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Volume 59, Number 2, October 1996

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New York Chapter**

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Oculus, published ten times a year,
September through June, is a benefit of
AIA New York Chapter membership. Public
membership is \$60. A year's subscription
to *Oculus* is \$40. Send a check and your
mailing address to *Oculus* subscriptions,
AIA New York Chapter, 200 Lexington
Avenue, New York, NY 10016.

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editorial team.

News

from the executive director, Carol Clark.
In an effort to promote lifelong learning,
the American Institute of Architects has
instituted a Continuing Education System

(CES). By recording professional learning experiences, CES ensures that AIA members gain new knowledge and skills, keep abreast of current developments, and interact with other practitioners. Many members may not realize the multiplicity of events that allow them to qualify for CES credits, or learning units. Appropriate activities range from participating in programs offered by AIA chapters, firms, or other registered providers, to reading journal articles, teaching, and attending lectures.

Activities are allocated units based on a simple formula that reflects the quality level and the amount of time spent. Quality levels range from one (for engaging in an activity with a specific professional learning objective involving professional resources), to two (for interactive learning, such as participating in a roundtable discussion), to the highest level (which recognizes interactive activities that incorporate feedback or measurement, such as attending a course). Members can earn individual credits by completing and submitting self-directed study forms, available at the New York Chapter. When members sign in at Chapter events, their attendance will be reported for the proper credit.

Chapter president Jerry A. Davis, FAIA, designated Sidney L. Delson, FAIA, as the Chapter's CES coordinator. Interested members should consider joining the CES task force to assist firms with compliance and to make the transition to this new system smooth for all members. Please call me if you would like to serve in some capacity.

These general outlines will be explained in a Chapter mailing on CES, but it should be clear that a wide variety of activities enable members to qualify for learning units. Attending any Chapter program such as a committee meeting will, for example, allow members to earn learning units. One of the many exciting upcoming opportunities to earn CES credits is "Civic Engagement: Building Sustainable Cities," a panel discussion scheduled for October 7. Cosponsored by the Chapter Housing Committee and the United Nations Centre for Human Settlements, the event will be held on World Habitat Day at the United Nations. Participants include Robert Geddes, FAIA, Phyllis Lambert, and Bella Abzug. Call Johnathan Sandler at the Chapter, 683-0023, ext. 16, for details on this event, and check the monthly Chapter calendar of events for CES credits for each event.

Transcripts of accumulated credits will be mailed each October to AIA members with learning units on record. Individual transcript records are posted every month on *AIAOnline*. (Your member number is your access identification number.) For self-directed study forms or further information, contact either Judy Rowe at Committee Programs, 683-0023, ext. 17, or William Gray at Membership Services, ext. 18, or feel free to contact me directly. AIA/CES records are being kept in an automated transcript service at the University of Oklahoma, Continuing Education, AIA/CES, Room B-4, 1700 Asp Ave., Norman, OK, 800-605-8229, fax 405-325-6965.

Museums, Memorials, and Modernizations

Defying all logic, the same state that routinely elects the nemesis of the NEA as its senior senator was also the first state (in 1947) to establish a state art collection. Recently that state hired a team of avant-garde New Yorkers to design its new museum park next to the 186,000-square-foot North Carolina Museum of Art in Raleigh, designed in 1986 by Edward Durrell Stone Associates. The new 140-acre park, intended to extend the activities of the museum outdoors, was designed by **Laurie Hawkinson** and **Henry Smith-Miller** of Smith-Miller + Hawkinson Architects, with landscape architect **Nicholas Quennell** of Quennell Rothschild Associates and artist **Barbara Kruger**, all of New York. They won the commission in a national competition in 1987.

The words "PICTURE THIS" in 80-foot-tall letters made in various materials and forms — boulders, sand, chain link, asphalt, wood decking — dominate the landscape of the museum park, which contains an amphitheater, outdoor cinema, and alternatives to a conventional sculpture garden composed of indigenous plants and groves. The letter "P" cut into a steep hillside exposes a wall of Kruger's text with phrases beginning with "please." The concrete "E" contains quotations from Thomas Mann, Indira Gandhi, John Maynard Keynes, Frederick Douglass, Virginia Woolf, and other well-known figures. Art lovers can only hope that Jesse Helms will come upon a few and heed Kruger's plea to "Please live and let live."

□ The Georgia O'Keeffe Museum in Santa Fe, New Mexico, has hired **Richard Gluckman Architects** of New York and **Greg Allegretti Architect** of Santa Fe to renovate the existing gallery in its historic 6,900-square-foot building. Besides new lighting, climate control, and mechanical systems, the architects are designing a two-story, 5,100-square-foot addition in the required Santa Fe adobe style. Currently in design development, construction will begin in the fall for completion in the summer of 1997.

□ An abandoned hospital in Santurce, Puerto Rico, will be transformed into the Museo de Arte de Puerto Rico by New York architect **Arthur Rosenblatt**, now of RKK&G (Rosenblatt, Kupiec, Koutsomitis & Gomez), in association with the **Museum Group of San Juan** (Otto Octavio Reyes Casanova and Luis A. Gutierrez). Over 6,000 square feet of arts facilities will be completed in 1998 in the 1923 landmark building, which adjoins the Luis A. Ferré Belles Arts Cultural Center.

□ **Warren James & Associates Architects** designed the installation for the Museo del Barrio of New York's recent exhibition, "Image and Memory: Latin American Photography 1880-1992." The architects divided the 3,500 square feet of gallery space according to theme. Intersecting white walls with cutout openings created both a linear procession and opportunities for random viewing.

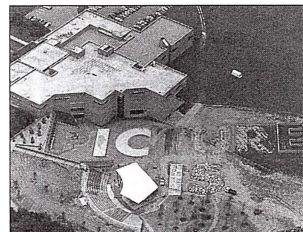
□ MTA New York City Transit has opened a new 900-square-foot gift shop in the Transit Museum in Brooklyn Heights. The shop was designed by **David Altermatt** of BDM Associates, a fourth-year interi-

or design student at FIT, and was built primarily by transit employees. A diagonal grid on the floor plays off the ceiling pattern; the materials are aluminum, steel, granite, and slate. Modular display units and flower holders are suspended from poles. The museum shop continues the tradition of inventive transit gift shop design begun by **Drenttel Doyle Projects'** award-winning Grand Central Transit Museum gift shop.

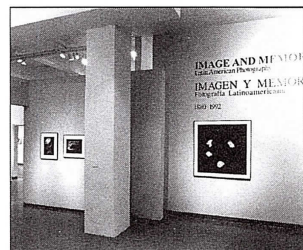
□ The "Earth 2U: Exploring Geography" interactive traveling exhibition, designed by the **Lee H. Skolnick Architecture + Design Partnership** and sponsored by the National Geographic Society and the Smithsonian Institution, has begun a five-year tour of 40 American cities.

□ Three New York architects were among the finalists chosen from more than 400 competitors to design the World War II memorial in Washington, D.C. **Rafael Viñoly** and the husband-wife team of **Marion Weiss** and **Michael Manfredi** were selected along with landscape architect and Yale University professor **Diana Balmori**, **Frederick St. Florian** of Providence, Rhode Island, **Bernard J. Wuff** and **William C. Jackson** from the Washington office of RTKL, and **Brian Ambroziak**, a Princeton University graduate student

The 7.4-acre site is located at the eastern end of the reflecting pool between the Washington Monument and the Lincoln Memorial, surrounding the Rainbow Fountain. Besides the obvious contextual demands, the archi-



Museum park,
Raleigh, North Carolina,
Smith-Miller + Hawkinson



"Image and Memory" exhibition,
Museo del Barrio,
Warren James & Associates

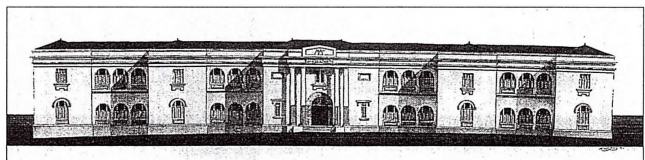


MTA New York City Transit
gift shop,
David Altermatt, BDM Associates



"Earth 2 U: Exploring Geography,"
Lee H. Skolnick Architecture
+ Design Partnership

Museo de Arte de Puerto Rico,
Arthur Rosenblatt of RKK&G with
the Museum Group of San Juan



Maxwell MacKenzie

pects face a technical challenge — how to place a 65,000-square-foot underground building in a flood plain near the Potomac only eight feet above the average river level. The \$100 million project costs will be raised privately.

Jurors for the competition, administered by the GSA, were **David Childs**, senior design partner of SOM New York, Houston architect **John S. Chase**, New York architect **Hugh Hardy**, critic **Ada Louise Huxtable**, Sen. Daniel K. Inouye of Hawaii, Arkansas architect **E. Fay Jones**, Pepsi CEO Donald M. Kendall, retired Adm. Robert L. Long, landscape architect **Laurie Olin**, former Attorney General Elliot L. Richardson, San Francisco architect **Cathy J. Simon**, and retired Gen. John W. Vessey.

□ A memorial for veterans from Maryland who served in World War II will be designed by New York architect **Secundino Fernandez** of DAT Consultants. Fernandez was selected in an international competition with 122 entries. The \$2.5 million monument will be constructed in a park setting and will have a diamond-shaped series of steps and ramps enclosed by a circular “wall of history.” The entrance to the monument, off Route 450 near Annapolis, will be marked by a luminous star on a polygonal base. The memorial will be completed in October 1997.

□ **Fox & Fowle Architects** is designing offices for two computer companies. Instinet, a division of Reuters and a premier developer of stock-and-bond trading software, hired the firm to expand its headquarters. An additional 23,000 square feet of new space on the nineteenth floor of 875

Third Avenue will be connected to the company's existing 120,000 square feet on five lower floors with an internal staircase.

The second project is for Bay Networks, a computer networking company moving to 67,000 square feet of new offices on three floors of 320 Park Avenue. The project includes a 14,000-square-foot executive briefing center for product demonstrations and training. The architects are working with the consulting firm David J. Spector & Associates.

□ In designing new offices overlooking Madison Square Park for Hanscomb Associates, **Kapell and Kostow Architects** used steel, industrial lighting, decorative plaster, and textured concrete surfaces to take advantage of the abundant natural light and celebrate the materials used by their clients on the construction jobs they oversee. Hanscomb employees use the dramatic 5,000-square-foot space for consulting, construction management, cost estimating, project management, scheduling, and value engineering. Renovation costs totaled \$300,000.

Preserving Modern Architecture

The Municipal Art Society and DOCOMOMO (the eastern region working group for the international organization Documents and Conservation of the Modern Movement) held three breakfast discussions last spring on the preservation of modern architecture in New York City.

The first session, on transportation architecture, was chaired by **Theo Prudon** of Swanke Hayden Connell. It featured **Ed Cohen**, former managing partner at

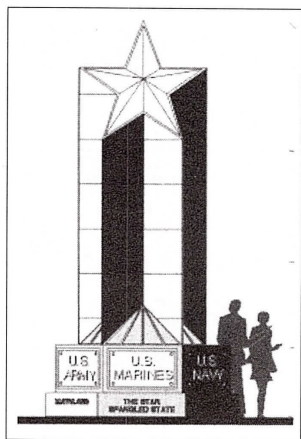
Ammann & Whitney, who worked on the TWA building, and **Robert Davidson**, chief architect of the Port Authority of New York and New Jersey. They discussed expansion in the airline industry and how to accommodate new elements in functionally obsolete historic structures.

Architect **Paul Heyer** moderated the second session, on cultural institutions. It began with an overview by architectural historian **Thomas Mellins**, which was followed by detailed project descriptions of the Queens Science Center by **Frederick Bland** of Beyer Blinder Belle and the Whitney Museum by **Richard Gluckman**, both of whom emphasized the importance of respecting architectural icons while making necessary improvements.

At the third session on the transparency of modern buildings, **Jennifer Raab**, chair of the Landmarks Preservation Commission, discussed general issues in preserving modern buildings. She was followed by **Alex Herrera** of the Landmarks Preservation Conservancy, who discussed building regulations and issues of exterior and interior preservation.

James Polshek presented the restoration of the Pepsi-Cola Building and the addition to 500 Park Avenue; **David Childs** of SOM showed plans for the restoration of the Lever House; and **Tony McAndrew** of Pasanella + Klein Stolzman + Berg discussed the ongoing maintenance of the Seagram Building.

A second series of discussions will be held weeknights beginning in October at the Urban Center. —N.R.



Maryland World War II memorial,
front elevation,
Secundino Fernandez



Chun Y. Lai

New offices for
Hanscomb Associates, Inc.,
Kapell and Kostow Architects

After tackling Frank Lloyd Wright's Guggenheim Museum and Philip Johnson's AT&T Building, **Gwathmey Siegel & Associates** should be undaunted by the commercial and public space in Hugh Stubbins's Citicorp Center. But making the off-street, lower-level, and above-ground stores enticing to pedestrians may not be easy. The \$27 million renovation of the atrium will involve reengineering the office tower lobby and modernizing the elevator system, while Donovan & Green designs new signage. Work should be completed by the end of the year; shops and cafes plan to open in time for the Citicorp Center's twentieth anniversary in April.

□ Lower Manhattan took a giant step toward its future as a mixed-use neighborhood in mid-July when construction began on 437 apartments in the old Atlantic Insurance Company Building at 45 Wall Street. **Meltzer/Mandl Architects** is converting the stepped-back tower designed by Voorhees, Walker, Smith & Smith in 1959. The \$60 million project, which has studio, one-, two-, and three-bedroom apartments ranging in size from 470 to 2,200 square feet, is a joint venture of the Rockrose Development Corporation and Goldman Sachs & Company. Apartments are expected to rent for an average of about \$24 per square foot and be ready as early as next summer.

□ Speaking of downtown, ten of the best-known buildings in the Wall Street area will be open to the public on Sunday, October 13, from noon until 5:00 pm. The Alliance for Downtown New York is sponsoring a self-guided tour of the lobbies and banking halls of the old AT&T, Cities Service, Woolworth, City

Bank-Farmers Trust, Bank of New York, Merchants Exchange, and New York Chamber of Commerce buildings, as well as the Chase Manhattan Plaza and the U.S. Custom House.

□ The bland, modern Duke University Medical Center on the edge of town will be at least symbolically related to the collegiate Gothic main campus by **Cooper, Robertson & Partners'** slightly medieval new ambulatory care clinic. A part of the master plan developed by the firm in 1993 with Hansen Lind Meyer, the facility will consist of a new building of 120,000 square feet and the renovation of the 220,000-square-foot south complex.

An enclosed pedestrian bridge will connect the new 1,800-car garage to the clinic reception building and serve as the central entrance for Duke Hospital South. The three-story reception building will have two floors of clinical space, a 168-seat teaching auditorium, a 400-seat food court, and lobbies on each level. A courtyard between the new and old buildings will enlarge the common space for staff, students, and visitors. The budget is \$70 million; construction is scheduled to begin in October.

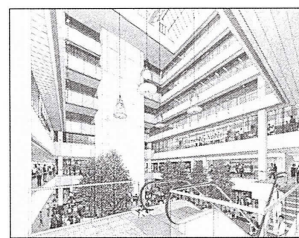
□ Two traffic triangles at Third Avenue and East Ninth and Stuyvesant streets will become the George Hecht Viewing Gardens thanks to a grant from George Hecht, a Cooper Union alumnus who is cosponsoring the \$2.1 million transformation. Cooper Union, New York University, community groups, and city agencies are collaborating to revitalize the intersection and streetscape.

Scheduled for completion in the spring of 1997, the project

was designed by Cooper Union professor Sean Sculley. It has nineteenth-century details, such as wrought-iron fencing and Central Park luminaire reproduction lamp-posts. The gardens will have trees, shrubs, and flowering plants, as well as a compass rose in the center of the larger triangle, where sidewalks will be improved and street trees will be planted.

□ **Ferguson Murray & Shamamian's** first attempt to extend its largely residential practice into the public realm — in a competition to design a new village hall and market square for the southern Chicago suburb of Greenwood — earned an honorable mention. Partner-in-charge Donald Rattner proposed that the firm order the 5.75-acre redevelopment site adjacent to the existing village center with the same geometric rigor used in the firm's architectural work. The formal green is anchored by a hybrid market-town hall based on the design of Abingdon-on-Thames, a county hall built in Oxfordshire between 1678 and 1682 by one of Sir Christopher Wren's masons. The main story has five tall, arched windows that rise above an open vaulted ground floor. It connects the market square behind the 22,000-square-foot village hall with the town square in front of it.

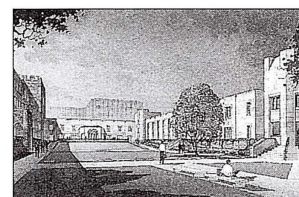
Proposed commercial development around the square is densely woven into the existing pattern of streets and alleys. The scheme was selected from 170 entries by jurors **Ralph Johnson**, FAIA, **Milo Thompson**, FAIA, Steven Hurtt, AIA, and **Peter J. Gergel**, R.A. —N.R.



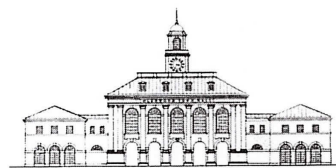
Citicorp Center renovation,
Gwathmey Siegel & Associates



Lobby of 55 Wall Street,
McKim, Mead & White



Duke University Medical Center,
Cooper, Robertson & Partners



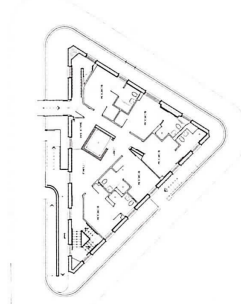
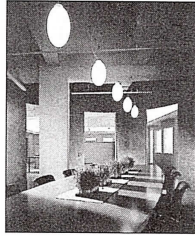
Glenwood town hall competition entry,
Ferguson Murray & Shamamian

Courtesy of Citibank archives

The New Nonprofits

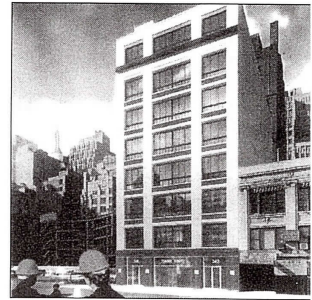
by Jayne Merkel

Shared offices for five nonprofit organizations, Monaco Architects



First-floor plan of the Northern Dispensary, John Ellis & Associates

Isaiah House, Meltzer Mandl Associates



Conversations with New York architects confirm what recent articles on corporate downsizing and government budget cuts imply: that the best hope for the American economy, in the short term at least, lies in the nonprofit sector. Not only are dozens of firms (mainly large ones) at work on campus buildings, but many more (mainly small or young ones) are busy with commissions for community centers, social welfare agencies, charities, and other not-for-profit organizations.

Francine Monaco of **Monaco Architects** worked on five at the same time. She designed attractive and dignified offices for five small nonprofit agencies that share a 5,600-square-foot space at 116 East 16th Street near Union Square. In that building, the enlightened landlords, Jeffrey and Michael Smith, rent space raw but pay the architects' fees for renovations. As a result, the Sister Fund, Astrea National Lesbian Action Foundation, Asian Americans and Pacific Islanders in Philanthropy, the Latina Roundtable on Health and Reproductive Rights, and the Working Group on Funding for Lesbian and Gay Issues were able to secure more comfortable quarters than they would have been able to afford on their own.

"When I started working with the Sister Fund and

Astrea, I noticed that there was always a free exchange of ideas, and I wanted to create an environment that reflected it," Monaco said. She placed individual offices on the periphery and an elliptical conference room slightly off to one side, and left all the other spaces open for chance encounters, enlivened by bright yellow walls.

After selecting just the right color to create a suitable mood for each space, Monaco mixed all the colors together to make a womb-like eggplant color for the walls of the eggplant-shaped conference room. Its sponge-painted, curved outer wall entices visitors arriving by elevator and gently nudges them around to the shared reception desk. Cutouts in the oval wall provide privacy with access and admit natural light from the offices (which also have large interior windows) and soft indirect light from the communal area (lighted by daylight fluorescent tubes shining upwards). A row of big, white elliptical Brea fixtures over the oval table lights the conference room itself. The feminist symbolism is overt.

Many of these projects grow out of collaborations of one kind or another, frequently between nonprofit groups and government agencies or quasi-public authorities. The BRC Human Services Corporation, for example, is purchasing the

ten-story Booth House on the Bowery and converting it to a single-room-occupancy residence for needy citizens such as paroled felons who are mentally ill. (Tenants left over from the Salvation Army era will be allowed to stay.) Funding comes from both the New York State Office of Mental Health (for 40 rooms) and the New York City Department of Housing, Preservation, and Development (for another 110). To avoid an institutional atmosphere, **John Ellis & Associates** is creating gathering places that break up the long, narrow corridors to provide "a little bit of breathing space" and to make it easy for tenants to socialize casually in the \$7.8 million project. BRC and Ellis are also converting a 6,500-square-foot 1831 Greenwich Village landmark, the Northern Dispensary Building, into 15 single-occupancy rooms for people with disabilities. The project is funded by \$830,000 from the Dormitory Authority of the State of New York.

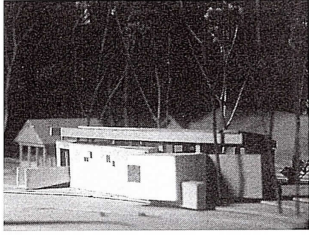
In the 42nd Street area, government subsidies for commercial ventures are likely to make it increasingly difficult for very poor people to find housing. Pastor David Wilkerson of the Times Square Church is creating a homeless shelter called Isaiah House at 260 West 41st Street, entirely with private funds, without loans. David Mandl,

now of **Meltzer Mandl Associates**, is transforming a nine-story, 45,000-square-foot warehouse into a series of dormitory-style rooms for 400 people. The \$4.5 million project includes a chapel and counseling offices, and will be completed within 18 months. He had to obtain variances to build housing in a commercial zone with an undersized backyard, and to construct an additional story for mechanical systems to accommodate the program, which required a different plan for every floor. He also had to make the facility attractive enough to fit into a neighborhood being redeveloped as a family-oriented tourist center.

For the nonprofit Actors Fund of America and the for-profit developer Related Properties, Meltzer Mandl just renovated the Aurora — a 98-unit, 31-story luxury apartment building at Tenth Avenue and 57th Street, built in the late 1980s but never occupied. It will be used as shared living units for 178 people with special needs (HIV-positive adults, the elderly, and low-income working professionals).

Roberta Washington Architect is designing another facility for people with AIDS — this one on West 20th Street in Chelsea, for the Volunteers of America. In Harlem, she has designed low-equity co-ops in two brownstones on West 130th Street

*Greenbrook Nature Sanctuary
Education Center,
Thanhauser & Esterson*



*Offices for Women in Need,
Jeffrey Murphy Architect*

Ross Mur

*The Lighthouse, Inc.,
Mitchell/Giurgola Architects*



Jeff Goldberg/Esto



David Allison

*Police facility for NYC Housing
Authority, Coney Island,
Bennett Metzner Sowinski Architects*

for the New York Landmarks Conservancy and the Abyssinian Development Corporation. They begin construction this month. The two- and three-bedroom units will be occupied by four families selected from hundreds of applicants in a lottery, required because the houses were city-owned properties.

The recession helped some nonprofits too. "Corporations are not going to build when their profits are down 15 percent — they cut back all capital expenditures — but nonprofits, as long as their funding sources were not seriously affected, could take advantage of a great opportunity with real estate down 25 percent," Charles Thanhauser said.

His firm, **Thanhauser & Esterson Architects**, has seven nonprofit projects under way. Except for the Greenbrook Nature Sanctuary Education Center in Alpine, New Jersey, which is a new freestanding building for visitor orientation and exhibitions, all are renovations in New York City with new plumbing, heating and cooling, electrical systems, fire protection, windows — everything.

The Community Health Project is converting a narrow, six-story loft building on West 18th Street into a 37,000-square-foot, state-of-the-art ambulatory care clinic for the gay and lesbian community, with funding from the

Primary Care Development Corporation. The Lower East Side Service Center is turning the old 120-bed Gouverneur Hospital on FDR Drive into a long-term residential drug treatment center for 150 patients. Stand Up Harlem plans to create a residence for people with HIV and AIDS in two brownstones on West 130th Street. The Professional Examination Services agency, which researches, writes, produces, prints, administers, and evaluates professional licensing exams, is building new offices in the old Port Authority Building at 111 Eighth Avenue.

Thanhauser & Esterson's most intriguing project is the mental health "clubhouse" that Venture House is creating in a 10,000-square-foot Romanesque funeral parlor in Jamaica, Queens. The house will have a living room, library, dining room, kitchen, and offices where the members can work as well as socialize. (Some even do jobs outside the club; the architects use their cleaning services.)

The firm's largest project is a twelve-story, 150,000-square-foot antiquated loft building on West 24th Street where the Gay Men's Health Crisis is consolidating all five of the spaces it occupies now into what will be a class-E office building. The GMHC is especially receptive to unusual architectural ideas, Thanhauser said, but "you simply

cannot get too attached to design conceits on projects like these. Not-for-profits have fixed budgets allocated to their projects that cannot be exceeded. They don't have the discretionary funds, lines of credit, and bank financing available that for-profits do. Budgets are usually extremely lean, and a cost overage cannot easily or quickly be paid for, if it is at all."

Experience has taught him and his colleagues to integrate cost estimates into the earlier phases of their projects and to continually monitor budget costs during design development. It has also taught them "how to bring the most amount of construction quality and design that contributes to the dignity of the inhabitants within these constraints" — not a bad lesson for young architects.

Not-for-profit clients often get a lot for their money. Many are inspiring clients because of their needs, and administrators of nonprofit organizations frequently have some interest in design.

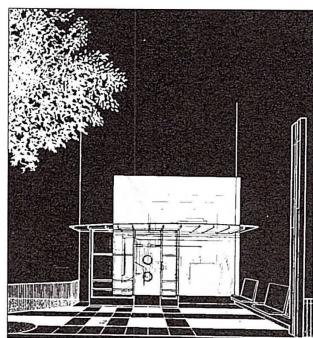
Before **Jeffrey Murphy** renovated a six-story, 30,000-square-foot building at 115 West 31st Street for Women in Need, the founder of the organization asked him to visit other nonprofit projects around the city done by talented architects. Rita Zimmer, who has built eight shelters around Manhattan and is "very attuned to good architecture,"

according to the architect, asked Murphy to model the organization's offices and social service spaces after his own office, where he had used particle board, low Homosote partitions, and fiberglass doors. She realized that her budget of around \$750,000 (\$25 per square foot) would lead to a very bland treatment otherwise. Murphy also used cork, plywood, fiberglass sheeting, and tile to provide variety and materiality in the day-care center, family planning, career counseling, and alcohol and drug rehabilitation facilities.

This situation, however, is atypical. Working with nonprofits usually means satisfying many masters with different desires — board members, donors, funding agencies, and staff members, as well as the people they serve.

Still, a number of recent nonprofit projects are more inventive, more spirited, and even more attractive than most commercial jobs. And they are winning more than their share of accolades.

Mitchell/Giurgola's design for the national headquarters of the Lighthouse, the world's leading not-for-profit vision rehabilitation and research organization, won six awards, including a 1996 AIA National honor award for excellence in interior design, and was discussed in 16 different publications. The 170,000-square-foot vision center — which has a



Taylor-Wythe Houses
community center,
Caples Jefferson Architects

preschool, conference center, store, library, auditorium, classrooms, offices, and research facilities — was created in a building on East 59th Street occupied by the Lighthouse since it was founded in 1906.

Bennett Metzner Sowinski Architects' spartan but friendly-looking little three-story, 22,000-square-foot building for the New York City Housing Police, who serve various housing projects in Coney Island, was named one of the best New York AIA interiors of the 1990s by the Chapter last fall. The easy-to-maintain structure has a brick facade, skylighted, gabled roof, and tile-walled interior. It was built for \$6.5 million.

Having enlightened clients helped, Rachelle Bennett noted. "Throughout the design process, we received constant encouragement from the Housing Authority's design department to produce the best design possible under all the constraints associated with public projects, and we were commissioned to select and specify furniture and furnishings." While not strictly an independent nonprofit, the Housing Authority undertakes projects similar to those of nonprofit organizations that frequently involve collaborations with government agencies and community groups.

Caples Jefferson Architects, which won a 1995 AIA New

York Chapter project citation for the Central Harlem Alcoholic Crisis Center, is renovating three community centers for the Housing Authority in Brooklyn — the Taylor-Wythe Houses in Williamsburg, Brevoort in Bedford Stuyvesant, and Cooper Park in Greenpoint, near the Queens border. "Like all firms that do a lot of nonprofits, we get these *Mission Impossible* assignments," said Sara Caples. "In this case, the Housing Authority had gotten money for mechanical system upgrades and ADA compliance. But, of course, the architect's mission goes beyond that. We have to seize these opportunities to build something that reinforces the larger spirit of the center." She continued, "In all of these [projects] we try to provide a sense of place. Very often these centers are in leftover spaces penetrated by columns or a mass of exposed piping. They're kind of rough. The challenge is to come up with a formal vocabulary appropriate to each center.

"We have found that the architect has to be very sensitive to both the aspirations and the fears of the community groups. Architects are used to thinking about aspirations, but here there are specific security concerns, too, because the centers serve young children and the elderly — people who have to live

defensively in these neighborhoods. We had to give them some feeling of security without creating the fortress-like look of the 1960s. One of the things that is available in the '90s is security glazing that cannot be easily broken by a vandal, so we're able to open them up again. But sometimes, as at Cooper Park, we wanted to open the gymnasium so that people could see the kids playing games, and the tenants' council told us that they would feel too vulnerable to rival gangs, so we just brought in natural light above eye level," she said.

At the Langston Hughes Houses, the residents and staff convinced architect **Claire Weisz** (working with landscape architect Ken Smith) of the importance of making the community center appear open and safely armored, although it was on the ground floor of one of three 25-story towers facing an empty courtyard. The architects extended the center, which had occupied an apartment and building lobby, into the courtyard with a visible protective canopy and security screens. Using sloped, landscaped planes and two stainless steel parabolic sound dishes, they turned the courtyard into a stylish "virtual vestibule" with the sounds, sights, and activity reflected back into the center.

Cultural factors also come into play. At the Taylor-Wythe Houses, Caples Jefferson had



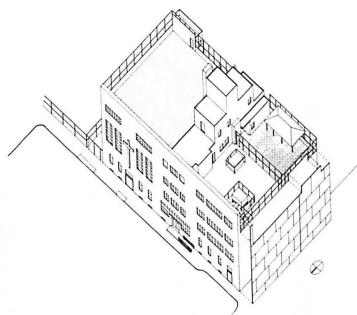
Cassidy's Place,
Ahari & Associates

to develop a set of architectural devices that were meaningful to both the Hasidic and the Hispanic families that use the center. They ended up with a palette of creams and blues ranging from a soft purplish blue to a more Caribbean turquoise.

At all the centers the challenge is to find ways for the users to add their own marks to the building fabric. Sometimes the architects use display cases for young athletes' trophies and senior citizens' artwork; sometimes they use ceramic tiles decorated by successive generations of children. All the new nonprofits seem to be personalized by imagery evocative of either the users' histories or their neighborhoods. Some have quaint historic touches, and others have a festive atmosphere or a childlike perkiness about them.

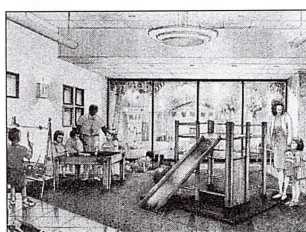
Cassidy's Place is the day-care center for children with life-threatening illnesses run by the Association to Benefit Children. Located at 419 East 86th Street in Manhattan, it was designed by M. Nasser Ahari and Adriana Radulescu of **Ahari & Associates**. It provides a homelike environment for the children and blends in with the surrounding brick high-rise apartment buildings. Because those buildings were constructed throughout the twentieth century but are all made of the same materials, the architects used brick on

*Police Athletic League
community center, Central Harlem,
Kevin Hom +
Andrew Goldman Architects*

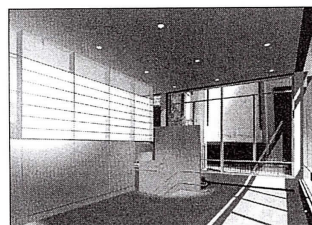


*Lt. Joseph P. Kennedy,
Memorial Community Center,
Terrence O'Neal Architect*

*Child-care center,
Joseph P. Addabbo Federal Building,
Brennan Beer Gorman Architects,
Brennan Beer Gorman Monk Interiors*



Richard Tuck



*West End Synagogue lobby,
Pasanella + Klein Stolzman + Berg*

their building (which unites two brownstones) in two different ways — in a stack bond with a neutral grout to relate to the modern buildings and in a running bond with a traditional grout like that of the older ones. “The concept of two buildings layered onto one another is the architectural theme,” Nasser Ahari explained. “This idea of protection, holding, and embracing runs all the way through.”

Kevin Hom + Andrew Goldman Architects’ Bronx Community Center for the Police Athletic League typifies a more playful trend. It has a tamed industrial aesthetic with primary shapes and colors, bright blue tile, exposed concrete-block-and-black-glass walls, little red-and-yellow pavilions with capped roofs, a big red curved bay window, a red-truss-framed barrel vault over the gym, and cutout windows. The \$8 million, 42,000-square-foot center on Longwood Avenue has an auditorium, gymnasium, cafeteria, classrooms, and facilities for boxing, woodworking, and arts and crafts. A year ago, H + G designed another, slightly smaller PAL community center on West 119th Street and Manhattan Avenue in Harlem, which won an award last January from the Arts Commission of the City of New York. The firm is also at work on the new \$8.5 million, 46,000-square-foot PAL Queens recreation center on

Guy R. Brewer Boulevard.

With considerably more constraints, **Terrence O’Neal Architect** is making the kinds of incremental improvements to three community centers that the institutions in charge can afford. For Catholic Charities, he is turning the roof of the Lt. Joseph P. Kennedy Memorial Community Center in Harlem into a 7,500-square-foot play deck and restoring a wading pool for the center’s summer day camp. A grant from the New York State Division for Youth is paying for the renovation of the 65,000-square-foot orange brick building in Harlem, which has crisp cutout windows on the facade. O’Neal is also designing a 2,700-square-foot addition to the Westmoor Gardens community center for the Housing Authority of the City of Englewood, New Jersey. It will provide space for adult activities and will more than double the size of the existing one-story center, which is used for vehicle maintenance and an after-school learning program. The architect’s scheme calls for the addition of a second story for the learning program, a new carport, and hip roofs to unify the two buildings. He is also renovating the Delaney Community Center for the City of Perth Amboy Housing Authority, where a new poured urethane floor will make the gymnasium an appropriate facility for

basketball, volleyball, and other sports, and a new color scheme will give the center a cooler atmosphere.

Primary colors and abstracted architectural elements approximating Main Street will also predominate in a child-care center the GSA is building in Queens. The \$1.4 million, 6,000-square-foot center for 63 children at the Joseph P. Addabbo Federal Building on Parsons Boulevard and Jamaica Avenue is being designed by **Brennan Beer Gorman**, a firm better known for luxury hotels, though it has also done low-cost housing.

Of course, not all non-profit organizations are social service agencies. Some are religious, cultural, or educational institutions, but their budgets are usually tight and numerous people must still be satisfied. Brennan Beer Gorman is also renovating the Emanu-El Midtown Y on East Fourteenth Street. The four-story, 50,000-square-foot masonry building will be reclad in cement with decorative metal detailing and cornices. The \$6 million face-lift will add a new health club, auditorium, nursery school, and lunchroom for senior citizens. The center, which already has programs for children and the elderly, reopens in February as the Sol Goldman YM-YWHA of the Educational Alliance.

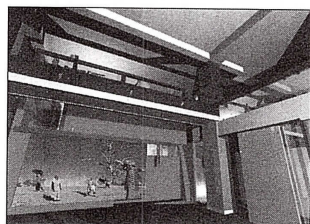
Like many young New

Yorkers, the West End Synagogue was unable to afford a home of its own on the Upper West Side, and rented space for the first ten years. It became a homeowner when the city put a public library up for auction last year. The project is under construction now, on a phased schedule, so the building can continue to be used.

Pasanella + Klein Stolzman + Berg, the congregation’s architect, “recognized that the library — designed as a quiet retreat for reading and research — was an appropriate environment for a group that sees itself as ‘children of the book’ and values study as much as prayer.” So the firm preserved the library atmosphere in the new design, but gave the space a religious identity. Bookcases on the perimeter of the main reading room will remain after it becomes a sanctuary, but they will display Judaica with different lighting. The clerestory windows will stay too, adorned with inspirational text, which will also embellish the tooled bronze ark. At the entry, a commemorative glass wall lighted from within was added to provide more space for words and acoustical privacy. It illuminates both the entrance and the sanctuary, and serves as a welcoming beacon on the street.

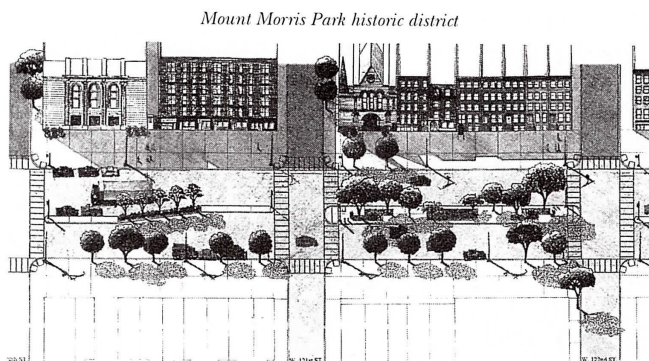
An even more unusual conversion is under construction in Flushing, Queens,

*Center for Community Peace Making,
Audrey Matlock Architect*



*Consumers Union headquarters,
main entrance,
Perkins Eastman Architects*

Chuck Chas



where a bank built in the 1920s is about to become the Center for Community Peace Making. **Audrey Matlock Architect**

Architect is gutting the 20-foot-high banking hall, adding a two-story freestanding mezzanine, and creating three classrooms divided by sliding doors and folding partitions that can be pushed aside during community meetings.

Wood trusses provide support and an armature for a flexible lighting system and audiovisual equipment. A new granite facade and entry with a projecting canopy will give the project an identity on the street.

Perkins Eastman Architects recently designed a headquarters and testing facility for the Consumers Union on a 25-acre wooded site in Yonkers. Although the organization is not-for-profit, it is structured more like a corporation, and the work it does is similar to that of a profit-making entity. The Consumers Union publishes *Consumer Reports* and tests the products it reports on. But the budgetary constraints were pressing, and though the project is located in a landscaped setting more typical of the commercial sector than the nonprofit one, the headquarters was built into a barren concrete panel-walled warehouse constructed in 1970.

"The design of the Consumers Union project was very much driven by the orga-

nization's mission. The projects have to be 'best buys,' with every design decision carefully evaluated to optimize the use of the budget," the architects explained. They decided to employ an industrial design vocabulary because it seemed appropriate under the circumstances and helped keep costs to a minimum.

"Ecological issues were also extremely important," the architects said. "Energy consumption for lighting was minimized by using fluorescent sources exclusively and installing energy-saving ballasts and dual switching. The HVAC installation incorporates an ice-making and storage system to take advantage of Con Edison's off-peak rates. The exterior skin of the new west wing was designed to provide a high level of daylight while severely limiting the transmission of solar heat gain. The heating and refrigeration plants provide the highest efficiency levels attainable, and post-consumer recycled content is used wherever possible. But unlike projects for other environmental advocates, which may be demonstration projects, only features that could be achieved within a restricted budget were incorporated," they said.

All this common sense didn't keep the architects from considering aesthetic and psychological effects. Because circulation needed to

be improved and natural light was required in the laboratories, they created two circulation spines, a big sweeping ramp, and a skylighted atrium.

Nonprofit projects are not confined to the scale of individual buildings. **The City College Architectural Center**, which serves not-for-profit clients exclusively, recently studied ways to insure that the Department of Transportation's improvements to the area between 110th and 147th streets would be sensitive to the character of the Mount Morris Park historic district between 120th and 124th streets. Working for the Mount Morris Park Community Improvement Association and the Landmarks Conservancy, the architects proposed that the planned tree plantings be coordinated to treat the area as a unit, that the DOT build a green median strip, and that crosswalks be placed inside the median strip where they could create little public spaces with benches and special plantings.

"Where they were doing street widenings and new sidewalks, we tried to make the DOT recognize that buildings, especially public buildings, had corners, so that whatever they did would turn the corner and continue for a little bit. In that area there is a church on almost every corner, and they are using tinted concrete, which looks like

bluestone. We got them to frame the entrances to the churches with big planters," said professor Ghislaine Hermanuz, who directs the center. "It was actually accepted by the DOT. We were less successful in convincing them to apply the same standards to the rest of the street."

Getting public agencies to operate with sensitivity to design is always an uphill battle, and one that may require the participation of community groups at every level. The nonprofit sector is not likely to compensate for all the jobs and funding sources once available from corporations and government entities, but nonprofit organizations are doing a little with a lot, often better than bigger and richer institutions have in the past, with benefits and lessons for those beyond the narrow sphere each one can serve. For the architect, there can be an internal reward. As Sara Caples remembered, she once heard an architect from Texas say, "In other work you never meet clients who have such a strong need for the architecture you are providing on both a spiritual and physical level."

Reclaiming Vacant Lots

by Ken A. Bowers

Outside the window, a dazzling sunset was in progress, turning the World Trade Center gold, but in a small room at Brooklyn's New York Technical College, the 18 participants in the Municipal Art Society's "Communities Can Plan" workshop were interested in only one thing — how to turn derelict abandoned lots into community gardens.

The session on reclaiming vacant lots explained how to determine the ownership of a lot, get it cleaned up, and either lease it or take possession of it. Participants learned about the Green Thumb program run by the Department of Parks and Recreation, which provides communities with supplies and assistance in starting and maintaining community gardens on city-owned lots. A case study of a real vacant lot saga in Bushwick, Brooklyn, provided the context for the workshop, and was supplemented by vigorous questioning and discussion among the participants and panelists.

Judy DeFreitas, director of the Action Center of the Brooklyn Borough President's Office, served on the panel with Randall Fong of the Department of General Services' real estate division; the assistant director of Green Thumb, Christian Meyer; and Nadine Whitted, district manager of Brooklyn Community Board 4. Linda Cox of the Municipal Art Society moderated.

While many of the attendees seemed happy with the information they received, some expressed frustration with the length of time it takes to process applications and the difficulties community groups have dealing with

absentee owners who allow their lots to deteriorate.

The workshop was part of a community planning conference sponsored by the Brooklyn Borough President's Office, which drew hundreds of community activists, small merchants, and other concerned citizens.

Ken Bowers, a summer intern at the MAS Planning Center, is a graduate student in planning at the University of North Carolina.

Considering Community Design

by Claire Weisz

By all indications, community design is not politics as usual. Just when government and popular sentiment have given up on the idea of redressing economic injustice by changing the built environment, it appears that the community design field is thriving.

The Association for Community Design met last summer in New York City for its seventeenth annual conference. About 50 architects, designers, planners, and students discussed creative development ideas and ways to make the most of limited government funds. Even the format was innovative, splitting the conference site between two established New York community design and planning centers — the Pratt Institute for Community and Environmental Development (PICCED) and the City College Architectural Center (CCAC).

Most community design groups were originally tied to universities, their main funding sources, but many have now eschewed the economic advantages of the university for the freedom to take on projects without outside review.

"The advantages of getting the limited tangible support supplied by universities are easily outweighed by the freedom to get involved in potentially controversial community-based projects. Once in a while, you might find yourself on the other side of the issues from the university," explained Joan Byron from PICCED. Accordingly, the conference covered both the best practices of community-based design and the conflicts that arise from community-based practices.

One of the livelier moments of the weekend was provided by a group of New York-based African-American architects who have formed a support group. Tom Fisher, former editor of *P/A*, who introduced this panel, stressed the need for architects and designers to define quality-of-life issues that are essential for economically healthy communities. Landscape architect Elizabeth Kennedy and architects Robyn Fleming, Zevilla Jackson-Preston, and Victor Body-Lawson all expounded in different ways on how architects living and working in their own communities must not lose out — in the way of work or contacts — to community design centers that have many institutional advantages that architects do not. After much discussion, the audience was left with the hope that community design centers might be a source of work for the community in general, and for architects as well.

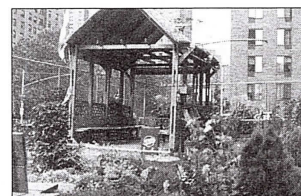
Claire Weisz, R.A., is a partner in the Weisz & Warchol Studio.



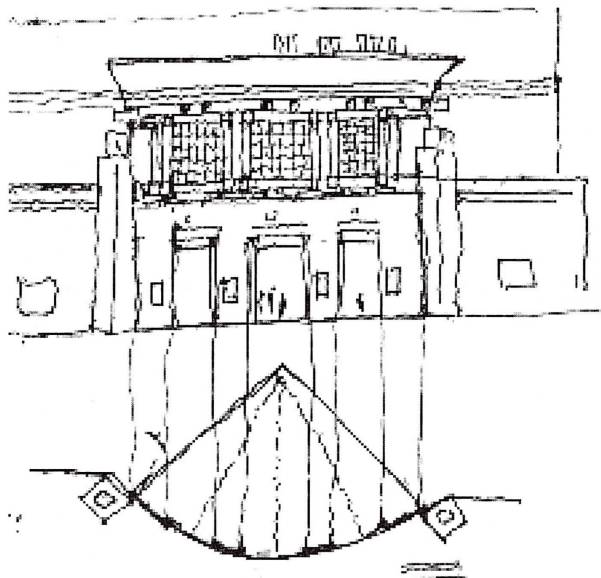
*Green Thumb Gardens,
Taqua Garden, the Bronx*



*Green Thumb Gardens,
the Rock Garden,
Brooklyn*



*Green Thumb Gardens,
Manhattan*



James Ingo Freed



Joseph Giovanni



Herbert Muschamp



Brendan Gill

Through the Eyes of the Creator (and His Wife): The Holocaust Memorial Museum Tape

by Jayne Merkel

In one of the most memorable architecture lectures of all time, James Ingo Freed described his painful search for form in designing the Holocaust Memorial Museum in Washington to an Architectural League audience several years ago. Now that lecture — and moving cinematic footage of the museum itself — is available on videotape, produced and sensitively edited by the architect's wife, artist Hermine Freed.

The tape begins with Freed arduously climbing to the podium at Caspary Auditorium, undaunted by the illness that impairs his coordination and speech. But he perseveres, as he did in coming to terms with the Holocaust personally and translating that experience into an appropriate architectural expression for the museum.

"In the summer of 1985 when I was interviewed, and later when I was asked to undertake this work, I discovered that I knew little to nothing about the Holocaust,"

he begins. "This was curious, even to me, because I was born in Essen, Germany, in 1930 and did not come to the United States until the end of 1939, having witnessed Kristallnacht in 1938. I saw a large synagogue in Essen, one of the best in the country architecturally, go up in smoke, leaving a burned-out carcass behind. I got to the United States with my sister, who was five years younger than I was, and [a year later] when my parents came to Chicago, where we settled, nobody ever spoke German again. And we never spoke about the Holocaust."

The erasure was almost too complete. When he started to design, he found himself able to come up with only "unfruitful studies." Finally, he explains in the video, he decided to go back to Germany, with Arthur Rosenblatt, who was the director of the nascent Holocaust Museum at the time, and Mo Feinberg, the associate architect, to visit the concentration camps, which appear on the video in startling old photographs.

At Auschwitz, he says, "I walked in, and I stopped. I stopped because I could not move. For me everything came back. I began to avert

my eyes."

The trip, however, provided inspiration and imagery for the project, though Freed insisted on using it only suggestively. "I did not want this building to be a theme park — or a replication," he explains. "I did not want it to be in competition with the exhibits. There is always the question of the container and the contained. And this is a container that is much more related to the contents than most containers. It had to be something that had the flesh and blood of the Holocaust somewhere, somehow, but not directly visible."

The camera pans towers, fences (like those around the camps), and bridges (like those the Nazis erected over the ghettos so that Aryans would not have to come in contact with Jews). Then it focuses on parts of the museum that could be towers or walls. "The ambiguity is what is needed, because I'm going to take you into a dialogue with what happens to memory and what happens to invention when time passes," Freed says.

The architect's recollections and the views of the museum are interspersed with snippets from interviews with critics.

Joseph Giovanni observes: "When he went to the camps, he noticed that if his toe kicked the ground, he could exhume a bone. There were ashes. But one of the things he could sort of hide in was the architectural detail. The Holocaust was really, on a very basic level, industrial. It was done by people who designed these buildings, manufactured these components, and spec'd the ovens for maximum efficiency."

Freed explains that as he struggled to figure out "how to do it," he realized "that it had to be done tectonically."

He says, "I was trained at IIT, and I remember that there is a way of putting steel together that grows out of the Industrial Revolution, out of industrial work, and then is used by Mies in a very elegant way....Here I did not want to make it elegant. What I wanted to do was make everything out of angles. There are plates inside the angles, and the plates are bolted together. It had to be built in a way that was always consistent," he says, then becomes more specific: "The building is not symbolic. It is suggestive. It is a distillation of a lot of things, and the range of suggestion is very wide."

One reason he gives for keeping the building open to various interpretations is so that it could accommodate the visitors' own memories. Another was that "there is no such thing as a memorial that maintains its meaning. Meanings change radically. You have to remember that. Otherwise you'll find that you have done something that is kitsch."

Brendan Gill enters: "One of the architectural feats of the building is the degree to which it masters its site, because it is not an ideal site for a museum or a memorial...which ought to stand by itself utterly separate from everything else." The *New Yorker* writer explains that despite the small, awkward, trapezoidal site between a Victorian monument and the longest neoclassical building he had ever seen, the architect was able to "present us with a quiet, classical entranceway."

Freed adds, "I was very much concerned that the front [just off the Mall] be a part of official Washington, but not entirely so."

In another appearance Giovanniini says, "He adopts a classical language in the lime-

stone structure, entablatures, and columns that in Washington (and in most Western countries) implies authority, civility, and that the nation state is the protector of the people."

Herbert Muschamp adds: "The most powerful aspect of the building to me is the processional, how you approach it in the context of the city of Washington, and its heroic monumental architecture. When you enter it, that sequence is astounding. You are given a sense that things are not what they seem. [You know] that that facade of nobility is not something completely to be trusted."

"What Freed has done very brilliantly is establish a set of transitional moments that make you realize you are entering a universe which is not quite as civilized as the one you left....You feel exposed and very vulnerable....It is something that is understood through your body, through your pores," Giovanniini comments.

As the architect leads the viewer through the museum, examining details and explaining the physical and philosophical reasons he used them, it becomes obvious how the architectural experience of his childhood, the training of his youth, and his subtle grasp of the suggestive potential of tectonics gave him, uniquely, the means to show how "the refined technology of modern Germany led to the efficiency and speed of the Holocaust." By visually describing what he calls "engineering divorced from its Enlightenment origins," he gives the moral lessons to be learned from the Holocaust greater applicability to our time.

The videotape shows how Freed's intellectual grasp of the problem and his fund of

knowledge as well as talent and experience led to this particular solution. At one point, while the camera takes the viewer on a whirlwind tour, he reveals his architectural sources, each one crammed with allusions: the Essen temple, Hagia Sophia, the Pantheon, the Baptistery in Florence, Bramante's Tempietto, a wooden synagogue in Poland, the tomb of Theodorus in Ravenna. Every spatial sequence in the museum, every means of circulation, every material was considered on multiple levels and distilled from a vast reservoir of architectural information.

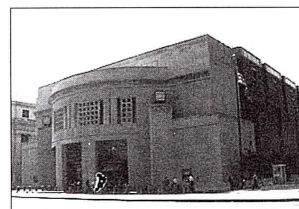
Toward the end of the tape, Gill says, "If the Holocaust is one of the exceptional events of the century, the Holocaust Museum building is one of the exceptional events in the architecture of our century. It isn't a nice building, and it isn't intended to be....How in the world, in the face of the suffering that the Holocaust represents, do we get up in the morning and go to work? But we must. This building both forces us to confront that effect and offers us the opportunity of finding the strength to go on."

By the time he says that, the audience realizes that it is exhausted from the poignancy of the memories recounted, from the architect's physical struggle to describe his conceptual one, and by the very thought of the enormity of the task. But the architect, rising to this occasion as he did to the commission, seems as if he could go on forever.

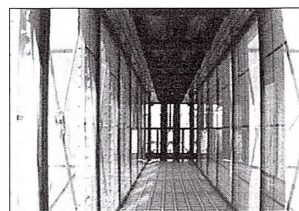
The videotape, which won a prize at the Jewish Film Festival in Berkeley, is available from Hermine Freed Video Productions at 60 Gramercy Park North, New York, NY 10010. The price is \$125 for institutions and \$50 for AIA members.



The Holocaust Memorial Museum



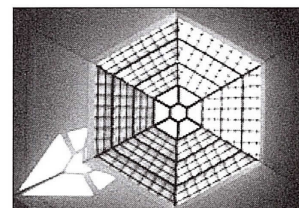
Facade, the Holocaust Memorial Museum



Fifth-floor bridge, the Holocaust Memorial Museum



Stairway, the Holocaust Memorial Museum



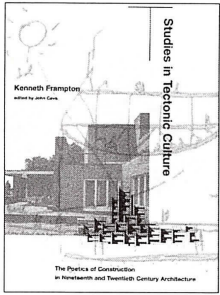
Skylight, the Holocaust Memorial Museum

Kenneth Frampton at the Architectural League



Dorothy Alexander

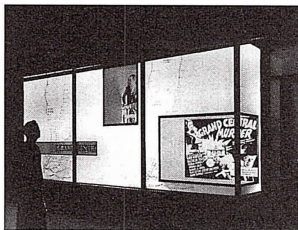
Kenneth Frampton



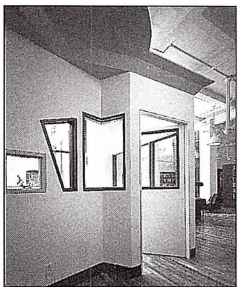
Studies in Tectonic Culture



Louise Braverman



"Maps + Movies,"
Grand Central Terminal,
Louise Braverman



Scott Frances/Esto

The Poet's House

Architecture is an anachronistic activity, and that is its virtue,"

Kenneth Frampton told an illustrious crowd of architects and other Architectural League members, many his friends and admirers, on June 5 as he explained the rationale for his much-discussed recent book, *Studies in Tectonic Culture* (Cambridge: MIT Press, 430 pages, 510 illustrations, 8 x 11, \$50.00 cloth; see *Oculus*, May 1996, p. 13).

Unlike most lectures on books, which offer anecdote-filled summaries augmented by enticing slides, Frampton's talk traced the ideas that led up to the book and added a grand tour's worth of recent projects he had not had space to include. So his lecture was interesting to those who had read the book and enticing to those who had not, in a way other authors would do well to emulate.

"It grew out of an essay I wrote in 1983, when I was rewriting *Towards a Critical Regionalism*. I tried to react to the postmodern situation, to Paolo Portuguese's Venice Biennale, *The Presence of the Past*, and to Charles Jencks's book, *The Language of Postmodern Architecture*, both of which tended to reduce architecture to one image," Frampton said. The essay describes an age dominated by "techno-science and by a regional development that is very difficult to sustain," he said. "I set up two poles — with universal technology on one end and culture on the other, the visual on one end and the tactile on the other, the tectonic on one end and the scenographic on the other."

The theorist, critic, architect, and Columbia University professor explained: "If there is a justification for this kind of writing, it is that it tries to work with architecture along the lines of its tradition, instead of trying to ground architecture in that of literary criticism or philosophy."

The new book "is an attempt to reposition architecture as technological and cultural building," he said. It emphasizes "architecture's relative autonomy."

Studies in Tectonic Culture is structured as a rereading of the history of this century — "from a very prejudicial point of view," according to the author — around a series of chapters on Frank Lloyd Wright, Auguste Perret, Mies van der Rohe, Louis Kahn, Jørn Utzon, and Carlo Scarpa. The lecture, however, focused on architects who had been treated only summarily in the book, from H. P. Berlage and Otto Wagner (of whom he said, "I was incapable of really mastering them," though his text shows evidence to the contrary) to Santiago Calatrava, Enric Miralles, and Carme Pinós, with discussions of the late Le Corbusier, Alvar Aalto, Sverre Fehn, Norman Foster, Aldo Van Eyck, Herman Hertzberger, Sigurd Lewerintz, Gregotti Associates, Esteve Bonell and Francesc Rius, Mario Botta, and others in between.

And while he succinctly described each architect's unique contribution, he also showed how his (or her) work built upon and fostered that of other figures under discussion. Unlike most architectural histories, Frampton's book emphasizes connections rather than differences, for his message is that architecture is a cultural act created

by the successive and interrelated inventions of numerous architects and engineers both known and unheralded.

He quotes the Greek architect Aris Konstantinidis: "A truly unprecedented and advanced work is not that which uses superficial brilliance to make a temporary and sensational impact...but only that which is justified by a continuing living tradition, that which endures because it is put to the test again and again, within each new context, so that it expresses fresh inner experiences, secretly nurtured disciplines, forms that have truly been handled over and over again."

Konstantinidis speaks for Frampton also on the definition of the tectonic — and why it is important — at both the beginning and the end of the book, which closes with the statement: "The presentation and representation of the built as a constructed thing has invariably proved essential to the phenomenological presence of an architectural work and its literal embodiment in form. It is this...that grounds architecture in a cultural tradition that is collective rather than individual; that anchors it...in a way of building and place-making that is inseparable from our material history."

The act of building keeps architecture firmly anchored to the land and to history.

—J.M.

Emerging Voices: Louise Braverman

by Debra Waters

An architect whose multimedia approach typifies both life and architectural practice in our time was the first of eight prominent practitioners to speak in the "Emerging Voices" series at the Architectural League of New York last spring. Louise Braverman was followed by New Yorkers Mojdeh Baratloo and Clifton Balch (*Oculus*, May 1996, p. 9), Audrey Matlock, Craig Konyk (*Oculus*, February 1996, p. 12), and Jesse Reiser and Nanako Umemoto. The out-of-town-ers — Carlos Zapata of Miami, Brad Cloepfil of Portland, Oregon, and Craig Newick and Linda Lindroth of New Haven — shared the New Yorkers' stated interest in "transparency, ambiguity, and conscious intentionality."

Responding to today's multifaceted society "in which architecture and art must interweave and become part of our culture, our society, and our landscape," Braverman called herself "a building, interior, media, and graphic designer." She said she focuses on how we experience architecture, create unfolding views of physical space, and on the psychological space beyond. She described her mission as an architect as establishing coherence between the various factors that affect all architectural projects — site, client, cultural, and global conditions. She said she tries to do so not by giving equal architectural weight to all events or by imposing a hierarchy on programmatic needs, but by pursuing an "ongoing investigation into the search for the 'relatent'"

character of the particulars of a situation."

For the Poet's House, a library and learning center in Soho, she transformed the second floor of a loft to represent the vividness of New York's poetry scene today. With a limited budget of \$44,000 from the New York State Council on the Arts, she created a multifunctional 2,300-square-foot space for daily use as well as public events. Its idiosyncratic windows in bright frames permit views into administrative areas and beyond towards the stacks. In a second phase, she inserted collapsible, movable workstations in blue, yellow, and green canvas with black steel-frame construction. Later, in the storefront of the building, she designed an installation for the client's annual publication showcase. Against a black background, three television sets with red, yellow, or blue screens ran a continuous loop of poetry.

The Poet's House project led to a similar but larger installation, "Poetic Light," at Grand Central Terminal last year. It was so successful that Grand Central Terminal Ventures invited her to do a larger installation in six shop windows on 42nd Street last summer. That project, "Maps + Movies," which masks the construction going on behind it, will be on view all year. It gives the grand arched windows in the concourse a red glow and fills the store windows with two layers of images depicting railroad maps and stills from movies filmed in the terminal.

Braverman, who graduated from the University of Michigan and earned an M.Arch. at Yale University, began practicing architecture in 1983 and has had her own firm since 1991. She also designed the C. V. Starr Hand

Surgery Center at St. Luke's Hospital, the 1995 Holiday Market at Grand Central Terminal, and various commercial office suites, single-family houses, and SROs.

Debra Waters works at Hardy Holzman Pfeiffer and writes profiles for Oculus.

Hariri + Hariri at the Urban Center

by Craig Kellogg

With a short presentation at Urban Center

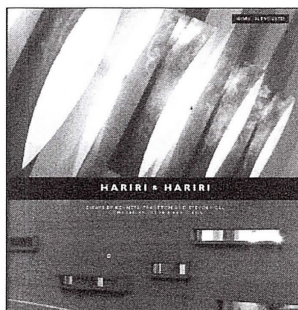
Books to mark the publication of their new monograph, Gisue and Mojgan Hariri took another tentative, tightly scripted step into the exclusive world of celebrated architects. The first volume in a new series from the Monacelli Press, *Hariri + Hariri: Work in Progress* (edited by Oscar Riera Ojeda with essays by Kenneth Frampton and Steven Holl, 192 pages, 140 illustrations, 60 in color, 7 1/4 x 10, \$35.00) introduces these young, Iranian-born, Cornell-educated sisters to a wider public. Lightheartedly flashing slides of Philip Johnson and other members of the living Pantheon at ease in perfect starched shirts, Gisue Hariri contrasted her struggles with chauvinistic contractors and even a drywall-eating dog.

She described architecture as a dialogue, so the Hariris' work may be seen as a quiet conversation between sisters — with three-dimensional consequences. With exotic woods and textured metal, taut and thrusting forms, contrasts in light and shadow, and geometric repetition, the Hariris reach for spiritual content without showing the minimalism of Maya Lin or the theatrics of Zaha Hadid. But like Lin and Hadid, they defy strict mod-

ernist logic when translating emotion into cantilevers or slender curving forms that appear to tempt gravity.

Ironically, it is the instability of architectural achievement that gives Gisue Hariri the most pause. She noted that Holl said in his essay that architecture is nurtured best by the occasional earnest client — and threatened as much by whim as by evil intent. Her numerous slides proved that the Hariris' association with good clients has liberated the pair to explore — sometimes personally, but always sculpturally — and allowed them to develop a practice that inspires appreciation (and even envy).

Craig Kellogg, a recent graduate of the school of architecture at the University of California, Berkeley, now lives in New York and writes on architecture and design.



Hariri + Hariri:
Work in Progress

An Autobiography of John M. Johansen

by Lester Paul Korzilius

New York architect John Johansen has designed many good buildings and a few great ones. Now entering his ninth decade, he has written a book of equal parts monograph, autobiography, and theoretical discourse (*John M. Johansen, A Life in the Continuum of Modern Architecture*, introduction by Richard Rogers, essay by Lebbeus Woods, Rockport and l'Arca Edizioni, 180 pages, 200 illustrations, 80 in color, 10 x 14, \$40.00 paper). Collectively these parts make an interesting tapestry and give a unique perspective on the architect's work.

Johansen's reputation rests primarily on the Oklahoma (Mummers) Theater Center (1970) and the Goddard Library at Clark University in Worcester, Massachusetts (1968). The Mummers Theater is a seemingly eclectic assemblage of components and subcomponents, connected with brightly colored tubes and ramps. Three small, separate theaters are each clearly expressed, forming their own spatial domains served by articulated subcomponents. The working drawings contained no exterior elevations, apparently to minimize confusion resulting from the fragmented design.

The Goddard Library is a five-story building defined internally by rectangular floors dedicated to book stacks. The exterior strongly expresses the changing internal functions and responds to the different solar orientations. Johansen created a four-part ordering system comprising the structural frame (chassis), the major functioning elements (components), the subcomponents, and the elec-

trical circuitry that carries messages throughout the building. What makes these works stand out is the strength of inner conviction.

Other notable buildings in the book include the L. Frances Smith School in Columbus (1969), the Mechanic Theater in Baltimore (1967), Staten Island Community College (1975), Clowes Hall and Opera House (1964), the U.S. Embassy in Dublin (1963), several seminal houses, and a series of conceptual projects undertaken since Johansen's retirement from active practice. The conceptual projects include a conference center designed as a froth of bubbles with a serpentine "mag-lev" escalator, an experimental theater with moving stages on mag-lev rails (vertical, horizontal, and circular), and flexible structures that alter their shapes according to changing internal uses.

Johansen's narration of his work offers an insight into his thought process. However, a third-party critic might be better positioned to assess the significance of the work and the relevance of the many scientific and philosophical concepts referred to in the book. The Mummers Theater, the Goddard Library, the Smith School, and the Mechanic Theater are superb works of architecture, and would have benefited from more extensive coverage with detailed drawings and photographs. Despite these flaws, the book introduces Johansen's work to the next generation of architects. Hopefully, future books will fill the missing gaps.

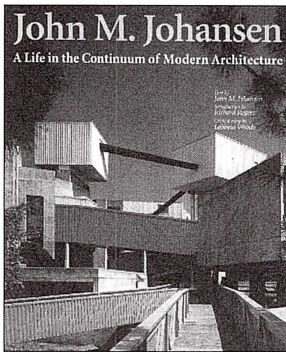
Lester Korzilius, AIA, practices architecture at McCrum & Korzilius and frequently writes for Oculus.

Our Woman in Istanbul

by Marguerite McGoldrick

Istanbul was an apt choice for the site of Habitat II, the United Nations meeting on cities that followed Habitat I held in Vancouver in 1976. Spread across seven hills on both sides of the Bosphorus, the city is a working laboratory of complements and contrasts. Hagia (Santa) Sophia (325–360), the Blue Mosque (1616), and the Grand Bazaar (1461), the beautiful old train terminus made legendary by the Orient Express, sit side by side with commonplace twentieth-century urban concentrations — ill-constructed concrete apartment houses and streets choked with lead-spewing cars and (before the arrival of the international conferees) more than 80,000 stray cats and dogs. Istanbul, which straddles the differences between East and West, reinforced the conference's goals: to inspire and to warn.

I attended two events, the "Habitat Dialogues for the Twenty-first Century" and the "Non-Governmental Organization Forum." Of the dialogues, "How Cities Will Look in the Twenty-First Century" was of particular interest. Robert Geddes, president-elect of the Chapter and one of the speakers, talked about the practical and aesthetic viability of large cities. He referred to several theoretical treatises to remind the audience of the rewards that come from improving urban settlements, and reiterated the ever-growing importance of regional planning. Most of the speakers placed the greatest priority on housing and infrastructure, but the consensus, even among participants from developing nations, was that emotional well-being (which is affected by the aesthetics of the built environment) matters too.



John M. Johansen, *A Life in the Continuum of Modern Architecture*

The NGO Forum left me with two lasting impressions. First, confronted with descriptions of the reality of day-to-day life in other parts of the world, I felt as though I was from a country that functioned in veritable isolation. Secondly, the small scale at which many developing countries are trying to help the poor or guard scarce resources might be applicable to problems in the United States. This idea of small scale was often called "micro-credit." In India, for example, the Grameen Bank makes loans as small as \$50 for peddlers to buy carts. In Kenya, the National Cooperative Housing Union Ltd. provides verification to local banks for employed workers without papers, bank accounts, or homes. In the same spirit, in some African countries bankers have granted loans even for unfinished houses.

Of course, the premise of the Habitat conferences is — idealistically or romantically — that the world's populations have much to learn from each others' struggles to survive. Astonishingly, that premise was fulfilled in Istanbul.

Architect Marguerite McGoldrick represented the AIA New York Chapter's Housing Committee at the United Nations Habitat II conference last summer.

Chapter Notes

On Wednesday, October 2, at 6:30 pm, the Architecture for Education, Historic Buildings, and Public Architects committees and the New York City Department of Design and Construction are cosponsoring "Carnegie Libraries: The Legacy and the Challenge" at the Cooper-Hewitt National Design Museum. This panel celebrates the publication of Mary B. Dierickx's *The Architecture of Literacy: The*

Carnegie Libraries of New York City. Chapter members **Hugh Hardy**, FAIA, **James Stewart Polshek**, FAIA, and **Marilyn Jordan Taylor**, AIA, will join **Martin Gomez**, executive director of the Brooklyn Public Library, **Gary E. Strong**, director of the Queens Borough Public Library, **John Jay Iselin**, president of Cooper Union, **Luis M. Tormenta**, P.E., acting commissioner of the Department of Design and Construction, and **Paul LeClerc**, president of the New York Public Library. The cost of the forum is \$10 for AIA and Cooper-Hewitt members, \$15 for guests, and \$5 for students. A book-signing and reception will follow. For reservations, call 860-6321

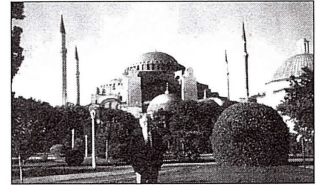
□ The New York Chapter Housing Committee and the United Nations Center for Human Settlements (UNCHS) are cosponsoring "Civic Engagement: Building Sustainable Cities," a public symposium celebrating World Habitat Day on Monday, October 7. Two panel discussions will examine the design profession's role in creating sustainable, humane cities. Panelists include nationally and internationally renowned architects, planners, and policy makers: **Phyllis Lambert**, director of the Canadian Centre for Architecture, **Michael Stegman**, Under Secretary for Public Research at the Department of Housing and Urban Development, **Harrison Fraker**, dean of the University of California at Berkeley school of architecture, **Urs Gauchet**, dean of the school of architecture at the New Jersey Institute of Technology, and **Dr. Suha Ozkan**, architect and Secretary General of the Aga Kahn Foundation. The discussion will be moderated by **Aliye Celik**, officer-in-charge for the

UNCHS, New York Chapter Housing Committee member **Marguerite McGoldrick**, AIA, and **Robert Geddes**, FAIA, Luce professor of architecture, urbanism, and history at New York University and AIA New York Chapter president-elect. The symposium will be held from 5:00 to 7:00 pm at the Dag Hammerskjold Library, United Nations Headquarters, on First Avenue between 44th and 45th streets, and a reception will follow. Please make reservations by calling the AIA RSVP line at 683-0023, ext. 21. Photo I.D. will be needed for admission to the United Nations.

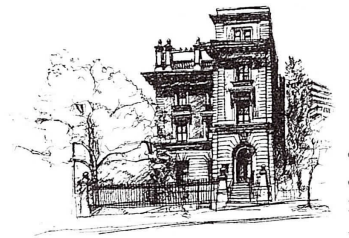
□ On Tuesday, October 8, committee chairs and vice-chairs will meet for Planning Day. At this meeting, committees will present their proposals and budgets for winter and spring events. The meeting begins at 5:00 pm on the sixteenth floor of 200 Lexington Avenue. Please RSVP to Judy Rowe at the Chapter, 683-0023, ext. 17.

□ On Saturday, October 19, from 9:00 am to 4:00 pm, the Learning By Design:NY Committee and Friends of Terra-Cotta will host a workshop for classroom teachers (K-8) entitled "Feats of Clay: Terra-Cotta in the Classroom." The workshop, led by Susan Tunick of Friends of Terra-Cotta, Inc., includes a slide presentation, walking tour, and hands-on clay instruction session. Registration is required, and space is limited. The event will take place at the Times Square Hotel, 255 West 43rd Street, between Seventh and Eighth avenues, on the fifteenth floor. To reserve a place, call Julie Maurer at 718-369-2392. The cost is \$25.

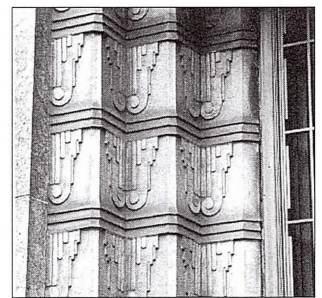
□ On Monday, October 21, Tod Williams, FAIA, and Billie



Robert Geddes in front of the Blue Mosque, Istanbul, Turkey



Seward Park Carnegie Library branch



Terra-cotta panels on the facade of the Film Center Building, from the Friends of Terra-Cotta Press book

sketch by Saaji Singer

Peter Mauss/Esto

Tsien, AIA, recipients of the Chapter's Medal of Honor, will speak at 200 Lexington Avenue, sixteenth floor. Doors open at 6:00 pm. For reservations, call 683-0023, ext. 21. The cost is \$5 for members, \$10 for nonmembers, and there is no charge for students.

□ On Wednesday, October 23, the Architectural Dialogue and Professional Practice committees have organized an open discussion with noted architect John M. Johansen, FAIA. The event will take place at 6:00 pm on the sixteenth floor of 200 Lexington Avenue. The cost is \$5 for members, \$10 for nonmembers, and students are free.

□ On Thursday, October 24, a one-day nationwide seminar organized by the DPIC companies, entitled "Taking Control of Your Risks and Your Profits," will take place at the Sheraton Park Avenue Hotel, at 45 Park Avenue and 37th Street. The highly interactive program addresses six risk-management issues that affect the frequency and severity of claims against architects: client selection, scope of services, contract language, alternative dispute resolution, design and documentation quality, and construction phase services. The workshop will be held from 8:00 am to 4:30 pm, and will cost \$150 for AIA members and \$175 for nonmembers (with a \$25 discount for registering before October 12). For more information and to register, call 800-227-8533, ext. 337.

□ The Scholarship Committee is sponsoring a discussion on the Chapter's scholarships and grants on Thursday, October 24, at 6:00 pm, at AIA headquarters, 200 Lexington Avenue, sixteenth floor. Past winners will give short presentations at the event. For reservations, call 683-0023, ext. 21.

□ On Wednesday, October 30, the second in the fall series of George S. Lewis public policy discussions, "Building Infrastructure: The Vital Link to New York's Future," will examine the immediate and future infrastructure needs in the city and the region. **Robert Yaro**, president of the Regional Plan Association, will summarize the recommendations related to transportation and infrastructure made in the RPA's recent report, *Region at Risk*. His assessment of the city from the region's perspective will be countered by that of **Joseph A. Rose**, chair of the New York City Planning Commission, who will look at the region from the city's perspective. **Alex Washburn**, from the Office of Senator Daniel Patrick Moynihan, will examine the momentum behind improvements to infrastructure. Architect and urban planner **Marilyn Jordan Taylor**, AIA, will respond to the various proposals to improve the city's crucial armature. The discussion will be moderated by president-elect **Robert Geddes**, FAIA. Doors open at 8:00 am, and the discussion begins at 8:30 am at 200 Lexington Avenue, sixteenth floor. Admission is \$5 for members, \$10 for nonmembers, and free for students. For more information and to RSVP, call 683-0023, ext. 21.

□ As of October 15, the Chapter pages of *Oculus* will be available on line. AIA members and nonmembers alike can peruse the calendar, committee meetings, Chapter notes, and articles on Chapter activities at our host web site, provided by Hunter Wolf Development Corporation, by dialing www.arch1.com.

Call for Entries

On November 13, the New York Chapter is cosponsoring the fourth annual CANstruction competition with the New York Chapter of the Society of Design Administrators and the Decoration and Design Building. This event challenges architects to design and build structures entirely of canned foods, which are later donated to the New York Foodbank. Last year, the New York competition was hosted by John Kennedy, Jr., and over 43,000 pounds of canned food was collected. The entry fee is \$100, and all entries must be received by October 25. Entry forms are available by calling Cheri Melillo at 686-9677.

New York Chapter Awards and Grants

The Douglas Haskell awards for architectural journalism, sponsored by the New York Foundation for Architecture, were founded to encourage fine writing on architecture and related design subjects, and to foster regard for intelligent criticism among future professionals. To qualify, students must be enrolled in a professional architecture or related program such as art history, interior design, urban studies, or landscape architecture. Submissions are limited to articles on architecture, urban design, or related topics published between 1994 and 1996, unpublished works scheduled for publication in 1996, and student-edited journals released in 1995 or 1996. A minimum prize or prizes totaling \$1,000 will be awarded at the discretion of the jury. For further information on entry requirements, call Johnathan Sandler at 683-0023, ext. 16.

The Chapter invites submissions for the Arnold W.

DEAN PROFESSIONAL STUDIES

CITY COLLEGE OF NEW YORK (CCNY) CITY UNIVERSITY OF NEW YORK (CUNY)

The College of Professional Studies, a proposed entity of the College, will be comprised of four academic units: the School of Architecture; the Department of Communications, Film and Video; the School of Education; and the Department of Music.

The School of Architecture and Environmental Studies is comprised of 19 faculty and enrolls 600 students. The School awards professional and undergraduate degrees in Architecture (B.S. Arch., B. Arch.), a professional degree in Landscape Architecture (B.S. Landscape Arch.) and a graduate degree in Urban Design (M.S.U.P.[Urban Design]).

The Department of Communications, Film and Video is comprised of nine full-time faculty and two staff members. It currently enrolls 375 majors who specialize in one of three areas: Advertising and Public Relations, Journalism, or Film and Video. All areas lead to a B.A. degree. Housed in newly renovated quarters, this department has a completely digitalized editing system, state-of-the-art film and video equipment and production studios, a television station, computer lab and advanced graphics lab. The department anticipates introducing its first M.F.A. in Media Arts Production in Fall 1997.

The School of Education has a student population of over 800 undergraduates, majoring in Elementary, Early Childhood, Bilingual, and Special Education, and over 2000 graduate students, who in addition to the above, major in developmental and remedial reading; educational administration and supervision; mathematics, science, and English education. The scholarship and service to urban education of the 28 full-time faculty has been acknowledged internationally by foundations, professional associations, and private and public agencies. The Workshop Center is one of the leading teacher resource/learning centers in the world, specializing in primary and elementary science education.

The Department of Music is comprised of 14 faculty (including two Distinguished Professors) and has 125 majors in its B.A., B.F.A and M.A. programs. Its curricula include classical and jazz studies and performance, composition in both acoustic and electronic media, and studio recording techniques. It also offers courses in the Core Curriculum and some of its faculty teach in the doctoral program at the CUNY Graduate Center as well. The department is housed in recently renovated facilities, which include a beautifully appointed lecture/recital room, a superb music library with a rich and varied collection, and a state-of-the-art Sonic Arts Center with analog and digital MIDI electronic studios, a laboratory for electronic sound synthesis, and a control room for acoustic recordings.

City College is the oldest senior college in the City University of New York system, and has been committed to the dual goals of accessibility and academic quality since its founding in 1847. It has an international reputation for its ability to promote scholarly excellence in students of diverse ethnic and cultural backgrounds and economic circumstances. In recent years it has become a major center for research and scholarship, leading the City University in attracting outside funding for research activities. It boasts eight Nobel prize winners among its alumni, a record unmatched by any other public college, and it ranks fourth nationally in the number of students who have gone on to earn doctorates. The College campus occupies thirty-five acres along tree-lined Convent Avenue from 131st to 141st Street in the Borough of Manhattan.

The Dean assumes leadership in the management and administration of the College of Professional Studies, its program planning, budgeting and fundraising. The Dean reports to the Provost and maintains liaisons with other administrators of the City College, with Federal, State and City agencies and with the arts, business and professional communities.

The College seeks a Dean who will embrace and develop the vision of a professional college of diverse disciplines within a liberal arts setting, with a faculty and student body who share the excitement of this new division. Candidates should possess distinguished records of scholarship and teaching, academic administrative experience, strong leadership qualities and proven management skills, a demonstrated record of successful development/fundraising efforts, and a familiarity with arts, culture, media and educational institutions. Candidates should qualify for appointment at the rank of full professor in one of the departments of CPS. They should be responsive to the needs of faculty and the diverse student body, and committed to cultural and intellectual diversity. Candidates should be able to serve as effective and forceful advocates of the role of Professional Studies within the mission of City College, and have a demonstrated commitment to public education. A knowledge of the institutional dynamics of a public and urban university system is desirable.

Salary: \$89,762 - \$103,867. Applicants should send a letter of interest, their curricula vita, and the names, addresses and telephone numbers of four professional references. Nominations should be accompanied by the nominee's curriculum vitae. Applications must be postmarked no later than November 1, 1996. An appointment effective August 1, 1997 is expected.

Applications and nominations should be addressed to:

**Search Committee for the Dean of the
College of Professional Studies
Administration Building, Rm. 232
The City College of CUNY
Convent Avenue at 138th Street
New York, NY 10031**

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October 1

Application deadline for the Canadian Centre for Architecture's visiting scholars program, for scholars and architects conducting research in architectural history and thought in one of three specified areas at postdoctoral or equivalent levels. Contact the Visiting Scholars Program, Canadian Centre for Architecture, 1920, rue Baile, Montreal, Quebec, Canada H3H 2S6, 514-939-7000, studyctr@cca.qc.ca.

October 19

Submission deadline for the Greenport Waterfront Park Design Competition. Jurors include Nicholas Quennell, James Stewart Polshek, FAIA, and Billie Tsien, AIA. Contact 400 Front St., P.O. Box 463, Greenport, NY 11944, 516-477-3000.

November 1

Submission deadline for the Haskell Awards for student architectural journalism sponsored by the New York Foundation for Architecture. Jurors, who include Charles K. Hoyt, FAIA, Harold Fredenburgh, AIA, and Ronnette Riley, AIA, will determine a minimum prize or prizes totaling no less than \$1,000. Contact the Haskell Program, New York Foundation for Architecture, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023, ext. 21.

November 15

Submission deadline for the \$15,000 Arnold W. Brunner Grant to fund advanced study in architecture resulting in a final written work, design project, research paper, or other form of presentation. Applications are available at the AIA New York Chapter, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023, ext. 21.

November 15

Entry deadline for the American Academy in Rome's 1997-98 Rome Prize fellowship competition for independent study and advanced research in the fine arts and humanities. Contact the Programs Department, American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001, 751-7200.

November 18

Submission deadline for the 1996 Philip N. Winslow Landscape Design Award. Built or unbuilt projects for public open space in New York City designed after January 1991 are eligible. Contact the Winslow Design Award, the Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410, ext. 233.

January 31

Deadline for the 1996 Paris Prize in public architecture, sponsored by the Van Alen Institute: Projects in Public Architecture. The topic, "Real Downtown/Virtual Downtown" (authored by Toshiko Mori and Jacques Herzog), encourages participants to investigate the influence of technology on Lower Manhattan. Write to 30 W. 22 St., New York, NY 10010, 924-7000, vanalen@designsys.com.

October 2, 5:30 pm
Public Architects
@ David Leibowitz Architect

October 3, 8:30 am
Professional Practice

October 7, 6:30 pm
Learning By Design:NY

October 8, 6:00 pm
Computer Applications
at Dalton School

October 9, 6:00 pm
Interiors at Hardy Holzman Pfeiffer

October 10, 6:00 pm
Minority Resources

October 15, 5:30 pm
Foreign Visitors

October 16, 8:30 am
Public Sector Liaison

October 16, 12:30 pm
Architecture for Education

October 16, 6:00 pm
Architecture Dialogue

October 17, 6:00 pm
Building Codes

October 17, 6:00 pm
Marketing and Public Relations

October 18, 8:00 am
Zoning and Urban Design

October 21, 6:00 pm
Housing

October 22, 6:00 pm
Design Awards

October 30, 6:00 pm
Women in Architecture

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

Brunner grant, which provides a stipend of \$15,000 for advanced study in architecture. The proposed investigation must result in a written work, design project, research paper, or other presentation. Applications are available from the New York Chapter after September 9. The submission deadline is November 15.

The New York Chapter joins in celebrating member firm Swanke Hayden Connell's ninetieth anniversary this year.

Obituary
Myriam Bellazoug

One of New York's brightest young architectural talents was lost tragically on July 17 after only recently relocating here from Paris. Myriam Bellazoug, 30, an architect with Peter Marino + Assoc. Architects, died aboard TWA flight 800 while en route to oversee construction on a residential project in which she was intimately involved.

Bellazoug completed her bachelor of arts in architecture at Rice in 1988 and went on to

receive her M.Arch. from Yale in 1991. After Yale she moved to Paris, where in 1994 she opened her own collaborative office, MB/JC Architects. Her firm completed the Chesterfield Cafe, an American bar and restaurant in Paris, as well as several apartment renovations. She had previously worked in the offices of Barton Myers and Associates in Los Angeles and Judith DiMaio and Bill Palmore in New York. She returned to New York in early 1996, eager to further her experience at an American design firm.

At Peter Marino's office she found her passion for building and her obsession with Paris perfectly wedded. Her refined sensibilities, keen intellect, and audacious devotion to the pursuit of architecture will long be remembered by the colleagues, classmates, professors, and friends she left behind. Bellazoug maintained an equal interest in both the production of architecture and critical thinking about it. In addition to practice she was

engaged in editing the upcoming *Perspecta 30*, the Yale journal of architecture.

The consummate cosmopolitan, Bellazoug was raised in Milan, Paris, New York, and Houston, and was no stranger to transatlantic journey. A woman of striking intensity — intellect, talent, beauty, and sophistication — she had already become a role model during her brief career. She was a testament to the fact that women can and will continue to gain a more powerful presence in the discipline of architecture. And while her achievements were many, they remain strangely, tragically incomplete.

A memorial fund is being planned in her honor. Anyone wishing to contribute should address inquiries to Peter Marino + Assoc. Architects.
—Matt Bremer



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at McCrum + Korzilius
Architects 212-387-8600

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Rizzoli Bookstores' Top 10

As of August 25, 1996

1. *Intertwining*, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
2. *STUD: Architectures of Masculinity*, Joel Sanders (Princeton Architectural Press, paper, \$19.95).
3. *Frederick Fisher Architect*, Frederick Fisher (Rizzoli, paper, \$40.00).
4. *American Masterworks: The Twentieth-Century House*, Kenneth Frampton (Rizzoli, cloth, \$60.00).
5. *The New American House*, Oscar Ojeda (Watson/Guptill, cloth, \$55.00).
6. *Asymptote: Architecture at the Interval*, Hani Rashid and Lise Anne Couture (Rizzoli, paper, \$30.00).
7. *Contemporary California Architects*, Philip Jodidio (Taschen, paper, \$24.99).
8. *Morphosis, Volume II*, Richard Weinstein (Rizzoli, paper, \$40.00).
9. *Bullocks Wilshire*, Margaret Davis (Balcony Press, cloth, \$29.95).
10. *Togo Murano, Master Architect of Japan*, Botond Bogner (Rizzoli, cloth, \$40.00).

Urban Center Books' Top 10

As of August 25, 1996

1. *Intertwining*, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
2. *S, M, L, XL*, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
3. *New American Ghetto*, Camilo Vergara (Rutgers University Press, cloth, \$49.95).
4. *Hariri + Hariri*, Kenneth Frampton (Monacelli Press, paper, \$30.00).
5. *Barragan: The Complete Works*, Alvaro Siza (Princeton Architectural Press, cloth, \$60.00).
6. *Ten Houses: Gwathmey Siegel*, Oscar Ojeda (AIA Press, paper, \$20.00).
7. *Intelligent Glass Facades*, Andrea Compagna (Birkhauser, paper, \$58.00).
8. *Delirious New York*, Rem Koolhaas (Monacelli Press, paper, \$35.00).
9. *Cybercities*, Christine Boyer (Princeton Architectural Press, cloth, \$35.00).
10. *Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics*, Allen S. Weiss (Princeton Architectural Press, paper, \$14.95).

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Corrections

Oculus apologizes for omitting the caption identifying **Kevin Hom + Andrew Goldman Architects'** SUNY Binghamton university union on page 11 of the September issue. The caption, which appeared in page proofs but miraculously disappeared from the printed page, is presumably circulating somewhere in cyberspace.

We can't blame technology for the error on page 3, where **William Nicholas Bodouva + Associates'** Terminal One for Air France, Japan Airlines, Korean Air, and Lufthansa was attributed to another airline.

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The Tokyo International Forum. *Columbia University GSAPP, Avery Hall, 100 and 400 levels. 854-3414. Closes October 25.*

NYNY: City of Ambition. *The Whitney Museum of American Art, 945 Madison Ave. 570-3633. Closes October 27.*

Portugal of Sea, Stone, and Cities. *The Architectural League, Urban Center, 457 Madison Ave. 753-1722. Closes November 7.*

Breuer's Whitney: An Anniversary Exhibition in the Lobby Gallery. *The Whitney Museum, 945 Madison Ave. 570-3633. Closes November 8.*

Petrosino Park Redevelopment Design Competition. *Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes November 16.*

Louis I. Kahn Drawings: Travel Sketches and Synagogue Projects. *The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes December 15.*

A Place For Us: Vernacular Architecture in American Folk Art. *The Museum of American Folk Art, Eva and Morris Field Gallery, Columbus Ave. between 65th and 66th sts. 595-9533. Closes January 5.*

Drawing the Future: Design Drawings for the 1939 New York World's Fair. *The Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 19.*

Mixing Messages: Graphic Design in Contemporary Culture. *Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes February 17.*

October

2

Wednesday

AIA NEW YORK CHAPTER EVENT**Panel: Carnegie Libraries, The Legacy and the Challenge**

Cosponsored by the Architecture for Education, Historic Buildings, and Public Architect committees, the Cooper-Hewitt National Design Museum, and the Department of Design and Construction.
6:30 pm. 2 E. 91 St. 860-6321.

\$10 (\$15 nonmembers, \$5 students).

3

Thursday

Seminar: Adding Vision to Universal Design

Participants include Jan Keane, FAIA, and Roger Whitehouse, RIBA. Sponsored by the Lighthouse, Inc., and AIA New York State.
8:30 am. 111 E. 59 St. 821-9470. \$75.

Conference: An Interfaith Exploration of Sacred Art and Architecture

Sponsored by the Religious Art and Architecture Professional Interest Area of the National AIA. 6:30 pm. 200 Lexington Ave., sixteenth floor. 202-626-7482. \$250 (\$10 for artists' reception only). Continues through Saturday, October 5.

Conference: (In)Visible Cities, From the Postmodern Metropolis to the Cities of the Future

Participants include Diana Agrest, Denise Scott Brown, Craig Hodgetts, bell hooks, Rem Koolhaas, Joan Ockman, Gaetano Pesce, and Anthony Vidler. Sponsored by the Hofstra Cultural Center, SCI-Arc, the Italian Academy for Advanced Studies at Columbia University, and the Cooper-Hewitt National Design Museum.
516-463-5669. \$100. Continues through Sunday, October 6.

7

Monday

Symposium: Civic Engagement, Building Sustainable Cities

Participants include Robert Geddes, FAIA, Marguerite McGoldrick, AIA, Bella Abzug, Phyllis Lambert, and Michael Stegman. 5:00 pm. Dag Hammarskjöld Library, United Nations Headquarters, First Avenue at 44th St. 683-0023, ext. 21. Free (photo I.D. required).

9

Wednesday

Lecture: Gaetano Pesce, Recent Projects

Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

10

Thursday

Lecture: Morris Lapidus

Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

13

Sunday

Event: Downtown Open House, Ten Buildings

Sponsored by the Alliance for Downtown New York, Inc.
12:00 pm. 362-2398.

17

Thursday

Symposium: Virtual Construction, Revolution/Jobs/Reality

Moderated by Patricia Lancaster, AIA with Catherine Cary, Alexander Garvin, and Bruce Ratner. 8:00 am. NYU Midtown Center, 11 W. 42nd St., fourth floor. RSVP 790-1344. \$150 (includes second session on October 24).

AIA NEW YORK CHAPTER EVENT 1996 Heritage Ball

Honoring I. M. Pei, FAIA, and J. Carter Brown. Hotel Pierre, Fifth Ave. at 61st St. 6:30 pm. (Dessert and dancing at 9:30 pm.) 683-0023, ext. 16.

19

Saturday

AIA NEW YORK CHAPTER EVENT**Workshop: Feats of Clay, Terra-Cotta in the Classroom**

Sponsored by the Learning By Design:NY Committee and Friends of Terra-Cotta.
9:00 am. Times Square Hotel, 55 West 43rd St., fifteenth floor. RSVP 718-369-2392. \$25.

21

Monday

AIA NEW YORK CHAPTER EVENT**Lecture: AIA Honors Series – Tod Williams and Billie Tsien**

6:00 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21.
\$5 members (\$10 nonmembers, students free).

22

Tuesday

Lecture: Preserving the Recent Past

Given by Robert A. M. Stern, FAIA. Sponsored by the New York Landmarks Conservancy. 6:30 pm. The Peter B. Lewis Theater of the Sackler Center for Arts Education, Solomon R. Guggenheim Museum, 1071 Fifth Ave. 995-5260. \$12.

Lecture: Building the Future – Some Observations on Art, Architecture, and the Museum of Modern Art

Given by Glenn D. Lowry. 6:30 pm. The Museum of Modern Art, 11 W. 53rd St. 708-9795.

23

Wednesday

AIA NEW YORK CHAPTER EVENT**Lecture: John Johansen**

Cosponsored by the Architecture Dialogue and Professional Practice committees. 6:00 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. \$5 (\$10 nonmembers, students free).

Lecture: Public Space

Given by Carme Pinos. Sponsored by the Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

24

Thursday

Workshop: Taking Control of Your Risks and Your Profits

Sponsored by the Design Professionals Insurance Company. 8:30 am. Sheraton Park Avenue Hotel, 45 Park Ave. 800-227-8533, ext. 337. \$150 (\$175 nonmembers).

24

Thursday

AIA NEW YORK CHAPTER EVENT**Panel: AIA Grants – Who Has One and How to Get One**

Sponsored by the Scholarship Committee. 6:00 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. Free.

25

Friday

Conference: Creating the Modern House, 40 Years of Record Houses

Participants include Ulrich Franzen, Charles Gwathmey, Stephen Kliment, and Suzanne Stephens. Sponsored by the Cooper-Hewitt National Design Museum.
2 E. 91st St. 860-6321. \$100. Continues through Saturday, October 26.

30

Wednesday

AIA NEW YORK CHAPTER EVENT Building Infrastructure: The Vital Link to New York's Future

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

Lecture: An Evening with Dr. James Marston Fitch

Given by Dr. James Marston Fitch, Hon.AIA, FRIBA, and Laurie Beckelman. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. The Great Hall, Cooper-Union for the Advancement of Science and Art, 7 E. 7th St. 860-6321.

31

Thursday

Lecture: James Howard Kunstler – Author, Home from Nowhere

Sponsored by Urban Center Books. 12:00 pm. 457 Madison Avenue. 935-3592. Free.

November

7

Thursday

Lecture: Peter Bohlin, Current Work

Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

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