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Editor: Jayne Merkel
Copy Editor: Noel Millea
News Editor: Nina Rappaport
Contributing Editor: Todd W. Bressi
Managing Editor: Kira Gould
Assistant Editors: Amy Lamberti
and Johnathan Sandler
Art Direction and Production:
Cathleen Mitchell, McRoberts Mitchell
Design Consultant, Cover Design:
Michael Gericke, Pentagram
Staff Photographer: Dorothy Alexander

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New York, New York 10016
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News

from the executive director, Carol Clark.

On March 15, the exhibit "Civics Lessons:
Recent New York Public Architecture"

opens to the public in the rotunda of the Alexander Hamilton U.S. Custom House on
Bowling Green. The exhibit emphasizes the significance of public buildings in the daily
lives of New Yorkers and encourages viewers to understand the link between capital
investment and community improvement.

The exhibit illustrates the work of architects serving 24 government agencies.
The projects range from a Bronx neighborhood child development center and the
restoration of the Willink entrance comfort station and information center in Prospect
Park, Brooklyn, to the 42nd Street Redevelopment Plan in Manhattan and the Queens
West Development Project. Projects were selected for their design excellence and their
ability to illustrate the considerable variety of public architecture completed in New York
City in the past decade.

The diversity of building types represented in "Civics Lessons" is impressive, but
the primary purpose of the exhibition is to educate the public about the vital nature of
strategic spending on public building and infrastructure. "Civics Lessons" appears as
the state of New York is proposing a second year of drastic cuts in its capital budget.
This means that, much like last year, projects slated for construction will be halted. Major
reductions in the New York State's 1995 capital budget have had a dramatic effect on
proposed construction in New York City. For example, the School Construction Authority
must halt plans to build new schools – which were already designed – because funds
were lacking. Even though there is a surge in enrollment in the city's public schools,
there will be a paucity of new school buildings opened during the last years of the century.

Similarly, some of the projects in the exhibit, such as the Whitehall Ferry Terminal,
the Bronx Police Academy, and the conversion of the James Farley Post Office into New
York City's Amtrak facility, may never be built. Ultimately, "Civics Lessons" will provide
visitors an opportunity to consider how New York City ought to be poised at the beginning
of the second millennium, as we celebrate the projects that have been constructed and
consider the effects of capital budget cuts on the future of New York City.

Center of a New Era

by Nina Rappaport

Columbia University students will greet the twenty-first century — and one another — in a center designed with the fast-forward thinking that has been evident in the classroom since Bernard Tschumi became dean of the School of Architecture, Planning, and Preservation eight years ago. The new \$68 million Alfred Lerner Student Center will be designed by Tschumi and Gruzen Samton, P.C., the firm that built Shapiro Hall and renovated Gwathmey Siegel's East Campus Dormitory.

"Tschumi has the design lead, but we have all been involved in the design from day one," Peter Samton said. "We wanted to avoid having one firm be the design architect and the other the construction firm," explained Tschumi, who has not yet built a major project in the United States.

Construction of the 213,000-square-foot facility will begin in October at the corner of Broadway and 115th Street on the site of the bland Ferris Booth Hall, the first modern building at Columbia. Designed by Shreve Lamb & Harmon, Booth Hall replaced the oldest structure on campus in 1960, the ivy-covered gatekeeper's cottage of the Bloomingdale Insane Asylum, which occupied the land Columbia purchased for its move uptown in 1892.

"On the one hand," Tschumi said, "we wanted to design a contextual building that would fit in with the McKim, Mead & White environment, and on the other, build a very contemporary building. So it is quiet on the outside and dynamic on the inside." The exterior will be granite and brick while the Hub, an inner, six-story atrium,

"will be at the cutting edge of technology with glass ramps, steel, and translucent glass.

The Hub is intended to create a new sense of community with lounges and gathering spaces, 6,000 mail boxes, a 1000-seat auditorium that can be expanded into the adjacent 500-seat cinema on the lower level, and a Black Box Theater on the top floor. Its ramps will link a four-story wing facing Butler Library with a 24-hour entrance, basement nightclub, dining hall, cafe and meeting rooms, and an eight-story Broadway wing with a bookstore, game rooms, computer center, offices, and a 400-seat cinema. The new center is expected to open in 1999.

Historic Theatre in Hawaii

Malcolm Holzman, FAIA, of **Hardy Holzman Pfeiffer Associates**, recently restored the historic Hawaii Theatre, the last remaining classical theater in Honolulu, designed by Emory & Webb of San Francisco in 1922. The 1,400-seat, 30,000-square-foot theater was converted to a movie palace long before HHP restored the interior's mural paintings, ornamental plaster work, and gilding.

Holzman enlarged the stage area, expanded the orchestra pit, and installed wider seats. The \$21 million restoration also included acoustical improvements, new lighting, up-to-date sound and projection systems, dressing rooms, and a large banquet room with a catering kitchen.

The theater's revitalization, scheduled for completion in April, is the first phase of a redevelopment master plan for the Chinatown district. Future plans for the theater include enlarging vestibules, offices, and concessions.

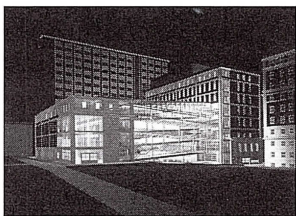
Seton Hall Academic Building

The team of Torcon Construction and **Westfourth Architecture** of New York and Bucharest won an invited design-build competition for the new Academic Support Building at Seton Hall University in New Jersey. Other competitors included Alfieri Construction with Venturi Scott Brown and York Hunter with Polshek and Partners. The building will contain approximately 30 classrooms and a 50-seat auditorium. Occupancy is expected by June 1997.

The six-story, 118,000-square-foot building on the northern edge of the campus green is organized around a central landscaped courtyard intended to be a gathering place for students and faculty. The second floor will contain the department of psychology, and the upper three floors will house the college of education, human services, and the business school. The ground floor will have additional teaching areas, conference rooms, and an auditorium. The main facade, clad in limestone and Vermont marble, will be oriented towards the university green; the other facades will be brick.

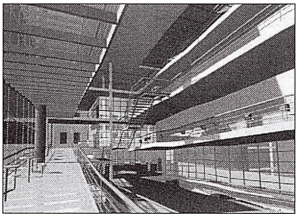
New Offices for El Diario

El Diario, New York's leading Spanish-language daily newspaper, has selected **Gerner Kronick & Valcarcel Architects, P.C.**, to design a new \$800,000 high-tech corporate headquarters. The architects are helping to locate an appropriate 20,000-square-foot space for the new offices near their current building west of Soho. The founding partners, Randy Gerner, Richard Kronick, and Miguel Valcarcel, were all principals at Kohn Pedersen Fox Interior Architects until they started their own firm with a staff of 19 in January 1995.



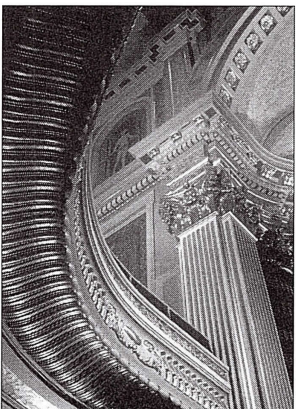
Bernard Tschumi/Gruzen Samton

Exterior, Lerner Student Center, Columbia University, Bernard Tschumi, Gruzen Samton, associated architects



Bernard Tschumi/Gruzen Samton

Interior, Lerner Student Center, Columbia University, Bernard Tschumi, Gruzen Samton, associated architects



David Franzen

Hawaii Theatre restoration, view from orchestra level showing underside of balcony and front wall of theater, Hardy Holzman Pfeiffer Architects



Academic Support Building, Seton Hall University, Westfourth Architecture



Seong Kwon

The Next Incarnation of Union Square

by Jayne Merkel

Union Square has been on a roll since it was redesigned by the Parks Department a decade ago. Even the advent of chain stores has not stayed its progress — or changed its quirky character. In fact, the newly renovated, grand Barnes & Noble on the north and the first multistory, window-walled Bradlee's on the south make it glow on each end.

Union Square may be one of the most successful public interventions ever, because the city moved in at exactly the right time — as Flatiron was turning into a publishing center (again) and the vacant Klein's department store site was being cleared for the mixed-use Zeckendorf Towers. It didn't hurt that the area was served by a confluence of subway and bus lines or that the New York City Department of Parks and Recreation did a great job of emphasizing those connections in its redesign. **Bronson Binger** was the

architect in charge; **Hui Mei Grove**, the landscape architect; and **Kuo Ming Tsu** designed the newsstand.

The greatest boon to the area's rejuvenation was the one thing that wasn't exactly designed at all, though the idea for it came from architect-planner **Barry Benepe** and planner **Bob Lewis** — the Greenmarket that stretches along 17th Street and turns south along Union Square West every Monday, Wednesday, Friday, and Saturday, continually attracting voguish restaurants to the area. The Zeckendorf Towers on the southeast corner, completed in 1987 by **Davis, Brody & Associates**, rarely gets enough credit for the role it plays, but it brought a critical mass of new upper-middle-income residents and commercial services into the area as unobtrusively as possible in a project with 675 apartments, subway entrances, a through-block A&P, retail stores on four facades, and 300,000 square feet of commercial space. The quartet of little lighted pyramids atop its slender towers is much more visible on the sky-

line than the massive orange-brick structure is on the street, where it cuts back at an angle on the south and meets the sidewalk with a crisp row of shop windows.

Now a whole new phase of redevelopment has begun. Beth Israel Hospital has opened a \$40 million ambulatory care center with doctor's offices, cancer treatment facilities, and operating rooms in the commercial base of the Zeckendorf Towers. Across 15th Street, the old Union Square Savings Bank (designed by Henry Bacon in 1905) still stands vacant, imprisoned in chain link. Neighborhood residents, however, are crossing their fingers because Hard Rock Cafe founder Isaac Tigrett's House of Blues nightclub, which had been slated for the site, is rumored to be destined for 42nd Street instead. The building is now for sale, and nearby educational institutions have shown interest in the project, even though the price is rumored to be \$8 million to \$10 million. Next door, on the lower floors of a renovated cluster of cast-iron buildings designed by **Henry Fernbach** in 1872 — the oldest buildings directly on Union Square — a big, empty storefront vacated by Kiddie City a year or so ago has been filled with an even bigger, two-story Toys 'R' Us. The store was designed by **SBLM**, the firm that also renovated the Barnes & Noble store.

Across the park at 31 Union Square West, a new restaurant, the Blue Water Grill, is scheduled to open in April on the first floor of the elegant Metropolis Building (by **Bruce Price** of 1902). Next door is the Union Building, a lacy, eleven-story Taj Mahal designed by **John Edelmann** for the Decker Brothers Piano Company in 1892, where

Andy Warhol's Factory used to be. It has been renovated by **Joseph Pell Lombardi & Associates, Architects** and converted to luxurious residential lofts with a well-stocked wine cellar for the whole community, Union Square Wines & Spirits, on the ground floor. Just up the street, the Heartland micro-brewery opened last year along with the Republic Restaurant, an elegant, 160-seat gourmet noodle shop with a bar overlooking the open kitchen and rows of refectory tables. It was designed by Ilan Waisbrod of **Studio Gaia** in Tenafly, New Jersey, whose Milanese training is evident in the design.

Underground, **Lee Harris Pomeroy Associates** is untangling the maze of connections between the old IRT (4,5,6 lines), BMT (N,R), and Canarsie (L) lines and creating a new white terra-cotta mezzanine to join them all on one level in a \$45 million remodeling of the Union Square subway station. The historic character and color schemes of the individual lines will be maintained on the track level and reinforced with a color-coded decorative frieze on the mezzanine. The artist **Mary Miss** is working with Pomeroy on a series of red-framed works of art inspired by local history.

A dramatic new 180-unit, arch-shaped apartment tower with ground-floor shops and a multiplex theater, Union Square South, is about to rise across 14th Street.

A new, more architectural design for the sensationally successful Greenmarket was even proposed by Thanhauser & Esterson, architects with offices nearby, though according to Charles Thanhauser it met with overwhelming disdain from neighborhood groups.

With 94 New York AIA firms on it or in nearby Flatiron, and many more just across 14th Street in Greenwich Village, Union Square is no longer the sole preserve of publishing companies, graphic designers, photographers, and modeling agencies. It is the closest thing to a heart the architectural community has.

A Checkered Past

Despite recent transformations, the charmingly peculiar collection of historic and modern buildings around Union Square recalls the amazingly volatile history of the place. Originally named Union Place in 1811 for the crossroads of the Bowery and Broadway, in 1839 it became a genteel residential precinct on the English model, like Gramercy Park. But Union Square was destined for more sensational things. The opening of the Academy of Music on Irving Place and 14th Street in 1854 helped turn it into a theater district, and after the Civil War, as department stores began to march up the Ladies' Mile, it became a commercial quarter as well.

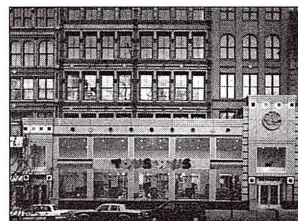
When fancy stores and theaters moved farther north in the early twentieth century, the square's name took on a new meaning. Union organizers moved in along with *The Daily Worker*, the American Civil Liberties Union, and the Communist and Socialist parties, and Union Square became the site of the New York Speakers' Corner, May Day parades, and demonstrations like the one that erupted after the execution of Sacco and Vanzetti around statues of Washington, Lincoln, and Lafayette. By the time Tammany Hall moved down the street into new, surprisingly dignified neo-Georgian headquarters at 17th Street

and Fourth Avenue in 1929, budget retailers like Klein's and Ohrbach's had arrived.

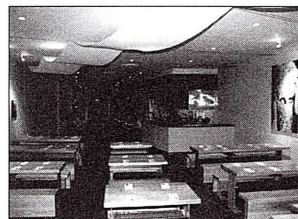
Even after the square turned into a needle park, artists and other independent spirits were attracted by the low rents and radical air. Even at Union Square's nadir in the 1960s, Andy Warhol's Factory made 33 Union Square West the scene of intriguing and outrageous happenings, including the real-life shooting that cost the artist a lung, kidney, and a few other almost-vital organs. Two decades later, the next wave of new wave artists (Keith Haring, Francesco Clemente, Kenny Sharf) arrived to help **Arata Isozaki** turn the 1926 Academy of Music movie theater on nearby 14th Street into the dazzling Palladium, but by the time the nightclub opened in 1985, Union Square was on its way back to bourgeois respectability. In this more sober time, one of the most attractive new apartment buildings in the city, the yellow-brick Genesis for formerly homeless families by **Cooper, Robertson & Partners**, went up behind the Palladium on 13th Street last winter. And a few weeks ago, NYU announced that it is building a new \$5.8 million, 19,000-square-foot dormitory next door, on the former Luchow's site.

A Noble Barnes & Noble

The flagship store of the ubiquitous Flatiron-based bookstore chain moved into the Victorian pile of brick and whitestone (designed by **William Schickel** in 1881) at 33 East 17th Street in November. Fittingly, the building was originally the home of *The Century* magazine, which once published works by Mark Twain, Henry James, and William Dean Howells all in a single issue (February 1885).



*Toys 'R' Us, Union Square East,
SBLM*



*Republic restaurant,
Studio Gaia*



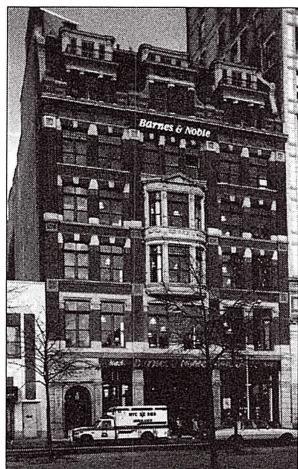
*33 Union Square West,
renovated by
Joseph Pell Lombardi & Associates*



*Union Square subway entrance,
Hui Mei Grove*



*Union Square subway station redesign,
Lee Harris Pomeroy Associates*



*Barnes & Noble,
renovated by SLBM/By 3 Group*

SBLM Architects/By 3 Group transformed the 100,000-square-foot Queen Anne-style Century Building into the biggest store in the Barnes & Noble chain, with retail facilities on the first four floors and the company's college division on the fifth and sixth. Judith Saltzman of **Li-Saltzman Architects, P.C.**, restored the facade, while inside project architect James Cohen managed to maintain the character of the National Register landmark to qualify for federal tax credits and at the same time adhere to the format used throughout the chain. He installed the same green carpeting, beige leaf-patterned wallpaper, murals with authors' portraits, and bookshelves in various wood stains (pine for children's books, cherry for music) that SBLM has used for other Barnes & Nobles — on Sixth Avenue in Flatiron, in the Citicorp Building, at Astor Place, and at 82nd and Broadway.

"Stores in Manhattan have to depart from the prototype," he said. But in this case, the woody, old-world feeling fit in just fine. The dark wood paneling at the old entrance matched the book racks nearby. "Pretty much all the wood trim tried to pick up on the existing fabric," he said, although Landmarks requires new insertions to be at least identifiable. The wallpaper went well with the tan paint he used to highlight the ceiling beams, exposed ductwork, and scrolls on top of the Corinthian capitals. Still the 70-foot-long, floor-through, L-shaped space with walls of glass on both ends and 20-foot ceilings doesn't look much like the average mall. Even on the upper floors, where the ceilings are merely 16, 14, and 13 feet high, it isn't exactly cramped.

Beth Israel's Hospital Without Beds

A whole village of doctor's offices, treatment rooms, and teaching facilities now surrounds a four-story atrium that creates a public square within the commercial space of the Zeckendorf Towers. The \$40-million, 300,000-square-foot Phillips Ambulatory Care Center was designed by **Larsen Shein Ginsberg + Partners** of New York with **Mitchell Associates** of Wilmington, Delaware, as interior designers and **Davis Brody** as atrium consultants. Balconies off waiting rooms, a sculptural fountain by **Robert Roesch** of the Philadelphia Academy of Fine Art, and planters filled with trees enliven the bright atrium with pyramidal skylights like those on the buildings' towers.

The size of the place is really quite overwhelming, but the architects have broken it down to a manageable scale by creating two sets of corridors, one for patients and visitors around the atrium and another for doctors and staff on the perimeter of the building, sandwiching the offices in between. "The idea was to have the patients come to small, intimate doctors' offices similar to those in private practice," Robert Larsen, AIA, explained. There are four separate waiting rooms for OB/GYN and another three or four for pediatrics.

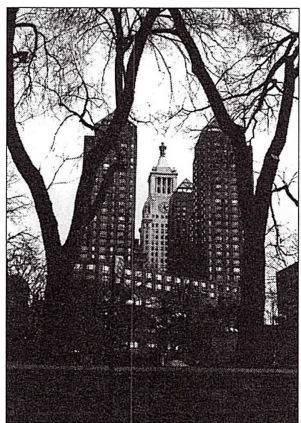
The center is also unusual in that it treats clinic and private patients in one setting. "It has everything you would find in a regular hospital — except beds," said George Shear, AIA, who worked with Larsen on the project. Doctors' offices are located on the second and third floors; nearby classrooms for residents and a marvelous semicircular lecture hall cut

into the atrium; a cancer center for chemotherapy is on the fourth floor, where six operating rooms are also under construction; and radiation therapy takes place in the basement. "You can see into 80 percent of the waiting rooms from the atrium, and most of the hallways surround it, so it is pretty easy to orient yourself," Larsen said. Subway connections come right into the building. There is even parking underground, with enclosed drop-off points for ambulettes.

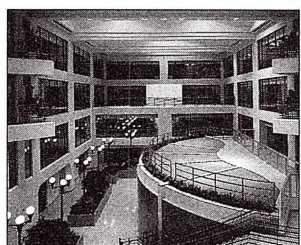
Somehow, coming to the lobby of an office building with a thriving Au Bon Pain on one side, at the base of a residential tower, off a lively public square, is very different than going to a hospital, even for the most routine office visit.

Union Square South

The most dramatic change in the Union Square area will be the 20-story arch-of-a-tower rising between 13th and 14th streets, and Broadway and Fourth Avenue. Even before plans for the mixed-use complex were announced, the ever-vigilant Evelyn Strauss of the Union Square Community Coalition asked architect Charles Platt, who has offices on Union Square, if he thought the Municipal Art Society would be willing to sponsor a competition for the best possible design. Although the proposed building was to be built as-of-right, and therefore would not require discretionary approvals or public review, the developer, Stephen Ross of the Related Companies, agreed to work with Platt, then-president Kent Barwick, and environmental lawyer Albert Butzel of the MAS on some kind of a limited competition if they could put it together quickly.



*Zeckendorf Towers,
Davis, Brody & Associates*



*Phillips Ambulatory Care Center,
Larsen Shein Ginsberg + Partners*



*Union Square South,
Davis, Brody & Associates*

In a matter of weeks they assembled a list of architects, narrowed it down to six, and invited three firms to submit schemes — Davis, Brody & Associates, Robert A. M. Stern Architects, and Hardy Holzman Pfeiffer, which dropped out at the last minute. The same firm that designed the Zeckendorf Towers across the street was selected. The new mixed-use building will be quite assertive. Designed by Steven M. Davis, the son of the founding partner of Davis, Brody & Associates, Lewis Davis, FAIA, it is intended provide a backdrop to Union Square and mark the transition between downtown and midtown at the beginning of the Park Avenue promenade. Davis will be working with Navid Maqami and Frank Michielli of Davis Brody, the firm of Schuman, Lichenstein, Claman & Erron, which has been retained by the developer, and an artist who will be selected in a competition organized by the Public Art Fund to design a 100-by-60-foot wall on the north facade between the commercial base and the tower.

“The problem with a mixed-use building like this is how to merge the forms of the base and the tower,” Davis said. The task for the artist will be to help unify the building masses while defining that very visible corner. The tower will contain 180 apartments, with a lobby on Fourth Avenue, shops all along the base, and a multiplex theater at 14th and Broadway.

Despite their success, members of the neighborhood coalition are still expressing concern about the allocation of commercial space in the base and the height of the tower, which they believe will shadow the square.

A Not-So-Modest Proposal

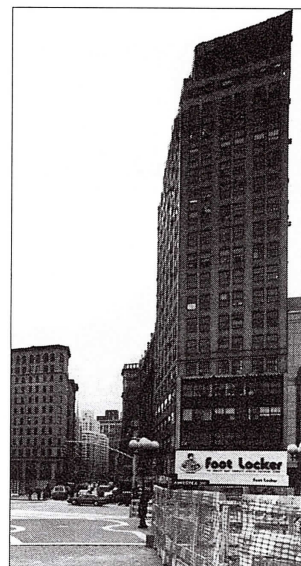
Before they were thrust into an international arena by their inclusion in the Museum of Modern Art’s “Light Construction” show last fall, the Flatiron architects **Thanhauser & Esterson** unsuccessfully proposed to the Union Square Community Coalition that the Union Square Greenmarket, now a project of the Council on the Environment of New York City, be enclosed.

“What set us off,” Thanhauser said, “was the article in the paper [two years ago] about the Parks Department negotiating with a private restaurateur [the owner of the 1950s-style Coffee Shop on Union Square West] to convert the comfort station at the north end of the park into a private restaurant — and one with restricted access. We recognized that the Parks Department really needed additional revenue, but we were outraged at the idea of privatizing a public amenity. So we started thinking about alternative means of raising money for parks while increasing public amenities and their accessibility.” The scheme they developed was intended to solve other problems as well: a drop in grade between the Greenmarket and the grand

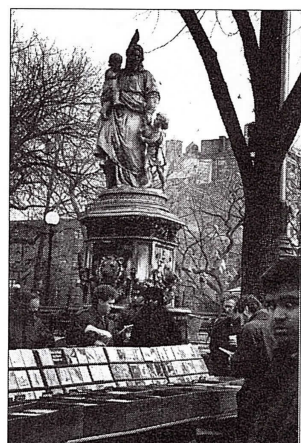
neoclassical comfort station where the restaurant was to be located, angled parking east and west of the park on valuable urban land, and an awkward disjuncture on Broadway.

Thanhauser & Esterson suggested enclosing the park in a flexible structure with walls and a roof that open in good weather, expanding the park into the underused parking areas and creating a terminus for lower Broadway. The scheme was rejected by the community coalition, and the seasonal restaurant, Luna Park, opened last summer. But new plans to eliminate some parking and rework the west side of Union Square are now being considered by the community.

Thriving neighborhoods rarely welcome radical change, for good reason. But *Oculus* decided to publish the proposal anyway because we believe, as its authors do, that “architects should be advancing ideas rather than just waiting for them to be commissioned.” Maybe the idea of a partly-covered market will appeal to some other neighborhood.

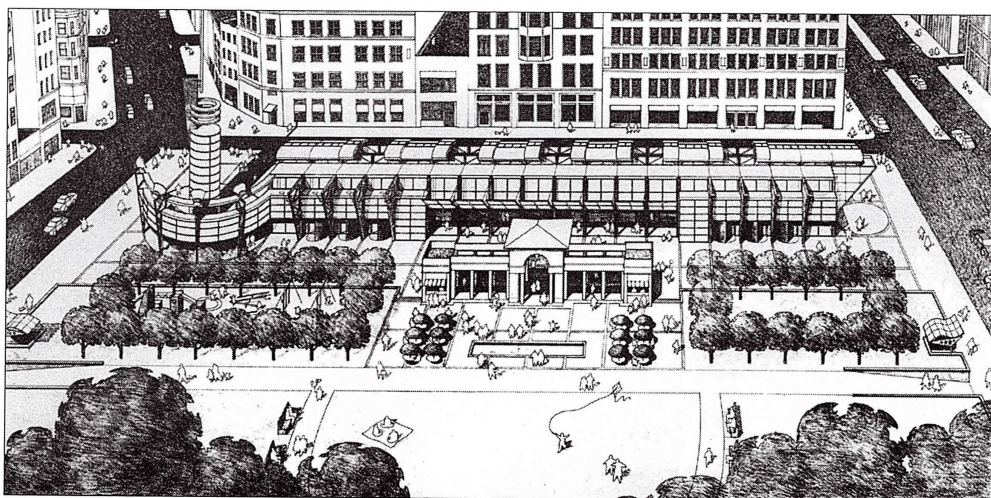


Site of Union Square South



Outside book stands

Proposed, but rejected, plan for Union Square Greenmarket enclosure, Thanhauser & Esterson





Nicholas Rojas

The four out of five



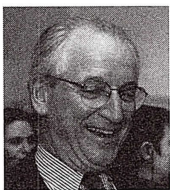
Peter Eisenman



Charles Gwathmey



Richard Meier



Michael Graves

The Return of Four out of Five by Jayne Merkel and Nina Rappaport

To celebrate Urban Center Books' fifteenth anniversary, Nicholas Rojas, the director who regularly organizes book talks and other events at the Municipal Art Society's 51st and Madison headquarters, decided to put together a lecture series by the New York Five — Peter Eisenman, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier. "My idea really came about because when Urban Center Books first opened its doors, it was the New York Five that people were asking for. And 25 years later, it still is," Rojas explained.

In the end, only four of the *Five Architects* made famous by the book (New York: Wittenborn & Company, 1972) — Eisenman, Graves, Gwathmey, and Meier — agreed to participate, first with individual lectures and then as a group in a panel discussion.

Peter Eisenman

In the first lecture of the series on October 17, Peter Eisenman showed slides of the two houses he had in the book and discussed some recent projects. He concentrated mainly on anecdotes about the book's origins, however, as he did at the reunion. "We were the first postwar generation of trained architects in a country ruled by the Anglo Saxon heritage and denied ideology," he began. "It was very difficult to talk about architecture. You could talk about Vietnam or the black registration drives, but nobody wanted to talk about architectural form. We got booed off the stage at MIT, Michael and I."

Eisenman and Graves met at Princeton in the early 1960s as young faculty members who had recently returned from studying in Europe. They started meeting informally to talk about their work and then added other architects in more organized discussions. "When we did the first CASE (Conference of Architects for the Study of the Environment) in 1964, Venturi and Scully walked out. They said, 'We don't want to talk about architecture. We want to build.'"

"Then Venturi went out and published a book!" he exclaimed. "I would argue that Venturi's book (*Complexity and Contradiction in Architecture*, New York: Museum of Modern Art, 1966) was the first book of an American avant-garde. The *Five Architects* — with five people speaking as one — was our answer to Venturi's notion of what an avant-garde position could be in the American context."

Their book showed cubic, white, starkly modern houses by each of the five architects with essays by Colin Rowe and Kenneth Frampton. "Colin Rowe's essay, historically, is going to prove to be critical," Eisenman said. "He shattered the idea that this was a unified group and that he was with us. It was his declaration that he was going to cut loose from an avant-gardist, zeitgeist notion of architecture." It came as a surprise to the five architects who had agreed not to see the essay until the book came out, almost five years after the pin-up of five houses with which it began. Eisenman still sees Rowe's rejection of the avant-garde as a betrayal.

At the panel, Eisenman said, "I think this is where Michael began to see a new direction...out of his disbelief in the zeitgeist." But Graves said no:

"I found the language I was using at the time too limiting."

Eisenman may have given up on the ideology of modern architecture, but he never abandoned modernism. "I have given up the idea that architecture is for making things better. We have lost the notion of a public domain; no one has the morality to do it anymore. I am interested in intensive avant-garde, art-for-art's-sake architecture."

The Reunion

Four of the five reconvened on January 18 in the Baroque ballroom of the National Women's Republican Club, of all places, before a standing-room-only crowd. Former *Oculus* editor Suzanne Stephens moderated. As a young editor at *Architectural Forum*, she published a rebuttal to *Five Architects* ("Five on Five," May 1973, pp. 46–57) by five other architects associated with Venturi and Louis Kahn — Robert A. M. Stern, Romaldo Giurgola, Allen Greenberg, Charles Moore, and Jaquelin Robertson — and has been chronicling all their careers ever since.

Stephens tried to get the four architects to talk about their recent work, beginning by asking Graves, "What principles were important to you at the time, and what have you jettisoned along the way?"

"I don't want to start there. It's important for me to set the moment we were working within," he said, and went on to talk about how when he met Eisenman, "we knew that there could be no architecture without critical debate, and that wasn't happening in the United States then."

Stephens tried again and again to get the architects to explain their philosophies and

how they had changed. Finally, Graves said, "Certainly all of us were interested in the plan. Now that sounds so normal, but it wasn't then. People were interested in nostalgia, they were interested in image, they were interested in function, almost anything but the sense of building developing from the plan."

"What was interesting was the different way each of the five had of presenting his work," Stephens noted. "The drawings [of the houses] were there, but Peter wrote two essays. Michael had William La Riche write one. Charlie didn't write an essay. Richard Meier wrote a short, introductory, theoretical statement and then went into descriptions of the site, building, etc. John Hejduk did not write an essay. If this was coming out of a debate in which you had talked and made statements, it is kind of interesting that for a book you decided not to verbalize."

Graves said, "Bill had been one of our students, my students. He was interested in criticism and architecture. He liked to talk about all of our work, but he also liked to talk about Gris. I was interested in Gris, and the whole idea of Cubism in the work was a part of the debate, so Bill was a natural to do it. It was not as if I had written it, but certainly I had a lot to do with it."

"I was very inarticulate in those days and felt a little insecure," Gwathmey said. "When it was initiated, Peter was very clear that we had a position to make, that it was important to make it, and the only way it was going to be credible was to have a built work, not a project, so I felt, maybe naively, that the work stood for itself."

Stephens tried to bring the discussion back to architecture by asking Meier about the extreme consistency of his work over the years. He said, "There are issues that were dealt with in both of the houses in the book which are still relevant — the relationships between opaque and transparent, openness and closure..., between public and private space, orthogonal and diagonal movement. The whole idea of movement as an organizing device continues to be important in my work."

"At the time Jack [Robertson] said that Gwathmey and Meier were the only real architects because they had built," Stephens recalled. "Now all of you have built. Do you think you have to build to be a good architect?"

"John Hejduk's influence is greater than that of 99 percent of architects practicing today," Graves said.

"Piranesi built only one altar-piece, Serlio maybe one or two buildings," Eisenman added. "I don't think you have to build 99 buildings to be a successful architect. I don't think you can build more than three or four canonical buildings in a lifetime. The rest is just filling up time. I am convinced though that you have to build, and the more you build the more possibility you have for producing something of lasting value."

"You make different buildings when you start building," Graves said. Eisenman countered, "How many do you actually learn from, and how many are just potboilers?"

"Peter, what makes a building canonical?" Stephens asked.

"I don't think you decide. I think it has to do with a lot of things — a client willing to take risks and push the limit. I think time, place, client, program, a lot of factors."

At one point, Stephens asked each of the panelists to comment on the missing member of the five.



Dorothy Alexander

"I refuse to talk about John," Eisenman snapped. "I think he's very rude not being here, and I don't ever want to discuss it."

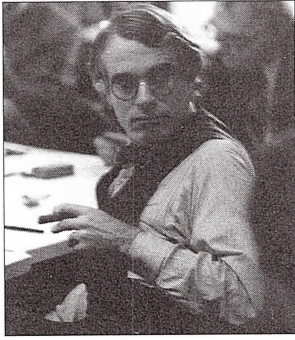
"I think we all know John is a presence and a conscience," Graves said. "He has a fervent idealism. He represents an enrichment to all of our lives."

The architects bemoaned the fact that architecture doesn't get the attention in the press that it once did. "Where do you consider yourselves in terms of theoretical discourse today and the direction that has gone?" Stephens asked.

"I've yet to see a young architect write a book the equivalent of Bob Venturi's," Eisenman answered. "I think it's very interesting that the people who are writing are not architects, and I'm really sorry for that....I wish there were young architects who had thought enough about what they were doing to write about it."

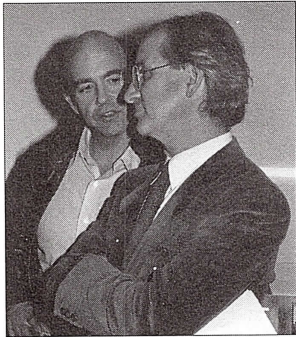
From left to right:
Peter Eisenman, Charles Gwathmey,
Suzanne Stephens, Michael Graves,
Richard Meier

In the sixties and seventies

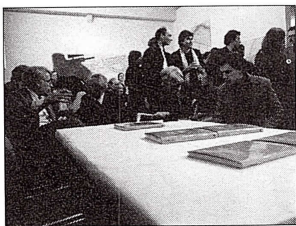


photos: Dorothy Alexander

Peter Eisenman at the Institute for Architecture and Urban Studies



Charles Gwathmey and Michael Graves



Peter Eisenman, Richard Meier (seated), two unidentified people, Rem Koolhaas, Bernard Tschumi (standing), the Institute for Architecture and Urban Studies

Charles Gwathmey

In his October 25 lecture, Charles Gwathmey discussed the relationship of his house designs over the past 29 years to his first houses in the book, *Five Architects*.

"My parents' house and studio of 1966 in Amagansett was designed with a state of mind free of contaminating information and influences. One's first work is a moment of truth. It is clear and naive in the best sense of the word," he said.

Gwathmey showed slides of his father's paintings and discussed their influence: "They were all about form, reduction, and abstraction. One anchored form, one not, a temporariness between the two buildings."

Gwathmey's themes of framing and carving out spaces, solids, and voids, sequences of spaces, layering, and collage continue through his work in varying complexities, always making reference to the first house and expanding on it.

A house in Zumikon, Switzerland, completed in 1995 just outside Zurich, recalls the early houses with the "frame pulled apart, disengaged, and redefined to outdoor spaces. The house is in the land, cut into and away from the hill, a series of fragments built up like a village," he explained.

With slides of his latest house in Southern California, the San Onofre Residence now under construction, he explained how he is incorporating the same elements: "frame, object, frame. It is the ultimate collage — Cubist in many ways and a positive bridge to the future."

Richard Meier

Richard Meier organized his Halloween Eve lecture the way he organized his contribution to the *Five Architects* book, by starting with "some thoughts about architecture" and then describing how he had developed themes explored in the early houses in museums and corporate and civic buildings throughout the United States and Europe.

"Architecture is the physical manifestation of human experience coming together in light," he said. "It is always related to the notion of passage — an attempt to find, reveal, and define a sense of order."

His work remains modern not only because it is composed of geometric forms and is devoid of ornament, but also because "the goal is presence, not illusion." He said, "Light is a constant preoccupation," as is "architectural promenade and sequence."

While the site has always been a major influence, urban contextual elements become increasingly influential in the larger, later civic buildings. In the State House at Ulm, the adjacent cathedral "really dominates the building. It is ever present and ever visible." Canal+ in Paris maintains the 28-meter, seven-story building height of most nearby buildings, even where it has to step down to five stories because of the zoning code, by extending a lintel from one of the seven-story sections out over the lower volumes as a frame. The space in front of the Hague City Hall is treated as a traditional urban plaza, but it is covered because of the drizzly climate. Even the Getty Museum on its 110-acre hill-

top site echoes shifts in the grid of the city beyond and the bend in the San Diego Freeway below. "Everything that changes (such as the museum, conservation center, restaurant) is rotated; everything that is permanent (such as the auditorium, center for art and humanities, and Getty Trust offices) is orthogonal," he explained.

Michael Graves

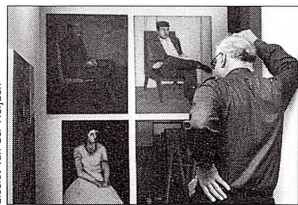
With a slide of a fifteenth-century painting, *St. Jerome in His Study*, on one screen and one of an early nineteenth-century painting of a girl doing needlepoint by a window on another, Michael Graves began his November 7 lecture by saying, "I dare say none of my colleagues will show you pictures like these."

None of the others showed slides of anyone else's work or historic artifacts. No one talked about symbols either. Although like Gwathmey and Meier, he has a large, successful international practice, Graves is by far the most eclectic of the five architects and, at the same time, the most original in blending historical themes and images with forms, shapes, colors, and textures of his own invention.

In his talk, "Telling Stories," Graves showed how he had begun, like the rest of the five, with the influence of Le Corbusier, but had gone on to mine art history to create a figurative architecture. He showed Hyatt hotels on several continents, housing in Yokohama, the Museum of Prehistory in Taiwan, the Ministry of Culture (across from Meier's City Hall) in the Hague, the Denver Public Library, the Public Theater

and Apartment Tower in Pittsburgh, houses in Massachusetts and Malibu, and concluded with his own house in Princeton.

Interweaving slides of Giorgio Morandi's paintings with images of his own recent work, he explained how the freer use of classicism, vernacular influence, and explorations of abstractions related to his earlier concerns. And he concluded, "This talk we had tonight all has to do with domesticating our urban landscape and our place in it."



Lieselot van der Heijden

John Hejduk

"It was fine in the past. Five architects did a book together. It was wonderful, but I think the past is the past," John Hejduk told *Oculus*. He said he declined to participate in the lecture series and panel discussion because "it has run its course. We were always doing different things. It has all been written about so much. What is interesting is what each person is doing today."

Hejduk has been dean of the Irwin S. Chanin School of Architecture at Cooper Union since 1975, the year he remodeled the cast-iron Cooper Union building designed by Frederick A. Peterson in 1859. It remains one of the most original and powerful alterations in New York and one of the architect's rare built works. He is primarily known for visionary drawings and theoretical studies. Drawings for his most recent book, *Adjusting Foundations*, were the subject of an exhibition at Cooper

Union from September 29 to October 19 (*Oculus*, December 1995, p. 8).

Of the five architects, he said, "We were always individuals. It was a nice moment in time. Five people were willing to sit down and talk to each other. The good thing is that everyone is still alive and is doing what they like to do."

Making Architecture Move, a New Film about Peter Eisenman

The delicious irony that Michael Blackwood's *Making Architecture Move*

is a realistic film about an expressionistic architecture was not lost on the crowd at the Museum of Television and Radio on November 16. At the screening and panel discussion cosponsored by the Architectural League, the artist and critic Sylvia Kolbowski observed, "In a way this film does the opposite of what the architecture, which is about destabilizing, does. It makes you feel you have a mastery over the architecture."

That is partly because, as Blackwood said, "I'm more interested in the architect than the architecture, because it is more possible for me to present the architect." Eisenman pointed out that in the film *Last Year at Marienbad*, Alain Robbe-Grillet presented a very stable architectural setting in a very disconnected way, but that is not Blackwood's straightforward documentary style.

The film portrays Eisenman during the last few years and emphasizes relatively recent projects — from the Wexner Center of 1983–90 to the Max Reinhardt Haus Berlin designed in 1992 and still unbuilt. The most memorable scenes are those of Eisenman

and Albert Speer III, with whom he collaborated on the Rebestock Housing Scheme outside Frankfurt. Blackwood shows Speer with his Mercedes, talking about his father (and less notorious grandfather, who was also a successful architect). The camera focuses on a photograph of Speer II, then widens to include Hitler. Soon Eisenman is striding through a Third Reich monument, glorying in its charms. As Daniel Liebeskind later notes on camera, the scene suggests that Eisenman's flirtation with the outrageous is not confined to formal moves. The poignant amorality of his temptation reveals a rarely acknowledged aspect of art.

As each of the panelists noted in different ways, a film cannot accurately represent architecture, though it can generate interest in buildings. As in photography and writing, it is easier to talk about people than their work.

Asked why he does not devote more coverage to architecture, *New York* magazine editor-in-chief Kurt Andersen, who used to write about architecture for *Time*, said, "If it was all up to me — and not the apparent desires of our readers — there would be a lot more. But it's hard to make architecture and planning interesting to a mass audience." Later he admitted, "It's a kind of chicken-and-egg." Then he said, "Though New York has some beautiful old buildings, if you don't leave Manhattan, you're not going to get excited about architecture."

Kolbowski asked, "What would happen if you pretended architecture was one of the most burning issues? They might believe it."

New Books and a CD-ROM on the Five Architects

Adjusting Foundations

by John Hejduk

(New York: Monacelli Press, 1995, 224 pages, 150 illustrations, 130 in color, 7 x 10, \$35.00 paper)

Michael Graves, Buildings and Projects 1990–1994

by Janet Abrams

(New York: Rizzoli, 304 pages, 400 illustrations, 350 in color, 8 1/2 x 11, \$65.00 cloth, \$40.00 paper)

Peter Eisenman's House VI

by Suzanne Frank

(New York: Whitney Library of Design, 1994, 112 pages, 32 color and 67 black-and-white illustrations, 8 1/2 x 9, \$24.95 paper)

Richard Meier, Architect

a CD-ROM by Jean Mas

(Lugano: Victory Interactive Media, 13 chapters, 100 projects, 60 filmed interviews, 1,450 color images, \$50.00)

Ten Houses:

Gwathmey Siegel and Associates

by Oscar Ojeda

(Washington: AIA and Rockport Press, 1995, 108 pages, 60 illustrations, 50 in color, 10 x 9 1/2, \$19.99 paper)

The Plunder of P/A

by Jayne Merkel

This was supposed to be the decade of the information revolution. Some revolution it is this year. On January 2, AT&T laid off 40,000 people. The next day BPI (Billboard) Communications, the parent company of *Architecture* magazine, bought *Progressive Architecture*, fired the entire staff, and closed the magazine down, leaving the architectural community with only two national magazines.

"This is no longer a market that can profitably support three publications," BPI said in a press release.

Thomas Fisher, who was editorial director of *P/A*, disagrees. "We prepared a 1996 budget in September that showed we had enough existing advertisers that if we added about 105 new [ad] pages, we would meet the profit goals of our company [Penton Publications]. We had contracts in December for 175 new pages," he said.

Rumors of *P/A*'s imminent demise had been circulating for several years as the magazine grew thinner and smaller, and the full pages of color photographs dwindled. Most building-trade magazines shrank and lost subscribers during the late 1980s and early '90s, and advertising revenues declined. *P/A* went from 170 pages in November of 1987 to 116 in November of 1995; *Architectural Record* went from 218 to 130, while *Architecture* grew from 136 to 168. Advertising pages in the three publications went from 93 to 28, 128 to 53, and 63 to 86 respectively. Not only did the numbers of advertising pages usually decline with the profits of building suppliers, but advertising rates fell, in a price war initiated by BPI. *P/A*'s problems were not unique. In fact, according to statistics supplied by *Architecture*, the circulation of

P/A dropped less than that of *Architectural Record*, which went from 75,111 to 45,372 between 1987 and 1994, while *P/A*'s went from 73,650 to 53,158. *Architecture* kept 64,014 of its 64,553, but of course that magazine comes free with AIA membership — for the moment.

The AIA National sold *Architecture* to Billboard Communications in 1989 for \$12.9 million with the understanding that it would remain the members' magazine through the end of 1996. Last spring, after Billboard had been recompensated for the purchase through subscription fees, the AIA sent a variety of publishing companies, including BPI, a request for proposals for the members' magazine when the contract expires. In October, the Institute selected McGraw-Hill's *Architectural Record* as the official publication, beginning in January 1997.

"McGraw-Hill had the capacity to do market research and provide other kinds of data to help architects do their work," explained Charles Hamlin, AIA vice president for public affairs. Although there has been speculation that McGraw-Hill made the AIA a very attractive financial offer in order to obtain its 57,000 subscribers, 43,000 of whom are registered architects, Hamlin said, "The decision was not made on the basis of cost."

The AIA's October 24 press release said, "The McGraw-Hill Construction Information Group's vast online network of project information, continuing education programs, publishing projects, and support of new and existing industry programs will also provide greater benefit to AIA members."

Although the AIA maintained some editorial control over *Architecture*, insisting that editorial positions be consistent with AIA policy, Billboard made some changes in the magazine as soon as it took over, explained Donald Canty, who had been editor of *Architecture* for 15 years. Beverly Russell, the editor-in-chief of Billboard's magazine *Interiors*, became editorial director of both *Architecture* and *Interiors*. The product section [a form of advertising] was moved up front, and a special supplement for Apple Computer was published under *Architecture*'s name. Canty immediately resigned. He now lives in Seattle, where he still writes on architecture.

BPI then hired Deborah Dietsch, who had been executive editor of *Architectural Record*, and moved the magazine out of the AIA offices. It remains in Washington, and will continue to do so after its relationship with the AIA ends. *Architectural Record* will stay in New York.

BPI's purchase of *P/A* is proof of its satisfaction with Dietsch's product and its confidence that there is still money to be made in the architectural trade magazine business. It bought *P/A* for the magazine's list of paid subscribers, which *Architecture* has to secure before its contract with the AIA expires. Developing such a list can be very expensive. But the price BPI paid — \$1 million according to *officeinsight*, a subscription newsletter published in Rowayton, Connecticut — provides some indication of how badly architecture magazines were hurt by the lingering recession. Fisher believes that the fire-sale price is also a sign of Penton's desire to get out of the business.

"We definitely expected to be in the black in '96," said John Morris Dixon, FAIA, editor of *P/A* since 1971. "To give the devil its due, the company stayed with us through some hard years, so we talked about ways of cutting back and reformulating the magazine." The editorial staff went from eleven to seven. Thomas Fisher became editorial director, above Dixon on the masthead; then an executive committee came to preside, made up of Fisher, Dixon, the president and publisher, the vice president and associate publisher, and a marketing consultant—an arrangement few editors would welcome. The magazine saved money on assistants and a pre-press house by computerizing, and reduced photography costs with the new format.

Many readers missed the old glossy layouts and emphasis on stylistic trends, especially the architects who had been featured in them. Suzanne Stephens, who worked under three different *P/A* editors in the 1960s, '70s, and '80s, said, "I think the editorial direction of the last few years — the attempt to tell us about the profession behind the scenes — was guaranteed not to work, because it hadn't relied on some of the basic realities of architecture, which are visual. And although Michael Crosbie did that one story [on AIA membership] that was brilliant, the rest of the exposés just didn't deliver."

"In a magazine you have to serve meat and potatoes (the basic information), spice, (the true dirt stories), and dessert, (design directions)," she continued.

The new *P/A* was less enticing than the old, though the parade of new buildings that had fueled the magazine's heyday had also disappeared by the 1990s. Many readers found

that the essays and critical assessments of buildings that had been around awhile brought a point of view to mainstream architectural publishing that they were not getting anywhere else. Last year *Progressive Architecture* was a finalist for the coveted National Magazine Award for general excellence.

It is not surprising that BPI would want to buy *P/A*. What is puzzling is why BPI decided to shut it down, keeping only the subscribers, advertisers, and a few articles that had already been commissioned. The January 1996 issue of *P/A*, already at the printer and profitably filled with ads, was not published. Many *P/A* subscribers already get *Architecture*, and many advertisers overlap. The press release BPI issued on January 3 said, "Penton and we agreed that the best thing would be for us to take on their subscription liability and preserve the best of *P/A*'s editorial in the pages of our own *Architecture* magazine."

Just how they intend to do that without the people who wrote it is a mystery. If *Architecture* had wanted to borrow editorial ideas from *P/A*, it could have done so without buying the magazine. Ideas are not copyrighted; only the form they take is, and the form will inevitably change with different writers.

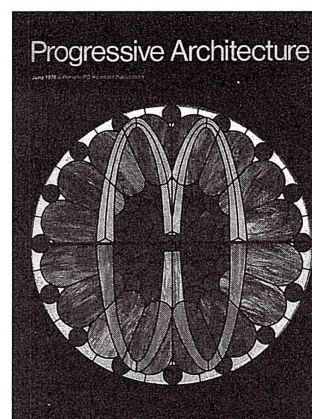
Architecture's editor, Deborah Dietsch, explained, "Obviously, we merged to get a competitive edge and ad base. However, we may adopt their awards program, and when we become independent, I would like to see the magazine do more investigative pieces and criticism. I do want to keep a balanced view. One of our strengths is that we have a balanced view of the profession in terms of design, practice, and technology.

"I think it's sad to see *P/A* go," she continued. "They've always been the provocateur of the three. I'd love to see more magazines in the field. I think competition always keeps you on your toes. We have a greater responsibility to the profession now."

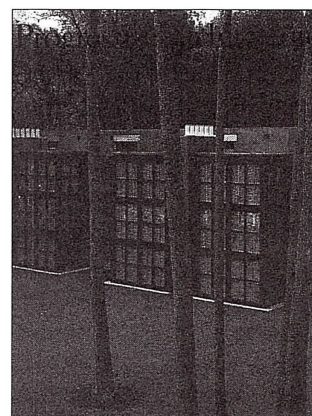
Dietsch said she agrees with her employers that the market would only support two magazines, but added, "I think magazines will continue to have their place. The way you view a magazine is very different from the way you look at a computer screen." On the AIA's decision, she said, "I think they realized they have a valuable asset on their hands and turned it into a bidding war."

BPI clearly believes in the value of the asset too, but it may be overestimating the ease with which it will be able to transfer subscribers. The company's press release said, "*Architecture* is a market leader with 64,000 architectural professionals. The addition of *P/A*'s unduplicated readers will increase *Architecture*'s paid circulation to more than 100,000 recipients per month, beginning with the January 1996 issue." Of course 53,000 of those 64,000 architectural professionals got *Architecture* free with their AIA memberships. Many will undoubtedly renew. But some of those readers, disgusted by the merger, may tell BPI to keep the magazine and refund their money. Most architectural firms subscribe to all three magazines, though the names on the subscriptions may differ. Dixon believes BPI's subscription projections are grossly inflated. *P/A*, which has 52,000 paid subscribers now, had only 75,000 at its high point, and *Architectural Record* had about the same number.

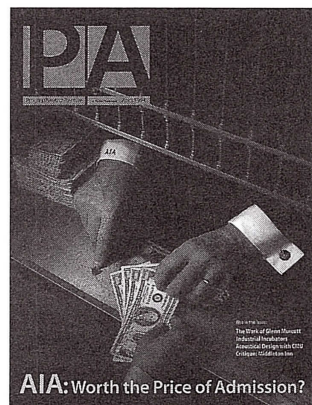
Advertisers will gain little from the buyout. The day it



June 1978



May 1986



April 1994

was announced, *Architecture's* advertising staff sent out a letter to its advertisers saying, "With the addition of *P/A's* unduplicated circulation, *Architecture's* new circulation is estimated to be in excess of 90,000 effective with the January 1996 issue....[Where did the additional 10,000 mentioned in the BPI press release go?] The good news is that the advertisers who have already contracted for space with *Architecture* in 1996 will receive this extra bonus circulation at no increase in price." *P/A* advertisers were offered the same deal, and others who had not yet signed up were offered the combined circulation for *Architecture's* regular 1996 rates. But the letter continued, "This opportunity will be available through March 1996. Beyond that date, advertising rates for *Architecture* will increase by 20 percent."

The irony of the increase — a classic monopolistic move — is that "*Architecture* started the downward spiral in which advertising rates plummeted during this [recessional] period," Dixon said. It may be that *Architecture's* advertising staff was simply more aggressive than those of the other magazines, as it could be with a captive audience. BPI certainly improved the magazine's fortunes, but will it be able to continue to when *Architectural Record* has the AIA members on its rolls?

"Here's a case of two media conglomerates deciding what architects need," said Fisher. He sees the trend as a sign of the architectural profession's weakness, and complains of the disappearance of debate "at a time when we need to know more....Wright and Corbu would do pro bono things and unsolicited proposals (see p.7). They realized that their power as architects resided in being able to

convince the public that they cared about the things people cared about."

Although everyone who lives in the built world will lose something, the plunder of *P/A* will have its greatest effect on architects, who will have one less place to publish their work and one less important source of information. "It's a sad day for the architectural profession and for architectural journalism," Fisher said on the day *P/A* was dismantled. "That's why I'm absolutely determined that we'll be back."

Dan Flavin at the Soho Guggenheim

by Bill Burk

Whether Dan Flavin's fluorescent

lights are calling attention to the physical properties of an architectural space or dissolving it into immateriality, it is the saturating glow that one remembers most. While illuminating the space, it alters one's perceptions and imparts an ethereal quality.

Featuring works from its own collection, the Guggenheim Museum Soho provided a useful overview of this prominent artist's career last fall. Spanning 25 years, the works ranged from a single, green fluorescent light from 1963, mounted vertically on the wall much like a painting, to larger-scale works designed to interact more specifically with their surroundings.

In *greens crossing greens (to Piet Mondrian, who lacked green)*, 1966, a fence-like barrier made from four-foot, green fluorescent lights intersected with the more staccato rhythm of a barrier made from two-foot modules, physically disrupting the space, while enveloping it and the viewer

in an unfamiliar green light.

A corridor with a floor-to-ceiling barrier of yellow fluorescent lights extended from one wall almost to the other, as if the last fixture had been removed, in *Untitled (to Jan and Ron Greenberg)*, 1972–73. The resulting small gap allowed a glimpse into a space bathed in yellow light. A view from the other end of the corridor revealed a barrier of green fluorescent lights with a crack permitting a peek into the now inaccessible yellow space.

Untitled (in honor of Leo at the thirtieth anniversary of his gallery), 1987, one of two corner grids, consisted of five red, vertical fluorescent lights, all facing into the corner, and five horizontal lights (red, pink, yellow, blue, green) all facing out into the room. The red light saturated the corner, erasing its structural identity. It looked as if a red gaseous cloud were being contained by the multicolored horizontal lights.

The series *untitled (to Don Judd, colorist)*, 1987, included five four-light groups (pink, red, yellow, blue, and green). Above each vertical grouping were two soft pink lights mounted horizontally. The combination of colored light reinforced the feeling of detached tranquility that was apparent throughout the exhibition. But watching museumgoers discover their own multicolored shadows made it easy to forget that there was a time when hanging an unadorned fluorescent light fixture on the wall was a radical act.

Bill Burk is a sculptor working in Hartford, Connecticut.

Public Viewing in the Flatiron

by Jayne Merkel

For its first public program, the renamed and restructured Van Alen Institute sent nine teams of architects, artists, and designers out to explore its own backyard, asking, "What is it about this place that is making it change faster than anywhere else in Manhattan? Does all the new electronic communications activity going on in the old commercial lofts have an impact on the streets?"

The answer to the last question seems to be, "Not directly." The answers to the first question proved more fruitful.

"Sixth Avenue became the subject of most of the presentations, because that's what is changing most visibly," said Raymond Gastil, the new executive director of what used to be the National Institute of Architectural Education. Gastil, who came from the Regional Plan Association, organized the show of projects about the Flatiron at the Van Alen galleries at 30 West 22nd Street. It was on exhibition from November 16 to January 31. One of the participants, Philippe Stressel, then incorporated the other eight boards in a multimedia project for the World Wide Web, so interested viewers could see it after the show came down.

Stressel's matrix makes it possible to examine the projects one at a time, as in the gallery, or in other combinations organized thematically.

Architect **Sharon Haar**, who created a map of the area in photographs, noted that earlier in the century (when the Flatiron Building was built), people worried about excessive height, so zoning codes set limits. Now we worry about too much horizontality. Her

photographs of one facade after another dramatically portrayed the difference between the liveliness of soaring Fifth Avenue and the monotony of the lower cross-streets.

Diane Lewis created an "ode to the grid." She showed how real estate built for the industrial age and early mass marketing (the first cluster of large department stores in America lined Sixth Avenue) accommodates today's live-work arrangements and discount retailing.

"The stoops, stairs, planter, curb, fire hydrants, building ledges, and the pavement itself are by default our pedestrian furniture," observed **Melissa Ix** and **Sung Ok** in their presentation. **All Taylor and Ellen Levy** of the **Parallel Design Partnership**, who juxtaposed photographs of everyday street scenes with chic, modern stainless-steel tables and chairs in a coffee bar, also questioned why the public realm was filled with temporary tables and makeshift canopies. They asked, "What if structures, provisional yet festive like circus tents, were designed to sanction weekly carnivals?" claiming that "while the mega-retailers take credit, the real sources of revitalization have been the flea market on 26th Street and the Greenmarket on Union Square."

Marc Tsurumaki expressed concern about the commodification of public space in megastores; **Jeffrey White** made a similar point in a separate project, photographing the streetscape from the insides of the stores. **ARO** concentrated on the empty lots that provide parking space by day, but at night, brightly lit to avert crime, turn into informal fields of basketball, racquetball, and street hockey.

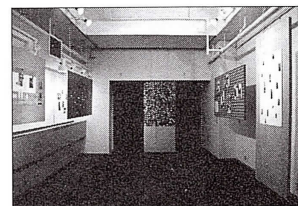
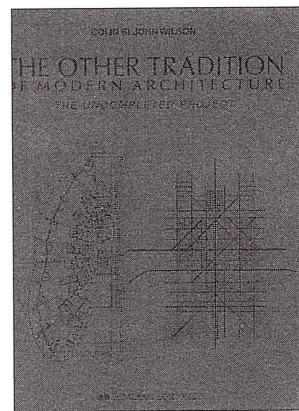
The Other Tradition of Modern Architecture

by Lester Paul Korzilius

In *The Other Tradition of Modern Architecture* (London: Academy Editions, 1995, 128 pages, 90 black-and-white illustrations, 252 x 190 mm, \$38.00 paper), Colin St. John Wilson, architect of the British Library, presents a theory of architecture directly descended from Hugo Häring and the work of Hans Scharoun and Alvar Aalto. The initial CIAM meeting in 1928 at La Sarraz, Switzerland — where a split occurred between the organic theories of Häring (CIAM's secretary) and the more intellectual and abstract theories of Le Corbusier and Mies van der Rohe — provided the catalyst for Wilson's thesis.

Wilson argues passionately that buildings should be designed from the inside out, to create specific solutions factoring in all elements. He maintains that architecture is a practical art whose virtue lies in the fulfillment of purpose, not an intellectual abstraction that produces art for art's sake. He reserves particular vehemence for the International Style (and later postmodernism) for its preconceived styles that have no relation to the content or use of the building, illustrating his arguments primarily with projects by Scharoun and Aalto, but also with work by Häring, Johannes Duiker, Le Corbusier, Ernst May, Frank Lloyd Wright, Charles Rennie Mackintosh, Walter Gropius, and one exceptional house by Eileen Gray.

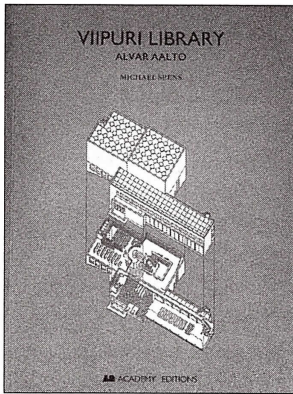
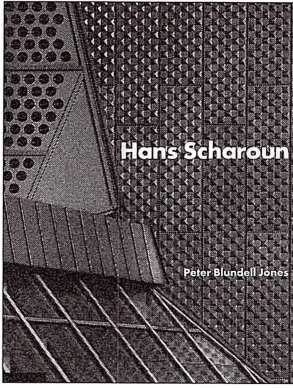
Wilson's book is valuable for expounding a viable alternative tradition within modern architecture. It would be stronger if Wilson had been more impartial, less of a crusader. Some architects working with organic principles, such as Scharoun,



Van Alen Institute,
public viewing gallery exhibition



Unwelcoming steps on
west 22nd street observed by
Melissa Ix and Sung Ok



have produced brilliant buildings that were ill-suited to their environments. Wilson often cites Le Corbusier as the nemesis of organic architecture, but without sufficiently analyzing what gives his work its particular strength. However, Wilson, as crusader, deserves credit for reigniting the passion for principle that fueled the modern movement and is sadly lacking in architectural discourse today.

Hans Scharoun, Master of Interior Space

by Lester Paul Korzilius

Hans Scharoun (1893–1972) was the architect of the Berlin Philharmonic Hall, one of the most significant works of architecture in this century. This excellent new monograph, *Hans Scharoun* (London: Phaidon, 1995, 240 pages, 610 illustrations, 190 in color, 9 7/8 x 11 3/8, \$75.00 cloth), by the critic Peter Blundell Jones, analyzes the architect's entire career, spanning private homes, apartment buildings, urban planning, schools, museums, and theaters. The book illustrates most of his projects, both built and unbuilt; they are coupled with well-researched analysis and cogent criticism.

If Mies van der Rohe's God was in the details, for Scharoun God was in the idea of the building. Scharoun's primary interest was in internal space and the procession through this space. Unlike Mies, who espoused a concept of universal space, Scharoun created spaces with intense specificity. For example, Scharoun's design for a school in Darmstadt features three distinct types of classrooms corresponding to age group. Each has a different degree of openness, lighting, and color.

In Scharoun's best known masterwork, the Berlin

Philharmonic Hall (1956–63), which seats 2,200 people, a series of cascading, sloped terraces surround the musicians. Unlike seats in other concert halls with tiers of balconies, every seat in Berlin can be reached from the stage. His concept was to have music as the focal point, without segregating the musicians and the audience, with man, music, and space coming together in a new relationship to share in the production of music. The space is breathtaking.

Equally impressive are the Piranesian public foyer spaces. Stairs, bridges, and platforms fly in all directions, but with a subtlety and control that reveals the hand of a master. Like many of Scharoun's buildings, the shortcoming of the Philharmonic Hall is in its exterior composition. He seems to have felt that the building's internal generating ideas would be sufficient in themselves to ensure a total, complete, and integrated work of architecture.

Other notable buildings covered in the book include the State Library in Berlin, the Musical Instruments Museum in Berlin, the Wolfsburg Theater, and the German Maritime Museum in Bremerhaven. Many unbuilt projects are shown, and they are particularly valuable in demonstrating the evolution of ideas that appeared in the constructed buildings.

Peter Blundell Jones is an accomplished English critic whom many will recognize from his writings in the *Architectural Review*. This is his second book on Scharoun; the first was published in German in 1980.

Alvar Aalto's Viipuri Library

by Lester Paul Korzilius

The Viipuri Library, begun in 1927 and completed in 1935, and the Paimio Sanatorium were the two seminal buildings in the early part of Alvar Aalto's career. Contrary to published accounts, the library was not destroyed in the Finnish-Russian war, although since 1939 Viipuri (now Vyborg) has been in Russian territory. The library is in a poor state of repair and has undergone alterations (*Oculus*, October 1995, p. 4).

This monograph by Michael Spens (London: Academy Editions, 1994, 96 pages, 100 illustrations, 20 in color, 252 x 190 mm, \$25.00 paper) is particularly insightful as it has a wealth of good quality black-and-white photographs taken shortly after the building's completion.

The Viipuri library is especially interesting in section. From the ground level, one ascends a switchback set of stairs to a skylighted split-level space housing the stacks, reading area, and control desk. Many of the building's elements reappear in later Aalto libraries, including Seinäjoki, Rovaniemi, and Mount Angel, as well as the National Pensions Institute and the Wolfsburg Cultural Center. The undulating wood ceiling in the Viipuri auditorium is famous, but was unfortunately removed by the Russians before we could learn if it ever really worked acoustically.

The project went through four design versions, all of which are included in the book. The main concepts remained consistent through all the schemes, but the neoclassical elements from the first competition-winning design were eliminated from the final version.

Renzo Piano Building Workshop

by Lester Paul Korzilius

This book by Peter Buchanan (Phaidon, 1995, 240 pages, 243 black-and-white illustrations, 283 in color, 9 7/8 x 11 3/8, \$75.00 cloth) is the second in a series on the work of Renzo Piano. The completed buildings shown here were begun in the mid-1980s; the ongoing projects were started in the last few years. A third volume covering the recently completed Kansai Airport is forthcoming. This volume shows only construction photographs.

The monograph is well-designed, with each project presented on its own. Special attention is paid to the Bercy 2 Shopping Centre, the National Center for Science and Technology, the Padre Pio Pilgrimage Church, and the JM Tjibaou Cultural Centre. The projects point to an approach that produces more humane and intricate works of architecture, using the computer in design and construction. Also of interest are the master plan for Berlin's Potsdamer Platz, the Thompson Optronics Factory, the Lingotto Factory renovation (with the famous rooftop car-testing track), the Beyler Foundation Museum, and other buildings that, though impressive, retrace ground Piano had already successfully explored.

The Padre Pio Pilgrimage Church, planned for San Giovanni Rotondo, Italy, seems to best express the inherent possibilities of Piano's new direction in architecture. This 10,000-seat church has a spiraling plan off a piazza, which can hold another 30,000 worshippers. The space will be covered with overlapping sets of funicular stone arches, each spanning up to 160 feet, on

which the wood roof is propped. When built, this project will greatly enhance Piano's reputation as an architect of depth and feeling. Peter Rice was the consulting engineer on the project before his untimely death.

The JM Tjibaou Cultural Centre, to be built in Nouméa, on the pacific island of New Caledonia, will be a mini-village with a central circulation spine served by circular exhibition areas. This remarkably humane design will be built primarily of wood and glass, with clever details for shading and natural ventilation. The high-tech flourishes of the exhibition areas recall the IBM traveling pavilion Piano designed more than a decade ago.

The Bercy 2 Shopping Centre in France is a standard shopping center in plan, whose design others had determined. Piano is covering it with a doubly curved, warped shell that acts as wall and roof. The form is appropriate, given the building's site at a freeway interchange. Though the geometry of the roof is complex, the structure and roof panels are remarkably simple. Without the computer, it is unlikely that Piano could have created this design, which laid the theoretical groundwork for the sweeping, toroidal roof of the Kansai Airport and its identical 90,000 cladding tiles.

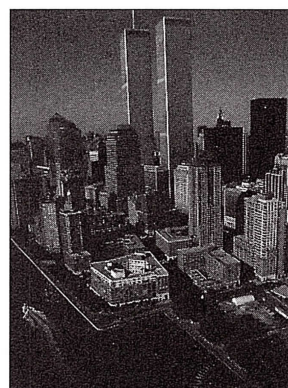
Some critics consider Piano's early buildings exquisitely detailed works of construction, lacking in humanity and depth of feeling. The projects in this book, particularly the Padre Pio Pilgrimage Church, may change those critics' opinions.

Deborah J. Norden Fellowships

The Architectural League of New York announced the first annual Deborah J. Norden Memorial Fellowships in honor of a woman who was committed to excellence in design of the public realm. Two awards of \$5,000 each were presented this year. One went to Timothy J. Kohut for travel to Honduras to study the relationship between architecture and community building in urban and rural Central American communities. Another was awarded to Amar Sen and Ehrmei Yuan for a new computer modeling system to document the Potala Palace and Jokong Temple in Lhasa, Tibet.

Proposed Battery Park City Hotel

The Battery Park City Authority released a request for proposals for the development of a new hotel at Battery Park City. Competitors could choose between two sites, one adjacent to the World Financial Center, the other at the southern tip of Battery Park City overlooking the harbor. Both sites contain approximately 500,000 square feet of space, enough for 400 guest rooms. The selected developer will be required to follow specific design guidelines.



Battery Park City

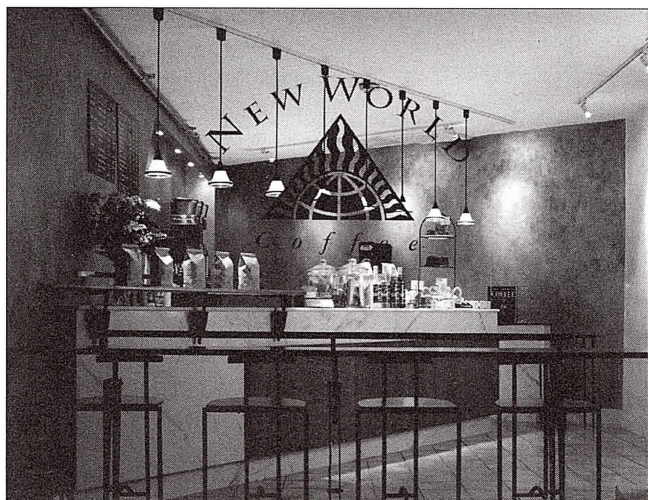
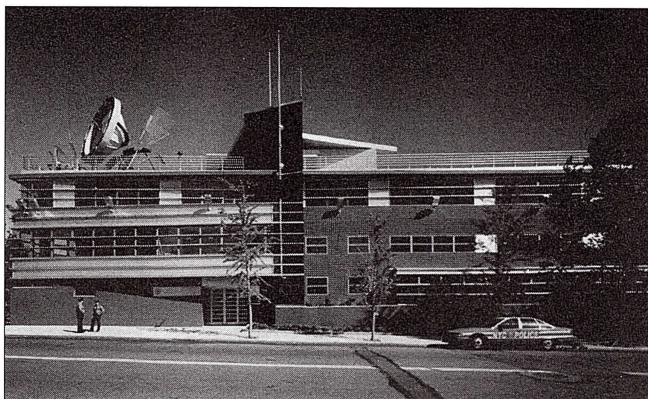
Julian Olivas

From top to bottom:
107th precinct station house,
Mary-Jean Eastman

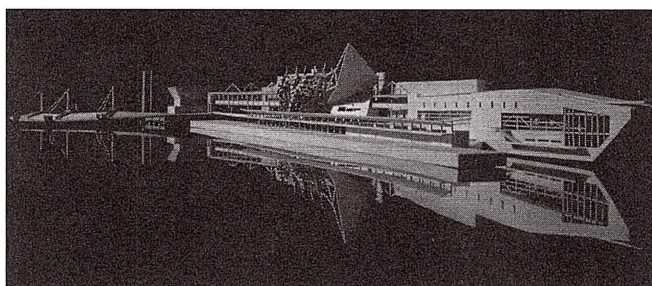
New World Coffee,
723 Third Avenue,
Ronnelle Riley

Yokohama International Airport,
Audrey Matlock

Sklar residence,
D. A. Hall Architects



Otto Baiz



Women's Work

by Kira Gould

A January showcase of work by New York women in architecture and related fields served as testimony to their strong presence in the profession. Though a scarcity of women practitioners persists on a broader scale (the AIA's national membership is less than 10 percent female), "Projections: A Celebration of Work by Women," sponsored by the AIA New York Chapter's Women in Architecture Committee, was a spirited reminder that women are here, and they're working. Some 130 people packed into the Wilkahn meeting space on East 58th Street to get a look at a sampling of recent projects by their female peers.

The format — slides of projects by 57 women flashed on the wall for just a few seconds each — made it difficult to assess the quality of the work in depth, but it provided an effective survey. This kind of approach is often missing in the architectural field, where juried shows and awards exhibitions seem to dominate.

The breadth of work was impressive. Single-family houses and apartment renovations were plentiful, as were commercial and educational projects. There was a strong showing of European and Asian work, a spattering of urban planning schemes, and a range of multifamily housing, including special needs and public projects.

The committee accepted submissions from women in architecture (AIA members and others) and related fields. The work of landscape, signage, and furniture designers, as well as glass and fiber artists, was sprinkled throughout. Diversity was a strong point of the evening; many who attended were not architects, and

several architects there were not AIA members. Such cross-fertilization represents the growing strength of both the committee and the AIA New York Chapter, as more groups and individuals in the Chapter collaborate with others. The inclusive nature of such events is a sign that the old days of insularity will soon be over.

Learning by Design: Making Connections, Building Partnerships

by Kira Gould

The AIA New York Chapter's Learning by Design Committee has begun another year of aggressive community outreach. The committee sponsored several successful events last year, such as the "City of Neighborhoods" workshops in conjunction with the Cooper-Hewitt National Museum of Design. In April it will hold an art and architecture workshop for children living in temporary housing (in collaboration with Doing Art Together and the Greenwich Village Society for Historic Preservation, and funded by a grant from the Department of Cultural Affairs, with the New York City Public Schools, the Department of Homeless Services, and the New York State Education Department).

This year the committee is beginning an Architecture-in-Schools program for primary and secondary schools. The program will be modeled on successful efforts in Philadelphia and San Francisco, which began in 1976 as part of a National Endowment for the Arts initiative. Actually, the committee began work on this front last spring; P.S. 217 in Brooklyn hosted three architecture residencies for students and teachers of grades three through five to bring architects into the classroom, through a partnership with Young Audiences New York. Another Young Audiences residency was sponsored by Frederick Douglass Academy in Harlem, to help eighth graders study classical civilizations.

"We believe that visual literacy should be part of everyone's education," explained committee founder Linda Yowell, AIA. "This can help create a public that expects quality in the environment, for one thing. Another benefit is that it gives kids who are not adept at a verbally-based curriculum an opportunity to succeed and grow. For teachers and students, architecture provides a link to the real world, which makes what they

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April 2

Submission deadline for the 1996 Van Alen Fellowship in Public Architecture, "Competition for Ideas for Governors Island in New York Harbor." Prize money of more than \$12,000 will be distributed. Contact the Van Alen Institute, 30 W. 22 St., New York, NY 10010, 366-5836, cvanalen@pap.designsys.com.

April 30

Submission deadline for the *House Beautiful* Centennial Award, which recognizes outstanding residential architecture in the United States. The winning design will be featured in the centennial issue of *House Beautiful*, and the architect will receive \$20,000. 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. A \$10,000 research grant and other small grants will be given to mid-career professionals with advanced degrees, ten years' experience, and established identities in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archeology, architectural history, and 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.

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March 19, 6:00 pm
Foreign Visitors

March 20, 12:30 pm
Architecture for Education

March 20, 6:00 pm
Architecture Dialogue

March 21, 6:00 pm
Building Codes

March 21, 6:00 pm
Marketing and Public Relations

March 25, 6:30 pm
Learning By Design: NY

March 27, 6:00 pm
Women in Architecture

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023, ext.17.

are learning and teaching more tangible and exciting.” Yowell pointed out that almost any subject can be taught in conjunction with architectural issues and principles. It is often the teachers who are most enthusiastic about finding a way to connect the math and language skills they are teaching to the conditions that exist in their students’ homes and neighborhoods.

“Since 1990, we’ve trained some 250 teachers,” Yowell said. “But the new program will, we hope, allow us to support teachers on an ongoing basis, and also allow us to set up more consistent programs for getting architects into schools.” The committee’s efforts have not gone unnoticed in the community. The initial efforts came as a response to the shrinking arts education budgets, but this year the Board of Education has recommitted itself to the importance of arts education. “The city is coming around,” Yowell said. “It is beginning to acknowledge that the arts are necessary in the schools. We are hoping to enlist the support of private foundations that will help us fund these programs on a consistent basis.”

For those interested in funded fellowships, volunteer opportunities, or just learning more, the committee will host an open-house meeting about the Architecture-in-Schools program on April 1 from 6:00 to 8:00 pm at 200 Lexington Avenue, on the sixteenth floor (AIA CES credits available). For details, please call Catherine Teegarden, program coordinator, at 718-867-3365.

Behind the Scenes
by Kira Gould

The AIA New York Chapter Corporate Architects Committee toured the city’s most talked-about renovation project, Grand Central Terminal, with Wayne D. Ehmann, chief architect for Metro-North Railroad last fall. Though the tour didn’t include the tennis courts now leased by Donald Trump, it did provide committee members a chance to peer down into the main concourse from the hole in its ceiling (cut in the 1970’s to accommodate the display of a mercury rocket that was a little too tall). Also on view was the elegant apartment that is presently clogged with partitions, ductwork, and the remnants of an old police station. Metro-North is hoping to convince a tenant of the space’s grander possibilities as a banquet hall.

Metro-North’s long-term restoration strategy for the terminal is driven by its desire to lease space to retail and food-service concerns. (The master plan was designed by Beyer Blinder Belle Architects and Planners.) Without leases, much of the work will not proceed. The meticulously restored main waiting room is peopled only by the ghosts of those millions whose footfalls resulted in long grooves where benches once stood. The space is now fenced off, until a profitable use (probably some kind of retail) can be found.

The complete renovation of the main consourse, set to begin this month, will take approximately two years. The brilliant turquoise ceiling (which was replaced in 1945) will be cleaned, to create a lighter and brighter feeling. Adapting a historic public place to serve future uses is a process fraught with tough choices. As the decision nears about whether to retain the

mechanical postings board or convert it to a liquid crystal display, Metro-North expects to hear from many people.

Uniting the lower and main levels has proved something of a challenge, since the aim of the original designers was to separate long-distance and suburban trains — now Metro-North and Beyer Blinder Belle are trying to create a more unified condition within the confines of this historical setting.

Chapter Notes

□ “Civics Lessons: Recent Public Architecture in New York City” is the culmination of nearly three years of effort by the Public Architects Committee, the Chapter’s Board and staff members, and a talented group of consultants. The exhibition and an accompanying symposium on April 18 will demonstrate the importance of continued investment in New York City’s public architecture and infrastructure. And thanks to the efforts of former AIA New York Chapter Board member John Tarantino, more than 2,300 subway car cards throughout New York City’s transit system currently publicize the show. These subway placards represent a generous gift from the New York City Transit Authority.

□ The Architecture Resource Office (A.R.O.), designers of the exhibition, respected the elegant Beaux Arts interior of the Custom House, but delivered a powerful message in displaying some 70 projects. The bold graphics produced by Melinda Beck Studios strengthen arguments made in the exhibit text. Curator Lindsay Stamm Shapiro, assisted by project manager Amy Lamberti, worked with each of the architectural offices to select the images that best illustrate each project. Baldev Duggal of Duggal Color



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Rizzoli Bookstores' Top 10

As of January 26, 1996

1. **American Masterworks, The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$50.00).
2. **Michael Graves**, Michael Graves (Rizzoli, paper, \$40.00).
3. **House of the Architect**, Anaxtu Zabalbeascoa (Rizzoli, cloth, \$50.00).
4. **Los Angeles Guide to Recent Architecture**, Phillip Sellups (Artemis, paper, \$14.95).
5. **The New American House**, Oscar Ojeda (Whitney Library of Design, cloth, \$55.00).
6. **Elegant Hotels of Europe**, Wendy Black (Rizzoli, cloth, \$29.95).
7. **Frederick Fisher, Architect**, Frederick Fisher (Rizzoli, cloth, \$40.00).
8. **New York 1900**, Robert A. M. Stern with Gregory Gilmartin and John Montague Massengale (Rizzoli, paper, \$49.50).
9. **The Empire State Building**, John Tauranac (Scribner, cloth, \$30.00).
10. **Pleasure Pavilions and Follies**, Bernd Dams (Flammarion, cloth, \$50.00).

Urban Center Books' Top 10

As of January 25, 1996

1. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
2. **Light Construction**, Terence Riley (Museum of Modern Art, paper, \$30.00).
3. **El Croquis 73: Zaha Hadid** (El Croquis, paper, \$31.50).
4. **Form Follows Finance**, Carol Willis (Princeton Architectural Press, paper, \$22.50).
5. **City Life**, Witold Rybczynski (Scribner, cloth, \$23.00).
6. **New York Detail**, Yumiko Kobayashi and Ryo Watanabe (Chronicle, paper, \$22.95).
7. **C. F. A. Voysey**, Wendy Hitchmough (Phaidon, cloth, \$75.00).
8. **PA #16, Architecture as a Translation of Music**, Elizabeth Martin (Princeton Architectural Press, paper, \$11.95).
9. **Architecture of Rail**, Marcus Binney (Academy, cloth, \$50.00).
10. **Hadrian's Villa and Its Legacy**, William MacDonald and John Pinto (Yale University Press, cloth, \$55.00).

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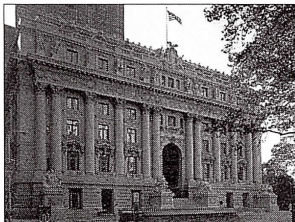
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Projects made a substantial and much appreciated financial contribution toward exhibit production. Duggal's staff, particularly Glenn Rabach, helped complete the final design and installation.

□ Luis Tormenta, the acting director of the city's newly established Design and Construction Agency, will be discussing the goals of the agency with AIA members on Thursday, March 7, at 6:00 pm on the sixteenth floor at 200 Lexington Avenue. RSVP 683-0023, ext. 21.

□ On Wednesday, March 13, from 6:00 to 8:00 pm, the Architecture for Education Committee will sponsor a panel discussion on the new seismic code, which went into effect on February 1. Panelists will include engineers Guy Nordenson, P.E., of Ove Arup; Irwin Cantor, P.E., of Cantor Seinuk; Ric Chandler, Queens Borough superintendent of building; and the architect, Carl Gallioto, AIA, of Skidmore, Owings & Merrill. Carl Puchall, AIA, will serve as moderator and Richard C. Visconti, R.A., Deputy Commissioner of the New York City Building Department, will offer opening remarks. The event will be held at AIA headquarters, 200 Lexington Avenue. The cost is \$5 for members and \$10 for non-members. Please RSVP at 683-0023, ext. 21.

□ The Public Sector Contracts Committee will hold a breakfast symposium on Wednesday, March 13, at 8:30 am, to discuss immediate and long-term capital plans, and architecture procurement policies. The symposium will take place at AIA headquarters, 200 Lexington Avenue. The fee is \$5 for members and \$10 for nonmembers. Please RSVP at 683-0023, ext. 21.

□ During March, the Professional Practice Committee is sponsoring two roundtable discussions. The first, on Tuesday, March 19, covers operation and financial management. The second discussion, on Tuesday March 26, will cover liability and contract issues. Panelists will include Glen Celantano of Citibank Corporation, Joseph Fleischer, FAIA, Gerry Gurland, FAIA, Arlene Petty, Joseph Roher, Maggi Sedlis, AIA, and Michael Zeflin, AIA. Both sessions will run from 8:00 to 10:00 am and will be held at Citicorp Center, 153 East 53rd Street, fourteenth floor, room J. A continental breakfast will be provided. The cost is \$5 for members and \$10 for non-members. Please RSVP at 683-0023, ext. 21.

Remembering a Dedicated New York City Planner

The Times Square theater district dazzles again today largely because of the efforts of Kenneth S. Halpern, AIA, who died at his Manhattan home in January, at 51, of complications from AIDS. The half-price TKTS booth was his idea, and it was he who invited John Portman to build the Marriot Marquis Hotel. A former director of the Mayor's Office of Midtown Planning and Development and the first director of the Manhattan office of the Department of City Planning, Halpern was instrumental in the creation of South Street Seaport, as well as zoning guidelines and design plans for dozens of Manhattan neighborhoods. As director of real estate for Carnegie Hall, he oversaw its restoration. He designed his own acclaimed summer home in Pantelleria, Italy, and gave selflessly to his students at the Universidad de Los Andes in Bogotá, Colombia, and at Columbia University.

In Memory of a Restoration Architect

Albert H. Swanke, architect and planner, died in January at age 86 in New Orleans. Swanke was best known for his work with the New York firm Swanke Hayden Connell Architects — from which he retired as a senior partner in 1982 — for restoration work on such monuments as the Statue of Liberty before the celebration of the icon's centennial. Other work included a host of projects in Washington, D.C., such as the East Front of the Capitol, the original Senate and Supreme Court chambers, and the James Madison Memorial Library. In addition to a number of projects abroad, Swanke and his firm had an indelible impact on the built environment of Manhattan, renovating landmark structures for such companies such as the Northwestern Mutual Life Insurance Company and designing many banks, courts, and government buildings.

Correction

Oculus apologizes to Julian Olivas for misattributing his photograph of Lester Korzilius's 123rd police precinct on Staten Island in the January 1996 issue (p. 3).

**Troubled by practice
issues, fee bidding?**

***Oculus* wants to know!**

If there are any practice issues — or other issues — on your mind, please send a clearly written statement or paragraph describing your gripe or experience to *Oculus* on one page or less. The shorter the statement, the better, but be specific and be aware we cannot print unattributed charges of other architects' practices. Speak on the record for quotation. Include a phone number in case we have questions, or need more information.

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

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**CONTINUING
EXHIBITIONS**

Kolatan & MacDonald. *Columbia University GSAPP, south gallery, Buell Hall. 854-3473. Closes March 8.*

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 29.*

Skidmore, Owings & Merrill: An Exhibition of Current Work. *Columbia University GSAPP, 400-level, Avery Hall. 854-3473. Closes March 29.*

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.*

New York, The World's Premier Public Theater: Creating and Managing Public Space in the Post-Industrial Metropolis. *Columbia University GSAPP, 100-level, Avery Hall. 854-3473. Closes April 26.*

102 Stories, 24 Artists. *Michael Ingbar Gallery of Architectural Art, 568 Broadway. 354-1100. Closes April 27.*

Civic Lessons: Recent New York Public Architecture. *The AIA New York Chapter and the New York Foundation for Architecture. Alexander Hamilton U.S. Custom House on Bowling Green. 683-0023. Closes May 2.*

4

Monday

Colloquium: Who Builds the City?

Given by Carol Willis, Joel Warren Barna, Inaki Abalos, and Juan Herreros. Sponsored by the Buell Center for the Study of American Architecture. 5:00 pm. East Gallery, Buell Hall, Columbia University. 854-8165.

6

Wednesday

Lecture: Six Bridges

Given by Darl Rastorfer. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91 St. 860-6868. \$15.

Lecture: First Class/Business Class, Getting from Here to There and Back

Given by James Stewart Polshek, FAIA. Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3413.

7

Thursday

AIA NEW YORK CHAPTER EVENT
Discussion: The Newly Established Design and Construction Agency

Given by Luis Tormenta, acting director. 6:00 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21.

Lecture: The City Transformed – Beau- Arts New York, Planned Neighborhoods, and Garden Suburbs, 1910-1925

Given by Barry Lewis. Sponsored by the Cooper Union. 6:30 pm. 51 Astor Pl. 353-4157. \$15 (lecture series, \$105)..

11

Monday

Event: An Evening with Michael Van Valkenburgh, FASLA, and Martin Puryear, Artist

Sponsored by the New York Chapter of the American Society of Landscape Architects. 6:00 pm. The Urban Center, 457 Madison Ave. 477-6887.

13

Wednesday

AIA NEW YORK CHAPTER EVENT
Symposium: City Agencies Speak Out on City Capital Plans and Architect Procurement Policies

Sponsored by the Public Sector Contracts Committee. 8:30 am. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

AIA NEW YORK CHAPTER EVENT
Panel discussion: The New Seismic Code

Sponsored by the Architecture for Education Committee. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

14

Thursday

Lecture: The City Transformed – Art Deco New York, The New York Skyscraper and Its European Roots, 1920-1930.

Given by Barry Lewis. Sponsored by the Cooper Union for the Advancement of Science and Art. 6:30 pm. 51 Astor Pl. 353-4157. \$15 (lecture series, \$105).

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.

19

Tuesday

AIA NEW YORK CHAPTER EVENT
Seminar: Operations and Financial Management

Sponsored by the Professional Practice Committee. 8:00 am. Citicorp Center, 153 E. 53rd. St., fourteenth floor, room J. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

20

Wednesday

Lecture: Monuments and Monumentality
Given by Andreas Huyssen. Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3413.

Lecture: The City Beautiful Movement
Given by John Kriskiewicz. Sponsored by the Cooper Union for the Advancement of Science and Art. 6:30 pm. Great Hall, Cooper Union. 353-4155. \$15.

22

Friday

Lecture: Common Sense and A Little Fire – Women, Labor, Politics, and Reform on the Anniversary of the Triangle Shirtwaist Fire
Given by Annelise Orleck. Sponsored by the Cooper Union for the Advancement of Science and Art. 6:00 pm. Great Hall, Cooper Union. 353-4155. \$10.

24

Sunday

Tour: Ride the Nostalgia Train
Sponsored by the New York Transit Museum. 1:00 pm. RSVP 718-243-8601. \$20 adults, \$5 children.

25

Monday

Lecture: Public Space and Private Citizens
Given by Dell Upton. Sponsored by the Buell Center for the Study of American Architecture. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-8165.

Lecture: Engineers of Dreams
Given by Henry Petroski. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. Great Hall, Cooper Union, 7 E. 7th St. 860-6868. \$15.

27

Wednesday

Lecture: The Colonial and Federal City
Given by Francis Morrone. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. 935-3960. \$10.

Lecture: People, Movement, and Program
Given by Kazuyo Sejima. Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3413.

28

Thursday

AIA NEW YORK CHAPTER EVENT
Seminar: Liability and Contracts
Sponsored by the Professional Practice Committee. 8:00 am. Citicorp Center, 153 E. 53rd. St., fourteenth floor, room J. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

29

Friday

Symposium: Reviving Lower Manhattan, Preserving the Past to Ensure the Future
Speakers include Robert A. M. Stern, FAIA, Richard D. Kaplan, Mitchell L. Moss, Deputy Mayor Fran Reiter, Joseph B. Rose, Carl Weisbrod, and Carol Willis. Sponsored by the Historic Preservation Program, Columbia University GSAPP. 1:00 pm. Wood Auditorium, Avery Hall. 854-3518.

APRIL

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Monday

AIA NEW YORK CHAPTER EVENT
Open House on K-12 Architecture Teaching, Residency, and Volunteer Opportunities
Sponsored by the Learning by Design:NY Committee. 6:00 pm. 200 Lexington Ave. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

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