reconcentrates space. Appropriately, the present Mayor Suozzi is making his uncle's parking garages serve the public realm. As a result, the commercial center of Glen Cove will revive, in time, as well. The Glen Cove Civic Center offers a model of how to create a civic realm in the suburbs and demonstrates the value of good design.

Robert Sargent, a professor of English at Hofstra University, is writing a thesis on the architecture of the suburbs in the Parsons criticism program.

Diane Lewis at the SPOT inaugural

by Jayne Merkel

The avant-garde isn't dead, just a little warped. Artist Warren Neidich founded the SPOT gallery to house "unknown ways of making work, supporting artists, and arguing ideas," and asked his architect, Diane Lewis, to build a "warp" literally into the space. Lewis's freestanding warped wall divides the rectangular gallery into two long, narrow spaces, one about twice as long as it is wide, the other more like a corridor than a room. It is, as Lewis said, "the rationale for the future installation of works" and the focus of the gallery design.

It was also the subject of the first show this fall, just as the architecture of the Wexner Center at Ohio State University by Lewis's Cooper Union colleague Peter Eisenman became his opening show. Neidich, whose father commissioned Louis Kahn to design the temple Beth El in Chappaqua, New York, cites historical precedents for experimental warped space, too — Peggy

Guggenheim's Gallery of the Twentieth Century designed by Frederick Keisler and Frank Lloyd Wright's Guggenheim Museum.

If the Guggenheim is a warp that became a whirlpool, Lewis's warp is a barely perceptible bend, designed in response to restraining factors of the former loading dock at Hudson and Vandam streets. The 28-foot, slightly warped wall "is a direct projection into the internal space of the 'missing wall' or void in the exterior wall," where 28 feet of big operable windows tie the art space to the city. The wall has sections of Sheetrock affixed to a frame of two-by-sixes. Some sections are covered with Sheetrock on both sides; others are faced on only one side; still others are open showing the frame; and one space cuts away the frame to form a small portal.

The wall is porous, complicated, changeable, and even figurative. Its five elements, based on Berthold Brecht's "Five Difficulties" in search of truth, enable it to turn its wall-ness into a series of events — a kind of facade on the inside. A "cube" attached to the wall's south end is plumb with the floor, ceiling, and frame, but askew from the warped wall itself. A "wound" is cut into the Sheetrock above the cube. The "threshold" or portal penetrates the middle. An "oculus," not a magazine but a huge circular, almost free-form creature's eye, brings the wall into relief near the "buttress" at the north end, also plumb to emphasize the warp.

Pipes run through the wall. You can see through parts of the wall. Artists will use the wall in various ways. But for the SPOT inaugural, the wall was subject and object, field and ground. The wall was all.

SOM at the National Arts Club

by Jayne Merkel

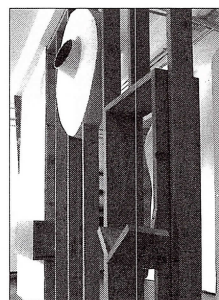
The work of Skidmore, Owings & Merrill, shown at the National Art Club in November, is as typical of its time as the club's grand Victorian interiors by Calvert Vaux were atypical of theirs. We think of those grand, high-ceilinged Victorian rooms, with their appliquéd walls, crystal chandeliers, and stained-glass ceilings, as archetypal, but they were actually unique examples of high-style Victoriana. And though Vaux himself was a powerful and politically-connected figure — it was he who got Frederick Law Olmsted involved with Central Park — no one architect, artist, or artisan could begin to represent the nineteenth century the way SOM does ours.

The exhibition celebrated SOM's receipt of the 97-year-old club's Medal of Honor, and represented the first time the award was given to an architectural firm. Among previous recipients are Dr. Maya Angelou, the Whitney Museum of Art, Joseph Papp and Kitty Carlisle Hart, and Sotheby Park Bernet.

Even with only a selection of recent projects, the show presents an image of our time, because SOM is a firm in the fullest sense of the word. Every building, master plan, or interior is created collaboratively by a team of architects, and in most cases, a group of clients representing a corporation, institution, or government entity as well. Although each project reflects the hand of the lead designer, some more than others, none of the work is attributed to any one individual in the credits.

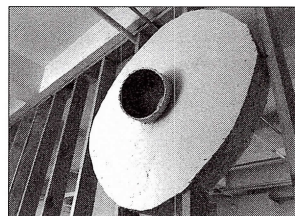
The consistent quality, never exactly avant-garde but always current, and the sheer volume of work for a range of powerful clients all over the world made the exhibition a

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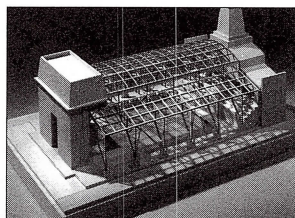
Paul Warchol Photography

Threshold and Oculus on SPOT gallery wall



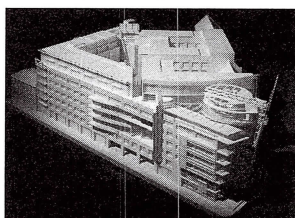
Paul Warchol Photography

Other Oculus on SPOT gallery wall



Jack Potlitz/Esto

Koch Pool, Deerfield Academy, Skidmore, Owings & Merrill



Jack Potlitz/Esto

Das American Business Center at Checkpoint Charlie, Berlin, Skidmore, Owings & Merrill

High Style on Upper Madison

by Jayne Merkel

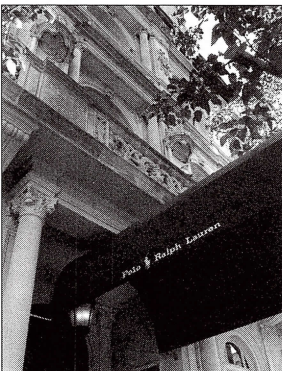


Seong Kwon



Seong Kwon

Calvin Klein entrance



Seong Kwon

Polo Ralph Lauren entrance

Only twelve blocks and nine years separate the new Calvin Klein boutique in the old neoclassical Manhattan Life Building at Madison Avenue and 60th Street from the Polo Ralph Lauren flagship store in the French Renaissance Revival chateau at 72nd Street. But the extremely disciplined, absolutely minimalist interior of the Calvin Klein shop by the British architect John Pawson is a world away from the gloriously nostalgic, filled-to-the-attic house up the street, where shoppers are invited into the Gilded Age. At Calvin Klein, it is 1995, all allusions are stripped to the bone, and the wares are presented as objects of contemplation.

Both stores are located in historic buildings, but the Polo store goes with the flow of the ludicrously grand Gertrude Rhineland Waldo house by Kimball & Thompson of 1898, making a virtue of excess and incident, while Pawson's very modern insertion contrasts starkly even with the former home of Morgan Guaranty, whose severe Ionic temple was designed by William Rouse and Cross & Cross in 1927.

Actually, the very believable Ralph Lauren mansion never got to be one. It bankrupted its owner and was in receivership until 1921, when it was carved up for shops after the neighborhood was rezoned. Alessandro Olivetti, Hancock Pharmacy, Hal Phylfe, Tote & Hall, Elizabeth Draper, Creative Playthings, Christie's, the St. James Episcopal Counseling Center, and Zabar's EAT all lived in it. Only after a lot of detective work was the designer, Naomi Leff, able to restore its domestic character, but it feels like a home now, \$14 million later, even at 28,000 square feet.

The genius of the design is that it puts historically-inspired clothing in a period setting so that the customer is wrapped up in the world it evokes. She sees sweaters stacked in bookshelves, suits hung in closet-like niches, accessories draped over sofas as though they were her own. The little bulbs that make it all visible are pretty much concealed in recesses of the florid stucco ceilings or in chandeliers and sconces. Standard fluorescent tubes appear only in antique display cases.

Such fixtures are increasingly endangered, at least in the high-style world of upper Madison. The imagery of the modern art gallery is replacing the feel of a dark, woody, British haberdashery, though a few bookstores, antique shops, and the Coach leather store at 63rd and Madison still have that feel as well. Even Polo Sports' new store across the street is modern, though here Richard Nash Gould has built the imaginary occupant of the chateau a weekend house à la Gwathmey, with lacquered white walls, cherry floors, hemp stair carpeting, and overhanging balconies. Every room of the 10,000-square-foot sales space in the two-story, freestanding corner building is devoted to a different sport, but they all open onto a double-height space with a big curved fireplace in the middle.

Few of the new retail stores go as far as the Calvin Klein boutique in abstraction. Most have a restrained, modern look with plain, geometric, natural wood cabinetry, brushed stainless steel railings, frosted glass panels, a curved wall or two, maybe a sweeping staircase, and the obligatory hanging halogen lamps. The 40,000-square-foot Ann Taylor store by Desgrappes Gobé, across the street from Calvin Klein, is almost archetypical.

Swishy boutiques are going in faster than you can count them. Peter Marino alone, who designed the 280,000-square-foot Barney's at 61st and Madison and just completed a tiny 1,000-square-foot store for Lana Marks, is doing a tall 6,100-square-foot French limestone and glass-walled Valentin and Oliver store at 65th Street and a 21,000-square-foot, four-

story Armani across Madison, also in French limestone with big glass windows and simple modern detailing, like that in the clothes. (He's also doing another Donna Karan in London, a Felspausch in Zurich, and Joyce in Hong Kong.)

It was Marino's glittery, white-walled, mosaic tile-floored Barney's that paved the way for the current boom, according to Faith Hope Consolo of Garrick-Aug Worldwide retail brokerage. "The cachet is back on Madison Avenue. Right now we are experiencing a situation like that in the early 1980s. There is very little space available and intense competition — 30 to 40 inquiries and half a dozen really good offers — for every space. We've seen the prices rise 18 to 20 percent in the last year, and all those buildings are filled," she said. Ground-floor space goes for between \$275 and \$350 a square foot, second only to rates in prime areas of Japan.

Crate & Barrel opened a 54,000-square-foot store at 58th and Madison in March. A 1,700-square-foot Luca Luca by Forbes & Shea of Freeport, Maine, and Minneapolis is under construction at 62nd Street; a 16,000-square-foot Etro on five levels by Carrano and Wickenberg of New York is under way in the next block. Prada will be opening a new 21,000-square-foot store designed by Roberto Baciocchi of Arezzo with David Foley of IPI USA, New York, and Gianni Versace has recently opened a new men's store by the same architects, Rocco Magnoli and Lorenzo Carmellini of Laboratorio Associate, Italy, to complement the women's boutique across the street at

70th Street for a total of 9,000 square feet. Even European gun-makers hoping to capture the carriage trade have moved in. Beretta, an Italian company founded in the sixteenth century, opened a store on Madison near 63rd Street recently, and in March Holland & Holland of London will move onto 57th Street near Chanel, its parent company.

But the Calvin Klein store still stands out. Instead of adding to the classical interiors of the 1920s bank, "I just painted everything white and put down stone from the place I was born near Yorkshire," Pawson told an Architectural League audience on October 5. He also simplified all surfaces, creating smooth rectangular niches and flush balconies, to emphasize the spaciousness of the 20-foot-tall rooms, and replaced the small mullioned windows with 34-foot sheets of glass "as big as you can get." The 20,000-square-foot store seems at once bigger and smaller than it actually is. The interior spaces are divided into rooms with a certain intimacy because of the appointments and details, despite their height and austerity. Tubular clothing racks with right-angled corners stand alone on square, flat steel bases or within niches as plain, brushed stainless steel bars with scarves or towels draped over them.

Pawson's curved marble wash basin and his cubic wooden bathtubs establish scale and atmosphere (more like that of a baptistery than an ordinary bathroom) in the linen department. Throughout the store Donald Judd's furniture plays a similar role. "What is interesting about Judd's furniture is the space it creates around it. He had an amazing interest in

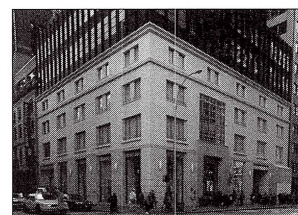
the history of furniture," Pawson said.

"Calvin Klein is the first designer I've worked with," said the British architect, who studied at Eton and the Architectural Association. "You have his attention as long as you want it — and even longer. He is able to concentrate on the minute detail." That ability is what sustains the design, for the clothing is displayed with the same restraint that governs the architectural scheme. Big spaces separate one garment from another. Even the Christmas decorations — rows and banks of big cylindrical red candles — maintained the discipline. And Pawson kept his palette even cooler than Klein's narrow range of neutrals. The almost-black brown stain on some of Judd's seats and the oak stain on others are about as colorful as it gets.

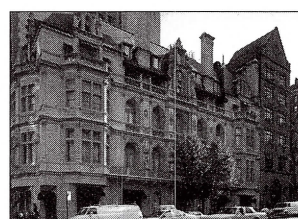
"I did it as a shop I'd like to shop in, but it is a huge commercial success, thank goodness. On Saturdays they have 9,000 people," Pawson said. His store, for all its apparent differences from the Polo mansion up the street, gains its strength from self-indulgence. The two have more in common than most of their competitors in between, for both began with an idea related to the merchandise they house and both carried out the idea with a tenacity, consistency, and attention to detail that speaks with clarity even in a busy retail store.



Polo Sport



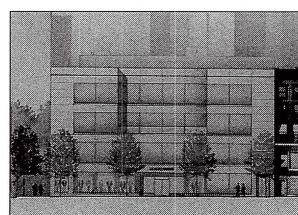
Ann Taylor store with Lana Marks soon to open at right



Polo Ralph Lauren store in the Gertrude Rhinelanders Waldo mansion



Above, site of the new Giorgio Armani boutique; below, rendering of Armani boutique, Peter Marino

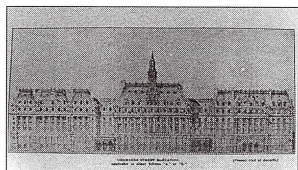


Seong Kwon

Seong Kwon

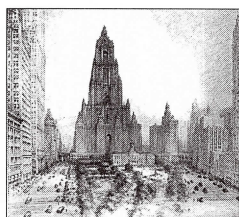
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Seong Kwon



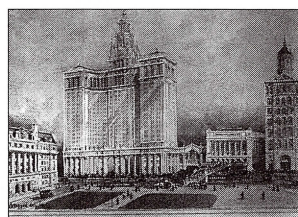
Avery Library

Proposed New York courthouse, incorporating the Hall of Records (far right), Israels & Harder Architects, 1903–04



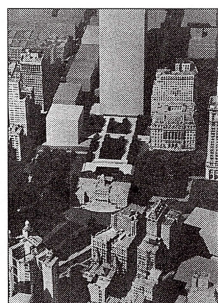
Avery Library

Proposed monumental building for the Manhattan Civic Center, Francis S. Swales Architect, ca. 1931

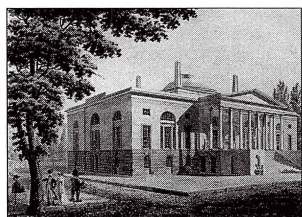


Municipal Archives

Proposal for Manhattan Terminal, Brooklyn Bridge, Hoppen, delineator, 1916



ABC plan for the Civic Center, Max Abramovitz, Simon Breines, and Robert Cutler, ca. 1962



Library of Congress

Competition entry for City Hall, Benjamin Latrobe, 1801

Perspectives on Manhattan's Civic Center

by Amy Lamberti

Times Square, Rockefeller Center, Wall Street, and even the Upper East Side conjure up a distinctive sense of place. But despite years of planning and many visionary schemes, Manhattan's Civic Center around City Hall and Foley Square, where the city, state, and federal government is centered, fails to generate one.

"Can we formulate an enlightened vision for the important place that is our Civic Center?" is the question posed by the Municipal Art Society's Committee on Preservation and Urbanism and the city's Department of General Services in an exhibition, "Perspectives on the Manhattan Civic Center," currently on display at the Manhattan Borough President's office.

Perhaps most interesting in this simple yet effective exhibition are the numerous plans that sought to give the Civic Center a unified expression. The historic plans — none of which were implemented enough to define the space distinctively — show the evolution of style and urban planning during the twentieth century.

The exhibition also offers an overview of the 17 projects currently being built or proposed, including the African Burial Ground, which extends under almost the entire area. While this archaeological discovery adds significantly to the site's historical importance, incorporating an appropriate treatment remains one of the most important challenges to the area's immediate future.

The current projects demonstrate why there is no consistent vision for the Civic Center. Many are being undertaken by the DGS, others are

controlled by the federal government, and still others are under the authority of the Department of Parks.

The exhibition's conclusions, carefully separated into policy, planning, design, and educational goals, offer remedies for the disparate Civic Center: coordinate the multifaceted programs embodied in the buildings; establish a city, state, and federal consortium; create a district with design review and emphasis on preservation; and maintain the area with a public-private partnership.

The exhibition illuminates critical issues, yet one question remains. Before the Civic Center evolves into the "place where the city asserts its permanent physical presence... an exclusive precinct," New Yorkers might consider that what makes this city unique is, in part, its accretive and piecemeal development. New York City asserts its permanent physical presence everywhere, particularly in Times Square and Rockefeller Center. Does Manhattan need an "image of civic prestige" in the form of a more distinctive Civic Center, or does that go against the very history upon which this city has been built?

Defining the Civic Center—Debating Its Future

by Jayne Merkel

Manhattan's compound of civic structures falls between "two different models — a grand grouping of public buildings, architecturally congenial, set aside from other functions, visible to the passerby...and Jane Jacobs's view of the way a city should be, with short blocks, eyes on the street, mixed ages, mixed uses," historian Kenneth T. Jackson explained as he began a discussion of the exhibition at the

Urban Center on November 15.

What makes New York's Civic Center different is that "it's not isolated. It's a part of the fabric of New York, just a block from Wall Street and Chinatown," said Jackson, chair of the Columbia University history department and editor of *The Encyclopedia of New York*. No individual has managed to impose a vision on the area, "and what would have been a grand conception has been diminished by the automobile. I would ban it from there."

Any plan for the enhancement of Manhattan's Civic Center has to somehow frame the existing civic buildings and reinforce their connections to the larger city, two things that are usually considered contradictory.

Some panelists suggested ways the combination could be accomplished. Carol DeSaram works on Wall Street and serves on Community Board 1. One of the early residents of Tribeca, where the city first adopted the concept of mixed-use, she believes the Civic Center "area should be mixed-use. However, the little area where the courts are should remain a Civic Center....I'd like to see some master plan for the area."

William Diamond, Commissioner of the New York City Department of General Services (DGS), announced a plan to give the area a shot in the arm by renovating the historic Tweed Courthouse and the first department store in America across the street at 280 Broadway. He intends to finance the renovations by leasing out the ground-level stores at 280 Broadway and then moving city workers from privately-owned buildings where the city now rents space into the rehabilitated offices upstairs.

Diamond, who used to be in charge of federal building in the area, is now responsible

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for the 43 DGS and 17 courts buildings the city owns. “We’ve been doing the maintenance with DEPS, the federal workfare program, employing 1,600 people. I initially intended to privatize, but we found out that New York City is only spending a dollar per square foot for maintenance, whereas the private sector spends six dollars,” he said, noting that workfare also helps to maintain city parks.

Carl Weisbrod, president and CEO of the Alliance for Downtown New York, Inc., spent most of his career in government. He explained why the renovation and maintenance projects are important: “Civic centers are buildings built to the gods, and we certainly don’t hold our public officials in any form of adulation these days. Their awful working environments contribute to the public perception of their work.... When the Law Department [of the city], which was seen as incapable, moved from old quarters to new space, it was transformed into the professional and highly regarded department it is today.”

Asked by the moderator, “How does the Civic Center fit into the plans of your organization? It’s not within the BID,” Weisbrod replied, “That spaghetti network of traffic islands just south of City Hall Park cuts off the Civic Center from Lower Manhattan.”

Several speakers had mentioned the importance of rerouting traffic in the area, but Weisbrod explained that it is essential if “Lower Manhattan is going to become more mixed-use with 5,000 to 6,000 additional units of housing in the next few years.” Also, he said, “it’s extraordinarily difficult to put on a public event in City Hall Park, except a protest, because it’s impossible for pedestrians to cross there.”

New Yorkers protest in City

Hall Park because, unlike in Washington and Albany, you can get there for the price of a subway token. That crucial democratic function is one reason to create better access and give the place some dignity, but doing so will involve more than preserving the classical past.

William Davis, AIA, a member of the Landmarks Commission who ran the African Burial Grounds competition, pointed out, “If we look at the Civic Center today, with all those Greek and Roman columns, we only think of Europeans. We don’t think of Asians, Latinos, or Africans.”

A New England Wooden Synagogue: A Hierarchy of Space and Light

by Ellen Kirschner Popper

Because the physical design of a synagogue is not restrained by sacred rules, and because Jews have historically made their homes among strangers, synagogue design can be a telling expression of how a people adapt to a place while sustaining continuity with their past. Such a building tells the story of this acclimation.

M. Louis Goodman, AIA, took precisely that approach in designing a new synagogue for a congregation in western Massachusetts. A small but ambitious exhibition at the Jewish Museum through January 14, “A New England Wooden Synagogue: Building Temple Israel, Greenfield, Massachusetts” shows the design process and its result in this modest building, striking in its simplicity and subtle assimilation of the tradition of wooden buildings native both to New England and to the European Jewish past.

While the exhibition sets Temple Israel squarely in the historic context of the wooden synagogues of eastern Europe, most of which were destroyed

in the Holocaust, Goodman insists that any formal similarities are coincidental. “I studied the process. I did not imitate the forms,” he said. “I related the building to the context. If it had been in New Mexico, it might have been adobe.”

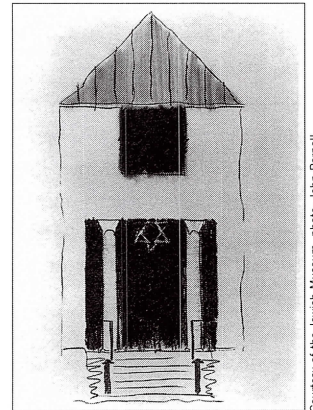
What is not coincidental is the evocation of a story, an approach that Goodman brings to all his projects, even furniture and decorative arts. “Great architecture is not unlike film direction,” he explained. “If you understand the story to be told, you can create a work of art and serve your client.” It is a strategy he seeks to impart to his students at the Pratt Institute School of Architecture, where he has taught design for 15 years.

What is the story of Temple Israel? It is the interaction of the sacred and the secular for a group of people who share the Jewish faith and formed a community in a small New England town with a rich tradition of its own. It is told through a language of geometric form, sensual materials, and a hierarchy of space and light, to Goodman the basis of all architecture.

The entrance is flanked by formal columns, a symbolic portal from the material world. A six-pointed star of David, etched in glass, casts its shadow on the floor below. The progression continues through a lobby into a sanctuary that culminates above the sacred Ark, where the Torah is kept, in a wooden grille through which light shines in the shape of another Jewish star.

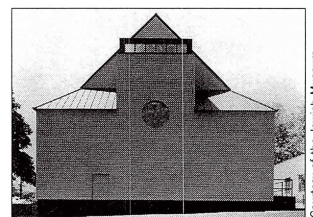
“A synagogue is a secular building in which a sacred act takes place,” Goodman said. “I wanted to create a sense of light shining through stone, an experience bookended by mysterious stars that begin and end your journey.”

Ellen Kirschner Popper writes on architecture for The New York Times.



Sketch,

“A New England Wooden Synagogue: Building Temple Israel, Greenfield, MA”



“A New England Wooden Synagogue: Building Temple Israel, Greenfield, MA”

Courtesy of the Jewish Museum, photo: John Parnell

Courtesy of the Jewish Museum, photo: Scott Francis/Esto

BEYOND THE BOX

The Problem

New York may be the shopping capital of the universe, drawing visitors from five continents in search of art, fashion, luxury goods, and hard-to-find specialty items, but a lot of New Yorkers have been leaving town to shop for essentials, costing the city tax revenues and causing themselves inconvenience. The Department of City Planning, eager to close the retail spending gap, started to develop its Comprehensive Retail Strategy four years ago after the Community Food Resource Center found that supermarkets in New York City, especially in the boroughs, had higher prices and were renovated less often than those outside the city.

"Merchandisers didn't want to get involved in the city's cumbersome, complicated, and costly zoning process," city planner Barry Dinerstein explained. Suburban jurisdictions made it easy to build retail and offered available open land. Most of the city's sites in commercial zones were too small to accommodate even state-of-the-art supermarkets of 65,000 square feet, let alone big-box retail outlets of 200,000 square feet or more, since the average city block, at 200 by about 800 feet, contains only 160,000 square feet. There were, how-

ever, large parcels of unused land in industrial zones, since the city had lost half its manufacturing and two-thirds of its industrial jobs, but the zoning map had not really changed since 1961. "We proposed significant modifications in our zoning code to make the creation of new retail outlets as-of-right," Dinerstein said. "We asked, What can the city do to satisfy local consumers? What would be the impact on quality of life of new retail outlets? How would they affect existing businesses? What are the planning and design implications of rezoning?"

The Organizers

Meanwhile, **Robert Lane** had been interested in the decline of industry in the American city and was doing research on mixed-use in industrial areas. When he heard about the city's plan, he mentioned it to an old friend from architecture school, **Ann Kaufman Webster**. They decided to look into the architectural implications, and found a collaborator in urban designer **Michael Conard**, who helped them figure out how they could generate some serious discussion. At the same time, **Linda Cox**, the director of the Municipal Art Society's Planning Center, was doing research on the topic and beginning to put together the Society's policy statement with the Regional Plan

Association (RPA) and the Center for Neighborhood Economic Development (CNED).

At the beginning of 1993 Lane, Webster, and Conard started planning what turned out to be the "Beyond the Box" exhibition and panel discussion, which finally took place this fall at the Urban Center, with the help of the National Institute of Architectural Education and a grant from the New York State Council on the Arts. They knew opponents of the legislation had questioned the long-term effect of the Comprehensive Retail Strategy on manufacturing and existing retail, and the influence large automobile-oriented buildings would have on neighborhoods. "Without deciding to endorse or criticize the effort, we wanted to look at it architecturally, because we knew that political, economic, and other factors were being considered elsewhere," she explained. They contacted the City Planning Department, which agreed to help and gave them a shopping list of sites known to have development potential. Cox contributed research on sites she had been preparing, and the MAS offered to host the exhibition and the panel discussion that grew out of it. "We wanted to pick sites

that would raise a range of issues about transportation, neighborhoods, demographics, and physical characteristics," Webster said.

In the end, they selected four sites, ranging from ten acres to 277,793 square feet, from 125th Street in Harlem to suburban west Queens, served by various kinds of transit connections, in neighborhoods with different physical, ethnic, and socioeconomic characteristics.

The organizers then contacted a number of architects and urban designers in academia and private practice, from large and small firms, with different backgrounds and prerogatives. They assigned each team to a site, then invited each team to bring its schemes (on the boards that would eventually be shown in the exhibition) to a September 16 critique by a jury composed of Dinerstein, who was in charge of the Comprehensive Retail Strategy at City Planning; Marilyn Taylor, head of planning at Skidmore, Owings & Merrill; Michael Kwartler, architect, planner, and director of the New School for Social Research's Environmental Simulation Laboratory; Peter Rowe, dean of the Harvard Graduate School of Design; John Alschuler, a partner in

the real estate consulting firm Hamilton, Rabinowitz & Alschuler, Inc.; and developer Paul Travis of Washington Square Partners.

Current Plans

Since the charrette showed how difficult it would be to mandate specific design guidelines, the organizers are pursuing the idea of performance-based regulations that would require developers and architects to deal with urban issues without mandating solutions in advance. A special permit would not be required, but ministerial review by Department of City Planning personnel would.

For this reason the "Beyond the Box" team has put together information about seven sites identified by City Planning's scoping document of the Environmental Impact Statement. In the upcoming months they will be meeting with other interested professionals to work on specific performance criteria for an outline developed with Michael Kwartler.

The Policy Statement

While the Municipal Art Society and its collaborators at RPA and the CNED applaud the city's attempt to accommodate a wider range of shopping opportunities throughout the city, they recommend preselecting the most suitable industrial sites and creating an efficient site review process to insure that they are used effectively in their statement, entitled "Getting the Best from Superstores: A Response to New York City's Zoning Proposal for Large-Scale Retail in Industrial Zones."

The city's Comprehensive Retail Strategy, undergoing environmental review now and expected to go into effect

next fall, would allow stores of up to 200,000 square feet on streets 75 feet wide or more in M1 and M2 industrial zones as-of-right. The existing code permits only 10,000 square feet of retail, except for toy and hardware stores, which are unrestricted, and requires a review process with public hearings that usually take a year and can take two or three with environmental review.

The policy statement suggests "making commercial zones" even more "attractive and accommodating large retailers" by reducing parking requirements for sites near mass transit stops; encouraging rooftop, stacked, and shared parking; and expanding the potential size of some sites, "increasing depth of the commercial zone," or "increasing the allowable floor area above the first floor and below ground."

It urges preselecting areas in M zones where the city will permit retail development as-of-right to limit real estate speculation, and including some in M3 zones. In areas well-served by mass transportation, such as Manhattan, northern Brooklyn, the south Bronx, and western Queens, "preference should go to areas that are contiguous to transit stops, existing retail cores, and commercial zones as well as to areas in need of new stores or characterized by a weak industrial demand, unlike sought after areas such as Long Island City." It recommends adopting site plan standards and a predictable, efficient review process for all big stores with large parking lots in order to encourage connections to existing retail and mass transit, to facilitate pedestrian movement, and to "avert conflicts with industrial and retail neighbors." And it touches on

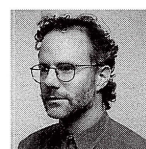
aesthetic impact by suggesting that standards "screen truck loading from residential" areas, "discourage monotonous and blank building walls," and encourage more windows.

"In light of varying site conditions..., flexible standards are needed....We recommend the City establish a site plan review procedure with the participation of the affected community board, the Borough President, the Departments of Transportation and City Planning and the City Planning Commission or a review committee, perhaps at the borough level...with a firm 'clock' for staff and public review so developers can count on a timely and reliable process," the statement concludes.

It was prepared by Cox and Ellen Ryan of the MAS, planning consultant Richard Bass, Jerry Deutsch of the Deutsch Groups, William Donahoe of Ehrenkrantz & Eckstut, David Gallagher of the Center for Neighborhood Economic Development, and Isabel Hill and David Sweeny of PDS Associates, John Kent, Hugh O'Neill of Appleseed, Robert Yaro of the RPA, and numerous others who contributed ideas.



Ann Kaufman Webster



Rob Lane



Linda Cox



Michael Conard

The Advocates

Rob Lane

Education

Cornell University, B.Arch.

Institute for Architecture and Urban Studies, Columbia University, M.Arch.

Experience

Polshek and Partners Architects

"The Machine Next Door" at the Municipal Art Society, fall 1994

Cochair, APA Urban Design Committee

Employment

Kohn Pedersen Fox Associates, P.C.

Ann Kaufman Webster

Education

Wesleyan University, B.A.

Columbia University, M.Arch.

Experience

Arata Isozaki and Associates

Polshek and Partners Architects

Hardy Holzman Pfeiffer Associates

Teaching at Princeton and Columbia universities

Employment

New York City Department of Cultural Affairs

Michael Conard

Education

Rensselaer Polytechnic Institute, B.Sc., B.Arch.

Architectural Association Columbia University, M.Sc.

Experience

Adjunct assistant professor, Columbia University

Visiting professor, Pratt Institute

Employment

New York City Housing Authority

Linda Cox, AICP

Education

Swarthmore College, B.A.

University of North Carolina, M.A. in urban and regional planning

Experience

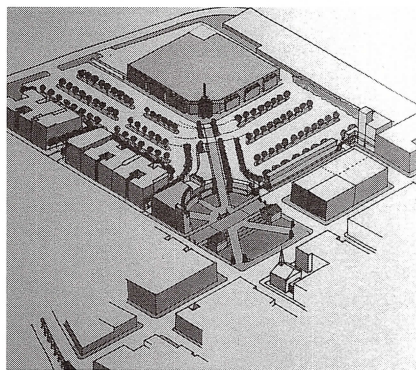
Planning director, city of Gainesville, Florida

Director of community-based planning, New York City Department of City Planning

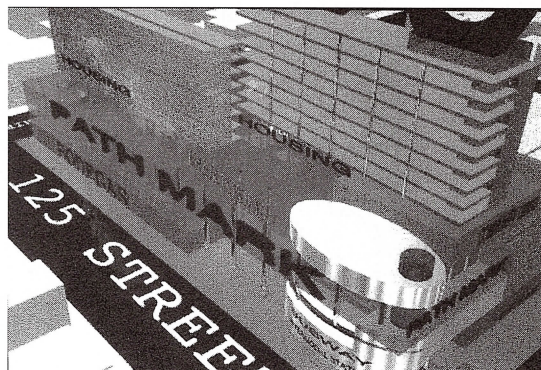
President, New York Metro Chapter, American Planning Association (current)

Employment

Director of the Planning Center, Municipal Art Society



A diagonal path ties the big box to subway and parking in the Bronx, Public Works Design: Doug Suisman, Alex Basin, Tony Paradowski, George Chacon, Thomas Nagel



A "mixed box" in Harlem with housing, fire station, post office, subway and Metro North stations, Richard Plunz, Victoria Benatar Urban, María Fernanda Gómez de Llerena

The Exhibition

Without a single balsam model or backlit photograph, the "Beyond the Box" exhibition tackled a pressing political issue and crammed the research of 18 talented teams onto a simple series of boards displayed in the second-floor corridor of the Municipal Art Society. They were colorful, graphically powerful, annotated, and condensed, but the sheer volume of information overwhelmed even the well-prepared viewer. And that was as it should be, for the purpose of the show was to explore the accommodation of large-scale retail facilities in all its complexity. It turned out to be even more complicated than the organizers originally thought.

Todd W. Bressi, who participated in the charrette with James Rossant, Richard Scherr, Pushpa Arabinoo, Guillaume Delemazure, and Hui Do of the Pratt Institute team that led the exhibition, explains the process and product.

The Exhibition: One Size Fits All?

by Todd Bressi

I'll admit it. Every few months my family piles into the car and heads to the suburbs to shop, contributing to the retail spending gap that city planners are anxious to close by rezoning vast tracts of manufacturing lands to allow big-box stores.

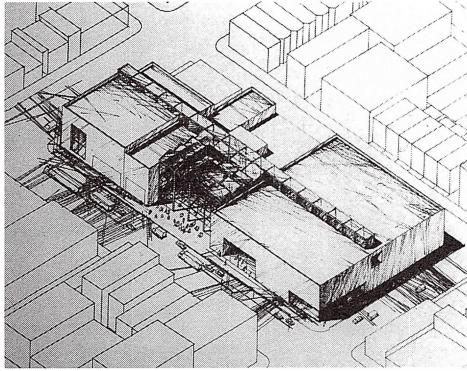
As a consumer, I'm as thrilled as the tax man that almost every large-scale outfit — from Pathmark to Tower Records to Price/Costco — is shouldering itself into New York. My designerly eye, however, is far more sanguine: for every Bed Bath & Beyond on Sixth Avenue, adroitly reinhabiting vacant retail space, there is a Toys-'R'-Us near Kings Plaza, tough to walk to and oblivious to its prime waterfront site. Will superstores set the city one step back (or three if you count the impact on manufacturing and small business) in the course of taking one step forward?

"Beyond the Box," this fall's Urban Center exhibition of prototype designs for superstores, gave me and a group of Pratt Institute urban design faculty and students a chance to find out. Altogether, 18 teams submitted proposals for four sites — 125th Street and Lexington Avenue in Harlem; 39th Street and the Gowanus Expressway in Sunset Park, Brooklyn; 174th Street and the Cross Bronx Expressway; and Springfield Gardens at Merrick Boulevard in Queens.

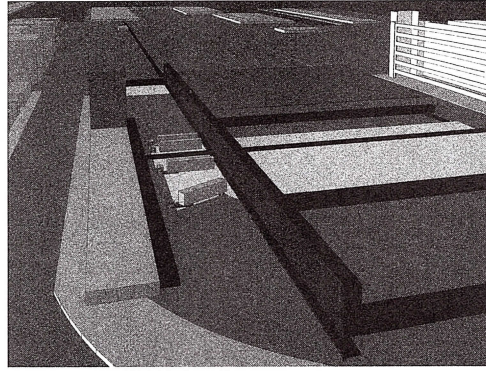
"We thought, going into this, that the biggest problems with the big box had to do with its size and with the automobile," Robert Lane told us. But our team and many others discovered that the problem is more complex — the big box is too singular, too insular, and ironically, too small.

"The big box is smaller than a New York City block by a country mile," noted Peter Rowe, dean of Harvard's Graduate School of Design and a critic at a review of the proposals on September 16 — and much less dense than what surrounds the sites. Many of us, consequently, filled up our sites by expanding the program — placing housing slabs atop a big-box podium in Harlem (Richard Plunz, Victoria Benatar Urban, and María Fernanda Gómez de Llerena), providing flexible space for multiple retailers in Springfield Gardens (Jambhekar-Strauss Team), or making the store an element of a regional distribution center in Sunset Park (Brian McGrath).

Our team realized early on that big-box stores may be the first significant private investment some neighborhoods have seen for a long time. They can catalyze additional retail activity or capital investment, but only if they are designed with attention to their surroundings. For the 125th Street site, we adopted a strategy of diagnosis and repair, identifying problem areas (vacant lots and storefronts, unfriendly pedestrian zones)



This interconnected big box is designed not only to maximize merchandising but to respect complicated urban conditions, Pratt Institute, graduate urban design program



A regional distribution center in Brooklyn resists a purely architectural solution and exposes the global system of production, distribution and consumption of goods, Brian McGrath

and configuring elements of the big box to address them.

Other proposals struggled with better integrating the big box into the city. Peter D. Cavaluzzi, AIA, blurred the line between city space and store space, extending the structure, plan, and texture of his Harlem big box into the street. Randall Morton Associates suggested that the streets that link big boxes to their surroundings are critical, proposing a pedestrian-friendly boulevard connecting the Bush Terminal site to Sunset Park and the waterfront.

The most challenging problem, we found, was designing a superstore that embodied the very public nature of shopping; today's bottom-line retailers show little of the bravura that merchants like Macy's and Wanamaker's once did. In retrospect, this was the most provocative lens through which to view "Beyond the Box." Some proposals seemed preoccupied with the physical texture of the city at the expense of the texture of the lives of people in it, and others openly challenged the proposition that shopping is still a public act.

At the outset, the "Beyond the Box" organizers hoped to derive design guidelines that could be included in the city's proposed zoning. We found that question problematic: If generic retailing practices weaken distinctions in the city's form, how can generic rules do better?

At the reviews, discussions centered on complex planning questions about the suburbanization of New York City and the lack of consonance between the scope of large-scale private development and the communities it affects. The debate was most vigorous when the participants and reviewers set aside general, polarized positions ("a supermarket can't be on an upper level," "parking can't be off-site," "don't pander to people who use cars," or "indoor shopping spaces always fail"). The New York retail market defies conventional wisdom. Retailers are only beginning to understand it.

Regrettably, there are no obvious mechanisms for following through on issues like these — attempts to couple investment in stores with neighborhood improvements are politically nettlesome, and big-box operators look for opportunities to build cheaply and quickly, not for complex, urban mixed-use projects. Yet designers armed with the energy and insight "Beyond the Box" offers can make a stronger case to retailers and planners about reflecting New York's complex retail landscape in the city's form.

On the other hand, it wouldn't have hurt if we had attended to more prosaic matters like planning and zoning. Is a parking lot that successfully balances autos, pedestrians, taxis, transit, and loading too much to ask for? Now there would be a suitable program for "Beyond the Box II."

Todd W. Bressi edits *Places* magazine and teaches at Hunter College and Pratt.

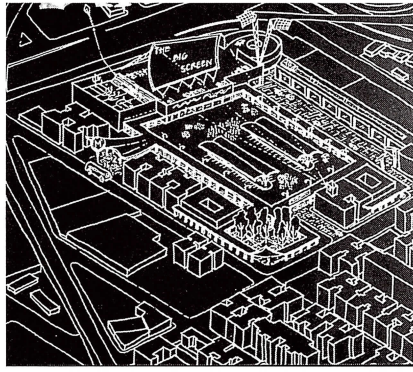
The Panel

Taylor, Kwartler, and Alschuler discussed the reactions of the jurors at the "Beyond the Box" panel discussion, which took place October 24 at the Urban Center.

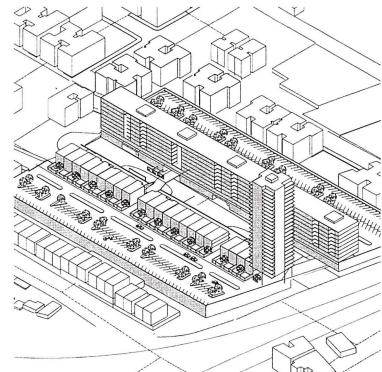
"What the charrette told us," Taylor began, "was that the challenge to architects was to determine *how, when, and whether* big-box retail could be integrated into the city. Nobody said doing it was a bad idea. The question was in what form it should be.

"Big-box retail in New York does not have to look like big-box retail on the strip. We need not accept what is typical. What has happened on Sixth Avenue presents evidence that it can be different here," she said. But "if the point is to make goods cheap, we don't want to do anything to make them less cheap.

"Architecture is not the issue," she said. "We need to ask how does a proposed box relate to other retail activity nearby. Can shoppers walk to existing stores? How does the box relate to transportation, because the car is not the only means of transit here. Where is the entrance — is it safe and does it seem safe? — because if it doesn't shoppers will not come. And how is the



This scheme off the Cross Bronx Expressway is intended as a magnet for people — with street performers, car washes, and neighborhood festivals, David Dixon/Goody Clancy, Boston



This mixed-scale, mixed-use scheme for the Bronx contains an "industrial shopping boulevard", Kiss & Cathcart, Colin Cathcart, Carol Patterson, Gregory Kiss, John Loomis

box sited in relation to future uses?"

Kwartler added, "The issues are where they go and what you do with them when they are there.

"Do you actually remap sites in advance?" he asked. "Not all big boxes are alike. Supermarkets, superstores, category killers all have different requirements. When a developer comes in with a proposal, you evaluate how it meets the criteria. If it meets most, he gets as-of-right. If it doesn't, it needs to be reconsidered."

Kwartler agreed with Taylor that retailers would adapt to be in the city. "There is a history of this. Look at McDonald's. You can't really identify them here," he said. "Cities all over the country are making over things that we are willing to let in. They're called 'mall makeovers.' They are making streets in them — what we've had all along. I'm against an anything-can-go-anywhere policy."

Kwartler urged zoning criteria that would take into account not only the neighborhood context, especially existing retail, but also natural features and special circumstances of a site such as a waterfront near-

by. And he said that because many of the available sites are larger than necessary, the city should consider a mix of uses or multiple outlets — "a big-box theme park."

John Alschuler, who also teaches real estate development at Columbia, provided a different perspective. He argued for "doing anything we can to reduce the cost of living in the city." He said he believes that big-box stores "offer a better selection of goods at a better price."

Alschuler criticized schemes other panelists had praised. "To a designer, the car is a source of constraint; to the individual, it's a source of freedom. I think there is an important need to accommodate that," he said.

He rejected arguments that zoning changes would be unfair to existing merchants or property owners. "The tax question is clear. This city loses tax dollars out of the city. To the extent that we can stop this hemorrhage, we should. Individual merchants are a little more complicated, but I can find no rationale for protecting them, especially since it ends up being tax on people with little discretionary income....It is not the city's job to make somebody's property

values more valuable. People bet on public policy all the time when they enter the bond market," he said.

He said he believes it is important to provide as broad a range of jobs as possible and that placing retail outlets in industrial zones will not limit employment opportunities because "we have much more industrial space than we need."

Alschuler, the businessman, came closer to describing how the boxes should look than either architect had. He said, "They have to be cheap to build and recognizable for what they are. The look of a warehouse is what is attractive and functionally crucial."

In the question-and-answer period, the differences between the priorities of architects and planners, who favor public transportation and mixed-use, and those Alschuler attributes to his developer clients, were thrown into high relief.

Mark Strauss, AIA, AICP, who worked on the Springfield Gardens site, noted that at least three of the four groups urged the integration of commuter rail. But Alschuler said, "From the point of view of the value of the site and its ability to serve the region, it is an

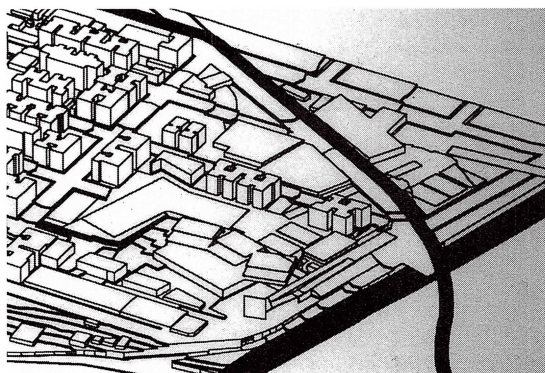
asset, but why would the LIRR want this? Their job is to move people through as fast as possible, and they're already operating at capacity."

Taylor replied, "Far and away the most troubling aspect of this is to what extent you can stack something on it."

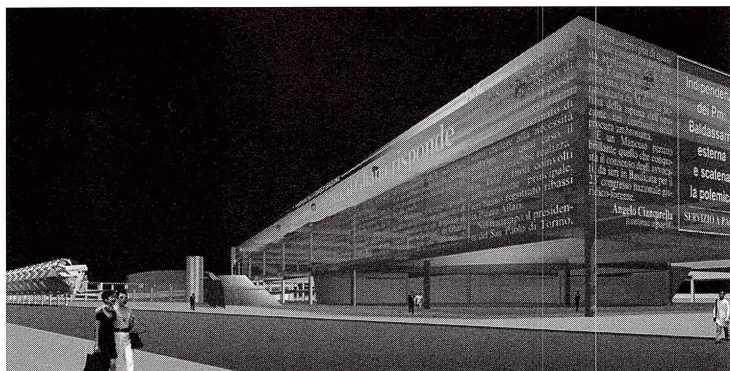
Alschuler added, "If I want to run my big box, I don't want neighbors living on the site if I'm a developer. In the same way that McDonald's has evolved, we'll probably have a box in New York that looks different, but probably not mixed-use with housing."

Michele Bertomen of the Brooklyn Architects Collaborative, who also worked on Springfield Gardens, said, "A lot of developers and people from City Planning said that they would like a mix of uses. Ninety percent of the people said it was good." Alschuler countered, "The big-box customers I've worked with want it the way they've done it. Mixed-use would introduce issues of more cost to construction economics."

"When a site is available in the city, it doesn't come in the right size. These were all too big; the boxes are not as big as you would think. Though I agree residential is charming,



This big box scheme reconstructs the historical layers of the Bronx site, Sandro Marpillero and Linda Pollak Architects with David Kelly, Kathy Kim, Mark Watkins



This proposal for Springfield Gardens seeks some way urban space can be created from the ready made typology of the big box, Kevin Kennon and Peter Moore with Luke Fox

it would be the hardest to do. Doing two uses is three times as hard, doing three is four times as hard,” Taylor said.

“There are no mixed-use markets, partly because it’s not allowed under the zoning. The issue is not whether we’re going to mandate mixed-use but whether we’re going to insist that the thing be developed in a way that can be reused later,” Rob Lane said. Another member of the audience added that “in the Midwest and on the West Coast, where most of the boxes are, there are a lot more examples of mixed-use development.”

“I think it’s terribly imperative that we don’t get suckered into the idea that you can’t have mixed-use and have to use suburban paradigms. Throughout New York you have examples of mixed-use. There are Pathmarks in housing projects,” noted Colin Cathcart of Kiss + Cathcart, who worked on the mid-Bronx site.

Planning Commissioner Amanda Burden noticed that “nobody attacked the problem of the parking field.” She asked, “How do you do a predictable framework which recognizes that every single community is different? In Sunset

Park, people may come by bus, but go home by taxi. How do you create a place that will allow them to wait in the rain and provide a safe passageway through a parking lot? Up on Gun Hill Road in the Bronx, the situation is completely different. There is elderly housing and a health-care center right next to a Home Depot site. After conversations with the developers, they created a steep berm around the site because the truck route comes very close to single-family homes and the housing. Who would have thought of that unless you actually had the proposal and the conditions?”

“Absolutely,” Taylor said. “There might be two sites alike in the city, but that’s it. That’s why site planning review is appropriate here. It really is a pretty straightforward thing. People come in and go out; things come in and go out; it’s so big. It’s the kind of thing where one can do a relatively quick, thoughtful, and important site review and accomplish a lot of good. It makes more sense than trying to figure out how many prototypes of sites we have.”

“How do you ensure that all considerations are taken and give measurements that are consistent to guide developers?” Burden asked.

Kwartler said, “There is never a guarantee, because we learn as we do them. But why not think of this more as a punch list? Some of the things will pertain to some of the sites, some will not....My take on most developers is that if the rules are spelled out clearly up front and the process has limits, you say this will take 60 days, and you define what the public interest is, it’s probably doable.”

Planning Commissioner Brenda Levin added, “At the last forum MAS had on this subject, Jonathan Rose, who is a developer of shopping malls and big boxes, emphasized design standards. What I’ve heard John say tonight is really quite contrary to that. I thought I heard Marilyn say, ‘This is not about design standards. This is really about site planning.’ So do we talk about glazing, do we talk about landscaping, do we talk about juxtaposition to a community? Where do design standards come into play, and how do we make those decisions? We are now routinely approving big-box uses. Some of them are going ahead as-of-right.”

“With regard to design standards,” Taylor answered, “I think the charrette showed that the site-planning decisions were far more important.

Shape, materials, and details may or may not be appropriate, but questions about entrance and transparency and safety are of paramount importance.”

“We all talk about this, and as we talk 300,000 square feet of big box is being built in my community without review....I’m very interested in having a process that incorporates community input,” another attendee said.

And even as they talked, *The New York Times* published an article announcing “Elizabeth Getting An Outlet Mall,”—1.2 million-square-feet of discount retail space about to be built in New Jersey in a \$300 million project.

Nevertheless, “there is a public obligation to design the city,” Kwartler concluded. “This place has been designed by regulation going back to the 1850s.”

**The Fountainheadache:
Architects on Architect-
Client Relations**

by Lester Paul Korzilius

Andy Pressman believes Ayn Rand's (in)famous novel has given the public a distorted view of our profession. To prove it, he let architects speak for themselves in *The Fountainheadache, The Politics of Architect-Client Relations* (New York: Wiley, 1995, 264 pages, 105 illustrations, 7 x 10, \$29.95 paper), describing their own relationships and the contexts in which they developed.

The contributing architects provided varied insights, informative observations, and useful suggestions. The partners at Hartman Cox described their clients as multiple entities made up of the owner of the land, design review boards, lender, tenant, and person in the street. They said they had "never seen a project that didn't benefit from further study."

Bill Caudill of CRSS observed, "if [your clients] don't understand you, you haven't said anything." He stressed the importance of communicating with clients in a manner they can understand. He said he feels architects overrate the importance of seductively rendered drawings.

William Kirby Lockhard pointed out, "architect-client communication is absolutely crucial to the success of any architect, any building project, and altogether, to the success of our profession as a whole." He said verbal explanations of the intentions and rationale for a building's design are an important part of the architect's services.

Charles Moore and his partners encouraged their clients to participate actively in designing St. Matthew's Church in Pacific Palisades, outside Los Angeles. Their

contract required a 67 percent approval from the parishioners on all decisions. They found that it was best not to push ideas onto the group, but rather to coax ideas from them, and then give these ideas architectural expression.

Cathy Simon of SMWM, on a project for a private school, created a design methodology that fully involved the board, faculty, administration, and students. Kent Larson listed numerous prescient recommendations for dealing with committees. He suggested trying to understand the committee's varying motivations and said the path of least resistance leads to banality. He also mentioned the importance of picking the battles to win and protecting clients from themselves.

Robert Greenstreet, in discussing legal pitfalls, observed that client-architect legal disputes are mostly a result of poor communication. He said the two main problem areas are programming and the estimation of cost. Jeremiah Eck suggested that architects treat their clients more as patients with problems to solve than as patrons who give architects opportunities to satisfy their own architectural fantasies.

Finally, Duo Dickinson contributed some humorous aphorisms, including "free advice and worth every penny" and "good, fast, and cheap — you can only have two — the third is always excluded."

The book could have been more focused on the contributors' experiences. The author, a practicing architect, included a few too many examples from his own experience. Nonetheless, it is a valuable contribution to architectural practice and should be of interest to all architects who care about the future of architecture.

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

**In this Dark House:
Lubetkin's Daughter**

by Arthur Rosenblatt

In 1937, Henry-Russell Hitchcock wrote, "Far and away, the most exciting modern work in England is that of Lubetkin and Tecton....the artistic personality of Lubetkin is so strong, his preoccupation with aesthetic problems so intense, that the Tecton manner is immediately distinguishable. In Highpoint as in the zoo work, there is the same high level of technical and aesthetic achievement."

Hitchcock, writing in *Architect and Building News* (January 1937), was referring to the Penguin Pool at the London Zoo, designed by Berthold Lubetkin and Tecton (with Ove Arup as structural engineer), and the Highpoint apartments at North Hill, Highgate, in London, all still standing, recently restored, and landmarked.

The disturbing memoir recently published by his daughter, Louise Kehoe, *In This Dark House* (Schocken Books, 236 pages, no illustrations, \$22.00 cloth), tells the surprising personal story of Berthold Lubetkin, who was born in Russia and came to England in 1931 when he was 30 years old. Educated at Warsaw Polytechnic, he had been in Paris, assisting in the installation of the Melnikov and Rodchenko exhibits at the 1925 Exposition des Arts Decoratifs, and had studied at L'Ecole des Beaux Arts (Atelier Perret) and L'Institut d'Urbanisme, Université de la Sorbonne. Within a year of his arrival in Britain, he had formed Tecton, an architectural firm that continued until 1948. During that period Lubetkin and Tecton completed numerous housing developments throughout London.

Lubetkin also participated in the formation of the MARS

(Modern Architectural Research) Group with Gropius (then in Britain on his way to Harvard), Serge Chermayeff, Maxwell Fry, Wells Coates, Sigfried Giedion, Moholy-Nagy (on his way to found the Chicago Bauhaus), and Raymond McGrath. MARS survived until 1957, promoting modern architecture through exhibitions, lectures, and publications.

In 1982, the Royal Institute of British Architects (RIBA) awarded Lubetkin its highest award, the Gold Medal. In 1990, Lubetkin died at 89.

Louise Kehoe was Berthold and Margaret Lubetkin's youngest child. Her mother, who studied at the Architectural Association in London, was also an architect and a member of Tecton. Kehoe was born in 1949. A year later, her father abruptly abandoned his architectural practice and retreated with his family to a remote farm in southwestern England.

Kehoe's memoir eloquently describes her life on the farm and explains the mystery surrounding her father's origins and his extreme behavior with his family. Kehoe said she had always known that her father was a militant Communist and an atheist, but it was only after his death that she learned that he was Jewish and that his parents, living in Poland, had ended their days in Auschwitz.

This very personal and moving story adds significantly to our understanding of a major architectural figure and of modern architecture in the decade before World War II.

Arthur Rosenblatt, FAIA, practices architecture in New York.



1st Row: (left to right) Carol Clark, Evelyn and Bob Geddes; Marcia and Bruce Fowle, Eric and Jeannette DeVaris; Marilyn Jordan Taylor and Philip Johnson; Elaine Shusterman, Marcy Stanley and John Sorrenti
2nd Row: (left to right) Sherida Paulsen and Denis Kuhn; Cecelia Alers and Bart Voorsanger; Philip Johnson and Vincent Scully; Sail Van Nostrand, Cynthia Samuelson, Jim D'Agostino and Pete Marchetto
Third Row: (left to right) Philip Johnson, I. M. Pei and Jerry Davis; Jayne Merkel and Raphael Vinoly; Jamie Frankel, Catherine Voorsanger, and Drew Greenwald; Frank Sanchis, I. M. Pei

photography by John Ashworth

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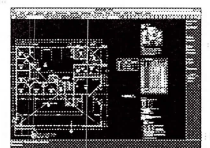
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Cesar Pelli at the National Design Museum

by Jayne Merkel

AIA New York Chapter members forgot they were being addressed by a Gold Medalist in a sumptuous wood-paneled foyer on October 25th as Cesar Pelli invited them into his office, via slides, and talked about his work with them architect-to-architect.

Showing his jam-packed office over a TCBY Yogurt store in New Haven, he said, “we make many models — 600 or 700 for some multimillion-dollar projects. Models are the only technique that doesn’t fool me, and I don’t fool myself.

“All buildings, like children, turn out to be only partly what you expected. They have many characteristics of their own. You see relationships as they go up that you never saw before,” he said as he discussed the new North Terminal for National Airport in Washington, D.C.

Moving on to a curvaceous metal-skinned building for NTT in Tokyo, he explained why each of his buildings looks different from the others: “I believe each building needs to suit the purpose for which it is built. It ought to look different because of the place where it is built. To maintain a consistency of intellectual thought, it’s impossible to maintain formal consistency.” Not every architect would agree, but none challenged him on that point.

For a competition in Kuala Lumpur, he said, “They wanted something Malaysian but couldn’t explain what that was. We were probably the only ones who took their desire seriously.” Pelli and his colleagues designed a pair of soaring towers inspired by “remnants of the British colonial building borrowed from Indian Mogul architecture.

The tops of the 88-story Petronas Towers, which are linked by a two-story pedestrian bridge at the 42nd floor, derive from a square imposed on a rotated square to form a star — “the most important symbol of Islamic design” — but then elaborated exponentially, because “in Islamic design complexity is essential to describe the unknowability of God.” Despite the formal complexity, “We ended up providing a fairly efficient plan,” he said modestly. They adopted a number of Malaysian craft traditions for screens, which filter the sun, and other decorative treatments for the towers, which are mostly occupied by the National Petroleum Company.

Cultural and climatic factors also came into play at the Seahawk Hotel and Resort in Kukuoka, Japan. Pelli and his partners made it very narrow so it would not cast shadows on a soccer stadium next door, which they are also designing, and so all 1,040 rooms would have views of the bay. They sheathed it in ceramic tiles, because “they have great tiles in Japan, it’s a very inexpensive way to build, and good craftsmen are available for tile work,” he said. To accommodate local customs, the hotel has a whole 100,000-square-foot floor dedicated especially to weddings — eight wedding rooms that seat 1,200 people each.

A Physics and Astronomy Building at the University of Washington in Seattle was made of six different colors of brick and shaped to form a kind of courtyard. “These buildings are not Collegiate Gothic,” Pelli said, “but they fit in. All the older buildings have buttresses as connections; here we have recesses instead.”

In Cincinnati, an older traditional city built primarily of brick, they made a new arts center of red brick like the

historic Music Hall. “The new buildings there are all limestone and very depressing,” he explained. The Aronoff Center, on a constricted corner site downtown, has a big wall of glass facing the street so that passersby can see the activity inside, as at Lincoln Center. “It is something that is part of the city but exceptional,” he added, as one might describe much of his recent work.

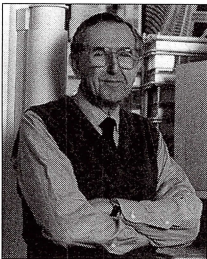
Cesar Pelli on the Printed Page

by Amy Lamberti

From Battery Park City to Kuala Lumpur, Cesar Pelli’s recent works define skylines and signal the triumph of their architect. But throughout his work, Pelli has remained true to the essential goals of expressing the skin, acknowledging construction technique, and reacting to context. This rather pragmatic approach has enabled him to create distinctive buildings for three decades, while a steady stream of books have chronicled his career.

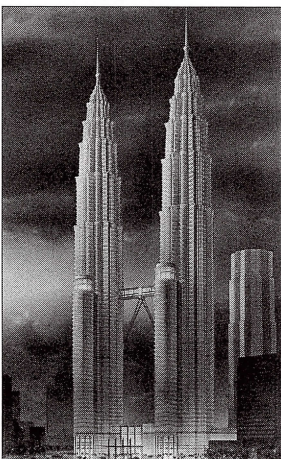
Recent Work of Cesar Pelli, Partner for Design, Gruen Associates, Los Angeles, California (Los Angeles, 1968) features his early work, highlighted with brief descriptions of such distinctive projects as the COMSAT Laboratories in Clarksburg, Maryland, and the Century City Medical Plaza in Los Angeles. The works here show the architect’s concern for the building as a “container of space” and his emphasis on the glass curtain-wall as an enclosing membrane, an approach that soon defined office buildings throughout the country.

Books published in the past several years reveal the breadth of his career and provide insight into Pelli’s thinking. Two cover the prolific years since the late sixties. *Cesar Pelli:*



Cesar Pelli

Hank Morgan



Kuala Lumpur City Center,
Kuala Lumpur, Malaysia

Rendering: Lee Dunnette

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DANIEL S. WOHLFARTH

Buildings and Projects, 1965–1990 (New York: Rizzoli, 1990), with an introduction by Paul Goldberger and essays by Mario Gandelsonas and John Pastier, shows over 45 projects in numerous photographs and drawings. The combination of renderings and sketches provides insight into the process of design, despite limited description.

Those looking for more analysis might prefer the Master Architect Series' *Cesar Pelli: Selected and Current Works* (Mulgrave, Vic.: The Images Group, 1993), with an introduction by Michael J. Crosbie and a conversation with Pelli. Divided into sections on glass, stone, metal, and brick, it provides an overview of the way Pelli articulates the building envelope and reacts to context.

The Master Architects Series includes biographies of Pelli and his primary partners and collaborators, along with a complete list of buildings and projects, an extensive bibliography, and thorough treatment of each project selected for inclusion. Ultimately, this book succeeds in its claim of presenting "architecture as the architect thinks about it: as an expression of construction technique, a generator of urban life, the result of a carefully designed process for making buildings in the late 20th century."

Two mid-career books on Pelli's work also merit mention. *Cesar Pelli* by John Pastier (New York: Whitney Library of Design, 1980), based on interviews and extensive study, provides a well-written introduction and interesting collection of images that show Pelli's focus on technique, materials, and the curtain-wall.

Finally, *Pattern and Context: Essays on Cesar Pelli* (Charlotte, North Carolina: University of North Carolina, 1992) by Lee Edward Gray and David Walters is another short book of analysis and discussion. In "Iconic Forms and Cosmic Pillars" Gray analyzes Pelli's influence on the contemporary skyscraper. Walters's "Context, History, and the Search for Legitimate Architecture" considers Pelli one of the most influential designers who made the transition from modernism to postmodernism, in part by eluding definition. Focusing on campus design and consideration of his wall treatment, Walters seeks to identify how Pelli's work fits into the post-modern context and, more importantly, the modern city.

Throughout these works, Pelli's attempt to create an "American building, an isolated object which is at the same time part of an urban context" emerges. More than anything, he avoids a set of rules to

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which any building, program, or context is subjected. What these books suggest is that by avoiding theory, Pelli has become one of the most influential architects of his time, destined to continue designing "cosmic pillars."

On the Information Highway

Publishing giant **John Wiley & Sons** (think of *Architectural Graphics Standards* by Ramsey and Sleeper) and **Autodesk, Inc.**, (think of AutoCAD) have signed a letter of intent to "pursue joint electronic publishing opportunities" in architecture, engineering, and construction, according to a recent announcement.

January 8

Application deadline for the Loeb Fellowship in Advanced Environmental Studies at the Harvard University GSD. 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 the American Society of Architectural Perspectivists' eleventh annual international competition and exhibition of architectural illustration. Contact Alexandra Lee, 52 Broad St., Boston, MA 02109, 617-951-1433.

January 31

Late deadline for the Academy of Architecture Arts and Sciences' competition for an incredible banana museum and opera house. Contact the Academy of Architecture Arts and Sciences, P.O. Box 10662, Beverly Hills, CA 90213-3662, 213-290-1714.

Entry deadline for the second annual James Beard Restaurant Design Awards recognizing projects completed in North America after January 1, 1993. Contact the James Beard Restaurant Design Awards, 6 W. 18th St., tenth floor, NY, NY 10011, 627-2090.

March 1

Application deadline for the New York State Council on the Arts' architecture, planning, and design program project grants. Contact Anne Van Ingen, director of architecture, planning, and design, 915 Broadway, NY, NY 10010-7199, 387-7013.

May 1

Deadline for the James Marston Fitch Charitable Trust research grants. Contact Morley Bland at the James Marston Fitch Charitable Trust, Beyer Blinder Belle, 41 E. 11th St., NY, NY 10003, 777-7800.

Corrections

New York 1930 by Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, published in 1987, was the first architecture book nominated for a National Book Award, not *New York 1900*, as reported.

January 5, 6:00 pm

Marketing & Public Relations

January 8, 6:00 pm

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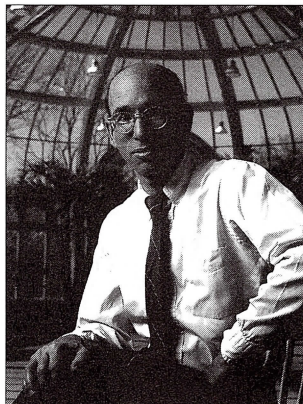
January 22, 6:30 pm

Learning By Design:NY

January 24, 6:00 pm

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Sara Krulwich/NT Pictures

Jerry Olanoff

In Memory of Friend and Colleague Gerald B. Olanoff

by Francoise Bollack

On October 22, New York architect Jerry Olanoff, AIA, died of AIDS at age 42, with his partner of 20 years, Ron Csuha, at his side. Olanoff, who received his master's degree in architecture from Columbia University, had joined Davis, Brody & Associates in 1979, where he participated in the renovation of the Brooklyn Botanic Garden and the old Bird House at the Bronx Zoo. Olanoff's admiration for Charles Moore was evident in his private work on houses on Fire Island, in Massachusetts, and in residential renovations in Manhattan.

In 1984, Jerry helped found the Lesbian and Gay Community Services Center, setting up an advisory architectural committee to develop a master plan for renovation and expansion of the center at 202 West 13th Street. He nurtured various projects, including the award-winning facade restoration completed in 1991. For those who knew Jerry, including this writer, it is particularly sad that he will not see the realization of the center's renovation, scheduled to begin construction this year — the result of his committed and lucid guidance.

At a memorial service held at the center after his death,

family and friends recalled his sartorial mannerisms, the Groucho Marx-like lift of his eyebrows, his occasional crotchetyness, and his marvelous curiosity. All remembered his courage in dealing with AIDS and his refusal to be shut in by his illness.

Two years ago, Olanoff spoke with David Dunlap about AIDS and the practice of architecture for an article in *The New York Times*: "I've been thinking about artistic legacies. With lots of gay artists who have died of AIDS, the family has come in and thrown the stuff out. But one does not keep a finished building in a drawer in an apartment. Part of my sense of accomplishment is that there are tangible results."

Remembering Architect and Photographer Wim Swaan

Wim Swaan, AIA, architect, photographer, historian, and writer, died in New York in October at age 68 from pulmonary fibrosis. Educated in South Africa, Swaan's 40-year career brought him renown in his home country, England, and the United States. From 1963 to 1981 he worked for Perkins and Will on such award-winning projects as the Rutland Road Elementary School and Capital District Psychiatric Center. He served as principal and director of health-care facilities at Hellmuth, Obata & Kassabaum in New York, and then senior vice president and director of design at Architecture for Health, Science, and Commerce in Tarrytown. He retired from that firm late in 1994, after working on the six-story addition to New York's Hospital for Special Surgery, Mount Sinai Medical Center, North General Hospital, and Columbia Presbyterian Medical Center.

He received a special citation from the AIA New York Chapter in 1990, for "distinguished achievements as an historian and photographer of the art and architecture created by diverse cultures throughout the world." This work was the subject of his 18 books, which were published in several languages and received critical acclaim in the U.S. and England.

SOM at the National Arts Club

continued from page 5

kind of barometer of the building of our time. The work literally spanned the globe — from Boston to Stamford, New York, Washington, Spartanburg, Osceola, Sao Paulo, Brussels, Berlin, Tel Aviv, Jeddah, Macao, Kuala Lumpur, Jakarta, Beijing, Hua-Lien, Manila, San Francisco, and Ottawa, to the tiny village of Deerfield, Massachusetts. It included half a dozen airports, embassies, courthouses, office towers, corporate interiors, transitional housing for the homeless, an athletic complex for a boarding school, and a whole university campus.

What the barometer showed was a very high level of professionalism and technological virtuosity that is only occasionally expressed aesthetically. While there is more stylistic diversity than in previous decades, most recent work is recognizably modern. But the modernism of SOM — and mainstream architecture — today, often tempered with traditional materials and motifs incorporated in deference to climate, context, and culture, runs all the way from the bold, Constructivist-inspired Das American Business Center on the site of the old Berlin Wall at Checkpoint Charlie, to the subtle integration of the enormous hillside Koch Pool athletic complex, into the intimately-scaled, historic campus of Deerfield Academy.

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Rizzoli Bookstores' Top 10

As of November 30, 1995

1. **American Masterworks, The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$50.00).
2. **Michael Graves**, Janet Abrams (Rizzoli, cloth, \$65.00).
3. **The New American House**, Oscar Rie Ojeda (Watson/Guptill, cloth, \$55.00).
4. **House of the Architect**, Anaxtu Zabalbeascoa (Rizzoli, cloth, \$50.00).
5. **Ralph Johnson of Perkins & Will: Buildings and Projects**, Ralph Johnson with introduction by Robert Brueggemann (Rizzoli, paper, \$24.95).
6. **Asymptote: Architecture at the Interval**, Hani Rashid and Lise Anne Couture (Rizzoli, paper, \$30.00).
7. **Antoine Predock Architect**, Brad Collins (Rizzoli, paper, \$35.00).
8. **Light Construction**, Terence Riley (Museum of Modern Art, paper, \$29.95).
9. **Havana La Habana**, Nancy Stout (Rizzoli, cloth, \$45.00).
10. **Los Angeles Guide to Recent Architecture**, Phillip Sellups (Artemis, paper, \$14.95).

Urban Center Books' Top 10

As of November 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. **Intelligent Glass Facades**, Andrea Compagno (Birkhauser, \$58.00, paper).
5. **City Life**, Witold Rybczynski (Scribner, \$23.00, cloth).
6. **City of Bits**, William J. Mitchell (MIT Press, cloth, \$20.00).
7. **Non-Places**, Marc Auge (Routledge, paper, \$16.95).
8. **Alvar Aalto**, Richard Weston (Phaidon, \$75.00, cloth).
9. **Light Construction**, Terence Riley (Museum of Modern Art, \$29.95, paper).
10. **Engineers of Dreams**, Henry Petroski (Random House, \$30.00, cloth).

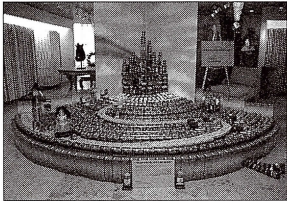
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Laura S. Fieber

Best use of labels,
"There's No Place Like Home",
Perkins Eastman

Constructing a Better World

by Any Lamberti

Despite excess flash-popping and a plethora of puns, the third annual Canstruction fund-raiser highlighted the inventiveness of designers working towards an important cause. Twenty-four local architectural, engineering, and related firms participated in the competition. Using 35,125 cans, 876 boxes, and 96 bottles, participants had one night to build their vision in foodstuffs and "canstruct a world without hunger."

John Kennedy, Jr. announced the winning firms, which received replica Campbell's soup cans as trophies. The six winners combined everyday items into ingenious creations.

Honorable mentions went to "Through the Looking Glass" by Beyer Blinder Belle and "Gateway" by Gilsanz Murray Steficek. The structural ingenuity award went to Weiskopf & Pickworth's massive "Big Apple," a larger-than-life fruit with a slice missing. Butler Rogers Baskett received the best meal award for its chess game, "It's Your Move...A Pea-culiar Day in Canalot."

Though each canstruction employed the wide range of labels available in most stores, Perkins Eastman's "There's No Place Like Home" took the best use of labels award. The firm's yellow-brick road of sardine cans and a cowardly lion of chicken-liver cans heading towards the "Emerald Ziti" took label-consciousness to new heights.

The final award went to a design incorporating video and poetry in a multimedia commentary on life in the big city. Thornton-Tomasetti, in a design befitting a structural engineering firm, "reconstructed" the Brooklyn Bridge "to

bridge the gap of hunger."

Using two thousand pounds of food, including buttresses of rice and a river of sardine cans, the firm combined social commentary with nutritional advice to win its award.

Despite a few structural failures, the diversity of entries and innovative use of cans and other nonperishable food items offered a lesson in engineering and creativity. Minimalist creations included Polshek and Partners' "Untitled Volumes I and II," a rectangle of plain cans through which a window provided a view of elaborate labels, and Hellmuth, Obata & Kassabaum's undulating wall of Quaker oats. A replica of Shea Stadium used sardines to represent the crowds and a tape-recorded game to recreate the atmosphere. Ultimately, each canstruction offered its visitors a new way of looking at food.

Canstruction was sponsored by the Society for Design Administration and the D&D Building, in conjunction with the AIA New York Chapter; Cheri Melillo, of Butler Rogers Baskett, coordinated the competition. This year, simultaneous events were held in Seattle and Boston. The food was distributed through Food for Survival and the New York City Food Bank to shelters, soup kitchens, the elderly, and day-care centers in time for Thanksgiving.

AIA's Voice in the City

by Kira Gould

Continuing the strong presence established over the past year by the AIA New York

Chapter's Housing Committee, the outgoing chair of the group, Mark Ginsberg, AIA, of Curtis + Ginsberg Architects, represented the AIA at a City Club panel luncheon in November. At issue were the possible effects that

the proposed Zoning Resolution changes might have on housing production in New York City. Among the panelists there was general agreement that the influence would be positive. The downside is that the panelists saw the measure as falling short of what is necessary. Norman Marcus, former counsel to the New York City Planning Department, expressed frustration at the Planning Department's label of the resolution as a housing production package. "In a city that has a housing emergency, these minor changes will only marginally encourage housing construction."

Ginsberg urged more sweeping changes in several areas, such as zoning to promote SRO housing production. The Housing Committee and Ginsberg support legalizing for-profit SROs so those units will be available not only to low-income or formerly homeless people, but also to the wide range of part-time New Yorkers, elderly individuals, U.N. workers, or young people who need and want modest quarters. The panel moderator, Alan Oser of *The New York Times*, agreed. "At this point," he said, "we are exporting our elderly because we cannot do this housing."

Developer Tom Elghanayan of Rockrose Development also expressed frustration at the tangled zoning regulations. He reminded the audience of City Club members that New York's new housing production has been dropping steadily for 40 years; in 1950s, there were some 32,000 new units each year, and now that number is less than a quarter of that. His suggestions included drastic rezoning of manufacturing areas (since the city has lost some 70 percent of manufacturing jobs since the current

Zoning Resolution was adopted in 1961) and the "elimination of discretionary approvals," which he faults for delaying projects needlessly.

Though each panelist mentioned different problems with the current zoning and the proposed adjustments, they agreed that though the department is making progress, the current package can hardly be considered sweeping — which is what seems necessary at this point.

Chapter Notes

□ Advancement to the AIA College of Fellows is granted for significant achievement in design, preservation, education, literature, and service. In order to be considered for fellowship, an architect must have been a member of the AIA in good standing for at least ten years. The Chapter's Fellows Committee is now accepting recommendations for fellowship and will forward its nominations to the Board of Directors. Those nominated by the Chapter submit completed portfolios to the AIA Fellows Jury for consideration. Firm principals are encouraged to recommend colleagues who may not have been considered by the committee. Letters of recommendation outlining a member's qualifications should be sent to the chair of the Fellows Committee, AIA New York Chapter, 200 Lexington Avenue, NYC, 10016.

□ The 1995 Douglas Haskell Award for Student Architectural Journalism was given this year to Tami D. Hausman, a second-year graduate student at the Institute of Fine Arts at New York University. She was awarded \$1,000 for "Storytelling and Memory Collection in Late Twentieth-Century Museums: Remembering the Holocaust," a paper presented to the Art History Graduate Student Symposium at the University of Arizona in 1994. Ms. Hausman's primary focus is twentieth-century architecture. She worked as a writer at both Kohn Pedersen Fox Associates and Skidmore, Owings & Merrill before entering NYU.

□ The Women in Architecture Committee is sponsoring an event to showcase the work of women in architecture and related fields. The evening will feature slides of the work of a wide range of participants shown without formal commentary. All members of the design community are invited to watch, explore, meet, and converse. The event will offer the chance to discover new people and images as well as reacquaint oneself with admired work. It is being hosted by Wilkhahn, Inc., at its showroom, 150 East 58th Street, on January 17 at 6:00 pm.

□ Two Chapter members have been appointed to the AIA New York State Board of Directors. Michael Zenreich, AIA, of Michael Zenreich Architects, and Michael Doyle, AIA, of Acheson Thronton Doyle Architects, will serve as directors for the 1996–97 year, with Mary Jean Eastman, AIA, of Perkins Eastman, and Jean Parker, AIA, of Buttrick, White & Burtis, serving as alternates. The new directors will join Carl Puchall, AIA, of Carl Puchall Associates, Architects, whose term expires at the end of 1996.

□ Nine firms from the New York Chapter provided their inventive responses to the Clintons' request for ornaments to hang on the White House Christmas tree. From the minimalist window of Margaret Helfand Architects to the realistic Christmas scene from Hellmuth, Obata & Kassabaum, the Chapter's participants created ten distinctive and elegant additions to the tree. Other firms included Ronnette Riley Architect, Rafael Vinoly Architects, Robert A. M. Stern Architects, Hanrahan-Meyers Architects, Smith-Miller + Hawkinson, Pasanella + Klein Stolzman + Berg, and Richard Meier & Partners. Edward Mills, AIA, organized the Chapter's involvement and created a cast-aluminum chimney for the arrival of Santa Claus.

CONTINUING EXHIBITIONS

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, Amsterdam Ave. at 112th St. 316-7498. Closes January 5.*

In Three Dimensions: Women Sculptors of the 1990s. *Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island. 718-448-2500. Closes January 14.*

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

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

Dutch Design in the Garden Cafe. *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes DATE TK.*

Architecture of Jean Nouvel. *Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes January 27.*

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

Six Bridges: The Making of the New York Megalopolis. *The Paine Webber Gallery, 1285 Ave. of the Americas. 713-2885. Closes April 19.*

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<div><div>6</div><div>Saturday</div><div>Film: The Hidden City</div><div>Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div> <div><div>7</div><div>Sunday</div><div>Tour: City Speculations</div><div>Given by Patricia C. Phillips. Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div> <div><div>10</div><div>Wednesday</div><div>Tour: Grand Central Station Renovation, Preservation, and Restoration</div><div>Given by James Ridders and Don Flagg of Beyer Blinder Belle. Sponsored by the Construction Specifications Institute. 6:00 pm. 663-3167.</div></div> <div><div>Lecture: The First Victory in the Sales-Tax Battle</div><div>Given by Ruth Lynford. Sponsored by the Society of Design Administration. 6:00 pm. Lehrer McGovern Bovis. 200 Park Ave, ninth floor. 366-6200.</div></div> <div><div>11</div><div>Thursday</div><div>Exhibition: Artists Take on the Chrysler</div><div>Sponsored by the Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes February 29.</div></div> <div><div>14</div><div>Sunday</div><div>Tour: Queens Museum Panorama</div><div>Given by Paul Drake. Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div>	<div><div>15</div><div>Monday</div><div>Tour: The Flatiron District Park Avenue South</div><div>Given by Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.</div></div> <div><div>17</div><div>Wednesday</div><div>AIA NEW YORK CHAPTER EVENT: Projections – Women in Architecture Slide Show</div><div>Sponsored by the Women in Architecture Committee. 6:00 pm. Wilkahn, Inc., 150 E. 58th St. 861-1918. \$5 members (\$10 nonmembers).</div></div> <div><div>Tour: Indoor New York Midtown</div><div>Given by John Kriskiewicz. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.</div></div> <div><div>20</div><div>Saturday</div><div>Film: The City</div><div>Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div> <div><div>23</div><div>Tuesday</div><div>AIA NEW YORK CHAPTER EVENT Roundtable Discussion: Ownership Transition Planning</div><div>Given by James E. Frankel. 8:00 am. 200 Lexington Ave. sixteenth floor. 683-0023, ext. 21.</div></div> <div><div>25</div><div>Thursday</div><div>Exhibition: Six Bridges, The Making of the New York Megalopolis</div><div>Sponsored by the Cooper Hewitt National Design Museum and the Paine Webber Art Gallery. 1285 Ave. of the Americas. 713-2885. Closes April 19.</div></div> <div><div>Exhibition: Public Viewing in the Flatiron</div><div>Sponsored by the Van Alen Institute. 30 West 22nd St. 924-7000. Closes January 31.</div></div>	<div><div>Event: Public Meeting on Funding Opportunities in Design Fields</div><div>Sponsored by the New York State Council on the Arts, the National Endowment for the Arts, and the New York Foundation for the Arts. 6:30 pm. The Architectural League, 457 Madison Ave. 387-7013.</div></div> <div><div>Tour: Indoor New York The Civic Center Neighborhood</div><div>Given by Matt Postal. Sponsored by the Municipal Art Society. 12:30 pm. 935-3960. \$10.</div></div> <div><div>27</div><div>Saturday</div><div>Tour: New Victory Theater</div><div>Given by Hugh Hardy, FAIA. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960. \$10.</div></div> <div><div>28</div><div>Sunday</div><div>Lecture: Planning Manhattan, Central Park, and the Architecture of the Upper West Side</div><div>Given by Barry Lewis. Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div> <div><div>FEBRUARY 1</div><div>Thursday</div><div>Event: The Origin of the Avant Garde in America, 1923-1949, the Philip Johnson Colloquium</div><div>Sponsored by the Museum of Modern Art, the Canadian Centre for Architecture, and the Columbia GSAPP. 5:30 pm. Wood Auditorium, Avery Hall. 708-9749.</div></div>	<div><div>2</div><div>Friday</div><div>Event: The Origin of the Avant Garde in America, 1923-1949, the Philip Johnson Colloquium</div><div>Sponsored by the Museum of Modern Art, the Canadian Centre for Architecture, and the Columbia GSAPP. 9:00 am. Wood Auditorium, Avery Hall. 708-9749.</div></div> <div><div>3</div><div>Saturday</div><div>Event: The Origin of the Avant Garde in America, 1923-1949, the Philip Johnson Colloquium</div><div>Sponsored by the Museum of Modern Art, the Canadian Centre for Architecture, and the Columbia GSAPP. 9:30 am. The Roy and Niuta Titus Theater, MoMA. 11 West 53rd St. 708-9749.</div></div> <div><div>10</div><div>Saturday</div><div>Event: 1996 Historic Districts Council Preservation Conference</div><div>Participants include Tony Hiss, Carol Clark, Susan Tunick, and Eric Allison. Sponsored by the Historic Districts Council and Pratt Manhattan. 9:00 am. Pratt Manhattan, the Puck Building, Houston and Lafayette streets. 799-5837. \$20 (\$10 students).</div></div> <div><div>25</div><div>Sunday</div><div>Lecture: From Here to There, The Development of the Arterial Highway System in New York City</div><div>Given by John Kriskiewicz. Sponsored by the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.</div></div>
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