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News

from the executive director, Carol Clark. The
future of Governors Island, a prime 173-acre
resource in New York's harbor, minutes by
ferry from Lower Manhattan, is one of the most

exciting planning challenges to emerge in New York City in recent months. The AIA New York Chapter is working with allied organizations, elected and appointed officials, and the federal agency charged with disposition to ensure that the ultimate use of Governors Island guarantees public access, protects the historic fabric, and encourages appropriate new development.

Invited to a meeting to discuss Governors Island at the Landmarks Preservation Commission last fall by the National Trust for Historic Preservation, the Chapter helped draft a statement to assist federal, state, and local officials in choosing the best options for the use, design, and management of Governors Island. Involving the public in the planning process at an early stage is essential to create the broadest political and community support for any redevelopment plan. We hope to help devise a unified planning approach that involves governmental agencies; professional, civic, and community groups; and the private sector. One way to do so is by holding a charrette coordinated with AIA National's Regional and Urban Design Team. A well-timed R/UDAT, with all relevant players in one room, could provide a focus for the disparate visions held by those with vested interests in the island's future.

When the U.S. Coast Guard announced the closing of its Governors Island base last fall, Congress pulled a \$500 million price tag out of the air in a budget-balancing maneuver unrelated to any real appraisal of the value or development potential of the island. Special legislation intended to give the city and state the first opportunity to propose a plan for the island's reuse is tied to the Reconciliation Bill, which was stalled in Congress at this writing.

The Coast Guard announced that it will transfer more than 1,000 employees to bases in Tidewater, Virginia, and Charleston, South Carolina, by next summer. The island will be fully turned over to the federal General Services Administration by 1998. The GSA – the disposal agency – is working to fulfill its interim stewardship responsibilities, which include completing a land-use plan and historic study. Scopes of work are being prepared; requests for proposals are likely to be released this spring.

Groups such as the AIA New York Chapter can serve in a watchdog capacity to make sure that the real issues are not overlooked as well-intentioned government officials tinker with planning and legislation. The question of interim use of Governors Island is a serious and pressing concern.

In addition to its close proximity to the piers in Lower Manhattan, Governors Island is only 300 yards across the Buttermilk Channel from Red Hook in Brooklyn. Its accessibility from several areas increases its value but also raises immediate concerns about the maintenance of the island's well-kept historic resources. These include a 92-acre National Historic Landmark District with many significant nineteenth-century structures, such as stone officers' houses, a brick Victorian compound, Old Fort Jay,

continued on page 23

Skolnick's Disappearing Synagogue

The B'nai Yisrael Reform Jewish congregation of Armonk, New York, held a small competition to decide whether to renovate or replace a converted church they had been worshipping in for 15 years. Instead of ending up with a landmark by Ehrenkrantz & Eckstut Architects of New York, Allen Greenberg of New Haven, or Robert W. Grzywacz of nearby Greenwich, they decided to build an almost invisible scheme designed by the **Lee H. Skolnick Architecture + Design Partnership**.

Skolnick proposed razing the "little pizza hut of church" near the road and building a new synagogue in a sloping, wooded area at the other end of the site. All the members will see as they approach the 14,000-square-foot, \$3 million building is a low stone wall, symbolic of the Wailing Wall in Jerusalem. But as the land slopes away, the 400-foot-long wall rises to a height of 30 feet and the visitor finds himself gradually entering the building, an asymmetric, trapezoidal, curved volume covered with a barrel vault.

The program called for a religious school, social hall, administrative offices, and a sanctuary with 250 seats that could accommodate as many as 1,000 people for special events like bar mitzvahs and High Holy Day services. The architects accomplished that seemingly impossible task by designing walls that open up on one side to the social hall, where another 300 seats can be located, and on the other side to an open terrace where a tent-like structure will shelter an even larger crowd. Construction will begin in the fall of 1996 and will be completed by the fall of 1997.

Center for Jewish Life at Dartmouth College

R. M. Kliment & Frances Halsband Architects is designing a center for Jewish life at Dartmouth College in Hanover, New Hampshire. The 10,500-square-foot center will provide facilities for cultural, social, and academic activities for students and faculty of the college and residents of the region.

A sanctuary at one end and a library at the other are linked by a double-height gallery space with clerestory windows, which contains the classrooms, nursery, lounge, game room, and offices.

Coney Island Comfort and Lifeguard Stations

Richard Dattner, FAIA, has recently completed the design of eight new comfort stations and six new lifeguard stations along two miles of the historic Coney Island boardwalk from West 36th Street to Brighton 11th Street. Construction will begin in May 1996. A part of the beach replenishment project for the U.S. Army Corps of Engineers, the new precast concrete-and-masonry pavilions provide a link with Coney Island's historic beach heritage.

Dattner provides a grand entrance for the heavy-trafficked area at Stillwell Avenue with a comfort station that incorporates an open, sheltered gateway to the beach. The pavilions are designed with curved concrete ribs that support a concrete plank roof covered in tern-coated, standing-seam stainless steel and evoke the appearance of boats. Roof monitors provide natural light and ventilation.

New Planetarium Approved

Polshek and Partners Architects' plan for the Hayden Planetarium at the American Museum of Natural History was approved on November 21, after much

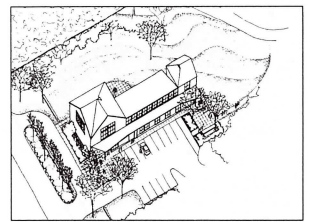
consideration, by the Landmarks Preservation Commission. The 1935 Hayden Planetarium will be demolished, since its technology has now become obsolete. The new planetarium's form echoes that of the old, with a 90-foot diameter solid sphere enclosed in a transparent glass cube. The sphere will house the most technologically advanced sky theater and exhibitions. A spiral ramp around the sphere will display an exhibition on the formation of the cosmos.

The north side of the museum will also include new visitor amenities, a parking garage, and a public terrace. The glass cube will be built using a system developed by the late engineer Peter Rice. The new design will advance the study of planets and space — and contemporary architecture in New York.

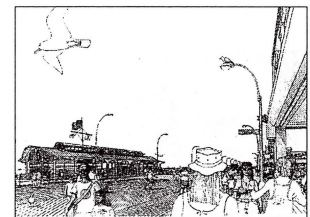
Ratti Textile Center at the Metropolitan Museum

In his review of the recently opened Antonio Ratti Textile Center at the Metropolitan Museum of Art, *New York Times* art critic John Russell failed to mention the project's architect: **Kevin Roche John Dinkeloo + Associates** with Bill Pendergast as project architect.

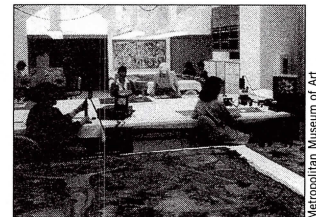
The new center for the conservation and storage of the Metropolitan Museum's entire textile collection (with computerized public-information area and offices, conservation center, and storage rooms) was a cooperative effort between



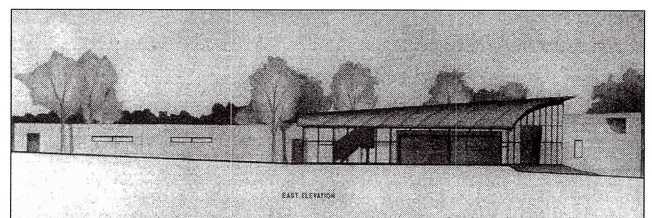
Center for Jewish Life at Dartmouth College, Hanover, New Hampshire, R. M. Kliment & Frances Halsband Architects



Stillwell Avenue comfort stations and beach gateway at Coney Island, Richard Dattner



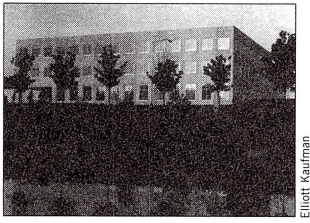
Antonio Ratti Textile Center, Kevin Roche John Dinkeloo + Associates



B'nai Yisrael Synagogue, Armonk, New York, Lee H. Skolnick Architecture + Design Partnership

At Bergmann

Metropolitan Museum of Art

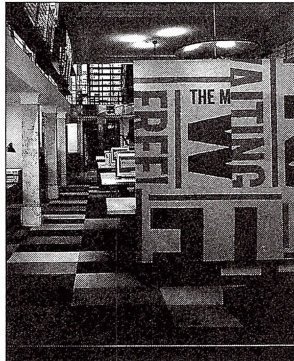


Elliott Kaufman

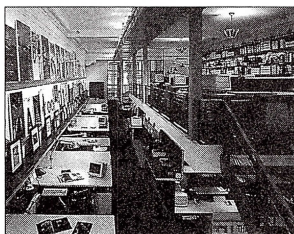
International Trade Center
for Calvin Klein,
Cooper Robertson & Partners



Pentagram building,
204 Fifth Avenue, ca. 1940



Main floor from entrance,
interior redesigned by
James Biber, Pentagram



Partners' workstations on
middle level with their teams at
tables half-story above and below

museum conservators and Roche Dinkeloo. The need for flat storage files, large movable shelving systems, and study tables dictated the custom designs of the furnishings and storage equipment. A secondary steel-beam structure was added to the ceiling, from which the architects suspended large cabinets so that vertical columns would not obstruct access to the textiles.

A major donation from the Fondazione Antonio Ratti of Como, Italy, whose company is a leading manufacturer of fine silks, made the center possible. Support also came from the David H. Koch Charitable Foundation, Toyota Motor Corporation, and the NEH. The new 25,000-square-foot center on the ground level is one of the most technically advanced textile conservation centers in the world.

International Trade Center in Mt. Olive

In November **Alexander Cooper**, FAIA, of Cooper, Robertson & Partners, completed a manufacturing and operations center for Calvin Klein Cosmetics Company at the International Trade Center, a foreign trade zone in Mt. Olive, New Jersey. Cooper Robertson and landscape architects Hanna/Olin created the master plan and design standards that regulate materials, signage, graphics, lighting, and landscaping. The ITC is a 670-acre build-to-suit business park initiated in 1981 by developer Leslie E. Smith, Jr., and the Rockefeller Center Development Corporation.

The original Calvin Klein warehouse was designed by Cooper Robertson in 1991. The addition on a wooded hillside tripled the space to a total of 453,000 square feet, including the production, operations, warehouse, and distribution center. The buff-tone precast

concrete-panel walls and silver-mullioned windows conform to the design guidelines.

New Municipal Art Society President

Brendan Sexton has been selected as the new president of the Municipal Art Society, replacing Kent Barwick, who held the position for the past twelve years. Since 1991, Sexton has served as the vice president for government and community affairs at the Rockefeller Group, Inc. In this position he helped guide the work of the MAS Fifth Avenue Project and has led efforts to provide siting and design guidelines for superstores. From 1986 to 1991 he was the Commissioner of the Department of Sanitation, where he began the citywide recycling program.

Skyscraper Museum on the Horizon

The Soho loft may be replacing the Sutton Place town house in movies and television shows, but a forest of skyscrapers always appears early on to certify: This is New York. Tourists have been carrying home souvenirs of their visits to the towers for decades. Why no skyscraper museum until now?

"It's one of those great self-evident ideas," said Carol Willis, whose idea it was and who will be its curator. "As soon as anyone hears about it, they say, 'Of course, why didn't I think of that?'"

Willis, an architectural historian and Columbia professor, and architect Richard Kaplan, cochairman of the J. M. Kaplan Fund and the Heritage Trails project in Lower Manhattan, announced the founding of the new museum on the twentieth floor of a 1906 tower at 115 Broadway, in a Gothic Revival suite, surrounded by other landmark towers.

The announcement was made, appropriately, at a party for Willis's recent book on skyscrapers, *Form Follows Finance* (Princeton Architectural Press, 1995, 160 pages, 125 black-and-white illustrations, 5 3/4 x 9, \$22.50 paper), the subject of an upcoming review.

A temporary exhibition in a still undetermined location in Lower Manhattan will precede the opening of the permanent museum, which still needs funding. But the project fits ideally into plans for the area where housing and entertainment are being introduced. The new Heritage Trails orient visitors to the Statue of Liberty, Ellis Island, the Staten Island Ferry, Custom House museums, South Street Seaport, the New York Stock Exchange, and the World Trade Center. The skyscraper museum will serve as a lynchpin for all these attractions and a guide to the most spectacular one of all — the cluster of skyscrapers around Wall Street itself.

Pentagram Makes Its Mark

by Jayne Merkel

For Pentagram, 1995 was a big year. The international design firm gave *Oculus* a new identity on the page and itself one in the cityscape. A six-by-ten-foot black, white, and red banner announces the firm's presence in the old Lincoln Trust Bank Building at 204 Fifth Avenue across from Madison Square Park.

The tall, narrow Renaissance Revival structure was designed by Cass Gilbert in 1913. Now its old, classical interiors have work areas hung along the sides like books on shelves, visible from the outside and from one another. Partners lined up in the middle level can communicate with their teams at tables half a story above or below. Over the

pedimented entrance, a two-story, glass-walled arch, pressed between a pair of giant pilasters, looks into the building and out the other end. Although it is transparent, the building's exterior still looks like a dignified small city bank.

The building remained a bank after the Lincoln Trust was taken over by the Chase Manhattan Bank in the 1930s. But in the 1970s, it became A. Altman's, a women's clothing store. In the late 1980s, after a glitzy renovation, it reopened as M.K., a nightclub designed to resemble the private town house of an Argentine playboy. Trendy crowds flocked to it for awhile, but club crowds are fickle. After M.K.'s demise, it became the Palace, a night spot with an even briefer history.

Last year Pentagram, ensconced down the street for almost 20 years in lively but now outdated industrial-chic quarters at 212 Fifth Avenue (where Fox Broadcasting's Fx studios are located), negotiated a net lease for the old bank. The firm began stripping away layers of pretentious veneer and facilities covering the arched windows at both ends. Architect James Biber, AIA, the only architect among the six New York Pentagram partners (the others are graphic designers), installed snappy but functional work spaces with new high-tech materials in bright colors, burnished metals, and slightly irregular shapes in full view of one another for this decade of the wake-up call.

The employees are not the only ones awakened. In their own building (featured in the December *Interiors*), the designers at Pentagram have the kind of visibility they create for their clients. When Biber asked one who was coming for a meeting if he knew

where they were, the client said, "In the Pentagon Building, right? Up the street from the Flatiron Building?" Biber thought, "Right. And just down the street from the Empire State." They've created a presence all right.

Fox & Fowle's Bausch & Lomb Headquarters

by Nina Rappaport

At Fox & Fowle Architects' new world headquarters building for Bausch & Lomb in downtown Rochester, the approach was "holistic in terms of the interaction with the client, the city, and the city planners, not like in New York, where you usually just deal with the site and a local community group," said Bruce Fowle, FAIA.

As one of only three high-rises in the city, the building, completed in November, has a major effect on the skyline. The 20-story tower's facade is light red granite with metallic mullions and gray glass, topped with a stainless steel gabled roof, lighted at night by fiber optics. An elliptical court leads to the entrance lobby opening to the second floor. The offices follow a diagonal to the corners of the building and the river beyond.

The building creates a transition between two neighborhoods: The stepped tower relates to the high-rise downtown district, the two-story base, to the historic district around Washington Square Park. The building's 15,000-square-foot cruciform Wintergarden gives the park an interior fourth side.

Fox & Fowle rerouted streets that were major thoroughfares to create the new entry sequence with an elliptical urban space and parking garage on one side of the

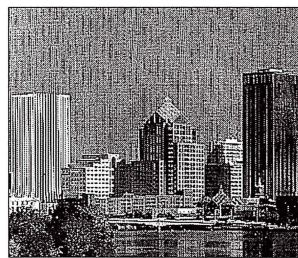
block. By manipulating the streets, the architects also identified a new site for the library, which needed additional space, and made it more accessible to the city.

"It was a major urban planning project, which architects often don't have an opportunity to do. The building has helped to completely revitalize the city," Fowle said. Now major corporations are thinking about relocating in the center, Kodak is relighting its building, and Xerox has placed a large illuminated X on the top of its.

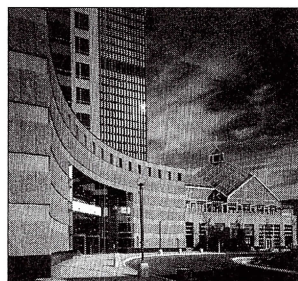
"Bausch & Lomb structured the management of the project as a real partnering. We had three-day retreats with all the key players. As a result, the building was built on time, on budget, very cost-effectively," Fowle said.

The integration of art was also dynamic. Bausch & Lomb never had a headquarters, but they had a collection of memorabilia — lenses, microscopes, and telescopes — that had never been cataloged. Working with Koo Art Consultants, Pentagram Design selected objects for a series of exhibits. A display at each elevator lobby creates a vertical museum of optics. The architects also worked closely with five artists — Wendell Castle, Larry Kirkland, Albert Paley, Mary Taylor, and Leonard Urso — on commissions for the building.

Fowle said, "With this project we learned that architects can look beyond the building and the images we tend to lock ourselves into, and solve much bigger problems on a urban scale."



Bausch & Lomb headquarters, view from Genesee River



Bausch & Lomb headquarters, front entry



Bausch & Lomb headquarters, interior

Oculus

announces

The 1996

Progressive

Architecture

Awards

Every architect's nightmare came true for the 14 winners of the year's *P/A* awards when the magazine ceased publication on January 3 as the forty-third annual awards issue was going to press. The owners of *Architecture* magazine, BPI Communications of New York, bought *Progressive Architecture* and shut it down. A full story on the buyout will appear in next month's *Oculus*.

BPI purchased *P/A* from Penton Publications of Stamford, Connecticut, primarily to obtain paid subscribers. When AIA National decided to sell its magazine in 1989, BPI acquired *Architecture* with the understanding that it would remain the members' publication for seven years. Last fall the AIA selected *Architectural Record* as their magazine beginning in 1997, leaving *Architecture* without a circulation base.

Although the *P/A* staff urged BPI to continue both magazines, merge the staff, or at least publish the January issue, the company decided to keep only *Architecture* and begin sending it to *Progressive Architecture* subscribers in January. The sponsors of the awards program were unable to release the names of the 1996 winners, but *Oculus* learned their identities from an outside participant and decided to make them known.

ALLIED WORKS, ARCHITECTURE (Brad Cloepfil, Kip Storey, John Weil, Brock Roberts, Chris Bixby, Tim Simpson, Kei Nakamura) of Portland, Oregon won an award for the **Seattle Brewing Company** in Woodinville, Washington, 25 miles north of Seattle. The 12,500-square-foot structure is terraced into the site so that the brew hall which is capable of producing 50,000 barrels of beer a year, faces the road and is visible from the founder's room and a pub with an outdoor patio.

RICHARD MEIER & PARTNERS of New York (Richard Meier, Thomas Phifer, Stephen Dayton, Alfonso Perez, Jim Sawyer, Toby Rogers) and **LANGDON WILSON** of Phoenix won an award for a **Federal Building and U.S. Courthouse** on two blocks of downtown Phoenix between the commercial core and the new city hall. The centerpiece of the 573,000-square-foot landmark is a great cylindrical courtyard in a monumental Glass Hall, cooled by evaporation.

OFFICE dA (Nader Tehrani and Monica Ponce de Leon) of Boston received an award for **Casa La Roca**, a 3,200-square-foot single-family house on top of a hill overlooking Caracas, Venezuela. A continuous surface of terra-cotta blocks surrounds the house with an outdoor room, enclosed at the rear by a rocky precipice.

ATELIER FEICHANG JIANZHU (Yung-Ho Chang, Cui Pengfei, Liu Hongwei, Lujia Lu, Xu Feng, Yin Yimu, Zou Jun) of Houston and Beijing with Humen Architecture Design Office of Dongguan won a citation for 109 houses and 48 apartments in **Jufu New Village**, Qingxi, Guangdong, China. The crisp, International Style dwellings with traditional Chinese sky-wells, which

extend inside to create open, covered rooms, depart from the picturesque red-tile roofed houses under construction in the village now.

MICHAEL BELL, ARCHITECTURE (Michael Bell, David Marini, Peony Quan, Chris Nichols) of Houston was cited for the **Alsbrooks House/Studio** beyond the Houston circle freeway, in a neighborhood of 1850s frame houses and 1960s strip stores. Two long, narrow Miesian studios, one with solid walls and a glass ceiling, the other walled with glass, frame courtyards, and a loft-like living space faces the street.

JOSEPH N. BIONDO, ARCHITECT (Joseph Biondo, Michael J. Revit, Michael J. Yusem, David L. Everett) of Wilkes-Barre, Pennsylvania, won a citation for a 1,200-square-foot **summer cabin** on a wooded, lakefront site in Adirondack Park, New York. Its structure is revealed in a series of weathered steel retaining walls, canted roof planes, a cutaway concrete-block envelope, partial timber truss reinforcements, and wooden walls with jalousie windows.

HOMA FARDJADI, SIMA FARJADI, CRAIG SCOTT of Cambridge, Massachusetts, received a citation for **Patterns of Head Start Childcare Facilities** in Highstown, New Jersey, a 7,870-square-foot prototype for nursery school with social services. Irregular classrooms in this turtle-shaped structure fan off a curved skylit gallery and multipurpose space that becomes an open-air room.

LOOM (Ralph Nelson, Raveevan Choksombatchai, Benajmin Awes) of Minneapolis and Berkeley was cited for the **Knox Garden**, a colorful chain-link maze of outdoor space for a community center and neighborhood residents in urban Minneapolis. Serpentine seating and fruit-bearing plants

articulate the Original Garden, Adam's Space and Eve's Space.

PASANELLA + KLEIN STOLZMAN + BERG ARCHITECTS, P.C., (Wayne Berg, Jonathan R. Knowles, Albert Ho) of New York won a citation for the **Education and Development Center at Clinch Valley College** of the University of Virginia in Wise, Virginia. This bar-shaped, 30,000-square-foot classroom and office building encloses an existing courtyard, forms a processional route through the campus, and becomes part of it.

STUDIO ATKINSON (Stephen Atkinson, Thomas Lehman) of Boston received a citation for the **Zachary House**, sited in a 40-acre pecan grove in Zachary, Louisiana. This 500-square-foot, modest but dignified retreat for a retired priest suffering from Parkinson's disease is a contemporary version of a dog-trot house with two enclosed volumes connected by a covered exterior passageway.

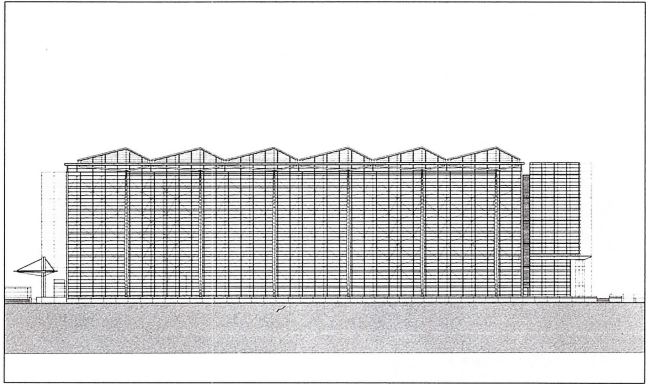
A citation went to **TEN ARQUITECTOS** (Enrique Norten) of Mexico City for the **Museum of Natural History**, located in a densely forested section of Mexico City's Chapultepec Park. Two elongated glass-and-steel prisms flank the canopied entrance hall of the 160,000-square-foot building, and a vast colonnaded hall for the permanent collection lit by sculptural skylights.

PIERRE THIBAUT, ARCHITECTE (Pierre Thibault, Eric Thibodeau, Chantal Douville, Jean-François Fortin, Julie Lafrenière, André Limoges) of Quebec City received a citation for the **Queen of Hearts Theater** in Upton, near Montreal on the St. Lawrence River. Evocative of an insect landing on water, this little tent-like, wood-and-steel shelter with uplifted wings and canted struts can shelter audiences of 300 to 400.

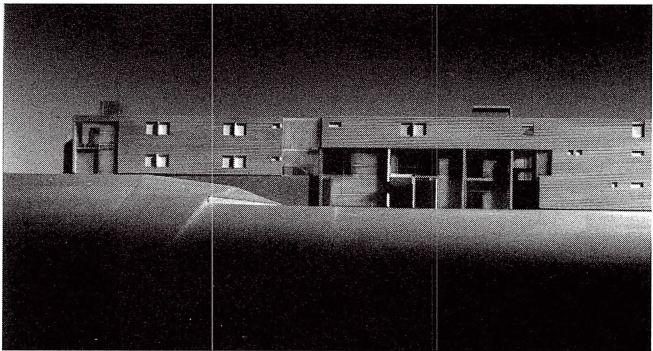
An urban design citation went to **JOHN LOOMIS, KISS + CATHCART ARCHITECTS** (John Loomis, Colin Cathcart, Gregory Kiss, Peter Anders, Jennifer Kinhead, Luis Estrada, Amy Nanni) of New York for **Manufacturing Communities** in Brooklyn's North Williamsburg with the same mix of use as those in the adjacent community. Small, urban friendly production spaces are integrated with stores and housing.

CONWAY + SCHULTE (William F. Conway, Marcy Schulte, Marcelo Burigo M. Pinto) of Ames, Iowa won an urban design citation for **DeCode/ReCode**, a proposal to rezone a block in downtown Atlanta, rebuilt in 1924 as a viaduct over railroad tracks, as a new kind of public room, with kiosks, seating and rest rooms, where active use and debate is not only tolerated but encouraged.

Jurors for the forty-third annual *P/A* awards were **Karen Bausman** of Karen Bausman and Associates Architects of New York; **Will Bruder** of William P. Bruder Architect, New River, Arizona; **Douglas Kelbaugh** of the University of Washington, Seattle; **Noel Michael McKinnell** of Kallmann McKinnell & Wood of Boston; and **Patricia Patkau** of Patkau Architects in Vancouver, British Columbia.



U. S. Courthouse and Federal Building, north elevation, Phoenix, Arizona, Richard Meier



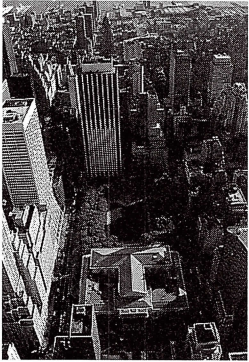
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View west on 8th Street looking at Kent Avenue, John Loomis



Joe Pineiro



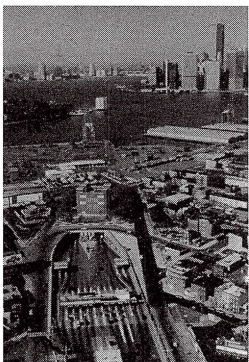
Julian Olivas

Jackson on New York

Tales of Two Cities



Dorothy Alexander



Julian Olivas

Taylor on Newark

Kenneth T. Jackson on New York

by Jayne Merkel

Why did New York become so big and so important?" historian Kenneth T. Jackson asked an audience at the Municipal Art Society, which had gathered on November 2 to hear about his just-published *Encyclopedia of New York City* (New Haven: Yale University Press/New-York Historical Society, 1995, \$60.00 cloth). He concentrated on that question, raised by Jason Epstein in his review in *The New York Review of Books* (November 16, pp. 4-6), instead of trying to describe the 13-pound, 1,350-page volume with more than 4,000 entries, by over 650 contributors, covering 370 years of history in 420 different communities.

"Because of its ethnic and religious diversity," Jackson answered himself, drawing on information Epstein had found in his book. "It was particularly open to newcomers. An extraordinary number of New Yorkers were born somewhere else," said Jackson, who was born in Memphis and now chairs the Columbia University history department and teaches at the Graduate School of Architecture, Planning, and Preservation. Unlike Boston, which "was founded as a place [where residents could] practice religion with people like themselves," New York began as a trading post for the Dutch West India Company.

"New York became a great city — maybe *the* great city — because of its diversity. We have our prejudices, but we have to accommodate each other here," he said, so people of unusual beliefs, ethnic minorities, and other outsiders are tolerated.

New York has an ideal location, he explained. In the

eighteenth century New York was equidistant between the two most important colonies, Massachusetts and Virginia, and in the nineteenth it was connected to the Midwest by the Erie Canal. It has a wonderful harbor that never freezes. Traffic going down the Hudson River switched to oceangoing freighters here. "All great cities are on water, but here the scale of the waterways is different. There are no little bridges you can walk across and hold hands. We have big, enormous bridges," he said.

A major factor in the city's growth was the Blackbull Shipping Company, which started the first regularly scheduled packet service in the world. And by luck, the British decided to auction off all goods that had been held up in the embargo of the War of 1812 in New York, so the city became a place for wholesalers. It had the first chamber of commerce in the United States.

It began and succeeded as a place to make money, he said, so it became a big city, and then it became important because of its size. It is also important — and historic — because it is older than other American cities. "We think of Boston, Philadelphia, and Charleston as old places, but New York is older than all of them, as old in fact as places like Plymouth, St. Augustine, Santa Fe, and Jamestown, which never really grew."

It is also "old as a big city," Jackson noted. "New York was a great city 100 years ago, when Rome, Istanbul, and Athens were backwaters. In 1900 it was the second biggest city in the world, bigger than any city in Europe except London and faster-growing. It had so many problems because of its size that it had to think of ways to deal with them," he said, so it created fire, police, and sanita-

tion departments.

New York is dense. "A hundred years ago, there were more than 600 people per square mile on the Lower East Side, the densest place in the world. At that density, the whole United States could live in New York without elevators or high-rises," he pointed out. "There is still no place on earth as dense as the mile around Grand Central, though Tokyo is getting close."

New York's density creates the attractive hustle and bustle, and makes possible a concentration of economic and cultural facilities that enhance the city's importance. "In New York people are going places and doing things." It is the original cosmopolitan city with people from everywhere — more Dominicans than in the Dominican Republic, more Jews than in Israel, more Irish than in Ireland. And it has a great concentration of wealth, not on the edges like most American cities, but right in the middle.

"You know the image of New York is as a dangerous place," Jackson said, "but it is distinctive among American cities because it is safe, not even in the top 25, and especially safe for the middle class. It is also safe because of the subways. Most people in America die in traffic accidents, and the New York traffic death rate is far lower than any other city's. Is that because New York drivers are safer and more courteous?" he quipped. "Public transportation use [in New York] is off the charts for the U.S.," he said.

"Unlike most great cities, New York is not a capital. It's a different kind of place," he said, noting its 24-hour orientation, variety of restaurants, great, free drinking water (somewhat endangered by rotting pipes), and even its harsh-

ness. “Because New York is such a mean, harsh, unforgiving place, there is a respect around the world for what New York critics think. So much of the U.S. has a booster mentality. New York is not like that.”

The one thing he failed to mention is the way New York attracts talent. It may be freer than most cities of puffery, but it has its fans and chroniclers, and Jackson with his ability, training, clarity, and common sense is at the top of the list.

A review of The Encyclopedia of New York will appear in next month's Oculus.

Marilyn Taylor on Newark

by Jayne Merkel

News reports portray Newark, New Jersey, as the car-theft capital of the world, with a school system in shambles and citizens constantly in conflict with the police. But Marilyn Jordan Taylor describes Newark as “a city of neighborhoods” with “extraordinary transportation access, good civic leadership, a mixed-use city center,” loyal corporate citizens, varied opportunities for higher education, and “a miracle” of a new performing arts center.

In “Remaking Newark,” a lecture she gave at the National Design Museum on November 28, Taylor argued that with the global economy creating competition between regions, and Newark’s fortunes inevitably tied to New York’s, there is hope for Newark. She admitted, however, that Newark has been on the decline since the Great Depression, has never completely recovered from the race riots of 1967, and remains mired in poverty.

“In the mid-1970s when I got off the train at Newark, the station had a rough-and-tumble look about it, but it

was a building of extremely good bones,” she said. Since that time, the terminal has been restored and Taylor has been involved in “some of the most exciting urban projects in the United States” there.

“Newark, the city, like the station, was for many years grand. So much is right. The potential is there,” she added. Her job as a Skidmore, Owings & Merrill planner has been to make the most of it.

She said she remains undaunted because she believes in the ability of cities “to remake themselves.” She also said she thinks “cities and their suburbs stand or fall together,” an idea that is just gaining credence. People used to think that parts of a region competed, as towns in New York and New Jersey still do, bidding against one another for corporate headquarters and other projects.

“Newark is nine miles west of New York City, less than a half-hour away, one of twelve major subcenters within our region. [It has] a city subway that links the station to the university complex, and rail service to the entire northeast. Its airport serves more than 27 million passengers, with the fastest growing cargo shipment in the region, and transit service to Manhattan will be in place long before that from the other airports. Newark also has the world’s largest cargo port, moving twelve million tons,” she said.

Even though Newark today has only 260,000 residents, slightly half the number it had in the past, 55,000 people still work in its central business district. Between them, Rutgers, NJIT, the New Jersey School of Medicine and Dentistry, and Essex Community College in the University Heights area serve 25,000 students.

In a capsule history, she explained why Newark still has

problems, despite all these assets. The exodus of the middle class in the 1950s and ’60s left an inner city with welfare costs 20 times those of some of the suburbs, so people refused to buy or rent property there. Urban renewal around the university complex, planned to encourage a recovery, instead caused displacement and led to the riots, which caused further white flight. And even though the major corporations elected to stay, “the thousands of people pouring into Newark every day never really touch the city streets.” They drive in and stay inside. There are “few places to live in the CBD. The waterfront is inaccessible to pedestrians. No strong connections exist between the airport and the downtown area, and the activities within the core are isolated from one another.”

SOM and Polshek and Partners Architects’ new master plan solves all these problems with a light rail transit link between Newark and Elizabeth, New Jersey, residential development around the station and along the Passaic River waterfront, and pedestrian and open space connections between the existing built-up areas and the New Jersey Performing Arts Center, designed by Barton Myers, scheduled for completion next spring. They intend to do everything planners can do.

Still, “for the long-term future of Newark, a statewide land-use plan is essential,” with an emphasis on mass transit and some kind of growth management, Taylor said. She did not say how such a plan would stem Americans’ preference for single-family houses with private cars outside.

Newark residents in the audience seemed more pessimistic than the speaker. They mentioned the “hourglass economy that squeezes out the

middle,” “the people who work here, come and leave, and don’t shop or eat here,” and the fact that “Newark, where the zoning ordinance is meaningless, is one of the worse examples of displacement.” Someone said, “There has to be a balance between the nice, shiny buildings downtown and the people who aren’t helped by them.” Another exclaimed, “You mention only the physical side, when Newark has the highest rate in the country of children with HIV and infected women of childbearing age.”

Planners can only do what planners do. But Taylor made no excuses as she answered every question. On zoning, she advised, “Just say no” to unacceptable development. “You must make the plan that governs,” she said. She explained that the local corporations provide much of the tax money the city has, even if they don’t provide many jobs for poor residents. Unfortunately, the city’s assets — nonprofit institutions and transportation facilities — make three-fourths of Newark nontaxable.

But Newark residents had come in some numbers all the way to 91st Street. They talked enthusiastically about their landmarks, the human scale of their neighborhoods, and their organizations, and they invited Taylor to Newark to give her lecture again. She may be undaunted because she has been there.

Konyk Architecture

by Debra Waters

Tucked beside the Manhattan Bridge, Craig Konyk's office loft in a Brooklyn warehouse suggests a resignation to the immutability of architecture, but his work explores architecture's physical and metaphysical transformations. Relying on its users to shape the space, it resides in a state of flux, where possibilities are endless. The models strewn around his office are really logs of ideas, not necessarily related to any particular project. This research and development is a necessary part of his practice, particularly now that more time is required for meetings and administration.

Konyk's unique sense of architecture has been influenced as much by teaching as practice, though he calls the four years he spent working for the firm of Smith-Miller + Hawkinson his second education. By the time he left, he understood how the departmentalizing of design and production staff, typical of many large firms, can compromise the integrity of design. He had also come to realize that every decision is a design decision. "Always thinking about the big picture is very important," Konyk said. "Day to day you can really lose the joy of it, what you are ultimately doing all this for."

Teaching is valuable, he said, because it forces you to return to certain fundamentals and rethink them. Competitions help, too. "If you are interested in doing architecture as a designer, you have to find ways to keep the ideas evolving, because that's your currency...your distinguishing feature," he explained.

His proposal with a team of Parsons students for a competition to design a Head Start school in Highstown, New

Jersey, received an AIA New York Chapter project design award citation in 1994. The team conceived of it as a zipper, opening up the classroom environment and extending the building out to the play areas and wooded edges. They pulled the furniture out of walls in various configurations to create spaces on the scale of the child. The whole classroom was designed to be activated by the teacher.

Konyk's first opportunity to build came in 1989, in a foyer-dining room of an Upper West Side apartment where he inserted a slightly canted wall with a cementitious finish next to an existing oak frame wall.

Now he is working on his largest project to date, the Simplex House, 2,400 square feet of new construction on a one-and-a-half-acre wooded site in Noyac, Long Island. The twelve schematic designs he developed for this weekend house were inspired by a melange of his prior built and unbuilt projects.

"PLYplane," a folding exhibition surface at Parsons that Konyk designed in 1992, served as springboard for many of the ideas. This simple vertical surface was constructed of three-quarter-inch-thick plywood cut into one-and-a-half-inch slats, assembled on end to present the edge of the material as the face of the plane. Alternating slats fold down as far as 90 degrees, creating a horizontal surface of bench, shelf, or individual support bracket. Essential to the design is the participation of the exhibitor, who can adapt the mute plane to various uses.

Konyk's work continually transforms the banal into something extraordinary. The House of Choice prototype features an exterior shell composed of a window wall with insulating shutters that allow for infinite variations of open-

ing or closing. The Tropical House, which was inspired by tobacco sheds and won a second AIA New York Chapter project design award citation, was designed for the superintendent of a lumber yard on the hot, dry side of Fiji Island. The complexity of this jalousied box, which consists entirely of wooden louvers, resides in the wall surface.

It led to an idea for a three-level wall constructed of screen, colored glass, and solid wood panels, with operable segments on metal tracks that use garage-door technology. Conceptually, the surface of the building is never fixed.

The first scheme for the Simplex House was a variation on this three-level wall consisting of wood shutters, translucent green Plexiglas, and copper screening. The schematic design, which won a 1995 AIA New York Chapter project design honor award, was conceived of as a screened porch. The 30-foot-high structure of two stories and a mezzanine is capped by a studio facing the Pequonic Bay. The house hovers over the landscape, with an automobile entrance underneath. Stairs along the side serve as the formal entrance into the double-height living space. The building surface is a window wall of clear and green glass, some windows operable, some not, with infill panels of copper screen, metal, and wood. Konyk refers to this grid of aluminum casement window frames as a "poor man's window wall." The roof consists of wood decking with dull metal atop the studio. The bottom level of the house is masonry block.

In developing a program for a house, Konyk explained, clients search for their own peculiarities, the individual things that make their homes different. As he has learned in the Simplex project, the client

Craig Konyk

Education:

Catholic University, B.S. in Arch., 1981
University of Virginia, M.Arch. 1983

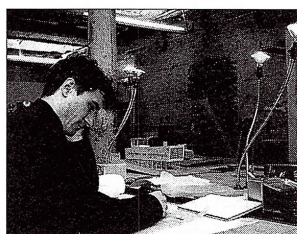
Experience:

Skidmore, Owings & Merrill, 1984
Smith-Miller + Hawkinson, 1984-88

Teaching:

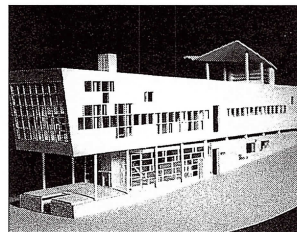
New Jersey Institute of Technology,
1988-95, first-year design studio
coordinator, 1991-95

Parsons School of Design, department of
architecture and environmental design,
1990-95



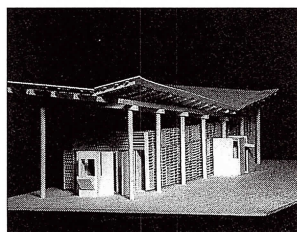
photos: Dorothy Alexander

Craig Konyk



photos: Dorothy Alexander

*The Simplex House,
November 1995 scheme,
Craig Konyk*



photos: Dorothy Alexander

*The Tropical House,
A Box of Jalousies,
Craig Konyk*

will change the idea that the architect brings and make it evolve. He is now developing a new scheme for the Simplex House to better accommodate the program.

In the current version, stone still emerges from the ground and glass is still in aluminum frames, but the house is like a barn — a plywood box. The windows are made as if pieces of plywood were left off the surface. The stud wall is exposed. Part of this design is inspired by a barn he saw with “just about every piece of siding and roofing off.” His interest lately is in what he calls design by default — structures halfway between being built and unbuilt.

Is New York Still a World Capital?

by Amy Lamberti

While historically New York City has been a leader in innovation, lately it has played a leading role in preservation, said Hugh Hardy, FAIA, at a panel discussion he was moderating, sponsored by the Municipal Art Society on December 6. Organized by historian Rosemary Wakeman to ask whether New York is now an “innovator or imitator” and to assess its place in world architecture, the panel raised more questions than it answered. Panelists James Stewart Polshek, FAIA, Andrea Kahn, Christine Boyer, and Michael Sorkin considered the question of this city’s architectural leadership in a discussion that wandered from the birth of the skyscraper to cyberspace.

Hardy’s statement led the panel to consider whether enacting landmark legislation has limited the likelihood of building great architecture. Polshek said architecture in New York City has traditionally

been market-driven, yielding business-class rather than first-class architecture.

Sorkin named areas in which architecture could continue to be innovative, noting that the city produces exemplary models in reuse, neighborhood scale, transportation, parks and green space, pluralistic character, and “deals”, including the zoning bonus.

Clearly, the role of architecture in New York defies definition, and ultimately, the panel linked the devaluation of architecture to New Yorkers’ way of life. Architecture has become irrelevant to much of the public. Panelists’ warnings about privatization and the uncharted future of cyberbia revealed the dark side of the vitality of architecture in this city.

No one would admit that New York might not be a world leader in designing buildings, though panelists admitted that the city is currently reinventing itself more in its outer boroughs than in Manhattan. Panelists suggested that the sheer density, history, and energy of the city sustains it at a level that even the malling of 57th Street might not affect. More discussions such as this one might help New York avoid that fate.

Jean Nouvel’s Architecture Shop at the StoreFront for Art and Architecture

by Nina Rappaport

Jean Nouvel, the noted French architect of the Institut du Monde Arab, the Cartier Foundation, and the Lyons Opera House is having his first American exhibition at the StoreFront for Art and Architecture. Nouvel decided to display his architecture as a shop. Taking the name of “the StoreFront” literally and playing with the idea of commercialism in art and design, he has created an installation

where everything is for sale. It is like a gift shop in a museum, but without the exhibition galleries.

The visual items are unconventional for an architecture exhibit. One wall is lined with postcards of Nouvel’s buildings and projects, next to which is a series of slides mounted in a backlit box, over which video terminals show dynamic images of his buildings. Cases below hold slide sheets for sale. On tables to the right are books about Jean Nouvel and his work, all for sale. On the storefront itself he created a collage, a patchwork of shiny materials such as foils and mirrors over sections of the existing facade.

It really is not a show about Nouvel’s work, but about images of his work. Although most architectural exhibitions only represent buildings indirectly, usually models, drawings, or descriptions of projects are displayed forthrightly for the already enlightened viewer. Here the format celebrates the irony that Nouvel’s own buildings are more innovative and conscientiously detailed than the medium he has chosen to represent them.

Or are they?

Utzon’s Sydney Opera House

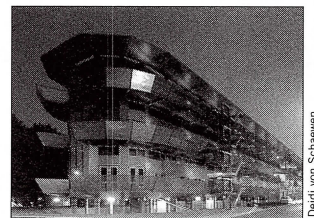
by Lester Paul Korzilius

After Jørn Utzon won an international competition to design the Sydney Opera House (out of 234 entrants) the process became so torturous he was forced to resign midway through the project. In Philip Drew’s *Sydney Opera House, Sydney 1957–1973* (London: Phaidon, Architecture in Detail series, 1995, 60 pages, 99 illustrations, 15 in color, 11 5/8 x 11 5/8, \$29.95 paper), the author describes the building fully in words, drawings, and photographs.

When Utzon left the project, the roof shells were nearing completion. The interiors and glass walls were designed and completed by other architects.

The only other reference most architects know on the Sydney Opera House is the GA monograph published in 1980, now out of print. This monograph provides far more information. Early drawings show that Utzon’s original design had the two concert halls as separate structures under the soaring shells, with an open space between them and the shells, giving a completely different feeling to the design. Selections from the competition drawings, intermediate schematic and design development drawings, and the final drawings show the promise in Utzon’s design that was not carried through by the replacement architects.

The monograph also gives a comprehensive bibliography. It is a must-have book for an architect’s library.



*Logements Nîmes, 1985–87,
Jean Nouvel*



*Centre de Documentation
Nancy, 1985–89,
Jean Nouvel*

Deidi von Schaewen

Georges Fessy

"City Speculations" at the Queens Museum

by Todd W. Bressi

Whenver I visit the New York City panorama

at the Queens Museum, my instinct is to look for places I know — the building where I live, the campus where I work, neighborhoods I visit. Then I think about the expanse of the city and how all its tiny parts must be as rich with life as the few blocks I inhabit.

But the "City Speculations" exhibition, prompted by the updating and reinstallation of the panorama commissioned by Robert Moses for the 1964 World's Fair, asks us to take a critical view of the panorama's neatly constructed, top-down view of the world. Every form of representation reflects a point of view of the city, the exhibit argues. Every model, drawing, and map selectively includes and excludes information about a city's form and the economic, cultural, and political processes that underlie it. Ultimately, these representations influence the way people understand the city and how architects and planners design for it.

Thus guest curator Patricia C. Phillips, associate professor and chair of the art department at SUNY New Paltz, asked architects and artists to create installations that respond to the panorama's point of view. She also assembled recent projects that present alternative ways of describing the city. While "City Speculations" wants us to be excited about its revision of Moses's iconographic model, it is a bit too self-absorbed.

A representation of a city is based on two sets of choices: the questions that are asked about the city and the way the answers are presented. (It's

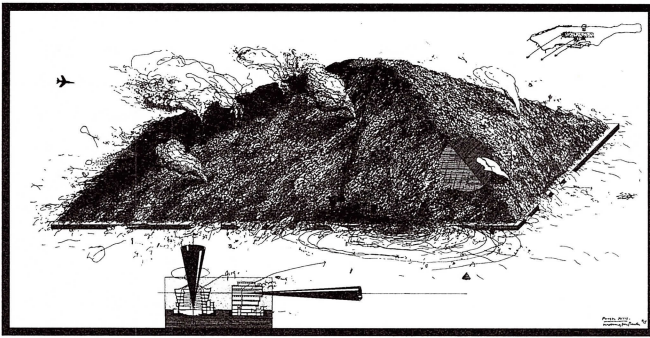
like the difference between choosing a musical album and then deciding whether to buy a CD or a cassette tape.) These choices are often related, but the distinction is important.

There is already a long string of scholarly and professional work that challenges top-down approaches to asking questions about cities. J. B. Jackson launched the whole field of cultural landscape in the 1950s. Architect and planner Kevin Lynch teamed with environmental psychologists in the 1950s and '60s to learn how people perceive city form. William Whyte and the Project for Public Spaces have been studying how people actually use urban spaces for 25 years. None of this work is mentioned; some projects even act as if they've discovered the methods.

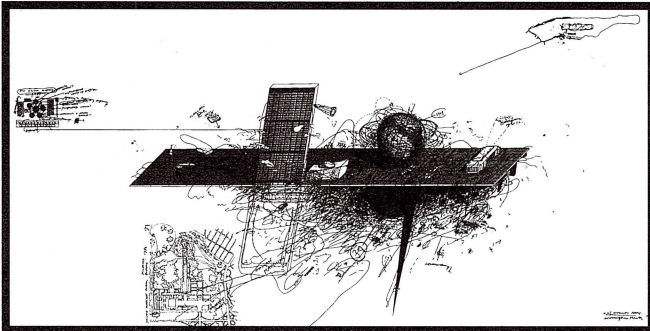
There have been breakthroughs in ways of passing on information about cities. Kevin Lynch was frustrated in his attempt to develop meaningful, comprehensible notation systems. Nobody has convincingly mapped a cultural landscape.

That is where "City Speculations" might have broken ground. How do you chart the landscape of poverty? Photographer Camilo José Vergara's gripping time-sequence images of the Bronx mark processes of decay and renewal. How do you describe the geography of a design firm? Diller + Scofidio's *Rolodex* (mounted in the exhibition) is a playful, useful guide. Yet both are isolated from important currents in geography and history.

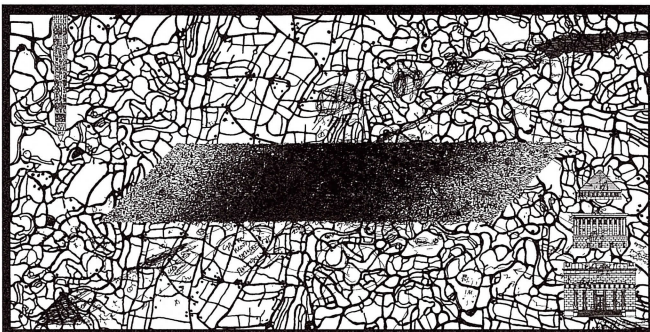
Two intriguing installations are *New York Paleotectonic, 1964–1995* (by Richard Plunz, Victoria Benatar, Maria Gomez, Hubert Klumpner, and Erich Proedl) and *Visible Cities* (by Wellington Reiter of



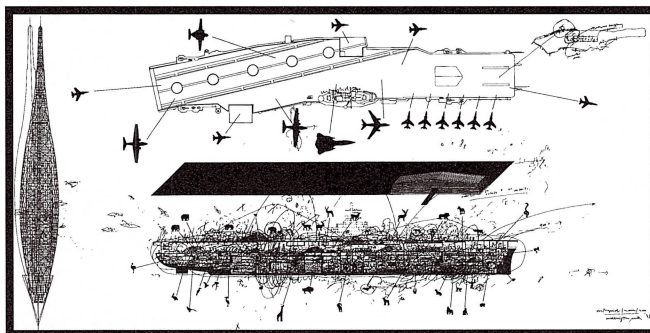
The City of Manmade Objects



The City of the World



The City of Memory



The City of Animals and Birds

Wellington (Duke) Reiter speculated sardonically about a way to distribute Manhattan's cultural riches throughout the five boroughs. He moved the United Nations to *The City of the World* in Flushing Meadows, Queens, where planners considered locating the complex in the first place, and in *The City of Memory*, placed Grant's Tomb where it belongs, in the historic Green-Wood cemetery in Brooklyn. The decommissioned Intrepid finds a new use as a kind of Noah's Ark, becomes *The City of the Animals and Birds*, and ends up in the Bronx Zoo. And the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art join the rest of the detritus of our time in the Staten Island landfill, *The City of Manmade Objects*.

Boston). In *New York Paleotectonic*, buildings removed from the panorama in its recent update (that is, removed from the city within the last 30 years) are sorted by type and arrayed as if they were soils in a section of earth. Here art and scholarship connect; a short statement convincingly relates these disappearing types to the transformation of the city. *Visible Cities* questions the panorama's neutrality; it reveals how Manhattan has captured and enshrined iconic urban elements by showing what the city would be like if most of them were relocated to the outer boroughs.

What is missing from "City Speculations" is a sense of playing to the public; the exhibition is too much of a conversation between architects, artists, and urbanists. Designers know how to play to the public (so did Moses, when he had to). One may argue that is the problem with so much city design these days, but the fact is that Moses's model is still the most compelling thing there (except for Vergara's photographs, perhaps).

Playing to the public means acknowledging that architects and planners still routinely treat building and space as neutral ground. "City Speculations" could have challenged the conventions of land-use maps, figure-grounds, and axonometrics that pass for basic urban analysis — and architectural drawings that pretend a project ends at the lot line. In this regard, the "Maps" exhibit at the Cooper-Hewitt Museum several years ago did a far better job.

Nevertheless, "City Speculations" can liberate you. Heading to the museum, I left the Willets Point subway station and followed a snaking route that had been plowed

through the snow for the benefit of cars. Heading back, I boldly cut straight across the fresh, unbroken sheet of snow in a direct path to the subway. I made my own route, my own little geography, soon to be lost like so many of the geographies "City Speculations" wants us to see.

Robert Moses: Power and Personality

by Ellen Kirschner Popper



Of the 32 meanings of the word "power" listed in the *Random House Dictionary of the English Language*, the first is simple: "1. ability to do or act; capability of doing or accomplishing something."

By this definition, Robert Moses had power. He got things built — Jones Beach, Orchard Beach and Riis Park, 658 playgrounds in New York City, 416 miles of parkways, and 13 bridges, including the Verrazano Narrows Bridge, whose 4,260-foot center span is the largest in North America.

But, of course, power is never simple. Moses has been both glorified in biography by Herbert Swope as *The Master Builder* and vilified by Robert Caro as *The Power Broker*.

On one thing enthusiasts and detractors agree: No individual has been so identified with a great city's changing physical form since Baron von Haussmann rebuilt Paris in the nineteenth century. Small wonder, then, that books, displays, lectures, and debates about his legacy recur with regularity. The latest offering is an exhibition entitled "Robert Moses and the Shaping of New York," curated by William Ayres, chief curator of the Museums at Stony Brook, and Alison Cornish, director of the Bridgeton Historical

Society. It was on display at the Paine Webber Gallery in the fall and will be at the Museums at Stony Brook through May 12.

On November 29, Patricia C. Phillips, a cultural critic, moderated a panel discussion entitled "Reassessing Robert Moses." Phillips is curator of "City Speculations," a display of urban planning projects reflecting Moses's panorama of the City of New York, at the Queens Museum through March 10 (see page 10).

The panel was structured around the contrasting views of two keynote speakers, Marshall Berman, author of *All That Is Solid Melts Into Air* (New York: Simon & Schuster, 1982), and David Perry of the school of architecture at SUNY Buffalo, who directs the Robert Moses Research Project. Berman portrayed Moses as a self-appointed urban messiah whose planning approach could be summed up in Moses's own words, "When you're working in an overbuilt metropolis you have to hack your way through with a meat axe." Perry countered with a post-modern view of Moses as social text, suggesting that he was "the site for the actualization of forces tearing the city apart." Ayres, Cornish, and Laura Rosen, administrator of the special archives of the Triborough Bridge and Tunnel Authority, responded.

Berman's view of Moses as the villain who single-handedly destroyed his childhood neighborhood by building the Cross Bronx Expressway is well-known. His heavy-handed presentation here, however, lacked the sweeping yet subtle political analysis in his book.

Berman's Faustian portrait of Moses provided a poignant counterpoint to Perry's plea to "look to the novel, not the author. Look at the city itself."

In Perry's view, the myth of Moses as tyrannical author of the modern city has allowed planners to ignore their failure to preserve the city.

Surely reality lies somewhere in between. Moses's vision of the modern city dovetailed with the image held by both political leaders and the general populace. Would he have been able to consolidate the power needed to accomplish his goals had it not?

On the other hand, would such a vision, no matter how widely shared, have come to pass without the leadership that Moses claimed by virtue of his potent personality? If the essence of his personality was the capability of doing or accomplishing something, then in Robert Moses, power and personality were one.

The last section of the exhibition poses a question to the public, asking "Could we use a Robert Moses today?" Pen and paper are provided for visitors to record their answers.

"He brought progress for some at great expense to many," one person wrote. Another called the Moses phenomenon an "object lesson in democracy." Several people suggested that we could use him "to repair the infrastructure" and to "fix up all the bridges."

And finally, "Robert Moses was a product of his time. What is timeless, and needed today, is vision."

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

Redefining the

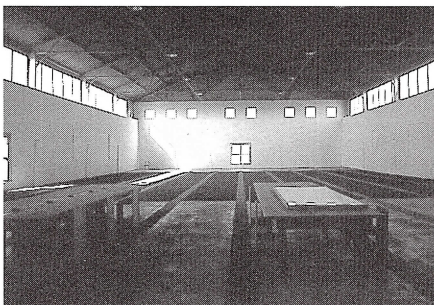
by Jayne Merkel



Galene Lalong, NY



Margaret Crawford



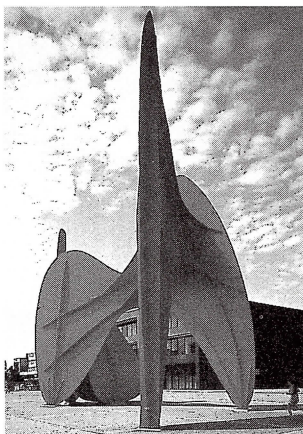
Lauretta Vinciarelli

first photo:
The Homeless Projection, Civil War Memorial, Boston, Krzysztof Wodiczko

second:
Vendors appropriate public space, Los Angeles

third:
Gallery at Donald Judd Foundation, Marfa, Texas

fourth:
La Grande Vitesse, Grand Rapids, Alexander Calder



In these fractured times, when many people identify with special-interest groups instead of the civic body politic, it may be that the old New England commons is a better model for public space than the big public square that supposedly belongs to everyone but is actually the province of a few speaking for the many. The commons was a plot of publicly-held land set aside in the middle of the town with common grazing areas and separate gardens for individual families and citizens, so it served everyone in a well-understood and practical way.

The need for a new concept of public space was amply demonstrated in this fall's noontime lecture series, "Public Space: What Is It? Whose Is It? Where Is It?," at Columbia University's Temple Hoyne Buell Center for the Study of American Architecture.

Commemorating the Vanquished

"Public space is crucial to democracy," **Krzysztof Wodiczko** said in the first lecture of the series on October 16. He argued for "temporary use of the space so as not to prevent others from using it" and the importance of "seeing it through the eyes of others whose voices may be marginalized." In his own work as an

artist, Wodiczko, who directs the Center for Advanced Visual Studies at MIT, temporarily alters traditional monuments, such as statues, which symbolize "the history of the victors," by projecting slides onto them to record the history of the vanquished. In the Boston Commons, which now functions as a modern public park, he has projected pictures of the homeless huddling around the base of a Civil War monument so that they become, aesthetically, part of the monument itself.

Wodiczko also entices non-homeless people to consider the needs of the homeless by placing high-tech shopping carts in public squares. The carts have room for gathered cans, pull-out beds, and a tent-like covering contained in something that looks like a miniature rocket ship. His videotapes of people discovering them, wheeling them around, and climbing inside show how just by putting the devices out there, he can force people who might otherwise avoid the homeless to consider their dilemma.

Los Angeles as (Sub)Urban Mall

Both disenfranchised people in desperate need and well-to-do property owners are appropriating space in Los Angeles, making private space public, and public space the domain of an elusive private enter-

Public Realm

prise, explained **Margaret Crawford**, who chairs the history and theory of architecture program at SCI-Arc. In a lecture on “Commodified and Decommodified Space in Public Life” on October 20, she took her audience on an offbeat tour of garage sales in Beverly Hills (where so much trading has gone on that the city had to pass an ordinance limiting residents to two sales a year); vacant lots with wares displayed on chain-link fences; front yards of tiny dwellings converted into outdoor automobile-repair shops; sidewalks that vendors have turned into floating bazaars; and other exotic adaptations of the traditional suburban landscape to the changing requirements of urban life.

Crawford’s attitude was one of bemusement and wonder. She said she finds the alterations fascinating and is trying to figure out how they affect the notion of “public.” But New York artist Martha Rosler, who responded to Crawford’s remarks, said she thought Crawford was romanticizing the unfortunate marginal existence of the people she pictured. Surely, Rosler said, they would prefer to sell their goods in a proper store and fix their cars in a well-equipped garage.

Making the Private Artist’s Retreat Public

New York architect **Lauretta Vinciarelli** of the Columbia faculty discussed a very private place that is being converted to public space in her lecture on “Don Judd’s Place of Architecture” on November 10. A remote, walled precinct where the artist lived and worked in the stark, almost abandoned west Texas town of Marfa is to become a kind of museum where people can come to see his collection and the environment that sustained his art. Judd, with whom she was long associated, died in February 1994.

“The more famous he became, the less he could stay in New York,” she explained. So he found this land in the mountainous, arid Chihuila Desert, in a town where the railroad stop had been eliminated, a military fort had closed, and ranchers were disappearing. He bought an empty airplane hanger and some other abandoned buildings and created a place with big spaces, not because he needed them for a studio (his work was manufactured elsewhere), but because he needed to have his work well installed nearby.

Vinciarelli showed slides of the vaulted hanger he converted to a gallery, a library with rough wood tables, chairs, and bookcases, and a rectangular

garden with an elevated swimming pool much like the bathtubs designed by the British architect John Pawson, who used Judd’s furniture in the new Calvin Klein store. But the minimalism of the Judd Foundation at Marfa is very different. The living rooms are almost Shaker. The narrow spaces between the outer walls and the buildings inside “are reminiscent of places like Pompeii,” Vinciarelli observed.

She explained that Judd “was very sorry to see the work of people like Pollock and de Kooning...leave New York and become trophies.” He wanted to keep his own work, and his foundation will show it in the setting where it was created.

Commentator Sylvia Kolbowski, an artist and critic, said, “Marfa is important as an opposition to the contemporary museum, which tried to compete with mass audience entertainment...a retreat to a more religious approach to the art experience.” But because it is difficult to reach and expensive to get to, it is elitist. She speculated “whether the whole function of a museum should be education,” and questioned the idea of a permanent display. “Also, one problem is that there is art and one has to find a home for it, but since Duchamp, there is the idea that something is a box in one situation and art in another.”

Public Space as Philosophical Battleground

“Museums and galleries preserve the vision...of the universal viewer” that many artists, especially feminist artists, are questioning these days, **Rosalyn Deutsche** said in her dense, philosophical lecture on November 29. She said she believes the feminist challenge to the “modernist doctrine of visual detachment and impartial contemplation” is a prerequisite to the creation of truly democratic public space.

The art world is taking democracy seriously today, she said, but most of the critiques of public space from within architecture revert to historic models based on the idea of unity and consensus. Even Michael Sorkin, in his essay “The New American City and the End of Public Space” (in the book *Variations on a Theme Park*), criticizes the privatization and consumerism of the shopping mall but “idealizes traditional city space as essential to democratic politics,” she said. “Preservationists [also] promote projects (such as Bryant Park) as restoration of a lost urban tradition.

“Who identifies with a classical image of an urban square?” she asked. “Which social groups were included and excluded in those places of the urban past?”

Obviously, the carefully ordered, formal, manicured, symmetrical, gated spaces are not intended to promote conflict in the way Deutsche, who helped organize the series, believes is essential to democracy in a society such as ours with a variety of interest groups jockeying for power. But she did not describe a space that might embody that conflict. "I don't think there is any form that for all time could....I'm inclined to think that all sites should be seen as sites of struggle."

She believes democracy is about "a continuous declaration of rights," and "politics is the right to have rights." When one person's or group's rights interfere with those of another, as they inevitably do in our society, it is only natural that some kind of struggle will always exist.

The Arrogance of Modern Art

Historian **Casey Nelson Blake** showed how well-meaning, art-loving liberals (such as those in the audience) had commandeered public squares for 20 years with taxpayers' money from the NEA and GSA, which only they could enjoy, without ever even asking: "Is modernism elitist?"

Using letters to editors and other contemporary records, the Indiana University professor and son of the architect, critic, and editor Peter Blake explained how the general public saw the monumental works of public art that created "The Crisis of Modernist Public Art and the Crisis of Liberalism."

He began with the project that launched the era, Alexander Calder's *La Grande Vitesse*, a big, red metal stabile (as opposed to mobile) that became the City of Grand Rapids' symbol after it was placed in a public square there in 1969, as the first

project of the National Endowment for the Arts. The beginning of the end of the era came only 20 years later, when a more critically acclaimed but also more controversial work, Richard Serra's *Tilted Arc*, was removed from New York's Foley Square after eight years of public hearings.

"Art in public places was intimately linked to the Kennedy liberal era" established in 1965, Blake explained, "by people like August Heckscher and Arthur Schlesinger, who saw public art as a way to elevate public taste, celebrate individual freedom," and show how a capitalist democracy is different from Communism. In the United States, "the artist is free to follow his vision wherever it takes him."

"The installation of the [Calder] sculpture was as much a demonstration of power as it was of taste," Blake noted. Even if advocates of public art didn't think of it that way, the letter writers did.

"Who is the sculpture committee trying to impress?" one author of a letter to the editor asked. "Aren't they supposed to be representing the people of Grand Rapids?"

La Grande Vitesse was placed in a new modern square where a Miesian city-county complex by SOM Chicago replaced old, traditional Grand Rapids buildings that had once stood, crowned with a clock tower, which served as the symbol of downtown. The sculpture committee, like the planners who remade the city, "were embarrassed by Grand Rapids's past," Blake said. "Resentment at what has happened to American cities with modern architecture and planning is behind this," he said. "Often the public art alone is not what's being criticized, but the whole ensemble."

Although one letter asked why no one had commissioned a statue of Senator Vandenberg, for whom the plaza was named, cultural traditionalists weren't the only ones to protest.

"Many of the first critiques came from the Left," he noted. In the 1970s the NEA, conceding to these critiques, initiated a mural program in the neighborhoods, with black nationalists' themes and subjects such as the "Wall of Respect for Women" and the "Ghost of East LA," in a social realist style similar to that favored by Communist and Fascist regimes.

It was disbanded in the 1980s, when commissions for artwork intended to satisfy political pressure started to go not to neighborhood groups but to Earthworks, Pop, or Minimal art by "products of the elite art schools." Many of these artists — Robert Morris, Richard Serra, Michael Heizer — criticized that establishment from within, but their aesthetic preferences were even further removed from mainstream taste than the Calder piece had been.

Today attacks on the NEA come mainly from the Christian Right on behalf of "the new class," but Blake cautioned against seeing their criticism as peripheral. "More and more Americans rejected the idea of leaving artistic decisions to a few knowledgeable men...and rejected the idea of timeless values." Disbelief in universal values runs across the entire social and political spectrum today.

Another Perspective

"This discussion doesn't take place in Europe, where I spend most of my time, except in Germany and a few places in the North, where they share our notion of progress — the Protestant notion," *The New*

Yorker writer **Jane Kramer** pointed out.

"In Italy, public space with its deep history doesn't represent the state for the people who use it, so the Italians swarm over their plazas," she said. "In France, public space is associated completely with the state. People do not use the space except for public functions like parades. Traffic surrounds the Place de la Concorde."

"The question of multiculturalism doesn't exist in most of Europe," she said. Kramer started to look at public space in Europe differently after she had spent some time in the South Bronx working on a profile of artist John Ahearn. "He had spent 13 years living there and had been chosen by a rigorously multicultural selection process...from several thousand applicants. And he had the advantage of working representationally."

Ahearn does plaster-cast portraits of people he knows. For a South Bronx commission across from a police station, he did portraits of three of his neighbors — a young black basketball player, a 13-year-old girl, and a Puerto Rican in a hooded sweatshirt with his pet pit bull. But "exactly the same thing happened to John Ahearn as Richard Serra." People in the community saw them as racial stereotypes. "Suddenly demands came to take the piece down."

The reasons for the objections were different, but they raised the same questions: "Whose community is it? Who speaks for it? What is the community? What is the use of this space?" she said.

Queer Theorist and Feminist Debate New York's Sex-Related Business Zoning

One reason building in this city is so complicated is that differences of opinion — and perception — are great, even within the architectural community. At the George Lewis public policy forum on “Architecture and the Entertainment Industry” on December 14, all four of the speakers applauded efforts to turn 42nd Street into a family-entertainment district. No one in the audience objected to evictions of adult businesses (see page 18).

However, at Columbia on October 27, in a lecture entitled “Zones of Privacy,” **Michael Warner** described New York's new sex-related business zoning as an effort to drive a peripheral group out of mainstream space. Everyone in the audience who spoke up objected to the zoning the New York City Council had passed two days earlier by a 41-to-9 vote, relegating adult entertainment to the edges of Manhattan and a few locations in the outer boroughs. And the arrival of the Disney company was greeted with horror.

A gay writer (for *The Village Voice*) and activist (teaching “Queer Theory” at Rutgers University), Warner asked, “Whose interests are served by recent attempts to privatize sex?” He explained why pornography is important to homosexual culture, though he admitted, “Many gay people think the sex trade gives us a bad image.” Even his own neighborhood, the West Village, refused to condemn the ordinance.

“Having been raised in a Christian home, I never thought of having sex with men as gay, but as wicked, until I saw gay porn in gradu-

ate school, though I'd had sex with men for years,” he said. “There had to be a witness, and the activity is acknowledged” when it is made public. “Many non-gays use gay porn, either because they're not out or don't have a sexual identity that fits into one of two categories. I object to the assumption of unanimity behind Giuliani's phrase ‘quality of life.’ ...The rhetoric of anti-porn activists is full of words like ‘smut’ and ‘sleaze.’ Their purpose is not to define, but to shame. William Bennett on a talk show said, ‘Civilization depends on keeping this kind of thing under wraps.’ ”

Warner said that because the amendment contains “a new definition of adult business as a place with a substantial majority — 40 percent — of material with adult content,” not just sex shops but gay bars and other outlets catering to the gay community will become illegal. (Actually, though the report in *The New York Times* did not make it clear, the 40 percent rule applies mainly to book and video stores. For a business to be classified as an adult establishment, genitalia and other “specified anatomical areas” have to be “less than completely and opaquely concealed,” so bars with nude dancers would be prohibited, but most gay and lesbian bars would not. Also, the ordinance applies only to places where minors are not allowed, so museums, art galleries, experimental film theaters, and other forms of performance will not be affected.)

Warner pointed out that very few areas are reserved for adult businesses — fewer than a glance at the zoning map published in the *Times* would suggest — since some of the approved sites are not likely to become available — City Hall, Macy's, 47th Street in the dia-

mond district, parts of Kennedy Airport. Those that are approved are “mostly in ill-lit, dangerous waterfront areas. Adult businesses are not allowed within 500 feet of a residence, church, or school. They are limited to one lot of less than 10,000 square feet. Signs are limited in size and lighting.” He said, “The zoning bill aims to make sex less noticeable.

“The City Planning Commission's adult entertainment study does not prove that blocks with adult business have higher crime rates — the crime rate in Times Square may be due to the proximity of the Port Authority. These businesses usually go to depressed areas because of the low rents,” he added.

Feminist art historian **Linda Nochlin**, the Lila Acheson Wallace professor of fine arts at New York University, said, “On the whole, I am in total agreement with Michael. Having been in New York, I've always thought of it as a deeply sexy city, with a richness and possibility of all kinds of activity, sexual and other, high culture and low. [The new zoning will] turn everything in Times Square into Disney, and it'll devastate gay culture.”

But because of her experience, she said she has a less romantic view of public sex. “As a heterosexual woman, I did not have the privilege of a closet. I was whistled at, and often think of the hell of public sexuality in Florence. It wasn't sexuality. It was an expression of power.” Also, as someone who teaches pornography and shows tapes in class, she said, “I'm still waiting to find some that isn't offensive. Most of it, instead of turning me on, turns me off. For some reason, written porn is better than visual. To what degree can we say that

women benefit from public sex or public access to sex?” she asked. And as a scholar, she wondered, “With totally public availability of sex, are we banalizing sex?”

Still, all the women in the audience who expressed opinions — and all the men — agreed with Warner that the new zoning was undesirable. Buell Center director Joan Ockman said, “I was appalled to see the map in the *Times* yesterday, because it shows us what a sham zoning can be when it's manipulated for certain purposes.”

Nochlin added, “I think economics is behind this. People, big corporations, think they can make more money by appealing to families than with sex shops.” Someone else added, “We're pushing porn shops toward the water, and those may be the next areas to be developed, with the Chelsea Piers, Yankee Stadium, Riverside South.”

Meanwhile, at the George Lewis forum, development was greeted enthusiastically. The only expression of concern for the customers of sex-related businesses came from the president of the 42nd Street Development Project. Asked about the displaced retailers, Rebecca Robertson said, “Of the 400 businesses there now, 57 are sex-related. We took a lot of responsibility for the other people and helped them find other locations. We did not provide the same level of service for the sex-related businesses when we evicted them, but you can still go to a sex-related place if you want, and that's important.”

— J.M.



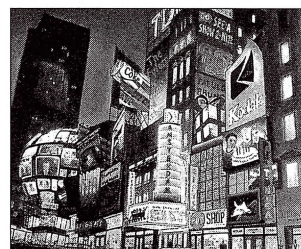
Theatre Historical Society

*The New Amsterdam Theater,
1925*

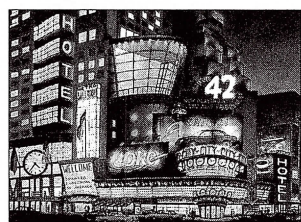


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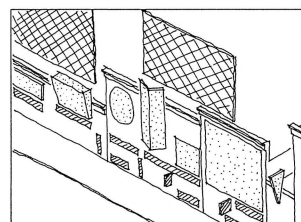
42nd Street, 1928



*42nd Street Now!,
Robert A. M. Stern*



*42nd Street Now!,
Robert A. M. Stern*



*Illustrative signage categories,
Robert A. M. Stern*

Times Square: On Its Way Back...But As What?

by Kira Gould

On some issues every New Yorker has something to say. Times Square, and the rejuvenation under way there, is undoubtedly one of them. After years of squabbles over what should be built, how big it should be, and what kind of signs should advertise it, redevelopment is becoming a reality. A lot of people are worried that the cost of that rebirth will be the loss of the real Times Square.

But what is the real Times Square? The district has remade itself again and again, and the designers of its newest incarnation are promising that the new Times Square will pay homage to all its pasts.

A mix of excitement and concern about these issues filled the room on December 14 at the George S. Lewis public policy forum on "Architecture and the Entertainment Industry" in New York. **Rebecca Robertson**, president of the 42nd Street Development Project, led the panel discussion with an historical overview that recalled 42nd Street's mutations over time. In the 1890s, the district's theaters pulled in a wide range of audiences; by the 1940s, 42nd had become a movie street. "Not until the 1950s had the area begun its downward spiral," she said, "but by the 1970s, it represented the city's underbelly." It took many years just to find the right clean-up plan, Robertson said. "Some of the early ones really would have made the neighborhood more like Rockefeller Center than Times Square," and many tenants and neighborhood groups were unhappy with them. By 1992, Robertson's team had dealt with some 48 lawsuits regarding the project.

But now the rebuilding has begun. Robertson mentioned some of the numerous ventures already started in the neighborhood, from the recent opening of the New Victory, a children's theater renovated by Hardy Holzman Pfeiffer Associates, to the Disney Corporation's renovation of the historic Amsterdam Theater by the same architects. At 42nd Street and Eighth Avenue, an enormous hotel-entertainment-retail complex is being developed by Tishman Corporation with the Miami architects Arquitectonica. American Multi-Cinema (AMC) is planning a 25-screen movie house on five levels, connected by some 16 escalators. Robertson believes the key to the neighborhood's success is being able to guarantee a high return on investment per square foot. "That's what will get the retail and entertainment venues in here," she said. "And that's what will get us our 18-hour-a-day safe street life." But she is confident that the final result, even with an infusion of national franchises, will be "something unique to New York."

To make sure the New York-ness and Times Square-ness remain intact, design guidelines have been developed by Robert A. M. Stern Architects. Stern's partner, **Paul L. Whalen**, AIA, made a convincing case for the guidelines, which stipulate the kind of street life he sees as vital to a healthy neighborhood, where lots of small stores are clustered between, beneath, and around larger venues. Times Square is built in just this way; even huge theaters narrow at the streetfront and the leftover space in the ground-floor footprint is broken up and rented to smaller retail ventures. Whalen reminded the audience that this idea of ground-floor retail is not

new — he cited the long-demolished original Madison Square Garden as a perfect example of how a really large structure could be worked into the existing urban fabric, with smaller stores filling in along the street. "A variety of stores keeps the street interesting even when the entertainment venue is not in use," he said.

Whalen showed what happens when architects ignore these rules, as at Lincoln Center, which faces neighborhood streets with a windowless wall and buries its limited retail deep in the interior (close to parking-garage elevators for the convenience of suburbanites). The new Sony theater building on the Upper West Side has some streetfront stores, but it is so cleanly sheathed, with little variation in signage, that the opportunity for a contribution to the streetscape is virtually lost. These examples explained the guidelines' emphasis on what he calls "three-dimensionality" — a characteristic crucial to the vibrancy for which Times Square is known, as historic photos of the widely-varied signage and lighting prove.

The Disney Corporation, in the midst of renovating one of the most famous Times Square venues, has decided to take the richly sculptural signage of the New Amsterdam Theater back to the way it looked when it was 30 years old. The restoration of the theater is an exercise in "how phantasmagorical you can make a space," said **Catharine Cary** of the Disney Development Company. The company also hopes to locate a Disney store at 42nd Street and Seventh Avenue.

The shift towards merchandise happening throughout the neighborhood typifies the merger of entertainment and retail today in businesses such as the

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booming Warner Brothers store on 57th Street. It appears that entertainment alone isn't enough to sustain a district such as Times Square either — these days it's all about a package. According to **Benjamin Fox**, executive vice president of New Spectrum Realty Services, the agency that put together the AMC deal, the key to selling the package is signage. "These retail and entertainment ventures are dependent on the companies'

signatures," he said. "Today, architects have to be the deal's architect and work with both the landlord and the tenant, understanding all the pieces. Retail is theater. How do we use signage to get the customer off the ground floor and up to the second or sixth floor to shop? These are the issues for the tenants — and for the architects."

Those issues contain the seeds of what worries New Yorkers most: that amid the signatures of Nike

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February 1

Application deadline for Architectural History Foundation's Vincent Scully, Jr., \$10,000 research grant. Contact the Architectural History Foundation, 350 Madison Ave., New York, NY 10017, fax 516-944-5961.

Submission deadline for the fourth annual New England Health-Care Facilities design awards program. Contact the BSA, 52 Broad St., Boston, MA 02109, 617-951-1433, ext. 232.

February 12

Submission deadline for Architectural League of New York's Young Architects Forum. Contact Anne Rieselbach, the Architectural League, 457 Madison Ave., New York, NY 10022, 753-1722.

March 1

Application deadline for the New York State Council on the Arts' Architecture, Planning, and Design Program project grants of up to \$10,000. Contact Anne Van Ingen, director, Architecture, Planning and Design, NYSCA, 915 Broadway, New York, NY 10010-7199, 387-7013.

April 2

Final submission deadline for the 1996 Van Alen Fellowship in Public Architecture. Contact the Van Alen Institute, 30 W. 22 St., New York, NY 10010, 366-5836, vanalen@pap.designsys.com.

April 30

Deadline for submissions to the *House Beautiful* Centennial Award to recognize outstanding residential architecture in the United States. Contact Centennial Award, *House Beautiful*, 1700 Broadway, twenty-ninth floor, New York, NY 10019.

May 1

Deadline for the James Marston Fitch Charitable Trust research grants for mid-career professionals with an advanced degree, ten years' experience, and an established identity in historic preservation, architecture, landscape architecture, urban design, environmental planning, archeology, architectural history, or the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Offices of Beyer Blinder Belle, 41 E. 11th St., New York, NY 10003, 777-7800.

Towns, Planet Hollywoods, and Starbucks, the signature of Times Square — frenetic, layered, bristling, energetic, and sometimes a bit frayed at the edges — will be lost. But for now, Stern's architects keep watch, promising that they have the real Times Square in mind. And the rest of us cross our fingers and hope that the guidelines will hold past the first round of rebuilding.

February 12, 6:00 pm

Housing

February 13, 6:00 pm

Computer Applications at Walker Group

February 15, 6:00 pm

Marketing and Public Relations

February 20, 6:00 pm

Foreign Visitors

February 21, 12:30 pm

Architecture for Education

February 21, 6:00 pm

Architecture Dialogue

February 26, 6:30 pm

Learning By Design

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Soul and the Cutting Edge: Finding the Sacred in Everyday Architecture

by Sarah L. Brown

Anthony Lawlor, AIA, was in New York on October 12 on a mission — to urge fellow architects return to the passion that inspired them to become architects in the first place. Lawlor, the author of *The Temple in the House, Finding the Sacred in Everyday Architecture* (New York: G. P. Putnam's Sons, 1994, 226 pages, 165 black-and-white illustrations, 7 1/2 x 9, \$17.95 paper), said he believes there is a strong link between spiritual consciousness and a building's outer form. He thinks we have an increasing need to remind ourselves why we became architects, because of our growing reliance on technology.

"Intention is the key," Lawlor said. "Is the object more important, or is the flow of consciousness more important?...Sacredness comes when we serve the depth of people."

His argument is based on two premises, which he calls "patterns of consciousness." The first pattern, "desire, search, and find," is expressed in architecture as "gate, path, and lotus seat," he said. Gateways (desire) mark transitions and exhibit symbolic meaning. Path (search) is the time for transformation. Lotus seat (find) is a place of arrival, resolution, or rest.

His second major pattern of consciousness is "steeple and sanctuary." The steeple pattern rises from earth and diminishes in the sky, and is almost always coupled with sanctuary, which is a balance for higher aspiration.

Lawlor, a practicing architect, tried to demonstrate that sacredness and modern technology were compatible, but

he relied completely on other architects' work. In neither his lecture nor his book did he explain how his consciousness is expressed in what he creates. How much more convincing his theory would be had he revealed his own process. Then we could experience the connection between consciousness, intent, and architecture.

Sarah L. Brown is a practicing designer in the graduate program in architecture and design criticism at Parsons School of Design.

In Memory of an Architect of Public Space



Landscape architect **Harold A. Breen, Jr.**, helped to create some of New York

City's most extraordinary public spaces; one of the most memorable is also one of the smallest — Paley Park. The award-winning pocket park — a sliver of textural, audio, and visual relief tucked in between the packed clusters of Midtown buildings — remains an engaging oasis on 53rd Street and has been included in numerous publications about park design and public space. Breen died in November at his home in Lawrenceville, New Jersey. Educated at Dartmouth College and Harvard University, he began his career after serving in the Navy during World War II. After a teaching stint at Michigan State University, he founded Zion & Breen Associates, a landscape architecture and site-planning firm that won many awards and critical acclaim for such projects as the American Exposition in Moscow, Statue of Liberty Park, exhibitions at the 1964 New York City World's Fair, the Museum of Modern Art sculpture garden, and the City of Cincinnati waterfront redevelopment. Breen was a fellow of the American Landscape

Association and served as president of the American Society of Landscape Architects New York Chapter.

A Man Who Had a Hand in Shaping New York



Arnold H. Vollmer, an engineer and landscape architect who worked for 40 years with

Robert Moses on a series of huge projects that created the New York we know today, died in November of leukemia. He retired in 1981 from the civil engineering, landscape architecture, and urban planning firm Vollmer Associates. Vollmer and his firm were closely associated with Moses during his tenure as Parks Commissioner in New York from 1934 to 1960. Kenneth T. Jackson, chairman of Columbia University's history department, told *The New York Times* Vollmer was "one of the best designers and planners on a talented team that for decades built huge projects, under Mr. Moses's supervision, across the New York metropolitan region." Born in Washington Heights and educated at City College and Columbia University, Vollmer was a lifelong Manhattan resident.

An Architect Who Took Care of a College

William C. Andersen, AIA, Borough of Manhattan Community College's campus facilities officer since 1979, died on December 1 from AIDS-related pneumonia. Andersen was integrally involved in the design and ongoing function of the campus environment. Most recently he helped the college find the best use of one of its structures, Fiterman Hall. He served as chair of the AIA New York Chapter's Public Architecture Committee in 1994.

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Rizzoli Bookstores' Top 10

As of December 30, 1995

1. **American Masterworks: The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$50.00).
2. **Michael Graves**, Michael Graves (Rizzoli, paper, \$40.00).
3. **Michael Graves, Janet Abrams** (Rizzoli, cloth, \$65.00).
4. **House of the Architect**, Anaxtu Zabalbeascoa (Rizzoli, cloth, \$50.00).
5. **Frederick Fisher Architect**, Frederick Fisher (Rizzoli, paper, \$40.00).
6. **The New American House**, Oscar Rie Ojeda (Watson/Guptill, cloth, \$55.00).
7. **Richard Meier Architect**, Kenneth Frampton (Rizzoli, cloth, \$65.00).
8. **Puerto Rico 1900**, Jorge Rigau (Rizzoli, paper, \$35.00).
9. **Franklin D. Israel**, Frank Gehry (Rizzoli, paper, \$35.00).
10. **Frederick Fisher Architect**, Frederick Fisher (Rizzoli, cloth, \$60.00).

Urban Center Books' Top 10

As of December 30, 1995

1. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
2. **Palaces of Vienna**, Wolfgang Kraus (Rizzoli, cloth, \$60.00).
3. **El Croquis 73: Zaha Hadid**, *El Croquis* (El Croquis, paper, \$31.50).
4. **Light Construction**, Terence Riley (Museum of Modern Art, paper, \$30.00).
5. **Hadrian's Villa and Its Legacy**, William Macdonald and John Pinto (Yale, cloth, \$55.00).
6. **Mirrors of Infinity**, Allen S. Weiss (Princeton Architectural Press, paper, \$14.95).
7. **PJA 16: Architecture as a Translation of Music**, ed. Elizabeth Martin (Princeton Architectural Press, paper, \$11.95).
8. **City of Bits**, William J. Mitchell (MIT Press, cloth, \$20.00).
9. **Form Follows Finance**, Carol Willis (Princeton Architectural Press, paper, \$22.50).
10. **C. F. A. Voysey**, Wendy Hitchmough (Phaidon, cloth, \$75.00).

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In Memory of an Accomplished Engineer

Emanuel Pisetzn, who died in November, left his mark as a structural engineer on many buildings and projects around New York and the world. During his 40-year career with the firm of Weiskopf & Pickworth, from which he retired two years ago, Pisetzn worked with such architectural firms as Pei Cobb Freed & Partners, designers of the acclaimed Holocaust Museum and the east wing of the National Gallery of Art, both in Washington, D.C. Pisetzn, who was born in Manhattan and attended City College here, worked with I. M. Pei on the Raffles City complex in Singapore and on the John F. Kennedy Memorial Library in Boston, as well as with Kevin Roche John Dinkeloo & Associates on the Union Carbide world headquarters in Danbury, Connecticut.

Chapter Notes

□ Executive director Carol Clark testified on behalf of the AIA New York Chapter at the December 12 Landmarks Preservation Commission hearing to offer the Chapter's support of designation of four significant buildings in Lower Manhattan. The City Bank-Farmers Trust Building, the Beaver Building, Delmonico's, and the Seligman Brothers Building are located at the five-corner intersection of Beaver, Hanover, William, and South William streets. The Chapter has voiced its continued support of the Commission's efforts at designating buildings in Lower Manhattan and continues its work with its Lower Manhattan Task Force to advocate sound development in the financial district. Copies of the testimony are available at Chapter headquarters.

□ The National AIA Historic Resources Committee is sponsoring "Reengineering America's Architecture" on February 9-11 at AIA Headquarters in Washington, D.C. This conference offers the opportunity to discuss historic preservation issues with fellow architects, engineers, and owners and managers of historic properties. The event begins on Friday with a discussion of structural, mechanical, and electrical engineering at 8:00 am, followed by presentations on fire protection and safety issues, and concludes with a reception at 4:00 pm. Saturday offers reports from the National Trust, the National Park Service, and others, followed by a choice of two tours. AIA members can participate in the full-weekend event for \$150 or Friday's activities only for \$110. To register, contact David Roccosalva at 202-626-7418.

□ A comprehensive salary survey of New York architecture firms has just been completed by the Society of Design Administration, in affiliation with the AIA. Nearly 100 respondents from large, medium, and small firms were asked to share in complete anonymity their most current salaries for technical and administrative staff at all levels. The last comprehensive salary survey was completed in 1989. The updated version should assist the New York architectural design community in planning equitable staff compensation programs. A complimentary copy will be sent to all of the firms that participated. To order, please send a check to the AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016 (reference "1995 Salary Survey"). For further information, contact Johnathan Sandler at 683-0023, ext. 16.

□ New and noteworthy interior or building products will be featured at a one-day fair on February 26 from 12:00 noon to 6:00 pm, organized by the Chapter's Interiors Committee. The displays will include faux finishes, glass, metals, stone, and specialty lighting and ceiling systems, as well as unusual furniture, fabrics, and finishes. Come by AIA headquarters at 200 Lexington Avenue, sixteenth floor, to learn more about new products.

□ The Professional Practice Committee announces a new service available to area architects. The office of Margaret J. Sedlis offers management services to small- and medium-size firms; her staff works to help principals develop formats, retrieval, monitoring, and filing systems, and strategies for handling contracts and dealing with project and risk management. Her goal is to smooth the business side of architecture, increasing competency and competitiveness.

AIA Research Design

Competition on Photovoltaics

The AIA Research is sponsoring a national design competition for architects and building design professionals on building-integrated photovoltaics (PVs). The interest in using PVs as integrated components of the building skin is growing worldwide, especially in Germany. (New York architects Kiss & Cathart have done research projects on photovoltaics for the AIA and incorporated PVs in their 1993 design of a building for advanced photovoltaics in California.) The goal of the competition is to generate innovative ways to integrate PVs into buildings, not just to use them in ancillary ways.

Results of the competition, cosponsored by the National Renewable Energy Laboratory in cooperation with *Architecture* magazine and the Cooper-Hewitt National Design Museum, will be exhibited and published. The registration fee is \$75 for AIA members and \$90 for nonmembers, and includes an entry form and information on PVs. The deadline for submissions is March 18. Contact Stephanie Vierra, AIA Research, 1735 New York Avenue, Washington, D.C. 20006, 202-879-7752.

New commissions? Completed projects?

Oculus wants to know!

Please send your news to *Oculus* in clearly written form, in one page of copy or less. Single paragraphs are ideal. Include a phone number in case we have questions or need more information. (Do not send news of promotions. Let us know about the work you are doing instead. New partnerships will be mentioned in the credits). Please enclose drawings, sketches, or photographs. *Oculus* cannot use slides or transparencies or accept responsibility for irreplaceable materials.

Send news and illustrations to *Oculus* News, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016. Announcements for the calendar, due six weeks before date of publication, should be addressed to *Oculus* Calendar; information about Chapter events and Chapter committees, to Chapter News.

News from the Executive Director

continued from page 2

and Castle Williams. (There is also a golf course, a bowling alley, a movie theater, religious facilities, and high-quality housing stock.) The amount of architectural detail, copper, and other valuable pressed-metal fixtures is staggering. If no interim user is identified, a small security force might be unable to protect the historic structures from vandals. Such a scenario must be avoided to ensure that this exquisite place can be enjoyed by future generations of New Yorkers and tourists.

Current zoning is for low-density garden apartments, and zoning changes will be necessary for development to proceed, whether it is carried out by the city, the state, or under the aegis of private developers through the extensive public review process. At the behest of Deputy Mayor Fran Reiter, the Department of City Planning is conducting an extensive study of Governors Island. Joseph B. Rose, the director, acknowledges that public access to the island is important and that the city needs a well thought-out program. The Economic Development Corporation is investigating the cost benefits of infrastructure improvements, such as new roads and sewers, to facilitate different development schemes.

Amid the complex planning process and proliferating studies is the need for a cohesive vision for the island's future use. On the one hand, real estate brokers and developers are calling for luxury condominiums, resort facilities, or casino gambling. (The latter is a long shot at best under current state gambling regulations, but the gaming outlook could improve if Native Americans get permission to operate, as they have in Connecticut). At the other end of the spectrum is the Ad-Hoc Governors Island Group, which maintains that prices should not dictate the island's uses. The AIA New York Chapter is committed to working with all of the parties in the charrette process to build consensus. We must raise the public's awareness of the value of this unique New York City asset.

CONTINUING EXHIBITIONS

Contemporary Developments in Design Science: Marking the Birth Centennial of Buckminster Fuller, 1895-1995. *Pratt Institute, Pratt Manhattan Gallery, 295 Lafayette St. 925-8481. Closes February 9.*

Art, Design, and Barbie: The Evolution of a Cultural Icon. *World Financial Center, Liberty Street Gallery, 225 Liberty St. 945-0505. Closes February 10.*

Beyond the Box. *The Municipal Art Society, Gallery III, 457 Madison Ave. 980-1297. Closes February 16.*

Artists Take on the Chrysler. *Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes February 29.*

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

Michael Schmidt: Ein-heit (U-ni-ty). *The Museum of Modern Art, 11 W. 53rd St. 708-9480. Closes March 26.*

Pergamon: The Telephos Frieze from the Great Altar. *The Metropolitan Museum of Art, 1000 Fifth Ave. 535-7710. Closes April 14.*

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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Friday

Event: The Origins of the Avant Garde in America, 1923-1949,
The Philip Johnson Colloquium
Sponsored by the Museum of Modern Art, the Canadian Centre for Architecture, and Columbia University GSAPP. 9:00 am. Wood Auditorium, Avery Hall. 708-9749.

3
Saturday

Event: The Origins of the Avant Garde in America, 1923-1949,
The Philip Johnson Colloquium
Sponsored by the Museum of Modern Art, the Canadian Centre for Architecture, and the Columbia University GSAPP. 9:30 am. The Roy and Niuta Titus Theater, MoMA, 11 W. 53rd St. 708-9749.

4
Sunday

Tour: New York's New Mosque in Carnegie Hill
Given by Patricia Olmstead. Sponsored by the Municipal Art Society. 96th St. and Third Ave. 935-3960. \$15.

7
Wednesday

Panel: Sidewalk Sale, Advertising in Public Places
Moderated by Brendan Sexton with Deputy Mayor Fran Reiter and others. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. 935-3960. \$5.

8
Thursday

Event: Twentieth-Century Building Materials, History, and Conservation
Book-signing reception with Tom Jester. Cosponsored by Urban Center Books and the contributing authors. 6:00 pm. Swanke Hayden Connell Ltd., 295 Lafayette St. 935-3960.

8
Thursday

Seminar: Adding Vision to Universal Design
Cosponsored by the AIA, the New York State Chapter, and the Lighthouse, Inc. 8:30 am. 111 E. 59th St. 821-9470. \$75.

Lecture: The City Transformed – Beaux-Arts New York, Skyscrapers and Public Buildings, 1900-1920
Given by Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Pl. 353-4157. \$15 (\$105 for entire lecture series).

10
Saturday

Event: 1996 Historic Districts Council Preservation Conference
Participants include Tony Hiss and Eric Allison. Sponsored by the Historic Districts Council and Pratt Manhattan. 9:00 am. Pratt Manhattan, the Puck Building, Houston and Lafayette sts. 799-5837. \$20 (\$10 students).

14
Wednesday

Lecture: Building Philosophy, Towards a Theory of Architecture
Given by Andrew Benjamin. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3473.

Lecture: Lean, Clean, and Green, The Evolution of Environmentally Sensitive Design, Construction, and Building Operation
Given by William Bobenahusen, AIA. Sponsored by the Metro NY Chapter Construction Specifications Institute. 6:00 pm. The Chemists' Club, 40 W. 45th St. 663-3167.

17
Saturday

Tour: The Subway Unification Tour, When the Walls Came Down
Sponsored by the New York Transit Museum. 718-694-3339. \$15.

Tour: Nature Walk, Winter Botany
Sponsored by Wave Hill House. 2:00 pm. 675 W. 252 St. 718-549-3200.

21
Wednesday

Lecture: Iconography on Architecture
Given by Robert Venturi. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3473.

22
Thursday

Lecture: The City Transformed – Beaux-Arts New York, Apartment Houses and Grand Mansions, 1890-1920
Given by Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Pl. 353-4157. \$15 (\$105 for entire lecture series).

25
Sunday

Lecture: From Here to There, The Development of the Arterial Highway System in New York City
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.

26
Monday

Lecture: Studies in Tectonic Culture
Given by Kenneth Frampton. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-4373.

28
Wednesday

Lecture: City/States
Given by Michael Sorkin. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3473.

29
Thursday

Lecture: The City Transformed, Alternatives to the New York Style, 1890-1920
Given by Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Pl. 353-4157. \$15 (\$105 for entire lecture series).

MARCH 7
Thursday

Lecture: The City Transformed – Beaux-Arts New York, Planned Neighborhoods and Garden Suburbs, 1910-1925
Given by Barry Lewis. Sponsored by Cooper Union. 6:30 pm. 51 Astor Place. 353-4157. \$15 (\$105 for entire lecture series).

13
Wednesday

Lecture: Serving Governmental Clients, A Recipe for Success
Given by Michael Horodniccanus, Ph.D., P.E. Sponsored by the Society of Design Administrators. 6:00 pm. Lehrer McGovern Bovis, 200 Park Ave., ninth floor. 366-6200.

15
Friday

AIA NEW YORK CHAPTER EVENT
Exhibition: Civics Lessons, Recent New York Public Architecture
The Alexander Hamilton U.S. Custom House on Bowling Green. 683-0023, ext. 11. Closes May 2.

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