

OCULUS



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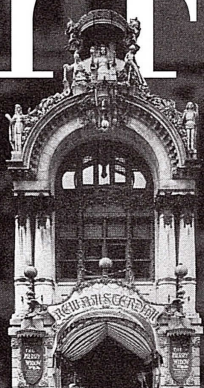
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for Fun



Volume 59, Number 9, May 1997

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News

from the executive director, Carol Clark.
Promoting public awareness about architec-
ture and architects in New York was identi-
fied by members as what should be the New

York Chapter's single most important priority. The recent membership survey indicated
that over and above professional practice concerns, publications, and committees,
increasing public awareness about architecture is a prime concern.

Over the past year, several Chapter groups including the Membership Task
Force and the Senior Roundtable have encouraged the Board of Directors to reach out to
members in an interactive way. As a result, last December a survey was sent to all mem-
bers asking them to rank Chapter programs and initiatives in terms of importance and
satisfaction. The respondents provided Chapter leadership with insight into determining
priorities and activities.

The results were broken down according to size of firm and number of years as
a member, with little variation overall. Certain areas, such as design awards and AIA
organizations, were considered increasingly important by members in larger firms.
Long-term members, moreover, indicated interacting with other members and Chapter
committees as significantly more important than newer members did. Generally, the sta-
tistical difference in responses did not indicate dramatic differences between large and
small firms, older and newer members.

Although the most compelling result of the survey was the overwhelming
importance members placed on public awareness of architecture, the marks for satisfac-
tion in this area were low. The Chapter's current committees, events, programs, and pub-
lications were ranked almost completely satisfactory or higher. The Chapter is perceived
as fulfilling its role as a professional organization capably. The challenge ahead lies in
improving public perception of architects and architecture, and in imparting this effort to
Chapter membership.

For the past few years, the Chapter has sponsored programs and events to
increase public awareness of architecture. The AIA/HUD University Partnership
"Bringing Habitat II Home: From Istanbul to Harlem" offers a unique opportunity for
architects to work within a community, bringing residents, allied professionals,
and students together to analyze, plan, and design components of built environments. In
addition, "Civics Lessons: Recent New York Public Architecture," the exhibition on display
last spring at the Custom House on Bowling Green, will open next fall at the National
Building Museum in Washington, D.C., making Chapter members' work visible at the
national level.

In accord with the mandate of the membership survey, the Chapter will maintain its
efforts to raise the public voice of architects and increase public awareness about archi-
tecture.

Urban Design on the Agenda

The Town of Tecolote, New Mexico, on the eastern slope of the Sangre de Cristo mountains, has engaged **Anthony Cohn Architects** to adapt its historic Spanish colonial plaza to twenty-first-century life. Working with the fragments of a wall that encircled the nineteenth-century village, Cohn is building a marketplace and a firehouse or the town's first volunteer fire-and-rescue unit. The firehouse will be located on the east side of the plaza at a 45-degree angle to the axis established by the church, near the center of the north end. A rose tower, equipped with pulleys to hoist hoses for drying, will provide a vertical accent on the board-and-batten structure with a local ashlar stone base. The broad-aved standing-seam roof also follows local tradition.

In the middle of the plaza along the churchyard wall, a timber pergola with a sun-sail fabric roof will house an open market with a general store on one side and an open cafe with office space upstairs on the other. The south side of the plaza curves to accommodate a road built over the track of the old Santa Fe trail.

□ The plaza in front of the Philip Burton Federal Building and U.S. Courthouse in San Francisco, California, is also being redesigned by New Yorkers. **Andrew Bernheimer** and **Jared Della Valle** were elected by the GSA in the first San Francisco Prize competition cosponsored with the San Francisco Museum of Modern Art. Their main idea was to tilt the entire 40,000-square-foot space into a few distinct planes, to facilitate handicapped access into the

monumental modern building at the top of a flight of steps, and to mediate between the levels of the streets that surround the 350-foot-wide plaza. The enormous ramp integrates the street, open space, and a pedestrian walk. It will be paved with laminated pieces of paper donated by the citizens of San Francisco — refrigerator art, drivers' licenses, whatever they decide to submit. The scheme, to be completed by July 1999, will be exhibited at the museum along with the other winners of the San Francisco prize, **Tom Leader** of California and **Joseph Bula** of New York.

□ The Museum of Modern Art here, which narrowed the list of architects being considered for its expansion to **Jacques Herzog and Pierre de Meuron** of Basel, **Yoshio Taniguchi** of Tokyo, and **Bernard Tschumi** of New York in April, is exhibiting the semifinalists' ideas now. Finalists are currently preparing preliminary designs for final selection by the end of the year (see p. 17).

□ The competition for that choice commission is said to be nothing compared to the competition between the parents at the Grace Church School where the children of **Ross Anderson**, **Kathryn McGraw Berry**, **Tom Bishop**, **Walter Chatham**, **James Carpenter** and **Toshiko Mori**, **Beatriz Colomina**, **Peter Eisenman** and **Cynthia Davidson**, **Jonathan Foster**, **Emanuela Frattini**, **Nancy Green** and **Michael Donovan**, **Dakota Jackson**, **Jonathan** and **Debra Lanman**, **Grant Marani** and **Ann Rieselbach**, **Sandro Marpillero**, **Jonathan Marvel**, **David May**, **David Piscuskas**, **Charles Thanhauser**, **Bernard Tschumi**, and **Kate Linker** are students.

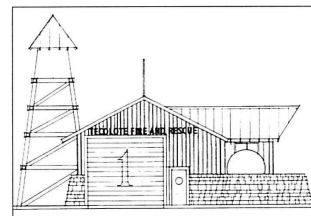
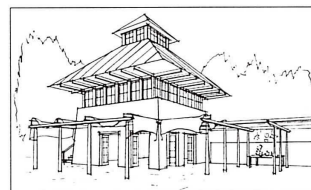
□ The Paris Prize in Public Architecture, this year a com-

petition held for a temporary information center in Wall Street called the Cultural Exchange, was awarded to **Thomas T. H. Pen**, a Syracuse University graduate now working with Michael Graves Architects. Second place went to **Ran Oron**, a graduate of Cooper Union, and third place to **Tracey E. Ford**, a Georgia Tech student. The winners, who receive cash awards, were selected from 225 entries in the competition, which began in 1904.

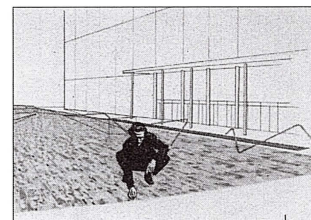
□ "The Architect Cooks" on Monday evenings this spring — as authors will this fall — at the Kiosk Restaurant at 1007 Lexington Avenue. The owners, Nell Campbell of *Rocky Horror Picture Show* fame and Kevin Roche's son Eamon, are holding the \$30 prix fixe dinners for the benefit of the Enterprise Foundation of New York's low-income housing projects. **Hugh Hardy** prepared a polenta compote, New Zealand rack of lamb, and a rhubarb tart on April 14, served on Swid Powell plates of his own design. **Kevin Roche** cooked on April 28. **Eugene Kohn** is scheduled for May 19; **Michael Graves**, for June 2; **Cesar Pelli**, for June 9; **Tod Williams and Billie Tsien**, for June 16. For more information and reservations, please call 535-6000.

□ On Sunday, May 18, from 12 noon to 5 pm, the Alliance for Downtown New York is sponsoring its second self-guided architectural tour, featuring modern interiors of private buildings, such as the Chase Manhattan Bank and the Marine Midland Building. The tour begins at the World Trade Center, where visitors can purchase a guidebook and map. To order a guidebook, call 566-6700.

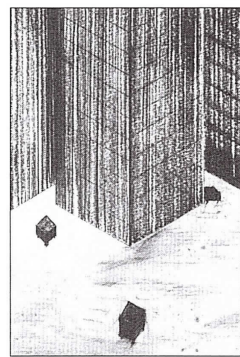
—N.R./J.M.



Top: cafe and municipal building,
Bottom: firehouse,
town square, Tecolote, New Mexico,
Anthony Cohn Architects



Competition design for Philip Burton
Federal Building plaza, San Francisco,
Andrew Bernheimer and
Jared Della Valle



Paris Prize-winning scheme for a New
York Cultural Exchange, Ran M. Oron



On the Alliance for Downtown New
York tour, the World Trade Center,
shown under construction in 1969,
Minoru Yamasaki
with Emery Roth & Sons

The Port of New York Authority, R. Waterman

Recreational Retail – Off Broadway

by Nina Rappaport

Times Square and the Broadway corridor may be New York's centers of "entertainment retail," but stores with other attractions as backdrops to the performance piece — shopping — are cropping up all over, especially on upper Fifth Avenue, across 57th Street, and north on Madison Avenue.

At the south end of this prime retail district, in the old Art Nouveau Scribner's bookstore at 597 Fifth Avenue where F. Scott Fitzgerald and Ernest Hemingway's novels were first sold, the **Phillips Janson Group** created a new 13,000-square-foot, \$4 million Benetton flagship store. They restored the cast-iron facade on the 1912 landmark by Ernest Flagg, replicated the original doors, and revived the old paint colors. On the interior, they restored the decorative plaster ceiling and two elaborate cast-iron staircases and replaced a missing spiral staircase that leads up to the mezzanine, where the glass-paneled floor is back in place and a skylight illuminates the space. They even brought back the books — a small Rizzoli outlet in an elegant espresso cafe on a lower level gives shoppers a place to browse, relax, and pick up gifts as well as explore the entire Benetton collection and the new Sportssystem line.

Just behind the Warner Brothers store and across 57th Street from Tiffany's and Niketown is a new Timeship store for Swatch. Designed by the architects at **Pentagram**, **Daniel Weil** of the London office and **James Biber** of New York, it symbolizes the passage of time in a playful high-design environment similar to the clever contemporary

watches. A giant Swatch dominates the window display of the store, which is clad in bright blue Rigidified Metal. The long, narrow first level has a blue terrazzo floor, storage cabinets in wavy metal, and cone-shaped displays that allow customers to touch the watches. Videos on the staircase and at the repair counters entertain customers, and a third-floor gallery, cafe, and video room provide an interactive environment where visitors can compete with fast hand movements before a stopwatch and see their Swatch orders arriving in transparent pneumatic tubes. The curvaceous tube system runs through the whole three-story, 5,000-square-foot store, which opened in December.

Around the corner and up the street at 803 Madison Avenue, the playful new Moschino store by set designer **Piero Capobianco** of Los Angeles and **Adam D. Tihany International** of New York entertains with puns on everything from Surrealism to pop culture. Smiley faces coexist with Louis Quinze, and the Toy-lette puts the fresher-upper into a set from *Toy Story* (*Oculus*, January 1997, pp. 7-8).

Other recent retail environments take a radically different approach, expressing the spirit of the products in the architecture and employees' attire, instead of distracting the consumers with activities, according to architect **Paul Bennett** of **Bennett Lowry**, who has designed stores for Polo/Ralph Lauren, Levi Strauss/Dockers, and DKNY. In Anne Klein II boutiques, he used a rich and urbane palette — cherry, white lacquer, nickel, and steel — to suggest the materials of the clothing. Bennett tries to entice the customer to

"explore the entire selling floor by creating the appropriate balance of interesting vistas, directing sight or movement through architectural alignments, highlighting materials with lighting or placement, and clear presentation of products." The firm's latest commission for the Tahari Design Studio in the Manufacturers Hanover Building penthouse at 510 Fifth Avenue will place the designers and products in a glass box in the rooftop garden.

Then there is retail as a mere complement to entertainment, as on 42nd Street and its West Coast counterpart in Hollywood being designed by New York architect **Stanton Eckstut** of **Ehrenkrantz & Eckstut**. The problem there was just the opposite of the ones he deals with in other American cities. (In Indianapolis he revitalized existing city streets with new entertainment-oriented activities, and in Kansas City he has designed interactive displays, shops, and a theater at Science City in the Union Station with **Keyes Conden Florence Architects**.) In Hollywood, there were plenty of tourists but no place to visit if they got out of their cars. So he is creating Hollywood Boulevard, a multilevel retail-entertainment center with film studios, theaters, a memorabilia market, restaurants, and cafes. The development includes a monumental garden staircase that leads to a new 3,500-seat concert theater in the Hollywood Hills, intended to become the setting for the Academy Awards.

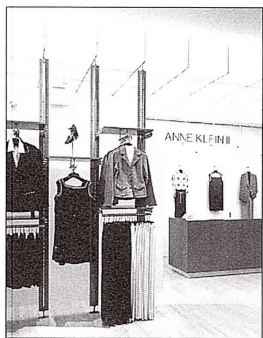
Eckstut is also creating, with **Bregman + Hamann Architects**, a 150,000-square-foot retail complex at the base of the CN Tower in Toronto where 3.5 million tourists come every year.



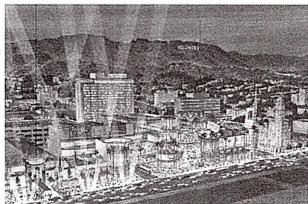
Benetton Store, Phillips Janson Group



Swatch Timeship, Pentagram, Daniel Weil, James Biber



Anne Klein II, Bennett Lowry



Hollywood Boulevard, Ehrenkrantz & Eckstut

Boom Boom on Broadway

by Nina Rappaport

Before Broadway became “Broadway” again with spruced up theaters and new movie houses, it became a place where people went to go shopping for fun — all the way from Soho to Lincoln Center. But now that the new entertainment facilities are falling into place on 42nd Street, the area is ripe for office development. One skyscraper is under way. And in March, Prudential put up for sale the (unlandmarked!) buildings with short-term leases where a new Disney store, Hansen’s Brewery, and Ferrara’s recently opened.

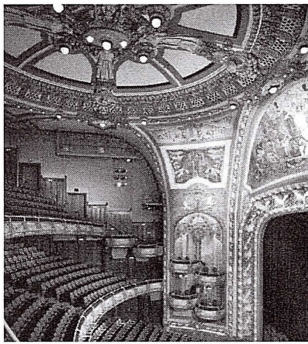
Whether Times Square will be able to combine sizzle with the corporate presence is anybody’s guess. Rebecca Robertson, the past president of the 42nd Street Development Project, said the towers were intended all along with interim retail to enliven the place. Otherwise nothing would have happened. But we developed a plan for the rest of the project area that was focused on entertainment tourism, and the office buildings...[have] detailed design guidelines in the [developers’] leases.” Robertson has not given up on entertainment. She is now working for the Shubert Organization.

Speaking of Theaters

The catalyst for 42nd Street redevelopment, Disney’s magnificently restored \$35 million New Amsterdam Theater, was unveiled a few days after Easter by Michael Eisner (who financed it, with \$28 million of our tax dollars), Hugh Hardy (who designed it), and Robert A. M. Stern (who instigated the deal). It opens to the public on May 18. The way they

repaired what was really a ruin and replaced all the missing pieces is astounding, since the unusually spacious, 101,000-square-foot, 1,814-seat theater is literally covered with flora, fauna, and dainty maidens in pink, blue, green, and russet terra-cotta relief. There are also painterly scenic murals, crisply painted stained glass, velvety varnished silver leaf, and richly carved woodwork (28,000 square feet of paneling in all). The delicately glazed, deep green terra-cotta balconies and banisters are particularly impressive, but the New Amsterdam’s greatest virtue is intimacy despite its considerable size. The original architects, Herts and Tallent, created a place in 1903 where members of the audience felt connected to one another and the actors on the stage, and had a lot of room to socialize before the performance. The renovation architects at **Hardy Holzman Pfeiffer Associates** and **Walt Disney Imagineering** managed to maintain the illusion of a completely historic theater even though Hardy said, “What you see today is the surface. But underneath, it really is a new building.” And the completely new parts, such as the concession stand on the balcony level, are designed to be obviously, though not jarringly, new. Only the added signage is too decorative to blend in.

Before Christmas, Livent’s Ford Center for the Performing Arts will open across the street, next to the New Victory Theater restored by **Hardy Holzman Pfeiffer** last year. **Beyer Blinder Belle** and **Kofman Engineering** of Toronto are creating the new \$23 million, 80,000-square-foot, 1,839-seat house for musicals on the site of the Lyric and Apollo theaters,

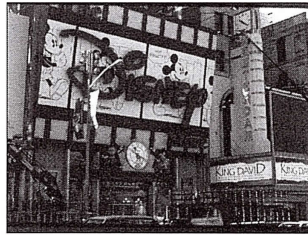


Whitney Cox

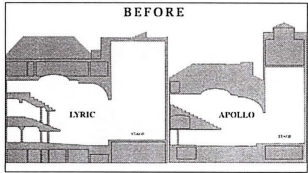
New Amsterdam Theater interior before and after renovation, restored by Hardy Holzman Pfeiffer Associates with Walt Disney Imagineering

using as much of their existing fabric as possible. They are restoring the Lyric’s facades on 42nd and 43rd streets and replicating the original 43rd Street canopy. They will reinsert the Apollo’s interior decorative plaster from the 1920s into the new building, adding some plasterwork from the Lyric and expanding the Apollo’s ceiling dome and proscenium to fit the larger scale. A new steel structure will support two balconies, a state-of-the-art backstage, and the well-equipped basement. Behind the 43rd Street Lyric facade, a grand elliptical staircase will sweep around under a decorative oval ceiling and lead to a two-story lobby connected to 42nd Street. Third- and fourth-floor sliver spaces will house rehearsal rooms and offices. How do the architects square this kind of collage with the preservation credo that new parts ought to look new? “The interior will be sympathetic with the historic, differentiating the new from the old, not copying old elements, but not making a striking contrast,” project architect **Don Lasker** said.

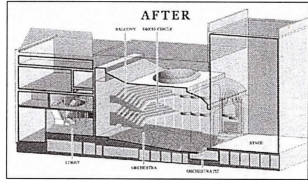
Across 42nd Street, something stranger is going on. The historic Empire and Liberty theaters will form a pair of bookends to the largest new project on the block, the 335,000-square-foot Forest City Ratner devel-



Disney Store, Elkus/Manfredi, with Walt Disney Imagineering



Lyric and Apollo theaters before renovation, Livent’s Ford Center for the Performing Arts, Beyer Blinder Belle



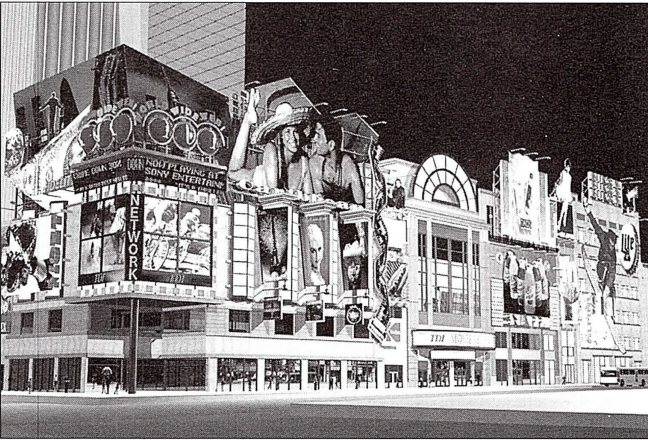
Lyric and Apollo theaters after renovation, Livent’s Ford Center for the Performing Arts, Beyer Blinder Belle

SHOPPING FOR FUN



New York Public Library Picture Collection

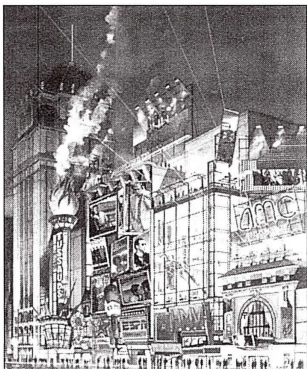
Lyric Theater, 1990



E-Walk signage by Kupiec Koutsomititis



*Forest City Ratner site
before renovation*



*Forest City Ratner development,
Beyer Blinder Belle, Rockwell Group*

opment designed by **Beyer Blinder Belle** with the **Rockwell Group**. The developers, who are leasing the land from the state, were required to preserve the Liberty, Harris, and Empire Theater facades. But they figured out that by moving the Empire 170 feet down the block, they could save the whole theater and anchor the block with the historic theaters, the way shopping mall developers do with department stores, creating

space for smaller tenants in the middle and improving the massing of the entire complex in the process.

By the end of the year, the Empire Theater will become the entrance pavilion for the primary tenant, AMC Theaters, whose space is being designed by **Benjamin Thompson & Associates** of Cambridge and **Gould Evans Goodman Associates** of Kansas City. The entrance will lead through the proscenium to 18 escalators and a sky lobby that will open onto 25 movie theaters behind a 450,000-square-foot glass curtain wall. Structural trusses will lace through the entire space, making one building that creates the effect of many. But the rationale is not purely aesthetic; by isolating the historic structures, the architects changed the building to con-

form to the new seismic code.

Next to the relocated Empire, **Elkus/Manfredi** (the architect for the Disney Stores) is designing a 20,000-square-foot, two-story HMV music store in the spirit of 42nd Street, covered with 1,000 square feet of signs.

Park Retail architects will design the fixtures and interior layouts. A Cinebond bakery will occupy the adjacent retail space.

The Liberty Theater's lobby will become the entrance to Just for Feet, a branch of a national chain that sells athletic shoes in an entertaining environment, with a basketball court and video screens showing sports events. It is being designed by **Lawrence M. Rosenbloom Architects** of Long Island. The theater itself awaits a permanent tenant, but is being used for avant-garde performances in the meantime. Although the interior may be altered to improve sightlines, the facade will be restored.

At the eastern end of the complex will be Madame Tussaud's Wax Museum behind the facade of the old Harris Theater and a new exterior elevator. **Architecture IMG** of England is the in-house architect for Madame Tussaud's with **Ohlhausen Dubois** of New York.

The **Rockwell Group** is designing the signage, primarily on the HMV music store and new theater facades, following the design and use guidelines established by **Robert A. M. Stern Architects** for 42nd Street Now! in May 1994 (*Oculus*, April 1995, p. 4). The idea, architect Michael Fischer said, is to create "a forest of signs like in a rooftop scene in the Woody Allen movie *Radio Days*. That is really magical." Tenants will be able to

hang signs on a 50-foot grid on the first- and second-floor storefronts. Larger billboards will be allowed on the solid theater facade. The developers are working with Con Edison on new fiber optic technologies to find ways to conserve energy on the signage.

On the northwestern corner of the block, a 200,000-square-foot mixed-use retail-and-entertainment complex just broke ground. The Tishman Realty & Construction Company's E-Walk (Entertainment Walk) will extend 400 feet along 42nd Street from the 860-room, 45-story, 650,000-square-foot hotel being designed by **Arquitectonica** on Eighth Avenue, past a 90,000-square-foot Sony Theater multiplex and a 17,000-square-foot Vegas! restaurant and under 20,000 square feet of multimedia signs designed for the facade and roof by **Kupiec Koutsomititis Architects** for Transportation Displays. The retail and entertainment architects are **D'Agostino Izzo Quirk** of Cambridge, Massachusetts; **Gensler Associates** is in charge of production. Together the two cineplexes will contain as many seats — 9,000 — as 42nd Street had in its heyday as a second-run movie mecca

Visitor Center

Around the corner at 1560 Broadway, **Ronette Riley Architect** is designing a new Times Square visitor center in the landmarked Embassy One Theater of 1925 for the Business Improvement District, which is currently leasing space in the front of the Selwyn Theater on 42nd Street. The 6,000-square-foot Embassy will be restored in a project already approved by the Landmarks Preservation Commission. The architects

SHOPPING FOR FUN

ave proposed removing the
eats, maintaining the slopes,
and creating booths, like a
tage set, for the display of
nformation and travel ser-
vices. The center will also
have public toilets.

Interactive Arcades

uturistic electronic enter-
tainment has also come to
Times Square. This new cross
between a disco and a video
arcade features computerized
irtual reality games. In
March, Skyline Multimedia
opened a virtual reality show-
case at 587 Seventh Avenue,
ust below 42nd Street, called
S New York. **HLW Interna-**
tional partner **Paul Boardman**
and project architect **Robert**
Verhaeghe designed the plan-
ning, circulation, and overall
concept for the approximate-
ly \$3 million, 15,290-square-
foot, three-story space. A
aser tag game, set in a maze
of New York, occupies the
cellar. On the ground floor,
young players from all over
New York compete in simula-
tion games for prizes award-
ed in a sports ring. The mez-
anine has virtual golf, com-
puter tables in a cyber cafe
etting, a bar and food-prep-
aration area, and offices.

Other interactive entertain-
ment in Times Square
ncludes a 3-D movie house, a
aser maze space, and the
ver-packed game arcades.

Recreational Retail
on Broadway

At One Times Square con-
struction has begun on a
Varner Brothers Studio Store
designed by **WJCA Architects**,
he same firm that designed
he Fifth Avenue store. It may
eventually be engulfed in an
more ambitious scheme if
Varner finds a way to build
Frank O. Gehry's \$65-80 mil-
ion plan to drape the his-
oric Times Tower in a trans-
lucent mesh wrap with flat

signs and a news zipper
affixed to it like accessories.
It is on view this month at
Ace Gallery (275 Hudson
Street).

The Virgin Records
Store in the Bertelsmann
Building at 1540 Broadway,
by **Bibliowicz Nelligan Kriegal**
with Virgin's in-house consul-
tant, **Irvine-Johnstone**, remains
a success (*Oculus*, September
1996, p. 3). The corner of
the building houses the
Rockwell Group's Official All
Star Cafe.

Farther north at 1604
Broadway, the **Rockwell Group**
designed David Copperfield's
restaurant entertainment
complex, Late Night Magic,
which is now under construc-
tion. In a new four-story,
30,000-square-foot building,
diners will be actively
involved in the magic of
David Copperfield's secret
industrial laboratory. Car-
oline's Comedy Nation by
the **Hillier Group** and **FMS**
Architecture & Design opened
this winter at 1626 Broadway,
complete with an eye-catch-
ing sign (*Oculus*, November
1996, p. 11).

Speaking of Signs

The outrageous oversized
signs Times Square is famous
for are required by the guide-
lines. Even randomness is
mandated. And the guide-
lines have their own way to
measure wattage — by
Luminous Units of Times
Square (LUTS).

However, **Robert Kupiec**
of **Kupiec Koutsomitis**
Architects, who designed
10,000 square feet of delight-
ful signs for the Disney store
at 42nd Street and Seventh
Avenue in December, found
the guidelines inhibiting. He
said that the way the signage
has to be broken up tends to
fragment it. "Historically, sig-
nage developed haphazardly
over a long period of time

and was chaotic. To do it like
that from the get-go is false.
There are issues of scale and
pattern that can be applied
from the beginning and can
still be dramatic."

He has also created a
structural grid, under con-
struction now, that will wrap
the Port Authority Bus
Terminal, supporting an
array of advertisements of dif-
ferent textures, elements,
and levels of projection for
Transportation Displays, Inc.
On the corner, three-dimen-



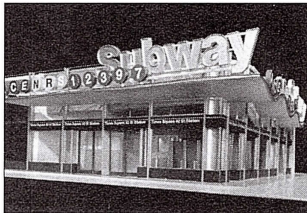
Selwyn Theater, 1990,
where the visitor center is now



Four Times Square,
Sun and Associates/Fox & Fowle

sional laser disks will slice
into or fly out of the build-
ing. Kupiec is using not only
lights but also reflected mate-
rials to catch streetlights so
that the now-dated building's
surface will become a sign for
advertising in the most literal
sense.

The setbacks and the sig-
nage program for the 1.6 mil-
lion-square-foot, 48-story
Durst Building, designed by



Times Square subway rehabilitation,
Fox & Fowle

New York Public Library Picture Collection



Times Square subway rehabilitation,
Fox & Fowle

Fox & Fowle and under construction now, will reduce the sense of the building's mass at street level. The \$500 million project at 4 Times Square, on one of the New York State Development Corporation's sites, has been leased to Condé Nast and the law firm of Skadden Arps Slate Meagher & Flom.

Mancini Duffy is designing the 650,000-square-foot Condé Nast interiors; **Gensler Associates** is designing the 600,000-square-foot space for the law firm. The building will be

using photovoltaic panels and working with Con Edison on a low-voltage signage technique to achieve the required lumens efficiently.

Fox & Fowle designed the base building for the subway entrance under construction at the corner of 42nd Street and Broadway, which now houses a Hansen's New York Brewery. The firm also designed the temporary commercial spaces in the Rialto Building on the northwest corner of 42nd Street and Broadway, which are owned by Times Square Center Associates (Prudential Insurance/Park Tower Realty).

Recreational Retail on Upper Broadway

Long before entertainment retail became a hot topic, **Geoffrey Freeman + Dan Ionescu** proposed a computerized multimedia technopark for the New York City Passenger Terminal and Pier 94. They also proposed a 700,000-square-foot indoor kids' place at 39th Street and the Westside Highway, and a million-square-foot urban entertainment center with apartments, a hotel, and convention facilities between 39th and 42nd streets, Eleventh Avenue, and the Westside Highway. The architects also designed the entertainment component for Discovery Circle, the Simon, Hines, Plattner proposal for the Coliseum site.

In the burgeoning entertainment district around Lincoln Center, a second Times Square of recreational retail is being built into high-rise apartments along with movie theaters, sports clubs, and national chain stores.

Gary Edward Handel, who designed the three buildings in Millennium Partners' Lincoln Square complex while at KPF (with **Schuman**,

Lichtenstein, Claman, Efron), said that "the stores serve as a place to meet with others. Retailers see that providing social space, and the stuff that cities are about, is as important as the purchase of goods."

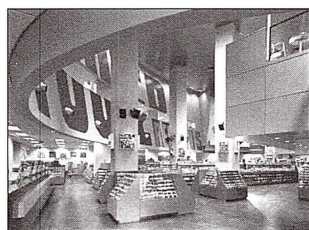
One of the new stores is in the preexisting base of the newest Millennium tower is the Tower Records flagship store, redesigned by **Buttrick White & Burtis**, who designed the original high-tech store in 1983. Seven sound environments and a cafe with magazines and books at the mezzanine level provide a lively interactive shopping experience — two preview labs, 101 listening stations, and seven video viewing stations. Three video walls show music videos, and 22 speaker emit sound. The 33-foot-high elliptical ceiling is the focus of the two-story atrium. Perhaps because the store has the country's largest collection of classical music, the colors are more muted and natural than in most music stores. There are neon signs and large industrial lighting fixtures throughout the space, as well as curved walls and balconies to provide sightlines through the store.

Stores like these "do for the cities what the shopping malls did for suburbia," Handel said, "but they are definitely urban." However, as the author of *The Living City*, Roberta Gratz, pointed out, "The corporate sameness erases the local character" and has made it impossible for some indigenous businesses to survive. Still, entrances face the sidewalk. Linked to the street, subway, and bus, they are part of the urban environment, not an interior, isolated mall. Reality if glossed over inside, is right outside the door.



Lincoln Square, Gary Edward Handel,
KPF, and Schuman, Lichtenstein,
Claman, Efron

New York's first privately-developed, environmentally-responsible speculative office building. It will face Broadway with two stories of retail — 120,000 square feet of store space in all. The architects are providing a gridded armature for the retail tenants' signage. On the corner, a 140-foot-high, ten-story cylinder, with offices inside, will also provide room for imagery. The project manager, **Dan Kaplan**, said they are



Meat Wargo

Tower Records, Buttrick White & Burtis

Signs of the Times

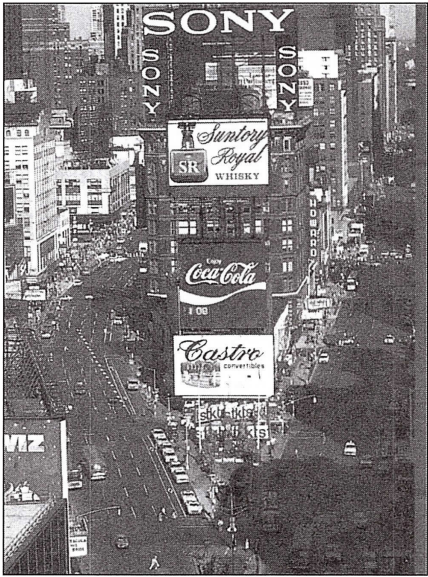
With billions of dollars from the global entertainment industry pouring into Times Square, it is not surprising that a lot of people (17 speakers in all) had a lot to say about what keynote speaker **Marshall Berman** called “one of the most ambitious waves of commercial development New York has ever seen” at the Buell Center’s marathon symposium on March 7 and 8. A political theorist at the City University of New York and a *Village Voice* commentator, Berman is best known as the author of *All That Is Solid Melts into Air*. He pointed out that “people complained that Times Square is not what it used to be in the ’60s, ’50s, ’40s. The *WPA Guide to New York* said Hollywood had already taken over all the best locations, relegating all the legitimate theaters to the side streets — at a time we now see as Times Square’s golden age.

“Nostalgia for Times Square often merges on rage and hate,” he said. “Rem Koolhaas vilifies the coalition of moralists and entertainment giants who killed the golden age of hustling just before the age of AIDS.” As he surveyed the cultural history of the area, he noted, “One of the most passionate enemies” of change was “the hero of *Taxi Driver*, Travis Bickle, whose entertainment is the all-night porn flicks...but who tells a political candidate riding in his cab, ‘We need a president who will clean this place up.’” Berman said he “wondered what Mayor Koch thought of Travis Bickle. When he talked about Times Square, he would foam at the mouth, and his handlers would have to get him off the stage.” Koch’s rage, of course, led to the plan for a cluster of postmodern corporate skyscrapers to be designed by Johnson/Burgee, which led to a defense of the character of the neighborhood. That, in turn, led to the creation of the organizations responsible (with the help of the stock market crash of 1987) for the unraveling of the tower plan and the efforts to revive 42nd Street, which led to the lively “cleaner, brighter, safer” (as Mayor Giuliani puts it) New Times Square and the recent media business onslaught.

On the whole, Berman said he approves, though he said that advocates of diversity, the poor, nonprofit cultural activities, and a less-than-squeaky-clean outlook should be able to cut a deal with the city the way the corporations have.

On Times Square

by Jayne Merkel



Postcard view of Times Square

He said that the “capital of dangerous love,” as the area used to be called, was a new social phenomenon when its cluster of restaurants, hotels, theaters, and nightclubs grew up at the turn-of-the-century, providing places for the opposite sexes to get together in public. The “naughty, bawdy, and gaudy” has been part of its aura at least since 1910, when an 80-foot sign showed a picture of a woman’s skirts blowing up to advertise Heatherbloom petticoats, “a tradition that Calvin Klein and Benetton are capitalizing on now.” He said he was going to call Times Square “New York’s best public space” until he thought about Central Park and decided that the two are complementary opposites — Central Park symbolizing nature, and Times Square “completely engulfed in buildings”; Central Park for

repose, Times Square for excitement; Central Park with changes of seasons but few changes from year to year, Times Square with just the opposite.

Berman described the apotheosis of the area in literature, song, stage, and the movies, from *Sister Carrie* to *Fame*, beginning with Al Jolson’s *The Jazz Singer*, where the hero has to put on blackface to “be himself” (make it on Broadway), and ending with the age of Disney where, though the faces on the square today come in all colors, “we can only become ourselves if we put on whiteface.” He said that throughout Times Square’s history, political and business leaders such as the heroine in *Guys and Dolls* were looking for, as the song says, “a Scarsdale Galahad...a Brooks Brothers type.” They like its sexiness but want it out of sight, the way it was in all those 1950s movies about girls who came to Broadway to make it in show business. “What do you suppose happened to all those girls?” he asked, noting that “the Mayor says he’s against sex businesses, but he’s really just against small sex businesses. What business does he think HBO and MTV are in?”

Still, he said he thinks “the way Times Square has shaped up, it really looks a lot better than we could have dreamt.” The main problems are the sweetheart deals the government gives corporate giants, especially out-of-town giants with which “New York-based shops cannot compete” and the sameness of the shops and restaurants, even the native ones that have character in their original locations. He said that the fabulous “signs should include some noncommercial space,” and he questioned the effect the visible police presence could have on the down-and-out. “Times Square is a tremendous asset; we (and they) should get something for it.”

Times Square/NYC

Marshall Blonsky, the columnist and author of *American Mythologies* who organized the conference with Buell Center director **Joan Ockman**, introduced the Saturday sessions by explaining that their intention was “to assess the architecture of our city center while it is still being erected.” They called it “The New Times Square Local/Global” because “New York as a place exists on a global scale today.” Events taking place here appear on televi-

sion sets throughout the world, and images of the city are reflected everywhere from signs on a department store in Tokyo to the facade of a hotel on the Las Vegas strip. He said he wondered if there was anything more to say about the “Madame Tussaud-ization” and asked, “Where did all the homeless people go?”

“This debate about Times Square reminds me of the recent dust up about Larry Flynt, which was about the choice of a pornographer as a symbol of free speech,” **Michael Sorkin** said. He mentioned Gloria Steinem’s op-ed piece in the *New York Times* on the problem of making Flynt a lovable character played by Woody Harrelson. It conflates his brand of pornography, which shows women being tortured, with all pornography and with sexuality itself. The danger in Times Square lies in suggesting that “either you celebrate the full range of porn, or bring on Disneyland,” he said, “rather than making the nuanced discriminations” that make it possible to decide what should be tolerated and discouraged. “The demonization of Times Square can only lead to its clean up with the same homogenizing impulses that led to urban renewal....The vast majority of the defenders have seen neither *Cats* nor the sex show at the Adonis,” he said. What is happening now “must be blamed on our own failure to propose a better idea.”

Robert A. M. Stern, the man who did have an idea, then took the podium in the awkward position of having to defend his moves, while the other speakers could criticize without having put anything on the table. Wisely, he started out speaking as an historian. “Forty-Second Street [where he has been involved] is not actually Times Square, but it can be seen as related to it the way San Marco is to the Piazza. And Times Square has been New York’s main gathering space of crowds since 1900...when the first theaters moved into the area from downtown. At first they were monumental, but that was soon undercut by the signage.” The big signs in Times Square preserve the flavor of old New York before “the do-good Municipal Art Society banned their use everywhere else.” During the Depression, movie houses replaced live theaters on Broadway, and when “Mayor LaGuardia threw out the burlesque,” second-run films moved onto 42nd Street. The area



*Times Square Plaza Big Apple,
Venturi, Scott Brown and Associates, 1984*

was always “all about communication,” whether it was selling goods or sending out the news on the zipper.

“The problem is very few people remember it as a live place,” he said.

“In the early 1990s, 42nd Street was abandoned. It was not the sex paradise it had been in the ’70s and ’80s. Most of that activity had already been drawn off the street. It had a whole series of abandoned theaters that had open spaces on the street” for stores with long corridors leading back to the auditoriums.

Stern pointed out that the Johnson/Burgee office towers proposed in the 1970s were intended to generate funds to redevelop the theaters for new uses, but nothing happened for a while because of the “many lawsuits by the Municipal Art Society and other civic groups who were convinced the place was past its prime and the theaters were not needed.” There was clearly a lack of vision.

Then, “in the late ’80s, with Hardy Holzman Pfeiffer, we produced a model of what 42nd Street might be.” When it was exhibited in 1989, Stern was hired by the state to develop guidelines for redevelopment. So he did a plan, “a postmodern plan” for “unplanning” that would be “all things to all people.” It would say, “instead of what you can’t have, what you must have,” like big three-dimensional signs, “historical layering, contradiction

and superimpositions, pedestrian experience,” and “aesthetics as attractions, as in Venice. No one goes to Venice for the convenience or even for the museums,” he pointed out.

He talked about the renovations of the New Victory, New Amsterdam (opening this month), and Lyric/Apollo theaters, plans for the Arquitectonica hotel, “the Disney store [which] was vastly opposed by most of the people in the Disney company, but has turned out to be the third busiest store Disney has, only exceeded by Fifth Avenue and the Champs-Élysées. You have to allow the marketplace to speak.”

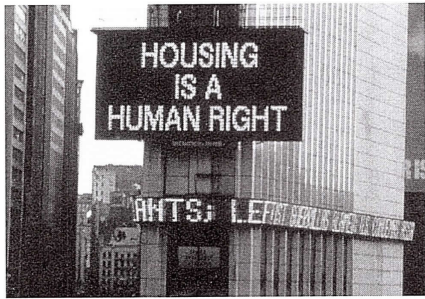
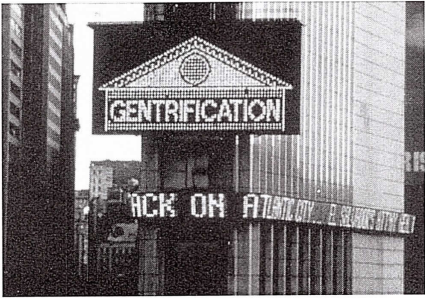
When he finished, Sorkin said, “The marketplace having spoken, I would like to call on **Samuel Delany**.” The science fiction writer’s furor over recent changes in Times Square contrasted dramatically with Stern’s enthusiasm. “In the name of safe sex, New York has criminalized every sexual act from masturbation to penetration, a legal move that arguably put gay liberation back to a point before Stonewall and doesn’t do much for heterosexual sex either,” he said, referring to the city’s sex-related business zoning, passed last year and in litigation now. Delany said he believes the desire to clean up Times Square and make it a corporate precinct stems from a misreading of Jane Jacobs. “She understood that city streets are not the same as streets in a small town, and that city streets promote human contact that frequently crosses class lines and blossoms in times of crisis.” Self-policing them is not just a matter of “eyes on the street” but of community feeling. He described the streets of his neighborhood on the Lower East Side, where he met his lover of eight years who was a homeless man at the time, and where neighbors he barely knew once put up a guest from London who arrived early when he was out of town.

“There is, of course, another way to meet people — called networking. It’s what you have to do when people live too far apart. Networking is the opposite of street life, not random but professionally motivated, with strong class divisions,” he said. The new communications companies on Times Square are all about networking, which is antithetical to street life with its random character and interclass contact. “The Internet is the final solution to safe sex without AIDS or pregnan-

cy. It's the antidote to good old cosmopolitan deviance and decadence," he said. But even Delany hasn't given up hope. "One reason the city street cannot be totally replaced by networking is that the cost of networking is simply too high," especially for the poor and other groups who are excluded.

More coolly, the *New York Times* columnist Frank Rich, who was the theater critic for many years, talked about the "X-factor" in Times Square. It has nothing to do with censorship and everything to do with economics. The X-factor is what brought everybody there in the first place — the theater. And the theater is a "troubled business," he said. The New Amsterdam "was the only theater anyone was interested in," not because of all its extraordinary decoration or location but because it is "a 1,700- to 1,800-seat house. In the current climate that's the only kind of theater you can make money in. The other theaters there have 800 seats....There are 33 Broadway theaters not on 42nd Street, and of those, 19 fall into the category of useless." And not only that, most of them are owned by two companies, the Shubert Organization and the Nederlander Organization, whose elderly owners have no obvious successors. "These theaters could be bought by Disney, taken over for taxes.... They could become porno houses," he added. He said he doesn't expect Disney to provide an endless gravy train as *Beauty and the Beast* has not been tremendously profitable. "Andrew Lloyd Webber announced yesterday he was closing his New York office, so there is not an endless pipeline for *Cats* and *Les Mis*....There seems to be a change in taste, with the biggest hits on Broadway now *Rent* and *Bring in da Noise*...which are pitched to adults and have more sexuality than Disney and Webber, and that relates to the broader issue of sex on Times Square." He also said, "When the *New York Times* moved in at the turn of the century...people were selling dirty pictures and switchblades, so I'm not convinced that Disneyfication is a foregone conclusion and that sexuality can be stamped out by Giuliani any more than it was by LaGuardia."

"Since everyone on the panel has spoken as a sociologist, I have no role," began the author of *Landscape of Power: From Detroit to Disney World*, **Sharon Zukin**.



Martha Rosler

*Times Square Spectacolor animation art project,
Martha Rosler*

"Times Square has always been an intensely local space. Other cities have copied parts of Times Square, but nobody has been able to capture the combination of sleaze, glitter, and violence. The new Times Square, however, is like the organizations of consumption everywhere else in the world....It may be that it becomes an incubator space for trying out new forms of entertainment instead of the place where things come after tryouts elsewhere." She noted that "the diffusion of the Times Square model is taking place more than ever now" as part of the worldwide process of "delocalization." In the new Times Square, "the arts emerged as vehicles for revitalization of an entire district" in the same way they did in Soho decades ago. "If art and culture have become major draws, so has shopping. Soho, Times Square, and upper Madison Avenue have become places where local populations are replaced by tourists," she said.

Times Square/USA

The author of *Twice-Told Stories: City and the Cinema*, **Christine Boyer** of Princeton University, began the afternoon sessions asking: "Does the critique of 42nd Street rehearse the standard question that pits high art against the mass culture? Hasn't the media turned public and private spaces inside out so that 42nd Street appears in our living rooms? In light of

what has been called 'the feminization of space,' aren't we suggesting that the old Times Square was a masculine kind of place?"

Introducing the next speaker, she said, "**Andreas Huyssen** has written that the fear of the masses in the age of declining liberalism is also a fear of women." Huyssen, a Columbia professor of German literature, said, "I don't think the debate should be located on the axis of mass versus high culture. Where is there any high culture in Times Square? Why should there be? As someone who does not share the nostalgia for the loss of sex shops, I don't think Times Square will no longer be urban with Disney. The Marriott may be a vertical suburban mall, but it has a bar with one of the best observatories. This view may be proof that the real suburbia has disappointed its clientele."

"As the only other architect in the room who has worked for the Mouse, I'm still suspect," countered **Steven Izenour** of Venturi, Scott Brown and Associates. "One of the reasons this is happening is that Disney can no longer afford to be Disney anymore — to create totally controlled environments." He said that Times Square is "the typical American main street with the volume turned up" and compared it to the Las Vegas Strip, which is the typical auto strip, or at least was until its own success turned it into a gigantic traffic jam. He commented on the New York, New York Hotel in Las Vegas and predicted, "New York is probably going to build Las Vegas," apparently unaware that a restaurant called Vegas! is already planned for 42nd Street. "The copy is always obviously that; you can't recreate these things," he said, but "in a culture that's all about copies, it's hard to get upset about that." Izenour said he thinks, in the long run, "big scale is going to push out small scale in Times Square. There won't be as many cute little things at the street."

Stephen Papson, a sociologist from upstate New York who studies signs in landscape, said he believes Times Square is a symbol of New York and the sex industry. It "still signifies the freedom that the urban environment allows." He said despite "fear that Times Square will be turned into a theme park....there are ten porn shops in its 32-block area right now. The question is, Where do you tip

the balance? It's essential that part of that sleaze remain to distinguish the original from the copy." He also noted that Times Square is "like the Superbowl — to buy advertising space there is to compete as a national player."

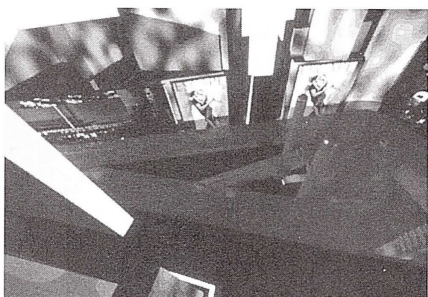
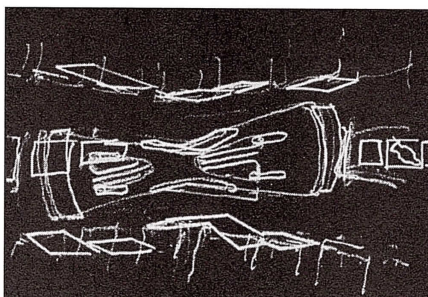
As she had done earlier in an electronic work of art on Times Square itself (which carried statistics about homelessness), artist **Martha Rosler** turned the discussion to the social costs of the transformation of Times Square. "There are not theme parks or shopping malls without powerful gatekeeping forces," she said. Although her slides proved that "the homeless are still tolerated," she pointed out "the desire to attract tourists at expense of citizens of the city." At the street level, she said, "small, legitimate local businesses are being driven out by big chains selling goods produced elsewhere at substandard wages. And everybody knows it."

Times Square/World

The final session began where Rosler left off. Moderator **Kenneth Frampton** introduced the issues of "the competition between cities" taking place now and "the split between the haves and have-nots," which is dramatized by the rising economic fortunes of Times Square "while parts of New York become economic wastelands."

Political economist **Saskia Sassen** implied that New York was doing quite well in the competition between cities, at least. "When I look at Times Square, what I see is a site of consumption, production, and coordination of what is now a global industry made up of communications, software, design, publishing, television, and film," she said. It is where people come for "the urban experience. As more and more people live in suburbs, a city like New York becomes exotica. Of the 26 million visitors who come to New York, 19 million — even 23 million — may not be aware of the Disneyfication. They are coming for something different than Disney World or San Diego."

Disney is diversifying in Times Square. Part of New York's draw is the intellectual property created here. "Notwithstanding the new technologies, the sites of production have remained unchanged — Hollywood and New York," she said, noting that New York is where most soap operas are produced because



*Proposed second-level pedestrian plaza for Times Square,
Nigel Coates*

of its multiplicity of talent. "The entertainment industry has found a way to make even its production process interesting and profitable, so you pay to go see the David Letterman show produced." Sassen observed that not just Disney but Canadian and European firms like Bertelsmann, the German publishing conglomerate that moved into 1540 Broadway, are coming. "We're seeing what happened in the financial industry — technology creating a greater complexity of central functions."

Rutgers political scientist **Benjamin Barber** said he sees the new concentration more ominously. "We've come through a time when the enemies of civil society were governments....The hope was that the collapse of totalitarianism would pave the way for a new form of civil society in which we could accentuate our differences, what it means to be human."

He observed that "Disney is in the business of replicating the authentic, which works as long as there are still authentic sites, but when it takes Times Square, the Times Square that Las Vegas has already modeled, then we have mirrors of mirrors of mirrors. They are running out of places to ape. Paris is now a twelve-hour item on the EuroDisney tour, so you don't ever have to actually stay there," he said. The changes in Times Square are "part of the suburbanization of the city." The corporations want "the same kind of people [consumers] there

that they want in the malls where there are no clocks, no comfortable restaurants to linger in, not even stores where you can buy things you need like hardware — nothing to detract from shopping for things you don't need. Modern capitalism, especially the infotainment sector, is engaged in the production of needs."

Barber argued that the privatization of Times Square is a political issue. "What is the fit role of government," he asked, "when the President of the United States is talking about the end of big government? At the World Economic Conference, I saw one world leader after another go to corporations and beg them to come, saying, We won't regulate you."

The Buell Center's two days of intense debate ended with Barber's statement: "The privatization of Times Square is the underlying issue. It's not a matter of architecture or taste."

Only one speaker, the British architect **Nigel Coates**, talked about what ought to be in Times Square, as opposed to what had been there, and even his scheme was as much commentary as design. But it did take a physical form — the form of a red bow tie on the second level. Coates, who has designed restaurants and nightclubs in London and elsewhere, explained why: "Where I come from, squares are square, not bow ties, and people can wander into them. There is no place for the public in Times Square. The center is given over to traffic." He said his scheme is "for another level of space cast across the square [or triangle] that would redefine the space with a second space in the air." The scheme builds on "the overall effect — a fusion of traffic, signs, and buildings, which function like the walls of a nightclub." Coates added a billboard of his own, which expanded the area's global reach and played with the name "Times." The really big sign would show a really big square exactly half a day away — Tiananmen Square. On the second level, Times Square would be red, though "not necessarily Tschumi red," he said. His intention was to "elicit certain questions about what we can expect this place to become as an architectural space." And that, of course, is related to the historical, literary, political, social, and economic issues that had been bouncing around all weekend.

Disney in Anaheim and on 42nd Street

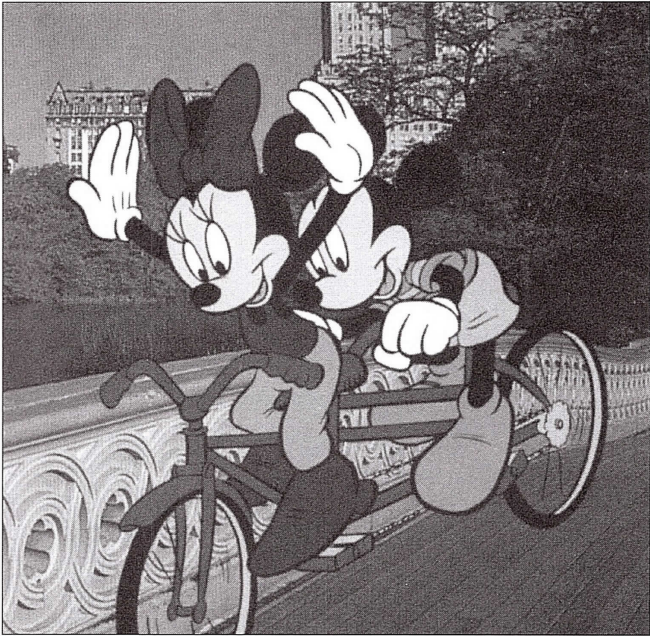
The well-known architects, planners and real estate people at the Urban Institute faced fears of Disneyfication head on when they invited Disney executives to talk about what is going on in Anaheim, and New York architects to describe what is happening here — at the same time, on March 13. But since the New Yorkers concentrated on the history of 42nd Street and Disney’s careful restoration of the New Amsterdam Theater, the contrast seemed a lot clearer than it would have if they had described some of the more bizarre collisions between old buildings and new uses under way there now (see p. 5).

For, as Walt Disney Imagineering vice president **Timur Galen** explained, Disneyland also deteriorated over the years, despite its suburban location and the company’s control. And the town that grew up around it decayed even more, gradually losing much of the convention business that kept it alive. A few years ago, the Disney company considered renovating the park that Walt Disney himself had created in 1954 and building a new resort, Westcot, on its parking lots in order to salvage its investment — but decided it would not be worth the cost. Then the city of Anaheim, growing desperate, decided to help Disney finance the expansion in a public-private partnership not too different from the one that led to the revival of 42nd Street. Anaheim contributed \$395 million in bonds to protect Disney’s risk. Still, the company scaled down the plans. The new resort park — intended to attract more prosperous

customers and increase the time they stay — will be only about a third the size of Westcot, with just 7,500 of the proposed 22,000 structured parking spaces, no new rapid transit system, and only 750 new hotel rooms, though there is some room for later expansion.

Like parts of the new 42nd Street, the attractions at Disney’s California Adventure will be visible from one another like the pieces in a collage. Little attempt is being made to create a palpable illusion the way the designers did when “Disneyland the place and Disneyland the TV show were one and the same,” as Galen put it. Shows were broadcast from the imaginary places on television that viewers could actually visit. To make them convincing, Disney separated Frontierland from Adventureland, Main Street, and Tomorrowland with wide thoroughfares and placed height restrictions on the acreage around the park.

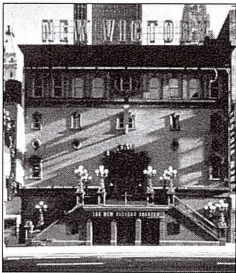
There isn’t enough room to do that at the new resort, but the designers don’t seem to care. Perhaps realizing we live in a world of constantly clashing images, they are making the most of the excitement that compression will create. But instead of creating places only vaguely based on historical prototypes, the new resort recreates actual places. **Barry Braverman**, the Disney “producer” of the resort, explained that the Grand Californian Hotel is based (very loosely, it appears) on Greene & Greene’s Gamble House. Surf City’s “beach” and boardwalk come from the Santa Monica Pier, and the “wilderness” for mountain climbing and white-water



Mickey and Minnie come to NYC

rafting, from real mountains and rivers. In a new twist on historic village craft exhibits, Golden State products such as Levi’s and Fender Guitars will be made and sold on the spot. A little farm with oranges, avocados, and other fruits of California, being built with the University of California at Davis school of agriculture, might have a greater ring of authenticity since the land it is on was an orange grove when Disney bought it half a century ago.

It is coming full circle like the New Amsterdam Theater, which opened in 1903 with *A Midsummer Night’s Dream* and went on to show everything from *Mother Goose* to the Ziegfeld Follies before it became a movie house, a ruin, and a theater for live performance again. But on 42nd Street, it was the historic artifact that inspired the recreation. Showing photographs of the theater before his firm restored it, **Hugh Hardy** said, “What a wounded and ravaged thing! How remarkable that anyone would really care. The past is powerfully compelling.” And



New Victory Theater, facade after renovation



New Amsterdam Theater

Elliott Kaufman

New-York Historical Society

despite the technical success of the restoration, he said, “You can’t restore anything really, because you can’t recreate society in 1903 — a men’s smoking room!” (It is now a refreshment stand.)

Hardy talked about how “42nd Street was the source of pop culture” throughout its history. **Jaquelin T.**

Robertson added that “Times Square and 42nd Street were the two places people who lived in the boroughs felt belonged to them and where tourists felt comfortable. That’s why the celebration after the war (World War II) was there.”

Drawing on his experience as part of Mayor Lindsay’s Urban Design Group in the 1960s, **Robertson** described “the entertainment district as an economic public policy initiative.” He said the Ford Foundation plan of 1978 to redevelop Times Square with Olympia & York was intended to preserve the theater district. Another plan, based on an RPA study, saw 42nd Street as the nexus of “a kind of Archigram transportation mode” intended to improve circulation in midtown. Though the plan was never implemented, he said the presence of public transit, which led to the development of Times Square in the first place, makes it an unusually accessible kind of American place, without the need for the parking lots “architects have never figured out how to design.”

The fact that 42nd Street is a real street in the middle of a bustling city does make it, at least incrementally, different from Disneyland.

—J.M.

Dissecting Columbus Circle

New Yorkers kept warm in February debating the future of Columbus Circle at a Municipal Art Society symposium and a City Club of New York forum on proposals for the Coliseum site, which were on display in the adjacent Urban Center galleries.

Full Circle Columbus Circle

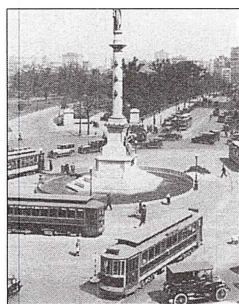
The purpose of the two-day symposium was to stimulate discussion so that we have “no regrets” after decisions have been made, Municipal Art Society president **Brendan Sexton** said as he introduced **Marilyn Jordan Taylor**, the moderator for the panel on February 19. “The point tonight is to learn from ‘Great Places Around the World’ while maintaining confidence that Columbus Circle is a space special to New York and special within New York,” she began. “It’s a joint for four neighborhoods, a transportation hub (though you wouldn’t know it now), a collection of monuments, and a north arrow. (If you ever want to know where north is, it’s where Broadway passes through Columbus Circle.) It’s an open space of form, merit, and complexity, but all the uses fly away, giving it no specific image or meaning. It’s centrifugal rather than centripetal, and we must change that. This event is about the primacy of public space and how it can set the standards for [its] privately-funded neighbors.”

Ken Greenberg, former director of architecture and urban design for Toronto, described a riverfront park there and one by the Mississippi River in St. Paul. First, though, he described what New Yorkers have to do

to correct the “situation of uncontrolled outcome” in Columbus Circle. “Acknowledge that there is a municipal art issue here, hold on to the original conception of the space while changing it, get a number of different actors to work for the same purpose, bring together economic, traffic, transportation, and other forces, and get everything on the same drawing,” he advised.

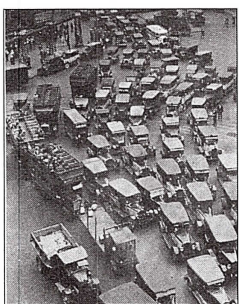
Another renowned planner and the former chairman of the City of Los Angeles design advisory panel, **Doug Suisman**, explained how ordinances that governed the creation of 220 new cities in Mexico and Latin America between 1492 and 1573 established principals that have worked for 500 years. Every city started out with a central plaza marked by a church with a tower (and often a dome) and surrounded by arcades, which he called “a prime tool for economic development.” He explained, “The plan begins with a public space, and the town grows outward,” and showed how that principle governs social life and the marketplace as well as the physical form of the cities, which have a much larger percentage of public space than their counterparts in North America.

Philadelphia-based landscape architect **Laurie Olin** focused on better known “unquestionably great spaces” and explained what was great about them. The Piazza Navona, he said, has a good ratio of height to width so it has lots of sun, which is important because “people are heliotropic, just like plants.” It has “very few elements but they are absolutely exquisite.” The Spanish Steps, which he said were created to “fudge” a disconnection in elevation, “change with the seasons



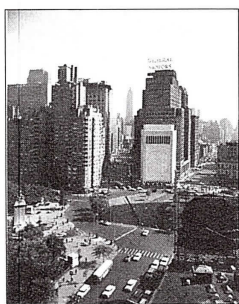
Columbus Circle, 1925

New York Public Library Picture Collection



Columbus Circle traffic jam, 1926

New York Public Library Picture Collection



Columbus Circle, looking down Broadway to the then new Gallery of Modern Art

The Gallery of Modern Art, The Huntington Hartford Collection, Arnold Eagle

because they create a real place in a real geography." In Paris, "the streets *are* the public realm." There was no precedent for Rockefeller Center because, like these other places, "it was an invention." He observed that Paley Park has "good proportions, fine details, and materials."

Taylor then summed up almost an hour of proceedings with a long string of thoughts: "Subordinate technical exigencies to a big idea. Explore three-dimensionality up and down. The fascinating idea [is] about how the tensions of the Mexican church towers [act] as objects in space. Good planning is a question of balance; don't scrimp. Physical materiality matters. Design for yourselves, not for tourists, and the tourists will come. Don't be afraid of a scheme without precedent. Find an enlightened client, and put him or her in charge."

The Challenge of Columbus

The next morning, the deputy metropolitan editor of the *New York Times*, **Joyce Purnick**, moderated as San Francisco planner **Karen B. Alschuler** described an urban design plan she had prepared for Columbus Circle in 1986 at SOM and **Lou Riccio** of Urbitrans Associates discussed a traffic plan he designed for Columbus Circle on a grid rather than in a roundabout. The SOM plan doubles the space available for pedestrians. It creates a larger central island, raises it on a platform, and moves traffic around it in a circle. The plan also expands the outer pedestrian band, adds street furniture, lighting, and plantings to connect with Central Park, and reinforces the circular form on the outer edge.

Riccio, who described

the place as "car-infested," said it still "doesn't work for cars; it's about as pedestrian unfriendly as you can get. It's ugly. With that in mind, perhaps we should rethink the original pictures of a circle that were made when there were one-tenth as many cars." His plan moves traffic on the grid's axis, around the east or west side of the circle, and reroutes southbound Broadway traffic to Ninth Avenue or underground.

Respondent **Fred Kent** of the Project for Public Places, who showed hysterically funny film footage of people trapped by seas of cars, agreed with Riccio's assessment of the problem. He said, "The buildings are really [built] in response to traffic. It's like suburban architecture." He also criticized architects for leaving people out of their drawings, designing alienating spaces, and failing to use common sense. Director of the New York Department of City Planning and City Planning Commission, **Joseph Rose**, however rejected Riccio's solution: "There is no question that it could be done better, but there's no question that it wants to be a circle...[and] we don't want to restrict traffic flow." The director of real estate development for the MTA, **Robert Paley**, said, "We have been working with City Planning and civic groups like the MAS....We need to sell the site but we do have a number of other goals....Brendan pointed out that we may not do the right thing, but there is also the danger of not doing anything."

The City Club Forum

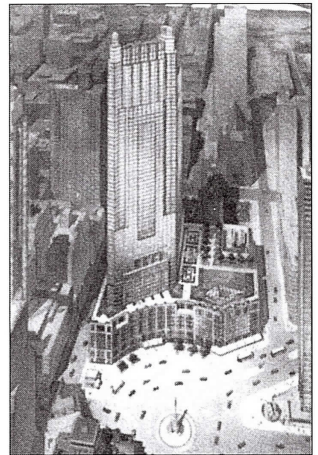
Discussion turned to the developers' proposals on February 27 when ten middle-aged, conservatively

dressed white men in business suits from eight of the nine development teams took the stage. There were no architects among them, but when they were asked to explain "How does your proposal complement the urban fabric of Columbus Circle?" half of them asked their architects to speak in their stead.

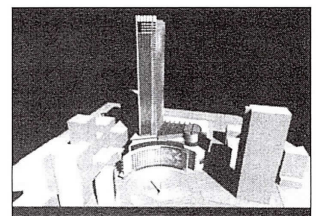
"I'm delighted that the cameras are recording for posterity so many developers deferring to their architects," **David Childs** of Skidmore, Owings & Merrill quipped. He told the audience that the project he had designed for Columbus Circle Partners was "a new modern building, but its roots lie in the buildings we all love in New York City." He said, "[It] does everything it can do to hold that circle...the axis on 59th Street...and has taken the truck docks into the building." Later, his teammate Steven Ross of the Related Companies, Ken Hubbard of Discovery Circle Partners, and Daniel Brodsky of Coliseum Circle Associates all mentioned interior loading docks too.

On the first round, however, Brodsky gave the microphone to **Rafael Pelli** of Cesar Pelli & Associates, who said their scheme "maximizes view corridors not only at the site but looking down Broadway, because our towers are 138 feet apart....And at street level, a pedestrian concourse extends public space into the building."

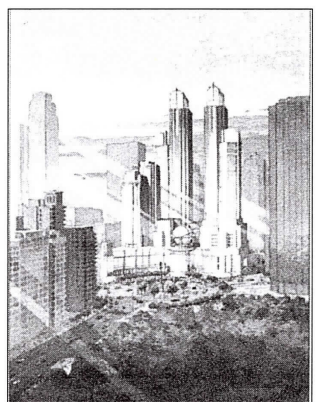
Helmut Jahn said that the building Murphy/Jahn designed for Tishman Speyer, the Mirage Corporation, and Morgan Stanley Partners makes its contribution through its "optimistic attitude about the modern age, being very minimal, using modern materials and tech-



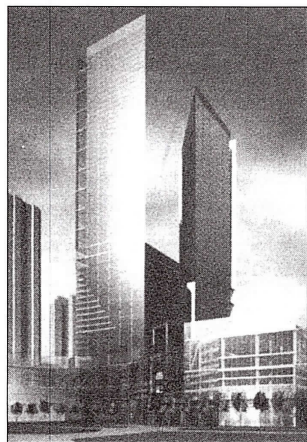
*The Trump Organization
and Colony Capital,
Robert A. M. Stern Architects
and Costas Kondylis & Associates*



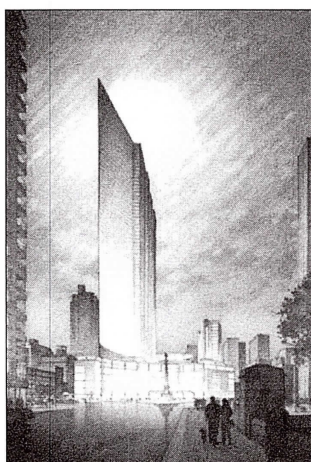
*Discovery Circle Partners,
Gensler and Associates
and Schuman, Lichtenstein,
Claman, Efron*



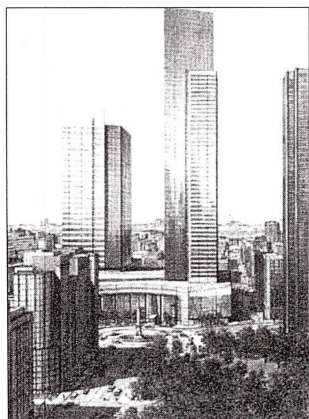
*Columbus Circle Partners,
Skidmore, Owings & Merrill and
Elkus/Manfredi Architects*



Tishman Speyer, the Mirage Corporation, and Morgan Stanley Partners, Murphy/Jahn



Coliseum Development Partners, Gary Edward Handel & Associates with Polshek and Partners



Coliseum Partners, Kohn Pedersen Fox, Gruzen Samton

niques." He made that point throughout the evening, while representatives of the Trump (Stern), Columbus Circle Partners (SOM), and Coliseum Partners (KPF) teams emphasized aesthetic continuity and "agelessness."

The first thing **Eugene Kohn** said about it was that "great respect has been paid to Broadway and to the views through the shape and orientation of the towers." He added, "One of its key aspects is [that it allows] the public to be exposed daily to great works of art at Sotheby's in over 400,000 square feet of space." Edward Minskoff emphasized its "economic impact. It will generate hundreds of millions of dollars, without any tax abatement, maybe \$100 million a year from sales tax on the \$1.2 to \$1.5 billion a year, which no retail store can do." (Is that true if the goods go out of town?)

Developer Ken Hubbard of Hines GS Properties described the features of the Discovery Circle Partners scheme: "a very large winter garden, a window on the park...a pedestrian walkway connecting 58th and 60th streets, off-street loading. Our position is that less is more. With 1.6 million square feet, we have 25 percent less square footage than most of the proposals."

In response to the question, "How does your proposal relate to the smaller scale buildings in the rear?" Joseph Ritorto of Silverstein Properties said, "We oriented the development to the west as a delightful place where we'd like to live. We took an example from 120 Wall Street, and our architects [Kevin Roche John Dinkeloo & Associates] set the residential tower back from the wall at a cant so the residents of

that community could see around the building."

Brodsky said, "We spent a lot of time on that and set our towers back. Our bulk is in our base, so our towers are smaller."

Charles Reiss answered the question for the Trump Organization: "By keeping the base at 85 feet, as it is now. Our single tower has an orientation that goes west along the street. The site coverage of approximately 19 percent allows us to have two roof gardens, and the people living in those buildings will look down on them."

"We've designed the building with twin towers that terrace down, so you have beautiful views from the west," Ross said.

When they were asked, "What's going on inside?" Ross said, "We recognize New York as the leading city in the world in entertainment, retail, and tourism, [so we have] a concourse with a great food hall like the one at Harrod's, retail stores on the street that New Yorkers are used to, upper floors with cinemas, and above that TV production studios with live shows, a 100-foot rotunda with a 65-foot-diameter globe restaurant that people can identify with, that you will have to visit if you come to New York."

Acknowledging Hines's debt to teammate David Platner, Hubbard said, "All of our activities [in Discovery Circle] are themed and based on the concept of education. It will be a place where people can explore the ocean floor, experience the American wilderness. There will be a cyber school, and the Children's Television Workshop will let kids go behind the scenes of live TV."

"What we have is slightly more sedate," Richard LeFrak of Coliseum Partners said,

"starting with Sotheby's, a museum that changes its exhibition every day, does no fund-raising, and is open to the public with no admission charge. Something of this quality should go in this location, not a courtyard or a mall. The retail should be on the street, which New Yorkers are accustomed to."

"The people who live around Columbus Circle are not all on the highest end, so we have a Sears store and an entertainment portion with an aquarium in the basement," Brodsky said.

"Great urban architecture is made of buildings that are inviting to the public... where people can see the action," Phillip Aarons said of Coliseum Development Partners' scheme (Gary Edward Handel and Polshek and Partners). He mentioned "the Sony Entertainment Center and a grand hotel like the Plaza. We'll use the podium to overlook the park, and it will be inviting to the public."

"I don't know why you do a roof garden next to the biggest park in the world," Jahn said, but he didn't say what would take place in his "modern" interiors, which appear to be clear glass in the model though programmatic and environmental factors would probably preclude transparency.

Asked about shadows and subway entrances, some teams said they left them out because the MTA ironically did not mention them in the request for proposals. As for shadows, no one admitted to casting them except Reiss, who said, "There are qualitative and quantitative aspects of shadows. We chose to have [a building] with a quickly rotating shadow and an arm that would minimize that."

—J.M.

ARCHITECTURE ON THE WEB

Selected by Lester Paul Korzilius, AIA

Elie Saareinen — Hvittrask

<http://www.megabaud.fi/~masala/hvittrask.html>

1902 Finnish romantic house by Saareinen, Gesselius, and Lindren

Amiens Cathedral

<http://delorme.mca.columbia.edu/Amiens.html>

Thirteenth-century Gothic masterpiece

Bruce Goff — Shin'en Kan (Price Residence)

<http://www.ou.edu/architecture/darch/goff/proj/shin.shtml>

The recently destroyed Goff building

Richard Meier — Douglas House

<ftp://cad0.arch.unsw.edu.au/pub/rays/hade/images/ca1/93s2/lim2.jpg>

Photo-realistic computer images of this well-known house

Francesco Borromini — Church of Sant'Ivo

<http://www.archivision.com/images/1A11/1A1-BF-SI/>

58 professional color slides of the 1648 baroque church

James Stirling and Michael Wilford — Wissenschaft Center

<http://duplox.wz-berlin.de/arch/index-eng.html>

Stirling and Wilford's competition-winning building in Berlin

R. M. Schindler

http://www.mip.berkeley.edu/query_forms/browse_spiro_form.html

(Search personal under Schindler, Rudolph Michael)

Collection of more than 60 thumbnail images of Schindler's houses

R. M. Schindler — Lovell House

http://www.cad.architekturth-darmstadt.de/architectura_virtualis/Ando_Eiermann_Schindler/schi/schdex.html

Computer graphics, images, and drawings of Schindler's best-known work from the 1920s

Hector Guimard — Collected Works

<http://www.etc.fr/Users/Sylvain%20Meunier/Guimard/baladepseize/1erepage.html>

Includes the Paris metro stations, Hotel Guimard, and others

The Acropolis

<http://cal022011.student.utwente.nl/~marsares/>

Interactive tour of the Parthenon and its surroundings

Tadao Ando — Church on the Water

http://www.cad.architekturth-darmstadt.de/architectura_virtualis/Ando_Eiermann_Schindler/ando/anddex.html

Computer-drawn plans and some photos of Ando's church

Tschumi at Columbia

by Nina Rappaport

Bernard Tschumi, dean of the school of architecture at Columbia, arrived at Avery Hall's packed auditorium on February 26, wearing his signature La Villette red scarf, to speak to one of his easiest but most critical audiences. In the two years since he last spoke at the school, he has had three projects in construction — and was about to be selected as a finalist by the Museum of Modern Art.

Tschumi's lecture followed one of the threads in his work — the idea of the movement of bodies in space that makes architecture a dynamic event — a conceptual theory from his *Manhattan Transfer* days. Showing his early diagrams and citing video games as an example of the movement of characters in space versus surfaces, he discussed some of his ideas, then gave examples of projects that reflect them.

Tschumi reviewed his work, from proposals to completed projects and works under construction: the Video Gallery in Groningen; the Bridge in Lausanne; the project for the Paris Library; and his proposal for the Karlsruhe Center for Media and Technology.

Parc de la Villette, he said, can be read in many ways, so that "architecture is not there as composed gesture but as a collection of superpositions on the program. Then something happens. The power in architecture is to bring things into a relationship so that an event takes place, a deviation, the unexpected, the unprogrammed."

Referring to the architecture school at Marne la Vallee, now under construction, he discussed how the

most important activities occur in the corridors and on the landings where students meet. "The social spaces are made out of the residue of the planned space, the leftover spaces." The seminar rooms and jury rooms are between the studios, so that history and theory students intermix with the design studios, which look into the central interior space.

In his more detailed discussion of the Alfred J. Lerner Center under construction at Columbia, which he is working on with Gruzen Samton (*Oculus*, March 1996, p. 3; September 1996, p. 14), he explained that the context they began with was McKim, Mead & White's granite base and cornice lines. The glass ramp and central facade, which links the campus side to the Broadway wing, is the place of event and technological invention. All activities converge on the unpredictable, unprogrammed spaces. "The students will screw it up — that is the point."

Le Fresnoy School of Media and Technology in Tourcoing, France, will be completed in May. Tschumi has added a roof "like a large umbrella with technical functions brought in underneath" to the existing historic facility. He said, "The design is not an issue of form, but a juxtaposition and superimposition."

Tschumi said these "buildings are not about composing in an aesthetic sense. They take a program and create a condition to reinforce activity, so that when a building becomes populated it is an event."

Other finalists in the competition to design the addition to the Museum of Modern Art are Jacques Herzog and Pierre de Meuron of Basel and Yoshio Taniguchi of Tokyo.



Jean Strongin

Bernard Tschumi



Architecture school at Marne la Vallee, Bernard Tschumi

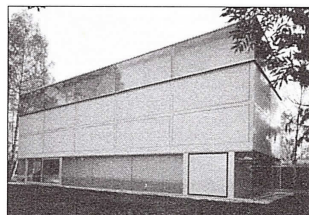


Jacques Herzog



Pierre de Meuron

Jacques Herzog and Pierre de Meuron



Goetz Collection, Jacques Herzog and Pierre de Meuron



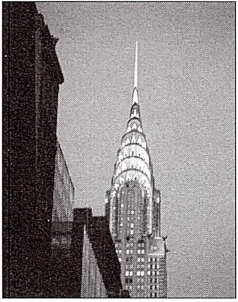
Yoshio Taniguchi



Toyota Municipal Museum of Art, Yoshio Taniguchi

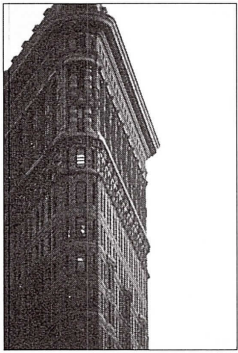
Chrysler Building Named Favorite

by Amy Lamberti

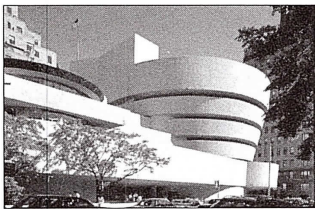


photos: Stan Ries

The Chrysler Building



The Flatiron Building



The Guggenheim Museum



The Empire State Building

When asked in a recent survey to vote for their favorite buildings, New York City's architects overwhelmingly selected the iconic Chrysler Building. The survey was done by the New York Foundation for Architecture to increase public awareness about architecture and determine what is appealing about the city's best-loved buildings.

Respondents were asked to rank their top ten favorites from a list of 20 buildings that included modern monuments such as the Seagram Building, Lever House, and the TWA Terminal at John F. Kennedy Airport. When the votes were counted, the Chrysler Building was followed, in order, by Grand Central Terminal, Rockefeller Center, and the Flatiron Building. The Seagram Building took fifth place, ahead of the Empire State Building and the Guggenheim Museum. The Woolworth Building, Lever House, and the Ford Foundation rounded out the top ten.

Again and again, the Chrysler Building was called "jewel-like," as respondents reacted to the elegant art deco crown that highlights the city's skyline. Some called it "quintessentially New York" and said it symbolizes the "spirituality of capitalism." Other favorites along 42nd Street are Grand Central Terminal, the Ford Foundation, the McGraw-Hill Building, and the New York Public Library.

Among those architects who responded were **Jaquelin Robertson**, FAIA, who selected the Flatiron Building because "its triangular shape reflects Broadway's diagonal slice through the city's grid of

streets — a building paying homage to the city's plan and its most important street." Robertson went on to name Central Park as "the best room in the city." **Bruce Fowle**, FAIA, chose Rockefeller Center, calling it "the finest example of high-density urban design in the world. The connective, consistent quality of the architecture and the integration of the arts makes it one of mankind's greatest works."

Will Bruder, FAIA, an architect from Phoenix, rhapsodized over the Seagram Building: "Serenity in the beauty of chaos! A timeless marker to our culture — less is truly more!" Other architects, such as **Lee Harris Pomeroy**, FAIA, selected less familiar structures. He called the McGraw-Hill Building by Raymond Hood "the epitome of international modernity, strange and wonderful in color and materials."

Offering respondents the opportunity to write in their own candidates for best building produced votes for the Knickerbocker Laundry in Queens, the Boat House in Prospect Park, and the Montauk Club in Park Slope, Brooklyn. While the majority of favorite buildings are in midtown Manhattan, the Cathedral of St. John-the-Divine was the third most popular write-in vote, after the New York Public Library and City Hall.

Perhaps most clear from the write-in votes is the vast array of possible favorite buildings, as well the diverse logic behind each selection. Words such as "gem" were used to describe Carnegie Hall, the Public Library, the U.S. Custom House on Bowling Green, and the lesser-known "cast-iron gem," the Haughwout Building in Soho. The Ford Foundation and the Metropolitan Museum of Art

were cited as urban oases, the former described as "an oasis in the cruel city." The Seagram Building was often labeled the epitome of modernism, but equally compelling to those who voted for it was its calming effect in busy midtown.

Not to be outdone by the architects were the other respondents, ranging from lawyers to activists. Attorney Peter L. Malkin selected Bryant Park, describing it as "a touch of Europe in New York. The chairs, the flowers, the trees, the cafes. Without the park, what would midtown be like?" The author of *The Empire State Building*, John Tauranac, admitted, "As difficult as it is for me to place the Empire State Building behind Chrysler and Rockefeller Center, in all honesty I am obliged to give Rockefeller Center the ten it deserves. It is the most urbane grouping of buildings in the city, and bears witness to America's greatest contribution to architecture, the skyscraper style."

Besides Central and Bryant parks, several other nonbuilding landmarks garnered support — Brooklyn Bridge, Paley Park, Greenwood Cemetery, even the Lincoln Tunnel Exhaust Tower. Successful groups of buildings also were mentioned — Battery Park City, Tudor City, and Columbia University.

The survey revealed differences in taste between architects and nonarchitects. Rockefeller Center, for example, was ranked second by architects but came in only fifth with nonarchitects, after Grand Central Terminal, the Woolworth Building, and the Flatiron. For architects, the Woolworth did not make the top ten, but modern landmarks such as Lever House, the TWA Terminal, and the Ford Foundation did.

Although not included in either top ten, the University Club fared much better with nonarchitects, who placed it fourteenth, than with architects, for whom it fell to nineteenth place. It appears that architects feel more strongly about acclaimed modern buildings while nonarchitects favor historic structures such as the U.S. Custom House and Carnegie Hall.

The Daily News published a four-page Sunday supplement with information on each of the top ten buildings, including a map showing where each is located.

Will Architecture Finally Reach the Schools?

by Kira L. Gould

There are more people teaching, learning, and practicing design in this city than anywhere else in the world," said Dorothy Dunn, head of education at the Cooper-Hewitt National Design Museum. There are also some 55,000 teachers. Can't these folks get together to get the arts into New York City education? The Learning By Design Committee and the Senior Roundtable hope so; they sponsored a forum on "The Teaching of Architecture as a Liberal Art in NYC Public Schools." The goal is to bring about educational reform through arts in education. It sounds simple enough, but the barriers are many. However, some of them are falling away, albeit slowly. According to Diana Cagle, executive assistant to the deputy chancellor, New York City Board of Education, "It's a special moment in time. Suddenly lots of people believe in arts in education."

But many programs and efforts have been around for years. Greg McCaslin, director of education for the New York

Foundation for the Arts, recalls the 1970s when such efforts were just under way. He laments that "it feels like we are still in the throes of a handshake — we aren't much closer to a relationship or a marriage between the arts and the schools than we were 25 years ago." Developing that relationship, he pointed out, is critical to solid education. "As a country, we have still not come to terms with the difference between training and education," he said. "Arts can help us equip kids to be in the world." Hollis Headrick, executive director for the Center for Arts Education/Annenberg Initiative, which is expected to direct some \$36 million into New York City schools for arts efforts in the next five years, envisions a broader linkage that would affect the system in a grander way. "We have to help teachers to use architecture, and all the arts, as levers to get into other subjects."

Louis Spanier already does this. The art teacher at P.S. 84 is former director of the Board of Education arts education resource center. "Our schools take kids, who are inherently three-dimensional learners," he said, "and turn them into two-dimensional learners." Instead, he suggested, we have to encourage them to create things in space. "They'll remember the things that come into their brains through their hands," he said. Architecture students are learning to bring these experiences to kids in an elective course at City College; it's taught by Alan Feigenberg, who's also the director of education at the Salvatori Educational Center on the Built Environment. The architecture students — several of whom have gone on to become elementary and secondary school teachers them-

selves — teach children about scale, math, and proportion through lessons about their urban environment.

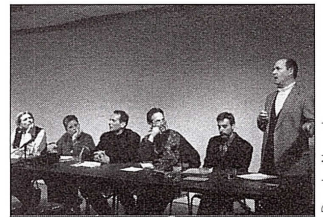
A Measured Approach

by Kira L. Gould

The firm of R. M. Kliment & Frances Halsband Architects will be presented with the firm of the year award this month at the national conference in New Orleans. AIA New York Chapter president-elect Rolf Ohlhausen, FAIA, questioned whether that might have something to do with the fact that the "general practice" firm is something of an endangered species in this age of professional specialization. The three spoke at the fourth installment of the AIA Honors series, which highlights New York City architects recently recognized for their commitment to design excellence, innovation, and the practice of architecture.

Halsband and Kliment met at Columbia University and worked together at Mitchell/Giurgola before forming their own firm in 1972, and the early years were lean. They both taught at Columbia then, and they ran what Halsband called "a kind of country-doctor practice out of Woodstock, which kept us sane. When you work in that kind of community, you are really contributing in an important way, which can seem very different than the New York scene."

In the New York scene today, Ohlhausen noted, the firm is about to enter the top ten. That is, there are only ten firms in New York that are significantly larger than the 25-member mark at which R. M. Kliment & Frances Halsband Architects now stands. But getting there has been a long process, and the growth of the firm, they say, isn't something



Dorothy Alexander

Dorothy Dunn, Diana Cagle, Louis Spanier, Alan Feigenberg, Hollis Headrick, and Greg McCaslin



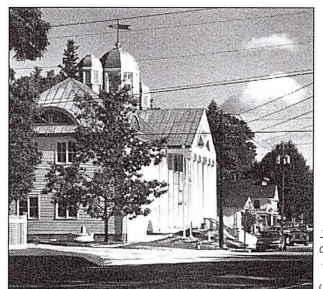
Dorothy Alexander

Alan Feigenberg, Hollis Headrick, and Greg McCaslin



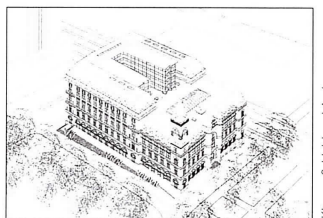
Dorothy Alexander

Dorothy Dunn, Diana Cagle, and Louis Spanier



Cervin Robinson

Town hall, Salisbury, Connecticut, R. M. Kliment & Frances Halsband



Kliment & Halsband Architects

GSA U.S. Bankruptcy Courts, U.S. Attorney offices, and U.S. Post Office facilities, Brooklyn, New York, R. M. Kliment & Frances Halsband Architects

DEADLINES

May 9

Deadline for ideas competition to transform the Ruth Wittenberg Triangle at Greenwich Ave., Sixth Ave., and Christopher Street, sponsored by the Greenwich Village Society for Historic Preservation, the Van Alen Institute, and Cooper-Union. The winning designer will receive round-trip airfare to Barcelona. Jury includes Jennifer Bartlett, Mildred Friedman, Thomas Hanrahan, Jason McCoy, and Elizabeth Barlow Rogers. Contact GVSHIP, 47 Fifth Ave., New York, NY 10003, 924-3895.

May 15

Application deadline for the Preservation League of New York State and New York State Council on the Arts 1997 grant program for municipalities and not-for-profit organizations, to help fund historic structure reports, historic landscape reports, and cultural resource surveys. Contact Tania G. Werbizky, director of technical and grant programs, Preservation League of New York State, 302 Fleet Building, Ithaca, NY, 607-272-6510.

June 10

Registration deadline for an international competition, Public Space: Palimpsests of Stone, Piazza Isolo in Verona, Italy, sponsored by the Urban Studies and Architecture Institute. Contact Prof. Livio Dimitriu, USA Institute, 10 W. 15th St., Suite 1126, New York, NY, 727-2157, lduasinst@gnn.com.

July 31.

Registration deadline for design competition for a sun shelter sponsored by the Young Architects Group, Van Alen Institute, and the Hudson River Park Conservancy. Jurors include Tod Williams, FAIA, Laurie Hawkinson, Guy Nordensen, and Peter Rothschild. To register and receive program, send check payable for \$30 to AIA New York Chapter, 200 Lexington Avenue, sixth floor, New York, NY 10016, 683-0023, ext. 23.

they could ever have mapped out ahead of time. "Growth is not an abstract thing," Kliment said. "What your path will be depends on who you are growing with. We've been lucky to have some great clients and some incredibly talented and dedicated people on our team."

What is remarkable about this firm is the continuity of its work over a quarter-century. From the Salisbury Town Hall in the 1980s, where they experienced their first really tough modernist-preservationist battle, to the Long Island Railroad project in Manhattan, which earned an AIA New York Chapter honor award last year, their aesthetic has held its own. It is evident in the latest work: P.S. 54 in the Bronx, the Brooklyn Post Office reuse project for the General Services Administration (GSA), the Lamont-Dougherty Earth Observatory on the Hudson for Columbia University, and a recent house on Martha's Vineyard.

Halsband and Kliment pointed out that the smaller clients weren't always the better ones. "University clients, which can be known as multiheaded beasts, are our favorites," Halsband said. "Everyone is on their best behavior and thinking very hard about the past and the future. We like the complexity of dealing with many points of view. These clients have been on these sites for decades and hope to stay there indefinitely, so the commitment to doing the right thing is greater than you might find in a developer's speculative project. We haven't done many of those." The GSA is a great client right now, too, they explained, "because they are at a moment where they are trying to think about what it means to build for 100 years." The firm doesn't do a lot of corporate work either, which Halsband attributes to their

work style. "We don't have a system," she said. "We deal in the particular and the specific."

The "we" she referred to means everyone in the office. "None of us are specialists," Kliment said. "Things are loose and collaborative, but there's a common objective." That objective is to work in a way that addresses every place's "history, form, and culture. Those elements are there, and the building order of a new structure or an addition or renovation must respond to these factors." But they are working from a modernist perspective, to be sure. Halsband expanded on her concerns about strict preservation rules: "The architect's role is to create a whole thing for now. We work with the layers that are there, and never discount them, but we cannot abide that there are things that are so sacred that we cannot even think about them." No indeed. Halsband and Kliment, and the designers working in their office, want to think — expansively, carefully, and specifically — about everything.

Getting a Handle on CAD

While it is clear that computer-aided design has transformed architectural practice, many architects are still struggling to get the right equipment and software into their offices and put it to work, rather than allow it to generate a new category of time-consuming hassles. **Gail Erway Gerard**, AIA, and the rest of the Computer Applications Committee, want to change that. In March the group hosted "CAD '97: The Next Generation," a daylong product exhibition with 15 vendors and six professional seminars about networking concepts, plotting and printing techniques, Web site creation, and the not-so-simple matter of determining

which computers and programs are best for various practices.

Alan J. Polinsky, AIA, who runs AP3D Imaging, a computer consultation group for architects, opened the day with a discussion about architectural visualization. "Generating representative images from CAD data, like architecture," he said, "is both an art and a science." The biggest mistake firms make today, he contended, is failing to apply the "architectural visualization process" from the outset. If you're going to be using CAD on a project, you need to address that and think about it from the conceptualization phase."

Computer-aided architectural visualization has three components. Surface modeling is important for architectural work; opting for solids modeling is a process that tends to carry too much data, Polinsky explained. And organization along the way is critical. "You have to be sure to layer all the pieces of information so that you'll know where to find things at all times," he said. One of the biggest problems that arises when architects start out with CAD, Polinsky said, is that they are seduced by the details. "Don't get caught up in putting in so much detail just because you can," he warned. "It will eat rendering time." He recommended making two models, one in low- and one in high-resolution, so that a quick rendering is possible when necessary.

Among the most important new advances are the systems' abilities to include very specific colors, textures, and light levels. And the operator now has complete control over where the camera angles will be when designing a fly-around or walk-through animation sequence. While there's a learning curve for firms to be able to

out this technology to work, the possibilities that computer-aided visualization create seem endless.—K.L.G.

**Paul Otto Heyer,
Architecture Professor**



Author, architect, and educator **Paul Otto Heyer**, AIA, a former president of the New York

School of Interior Design, died in February at age 60 in Manhattan; the cause was cancer. Born in Brighton, England, Heyer graduated from the Brighton College of Arts in 1958 and arrived in the U.S. two years later. He received a master's degree in architecture from the University of Michigan and one in urban design from Harvard University. His design projects ranged from public spaces to art galleries and private homes. Heyer may be best known as the author of *Architects on Architecture* (New York: Walker Publishing, 1966, 1978), a useful series of interviews with architects prominent in the mid-century. He taught architecture and lectured extensively, focusing specifically on Latin American architecture. He later served as dean of the school of architecture at Pratt Institute in Brooklyn. From 1989 until the middle of last year, Heyer was president of the New York School of Interior Design, after which he became the chair of the architecture and design department.

While president, he developed the school's new MFA program, which will begin this fall. Heyer's inspired leadership at the New York School of Interior Design, including his efforts to connect that institution with other schools and organizations in the city, as well as his creative and dynamic role in the architectural community at large, will be sorely missed.

**Bertram L. Bassuk,
Architect of Synagogues**



In March, the New York architectural community mourned the death of **Bertram L. Bassuk**, FAIA.

Educated at the Washington Square College of Arts and Sciences, New York University, and the Ecole des Beaux Arts in Fontainebleau, France, Bassuk completed an impressive number of designs — for some 125 projects — during his career, which eventually became focused on religious work. When he was made a fellow of the American Institute of Architects in 1986, the presenters cited his “outstanding group of synagogues,” as well as his strong influence in the world of architectural education — he taught at Cooper Union, Columbia University, Pratt Institute, and City College — and on AIA activities. “In these areas,” the citation read, “he worked consistently to clarify the relation of technology to architectural design and to broaden the humanistic, social, and educational commitment of the profession.” Bassuk was a tireless proponent of architecture as a mechanism for social improvement; he was a member of Architects, Planners, Designers for Social Responsibility. Recent work includes an addition to Temple Beth Shalom in Roslyn Heights, New York; a proposal for a new synagogue in Teaneck, New Jersey; and a new synagogue for Young Israel in New Rochelle, New York. Bassuk's approach to religious architecture will be missed, as will his perception of architecture's role in society.

Chapter Notes

The American Institute of Architects will hold its annual National Convention in New Orleans from May 15 through May 18. The convention includes the investiture of the 1997 fellows, ten of whom are New York Chapter members. In addition, Chapter president **Robert Geddes**, FAIA, will participate in the AIA/ *Architectural Record* Walter Wagner Education Forum organized by the AIA's director of education and practice, Elliot Pavlos. The discussion will explore the effect of the Carnegie Report's recommendations and include a focus on the New York Chapter's theme, “Civic Engagement.” New York Chapter members attending the convention are invited to an informal cocktail reception at 6:30 pm on Thursday, May 15, at Ray T's, the bar at the Holiday Inn Select, at 881 Convention Center Boulevard. For more information, call Amy Lamberti at 683-0023, ext. 11.

□ “Out of the Fire, Into the Frying Pan,” an informal party to welcome new members and celebrate the Chapter's membership, will take place on Thursday, May 22, beginning at 7:00 pm. This event is an opportunity for architects young and old to take a break from practicing in New York City and mingle with colleagues in a distinctly informal atmosphere — The Frying Pan, a lightship docked at Pier 64 on West 23rd Street. Everyone is encouraged to attend this party, from sole practitioners to new architects at large firms. The \$25 ticket includes one drink (there will be a cash bar), great food, and music in a collegial and unique setting. For information, call 683-0023, ext. 11.

□ The exhibition “Civics Lessons: Recent New York Public Architecture” will be

Rizzoli Bookstores' Top 10
As of March 25, 1997

1. **Hodgetts and Fung, Scenarios and Space**, Craig Hodgetts and Ming Fung (Rizzoli, paper, \$40.00).
2. **Constructed View**, Joseph Rosa (Rizzoli, cloth, \$50.00).
3. **Kohn Pedersen Fox, 1986-1992**, Warren James (Rizzoli, paper, \$42.50).
4. **Philippe Starck**, Philippe Starck (Taschen, cloth, \$39.99).
5. **Skyscrapers**, Judith Dupre (Workman Publishers, cloth, \$24.98).
6. **Hodgetts & Fung Scenarios and Space**, Hodgetts and Fung (Rizzoli, cloth, \$60.00).
7. **Frederick Fisher Architect**, Frederick Fisher (Rizzoli, paper, \$40.00).
8. **Hotel Gems of France**, Robert D. Schron (Schron Associates, Ltd., cloth, \$59.95).
9. **Visual Dictionary of Architecture**, Francis D. K. Ching (Van Nostrand Reinhold, paper, \$29.95).
10. **New York 1930**, Robert A. M. Stern (Rizzoli, paper, \$49.50).

Urban Center Books' Top 10
As of March 31, 1997

1. **Neil Denari: Interrupted Projects**, Neil Denari (Toto, paper, \$25.00).
2. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
3. **Sex of Architecture**, Diana Agrest (Abrams, paper, \$14.95).
4. **Mirrors of Infinity**, Allen Weiss (Princeton Architectural Press, paper, \$14.95).
5. **Santiago Calatrava: Complete Works**, Sergio Polano (Ginkgo, paper, \$55.00).
6. **Peter Walker: Minimalist Gardens**, Leah Levy (Spacemaker Press, paper, \$35.00).
7. **The Unreal America, Architecture and Illusion**, Ada Louise Huxtable (New Press, cloth, \$30.00).
8. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
9. **Le Notre's Gardens**, Michael Kanna (Research Art Media, cloth, \$45.00).
10. **Differences**, Ignasi De Sola-Morales (MIT Press, paper, \$15.00).

COMMITTEE MEETINGS

May 1, 8:30 am
Professional Practice

May 2, 8:30 am
Transportation and Infrastructure

May 6, 6:00 pm
Design Awards

May 7, 6:00 pm
Public Architects

May 8, 6:00 pm
Minority Resources

May 12, 6:30 pm
Learning By Design:NY

May 14, 6:00 pm
*Interiors at
Brennan Beer Gorman Monk*

May 14, 6:30 pm
*Young Architects Group
at David Briggs Architect*

May 15, 6:00 pm
Building Codes

May 20, 6:00 pm
Architects in Alternative Careers

May 21, 12:30 pm
Architecture for Education

May 21, 6:00 pm
Architecture Dialogue

May 28, 3:00 pm
Senior Roundtable

May 28, 6:00 pm
Women in Architecture

Please confirm meeting times and locations.



Dorothy Alexander

*Tom Phifer, AIA, Rolf Ohlhausen, FAIA,
Robert M. Kliment, FAIA*



Dorothy Alexander

Ed Feiner and his parents



Dorothy Alexander

Karen Adler, Robert Peck, Ken Ricci, AIA

mounted at the National Building Museum in Washington, D.C., in early October, and will be accompanied by a publication. Senator Daniel Patrick Moynihan has agreed to write the introduction to this catalog of important public work created by many Chapter members. The show will continue through March 1998.

□ An exhibition of the work of students participating in the Learning By Design:NY Committee's Architecture in the Schools program will be on display beginning on May 21 in the lobby at Beyer Blinder Belle's offices at 41 East 11th Street. The show includes models and drawings made by students of a range of ages from participating public schools. "This is a great opportunity for architects and others to see the results of this ongoing education program," said program coordinator Catherine Teegarden. For more information, call 683-0023, ext. 11.

□ The Committee on Architecture for Justice cosponsored "Federal Presence: Buildings for the Millennium," an exhibition of the GSA design excellence program this spring. At the opening reception, **Karen Adler**, regional administrator for the northeast region of the GSA, and **William J. Diamond**, commissioner of citywide administrative services, joined committee chair **Ken Ricci**, AIA, in welcoming **Robert Peck**, commissioner of the federal Public Building Service. The exhibition was on display for one month in the lobby of 290 Broadway, and included the work of several Chapter firms, including **Hardy Holzman Pfeiffer Associates**; **Hellmuth, Obata & Kassabaum**; **HLW International, L.L.P.**; **Kohn Pedersen Fox Associates**; **Pei Cobb**

Freed & Partners; **Cesar Pelli & Associates**; **the Spector Group**; and **Robert A. M. Stern Architects**. These firms cosponsored the elegant and well-attended opening reception.

□ On Thursday, May 1, "Constructing Expectations," a panel discussion organized by the Professional Practice Committee, invites architects, a client, and a contractor to answer the question, "What do you expect from the architect during the construction phase of a project?" Moderated by **Marilyn Jordan Taylor**, AIA, the discussion includes **Jody Durst** of the Durst Organization and **Daniel Tishman** of Tishman Construction, along with architects **Leevi Kilil**, AIA, and **Deborah Berke**, AIA. The discussion begins at 6:30 pm on the sixteenth floor at 200 Lexington Avenue. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ The effect of rent deregulation on affordable housing will be explored in a panel discussion sponsored by the Housing Committee on Monday, May 12. Frank Braconi, executive director of the Citizens Housing and Planning Council, will be among the speakers. The event begins at 6:00 pm on the sixteenth floor of 200 Lexington Avenue. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ On Tuesday, May 20, **Robert Davidson**, AIA, chief architect at the Port Authority of New York and New Jersey, will speak on "The New York Airport Access Program." The event, sponsored by the Transportation and Infrastructure Committee, will take place at 6:00 pm at 200 Lexington Avenue, sixteenth

floor. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ On Wednesday, May 21, **Martin D. Raab**, FAIA, president of the School Construction Authority (SCA), will speak to Chapter members about how the SCA plans to use the newly found resources of \$5 billion made available over four years. Raab will also address his plans to "reintroduce architects into the system, where they are needed," as he recently told *New York Construction News*. The brown bag lunch discussion will take place at 12:30 pm on the sixteenth floor at 200 Lexington Avenue. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ The New York Chapter congratulates **Adrienne Green Bresnan**, FAIA, who received the Fine Arts Federation's medal of honor at its annual meeting on April 30. Bresnan was honored for her lifetime of dedication to architecture in the public realm, preservation, and public outreach efforts. Since her retirement from the department of design and construction, she has been active in organizing Chapter events and continue to seek new ways to increase awareness about public architecture and preservation.

□ Many Chapter members have questions about the CE requirements. By attending panel discussions and lecture such as those listed above, Chapter members can earn learning units. If the event is not sponsored by the Chapter, fill out one of the self-report forms in every issue of *Architectural Record* and return it to the CES processing center in Oklahoma.

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CONTINUING EXHIBITIONS

**Disegno: Italian Renaissance Designs for
 Decorative Arts.** *Cooper-Hewitt
 National Design Museum, 2 E. 91st St.
 860-6868. Closes May 18.*

**Vision Medium Culture: Young
 Architects Forum.** *The Architectural
 League, Urban Center Galleries, 457
 Madison Ave. 753-1722. Closes May 30.*

**The Streets and Beyond: New York
 Photographs.** *The Museum of the City of
 New York, 1220 Fifth Ave. 534-1672.
 Closes June 8.*

**Masterworks: Italian Design,
 1960-1994.** *The Bard Graduate Center
 for Studies in Decorative Arts, 18 W.
 86th St. 501-3000. Closes June 29.*

Henry Dreyfuss: Directing Design.
*Sponsored by Cooper-Hewitt National
 Design Museum, 2 E. 91st St. 860-6868.
 Closes August 17.*

**A Dream Well-Planned: The Empire
 State Building.** *Museum of the City of
 New York, 1220 Fifth Ave. 534-1672.
 Closes December 7.*

Corrections

The designer of the Louis Baldinger
 light fixture shown on the right side of
 page 15 in the April 1997 issue was
Robert A. M. Stern Architects.
 The credit was inadvertently omitted
 from the caption. *Oculus* apologizes.

The architect of the house at 170
 Hicks Street mentioned in the April
 1997 Drawing Boards is **Martin
 Brandwein, AIA**, not Martin
 "Branwein" as incorrectly reported.

Giorgio Cavaglieri, FAIA, was
 responsible for the over \$1 million first
 phase of the restoration of the historic
 Eldridge Street Synagogue, mentioned
 in the April 1997 issue on page 5, and
 for the historic structure report that
 led to the state grant that helped sup-
 port it. When the first funds were
 exhausted, Cavaglieri donated ten
 percent of his professional fees to
 start a collection for successive phas-
 es of restoration.

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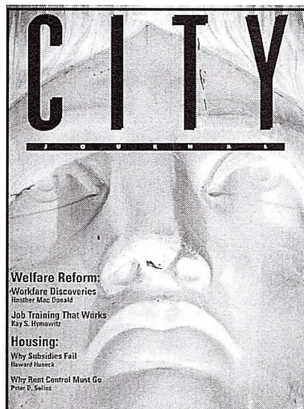
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May
1
Thursday

AIA NEW YORK CHAPTER EVENT

Panel: Constructing Expectations

With Daniel Tishman, Marilyn Jordan Taylor, AIA, Leevi Kiil, AIA, and Jody Durst. Sponsored by the Professional Practice Committee. 6:30 pm. 200 Lexington Avenue, sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

Lecture: Young Architects Forum – Vision Medium Culture

By Kyna Leski, Monica Ponce de Leon, and Nader Tehrani. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

3
Saturday

Tour: Upper West Side – El Train and Subway, Row House and High-Rise

By Barry S. Lewis. Sponsored by the New York Transit Museum and the Cooper Union for the Advancement of Science and Art. 1:00 pm. RSVP 353-4195. \$25.

4
Sunday

Tour: Mid-Fifties Modern

By Matt Postal. Sponsored by the Bard Graduate Center for Studies in the Decorative Arts. 11:00 am. Time and Life Building, 1271 Sixth Ave. RSVP 501-3013. \$17.

Lecture: The Enid A. Haupt Conservatory, History and Restoration

By John Belle, FAIA. Sponsored by the New York Botanical Garden. 2:00 pm. Arthur and Janet Ross lecture hall, New York Botanical Garden, Bronx. \$20 (includes 1:00 pm lecture by professor Sir Ghilleau Prance on the conservatories of the Royal Botanic Garden, Kew).

6
Tuesday

Lecture: Frank Furness and the Quaker City

By Michael J. Lewis. Sponsored by the Victorian Society in America. 6:00 pm. Donnell Library Auditorium, 20 W. 53rd St. 886-3742.

8
Thursday

Lecture: Young Architects Forum – Vision Medium Culture

By David Lewis and Paul Lewis; Frederic Levrat and Zolaykha Sherzad. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

9
Friday

Tour: Bronx Design-to-Production Tour

By Katia Howard. Sponsored by the Municipal Art Society and *Metropolis* magazine. 1:00 pm. RSVP 935-3960. \$30.

10
Saturday

Tour: Brooklyn Bridge and the Brooklyn Anchorage

By Barry S. Lewis. Sponsored by the New York Transit Museum and the Cooper Union for the Advancement of Science and Art. 1:00 pm. RSVP 353-4195. \$25.

12
Monday

**AIA NEW YORK CHAPTER EVENT
Panel: Rent Decontrol and the Future of Affordable Housing**

With Frank Branconi, Alan S. Oser, Elizabeth Roistacher, and Anne Pasmanic. Cosponsored by the Housing Committee and the City Club of New York. 6:00 pm. 200 Lexington Avenue, sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

14
Wednesday

Tour: Masterworks, Italian Design, 1960-1994

By Jill Gustafson and Osanna Urbay. Sponsored by the Bard Graduate Center for Studies in the Decorative Arts. 6:00 pm. 18 W. 86th St. RSVP 501-3013. \$10.

Lecture: Preserving the Moderns, 1940-1965

By John Kriskiewicz. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. RSVP 935-3960. \$10.

17
Saturday

Tour: Turtle Bay, Modernism Makes Its Mark

By John Kriskiewicz. Sponsored by the Municipal Art Society. 11:00 pm. RSVP 935-3960. \$15.

18
Sunday

Tour: Downtown Open House – Post World War II Skyscrapers, Plazas, and Interiors

Sponsored by the Alliance for Downtown New York, Inc. 12:00 pm. World Trade Center. 566-6700. Free.

20
Tuesday

**AIA NEW YORK CHAPTER EVENT
New York Airport Access Program**

Given by Robert Davidson, AIA. Sponsored by the Transportation and Infrastructure Committee. 6:00 pm. 200 Lexington Avenue, sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

21
Wednesday

**AIA NEW YORK CHAPTER EVENT
Lecture: The President of the School Construction Authority**

Given by Martin D. Raab, FAIA. Sponsored by the Architecture for Education Committee. 12:30 pm. 200 Lexington Avenue, sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

21
Wednesday

AIA NEW YORK CHAPTER EVENT

Exhibition: Architecture in the Schools

Sponsored by the Learning By Design:NY Committee. 5:00 pm. Beyer Blinder Belle offices, 41 E. 11th St. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

22
Thursday

**AIA NEW YORK CHAPTER EVENT
Spring Party: Out of the Fire, Into the Frying Pan**

Celebrate spring with AIA members. 7:00 pm. The Frying Pan, Pier 64 at W. 23rd St. \$25 plus cash bar.

25
Sunday

Tour: Midtown Manhattan

By Anthony Robins. Sponsored by the Cooper Union and the Museum of the City of New York. 4:00 pm. RSVP 353-4195. \$18.

27
Tuesday

Lecture: From Reason to Folly in the Eighteenth-Century Garden

By Eric Haskell. Sponsored by the Beaux-Arts Alliance. 6:30 pm. 115 E. 74th St. RSVP 639-9120. \$20.

30
Friday

Tour: Brooklyn Design-to-Production Tour

By Kate Carmel. Sponsored by the Municipal Art Society and *Metropolis* magazine. 1:00 pm. RSVP 935-3960. \$30.

June

8
Sunday

Tour: Building Utopia – Planned Communities in New York City, Jackson Heights

By Harry Matthews. Sponsored by Cooper Union. 1:00 pm. RSVP 353-4195. \$15.

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