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Charrettes at
StoreFront and Pratt

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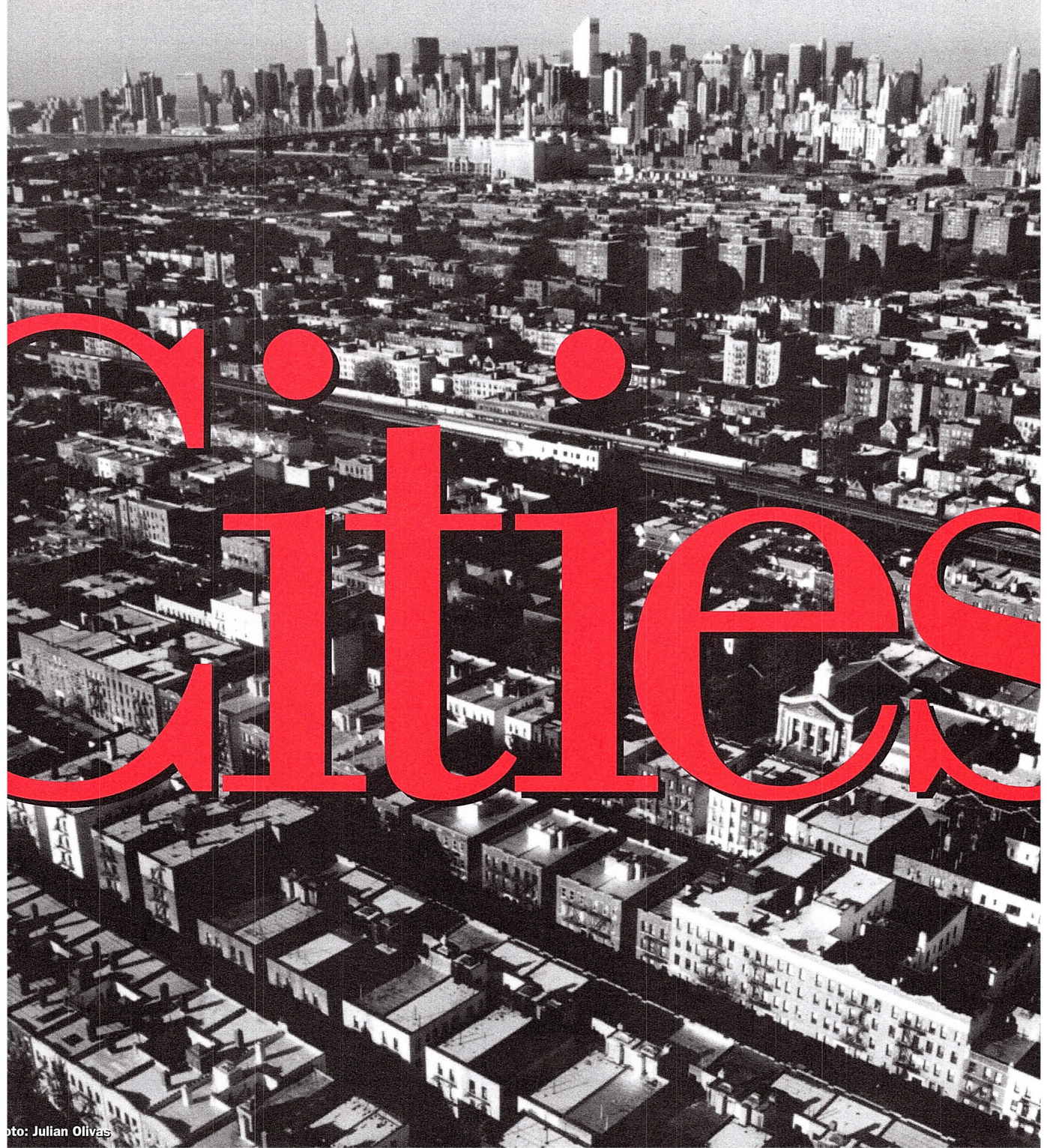
Smith-Miller + Hawkinson
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Volume 59, Number 4, December 1996

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News

After reviewing an unprecedented 280
entries, the 1996 AIA New York Chapter
Design Awards jurors honored ten projects in

the built architecture category, five interiors, and twelve unbuilt projects. The winning
projects reflected the wide range of work done by New York City's architects, from muse-
ums to playgrounds to apartment renovations, in locations ranging from Harlem to
Charleston to Seoul. In a symposium following the announcement of the awards, the jurors
discussed their deliberations before a standing-room-only crowd at Two Columbus Circle.

Tod Williams Billie Tsien and Associates received the only honor award in architec-
ture for their Neurosciences Institute in San Diego, California. Juror Enrique Norten called
it "one of the very important and best buildings in the second half of this century." The
firm also received an award for a house in New York City designed in association with
Schuman, Lichtenstein, Claman & Efron Architects. Other architecture awards were
bestowed upon Walter Chatham for his guest house for the Delta & Pineland Company in
Scott, Mississippi; Cooper, Robertson & Partners for a visitor reception and transportation
center in Charleston, South Carolina; and Dean/Wolf Architects for its Spiral House in
Armonk, New York. Other firms that received architecture awards were
Mitchell/Giurgola Architects, for the Belvedere in Battery Park City, and Weiss/Manfredi
Architects, for the Olympia Fields Park and Community Center in Olympia, Illinois.

The jury granted architecture citations to three projects: Garrison Siegel Architects'
Recycled Ground Urban Playground, Richard Meier & Partners' Museum of
Contemporary Art in Barcelona, and the North Carolina Museum of Art amphitheater and
outdoor cinema by Smith-Miller + Hawkinson Architects.

Norten, principal of TEN Arquitectos in Cuernavaca, Mexico, was joined on the
architecture jury by Will Bruder, FAIA, of New River, Arizona, and Peter Zumthor from
Switzerland. In a twist on the presentation of award-winners, these jurors began by show-
ing a series of projects that were discarded after discussion. Throughout their comments,
the jurors emphasized site, relation to both city and landscape, and materials.

The interiors jury selected less than half as many projects for awards, because they
sought to recognize "architecturally-based spatial definition," according to juror Terry
Dwan from Milan. Frank Lupo and Daniel Rowan earned the only honor award for a stark-
ly elegant private apartment in Manhattan. Awards went Eric Daniels, for work that com-
bined design with community involvement at the St. Ignatius Academy in the Bronx, and to
Thomas Hanrahan and Victoria Meyers, for an "expertly handled" Manhattan loft resi-
dence. Both were considered the "best of their type." Two citations, one to Michael Graves
for his Emory University Museum of Art and Archaeology in Atlanta and one to Anderson/
Schwartz for the Bumble & Bumble Hair Salon in Manhattan, rounded out the jurors'
selections. Dwan joined jurors Michael Brill of BOSTI in Buffalo and Anthony Ames of
Atlanta in selecting the five interiors. As they reviewed the winners, the jurors focused on

continued on page 23

Enlarging, Redesigning, and Celebrating Business Buildings in New York

In late October, *The New York Times* and *The Wall Street Journal* ran big stories about a bold proposal to extend the trading floor of the New York Stock Exchange across Broad Street. As usual, both papers failed to name the architect, in this case, **HLW International**. The Stock Exchange hopes to expand the trading space in an eight-story, glass-walled atrium one floor above street level, connecting its landmark building to the Morgan Guaranty Trust. The proposed gable-roofed atrium would allow views of both historic structures and preserve pedestrian passage on the sidewalks below, but would close Broad Street to vehicles. The ULURP process will begin later this year.

HLW International has been designing interior alterations for the Stock Exchange, including a \$125 million ITP technological upgrade, for seven years. Carl Ordemann, senior partner on the project, said, "We are at the earliest stages of design and are sensitive to the issues of the street and the history of the existing buildings."

Andrew Yemma, New York Stock Exchange vice president for media relations, said, "This proposal in concept both preserves and enhances the unique landmark facade of the Exchange and will be a magnet for development and activity in the area." Some preservationists are sure to think otherwise, but the plan (or some refinement of it) would keep the Stock Exchange in Lower Manhattan. The 36,000-square-foot trading floor, which was built in 1903 and last expanded in 1987, has more than doubled in volume in the last

six years, from 156 million to 420 million shares traded daily. Volume is expected to exceed a billion shares a day by 2005, when the 2,810 companies listed today will top 5,000.

□ The lobby of 1166 Avenue of the Americas was recently redesigned by **Fellow/Martinez Architects**. The new scheme — in mahogany, black marble, and French limestone — reorients the lobby, which had been chopped up into awkward spaces, by placing all retail spaces on the Sixth Avenue side. The architects closed off the entrance and opened up the successful plaza side with clearly defined entrances on 45th and 46th streets. A central concierge desk controls the circulation to the tower with an integrated directory of services and security.

□ First Albany Corporation is consolidating its offices and a 100-person trading room on three floors at One Penn Plaza. **Ted Moudis Associates** designed the 67,000-square-foot space with offices for municipal and corporate finance departments, and a retail securities brokerage. The 11,800-square-foot trading floor, which had to be completed in six weeks, opened in mid-October. Raised floors accommodate high-tech wiring and indirect lighting; elevated ceilings diffuse the light and reduce glare for the traders. Natural light and views are an essential part of the design.

□ The Japan Travel Bureau International is relocating its headquarters to a 31,000-square-foot office space at 810 Seventh Avenue. The thirty-third and thirty-fourth floors of the building were designed by **Gerner Kronick & Valcarel**, with an open layout for private offices and workstations to encourage communication

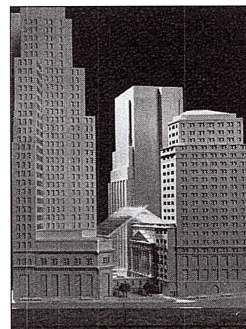
and allow the installation of advanced technological systems.

□ Twenty bronze reliefs depicting New York City landmark buildings have been imbedded in the sidewalk at 101 Park Avenue at 40th Street, the site of "The Architects Building," the location of many architecture offices in the past. The Grand Central Partnership commissioned artist **Gregg LeFevre** to design the 20-by-30-inch reliefs of buildings such as Chanin, Chrysler, Citicorp, G.E., Graybar, the New York Daily News and Seagram, Grand Central Station, Lever House, and of course, 101 Park Avenue. The gift to the city was made possible by H. J. Kalikow & Co., the owner of 101 Park Avenue.

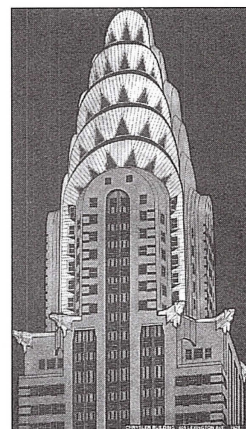
Building for Communities in the City

□ The Center, a lesbian and gay community services agency located at 208 West 13th Street, is currently being renovated by **Francoise Bollack Architects**. This old school building in the Greenwich Village historic district will be restored on the exterior. The interior will be redesigned for use as office, special event, and meeting space. The architects will use the existing materials and salvage as much as possible. The old windows will become an interior partition. Plaster detailing on the three-story ornamental stair will be restored, and the original roof trusses will be reinforced. The floors of the public spaces will be made of slate.

□ The Union of American Hebrew Congregations is selling its current building at 65th Street and Fifth Avenue and has commissioned **Hillier/Eggers** to design new facilities in a 65,000-square-foot space still to be selected with the



The New York Stock Exchange proposed expansion, HLW International



Chrysler Building bronze relief, one of 20 in the series by sculptor Gregg LeFevre



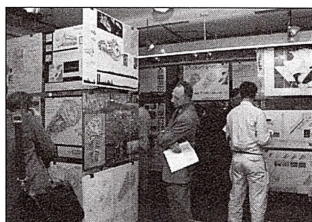
The Center, Francoise Bollack Architects

architects. Offices, conference rooms, classrooms, archives, a kitchen, and a sanctuary will be included in the new space for over 200 people.

□ A new Equinox designed by **HLW International** recently opened on East 85th Street with not only fitness facilities, but a day spa, wellness center, specialized training, and a retail shop. A canopy flanked by torches, inspired by the Equinox logo, leads into the reception area and lobby, which has a Brazilian quartzite textured stone floor. Light cherry cabinetry and crackled ceramic counters surround the concierge desk and seating areas. A stainless steel staircase links the second, third, and fourth floors where the fitness and workout rooms are located. HLW design partner Paul Boardman is also designing the adventure sport-inspired retail shop on West 81st Street.



Van Alen Institute,
30 West 22nd Street



Opening for Governors Island
competition, Van Alen Institute

Farther Afield

□ **Ralph Lerner Architects & Partners** of Princeton, New Jersey, has been commissioned to design the Invention Factory Science Center in the John Roebing Sons Company wire-rope factory in Trenton. The \$25 million project was initiated by the executive director, **Clifford Zink**, who founded the Trenton Roebing Community Redevelopment Corporation to develop the 45-acre complex of 40 historic buildings. If funding is secured, the Invention Factory will be developed in three phases over five years as the centerpiece of the project. Next fall a visitors' center and exhibition area will open. A HABS survey is under way. **Page Cowley** is the preservation architect, and **Ove Arup & Partners** is working on a sustainable design component. In 1999, the 15,000-square-foot

basilican machine shop will open, and in 2001 the mill yard will be restored. The project will be an interactive learning center with changing displays of technological, industrial, wire-rope, and bridge history.

□ On the site of a former department store in a busy shopping district in Seoul, Korea, **Fox & Fowle Architects** has begun the design of a financial center for Cosmos Co., Ltd., of Seoul in association with the local firm of **Dong Il Architects and Engineers**. The lower floors of the 19-story building, which has a solid, five-story base on the south side, will relate to the neighboring Chinese Embassy. The north side, which has a glass curtain wall, will provide continuity with the street and adjacent retail banking. The 300,000-square-foot building with three basement levels will tie the civic and commercial functions together. A food court and retail space on the first and second underground levels will connect with an underground shopping passageway that leads to the city hall. The third level down will house a health club and swimming pool; still lower levels will contain parking. A running deck at the sixth floor will link the base and the eleven-story office tower with three stories of residential "officetels" and a private club on the top floor. Occupancy is expected in 1998.

□ **Architecture Research Office (ARO)** is designing a 10,000-square-foot house in Jakarta, Indonesia, with Indonesian architect **PT Ray Hindarto**. The design incorporates feng shui principles, and the exterior glazing will be designed for the hot, humid climate where the sun falls on both sides of the building.

□ The Van Alen Institute entered the vanguard of the computer communications revolution last year when it changed its name (from the National Institute for Architectural Education) and focus (to "Projects in Public Architecture"). Now two upcoming events will test the ability of cyberspace to improve the real world.

On December 11, a forum entitled "The Harbor Is a Public Realm" will officially launch the new Harbor Project Design Web site (<http://www.vanalen.org>), so that planners, students, and agencies could exchange ideas about Governors Island and the other underused public waterfront lands. With maps and photographs of the entire harbor, the Web site for "Creating a Twenty-first Century Waterfront" has information on zoning codes and land use, ferry schedules and art projects. **Crystal Barriscale** of Beyer Blinder Belle, who was in charge of Queen's West and the Hudson River Park Conservancy, **Robert Yaro** of the Regional Plan Association, **Craig Whitaker**, the urban designer of the Hoboken Waterfront, and experienced waterfront landscape architect **Margaret Ruddick** will participate (see "Calendar").

This year's Paris Prize in Public Architecture will go to the winner of a competition inspired by an Internet discussion group on the effect of information technology on the Wall Street area. The program calls for a temporary 24-hour "cultural exchange" information center, conceived by Van Alen board member **Toshiko Mori** and architect **Jacques Herzog** of Switzerland, on the site of a parking lot (see "Deadlines," page 19).

StoreFront for Neighborhood Activism: Redesigning Petrosino Park

by Craig Kellogg

Looking at the display of proposals for the renovation of Lt. Petrosino Park, it is easy to imagine the designers, blurry-eyed from the charrette, frustrated by the way substantive projects are overlooked in favor of simpler, more glib concepts. Thirty-seven of those designs were on view at the StoreFront for Art and Architecture from October 8 to November 15, culled from over 200 entries.

The architects faced a formidable task. The bleak reality of Petrosino Park offers little to celebrate; its principal value is as urban real estate, but not real estate marketable for commercial or residential purposes. Two Leaning-Tower-of-Pisa gateposts and a Victorian iron fence frame an empty little triangle of sad asphalt at Lafayette and Kenmare streets, across the street from the StoreFront for Art and Architecture. When the subway train (constantly) passes underneath, there is a seismic, megabass moment when any part of the human body in direct contact with the phenomenon starts to resonate. The StoreFront, along with the Lower Manhattan Cultural Council, had solicited solutions for a hypothetical \$700,000 redesign. With funding, a winning solution could replace the current Petrosino blight.

Several of the resulting schemes were selected as outstanding. The neighborhood choice was a humanistic scheme with trees and grass, benches and paving, by **Rachel Frankel** of New York with **Kathleen Bakewell** and **Rakhi Jha**. The community also gave prizes to **Mark S. Clapp** of Arlington, Virginia, and **Daniel B. Tisdale** of New York, bypass-

ing schemes with undulating surfaces whooshing and careening across the barren little island.

A jury of design professionals (**Christopher M. Crowley**, **Rosalyn Deutsche**, **M. Paul Friedberg**, **Mary Miss**, **Michael Sorkin**, **Billie Tsien**, **Coosje van Bruggen**, and **Krzytstof Wodiczko**) preferred bold, sculptural solutions, eye candy with strong visual impact. They chose the industrial-strength metal towers connected to nearby window boxes with cables and vines, string-art style, by **Suzan Wines** and **Azin Valey**, also of New York, with **Ely Valipay**, **Timmy Aziz**, **Burble Avant**, **Haleh Atabaki**, **Alexander Weiss**, and **Derren Kuhnan**.

The professionals also liked a more user-friendly but equally dramatic proposal by **Craig Abel** of New York with a row of shade trees, a very long cast-glass table angled upward at the end, three racks of donated newspapers, magazines, and books underneath, chairs on leashes, and "an active water element," according to the text.

They gave smaller awards to two similar schemes by **Alberto Kalech**, **Ricardo Regazzoni**, and **Julio Gonzalez** of Mexico City and **Patricia Owen** of Studio E in Santa Monica, California, that proposed that the flat site be turned into a raked stage bounded by retaining walls. **Ted Sheridan** of Sound Building Practice in New York and **Mas Yendo**, also of New York, won honorable mentions.

Are there lessons or suggestions that the city might take from this exercise? Juror **Michael Sorkin** wondered if the lilliputian site may have been overburdened. StoreFront asks how "a symbiotic relationship in which nature is no longer perceived as 'other'" can also "accommodate the multiple demands of a heterogeneous community." That is a long

essay to write on the limited Petrosino plot. Yet at its most influential, Sorkin said, the Petrosino Park project is "a small increment" in the progress toward "a major reformulation of public and private space." Yes, it is.

Out of the Ashes at Pratt

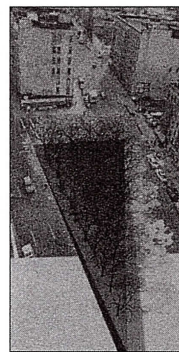
by Noel Millea

One week before the school of architecture at Pratt chose a new dean, fire destroyed the central part of the H-shaped architecture building, Higgins Hall. Crumbled masonry, burnt wood, folding chairs, and other debris piled up between the two wings is all that remains of the school's auditorium and its film and video archives, but what could have been seen as a tragedy became an opportunity to consider the future of the school in a recent competition at Pratt.

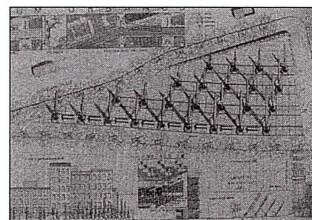
Students, who were asked to propose schemes for "Future Intervention(s) into Higgins Hall," appeared more concerned about the school of architecture's role in the university. Located on the corner of Lafayette Avenue and St. James Place in Brooklyn, Higgins Hall is geographically isolated from the rest of Pratt's campus, a point repeatedly emphasized by the students who presented their projects.

The jurors — **Karen Bausman** of Karen Bausman and Associates Architects; **Karen Stein** of *Architectural Record*; **Henry Smith-Miller** of Smith-Miller + Hawkinson Architects; Pratt graduates **George Ranalli** of George Ranalli Architect, and **Robert Siegel** of Gwathmey Siegel & Associates; Pratt faculty members **Edward Mitchell**, **Raleigh Anne Perkins**, and **Gamal El-Zoghby**; and dean **Thomas Hanrahan** — seemed especially captivated by the schemes that

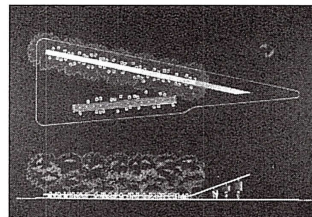
Petrosino Park Competition



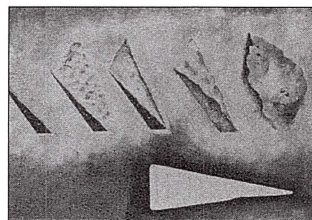
Alberto Kalech, Ricardo Regazzoni, Julio Gonzalez, Mexico City



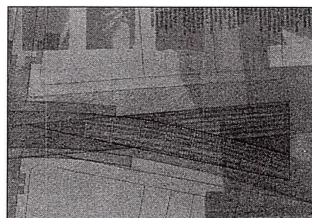
Ted Sheridan, New York



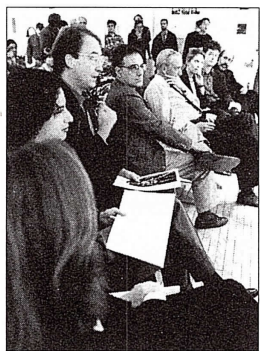
Craig Abel, New York



Patricia Owen, Studio E, Santa Monica, California



Mas Yendo, New York



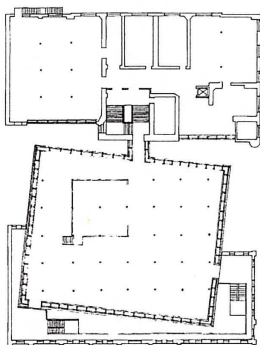
Angel Molina

Karen Bausman (back), Karen Stein, Henry Smith-Miller, George Ranalli, Robert Siegel, Raleigh Perkins, Edward Mitchell, Gamal El-Zoghby

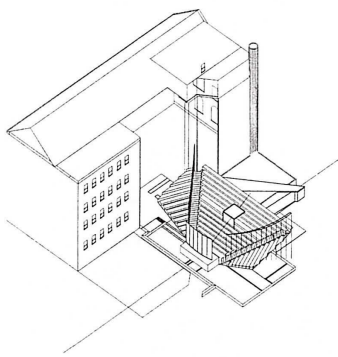


Angel Molina

Thomas Hanrahan, standing, Karen Bausman, Karen Stein, Henry Smith-Miller, George Ranalli, Robert Siegel, Raleigh Perkins



Higgins Hall competition, Pratt, Nehad Mamon, George Scarpidis, Welly Lai



Higgins Hall competition, Pratt, Peter Buchholz, Camiol Alvarado

dealt with ideas of assimilation or alienation.

"Campusology," a project designed by an entire studio, focused on the inevitability of the fire. Running across the presentation board in bold letters was the question, "Did Higgins Hall burn because it was...over there, a second-class campus, a low priority, a drain, a problem, with limited security, hazardous conditions, NO EXIT, an incendiary condition?" The students proposed moving the functions currently situated in Higgins Hall to locations throughout the Pratt campus, a sort of nonarchitectural solution to the feelings of isolation many of them described.

Smith-Miller praised the presentation, saying, "The key issue is planning — it's a political issue....[This scheme] should be made into a two-page mailer and sent to the trustees and every alumnus." El-Zoghby concurred, adding, "This has been an issue for 30 years, and anything that never gets resolved is a great problem," but he deplored the lack of an architectural solution: "We're almost talking about architecture as a dirty word." Ranalli, however, recalled his years at Pratt: "I remember the days when students worked at home. For a long time, our mission was to create a space [for the school of architecture]....The question is, Is the concept of working at Pratt in a studio still of interest?"

One architectural solution the jury found particularly appealing proposed rotating a cube between the two wings. In effect, it created one building that inhabited the site as a whole, rather than two wings with a crossbar. The students presenting the scheme — Nehad Mamon, George Scarpidis, and Welly

Lai — described a future Pratt characterized by unity. That unity would be promoted, they said, by making the south-facing facade of the rotated cube transparent, along with the facade of the south wing, to allow for views from one studio through to the next and common pin-up space. Siegel described the scheme as refreshing, saying, "This is our chance. Why can't we use the whole block as one building?" He acknowledged, however, that plans are already under way to renovate the building by first securing the south wing, then redoing the north wing (which has been stabilized structurally but is still awaiting a roof), and finally completing the central piece, a process that maintains the building's current configuration.

The final scheme discussed by the jurors — by Craig Bacheller and Jeff Babianco — offered a Lacanian interpretation of the school's isolation, and received the jury's most enthusiastic response. The students presented burned wood from the site of the fire, suggesting that elements from the fire should be preserved because the fire brought the two sides of the building together, and raising the issue of a kind of literal deconstruction by fire. They proposed erecting an opaque silver steel box without windows to serve as a connection between the north and south wings. Although El-Zoghby acknowledged that if it were built, it would be an illegal box, he also praised it as "a void that becomes a model of unity." It reminded him, he said, of his experience "as an architect, when you are designing, you are always in a black room like a movie theater, waiting for the projection to start." Siegel observed that the scheme was "in a perverse way

magical — it denies the outside world. This scheme could be the way Pratt makes something no one else has." Smith-Miller agreed that it was the most provocative scheme, adding, "It's like a vault. The whole neighborhood could burn, and you'd still be there." When Stein concurred that it was inflammable, "like a giant fire wall," Hanrahan hastened to remind the jury that unfortunately, after several rainstorms, "We have passed the fire stage and have now reached the water stage."

Currently Steuben Hall on Pratt's main campus is being renovated to serve as interim studios for the architecture school. The fate of Higgins Hall will most likely be determined by a limited competition held at a later time, according to Hanrahan. The site of the fire remains inaccessible and has not yet been excavated, so the actual cause is still undetermined. In positing other possible reasons for the fire, however, Pratt students may have offered the school a chance to deal with larger, more long-standing issues.

Glen Lowry (Cautiously) on the MoMA Expansion

Imagining a New Museum of Modern Art" turned out to be an exercise in frustration when the first lecture in the series of that name was held on October 22. Most of those assembled hoped to find out who the architect of the rumored expansion would be — or at least who was being considered. MoMA's director, Glen D. Lowry, discussed "Building the Future: Some Observations on Art, Architecture, and the Museum of Modern Art," but all he offered were a few tantalizing morsels.

"Contrary to a great deal of speculation, we have not yet selected an architect," Lowry said right away. Much later, he reviewed the history of the museum's building projects and analyzed the potential of the site acquired last year with the purchase of the Dorset Hotel on West 54th Street. He then said, "Over the next year, we will be selecting an architect, or several architects." Since the addition will be a major acquisition as well as a means to an end, the museum might decide to have several different architects do parts of it.

"We will have an invited competition that will probably be held over the next six months," he said, explaining that **Cooper, Robertson & Partners** is working with the museum on a needs analysis.

Lowry made only one reference to an architect rumored to have been consulted about the addition. In discussing the fact that the MoMA is inherently small in scale because it is located on narrow side streets rather than broad avenues, he said, "Peter Eisenman suggested that what is required is a theorizing of space, not architecture

per se." No surprise there, in the quote or the attribution.

Reliable MoMA watchers report that a retreat took place earlier in the fall with Eisenman, **Arata Isozaki**, **Rem Koolhaas**, and **Bernard Tschumi** in attendance (Philip Johnson was ill at the time), along with artists Elizabeth Murray, Richard Serra, Robert Irwin, and Bill Viola, and various museum staff members and supporters. But Lowry didn't mention it.

Rumors say none of the participants in the discussions is being considered himself, that both **Charles Gwathmey** and **Richard Meier** are, and that Gwathmey has the support of a potential donor. Lowry did show works by each of them during his lecture, but he did it as he was discussing how some museums are structured around ramps. He used Frank Lloyd Wright's Guggenheim Museum, where Gwathmey did the addition (but not, of course, the ramp), as an example of a type where the ramp provides both circulation and exhibition space, and Meier's Museum of Modern Art in Barcelona as an example of one where the two functions are separate. At the MoMA, the escalators are separate from the galleries, but they are the closest thing the building has to a central organizing element. Creating a new center is one of the goals of the building program.

Lowry made the point that the museum as a building type is "adjustable to a variety of spatial enclosures." He also said, "The Museum [of Modern Art] cannot rely on either its past history or any other museum in establishing a model for its future."

If the program really is up for grabs, it is too bad that the Museum of Modern Art,

with the power it is presumed to yield, seems committed to holding a *limited* competition. An open competition would produce more ideas, give those in charge a chance to assess a wide range of architects' responses, produce a much more interesting exhibition, and help dispel the impression that Byzantine manipulations take place behind the museum's crisp white walls.—J.M.

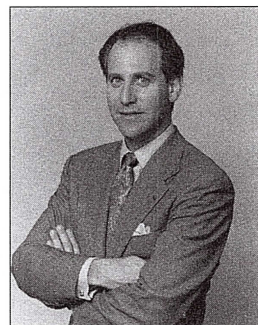
Gone Fishing: Gaetano Pesce and His Ideas

by Craig Kellogg

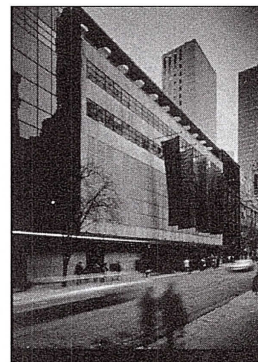
Gaetano Pesce's rubbery *Spaghetti Vase* sits there indestructible, almost edible, gloppy and chaotic; its flexible tomato-tinted plastic strings twist their way into a smallish Claes Oldenburg vessel. The vase is strange, but calling it ugly would be a superficial hit, and throwing it out the window would do it no great harm, for Pesce is dancing on the thin line between genius and trash, and the *Spaghetti Vase* is a product of his nimble exercise.

Pesce, who lectured at Columbia University's Graduate School of Architecture, Planning, and Preservation on October 9, is an inventor, not a beautician. He is an architect who confidently makes the most controversial statements about beauty and romanticism, art and process. He said that he is not so concerned about predicting the exact appearance of his product; formal qualities will be resolved as a function of following a generalized set of production guidelines. Instead, Pesce worries that other designers are looking for beauty, when beauty "means nothing to no one."

Pesce, an Italian who



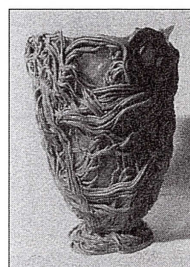
Glen D. Lowry



The Museum of Modern Art



Gaetano Pesce



Spaghetti Vase



TBWA/Chiat/Day Advertising

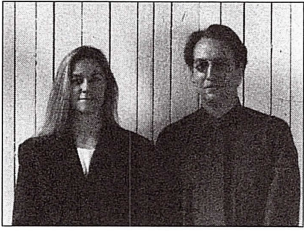
Ben Asen

Peter Harholdt

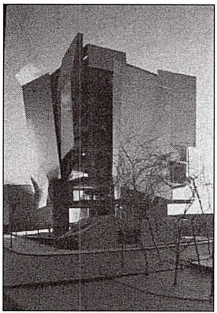
courtesy of Gaetano Pesce archives

courtesy of Gaetano Pesce archives

Donatella Brun

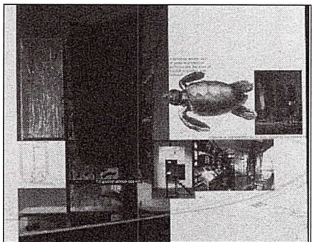


Laurie Hawkinson and
Henry Smith-Miller



Paul Warchol

Mixed-use building, Seoul, Korea



Mixed-use building, panel from
exhibition at Venice Biennale



Paul Warchol

The Rotunda Gallery

spends part of each year in New York on lower Broadway, may be most famous in America for his open-plan virtual office for the ad agency TBWA/Chiat/Day in Manhattan. Featuring a humongous portrait of the client in resin on the floor, it is a place where workers check into a sort of lounge to chat and mill about, their laptop PCs in tow. This primary-colored fun house, now expanded to two floors in an otherwise conventional high-rise office building, is an extremely electric environment where flexible solutions are intended to allow every individual whim.

At the Pompidou Center last summer, 37 years of Pesce's forward-looking work (such as his recent *Umbrella Chair*, which transforms itself from a walking stick into a spring-green plastic perch at the touch of a button) was displayed. For Pesce, plastics are our future. He loves resin. He pours it, drips it, taking confidence in the idea that this new, almost haphazard way of making art fits our unromantic age better than the antique methods of process-gurus such as Christopher Alexander in California. In New York, Pesce has found the energy and resources for experimentation, but he sees the coming sunset here and looks to Asia to discover the capital city of the twenty-first century.

Some of his most fascinating explorations feature twentieth-century technologies. When he imagines plastic walls, slightly deformed in deference to the live-load of occupants on floors above, engineers must collectively groan. Everywhere, Pesce seeks to provide these visual clues to the functions of parts. In the near future, Pesce sees what he calls "the image"

replacing abstraction in high artistic expression. But in his own work he is careful to keep images (as in the sagging ground floors of a loaded plastic building) abstract enough that they will cross through strict barriers to multiple meanings.

Gaetano Pesce emphasizes the freedom of the future, one absent the current doctrinaire thinking: "schools like police stations, hospitals like prisons." He invoked Duchamp's *Fountain* (urinal), saying, "This is our reality." Schools must teach students to really see the present — in order to deliver the possibilities of the future. With emerging technology, Pesce seeks to satisfy contemporary demands joyfully and with irreverence. So, while Pesce may not now be able to predict the exact appearance of the twenty-first century, he's UV testing a special new pastel blue-and-pink polyurethane foam on the roof his New York studio.

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

Smith-Miller + Hawkinson at the Architectural League

"I think architecture has to be fun," Henry Smith-Miller told an audience at the Architectural League, after showing a body of recent work that was adventurous and serious at the same time. Speaking in tandem with his partner, Laurie Hawkinson, he showed nine projects, ranging from a studio apartment in Soho to a 103,000-square-foot high-rise in Seoul, Korea, that were all studies in contradictions of some kind.

The mixed-use building in Seoul, which won a 1996

AIA New York Chapter project award, is eight stories high with another seven stories underground. It is sheathed in a double skin of thin metal panels that reflects the interior back into itself. Because most of the views out are pretty banal, the architects decided "to make breaks only where there were things to see," Hawkinson said.

"We asked ourselves, What would it be like if you had a building that looked the same on the inside as the outside?" Smith-Miller explained. Although the building, for Samsung, is currently on hold, it should be exciting, as the outside is dramatic, dynamic, and beautiful. The glistening surfaces and twisted planes that show up in the firm's smaller works are even more effective on a large scale. "You're not sure if the building is collaged together," Smith-Miller said, "with planes slicing around the core at various angles." The building is not a typical high-rise programmatically either. It has automobile showrooms on the first and second floors, six levels of subterranean parking, and a whole series of restaurants and meeting rooms — sort of a hotel without rooms.

In the little model apartment, the architects faced the same problem — a dismal view. But here they compensated by opening up the tiny double-height space in the Police Building to the rest of the world with a television roving through the interior on a track.

In remodeling a Case Study-type house for a movie producer in L.A., they opened the penthouse up to the great outdoors. "It's so great to work on something in L.A. because of the exuberance about being outdoors. You don't have to worry

about snow loads and things,” Hawkinson noted gleefully. “Neutra wrote a treatise when he moved to L.A. called ‘The Machine in the Garden,’ and this house was built [in 1957] by someone who worked for Neutra [Donald Polsky],” Smith-Miller added. But L.A. is different today. “We were working on this when the Menendez brothers decided to kill their parents. The large airplane hangar door that closes off the carport is a bulletproof door....We’re very interested in bringing contemporary culture into architecture — not to record it but somehow to reflect it,” Hawkinson said.

A weekend house for a New Yorker in Pennsylvania near the Delaware River, the MaxMin House emphasizes “all the fears city people have of the country.” It is detached from the ground where all kinds of creepy crawling things grow. There is only one entrance, approached by a ramp. “The big picture window is shuttered so that when you go away no one can get in,” Smith-Miller said. The house is little but large in scale — a maximal minimal.

In a canopy at LaGuardia Airport over a ticketing desk for Continental Airlines, the contradictions were with the original building designed by William Nicholas Bodouva. “We were hired to subvert the other architects’ work,” Smith-Miller noted. In the spacious, orderly, light-filled, white interior, they (and Ove Arup) inserted a daring shell filled with triangular pieces of glass held in tension and compression. The structure creates an intimate space for transactions and deflects glare from the agents’ computer terminals. Architectural derring-do turned out to be irrelevant to the new owners, but even though it was designed as part of a corporate identity pro-

gram for Continental, U.S. Air kept the canopy when they took over the terminal, because it was cheaper than other alternatives.

At the Rotunda Gallery in Brooklyn (*Oculus*, December 1995, p. 7), the architects subverted — or at least altered — the way art is usually viewed by inserting “a little balcony so you can look down on the art.” They organized the space vertically as well as horizontally, with a Lexan booth on a second level to accommodate the slide registry of Brooklyn artists. And they created a pivot for a wall or door so the space could be changed for different programs.

Smith-Miller told the young architects in the audience, “We wanted to show you not only the completed things but also the other things we went through. We very rarely turn down work. We very rarely get asked,” he quipped.

They won the commission for the Samsung building in a competition, as well as the one for the rather outrageous but functional garden addition to the North Carolina Museum of Art (*Oculus*, October 1996, p. 3). And the commission to design an addition to the Corning Museum of Glass came only after “a kind of test,” said Smith-Miller.

“Corning called us up and said, ‘We’ll give you this little job [an exhibition installation at the Contemporary Glass Gallery in Corning], and if you do a good job, we’ll give you a \$40 million job,’ ” Smith-Miller explained. They got the big job (redoing the whole complex), went to Corning and wondered, “Where is the glass?” “So we thought we’d have the largest piece of glass [in the facade of the orientation center], but not reflective glass. That was nineteenth-century inven-

and one of the things Corning is developing is non-reflective glass. It turned out the only people who made glass this large were in Japan, but the Corning people didn’t mind,” Hawkinson explained. The company is primarily involved in research now. (It invented fiber-optic cable.) The big job involves tying together Wallace Harrison’s Robertson Ventilator Building, Gunnar Birkert’s Corning Museum of Glass, the new orientation building, theaters, and the old Hall of Science, which will become the Innovation Center where the scientific activities will be shown. It involves all the reconciliations of opposites on which Smith-Miller + Hawkinson thrives.—J.M.

HENRY SMITH-MILLER, R.A.

Education
Princeton University, B.A., 1964
Yale University School of Architecture, 1964–65
University of Pennsylvania, M.Arch., 1966
Fulbright scholar, Rome, 1966–68

Professional Experience
Harrison and Abramovitz, Architects, 1962
Michael Graves, Architect, 1961–65
Michael Graves Peter Eisenman, Architects, 1966
Richard Meier Architect, 1970–77
Rubin & Smith-Miller Architects, 1977–82
Smith-Miller + Hawkinson Architects, 1983–present

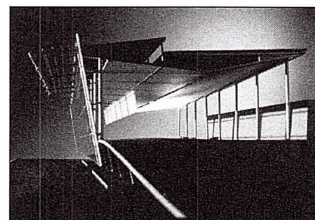
Teaching
Harvard University, 1987
University of Virginia, Jefferson Chair, 1989
Yale University, Saarinen Chair, 1990
SCI-Arc, 1990, 1992
Washington University, 1991
Columbia University, 1994

LAURIE HAWKINSON, R.A.

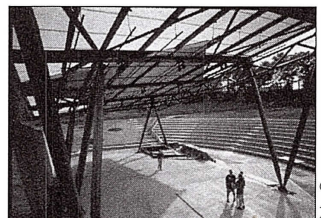
Education
University of California, Berkeley, B.F.A., 1974, M.F.A., 1975
Whitney Museum Independent Study Program, 1976
The Cooper Union, B.Arch., 1983

Professional Experience
Debra Reiser, Architect, 1981
Venturi, Rauch & Scott Brown, 1981–83
Smith-Miller + Hawkinson, 1983–present

Teaching
University of Miami, 1983
Parsons School of Design, 1984–86
Columbia University, 1985–87, 1989–90
Harvard University, 1988–89
SCI-Arc, 1990–93
Yale University, 1990
Columbia University, 1993–present



Corning Glass Center 2000, phase two–three orientation center



North Carolina Museum of Art, amphitheater and outdoor cinema

Paul Warchol

John Conely

S

B

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remembering

commemorating

conserving

celebrating

NEW YORK CITY

James Howard Kunstler on His Hometown

by Jayne Merkel

New York City remained unscathed in a lecture last summer by the outspoken journalist-turned-urbanist James Howard Kunstler. In fact, it has emerged as a kind of hero in the writing of this critic of American sprawl, who was born and largely raised in New York but has not lived here since he left for college upstate 30 years ago.

"My feelings about my old hometown have changed in light of my professional interest in landscape and townscape. Though I have lived in a classic Main Street American town [Saratoga, New York] nearly two decades now, I am always impressed at how much better Manhattan actually functions as a pedestrian village," he said in a lively talk loosely based on a chapter from his most recent book, *Home from Nowhere*. (An excerpt of a different chapter, "How to Make Our Cities and Towns Livable," became the cover story of the September issue of *The Atlantic Monthly*.)

Kunstler's talk was cosponsored by the NYU Real Estate Institute and the Institute for the Study of Classical Architecture, which has moved further into the mainstream — even to 42nd Street — since it left the New York Academy of Art in Tribeca and created a certificate program with NYU last spring. The Institute still offers courses in classical proportion, architectural rendering, perspective rendering, and design. Its lectures on architectural history and town planning are still intended to provide lessons for contemporary practice. But the individual courses and programs have been combined to form

a cohesive curriculum and has been integrated with the university's other resources.

Kunstler was an intriguing choice for the Institute because he came to many of the same conclusions as the classicists, not from architecture, history, or archaeology, but from journalism. He started out writing for *Rolling Stone*, began contributing regularly to *The New York Times Magazine*, and became a best-selling author when he published *The Geography of Nowhere* three years ago.

In that book — and elsewhere since (as in his talk, "Can America Survive Suburbia?," at the Urban Center on October 31) — he has proven himself an astute observer of the urban scene, noticing not only *what* is right and wrong but *why*. With a good reporter's eye for the revealing detail and a novelist's sense of character, he tells the story of the American townscape from a personal point of view, so the listener (or reader) identifies and sees urban form in the light of human experience.

At the Institute, he said that suburbia, where he was briefly "replanted" at age six, "is well-suited to children in the single-digit phase of development, when their needs are basic and minimal, mainly the availability of playmates and safe, accessible places to play games of their own invention." But two years later, when he was "transplanted" back to Manhattan, "the mind-boggling array of amusements available in New York to a child of eight made suburbia seem like a sensory deprivation tank." Because his new school, P.S. 6, "had the very liberal policy of releasing its inmates to the streets at noon recess...we little cosmopolites frequented the local bistros, where a char-

broiled burger, French fries, and a cherry-Coke came to a dollar even....The Metropolitan Museum of Art stood a block away....We went there constantly," he said, because it was still free, as they did to the Museum of the City of New York, the Museum of Natural History, though it was "a more complicated journey," and "Central Park, with its rowboats for hire, Cherry Hill for sledding in winter, and the zoo (also free of charge then), which in those days actually boasted live lions, tigers, bears, gorillas, monkeys, and elephants — though not very happy ones, given the death-row ambiance of their quarters." There were also the cut-rate movie houses on 86th Street, the Staten Island Ferry, and Yankee Stadium a 15-minute IRT ride away, Abercrombie and Fitch on 45th and Madison, where "any reasonably well-dressed boy could play skittles or Brain Teaser for hours without interference," and "the pleasure of sitting in hotel lobbies."

For Kunstler the teenager, the city held less appeal, first because his junior high was a "modernist box with the steel-trap feel of a county penitentiary," and physical safety was an issue because "unprovoked attacks happened all the time." High school "was an improvement from the personal security standpoint but a disaster otherwise," he said, since his classmates from the High School of Music and Art "came from every far-flung corner of the five boroughs," and he never saw them after school. By then, he said, "I was completely jaded with cosmopolis and its vaunted wonders. What I really longed to do was fish for bass, ride motorcycles, and go to teen dances with girls named Alice — none of which was available in my world."

Now, with a new professional interest, he visits about six times a year and sees that “New York has managed to do one thing that so many other towns and cities have fatally failed to do: preserve its basic pattern. The street grid is essentially the same as it was in 1930, or indeed, 1900.... Though expressways ring the island’s perimeter, spoiling the waterfront, no limited-access highways were imposed over the face of Manhattan, as they were in absolutely every other U.S. city.”

Kunstler noted that “the blocks within a neighborhood can seem identical; only the neighborhoods or districts change character...yet basic orientation is simpler here than in Paris or Florence.... New York remains the quintessential pedestrian town — by U.S. standards. Once at large on the sidewalks, a pedestrian has the firm sense of belonging there, of being in a place intentionally designed to the scale of the individual human being, however high the skyscrapers soar....

“It turns out that the cold, cruel Big Apple is designed as though people matter,” he continued, “while more and more in small town America the individual is made to feel that he doesn’t count. Small town America has also been willingly colonized by corporate giants who kill off the local merchant class,” he said. In New York, “the vast majority of street-level shops and eating places are owned by people on the premises who care about what they do,” while the American outlands “must make do with the lowest common denominator merchandise mass-produced by Third World factory slaves, and sold by \$4.50-an-hour teenagers with no personal stake in the operation.

“Manhattan is exciting

because so many people live over the store.... New York City never surrendered to the absurdity of single-use zoning. It remains resolutely mixed-use in character,” he said, describing the array of venues within 300 yards of his mother’s building on 68th Street.

Kunstler noted “the cost to all this human variety, richness of trade, and easy access to good things. It is expensive to live in Manhattan.... I know people in honorable vocations who live in places akin to roach motels. They persevere because the city itself is their living room, dining room, and entertainment center.” He also mentioned “the noise, the crowds, the pushing, the smells, the sirens ululating at all hours, the soul-sapping heat of summer,” and then went on to describe Central Park, the masterpiece designed to “provide general prophylactic relief.”

He recalled its history and then described the mall that, despite the “unfortunate mutation” of the word in our time, “bears no resemblance to the shopping bunkers that sprawl at every freeway interchange in American. This mall is really the common street idealized, a long, straight, formal, outdoor public room, sheltered under towering sycamore trees. Cars are wonderfully absent. Strollers, roller skaters, and various vaudevillian exhibitionists animate the central corridor. Benches line the mall’s edge from end to end” with “people doing what human beings seem to have an insatiable appetite for, watching other people.” The mall terminates in the Bethesda Terrace, which “with its large central fountain, a wonderful public space in its own terms, serves as a viewing platform for the lake and the high rocky outcroppings on the far

shore.... The scene, with its picturesque backdrop,” he said, is “the antithesis of the grinding anonymous highway crudscape where so much of our national life takes place today. Far behind the lake loomed the distant towers of the great city forming a massive continuous wall enclosing the whole park.”

Kunstler predicted, “For all its present difficulties, New York will endure even when other American cities like Los Angeles and Phoenix implode, because New York’s physical armature is so sturdy, and because it depends so little on cars.... The city’s urbanism is adaptable because it is ageless. The many blocks and their buildings are endlessly recyclable, and in small enough pieces so that the cycle of birth-death-rebirth takes place continuously....

“I personally believe,” he concluded, “the city’s scale can and will be reduced. It was probably necessary for mankind’s collective ego to prove that such tall buildings as the Empire State and World Trade Center towers could be built, but it seems to me that the distortions of population density these monsters produce aren’t worth it. They overload neighborhoods and strain the infrastructure. It is hard to say what an optimum building size might be there — Paris produces a very agreeable metropolitan density at about six stories. Perhaps New York would thrive at twelve stories.... We have not yet seen any really big buildings taken down, but I believe the time will come in the next century when such demolitions are routine. The grid could use some artistic modification, and there’s no reason to think it won’t happen. New York’s equivalent of Baron Haussmann may be a six-year-old kid in Chinatown today.”

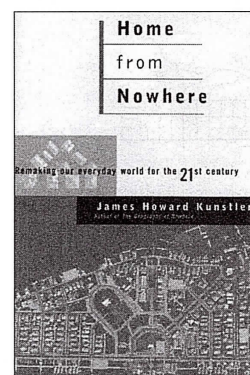


Manhattan



Phil Haggerty

James Kunstler



Home from Nowhere,
Simon and Schuster

"Nyny: City of Ambition"

by Ellen Kirschner Popper

It was fitting that among the first images in the Whitney Museum of American Art's recent show, "Nyny: City of Ambition," were paintings and photographs of McKim, Mead & White's Pennsylvania Station. For it was unfettered ambition — if not downright greed — that permitted the destruction of this architectural masterpiece. And the loss of Pennsylvania Station, in turn, awakened many New Yorkers to both the inherent value and also the ultimate fragility of the city's architectural legacy. The Whitney show succeeded, not, perhaps, as a definitive curatorial statement, but as a celebration of the cityscape — an appreciation of the urban aesthetic.

Covering the years from the turn of the century to the 1960s, the exhibition (from July 3 through October 27) portrayed an aesthetic that ranged from dizzying depictions of skyscrapers, such as Wolkowitz's Cubist-inspired *Cityscape* (1915) and Thurman Rotan's photomontage, *Skyscrapers* (1952), to sobering portraits of a restless underworld, such as George Tooker's grim painting, *The Subway* (1950) and Will Eisner's ironic cartoon, *Life Below* (1948). The show included everything from colorful odes to what curator Elisabeth Sussman called "the city's visual cacophony," such as Stuart Davis's upbeat *New York Mural* (1932), Leon Polk Smith's abstract *N.Y. City* (1945), and Ellsworth Kelly's supergraphic *Nyny* (1957), to portraits of despair, such as Reginald Marsh's black-and-white drawing, *Bread Line — No One Has Starved* (1932), and Weegee's graphic crime

photo, *Untitled (Dead Man in Street)* (c. 1950).

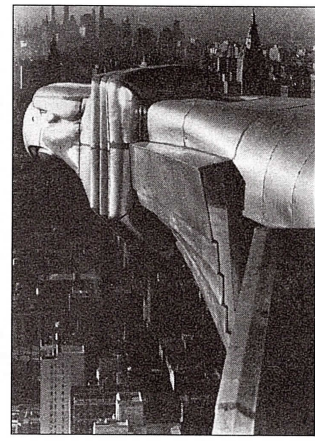
Throughout the exhibition, literary excerpts and song lyrics depicted the city's peculiar personality. Frank Loesser's "My Time of Day Is the Dark Time, A Couple of Deals Before Dawn" was selected from the quintessential New York musical *Guys and Dolls*, and Langston Hughes's exuberant poem "The Heart of Harlem" was also used. Most effective were Gerry Goffin and Carole King's lyrics from "Up on the Roof," imprinted on a wall next to one of Marcel Breuer's trapezoidal windows that direct the eye to the rooftops across the street, reminding viewers that we are both observers and participants in the city's evolving image.

What was most curious about the show was the nearly complete segregation of buildings and people. The most vivid streetscapes were devoid of human inhabitants, and the most striking portraits lacked any architectural backdrop. One can only wonder if this was a reflection of the artists' sensibilities or a foreshadowing of the growing schism between the powerful forces of politics, real estate, and economics, and the city's populace who struggle daily to survive, a rift that has made the Nyny of the end of the century a city of one part ambition and two parts despair.

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



View of Manhattan from Queens



Chrysler Building

Conserving New York

by Kira L. Gould

Linking the layered connections between water and its drinkers, a structure and its system, a park and a child, and a material and its real cost that our consumer culture often conceals was the aim of a group of environmentalists who spoke on October 17. The panel on resource conservation in the metropolitan area was organized by the environmental committee of the New York City chapter of Architects/Designers/Planners for Social Responsibility and hosted by the Cooper-Hewitt National Design Museum.

With Election Day only weeks away, **Mark Izeman**, a researcher with the Natural Resources Defense Council, described a 500-page document outlining the massive watershed plan scheduled to appear on the ballot. The task is to save what is probably one of the city's most expansive capital assets — 346 miles of aqueducts and a 2,000-square-mile system. Unfortunately, New York City doesn't own much of it, and upstate farmers don't like to be told what to do when urban dwellers' water is at stake. The new agreement would

increase ownership to approximately 14 percent; by comparison, Seattle and Portland own close to 90 percent of their watersheds.

While Izeman praised some parts of the plan, he expressed concern that it did not restrict construction of new sewage plants near some of the most pristine river beds. He also complained that it failed to mandate buffer strips around tributaries and remained exceedingly vague about who would pick up the tab. "Water rates have already gone up more than 150 percent in the last ten years," he noted.

Understanding what's going on throughout the bioregion is part of the approach advocated by **Jean Gardner**, a professor of architecture at Parsons School of Design. She said that if designers thought in terms of systems, buildings and whole towns would impart information about sustainability and the state of the earth. "We are taught to design by creating pictures," Gardner explained. "Perspective as a design tool has taken us out of the systems that we are now trying to understand." Much of Gardner's work centers on "making these systems explicit," for example, by installing sensor stations in Black Rock



Alvin Langdon Coburn from "NYNY: City of Ambition"

Brooklyn Bridge, 1911

Forest to register data on a Web site.

Using electronics to aid the cause of environmentalism is nothing new for Gardner. She believes that cybernetics — the science of information and control in nature and machines — can help us connect nature and technology seamlessly by establishing continuous feedback loops that describe how we are connected to our environment and force us to acknowledge our effect on it.

Tom Fox, president of the Fox Group, is applying something similar at an urban scale. Making the most of open space is his tool, and he advocates using it wherever and whenever possible to increase the quality of life. This doesn't necessarily mean creating new, fully-appointed parks that must be maintained by city employees. In fact, community gardens made out of empty lots cost about \$5 per square foot, Fox explained, versus \$50 per square foot for new parks. And once the gardens are built, the neighbors take care of maintenance. One of Fox's newer ideas involves allowing the perpetually embattled West Side piers to gradually decline. He praised the opening of the Chelsea Piers and the new park and waterfront

spaces nearby, describing the action on the West Side waterfront as an important example of "mutually beneficial private and public uses in close proximity." But what are those golf range greens made of?

This is the question that **Kirsten Childs**, an interior designer with Croxton Collaborative Architects, asks literally thousands of times. Her firm has a reputation for applying a rigorous analysis to everything that goes into a project, where materials originated and how they are obtained, where they are processed and how they are transported, and how much maintenance they will require in five, ten, or fifty years. "And once something has outlived its usefulness, where does it end up?" she asked. "If the answer to that one is 'in the landfill,' then it's out. That doesn't close the loop." The loop Childs refers to is the same one that Gardner described in her cybernetic system.

Closing the loop can be a huge task. In New York, where demolition waste accounts for some 30 percent of landfill material, there are some places that will accept waste that's been separated. The trick is making sure the contractors follow through.

Childs's strategy is to "affix an affidavit to the contract that is already filled out with the name of the receiver. That way we can be sure the material went to a company that will recycle it in some way." But not every material can be reused. Childs has an easy solution for that dilemma, too. "I do not put vinyl in a building. There's no market for its reuse, so there's no way to close the loop."

The key to making this elusive loop a more broadly understood concept is to put dollar figures on it. It's not just about cost, it's really about avoided cost. Though such concepts can be difficult to quantify, it's clear that closing the loop saves money. Once we determine how much, perhaps the loop will be all the rage.

(In)Visible Cities Conference

by *Nina Rappaport*

Four years ago, **Robert Sargent** and **Pellegrino D'Acerno**, two professors of literature at Hofstra University with a strong interest in architecture, decided to sponsor a conference linking design and literature, the visible and invisible city, inspired by the 1972 book *Invisible Cities* by Italo Calvino. They recruited **Robert Mangurian**, director of the Southern California Institute of Architecture, and eventually enlisted other sponsors — the Italian Academy for Advanced Studies, Columbia University, the Cooper-Hewitt National Design Museum, and the Graham Foundation — who could help provide the variety of perspectives they needed to examine the city today.

The result was four full days of star-studded discussion this fall when "(In)Visible Cities, from the Postmodern

Metropolis to the Cities of the Future, a Conference on Urbanity at the End of the Millennium" was held on October 3 and 4 at Casa Italiana and on October 5 and 6 at Cooper Union.

The organizers thought Calvino's book was valuable because of the way he presented the diversity of cities, urban subjectivity, the imaginary (or invisible) city as being as powerful as the actual city, and the plurality of the city of the future. They thought too few people were aware of the way he believed the city creates itself.

The presentations at the conference were as multifarious and multifaceted as the city itself. A broad and perhaps overly ambitious program captured the city in verbal and visual forms. The presenters dissected, analyzed, and unfolded the visible and the invisible aspects of the past, present, and future city. Over 50 panelists from literature, history, political theory, communications, art, and design participated, including **Vito Acconci**, **Kenneth Frampton**, **Vivian Gornick**, **Craig Hodgetts**, **bell hooks**, **Alan Plattus**, and **Anthony Vidler**, along with performance artists from the U.S. and abroad. Monacelli Press will publish the sessions next year.

Sargent explained the rationale for the conference: "Little projects have been built, and places like Battery Park City were supposed to be contextual, but too often they ignored the whole. It was time to get back to talking about the city as a whole. Some people thought we were too utopian in taking everything on — the city, the future — and that it was impractical."

The conference turned out to be theatrical and creative rather than a just academically definitional and prob-

lem-posing. It called attention to the various voices of the city, and let people hear the different perspectives of those voices.

During the first two days, the speakers focused on how the city is read as a cultural and architectural text, often with references to Walter Benjamin and Baudelaire. In a session on "City of Signs: Reading the City-Text (Flânerie and Beyond)" moderated by **Richard Sieburth** of NYU, **Joan Ockman**, the director of the Buell Center at Columbia, talked about the Disneyfication of the U.S.A. and the cleaning up of 42nd Street.

Philip Lopate, who teaches writing at Hofstra, moderated a session on "The City of Words," that asked which literary forms best describe the city and how this has changed. Writers **Luc Sante** and **Richard Price** centered their discussions on New York as a pedestrian city. The audience noted that there are other kinds of cities that are car-oriented. Some architects were outraged that the writers presented themselves as urban experts when they were expert writers but not urbanists, planners, or architects.

Mary McLeod, associate professor of architecture at Columbia University, moderated a session on "The City of Women." She posed the question, "What is it about women's experiences in the city that is different?" She said she wondered how liberating driving and consumerism actually were, whether the computer was just another "boy toy," and how it will affect women in the city.

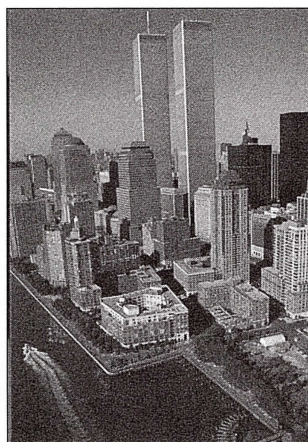
Ann Bergren, a professor of classics at UCLA, responded by citing Aristophanes's play *Ecclesiazuzi*, where women rule the city. She went on to

define a new type of space, that of the airwaves of talk radio and the car phone in Los Angeles. **Esther da Costa Meyer**, an assistant professor of art history at Yale, discussed how the nineteenth-century city created pathologies in women, such as agoraphobia, anorexia, kleptomania, and hysteria, that continue today.

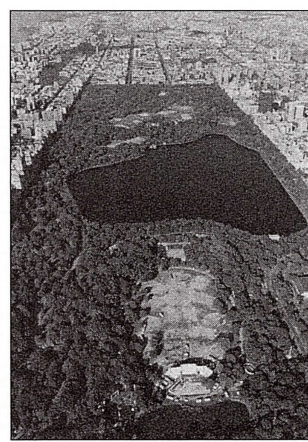
Three sessions on "Reading the City: The City of Difference," with subthemes of the "multicultural, marginal, and sexual city," brought forward issues of unplanned urban spaces used by the fringes of society and ignored in urban planning. Participants included architect **Denise Scott Brown**, **Neil Smith**, a professor of geography at Rutgers, and **Wayne Koestenbaum**, an English professor at Yale.

The postmodern city of the future was the focus of the third day. Panelists discussed the architect's role in the city, the nature of place and space, and the interpretation of the city by filmmakers. Moderator **John Rajchman** of Paris asked what critical thought and architectural intervention have to do with the city of the future. He questioned what the globalization of the city does to the future of urban identity and intervention. **Susan Buck-Morss**, a professor of political philosophy at Cornell, and cultural critic **Andrew Ross**, who directs the American studies graduate program at NYU, speculated about the city in a utopian way.

The conference as a whole celebrated the city as a heterotopia, identifying diversity and complexity as the modern city's strengths.



Battery Park City



Central Park

New York: City of Vitality

by Jayne Merkel

At the "Dangerous Supplement" to the (In)Visible Cities Conference on October 7, **Wendy Perron** danced a tribute to "Looking for Work in the City" accompanied by subway musician **Frankie Garcia**. **Luc Sante** and **David Henderson** read poems about New York, **Mary Miss** described an artwork she is creating out of the Union Square subway station's anomalies, and **Ric Burns** showed dynamic footage from a ten-hour film on the history of New York he is producing for PBS (with Lisa Ades and Jane Sanders).

The all-day Sunday program provided a kind of dessert to the rest of the conference, countering critical analysis with "practice," the active participation of artists and writers in this very visible and urban place. The event, subtitled "Thirteen Ways of Practicing New York City," was cosponsored by the Cooper-Hewitt National Design Museum and Hofstra University, and was held at the Cooper Union's Great Hall.

The smorgasbord of offerings demonstrated what only a dense city like New York can contain, while individual

performers showed what synergy can foster. Folklorist **Steven Zeitlin** told "Having a Baby on the F Train and Other Subway Tales," and members of the audience contributed a few more. Artists **Krzysztof Wodiczko** and **Lucio Pozzi** recited their works about city life, and **Anne Hamburger**, the founder of En Garde Arts, described the trials and tribulations of doing site-specific theater in the meat-packing district, the streets of Harlem, the Chelsea Hotel, a band shell in Riverside Park, and on Wall Street.

Architect **Mary Ann Ray** described "New York as Seen from L.A.," **Walter Chatham** talked about how the theatrical life of New York takes place in restaurants, and **Gaetano Pesce** provided "A Fish-Eye View of New York." Architectural historian **Jean Gardner** pleaded for an "Ecological New York," and developer **Arthur Imperatore** described how his dream of bringing the New York waterfront back to life helped him "turn a large fortune into a small one."

Then **Rem Koolhaas**, in the "Dangerous Supplement," pointed out inconsistencies in his writings about New York. In *Delirious New York* (1978) he applauded the city's "extermi-



Seong Kwon

Union Square

nating principles...with creation and destruction irrevocably interlocked." In *The Generic City* (1994) he wrote, "Regret about history's absence is a tiresome reflex....A city is a plane inhabited in the most efficient way by people and processes, and in most cases, the presence of history only drags down its performance." And yet, in light of Disney's growing presence on 42nd Street, he recently said in *Granta* that only the memory of the place could save it. Standing at the podium in the hall where Abraham Lincoln once spoke, Koolhaas complained briefly that, faced with the choice between fake and real history, even he had fallen into the trap of nostalgia. But he soon sloughed off the concern. Having spent this summer on Citywalk working on master plan for Universal Studios, he said he had come to realize that "this incredibly interesting fake street" is "on its last legs because it's an old-fashioned form of the virtual."

Koolhaas predicted that the visible but inaccessible virtual cities of cyberspace will out-Disney Disney and pave the way for the kind of authenticity that modernism promised almost a century ago and nostalgia has been smothering ever since.

The Housing Imperative

by Kira L. Gould

If heroes are those who show strength and emerge as leaders, the speakers at the "Affordable by Design" panel on September 26 are the architectural heroes of the country's current housing crisis. And even though **Maxine Griffith**, the HUD Secretary's representative for New York and New Jersey, promised that "government is changing, and we're here to listen to the architects for guidance," the federal government still plans to demolish some 100,000 public housing units by the end of the decade, while building less than a quarter that number. The crowd attending the event, cosponsored by the Architectural League and the U.S. Department of Housing and Urban Development, proved that architects and others have recognized the urgency of creating affordable housing. Many were there to hear about new ways that architects could respond.

If they all followed the lead of Oakland architect **Michael Pyatok**, FAIA, dramatic progress could be made. Pyatok, who also teaches architecture at the University of Washington in Seattle,

stressed that architects cannot allow themselves to be limited to the role of designer. "We must recognize that beyond housing, services and jobs are needed," he said. "We have to work to make all of these things happen so the housing can succeed. In West Oakland, we wound up picketing the suburban homes of slumlords to embarrass them out of the business. It's all part of the political struggle to get housing, and if the architect is isolated from that, the design he applies will often be less appropriate and less accepted by the tenants."

Participation — of the architect in the political process and of the tenants in the design process — is the key to making housing that includes defensible space, allows for tenant personalization, and is contextual. Often those surroundings, Pyatok noted, are hostile. "This process is about pleasing the gatekeepers," he explained, "the middle- and upper-middle-class folks who think they know what low-income housing looks like and don't want it in their neighborhoods." But he said affordable housing "is not the place for avant-garde architecture. The aim is to create places where people will want to stay and make a solid life for their families."

Public policy and zoning requirements also cause problems for affordable housing. In California, building codes demand parking for two-and-a-half cars per unit, even for affordable housing. Sometimes the work that can sustain a family can actually be done from home, but many municipalities impose strict restrictions on home-based businesses, offering yet another barrier to employment. These issues prompted Pyatok's involvement in a first-

time homeowner project that included granny flats, potential office space, and homes that could be organized for a variety of family configurations.

New York architect **Katrin Adam**, AIA, faced some of these problems in her work with several organizations that focus on the needs of women who are often — 70 percent of the time — the heads of households living in public housing. Seeing other apartments in use, Adam noted that dining rooms were being converted to a variety of other spaces and that female heads-of-households set up networks for sharing various tasks and belongings. These conditions inspired her to think about designing housing that offers privacy but also encourages cooperation.

Achieving such seemingly contradictory goals is always simpler with tenant participation. New York architect **Roberta Washington**, AIA, lamented how rarely that occurs. Washington is the housing committee chair of the Central Harlem Planning Board. She is currently working on brownstone renovations in Harlem as part of a home-ownership program, and has created housing for Hale House, homeless groups, and HIV-positive adults. No matter who the client is, the aim, she explained, "is to give the users the highest quality of space possible. Having less money doesn't mean that a person's desire for quality has shrunk. And when the users aren't there to participate, I feel as an architect I am — or should be — their advocate....Who determines that low-income people don't need washer and dryer hookups?" she asked. "We need to help the community gain control of

what happens in their neighborhood,” she said. “And sometimes that means putting aside our loftier design ambitions. Sometimes what we learned in school even scares the community.”

David Burney, AIA, director of design for the New York City Housing Authority, agreed. “If Michael Pyatok represented the norm in the architecture profession, we wouldn’t be having this panel,” he said. “The profession deserves some of the blame. We have mystified what we do with an esoteric education and lots of theory that no one understands.” Burney’s answer: Start in the schools. “We need to revamp architectural education completely. Most architecture graduates are useless human beings. We seem to feel that if we pause long enough to understand ordinary things, we will lose our architectural focus. But we *must* get involved in all parts of the process, and then get more architects into policy and decision positions.”

Housing the World

by Jayne Merkel and
Johnathan Sandler

Because architects were few and far between at the United Nations’ “Habitat II: The City Summit” in Istanbul last June, the AIA New York Chapter Housing Committee and the United Nations Centre for Human Settlements cosponsored a symposium where participants from various disciplines could tell architects what they thought was needed, and architects could explain what their contributions might be.

“Civic Engagement: Building Sustainable Cities” took place on World Habitat Day, October 7, in a packed auditorium at the United Nations’ Dag Hammarskjöld

Library. “The Istanbul declaration endorses the universal goals of ensuring housing for all and making cities sustainable,” Housing Committee chair **Beth Greenberg** said in her introduction.

“At Habitat, a big battle took place about whether housing is a right, and we came to the conclusion that housing and basic sanitation is a right. But I believe we can’t solve our cities’ problems unless those who suffer most are powerful enough to help provide the solutions,” added former congresswoman **Bella Abzug**, who is now cochair of the Women’s Environment and Development Organization (“We Do”) at the UN.

While representatives of even the poorest countries were deciding decent housing was feasible, representatives of the American people were hammering out the welfare reform bill, which returns responsibility for basic services to individuals.

“Income, rather than need, has usually been considered the dominant factor in determining housing, so if you haven’t got the money, forget it,” Abzug said. “In many Third World cultures, women are not allowed to work outside the home,” she said, so women and children make up the majority of the most ill-housed.

Michael Stegman, assistant secretary for policy development and research for the U.S. Department of Housing and Urban Development, was more optimistic. “There are cities where public housing simply doesn’t work, but New York isn’t one of them. In those places where it doesn’t work, we’ve made an effort to tear down the worst public housing and replace it with scattered-site, low-density housing,” he said.

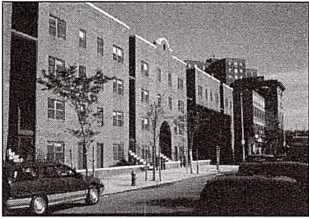
But he agreed with

Abzug that “the welfare bill is going to exacerbate the problem.” Stegman came back from Habitat II committed to strengthening the grassroots community building movement in HUD programs. “The groups we have been meeting with want to make fundamental changes in the way we do business,” he said, a goal he endorses.

He said he thinks it will be necessary to build “sustainable development into our international aid policy,” because the environmental and social programs are housed in different departments now. “The single biggest issue now is lead,” he said, because it is the biggest worldwide health hazard to children.

Lead is a problem because of “rising urban growth and rising car population,” said **Anthony Pellegrini**, who is in charge of transportation, water, and urban development for the World Bank. He said that although cities in many developed countries are growing slowly, “in Asia, Latin America, and Africa growth is fast and intense, with the rate of per capita automobile ownership growing 8 to 20 percent a year.”

Although the threefold increase — to \$15 billion — the World Bank is projecting is “but a drop in the bucket,” Pellegrini said he believes the most vexing problem of providing basic services to squatter areas of world cities is solvable. “A revolution is taking place in the way infrastructure — water, transportation, sanitation — is being employed through public-private partnerships that reduce costs and bring in efficiencies,” he said. But their effect “is still mostly potential because we do not have...a consensus on when or where these facilities should be built.”



D. Burney, NYC Housing Authority

Lower East Side III, Housing Authority project, Becker & Becker & Associates



D. Burney, NYC Housing Authority

Brooklyn Avenue and East 149th Street, Bronx, NYC Housing Authority project



Roberta Washington Architects

Astor Row, Harlem, Roberta Washington

"For \$100 per person, the basic services could be provided," agreed AIA New York Chapter president-elect **Robert Geddes**, FAIA, who moderated the second panel. He said he hoped the conference would encourage architects to get more involved in pressing world problems.

Phyllis Lambert, the founder and director of the Canadian Centre for Architecture, said some architects have been involved all along. "In the last 25 years, a body of theory and practice has developed which grew out of the citizens' movement of the late 1960s. Initially it was concerned with tenants' rights. Then preservation groups advanced the idea of user control of public space, challenging the idea of property rights.

"A significant force in Canada has been the growth in not-for-profit cooperatives for low-income and moderate-income housing," Lambert said. "It has significantly lowered the crime rate, encourages ecologically sound renovation, assures diversity, and keeps people in the city, so there is less need for roads."

The Canadian government used to underwrite low-cost mortgages, she said, but now "there's no money for anything," so she is forming an investment fund with money from the private sector to renovate 50,000 units of housing. She thinks the most useful role the UN can play is in facilitating the exchange of information between community groups who "don't usually know what is going on in other places."

That is the purpose of the Aga Khan Awards for Architecture, according to **Suha Ozkan**, who serves as secretary general for the Geneva-based program. He showed

several infrastructure projects in Indonesia where "each one learned from the other, and all have been self-financed with some initial assistance," noting that when they were announced, some architects asked, "Where is the architecture here?," betraying a deep-seated prejudice in the profession.

Not all Aga Khan award-winners are primarily concerned with quality of life. But he showed an impressive variety projects in a number of different countries — a 3,000-unit housing project in Casablanca; a cluster of shacks in a refugee camp in Oman that the inhabitants turned into substantial houses; a community in Pakistan where anyone committed to living in a family unit was given building materials, land, and jobs, which created an actual village of permanent dwellings; even an exclusively female village in Bangladesh where the residents built their own wood-and-straw living units for twelve people each, with \$300 worth of materials.

The dean of the New Jersey Institute of Technology, **Urs Gauchat**, suggested that "housing projects be given out by telling architects that they have a community to design, for a certain number of people, they will be paid over a 25-year period, and the community has to be self-sustaining.

"I propose that architects use television to let people know what their choices are, so they don't build a highway because it seems it is the only thing to do. We can play a more active role because we can *visualize* and show people our ideas," Gauchat said.

He argued that architects should be involved in decision-making at every level because "the building trades

are about a quarter of our economy. Buildings can't be made in Korea or some other place and imported here. Hamburgers and buildings have that in common."

The new dean of the University of California at Berkeley College of Environmental Design, **Harrison Fraker, Jr.**, also said architects should have "an expanded view of design." He recommended "a new partnership between the schools of architecture and the design community" and described a program where people from Lund University "went to a community of shanty towns and used science to determine what kind of materials could be used. They figured out how to get capital, how to build a factory to make the materials, and that created an economic base for the community in that specific location."

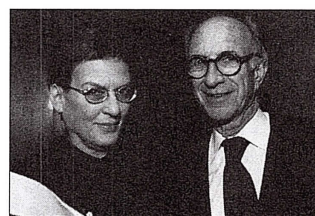
"I was a little concerned that architects should unite to take over the world. It shows an optimism, but it's a little frightening," Abzug commented. "Your examples were great, but the whole damn system of housing is being crushed by those people who control both power and money. But I do think, though, that the idea of building communities is fundamental, and partnerships are essential."



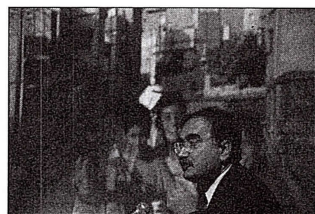
Harrison Fraker, Jr., FAIA, Urs Gauchat, Anthony Pellegrini, Michael Stegman



Bella Abzug



Phyllis Lambert and Robert Geddes, FAIA



Suha Ozkan

December 4, 5:30 pm

Public Architects at Economic Development Corporation, 110 Williams Street, fourth floor

December 5, 8:30 am

Professional Practice

December 9, 6:00 pm

Housing

December 9, 6:30 pm

Learning By Design

December 10, 6:00 pm

Computers at Rockwell Group, 5 Union Square West

December 11, 6:00 pm

Interiors at DSN, 90 Broadway

December 12, 6:00 pm

Minority Resources

December 13, 8:00 am

Zoning and Urban Design

December 17, 5:30 pm

Foreign Visitors

December 18, 8:30 am

Public Sector Liaison

December 18, 12:30 pm

Architecture for Education

December 18, 6:00 pm

Architecture Dialogue

December 19, 6:00 pm

Building Codes

December 19, 6:00 pm

Marketing and Public Relations

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



Carol Clark, Billie Tsien, AIA, Tod Williams, FAIA, Robert Geddes, FAIA

Growth of the Mind

by Kira L. Gould

These days, most discussions of growth are about net worth, the GNP, and expansion without limits. The growth of the firm run by **Tod Williams, FAIA**, and **Billie Tsien, AIA**, is about expanding and reconfiguring a vision of what architecture can be, and how it can at once meet and transcend its purpose and site. The word “transcend” turns up more than once in their mission statement. Williams and Tsien deal with many dichotomies in their work. And none is as important as the struggle to create structures that are grounded in their clients, their place, and their use, yet also seek to propel the notion of architecture into a new place.

But this isn't theory. Or at least that's what Williams and Tsien insisted when the two 1996 Medal of Honor recipients discussed the nature of their practice with Chapter members in October. “I don't like the word ‘theory,’ ” Tsien explained, though **Robert Geddes, FAIA**, president-elect of the AIA New York Chapter, was quick to point out that rejection of theory is itself a theory. But Tsien insisted: “There's no objectified classification for what we do.” The very fact that it's so difficult to classify their work, and that they have so studiously and successfully avoided a style or building-type specialty, was no accident. These are the principles on which their practice is based.

They run an office of eight to ten professionals; word processing enabled them to eliminate the need for clerical staff, which was too support-focused for the one-room-shop, family-style atmosphere of the firm any-

way. There are typically four or five projects in the office at a time, and design work is computer-free. Though Williams may be seen by some as a Luddite for resisting computer-aided design, he admitted that eventually computers would be likely to creep into their practice, but probably only for storage and communications.

Williams doesn't draw on a computer, and they try not to show clients elevations until very late in the process. They work from models from the earliest design phase right up until construction. With sketch and model in hand, they pitch their ideas to clients, and then they listen carefully. This stage might be the most important, and judging from the projects they showed, it pays off. The most vivid example was the Phoenix Art Museum; Williams and Tsien, working for the first time in a desert city, thought the building might be raised on giant 40-foot legs, providing its residents with what they needed most — shade. “Thank God for the budget problems,” Williams said, “because they brought the building down to the ground, and now it's much more contextual than it would have been.” Context is vital, and especially so in this project, which was special because it was a public building, and an opportunity, Tsien said, “to create a place in the city.” As she explained, their interest in materials sometimes seems to dominate the project. They prefer to work with local materials, and “we like to go see the people who manufacture the various parts of the building,” Williams said.

This kind of attention accentuates the connection between the completed structure and its site, street, and

even region. Amid our culture of placelessness, the very condition that Phoenix is attempting to alleviate, such a rooted sense of “there,” is somehow deeply resonant.

This was the case in a local project, the Museum of the Chinese in the Americas. This small Chinatown institution features a permanent exhibition of cultural artifacts — everything from shoes to faded photos. “These are not ‘precious’ objects,” Tsien explained, so a typical museum-style glass-box approach seemed inappropriate. Instead, they devised a cylindrical structure that fills the room, reminiscent, Tsien said, of a Chinese lantern. Inside, shelves hold objects the way they might be displayed in someone's living room.

Building for Books

by Kira L. Gould

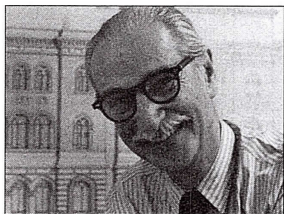
If today's wealthiest CEOs were as generous as steel magnate Andrew Carnegie, perhaps corporate welfare would be easier to take. Carnegie gave away some 90 percent of his vast fortune, worth about \$1 billion today, and spent much of it on branch libraries — 67 in New York City and at least 1,600 across the country. His library-building scheme was actually a carefully worked out public-private partnership. The publication of a new book on Carnegie's New York legacy was the impetus for a panel sponsored by the Architecture for Education, Historic Building, and Public Architects committees of the AIA New York Chapter, with the Cooper-Hewitt National Design Museum and the New York City Department of Design and Construction.

The Carnegie branches were sited in dense neighbor-

roods, and Carnegie wanted them to function like retail outlets — accessibility was key, explained **Mary B. Dierickx**, author of *The Architecture of Literacy: The Carnegie Libraries of New York City*. That's still the focus today, and will be in the future. And **Paul LeClerc**, president and CEO of the New York Public Library, explained that because technology has expanded and transformed the mandate of the library — to acquire, preserve, and make accessible the materials — the public-private cooperation is priceless. "If we are committed to democratizing access to information, we must have free Internet access in the libraries," he said. It's already available in the newest branch, the Science, Industry, and Business Library (SIBL) in the old B. Altman building on 34th Street. "The city," LeClerc added, "provided a little more than a tenth of the project's \$100 million cost."

Regardless of where the funding comes from, most panelists agreed that branch libraries work best when they function as community centers. They truly "serve the masses," said **Gary E. Strong**, director of the Queens Borough Public Library, who added that many immigrants find their local libraries within two weeks of arrival. **Martin Gomez**, executive director of the Brooklyn Public Library, pointed out that the architecture of the Carnegie branches contributes to their perception as neighborhood focal points. **Hugh Hardy**, FAIA, agreed, noting that they impart "a kind of civility." Those columns and arches still resonate as very public, even in this culture." But there are only so many of them, and the panel agreed that proximity to a branch library was crucial. Sometimes a branch winds up in a less commanding site or

in a less inspiring structure, and **John Belle**, FAIA, proposed that therein lies the real challenge of the future. "Aside from preserving the historic libraries that are still in use," he said, "we must seek ways to make even library branches that are wedged into shopping centers embody the same meaning for their communities."



Fifty Years an Architect

The motives of **Giorgio Cavaglieri**, FAIA, haven't wavered in a half century of practice, but 57th Street — where his office has been all these years — has certainly been transformed. It doesn't phase him much, though. He's still hard at work, and preservation is still his engine. "I come from Venice, where historic buildings are always used. I grew up in an eighteenth-century house adapted to fit the modern conveniences that our family needed," he explained. "The notion of demolishing and rebuilding there just doesn't exist." Cavaglieri was active in the Municipal Art Society in the late 1950s and early 1960s, and was instrumental in a campaign pressuring the Mayor Robert F. Wagner to consider landmark legislation. Wagner helped save the Jefferson Market Courthouse from being sold, and Cavaglieri's design for its conversion to a branch of the New York Public Library helped promote the idea of adaptive reuse as a preservation tool. Though he's a staunch historic preservation supporter,

Cavaglieri is no purist. "I oppose reproduction," he explained. "If you need something new in a renovation, that's okay. One of the most dynamic elements of architecture, after all, is that it shows time. We shouldn't try to conceal that."

Promotions, Moves, and Hirings

Lenore M. Lucey, FAIA, has been appointed executive vice president and COO of the National Council of Architectural Registration Boards in Washington, D.C. Lucey served as executive director of the AIA New York Chapter from 1986 to 1994 before moving to Lehrer McGovern Bovis, where she was vice president of business development... **Gary P. Haney**, AIA, has been named partner at Skidmore, Owings & Merrill's Washington, D.C., office. Haney has more than 15 years of experience with SOM's offices both in Washington and New York.... Perkins Eastman Architects, P.C., announces the promotion of New York Chapter member **Martin Siefering**, AIA, to senior associate. The firm also welcomes **William Parker**, AIA, who has joined the New York office to help direct its health facility practice.... **Sherida Paulsen**, AIA, has been appointed associate principal at Ehrenkrantz & Eckstut Architects, P.C.... SCR Design Organization, Inc., has hired **Anthony J. DiGiuseppe**, AIA, to serve as vice president and senior managing director... **Paul H. Bartlett**, AIA, has been appointed a member of the Architectural Licensing Board by Governor John Rowland.

January 5

Entry form and fee deadline for the 1997 *Custom Home* design awards for custom homes completed after January 1, 1994. Contact Christine Fishburn, 1997 *Custom Home* Design Awards, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005, 202-736-3346.

January 7

Deadline for the 1996-97 Young Architects Citation sponsored by the Architectural League on the theme "Architecture, Medium, Culture." Winners receive \$500 and are invited to exhibit their work at the Urban Center and lecture at the League in the spring. Jurors include Walter Chatham, Laurie Hawkinson, Michael Webb, and Adam Yarinsky. Contact the Architectural League, 457 Madison Avenue, New York, NY 10022, 753-1722.

January 17

Deadline for the twelfth annual exhibition of architectural illustration sponsored by the American Society of Architectural Perspectivists. The highest honor in architectural drawing, the Hugh Ferriss Memorial Prize, will be chosen from submissions, along with awards for informal sketches, formal presentation drawings, and individual juror awards. Contact the American Society of Architectural Perspectivists, 52 Broad St., Boston, MA 02109-4301, 617-951-1433, ext. 255.

January 31

Deadline for the 1996 Paris Prize in Public Architecture sponsored by the Van Alen Institute: Projects in Public Architecture. A part of the "Real Downtown/Virtual Downtown" project, the competition asks participants to investigate the effect of contemporary technology on Lower Manhattan. It calls for a low-rise, temporary structure to house a 24-hour "cultural exchange" information center in Wall Street, on a site that has been a parking lot for 20 years. Jurors are Van Alen board member Toshiko Mori and architect Jacques Herzog of Switzerland (who conceived of the project together), as well as Nasine Seraji-Bozorgzod, who designed the 1991 temporary building for the American Center in Paris. The competition is open to recent and prospective architectural program graduates (1988-97). Write to 30 W. 22nd St., New York, NY 10010, 924-7000, vanalen@designsys.com.

CONTINUING EXHIBITIONS

Fading Polaroids: Architectural Views,
Work by Peter Aaron. *Columbia University GSAPP, Avery Hall, 400 level. 854-3414. Closes December 13.*

Industrial Landscapes: Work by Shuli Sade. *Columbia University GSAPP, Avery Hall, 100 level. 854-3414. Closes December 13.*

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.*

NY MASJID: The Mosques of New York City. *StoreFront for Art and Architecture, 97 Kenmare St. at Lafayette St. 431-5795. Closes January 30.*

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

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Rizzoli Bookstores' Top 10

As of October 25, 1996

1. **Minimum**, John Pawson (Phaidon, cloth, \$95.00).
2. **Skyscrapers**, Judith Dupre (Blackdog, paper, \$24.98).
3. **Venetian Villas**, Michelangelo Muraro (Book Sales, Inc., cloth, \$49.95).
4. **Too Much Is Never Enough**, Morris Lapidus (Rizzoli, cloth, \$45.00).
5. **Hotel Gems of France**, Robert P. Schrom (Schrom Assoc., Ltd., cloth, \$69.95).
6. **Eric Owen Moss: Volume 2**, Eric Owen Moss (Rizzoli, paper, \$40.00).
7. **Contemporary European Architects**, Philip Jodidio (Taschen, paper, \$24.99).
8. **Feng Shui**, Eva Wong (Random House, cloth, \$28.00).
9. **Mansions of Long Island Gold**, Monica Randall (Rizzoli, paper, \$29.95).
10. **Building a Dream: Art of Disney**, Beth Dunlop and Vincent Scully (Harry N. Abrams, cloth, \$39.95).

Urban Center Books' Top 10

As of October 25, 1996

1. **Minimum**, John Pawson (Phaidon, cloth, \$95.00).
2. **New American Ghetto**, Camilo Vergara (Rutgers University Press, cloth, \$49.95).
3. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
4. **Stretto House: Steven Holl**, Steven Holl (Monacelli Press, paper, \$19.95).
5. **El Croquis 78: Steven Holl** (El Croquis, paper, \$49.00).
6. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
7. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
8. **Little House**, Jean Bastide (Princeton Architectural Press, paper, \$12.95).
9. **City of Bits**, William J. T. Mitchell (MIT Press, paper, \$10.00).
10. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).

Correction

Funding for **John Ellis & Associates'** Northern Dispensary Building in Greenwich comes from the New York State Division of Social Services, not from the Dormitory Authority of the State of New York, as reported in our October 1996 story on "The New Nonprofits" on page 6. DAS merely provides technical support. *Oculus* apologizes for the error.

The Heritage Ball 1996



Carol Clark and John Guare



J. Carter Brown



I. M. Pei, FAIA



Ruth Messinger and Jerry A. Davis, FAIA



Marvin Mass and Janet Adams



*I. M. Pei, FAIA, J. Carter Brown,
Robert Geddes, FAIA, and Jerry Davis, FAIA*



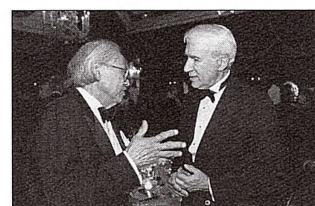
*Sandi Pei, AIA, Abe Sheiden, AIA,
and Nancy Robinson*



The Gensler table



I. M. Pei, FAIA, and Eileen Pei



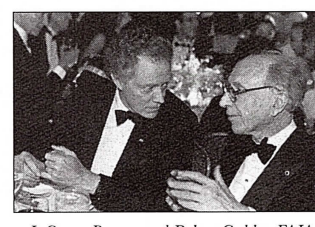
Gyo Obata and Gene Kohn, FAIA



Adele Chatfield-Taylor and Jerry A. Davis, FAIA



*J. Carter Brown, I. M. Pei, FAIA,
and Carter Wiseman*



J. Carter Brown and Robert Geddes, FAIA



Anne Rieselbach and Robert Buford, AIA



James I. Freed, FAIA, and Charles Young, AIA



*Suzanne Gericke and
Edward Larrabee Barnes, FAIA*



Carol Willis and Richard Kaplan



*Adele Chatfield-Taylor, Damon Mezzacappa,
and Mercedes Bass*



Mary Barnes and Michael Gericke

All photos by Evan Kalka unless otherwise indicated

Heritage Ball 1996

The guests of the 1996 Heritage Ball reflected the personalities of the evening's honorees, J. Carter Brown and I. M. Pei, FAIA. As they arrived at the Hotel Pierre, almost 700 architects, associates, and friends in black tie or (mostly) black evening dresses climbed baroque staircases, passed by faux arcades, and gathered into painted gardens for cocktails. Later, the assembled guests moved to the hotel's grand ballroom, adding understated elegance to the elaborate decor.

The author of *I. M. Pei: A Profile in American Architecture*, Carter Wiseman, noted in the souvenir program, "I. M. Pei and J. Carter Brown are among those rare individuals who are able to combine the creative with the nuts and the bolts. Brown has a degree in art history from New York University's Institute of Fine Arts, but he also holds a master's in business administration from Harvard. Pei's architecture is often inspired — even lyrical — but it is secured by his training in engineering at MIT. The French 'clerk of the works' on the pyramid at the Louvre once told me that his main function in life was 'cleaning up' after architects who didn't really know how to build buildings. Pei's attention to the practical details of construction moved this hardened veteran of the job site to describe the architect as '*diabolique*.'"

The October 17 celebration at the Hotel Pierre marked a transition for the AIA New York Chapter, as president Jerry Davis, FAIA, explained in his remarks at dinner: "The President's Award is given each year at the discretion of the Chapter president to recognize individuals whose contributions to architecture and its allied arts have made a lasting and vital contribution here in New York City and around the world. This year, we are inaugurating a new tradition by presenting the award to two recipients, one an architect and one a patron of the arts, who have worked together and separately to bring excellence in architecture and the arts to the public."

AIA president-elect Robert Geddes, FAIA, explained how the celebrations benefit the Chapter and the New York architectural community: "The proceeds from the evening will help underwrite the Chapter's most significant activities, such as publishing *Oculus*, our own monthly 'eye on New York architecture,' and providing the Chapter's many educational and outreach projects. Proceeds from tonight's ball will also help us to realize our long-term goal of moving the Chapter to a great new home with space for meetings, exhibits, and events open to everyone."

continued from page 2

"scale, craftsmanship, and articulation" in execution that avoided "overdesign," Dwan said. Notably missing from the awards were any examples of workplaces, because the jurors thought no single functional space distinguished itself from the field.

The final category, reserved for projects designed but not built, allowed jurors to recognize the conceptual as well as the real. The two honor awards were given to projects that dealt with ephemerality and projections. Juror **Peter Waldman** of the University of Virginia said they were more than design awards "in the formal sense." **Bernard Tschumi**'s Le Fresnoy scheme in the Nord-de-pas-Calais region of France and the Film House by **Kevin Kennon & Peter Moore** both received top honors for emulating the fluctuating images of film. The conceptual use of space combined with projected images that change the projects as night falls epitomized the concept of "project awards," according to the jurors.

Of the four designs selected for project awards, three were in Asia, underscoring the increasing number of New York City architects working there. **Kohn Pedersen Fox**'s Rodin Museum at Samsung Center and **Smith-Miller + Hawkinson**'s mixed-use building were both proposed for Seoul, Korea, while the Kansai-Kan of the National Diet Library by **Scott Marble and Karen Fairbanks** was built in Kansai City, Japan. Also honored in the same award category was **Craig Konyk**'s Weekend House in Long Island. The projects' varied scales and sites highlighted the diversity of submitted designs.

The jurors selected six projects for citations. Three were located in New York City: **Margaret Helfand**'s Lt.

Petrosino Park in Lower Manhattan, **Caples Jefferson Architects**' House for Three Generations in Central Harlem, and the Flushing Public Transportation Plan. Three more citations went to **Francois de Menil** for the Shorthand House in Houston, **George Ranalli Architect** for an indoor lap pool in Cornwall, Connecticut, and **Bernard Tschumi** for the school of architecture at Marne-le-Vallee, France.

Waldman was joined on this jury by **Carme Piños** of Barcelona and **Donna V. Robertson**, dean of the college of architecture at the Illinois Institute of Technology in Chicago. Robertson said that from numerous good projects the jurors chose "a diverse set that suggests the edges of where work can go." Waldman added that this is essentially limitless, as revealed in projects that combine transparency with stability.

Throughout the evening, moderator **Susan Szenasy**, editor-in-chief of *Metropolis*, prodded jurors with questions that challenged the very notion of the design awards program. Though the Chapter's program divides the awards into three categories, Szenasy asked, "Is it fair to judge virtual and real projects together," and questioned whether projects with such different budgets and constraints should be considered together.

As the jurors concluded their comments, guests raised questions ranging from "Why create a house for three generations?" to the nature of the architect's responsibility. At the end of the evening, others suggested voting on the Internet and involving all members of the AIA, much like all members vote for the Academy Awards.

—Amy Lamberti

Chapter Notes

On Tuesday, December 3, the AIA New York Chapter Inauguration and Design Awards presentation will be held at the Seagram Building, 375 Park Avenue. This event offers the opportunity for the Chapter to thank departing Board members and welcome new members of the Board. The presentation of the annual Design Awards will be accompanied by remarks by Phyllis Lambert, director and founder of the Canadian Centre for Architecture. Doors open at 6:00 pm, and a reception will follow. RSVP to 683-0023, ext. 21. (4 CES/LUs)

□ On Wednesday, December 4, the Interiors Committee is hosting "Can Design Be Managed?," the second in a series of interactive design dialogues intended to promote discussion on issues raised by design professionals on sharing ideas and methods. The discussion will be held at Gensler, One Rockefeller Plaza, suite 500 (between 48th and 49th sts.), at 6:00 pm. RSVP to 683-0023, ext. 21. (4 CES/LUs)

December

2

Monday

Lecture: Coming of Age in the Epidemic
By Simon Watson. Sponsored by the Cooper-Hewitt National Design Museum for "A Day Without Art."
6:30 pm. 2 E. 91st St.
RSVP 860-6321. Free with advance registration.

3

Tuesday

**AIA NEW YORK CHAPTER EVENT
Inauguration and Design Awards
Presentation**

With Phyllis Lambert. 6:30 pm. The Seagram Building, 375 Park Ave.
RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers, students free).

Tour: Mixing Messages – Graphic Design in Contemporary Culture
By Ellen Lupton. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St.
RSVP 860-6321. Free with advance registration.

4

Wednesday

**AIA NEW YORK CHAPTER EVENT
Roundtable: Can Design Be Managed?**

Sponsored by the Interiors Committee. 6:00 pm. Gensler, One Rockefeller Plaza, suite 500.
492-1400.

Tour: The Brilliance of Swedish Glass, 1918-1939 – An Alliance of Art and Industry
Sponsored by the Bard Graduate Center for Studies in the Decorative Arts. 6:00 pm. 18 W. 86th St. RSVP 501-3019. \$10 (\$5 students).

Lecture: The Continuities of Classicism, American Georgian Architecture in the 1990s
By Donald M. Rattner. Sponsored by the American Friends of the Georgian Group. 6:30 pm. The Leash Club, 41 E. 63rd St.
RSVP 861-3990. \$20.

Lecture: Buckingham Palace, Britain's Royal Residence
By Sir Geoffrey DeBellaigue. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. \$15.

5

Thursday

Forum: Building and Rebuilding New York City – City Planning and Historic Preservation
With Joseph B. Rose and Robert Geddes, FAIA. Sponsored by the Municipal Art Society. 8:30 am. The Urban Center, 457 Madison Ave. RSVP 935-3960. \$12.

Lecture: Perpetual Motion – The Illustrated History of the Port Authority of New York and New Jersey
By John Mysak. Sponsored by Urban Center Books. 12:00 pm. 457 Madison Ave. 935-3595.

Panel: Alan Buchsbaum – A Retrospective and Remembrance
Participants include Michael Sorkin, Patricia Leigh Brown, and Frederic Schwartz. Sponsored by the Architectural League. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

6

Friday

Lecture: Charles Rennie Mackintosh
By Anthony Jones. Sponsored by Pratt Institute School of Architecture. 6:00 pm. Puck Manhattan Center, 295 Lafayette St. 718-399-4304.

9

Monday

Lecture: An Architectural Journey through the Pavilions and Garden Follies of the Ancient Regime
By Bernd Dams and Andrew Zega. Sponsored by the Beaux-Arts Alliance. 6:00 pm. 115 E. 74th St. RSVP 639-9120. \$15.

10

Tuesday

Lecture: Works on Paper, Collecting Graphic Design
By Ellen Lupton. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. \$15.

11

Wednesday

Forum: Job Development – Are Financial Incentives Enough?
With Rosina K. Abramson, Kathy Wylde, Robert D. Yaro, and Kevin Nunn. Cosponsored by the Association of the Bar of the City of New York Committee on Municipal Affairs. 8:00 am. 42 West 44th St. RSVP 382-6600. \$10.

Panel: The Harbor Is a Public Realm
With Crystal Barriscale, Robert Yaro, Craig Whitaker, Margaret Ruddick, and moderator Karen van Lengen. Sponsored by the Van Alen Institute. 6:30 pm. Tishman Auditorium, the New School, 66 W. 12th St. 924-7000.

12

Thursday

Forum: Building and Rebuilding New York City – Effective Preservation Policy
With Jennifer J. Raab and Eric Allison. Sponsored by the Municipal Art Society. 8:30 am. 457 Madison Ave. RSVP 935-3960. \$12.

14

Saturday

Tour: The Cathedral of St. John the Divine
By David Garrard Lowe. Sponsored by the Beaux-Arts Alliance. 1:00 pm. Amsterdam Ave. at 112th St. RSVP 639-9120. \$20.

15

Sunday

Tour: Best Dressed Landmarks of the Holidays
By Patricia Olmstead. Sponsored by the Municipal Art Society. 12:00 pm. 457 Madison Ave. 935-3960. \$15.

19

Thursday

Tour: Art Deco – Midtown
By John Kriskiewicz. Sponsored by the Municipal Art Society. 12:30 pm. 220 E. 42nd St. 935-3960. \$10.

20

Friday

Exhibition: Competition for a Church for the Year 2000
Works by Richard Meier, Peter Eisenman, Frank Gehry, and Santiago Calatrava. Sponsored by the Architectural League. The Urban Center, 457 Madison Ave.

21

Saturday

Family Workshop: Historic (Doll) Houses
Sponsored by the Museum of the City of New York. 2:00 pm. 1220 Fifth Ave. 534-1672, ext. 206.

28

Saturday

Tour: Carnegie Hill Preserved
By Matt Postal. Sponsored by the Municipal Art Society. 1:00 pm. Lexington Ave. at 89th St. 935-3960. \$15.

30

Monday

Tour: 57th Street, Culture and Kitsch
By Matt Postal. Sponsored by the Municipal Art Society. 12:30 pm. 215 W. 57th St. 935-3960. \$10.

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