



# OCULUS

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Emerging  
Voices

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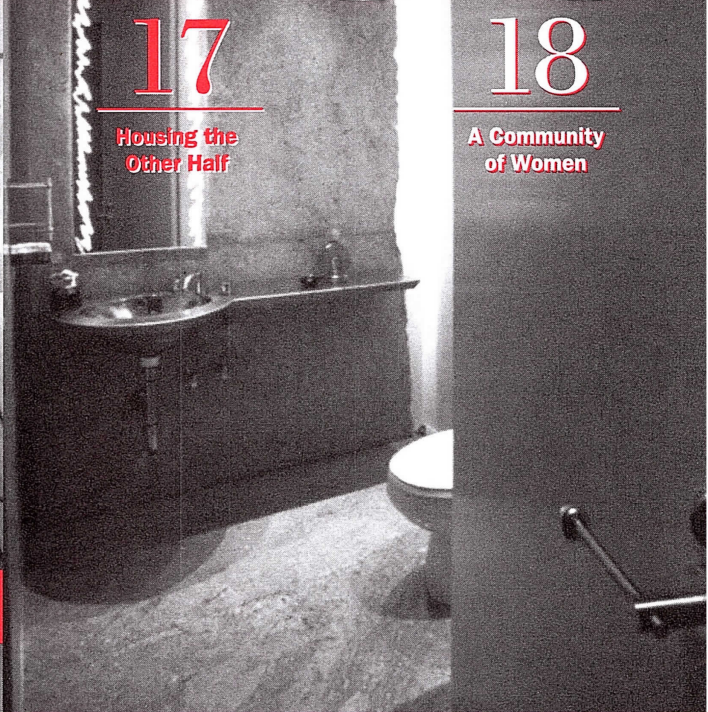
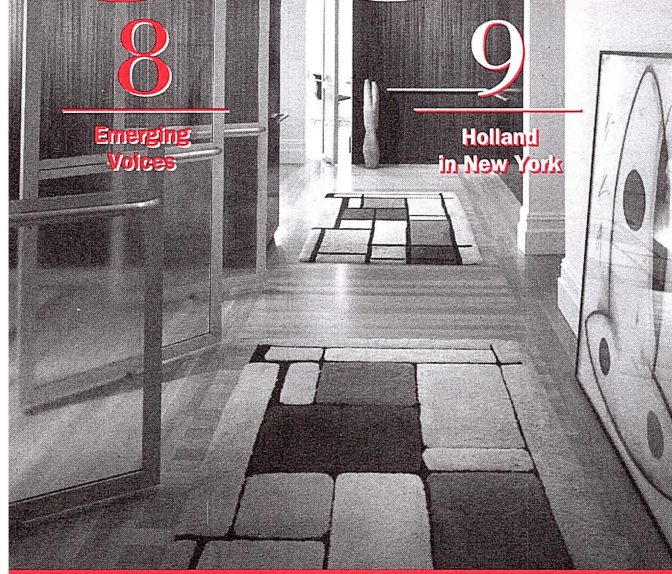
Holland  
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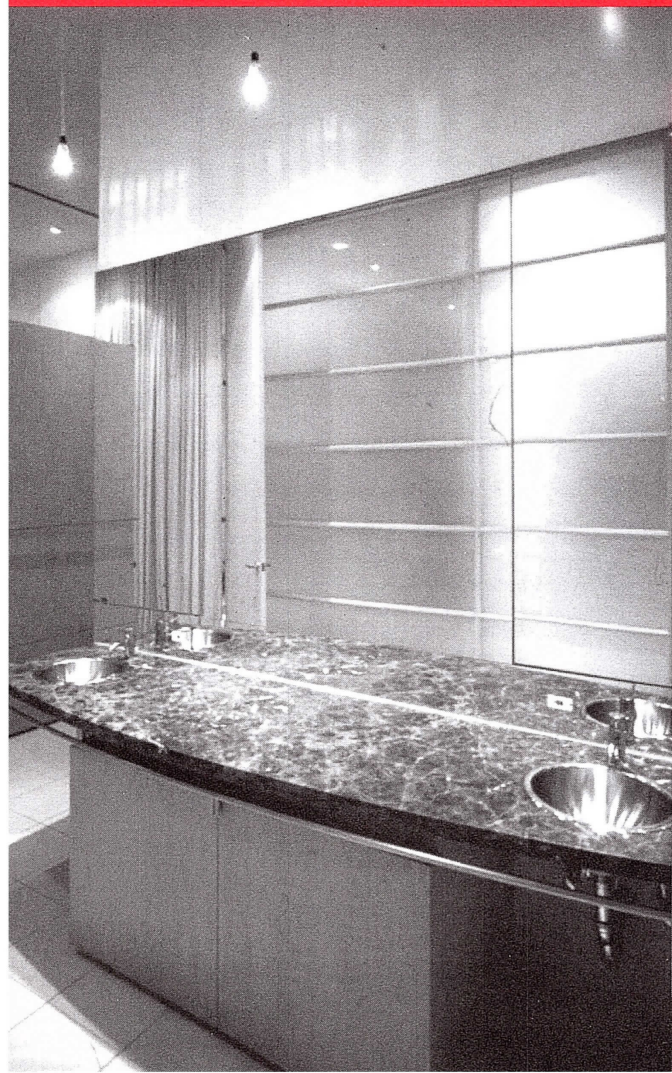
Housing the  
Other Half

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A Community  
of Women



**APARTMENTS AND LOFTS:**



**THE NEW HUMILITY**





Volume 59, Number 10, June 1997

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# News

from the executive director, Carol Clark.

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One out of every forty-two children in

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America goes to school in New York City.

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Some 1,100 school facilities exist in the five

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boroughs, and while there are places – on the Upper East Side and in parts of Brooklyn – that are underused, overall there is serious overcrowding. With immigrants' children enrolling in the public school system in record numbers, capacity is a real concern in many neighborhoods, particularly those in Queens and Brooklyn, where substantial numbers of the newest New Yorkers reside.

As illustrated by the Levy Commission's startling report on the investment required to solve the problem of crumbling schools, the time to erect scaffolds and begin critical rehabilitation projects is now. Fortunately, the Mayor and the City Council reached agreement this spring on funding and a schedule for upgrading existing facilities. It consists primarily of envelope work, securing buildings from the elements, and ensuring that the exteriors are sound. And while most of this effort will involve repointing facades and replacing roofs and windows, an extensive program is also under way to replace science labs, particularly in the secondary schools.

According to Martin D. Raab, FAIA, president of the School Construction Authority (SCA) and past president of the AIA New York Chapter, the SCA's capital program will total \$5.4 billion over the next three years. The New York City school system expects enrollment to increase at the rate of 20,000 new students per year through the year 2000. This means, Raab says, that 90,000 permanent seats must be created in the next four years, with 10,000 of them for a summer program. It is a formidable task, but Raab and his counterparts at the New York City Board of Education, Lewis H. Spence, the deputy chancellor, and Patricia Zedalis, the chief executive of the division of school facilities, have devised sound strategies to address it, after consulting with the Chapter and other civic and industry leaders.

Those strategies include the construction of stick-built transportable classrooms, three story modular additions to existing buildings, a new, more effective leasing program, and an examination of city-owned land adjacent to school properties that may provide new construction sites. Raab believes the SCA needs to spend more on new construction. But the short-term solution to the capacity issue is year-round schooling, which will be tested in a pilot program during the summer of 1998.

By establishing a dialogue with legislative representatives and decision-makers, the Chapter and its Architecture for Education Committee steadily promote increased funding for and effective administration of the expanded list of projects. The infusion of badly needed resources is most welcome. The Chapter will monitor how well they are deployed as rehabilitation, interim, and new construction projects are launched.



# Community Works: New Construction

by Nina Rappaport

**A**n innovative redesign of the Red Hook community center at West 9th and Clinton streets in Brooklyn — built in the 1930s as part of the Red Hook Houses — began construction in April. The New York City Housing Authority's \$3 million renovation and 4,000-square-foot addition, designed by **Hanrahan + Meyers Architects** and **Castro-Blanco, Piscioneri and Associates**, is scheduled for completion in September 1998. A new 2,000-square-foot entrance, called the open corner, will house a reception area and an art gallery with a 30-foot-long skylight that separates the new addition from the existing center. The lower-level lobby creates a student entrance to an alternative high school and game room. The upper lobby leads to a gymnasium and auditorium with an indoor-outdoor stage on the north facade, here an operable panel system opens onto bleachers outside. In the design of the four and a half acres surrounding the building complex, the architects worked with landscape architect **Lucicelli Kolik Williams and Associates** on new pathways, lighting, and signage as well as a playground, basketball court, and bleachers.

Commercial computer cafes inspired the lively design for a 6,500-square-foot, 14-hour computer library at Brooklyn College scheduled to open in December. In the design by **Thanhauser & Esterson**, curvilinear workstations constructed from colored plywood and metals create lounge-like setting for the hard, technological services,

encouraging social interaction. The computer hardware and wiring is left exposed to express technology.

□ At the same time that **Davis Brody Bond** and the Related Company's Union Square South building began to rise between Fourth Avenue and Broadway this spring, plans for the \$150 million, 22-story, residential tower with shops and movie theaters at its base were exhibited at the Urban Center galleries with other competition entries. The centerpiece of the show was a mock-up of the 100-foot-tall, undulating brick-and-stone "artwall" by Kristin Jones and Andrew Ginzel, which will blow smoke the way Joe Camel used to do. Only here, the idea is to evoke the past, present, and future of the site — a heavy stone base represents the geological foundations of Manhattan; an astrological clock records the movements of the cosmos; a digital clock counts the hours of the day; and at noon a long, tapered horn will sound while clouds of steam pour out of a gilded, four-foot void. This "eye" faces the traditional clock at the other end of Park Avenue South above the entrance to Grand Central Terminal. The rather literal sculpture was also selected in a competition; the idea of an artistic collaboration was the architects'.

□ **Steven Holl's** Chapel of St. Ignatius at the University of Seattle (*Oculus*, February 1997, pp. 8–9), which was consecrated on April 10, has already become an icon where young architects camp out overnight for the spatial and mystical experience.

□ Also in Seattle, **Gwathmey Siegel & Associates'** Henry Art Gallery at the University of Washington (*Oculus*, May

1996, p. 15) opened in April. The firm has numerous new projects, including a \$30 million renovation and addition to the Harvard Business School's Baker Library designed in 1925 by McKim, Mead & White. The commission was awarded in an invited competition with **Hardy Holzman Pfeiffer Associates** and **Shepley Bulfinch Richardson and Abbott** contending. The building is scheduled to be completed in 2001.

Gwathmey Siegel is also designing the Naismith Memorial Basketball Hall of Fame in Springfield, Massachusetts, with **Bargmann Henrie + Archetype** of Boston, **Harriss Production Services** of New Windsor, New York, and **Hottop Associates Limited** of New York City as exhibition consultants. The building is expected to be completed at the end of 1999. It will anchor an 18-acre riverfront development project in the city that is the birthplace of basketball.

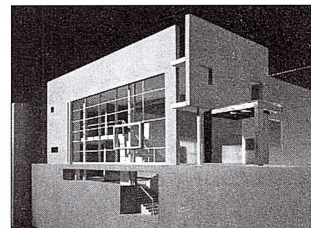
## Inside New York

□ **Butler Rogers Baskett**

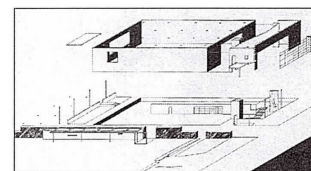
received the commission to develop a long-term plan for the expansion and improvement of McKim, Mead & White's Racquet and Tennis Club at Park Avenue and 52nd Street.

□ A Fifth Avenue store for Gant, the men's sportswear company, is being designed by the Swedish architect **Carl Gustaf Bratt**, with **Bergmeyer Associates** of Boston as building architect. It will be next to the Versace store between 51st and 52nd streets; the architects face the challenge of trying to top the high-end interior designs nearby.

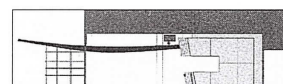
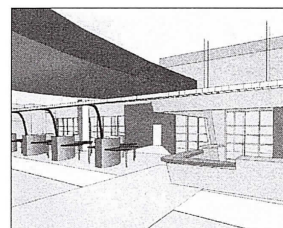
□ Another fancy retail outlet — this one for Thomas Pink, the Jermyn Street shirtmakers



Jack Pottler/Esto



Red Hook community center,  
Hanrahan + Meyers and Castro-Blanco,  
Piscioneri and Associates



Brooklyn College computer  
library café,  
Thanhauser & Esterson



of London, at 520 Madison Avenue — will be designed by **Greenfield. Sawicki. Tarella. Architects**. The 6,200-square-foot store, the company's first in the U.S., will be divided into smaller selling areas like the ones in its shops in Europe, which have traditional detailing and custom-made wood display cases.

□ The **Hillier Group** is designing a 50,000-square-foot corporate development center at One Chase Manhattan Plaza, which will have training rooms, break-out rooms, and lounges on several floors, as well as new twenty-seventh- and twenty-eighth-floor conference rooms. It will be equipped with state-of-the-art audiovisual and telecommunications systems for training personnel.

□ **Bromley Caldari Architects** has proposed new facades for the three-story Diamond Center building on the southeast corner of 47th Street and the Avenue of the Americas. To unify the current jumble of signage and architectural detail, a steel-frame structure will be attached to the existing building. It will support a collage of aluminum-and-glass curtain-wall elements in the spirit of Times Square. At the southern end, a sandblasted glass column and aluminum frame will reveal the building's structure and interiors. The parapet will be interrupted by a folded metal piece that extends over the roof, breaking the regularity of the facade. Signage will be installed on a 60-foot-high corrugated metal partition on the second- and third-floor walls. At the retail level, a continuous, computer-programmed, animated, incandescent sign band will wrap around the building.

□ Times Square and Gover-

nors' Island may become theme parks, but in lower Manhattan, the focus is on the area itself. New Yorkers and tourists can now get a glimpse of the history behind the towers all around them at the **Skyscraper Museum**, which opened to the public in the banking hall of 44 Wall Street on May 1, the official New York moving day for commercial leases. In one enormous, Wall Street canyon-like frame — in photographic murals 11 feet high and 60 feet long — they can take in the east side of Broadway in 1909 and the west side of the street in 1996. The museum has models, old postcards, rare books, slides, and replicas of offices from various historic periods — even pictures of the architects who made all the oversized dreams come true.

### Columbus Circle Updates

**R**umors say proposals for Two Columbus Circle have been narrowed down to three projects: a gilded-glass apartment building to be developed by Donald Trump, a small hotel, and the Danesh Museum, the only one of the three that would preserve the building.

□ The Metropolitan Transit Authority has announced the shortlist for the Coliseum site, which isn't very short: Coliseum Development Partners (Millennium Partners) with **Gary Handel & Associates** and **Polshek and Partners**; Columbus Centre Partners (Related Companies and Himmel and Company) with **Skidmore, Owings & Merrill** and **Elkus/Manfredi Architects**; Columbus Circle Associates (Forest City Ratner, Daniel Brodsky, and Peter Lehrer) with **Cesar Pelli & Associates Architects**; Tishman-Speyer/Mirage/Morgan Stanley Partners with **Murphy**

**Jahn**; the Trump Organization and Colony Capital with **Robert A. M. Stern Architects** and **Costas Kondylis & Associates**. The list, intended as an interim step in the review of the proposals, may be narrowed further by the participants themselves since the Mayor's Office withdrew tax abatements in early May. Only Tishman-Speyer had planned not to request them.

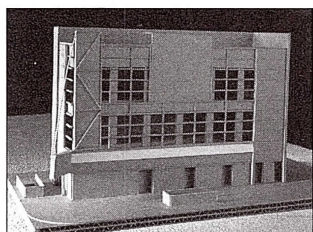
### Lost New York

After years of debate and attempted compromises, J & R Music World is demolishing the historic **Clark Building** at One Park Row to build a larger commercial structure more suited to its needs but unsympathetic to the historic character of the rest of the block. Since it was not landmarked, preservation organizations were unable to convince the owners to preserve it. One hope is that the new project will have an integrated signage program for the block across from City Hall Park.

□ The lack of designation also endangers the **Cottages**, a mixed-used complex of low-rise apartments with Regency details facing a garden court between 77th and 78th street and modern glass-block shopfronts along Third Avenue. On May 16, RFR & Davis announced plans to build a 32-story condominium on northern half of the site with 95 one- to five-bedroom units. The architects, **Schuman, Lichtenstein, Claman, Efron**, want to "upgrade" the stores and four of the cottages designed by Edward Faile in 1937 but cover them with a terrace. The Coalition to Save the Cottages and Garden seeks support through architect **Margaret Helfand** or Friends of the Upper East Side Historic District at 535-2526.

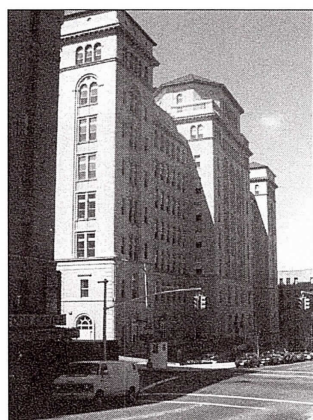


Union Square South,  
Davis Brody Bond



Chris Weil Photography

Diamond Center,  
Bromley Caldari Architects



Morissania redevelopment facade,  
Becker and Becker Associates



## Creative Restorations

by Nina Rappaport

**T**he Morissania Hospital at 168th Street in the Bronx, abandoned for over 20 years, has been reborn, thanks to the Women's Housing and Economic Development Corporation. The \$16.5 million gut renovation of the ten-story, 200,000-square-foot Renaissance Revival hospital combines facilities and services with training for community residents. In a sensitive restoration, **Becker and Becker** of New Canaan, Connecticut, preserved the terra-cotta details and entry loggia but added a red metal roof to simulate the original red tile. The first-floor lobby leads to a daycare center with training services, a medical clinic and career-training center, and a commercial incubator kitchen for start-up businesses in the food industry. The second-floor lobby leads to the residential floors, which have 132 new two- and three-bedroom apartments with high ceilings and open kitchens for low-income families, and 48 apartments for the previously homeless. The old garage was converted into a community gym, playground, and tot-lot to serve the daycare center and the community.

At the well-attended opening on April 17, Paul Goldberger said, "This building proves that architecture can affect the quality of life. Of course it cannot do that as an empty symbol, with all due respect to the wonderful work done by Becker and Becker, who have restored this building with great sensitivity both to its architectural heritage and to the needs of its new users. If it were an empty shell, even a beautiful one, it would ultimately do little to help the

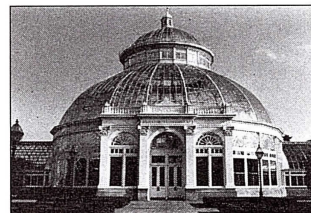
neighborhood....This is not just a beautiful building; it is a beautiful building with a socially wise and knowing program, and therefore it stands a real chance of making a tremendous difference in the quality of life."

□ Also in the Bronx, the Enid A. Haupt Conservatory at the New York Botanical Garden reopened to the public on May 3 after a four-year, \$25 million restoration by **Beyer Blinder Belle**. The largest and probably the most beautiful Victorian greenhouse in the nation, the conservatory has an arched colonnade in the circular, domed court of the palms. Designed by Lord & Burnham in 1899, the much-loved structure has been plagued since 1902 with structural problems, exacerbated by the moisture required for the plants and fluctuations in outside temperature. The restoration is part of a \$175 million master plan that includes a new \$7.5 million garden café by **Cooper, Robertson & Partners**, a \$28 million, four-story, 70,000-square-foot plant studies center by **Polshek and Partners**, the \$5 million Everett Children's Adventure Garden by **Richard Dattner**, refurbishment of a lecture hall by **Hardy Holzman Pfeiffer Associates**, restoration of the main building facade by **Cabrera/Barricklo Architects**, and improvements to the 1840 Snuff Mill Propagation Range greenhouse and Harding and Lieberman Laboratories by **Perkins Eastman** and **Bhavnani & King Associated Architects**.

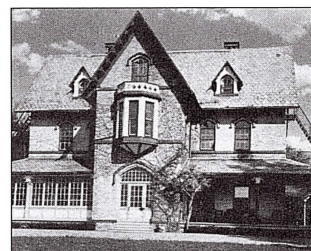
□ **Hudson Design** has begun work on the Hastings Center, a biomedical ethics research building funded by major pharmaceutical companies in Garrison, New York, in a house designed by Richard

Upjohn and three buildings totaling 14,000 square feet, which later became the Malcolm Gordon School. The 1854 residence will be converted into office space, conference rooms, and research facilities. The gymnasium will become a library and conference room for 50 people, and the main building will be used for offices, dining, a kitchen, and a lounge. The annex will contain offices, archival storage, and study carrels. Historic details will be restored, and open space will be preserved with the help of the Open Space Institute.

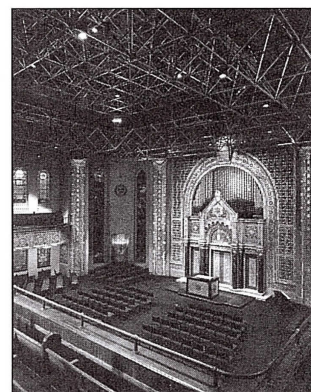
□ The April *Oculus* survey of religious restorations missed a thoughtful renovation of the Congregation B'nai Jeshurun on the Upper West Side by **Bromley Caldari Architects**, which was completed in January. The ceiling of the 1917 National Register synagogue had collapsed and the building had been abandoned when the architects were hired. Their solution was to suspend a new ceiling from the roof trusses, braced by the existing purlins, with minimal support over the long-span central section in a space-frame structure. They then floated the frame away from the walls and placed it as an independent element in the sanctuary. The roof structure is painted midnight blue, and uplighting evokes the sky. The frame provides access to lighting systems as well as space for HVAC ducts and acoustical elements. As part of the \$2 million project, the architects leveled the floor in the sanctuary, provided handicapped access, and remodeled office and interior spaces.



*The Haupt Conservatory,  
Beyer Blinder Belle*



*The Hastings Center,  
Hudson Design*

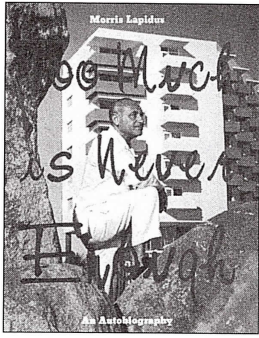


*Congregation B'nai Jeshurun,  
Bromley Caldari Architects*

Jon Butt

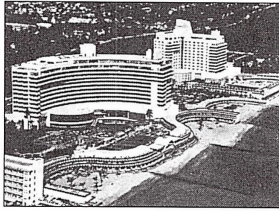
Peter Mauss/Esto



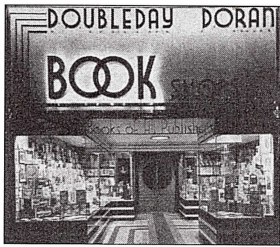


cover photo: Gelberg-Victor

*Too Much Is Never Enough,*  
Morris Lapidus



*The Fontainebleau Hotel (1954)*  
and, behind it, the Eden Roc (1955),  
Miami Beach



*Doubleday bookstore, Detroit, 1932*

## An Earlier Architecture of Joy: Morris Lapidus

Reviewed by Alexander Gorlin

**A** refreshingly low-key, nostalgic memoir from one of this century's most unlikely (and controversial) figures, Morris Lapidus's autobiography reveals an architect who, like Woody Allen's character in *Zelig*, just "wanted to be liked." As opposed to Frank Lloyd Wright's motto, "truth against the world," Lapidus's is to "give people what they want." Of course, both architects exaggerate, as exemplified by Wright's self-abasing

letter to Herbert Johnson (not intended for public consumption), pleading for the commission to do the Johnson Wax Tower, calling his client "O Caliph" and "majesty." Only Philip Johnson put it more bluntly when he called architects whores. But Lapidus goes into detail about his reason for agreeing to his client's request for French Provincial interiors at the notorious, otherwise-modern Fontainebleau Hotel.

An immigrant's son from Russia determined to fulfill the American dream, Lapidus kept in mind the fate of two childhood friends who would not compromise — a sculptor who, refusing to accept the Jewish injunction against figurative images in a cemetery, carved a bust of his father and subsequently went mad, and an architect who committed suicide rather than compromise his belief in modernism. Lapidus cites these two examples to explain why he took the path of least resistance, wildly combining styles from different periods in the interiors of his famous Miami hotels.

Behind his professed embrace of the nature of architecture as a kind of negotiation and compromise lies a sensitive artistic talent. Although the public greeted his work with enthusiasm, Lapidus was clearly hurt by the vicious criticism his work received after the Fontainebleau opened. (Ada Louise Huxtable was still annoyed at Lapidus as recently as a month ago in the *New York Times*.) He went so far as to renounce curves entirely in the design for the Eden Roc Hotel, thinking that was the source of the critics' displeasure.

The book (*Too Much Is Never Enough*, Rizzoli, 304

pages, 150 illustrations, 50 in color, 7 3/4 x 9 1/2, cloth, \$45) reveals a lesser known side of Lapidus's work — his store designs from the late 1920s through the 1940s — modern, glamorous shops that broke the mold of retail design of that time. He dissolved the boundary between inside and outside, drew customers in with light (his "moth" theory of people), and populated his spaces with shapes derived from Surrealism, such as curving "woggles," unnaturally thin "beanpole" columns, and "cheeseholes" of circular lights. Lapidus's vocabulary for these stores was influenced by his contemporaries Aalto and Niemeyer, two of his acknowledged heroes.

The strange interior decor for the hotels recalls the work of the great Paris decorator Charles de Beistegui (the client for Le Corbusier's Surrealist rooftop apartment in Paris). Oddly enough, photographs of Beistegui's interiors for this apartment were suppressed by Le Corbusier for their "impertinent" Baroque counterpoint to his twisted purist vision.

Lapidus's original intention was to become an actor. Disillusioned in his ambitions but still loving the theater, he switched his focus to stage design and studied architecture at Columbia. Upon graduation, he apparently began designing stores for pragmatic reasons. He stayed with a construction firm for 18 years, but never considered himself an architect. Not until he started consulting on the hotels in Miami, eventually designing the Fontainebleau by himself (his first complete building at age 52), did he consider himself part of the profession that responded to his efforts with ridicule. The

book shows how haughty, puritanical architectural magazines and critics refused to publish his hotels. Ironically, Phillippe Starck's acclaimed refurbishment of the Delano (one of Lapidus's consultation jobs) only reconfirms the maxim that if you live long enough, you will return to, or come into, style. Lapidus's long period of critical exile also supports Tom Wolfe's observations on the importance of the Academy (in the guise of architectural schools) in nurturing and maintaining reputations. Lapidus, who chose to be isolated from his architectural colleagues during his days of store design, later paid the price.

Although engagingly chatty, Lapidus's descriptions of his encounters with Aalto and Niemeyer are all too brief. He spends more time talking about the dinners he had at fancy hotels.

Sadly, he retired at the young age of 82, and proceeded to burn his entire oeuvre, save for a few photographs. Perhaps he came to believe the critics, as it is more typical for architects to save everything, à la Wright and Le Corbusier, in the hope that eventually an archive will perpetuate their memory. The mystery of this strange act of self-abnegation remains unexplained.

Last fall, at 95, Lapidus gave a two-hour lecture for the Architectural League, his mind clear, the stentorian voice from his theater days carrying to the back of Rockefeller University's spherical Caspary Hall (designed by his teacher and mentor at Columbia, Wallace Harrison). It was a kind of recognition, perhaps late, but well-attended, for this historic figure whose career spanned the entire turbulent century.



# A New Architecture of Joy: Alexander Gorlin

Reviewed by Jayne Merkel

Anyone tempted to weep for the lost golden age of postwar modernism ought to compare this new mid-career monograph, *Alexander Gorlin, Buildings and Projects* (Rizzoli, 160 pages, 180 illustrations, 160 in color, 8 1/2 x 11, paper, \$35), with the autobiography of Morris Lapidus its subject has reviewed on the adjoining page. Certainly the two New York-born and -trained architects' careers followed divergent paths. (Gorlin went from Cooper to graduate school at Yale, taught there, published scholarly articles, studied at the American Academy in Rome, and attracted rich and artsy clients; Lapidus joined a construction firm when he left Columbia and designed retail stores for 20 years before he did his first building.) Both, however, produced work called joyous. Lapidus's earlier book was called *An Architecture of Joy* (E. A. Seeman, 1977), and in his introduction, Paul Goldberger calls Gorlin's work "a celebration of the idea of joy in architecture."

Both architects delight in flamboyance. Both have a certain eclectic bent, though Lapidus piles one ill-considered influence on top of another, while Gorlin distills ideas from different traditions and uses only one or two at a time. Both aim to please and manage to do so, though Lapidus was scorned by the architectural establishment until recently, while Gorlin has a Rizzoli monograph with a *New York Times* critic, distinguished Yale professor, and star architect writing on his behalf. Both break rules boldly, though Gorlin does so self-consciously and with such

panache that no critic even comments on curtains tied to columns.

One reason is that they *work* so well. Another is that, since he has paid his dues in academia, Gorlin's choices are considered knowledgeable. The fact that he's a lovable character doesn't hurt. Nor does his considerable talent, which Scully calls "a special visual brilliance," Goldberger describes as "exceptional finesse," and Charles Gwathmey says is "extraordinarily accomplished and informed."

Their praise is possible because of the more open-minded climate today. Gorlin's accomplishments are possible because he was educated in a more inclusive era, exposed both to a rigorous modernism and to architectural history, whereas Lapidus was trained in an exhausted Beaux Arts tradition and exposed to the modern in commercial practice. Gwathmey notes — and the other two commentators also emphasize — that Gorlin "is simultaneously an adept traditionalist and a modernist." Goldberger says, "He sees both classicism and modernism as different means of exploring certain fundamental architectural truths, and it is the struggle to explore those truths, not their superficial stylistic garb, that motivates him....The truths he seeks have to do with form and proportion, and the relationship of parts of buildings to whole, and to the human beings who inhabit them...scale and texture, and rhythm and context." Scully observes that in Seaside, Florida, where Gorlin designed half a dozen houses inspired by different historic styles (Early Renaissance Revival, Schinkel-esque, Venetian, Cracker Vernacular, Charleston

Georgian) and a modern, rather Corbusian row house for himself, he "demonstrate[s] forcefully that it is not style that matters in urban design but type and context....All of the houses on Ruskin Place open up vertically [inside] with just about equal abandon." (What he does not say is that Gorlin's own is the only one that shows this on the exterior.)

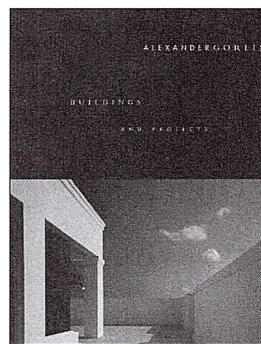
Gwathmey, who remains the committed modernist all architects were taught to be in the 1950s, adds that his "preference, of course, is to favor non-replication, which obligates the designer to interrogate as well as to extend the language....I believe there is a dynamic next phase which his work emphatically implies: that of collage, overlay, and counterpoint, where historical language is not stylistically defined but rewritten with conflict and subversion."

Actually, subversion has always been there. But Gorlin does not do it for its own sake. The Villa Jovis in Jupiter, Florida, of 1989 is modern not because the classical detailing is abstracted, as Scully suggests, but because the columns and beams become bars, like the parts of a minimalist sculpture, and its double-height living room window reads as a curtain wall despite the presence of columns. The moldings on the outside of the Villa Marittima on Shelter Island of 1993 operate, most unclassically, as brush strokes on a canvas, and the irregular extenuated cruciform plan owes more to Wright and Hejduk than Palladio.

If anything, Gorlin's approach to classicism is less replicated than his use of modern sources is. His house at Seaside resembles Le Corbusier's *Maison Ozenfant*,

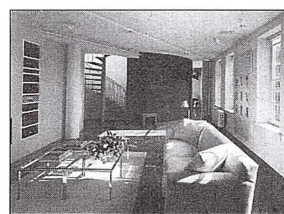
as both Scully and Goldberger note; its neighbors inspired by earlier traditions are freer and more original adaptations. What this shows is that innovation is no more related to style (in his or other architects' work) than is urban design.

What makes Alex Gorlin different from modern architects of an earlier era is that his scholarly work was in history rather than theory. History gave him a chance to study architecture concretely and comparatively, rather than as an abstraction tied to ideology. The essay "Frank Lloyd Wright and the Italian Villa," which appears in the book, shows why his academic work has been so useful to an original architectural career.



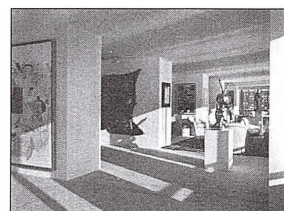
Cover photo: Steven Brooke

Alexander Gorlin,  
*Buildings and Projects*



Peter Aaron/Esto

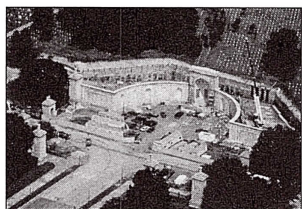
A Tribeca loft,  
Alexander Gorlin



Michael Mundy

A New York apartment,  
Alexander Gorlin

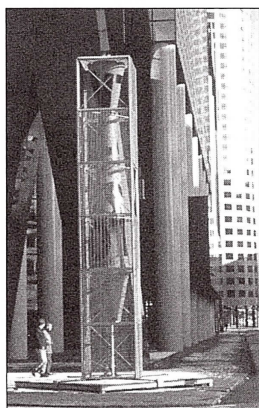




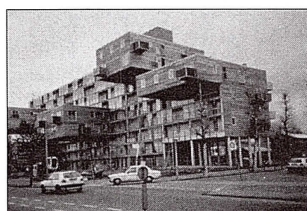
Arlington National Cemetery,  
construction photo,  
Weiss Manfredi



Institute of Molecular and Cellular  
Biology, University of Porto, Portugal,  
Anne Perl De Paul



Drost and Van Veen project, Rotterdam



WoZoCo, Osdorp, MVRDV

## Emerging Voices at the Architectural League

by Craig Kellogg

**T**he best magic is the magic that is real," Los Angeles architect Danelle Guthrie

said at the Architectural League, quoting artist James Turrell. Apparently, the magic that is real is also the most convincing. Though one young architect after another showed drawings and read personal mission statements at the annual Emerging Voices lecture series, it was their built work that spoke most convincingly. Devoted followers of New York architecture (who had each paid the price of a feature film for admission) saw monuments and cabins, studios and scientific laboratories, but little of it was from New York — three of the six firms were from out of town, and the New Yorkers' work was strewn all over the northern hemisphere.

This year's best new work happened when commissions took urban firms outside the city. Locals **Marion Weiss and Michael Manfredi's** memorial to the women of the American military at the entrance to Arlington National Cemetery is under construction across the Potomac River from the Mall in Washington, D.C. In Portugal, **Anne Perl De Paul's** interlocked, neo-Corbusian laboratories were recently completed on the sloping university campus in the city of Porto. And in Florida, a Gulf Coast arts complex by Boston's **Maryann Thompson and Charles Rose** hovers only inches above the soggy landscape.

Like Thompson and Rose, partners **Kathryn Dean and Charles Wolf** of New York are married. In fact, four of the six featured firms were family businesses. Some, like **Danelle Guthrie and Tom Buresh**,

sleep where they work, making their architecture a 24-hour production. For their own home in Los Angeles, Guthrie and Buresh built a glowing, lantern-like live-work wood structure on a cantilevered concrete plinth. Knowing they would be there constantly, they designed their building so that during the "day it admits" and at "night it emits."

Presenters shared the authorship of their achievements so completely that separating their contributions was nearly impossible. (One might suspect that Thompson's were the crisp modernist monuments and that Rose designed the firm's twisted, vernacular house-like forms.) At all times, however, speakers were careful to acknowledge their partners' roles — and those of their "talented staff."

All too often at such events, young architects feel compelled to read personal manifestoes. Santa Monica architect **Michele Sae** instead entertained the crowd with an anecdote about the way he subverted Beverly Hills parking requirements. On impulse, after the city had revoked a building permit midway through demolition, Sae shaved crucial square footage out of his floor plan by thickening exterior walls for a dentist's mechanical systems, thus removing space from the parking calculations. Once he established his roll-with-the-punches sensibility, slides of his students molding sheet metal against their bodies were less surprising.

This year's participants shared an appreciation for the sensual qualities of materials. Thompson/Rose's caramel-colored wooden pavilions were reminiscent of magazine ads for Olympic semitransparent stain circa

1975. Perl De Pal described — in her Debra Winger voice — the ten different plaster finishes that Portuguese tradesmen used on the interior walls of her labs.

It was a year that was rarely decorative — a season of vivid, three-dimensional buildings, one in which designers spoke with raw young voices worth hearing.

## Holland in New York

by Nina Rappaport  
and Craig Kellogg

**T**he baker's dozen young Dutch architects, historians, planners, and critics

who came to New York for a two-day conference in April had no idea that the circumstances they work in sounded like heaven on earth to American audiences unaccustomed to the informed debate and government patronage they take for granted. Their travel, the "Poldergeist" conference organized by the StoreFront for Art and Architecture, and the accompanying exhibition: at StoreFront and Artists' Space had been made possible by the Consulate General of the Netherlands. The Dutch government routinely sponsors books and educational events on architecture and the other arts.

That is one reason for the popularity of Dutch architecture now. Then there is the poster-boy, Rem Koolhaas (who was not at the conference), and a system willing to award commissions to young practitioners often just out of school. Architectural critic **Bart Lootsma**, in the opening statements, explained that with a new housing crisis and a population density comparable to that of Japan, the Dutch need to build 800,000 units of housing by the year 2005. Although the Netherlands is known for its public



housing, said Dutch historian **Noud de Vreeze**, the private market is now more influential, which could lead to American sprawl rather than the development clusters necessary to protect the green-belt surrounding the city centers of Amsterdam and Rotterdam that planner **Arnold Reihndorp** described.

The director of the Rotterdam architecture council, **Anne Mie Devolder**, talked about public discussion of architecture in the Netherlands and how the new generation of architects is challenged by the current debate on urban design, and encouraged by government sponsorship of competitions and institutions devoted to the art of architecture.

It became clear that investigation of process is primary, as the architects presented their solutions to density, zoning, and planning issues, which they extensively evaluate and map. **Wim**

**Klosssterboer** discussed an exhibition where Adriaan Geuze of West 8 created a location for 800,000 single-family houses being built across the Dutch landscape, using tiny wooden game-like pieces in various patterns. In West 8's design for Schouwburgplein, a public plaza in Rotterdam, residents can be both actors and spectators on an urban stage. A new surface was placed over an existing plaza with a metal lattice holding lights that penetrate the plaza above and 35-foot cranes with lights lining the perimeter, for people to move and operate.

**Raoul Bunschoten** of CHORA, whose "Liminal Bodies" was on view at the storeFront, presented a complex methodology for urban planning that analyzed nodes of various activities in the city.

**Drost and Van Veen**, who use charts with bold contem-

porary images to illustrate their process and to present ideas to the government, employed the metaphor of the dike as the solid and the marsh as the soft in the design of opposites. For a new business area in Rotterdam, they designed apartments and offices in many different shapes and layers.

Architecture has evolved from landscape to "datascape," where everything is possible now that we suffer from the multitude of objects, according to **Winy Mass** of MVRDV. The firm uses statistical information, density, and building program all to its creative advantage. In a housing development in Amsterdam, the architects wanted to leave as much open space as possible, but with the required 100 apartments a slab was impossible, so they cantilevered 13 apartments on the north facade, orienting the rooms east and west. By pushing the zoning regulations to the limit, they created a new modern building form.

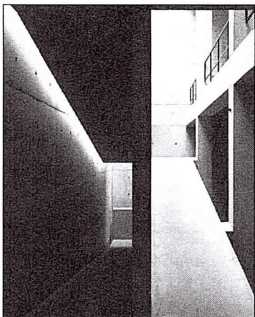
On Saturday, **Roemer Van Toorn** showed a video clip from *This Is Spinal Tap* in his conceptual project, in which a faux-rock musician has relabeled his volume controls so that they can be dialed just past the old maximum — for more "oomph." **Wiel Arets** described his heavy buildings, with their ramps and forced circulation, as light and flexible, though his slides showed little more than mazes, elegantly detailed and redefined in translucent materials.

The afternoon session, "Intelligent Objects for a Dynamic Environment," turned out to be about buildings and bridges. **Lars Spuybroek** of the firm NOX, publisher of the avant-garde *NOX magazine*, fascinated moderator **Gregg Lynn** (and the crowd) with the out-of-

the-blue creativity we have come to expect from the Dutch in this age of Koolhaas. His H2O Expo Pavilion, the inside of a huge, beached, blue sheet-metal slug (also of their design), purports only to explain the influence of fresh water systems on the landscape. But with its computer-controlled lighting effects (including a cataclysmic "flood") and its shifting ground plane where floor becomes wall without interruption, it proves to be the virtuoso achievement of a designer who refuses to accept the boundaries of tradition and traditional architectural practice.

**Ben Van Berkel**, whose work was on display at Artists' Space, uses ideas from engineering, physics, and the sciences as a base for his work in which diagrams of traffic patterns inspire the elevations of a building. His Erasmus Bridge in Rotterdam inventively emphasizes the connection between art and engineering.

The message of the conference was that it is not enough to be original, as Lootsma said. Despite the projects' cheerful, open-minded veneers, it is the scrupulous research, documentation, and debate in the Netherlands that makes Dutch architecture worth noticing after all of these years.

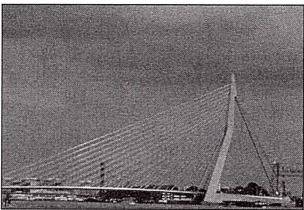


Kim Zwarts

Academy of Arts and Architecture, Maastricht, Wiel Arets



Installation gallery, Ben Van Berkel



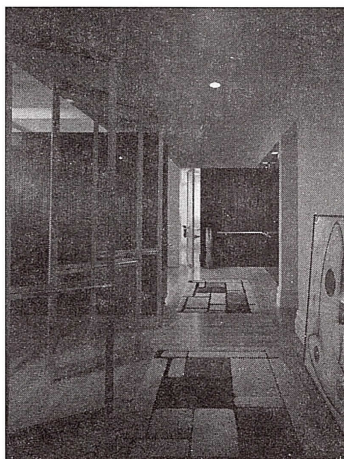
Erasmus Bridge, Ben Van Berkel





Catherine Bogert

Park Avenue kitchen, Robert Kahn Architect



Peter Aaron/Esto

333 Central Park West entry,  
Joel Sanders Architects



Beresford apartment kitchen,  
Steven Harris & Associates

## Apartment and Lofts:

by Jayne Merkel

### The New Humility

**T**he battle of the styles may have subsided, as a quiet minimalism replaces frenetic deconstruction and a preference emerges for simple, carefully detailed modern or classical apartments that “look like we didn’t do anything,” as **Robert Kahn** put it.

Architects today are much more tolerant, even respectful, of that desire than they used to be, which is a good thing since most of their clients come to them to combine apartments, eliminate walls between rooms, create efficient storage space, and add electrical connections for air-conditioning, laundries, and computers. Many want a traditional prewar environment reconfigured to accommodate a late-twentieth-century life. But even in modern interiors, like the huge double apartment on Park Avenue organized around a grid of mahogany, stainless steel, and milk glass, Kahn said, “I pride myself that whatever I’ve done seems as if it has always been

there.”

Those who want to make aesthetic statements are choosing a stark minimalism.

**Deborah Berke**, who excels at understatement, has work on the East Side, West Side, uptown, and downtown. “We’re doing a lot of lofts,” she said, but “people don’t want the lofts of the 1970s. They want bigger and bigger lofts with pantries, separate bedrooms, several bathrooms. And once you cut up the old 1,800-square-foot loft, you lose the big, open loft feel. They really want the advantages of an apartment building in a loft — lobbies, a doorman, though that’s hard to get, someone to take out the garbage. These people are not pioneers.”

But the atmosphere they seek is pioneering — or at least art-worldly. And in Berke’s case, a lot of the clients are artists. “The most interesting thing we’re doing,” she said, “is a building at 140 Perry Street, a big hulk of a concrete building only four stories tall that Joel Shapiro [the artist] used to own. He sold it to Cary Tamarkin, a young architect, who converted it to eight lofts of 2,400 square feet each. We’re doing four of the eight for three different clients, two

artists and a lawyer. (One client put two together.)” The building used to be a stable, but the aesthetic of the new spaces will be more industrial than agricultural, with new bare concrete floors poured on top of the old.

Live-work is now the norm. “I think everybody works at home because of the amount of work people do just to make it. I can’t think of a project we’ve done that didn’t have a place to work,” Berke said. Even apartment-like lofts for artists have studio space, but now it is apt to be hidden behind a door and fitted with “a fancy ventilation system.”

Berke’s clients demand “lots of storage — usually a room you walk into with floor-to-ceiling shelves for everything from dishes to things for sports, music, and gift wrap, with space for a bicycle in the middle.” They tend to opt either for lofts or prewar apartments, like most clients who hire architects for residential interiors.

### Resolving Contradictions

**J**oel Sanders’s clients also have a “simultaneous desire for maximum spatial openness and the spatial limitations that come with the

needs for privacy and storage,” so apartment and loft design is “a matter of reconciling conflicting demands.” One way to do that is by making storage a sculptural element or a room divider, as he and his partner, **Marc Tsurumaki**, did in a 3,000-square-foot prewar apartment at 333 Central Park West. “Another issue that is peculiar to New York apartments,” Sanders said, “is the need to reconcile old and new — to appreciate and respect prewar interiors but to acknowledge that we live in a different time with different needs. The way we’ve addressed this in all of our work is by restoring the original moldings and floors while introducing a new modernist vocabulary of forms that are distinct from the existing shell....We build in bookcases and desks finished so they almost look like pieces of jewelry, and create operable partitions of aluminum-and-glass with pivoting doors to give clients options to change.”

Other architects resolve the conflict differently on different jobs. **Steven Harris** does “two different kinds of work. A lot of what we do we think of as anonymous. The idea is to erase your intervention. Often we simplify the apart-



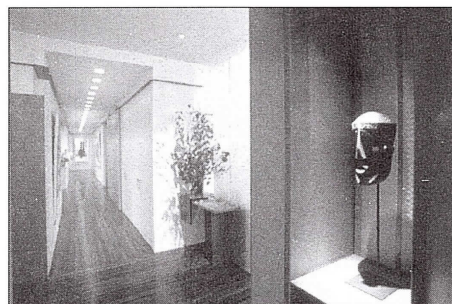


Lisa Bogdan

*Tribeca loft, Curtis + Ginsberg*



*Spear-Gomez apartment,  
Alison Spear*



Chuck Chao

*(Second) Fifth Avenue apartment entry,  
Pasanella + Klein, Stolzman + Berg*

ments a bit, especially those built just after the turn-of-the-century, where there's a bit too much panel molding."

Harris is doing three apartments each in two pre-war buildings. The first one he did at 40 Fifth Avenue was a combination. "That's a deceptively modest building. It would have been very easy to be overscaled or overly dramatic," he said. Of course, some clients want a "radical intervention" that you notice the minute you walk in. Some think it will increase the value of their apartments, and "others think of it as a new frock you throw away in five years."

In two of the three apartments at 380 Riverside Drive, Harris is "combining what were once enormous apartments that were split up over the years, but not with the parts that were originally theirs." People buy any two units that become available nearby, often on top of, rather than next door to, one another. Typically, they make one floor into a living room, dining room, kitchen, and study, and one floor into bedrooms — the plan of a standard suburban house.

New Yorkers, in Harris's experience, tend to require much less closet space than suburbanites. He thinks it's

because most of his clients are two-career professional couples, and city women, who usually need more closet space than men, are too busy to go from sale to sale buying things they will never wear. His clients want dining space in the kitchen, which is the center of family life, but they want to keep formal dining rooms for their resale value, so he often designs pocket doors or trick paneling to turn eat-in kitchens into separate dining rooms for special occasions — or future owners.

**Alison Spear** made the dining room of the four-bedroom apartment she and her husband bought on Park Avenue into a dining room-library-study with bookshelves and a TV. She took out the walls between the old kitchen, pantry, and servant's eating space to make a big, functional eat-in kitchen. And she turned the study into the master bedroom, created a reading room, two walk-in closets, and a big bathroom in the old master bedroom, put closets into the children's bedrooms (one didn't have any at all), and reclaimed a maid's room that had become a family bedroom. Spear described her work as "clean and simple — then we throw in a twist," often with color or interesting

materials. Here the twist was on the typical Park Avenue red-walled dining room: She lacquered the wood floors red instead.

### Acknowledging Aesthetics

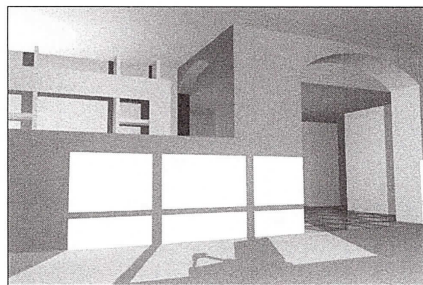
In "the last heyday of apartment redoing, kitchens and bathrooms were what it was about. Now it's atmosphere and feeling," said **Claire Weisz**, who was hired to give character to a larger-than-usual (3,500 square feet with eleven-foot ceilings) but otherwise standard postmodern apartment in the Knickerbocker at 72nd Street and Second Avenue. "The builder seems to have accepted the fact that the buyer is going to hire an architect or interior designer....It's a very different thing than working with one of the famous or not-so-famous buildings, whether they are prewar or modern, where there is some authentic detail or architectural integrity," she said. Her job was to provide some — in a month.

Because her clients, a young actress and an investment banker, were satisfied with the sizes and shapes of the rooms, Weisz concentrated her efforts on the public rooms at the corner of the L-shaped plan, creating a long,

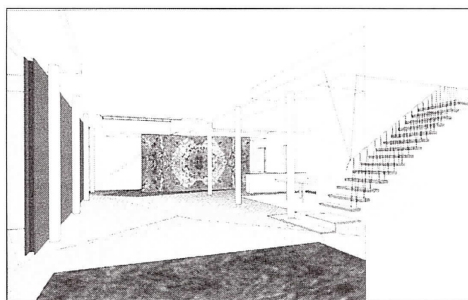
vaulted dining space that echoes in the foyer and living room. "In a more traditional apartment, you would try to maintain the symmetry; in a modern one, you'd maximize the flow of space and access to views. Here we had to create something halfway," she said. "The textures, surfaces, and color were all important. We changed the flooring in the important spaces. Because we wanted something contemporary but tactile, we looked at materials that had a history and chose tumbled white marble that is very, very honed and wide-plank maple floors bleached white instead of the installed, prefinished parquet, and used gold plaster on the vault."

Functional requirements took precedence in a combination Weisz did for a middle-income client in a wheelchair and his wife who owned a studio and a one-bedroom in an ordinary postwar building near Stuyvesant Square. "We made half the apartment public space and used two fire doors to make one corridor as wide as possible — so he can turn around and go into both bedrooms. We left the fire doors open, with hinges so that they can be closed in case of fire. The curved corners made a big difference," she

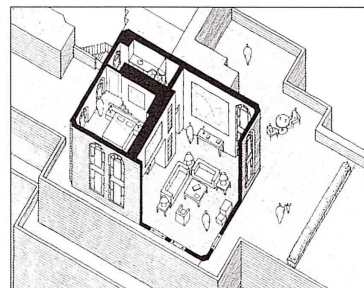




*Knickerbocker apartment,  
Weisz and Warchol*



*Duplex loft, 54 Thompson Street,  
Architecture Research Office*



*Water tower duplex,  
Lester Paul Korzilius Architect*

said. As she talked about the job, Weisz said she realized how unusual it was for “regular people” like this to come to architects. However, she said, the recent “wave of apartment work young architects have been seeing for a year is keeping offices able to do other projects that are not as lucrative,” such as community centers in housing projects.

**Mark Ginsberg**, who designs a lot of housing, said it is frustrating even for very well-off clients to realize how expensive it is to make even minimal interventions. “They come to us with their dreams,” he said, and then have to choose carefully between them. But despite the budget, the main difference between designing apartments for individual clients and subsidized housing is the difference between the individual and the generic.

“Doing apartments for individual clients, we realized that people have very different storage needs....When you are designing for someone who is not the end-user, you need to think about creating something so that people can do whatever they want,” said Ginsberg, who practices with his wife, **Darby Curtis**, at Curtis + Ginsberg.

The Tribeca loft they designed for themselves is one of the rare recent lofts without live-work areas because, like many other husband-wife teams, they decided a long time ago to try to keep work and private life as separate as possible. The 1,450-square-foot loft they bought had been converted, but it was more open than they wanted it to be, with the bathroom at one end, the bedroom at the other, and a big empty space in between. They partitioned that space off as a second bedroom, created a second bath at the other end and a big, open, curved space in the middle, and built kitchen cabinets that can be used from both sides. Developing a concept for the space wasn’t difficult, Ginsberg said, but deliberating over the details took the couple much longer.

### The Decorator Connection

**W**orking with decorators on a job is another thing. Most architects complain bitterly — and arrogantly. However, **Henry Stolzman** said, “though at this point I won’t take an apartment if there is a decorator involved, I have learned a tremendous amount from interiors people.

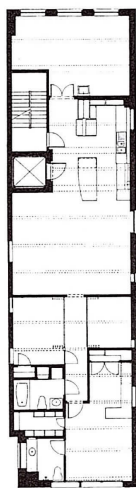
I remember going into a first meeting once, before we even did measured drawings, and they had the color scheme picked out. It’s a different attitude, and both attitudes are wrong.” They do have a point. “What makes the biggest impact is the color and materials — not whether the moldings line up.”

“Decorators on the whole are pretty smart,” **Lester Korzilius** said, “because they look at it as a business and are more attuned to the desires of a client. But architects provide multiple options, which clients like. Architects think en suite; decorators see each room as a whole.” On a Fifth Avenue co-op for movie and television celebrities, he found his relationship with the clients was affected by the fact that the decorators, Parish-Hadley, were better known than Korzilius & McCrum. His job became anonymous even though it was complicated and costly (over \$1 million). There was a great deal of electrical work and mechanical systems that had to be hidden, a lot of built-in storage, and the room plans were radically rearranged, following the trend of reducing the number of rooms to make fewer and bigger spaces, even though in this case it was a

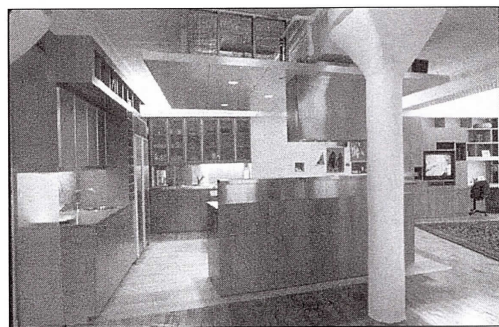
4,000-square-foot apartment.

In a \$900,000 gut renovation of a 2,500-square-foot apartment in the back of the building next door, the Architecture Research Office preserved the room plan and character of the space, replicating all the existing moldings, but replacing all the finishes in what **Adam Yarinsky** calls a “Loosian renovation, clarifying the original envelope of the space and making a series of interventions that are all about detail and subtle proportions.” Like many other recent renovations in New York, it is “quietly modern” with a rich, natural material palette — wenge floors (a little lighter than ebony and very dense), a new fireplace made from narrow strips of onyx, and a pearwood stereo cabinet and bookcase that is actually movable but looks built-in because it is along a wall. In a 1,500-square-foot redesign of a largely-open loft on lower Fifth Avenue, ARO built a big piece of cabinetry as a screen wall to separate the bedroom from the main living space. There the idea was to maintain the “free-plan strategy with the superimposition of living spaces” such as a new kitchen and master bath.





*Kane-Pinney loft,  
Deborah Berke Architect*



*Laight Street loft,  
Edward I. Mills & Associates*



*Holley loft,  
Hanrahan + Meyers Architects*

Peter Aaron/Esto

## Total Design

In two identical 3,500-square-foot apartments done ten years apart in another Fifth Avenue building, Henry Stolzman created an enormous salon out of the three major rooms facing Central Park in one, and preserved the original suite of rooms in the other. The first client decided to move his bedroom and dining room back towards the interior, flanking the entry, and to close them off with wood-and-glass doors that can be opened to make the 50-by-20-foot salon even larger when it is used for musicales and benefits. The arrangement typifies what people are looking for today, though the apartment was done 13 years ago. "It has very simple details," Stolzman said. "You'd swear it was just done — or it was done 50 years ago. You just don't know."

The second apartment was anything but timeless. It had been on the cover of a decorating magazine in the 1960s — complete with a conversation pit. "The owner came to us and said, 'We were so impressed with what you did upstairs that we want you to do ours, but we don't want anything like that.' " It was just as well. The first client

had a collection of Viennese Secessionist art and the furniture to go with it. The second had "very aggressive" modern American art and said he simply "wanted the place to feel comfortable." The architects at Pasanella + Klein, Stolzman + Berg reasserted the original plan with the master bedroom and dining room facing on the park. "We have pocket doors that separate the living and dining rooms, made of a silk-and-steel fabric, kind of a scrim, that is transparent," he said, so as the lights dim in one space you can see into the other. The emphasis, here too, is on textures. One bathroom has slabs of sandblasted marble on the floor and one wall with a mirror framed by silver that is intended to erode the same way the marble would. When the contractor went to rough up the silver, he made some big squiggly marks that make it look even better. And, Stolzman said, "because we needed real templates to put the pictures on, a stainless-steel picture railing runs through the entire apartment like a knife edge."

One reason he likes to do apartments is that "you are dealing with someone who can make decisions on their own," without consulting a board or worrying about a

profit margin. "I just don't think that in any other kind of commission, other than a donor building, you can do total design," Stolzman said.

**Victoria Meyers** likes to design everything down to the furniture. An ideal project was the Holley loft that Hanrahan + Meyers did several years ago for a lawyer who leaves his work at the office. He doesn't even have a TV at home. It was a "total gut. The 3,800-square-foot space had been lived in before, but it was sliced up into 20 little rooms. There were neoclassical columns from the nineteenth century, when it was a mercantile building. We built a curved and sandblasted glass wall, the full height. Everything else is movable panels, so the space is completely transformable," Meyers said. She described it as "totally modern and serene" and "extremely minimalist." The materials are natural reddish maple for the cabinetry and floor, with white limestone at the entrance, dark green countertops, and raw steel, "because if you leave it raw, it has the depth of bronze." That job, which won several awards, led to another for a 650-square-foot pied-à-terre in the Museum Tower with a generous budget and the

opportunity to do something "sumptuous."

In a 5,000-square-foot space on an entire upper floor of the Trump Palace, **Edward I. Mills & Associates** is designing a yin-yang dream house for a mother and daughter with very different tastes. The grown daughter, whose own daughter has an apartment downstairs, wanted a sleek, modern look. She will have high-gloss, reddish-green resin floors, plaster walls in lemon, sand, and coal gray, and coved lighting in every room, contained in big, circular elements that allow the necessary twelve-inch bounce despite the relatively low nine-foot, four-inch ceilings. The mother, who preferred a more classical, Biedermeier-type setting, has granite floors in deep reds and roses, with carpet insets, crown moldings, and decorative plaster work. The yin and yang meet where a big, adjoining double-door connects the daughter's understated entertaining room with the lattice-work walls simulating an outdoor garden in the mother's dining room, an illusion that is reasonably convincing given that there are six balconies with sliding-glass doors and 400 linear feet of windows.

Mills is also doing a



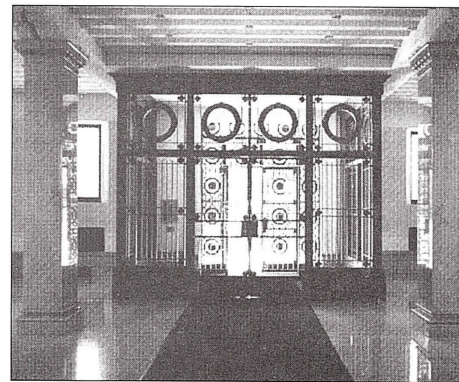


120 East End Avenue library,  
Ferguson Murray & Shamamian



Francois Astorg-Bollack

Riverside Drive triplex,  
Francois Bollack Architects



258 Riverside Drive lobby renovation,  
Ethelind Coblin Architect

2,700-square-foot loft for a couple with a young daughter on Laight Street. It has a home office and the biggest kitchen he has ever designed — 600 square feet. “Today everybody wants a large eat-in kitchen, a big master bedroom and bath, and a living room that you can actually live in. In New York, you make maximum use of the space you have. Even if you have a lot of it, you just can’t waste it,” he said.

“One reason doing people’s homes is difficult is that they realize this is their chance to do what they want in their life. Men, especially, don’t think about their physical environments so much, so when they start trying to figure out what they really want, they change. They’re not sure. Most people who come to us have only done this once before, if at all. They’re putting themselves on the line,” he said. That is why, “sometimes, listening is more important than anything else. In residential work, you have to listen and filter the clients’ ideas through your own work. That way you get several levels of meaning.”

Mills is doing an apartment in the oldest co-op in the city at 34 Gramercy Park, another on the southwest cor-

ner of the Majestic, which had twelve rooms before some walls were removed, and a penthouse in the West Village. That apartment for an art collector was technically the most difficult because it was made up of three small one-bedroom rooms on two different floors, and the top one was not directly above the other two. An extra space was built out onto the terrace over part of the living room below, but the connection was so minimal that it took Mills two months to figure out how to connect it with a dramatic, circular skylighted staircase that became the central element of the space on the lower floor. In all the apartments, rich textures and subtle colors join disconnected elements.

**Daniel Rowen** was luckier when he was asked by Nicole Miller to combine three one-bedroom lofts on Hudson Street, which were at least contiguous and on the same floor. Miller bought the first one many years ago when she was single, and later acquired the second and third. Now married with a child and a nanny, she and her husband, Kim Taipole, need to reconfigure the space, enlarge the kitchen, and add a child’s bedroom and bath, a family room, and a lot of storage —

“an enormous amount of plumbing relocation.” But they wanted to maintain the original feeling of what is now a “classic loft.” So Rowen sanded and refinished the existing oak floors, and had the radiators sandblasted and repainted, transforming them into decorative elements beside the large, arched windows along the perimeter. Everything is black-and-white with the golds and silvers of natural wood and metal. “The only special materials are in the new baths and the kitchen, which has a honed black-slate floor, honey maple surfaces, stainless-steel cabinets, and polished black granite countertops,” Rowen said. The family’s collection of French 1950s furniture — Jean Prouvé and Serge Monillé — is compatible with that palette and what he calls a “self-assured, mature loft; it’s quiet and traditional — for a loft.”

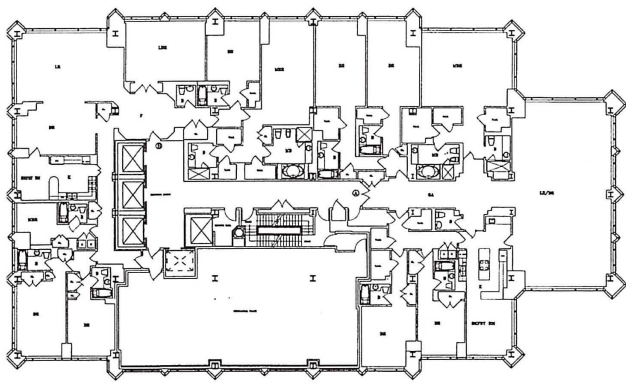
### Found Architecture

**I**n some apartments, the architectural interest comes from the building itself. It just needs to be teased out of the structure. An extreme case in point is a 2,800-square-foot triplex apartment at the top of a limestone town house on

Riverside Drive designed by Clarence True in 1896.

**Françoise Bollack Architects** remodeled it after it was gutted in the 1970s and fitted out with smoke glass, gold-framed interior windows, and marbleized mirrors. “We couldn’t bring back the classical detail it would have had, because it wouldn’t be in sync with the three-story volume,” Bollack explained, “so we did a very understated modern design with some richness in the materials, such as a library in bird’s-eye maple with ebony trim.” Stark surfaces in the slanted ceilings reflect the slopes of the roofs above them. Clear-glass operable interior windows create views from one space to another; exterior windows and terraces on the second and third stories provide views across and down the Hudson and to the residential neighborhood nearby. The counterpunch comes from theatrical lighting inspired by the owner’s collection of Art Nouveau theater posters. “We mounted them on actual theater trusses,” Bollack said, noting that the very stark, angular fixtures — “pure technological objects on various circuits controlled by a computer” — relate to the rooflines and contrast with the refined detail.





*Trump International Hotel and Tower Condominium, 52nd floor, Costas Kondylis & Associates*

Another case of found character is a 900-square-foot, one-bedroom apartment Lester Korzilius created in a structure on top of a building on East 68th Street under the water tower. It has a two-story living room with arched windows facing the street and terrace, a bedroom on the mezzanine, and a one-story kitchen and half-bath on the entry level. The architect left the interior brickwork exposed to preserve the feeling of a rooftop hideaway.

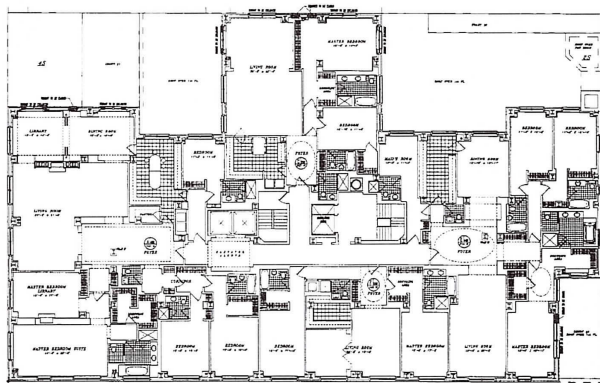
**Robert Kahn** used balconies in a similar way on the parlor floor of a Greenwich Village town house that had been treated to a “disco renovation” in the 1970s. Every piece of molding had been stripped away. He put it back, probably more “correctly” than the late-nineteenth-century builder had, then created a new nineteenth-century-style hanging balcony similar to the ones at the University Club and the old Scribner’s bookstore on Fifth Avenue.

Classicists like **Donald M. Rattner** of Ferguson Murray & Shamamian see an exoneration of their position — long frowned on by the architectural establishment — as bold architectural gestures for gestures’ sake become passé, God returns to the details, and pre-

war buildings become increasingly popular. The training he and his colleagues at the Institute for the Study of Classical Architecture provide allowed him to update an apartment at 120 East End Avenue, designed by Charles Platt in 1931, not just seamlessly, but with “the grace and charm of a grand home but no pretense,” as the owners, a CEO and his wife, requested. A uplighted cove ceiling was built over the entrance gallery, with new overdoors, trim, and polished French mahogany doors. In the dining room, he said, “a new Federal Style cornice, punctuated with mutules and pearls...wainscot, overdoors, and china display cabinets are detailed to echo the delicate Adamesque ornament characteristic of the building....[The] library was fully paneled in a hand-finished Ponderosa Pine, which was also used for the denticulated cornice, custom mantelpiece, and television cabinet.” Other concessions to the end of the twentieth century were made with a new marble master bath, the elimination of the pantry for a new kitchen with cherry cabinetry, Juperance granite countertops and a 300-bottle wine closet, and hidden electrical work for lighting, audiovisual,

and mechanical systems.

Rattner’s clients have the apartment **Ethelind Cobelin**’s clients were looking for, but with a smaller budget. Cobelin’s clients ended up in a modern concrete building down the street at 180 East End Avenue with “virtually no detail.” It was her job to create a prewar ambiance in the 2,200-square-foot, three-bedroom apartment on a construction budget of little more than \$200,000. “We organized the spaces so that they open onto one another through pairs of beveled-glass doors with transoms...bringing in and reflecting more natural light,” she said, adding that she inserted a new chair rail, base panelization, and crown trim, installed marble flooring in the entrance, Italian tile in the kitchen, and granite kitchen and dining room countertops. She also “incorporated wall sconces into the lighting scheme to punctuate the walls and provide a glow at night.” Cobelin, who provides similar services to co-op boards, restored the lobbies of One East End Avenue and a McKim, Mead & White building at 258 Riverside Drive.



*The Mayfair Hotel, Costas Kondylis & Associates*

## Apartment Houses

A few years ago, the only new apartments on the market were in buildings that were left over from the construction boom of the late 1980s — mostly postmodern buildings with vaguely modern interiors on the Upper East and West Sides and in Battery Park City. About the only offerings of the early 1990s were the modern, view-oriented, mixed-use Millennium projects in Lincoln Square (*Oculus*, October 1995, p. 4; May 1997, p. 8) by **Gary Edward Handel**, then at **KPF**, with **Schuman, Lichtenstein, Claman, Efron**. The Brodsky Organization also built the 1,000-unit, twin-towered, prewar-inspired West End Towers by **Buck/Cane Architects** and **SLCE** (*Oculus*, September 1995, p. 3).

But the wheels are grinding again. **Buck/Cane Architects** and **SLCE** just topped out another Brodsky project, the 49-story, 729-unit mixed-use rental complex at One Columbus Place, built around the surgical theater of the 1892 Syms Building (*Oculus*, September 1996, p. 4).

Another rental building, the Related Company’s \$150 million, 22-story Union Square South, designed by



"Getting Certificates of Occupancy (C of Os) when combining apartments can be almost as taxing as solving the aesthetic and technical problems. And it usually costs around \$5,000. There are some combinations, however, that the Building Department will allow you to do on a case-by-case basis without a new C of O, and these can reduce expenditures to about \$1,500," according to Mark Ginsberg, who serves on the AIA's Housing and Building Codes committees. Generally, it is possible to avoid getting a new C of O if you are combining two apartments that could easily be recombined because each one still has an entrance, a bath, and a kitchen space with hook-ups for appliances. You can also put a fire-rated door between the two apartments without changing the certification. Another reason to avoid having to file for a new C of O is that the entire building may be inspected and any existing violations corrected before the certificate will be issued.

Ginsberg believes the Building Department should set up a system to

facilitate combinations and clarify the process, since there are rarely safety issues at stake and combinations lower density and impact on infrastructure.

Apartment design — and redesign — is likely to be simplified by zoning changes that do away with zoning room counts and lot-area set asides. Under the new methods proposed by the Department of City Planning and currently being reviewed, the maximum number of dwelling units would be determined by calculating the greatest amount of permitted residential floor area and dividing it by a factor based on the current system. There are also provisions in the works for a wider distribution of residential uses within mixed-use buildings — as long as there is a clear separation of access and egress among different uses — and to facilitate conversions. One would eliminate the special density regulations governing conversions of non-residential buildings to residential use; another would change the time-frame for contributions to a relocation-assistance fund for businesses during conversions.

**Davis Brody Bond** with **SLCE**, is under construction at 14th Street and Broadway. It will have a Virgin megastore, flagship Circuit City, and a 14-screen United Artists cineplex in its base, and 240 apartments, 50 of which are reserved for affordable housing, in an angular tower that generates a variety of apartment plans. The massing is more straightforward in another new 22-story building that **Davis Brody Bond** is doing for Related at 86th and Second Avenue, since it had to conform to the Upper East Side Zoning Resolution of 1994 (*Oculus*, April 1994, p. 12), but the 246 apartments being designed with **Ishmael Leyva**, who used to work with **Costas Kondylis & Associates**, will be more varied and carefully detailed than most.

As every architect knows, Peter Claman and Costas Kondylis design the overriding majority of the new apartments in the city, although **Joseph Lombardi** has been doing a number of the commercial conversions in lower Manhattan and Tribeca. Kondylis, who was born in Greece and educated in the Beaux Arts manner at the University of Geneva (and may be the only member of his generation who was), came to New York to study urban design at Columbia. He worked for Davis Brody and later for the commercial apart-

ment house architect Philip Birnbaum before he started his own firm in 1989, at the nadir of the recession. In the last few years he has designed the Brittany (373 units) on York Avenue, the Bromley (306 units) on West 83rd Street, Liberty View (294 units) on Battery Place, the Marlowe (419 units) on East 81st Street, the Promenade (266 units) at the end of East 76th Street, 279 and 455 Central Park West (350 units, 23 stories and 111 units, 19 stories), 1049 Fifth Avenue (53 units, 23 stories), 400 East 61st Street (520 units, 42 stories), 175 East 76th Street (522 units), Trump Plaza (217 units), and many others. Although he is both dismissed and envied as a developers' architect, he received a lifetime achievement award from the New York Society of Architects in March. And he is working on Donald Trump's Riverside South (countless units), Trump International Hotel and Tower (168 hotel rooms, 166 apartments, 52 stories), and the conversion of the Mayfair Hotel on Park Avenue to 70 large prewar-style condominiums.

Kondylis also designed the 345 rental apartments in Crescent Heights Investors' Exchange at 25 Broad Street. Rockrose is doing 435 more at 45 Wall Street. More than 1,935 conversions are under way in 13 different old lower

Manhattan buildings. Milstein Properties has revived (and enlarged) the new residential towers by **Platt Byard Dovell Architects** that they had proposed before the recession. And uptown, the first conversion of a prewar rental building to condominiums since the slump, at 650 West End Avenue, was announced on March 21 with two-bedroom, 1,576-square-foot apartments selling to insiders for \$259,000 and to outsiders for \$575,000. And the East Village Gardens Corporation's new high-tech apartments have proved to be as popular as the fully wired offices on Wall Street. **Simon Faladian** designed the six-story brick rental building at Avenue A and East Third Street, which has 28 apartments with T-1 connections.

There are now lofts on the market similar to the ones clients have been commissioning from individual architects, offered both raw and finished. The **Architecture Research Office** converted an abandoned warehouse at 52-54 Thompson Street in Soho to six lofts, three of which range from 2,073 to 4,700 gross square feet and are on the market unfinished, with plain functional kitchens and bathrooms, for \$675,000 to \$1,150,000. ARO designed a two-story loft on the top two floors for the developer, the minimalist lobby, and a ground-floor space for Art et

Industrie Gallery.

Raw lofts, converted by **Arpad Basha**, are also available in the Spears Building at 525 West 22nd Street in the middle of the Chelsea gallery district (and in the Chelsea gallery district style). They range from around \$335,000 for a 1,200-gross-square-foot unit to \$1.6 million for a 4,000-square-foot penthouse — with concrete floors, bare brick walls, heating and air-conditioning, electrical connections, and finished bathrooms and kitchens, but only minimal interior partitions.

In Tribeca at 56 Thomas Street, six finished lofts of 1,716 to 2,414 square feet in an 1898 Renaissance Revival commercial building were for sale, finished and designed by **Aldo Adreoli**, for \$500,000 to \$1.2 million and are reselling for even more. Adreoli also designed the Hermitage, a Memphis-style residential tower to be built atop a Beaux Arts building on Riverside Drive. The building is home to the House of Free Russia and next door to the Art Deco Normandie, but the project has been defeated, on the first round at least, by neighborhood groups that don't want any new construction and particularly object to a modern structure stuck on top of an historic building. The People and the Preservation People are obviously of two minds on this subject.



# Housing the Other Half

**W**ith a new generation of luxury lofts under construction in New York, the architect best known for the form lofts took in the 1970s, **Jon Michael Schwarting**, is as he puts it, “doing what I’ve always wanted to do” — designing housing.

Although housing production has been curtailed in recent years, some nonprofit community organizations are still building, often in historic areas. The one Schwarting is working with, in Utica, is a group that began by saving abandoned houses in an historic low-income neighborhood with one of the best collections of Italianate houses in the country. “Because a lot of the houses got destroyed, we’ve developed a prototype that will provide low-income housing and will be compatible with the rest of the neighborhood, with four, six, or eight units in each dwelling,” explained Schwarting, who is now director of the New York Institute of Technology’s graduate program in urban and regional design.

On a national level, however, with housing subsidies evaporating, Section 8 housing projects’ 20-year mortgages expiring, and welfare reform reducing many tenants’ abilities to pay rent, housing advocates are more concerned with preserving the existing housing stock than adding to it. At a national housing conference in New York on March 14, panelists discussed the hard choices housing advocates face today.

“Is public housing going to go the way of the dodo bird?” asked **Robert Rosenberg**, chairman of the Grenadier Realty Corporation, a real estate management firm in New York. He said, “Welfare

reform is obviously more to save money than help people. If people have less money, how will they pay the rent?” And if they cannot, “will public housing be able to attract the working poor with the stigma it has acquired?” He believes the idea of giving tenants vouchers could also threaten project-based housing and the advocacy communities muster. He said he worries that the current enthusiasm for demolishing high-rise housing projects will drastically reduce the number of units. He sees some hope in the appointment of Andrew Cuomo as Secretary of HUD, but said he is concerned that “renewing Section 8 is eating up HUD’s scarce funds.”

A larger problem may be that although a \$40 million credit subsidy was passed by Congress to demonstrate the viability of continuing the Section 8 program with 50,000 units, and 120 applications were received in 1996, HUD did not manage to complete a single one. “We hope to do three this month,” said **Erica A. Dobreff**, the temporary coordinator of the Multi-family Portfolio Reengineering Program at HUD. “It’s a very slow process.” Obviously. She is about to leave, so there will be more disruption, and HUD’s staff has been cut by almost 25 percent.

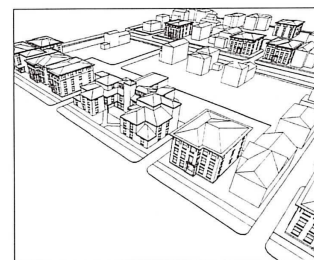
Another problem is “the legislation that suggests it is for very low income — 50 percent of the medium income. All the demonstrations will go down the tube without a better income mix,” said **Carol Lambert**, the executive director of Settlement Housing since 1983.

The lack of an income mix — caused by giving preference to the poorest of the poor and therefore concentrating large numbers of very dysfunctional families in a few

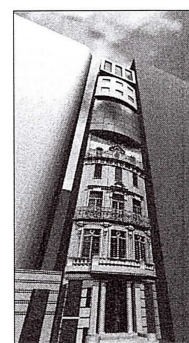
locations — hurts housing authorities too. And though only a few hundred of the 3,400 agencies in the U.S. are officially labeled “troubled,” many such as Newark and Cleveland, which are not so designated, have plenty of problems. But even successful authorities, such as New York’s, will need to admit more working poor if they are to survive welfare reform. “All the income-targeting proposals [now] are less restrictive than the federal prejudices that restructured these programs to very low income” before, said **Rod Solomon**, senior director for policy and legislation at HUD’s Office of Public and Indian Housing. “At the beginning of 1995, everything including whether HUD would be there seemed up for grabs,” he pointed out, but it has turned out to be “more of a slow bleed.”

Other problems facing housing stem from well-intended but costly lead paint remediation programs and escalating maintenance costs. Water alone is up \$350 per apartment a year, and the poor use more water because of larger families and doubling up. The bond-volume cap is a problem that forces new privately-financed 80/20 housing to compete with other kinds of economic development. Public housing subsidies face competition from demands for more classrooms and infrastructure improvements.

“We hear that the solution is tax credits and tax-exempt bonds, but we’re looking at two capped projects,” said **Felice Michetti**, the president of Starrett Development Corporation, who summed up the proceedings. “There is common agreement that mix is good, but somebody gets mixed out.” —J.M



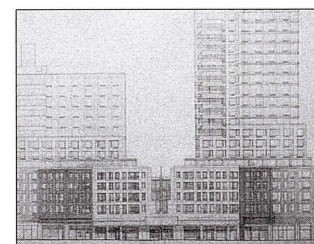
HUD-supported housing program, Karahan Schwarting



The Hermitage, Aldo Adreoli and M.G. Architects



56 Thomas Street, Aldo Adreoli



250 Water Street, Platt Byard Dovell



Spears Building, circa 1930, recently renovated by Arpad Basha

Marco Ricca

CIF 19





Julia Malool

At the Urban Center's annual "Projections"

## A Community of Women

by Kira L. Gould

**T**he work of nearly 100 female architects and designers was on view this spring at the Urban Center in the annual "Projections," a show mounted by the AIA New York Chapter's Women in Architecture Committee and cosponsored by the Urban Center Bookstore and the Municipal Art Society.

To introduce the showcase of slides, three local professionals talked about their own participation in this community of women. **Frances Halsband**, FAIA, of R. M. Kliment & Frances Halsband Architects, credited her success to the fact that "women of a particular generation have just enough homemaking skills and communication skills to make a practice work." Her advice: "If you don't have a child, rent one." On a more serious note, she commended the committee for bringing together hundreds of female designers, a community that too rarely communicates, she said. "This is a wonderful moment."

The community in the city and in the office is critical, agreed **Deborah Berke**, AIA. She was more circumspect than Halsband, and mentioned that she might quit architecture within a decade. "I love to design, but the practice of architecture is frustrating. And there are too few events that support collegiality and not competitiveness," she said. "The star system will be the death of us." But that night was about anything but stars, and Berke, who is also an educator, expressed her gratitude at being able to "learn to build in a supportive environment, where contractors taught me things instead of suing me when I got it wrong." She and

many other women are getting it right these days, but as she pointed out, "The good women's work is just not seen enough."

But it is happening. As landscape architect **Judith Heintz**, ASLA, pointed out, many of the designers in New York City, male and female, are motivated simply by trying to make this a better place. Her work on public, urban, open-space projects from parks to playgrounds has been defined by that goal. "It's incredible to be involved with making places that offer possibilities — to be quiet, or to gather, to learn in or learn from — within the city," she said.

## Learning Fort Greene

by Kira L. Gould

**A**mong those who advocate the inclusion of arts and architecture in public schools, discussion often includes buzz phrases such as "bridging school and community." But the AIA New York Chapter's Learning By Design:NY Committee is actually doing it.

The City of Neighborhoods program is in its sixth year; this spring, architectural educator **Catherine Teegarden** and **Paul Kaplan**, an art enrichment specialist, brought teachers, architects, and neighborhood residents into Brooklyn's historically rich Fort Greene neighborhood. Three weekends included Friday lectures held at the Cooper-Hewitt National Design Museum, which cosponsored the event with the Committee. First **Ron Shiffman** and **Rex L. Curry** of the Pratt Institute Center for Community and Environmental Development introduced the neighborhood, which includes Fort Greene Park, the Navy Yard, and hun-

dreds of historic row houses. Next, Columbia University adjunct associate architectural historian **Andrew Dolkart** provided an overview of the neighborhood's history; finally, a group of planners talked about how people can take action to halt decline or create change in such neighborhoods.

But the real work took place on Saturdays. The group spent the first one identifying the neighborhood's characteristics. "We were really introducing the teachers to the idea of looking at the built environment," Teegarden said. Cameras and sketchbooks came out as teams of teachers and community folks documented the architecture and then built scale models of a group of row houses whose facades told stories about how and when they were built.

The second Saturday was spent learning about researching a neighborhood's history. Poring over historic maps, the group learned about how the area had changed. "Tracing change over time is a dramatic lesson," Teegarden said. "Understanding one block's evolution is a great way to learn to connect a neighborhood to larger forces."

The final weekend sent the teams out in pursuit of neighborhood action projects, which some teachers actually developed into curriculum plans for their classes. "One group made a proposal for reusing a vacant structure, and another wanted to initiate a redesign of an underused playground," explained Teegarden. Most of the teachers in the group, of course, do not work in schools in the neighborhood; they came from all over the city. And next semester, kids in those schools will be learn-



Julia Malool

Judith Heintz, Deborah Berke, Frances Halsband



Julia Malool

Marilyn Jordan Taylor, Susana Torre, Judith Edelman, Frances Halsband



Learning By Design, Fort Greene



Learning By Design, Fort Greene



ng about a small jewel of a neighborhood in Brooklyn hat has suffered over time out still maintains a proud ense of place.

**Hugh Hardy at the National Academy of Design**

by Amy Lamberti

**H**ow can we create an appropriate expression of our time with the conviction and originality of our orbears?" **Hugh Hardy**, FAIA, asked the audience at his recent honors series lecture. Then he answered: "To begin with, I suggest that the union of art and architecture, which the modernists assumed essential, be pursued with new energy."

He showed how architecture and the arts can be integrated as he talked about recent Hardy Holzman Pfeiffer projects. The "surprises" and gestures created by artists all over the Rainbow Room, for example, affect both the architectural design and the way it is experienced. The blown-glass towers by

Dan Daley in Windows on the World and the frieze of faces running throughout the Hult Center for the Performing Arts in Eugene, Oregon, offer unexpected ways to connect interiors with their contexts.

At the new Performing Arts Center in Anchorage, Alaska, the architects were looking for a way to create warmth in a locale where the sun is rarely seen. They found an answer in Erik Stoller's hoops of light derived from Indian designs, which animate the facade's marquee and help the building "get over the sense of gloom." The carpet in the lobby incorporates colorful renderings of Alaskan flowers. Throughout the center, the artworks refer to local culture, so the building is unique to the place and intimately related to the people.

Though he noted the importance of working with artists and craftspeople to create coherent spaces the way architects did in the past, Hardy poked fun at preservationists. He voiced concern that "the public has become

expert about ornament at the expense of any coherent vision of the city as an architectural whole." Indeed, by using preservation as an "all-purpose tool that can be seized to prevent change," the parts become increasingly disparate. The desire to freeze time — or return buildings to bygone eras — will "ultimately fail," he warned.

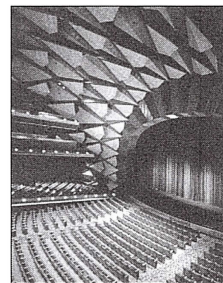
At first this view seemed disconcerting. A critique of preservation from the award-winning architect of the Victory and New Amsterdam theaters? But no one could make the point better. The New Amsterdam offers a vital example of how combining art and craftsmanship with architecture can result in a space that embraces and inspires the public.

Hardy emphasized that preservation is most successful when it reinterprets the past, instead of simply imitating it. He suggested that the public's preference for the old offers architects a relevant reminder that architecture's traditions cannot be ignored



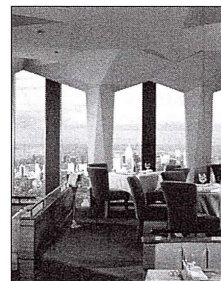
Luca Vignelli

Hugh Hardy



Christopher Little

Alaskan performing arts center, Hardy Holzman Pfeiffer



Christopher Little

Windows on the World restaurant

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**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](mailto:lduasinst@gnn.com).

**June 23**

Registration deadline for two design competitions sponsored by the New York City School Construction Authority — the Classroom of the Future and School Commons (an auditorium, cafeteria, and gymnasium complex). Contact the SCA, c/o Design Competitions, 30-30 Thomson Avenue, Long Island City, NY 11101, or Prakash Nair, R.A., at 718-472-8079.

**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. The competition is open to individuals and teams who have received degrees in a design-related field in the past 15 years. Contact the AIA New York Chapter, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023, ext. 23.

**September 15**

Registration deadline for Fluid City/Point by Point: New Ferry Stations, New York, an international ideas competition sponsored by the Urban Studies and Architecture (USA) Institute, open to architecture students and practitioners who have received degrees in the past ten years. Jurors include Ezra Ehrenkrantz, FAIA, Malcolm Holzman, FAIA, and Signe Nielsen. Contact the USA Institute, 10 W. 15th St., Suite 1126, New York, NY 10011-6826, 727-2157, [lduasinst@gnn.com](mailto:lduasinst@gnn.com).

in design. Ultimately, architects must ensure that architecture, by embracing all the arts and considering the collective memory, can “bring distinction to our stewardship of this great city.”

## The Debate Over Self-Certification

by Kira L. Gould

**T**his spring the Building Codes Committee met with Ron Livian, the Manhattan borough superintendent, to discuss the City of New York Department of Buildings’ self-certification program. In an effort to streamline the plan-approval process, the department has instituted a program to allow architects to review their own plans according to several specific forms. If there are issues that the architect would like to go over with an examiner, he or she can do so, but the rest of the work can proceed without review by building examiners. Eventually, Livian explained, they hope to audit some 20 percent of the self-certified projects, as a kind of random check. Because the program has only been in effect for two years, the department is presently auditing close to 90 percent of those projects to test that the approach does not yield more problems than the standard approval process.

Some architects agree that problems are few, and they are finding speedy approval a boon to their business. **David Mandl** of Meltzer/Mandl Architects believes self-certification can work, especially for experienced practitioners, for projects of almost any scale. He has used the process on such projects as the conversion of 45 Wall Street into 435 apartments for the Rockrose Development Corporation.

“Basically, you review the plan and uncover what you think the pitfalls or gray areas are, and you take those up as ‘reconsiderations’ before you even file,” he said. “That can save three to four weeks. You have to look for what the building examiners would look for — zoning, egress, and disabled access issues, for instance.”

While some architects are concerned that such an arrangement might result in additional liability, Mandl is not too concerned.

“Essentially, if you are the architect of record, it’s going to be your problem whether the project was self-certified or not,” he pointed out.

Mandl is particularly enthusiastic about self-certification when it is coupled with PC filing, a program the department has recently launched to alleviate the long delays that typically occur before data entry of the forms can take place. But others are not so sure that this time-saver is all that it’s cracked up to be. **Robert Marino** of John Ellis & Associates is not a big fan of the program. “In some areas, it can just take longer,” he said. Data entry, he pointed out, still eats valuable time. He acknowledged that when PC filing is more fully instituted, this may be solved, but there are more serious problems with self-certification. “If you have to make a change after your approval has been granted, it can be an onerous process because of the limited access that the examiners have to the computer files for self-certified jobs.” This “bureaucratic limbo” is what makes Marino skeptical, for the moment.

But he is hopeful that the kinks will be resolved. He pointed out that the effort of the Department of Buildings

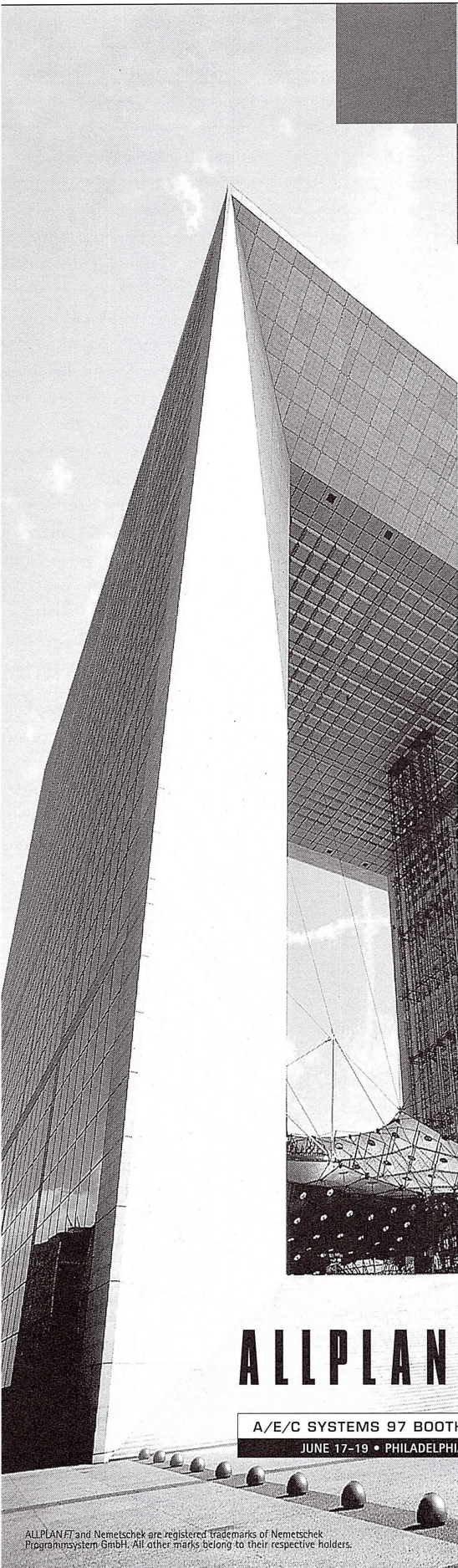
to treat their work as “service,” and focus on the architects and other professionals as “customers” is a “marvelous start” to reducing the bureaucratic quagmire. “But until it’s really solved, we’ll still need expeditors baby-sitting our documents while they await the data-entry process there.”

## Chapter Notes

□ The AIA New York Chapter will hold its 130th annual meeting on June 26 at the Alexander Hamilton U.S. Custom House on Bowling Green, cosponsored by the National Museum of the American Indian. This event is an opportunity for Chapter members to recognize recipients of the 1997 honor awards and to introduce the 1998 members of the Board of Directors and the Chapter’s elected committees. Honor awards such as the Medal of Honor, the Public Architect Award, and special citations recognize Chapter members and others who have contributed to the architectural profession through their work in communities, education, and other related areas. The awards ceremony begins at 6:00 pm in the auditorium followed by a reception in the rounda. The museum will be open until 8:00 pm for guests to tour during the reception.

□ The Aga Khan Foundation for Architecture has pledged support to the Minority Resources Committee’s Diverse Perspectives lecture series in the spring of 1998, which will feature Aga Kahn award-winners. Proceeds from the AIA New York Chapter’s Heritage Ball have also been dedicated to this initiative. For further information, contact any of the following members of the committee’s lectures group: **Jamil Sheikh**,





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## Rizzoli Bookstores' Top 10

As of April 25, 1997

1. **Skyscrapers**, Judith Dupre (Workman Publishers, cloth, \$24.98).
2. **Philippe Starck**, Philippe Starck (Taschen, cloth, \$39.99).
3. **Los Angeles Guide to Recent Architecture**, Pulver Phillips (Knickerbocker Press, cloth, \$7.95).
4. **Reflections on the Pool: California Designs for Swimming**, Cleo Baldon and Ib Melchior (Rizzoli, cloth, \$45.00).
5. **Hotel Gems of France**, Robert D. Schron (Schron Associates, Ltd., cloth, \$59.95).
6. **New Forms: Architecture in the 1990s**, Philip Jodidio (Taschen, cloth, \$29.99).
7. **London Guide to Recent Architecture**, Sam Hardingham (Knickerbocker Press, cloth, \$7.95).
8. **Holy Terrors: Gargoyles on Medieval Buildings**, Janetta Rebold Benton (Abbeville Press, cloth, \$29.95).
9. **The Complete Works of Santiago Calatrava**, Sergio Polano (Ginkgo Press, paper, \$55.00).
10. **Falling Water: Romance with Nature**, Lynda Waggoner (Rizzoli, cloth, \$18.95).

## Urban Center Books' Top 10

As of April 25, 1997

1. **The Unreal America: Architecture and Illusion**, Ada Louise Huxtable (New Press, cloth, \$30.00).
2. **Inventing Kindergarten**, Norman Brosterman (Abrams, cloth, \$39.95).
3. **AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, \$24.00).
4. **Reflections**, Walter Benjamin (Schocken, paper, \$15.00).
5. **Lessons for Students in Architecture**, Herman Hertzberger (010, paper, \$44.00).
6. **Le Notre's Garden**, Michael Kanna (Research Art Media, cloth, \$45.00).
7. **Neil Denari: Interrupted Projects**, Neil Denari (Toto, paper, \$25.00).
8. **Spanish Architecture 1996: Deep Plan/Anamorphic Plan**, El Croquis (El Croquis, paper, \$60.00).
9. **Mirrors of Infinity**, Allen Weiss (Princeton Architectural Press, paper, \$14.95).
10. **Ian Hamilton Finlay: Works in Europe**, Harry Gilonis (Cantz, cloth, \$55.00).



June 4, 6:00 pm  
*Public Architects*

June 5, 8:30 am  
*Professional Practice*

June 9, 6:30 pm  
*Learning By Design:NY*

June 10, 6:00 pm  
*Design Awards*

June 11, 8:00 am  
*Architecture for Justice*

June 12, 6:00 pm  
*Minority Resources*

June 18, 6:00 pm  
*Architecture Dialogue*

June 18, 6:00 pm  
*Interiors at Perkins Eastman*

June 18, 6:30 pm  
*Young Architects at the Noyes Foundation*

June 19, 6:00 pm  
*Building Codes*

June 20, 6:00 am  
*Zoning and Urban Design*

June 25, 6:00 pm  
*Women in Architecture*

Please confirm meeting times and locations.

AIA, of Jamil Sheik Associates, 267-6727; **Evardo Jefferson**, AIA, of Caples Jefferson, 779-9779; or **Nélida Quintero**, AIA, of Harman Jablin Architects, 949-6161.

□ A special screening of *James Marston Fitch: A Pioneer in Preservation Education*, a documentary that chronicles the career and leadership of **Dr. James Marston Fitch**, FAIA, is being hosted by the Historic Buildings Committee on Thursday, June 12. Fitch is a preservationist, author, and founder of the Columbia University historic preservation program. He is currently a partner at **Beyer Blinder Belle Architects and Planners**. Fitch will introduce the documentary and answer questions. The film was produced and directed by two 1995 graduates of the program, Jon Calame and Christine Ferinde, who will also attend the reception. The screening will take place on the sixteenth floor of 200 Lexington Avenue at 6:00 pm. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ “Taking Control of Your Risks and Your Profits,” a DPIC risk-management workshop for architects, will take place on Friday, June 20. This one-day interactive workshop examines six risk-management issues that most commonly lead to claims. New York Chapter members who attend can earn up to 21 continuing education learning units, including seven health, safety, and welfare hours. The cost is \$200 for members and \$225 for nonmembers. The workshop will take place at 8:00 am at the Chapter offices, 200 Lexington Avenue on the sixteenth floor. For more information or to register, call 800-227-4284, ext. 337.

□ On Thursday, July 17, the Historic Buildings Committee is hosting “Four Frank Lloyd Wright Buildings Preserved Using Innovative Structural Technologies,” a presentation by engineer **Robert Silman**. Hosted by his firm, Robert Silman Associates, P.C., the event will take place at their offices, 88 University Place, at 6:00 pm. Seating is limited. RSVP to Nancy McCoy, 353-0400.

□ Designing a sun shelter for Pier 54 is the subject of a competition sponsored by the Young Architects Group, the Van Alen Institute, and the Hudson River Park Conservancy. This competition grew out of an interest on the part of many members of the group to work in a New York community on a design issue. The program requires a tectonic, material solution rather than the broader concepts often requested in ideas competitions. In addition, it offers the chance for young practitioners to propose a design for the public realm. The winners will be announced at the Van Alen Institute, 30 West 22nd Street, on September 9. Competition boards will be on display there through October 30. For more details, see the deadlines section on page 20.

□ The New York Chapter’s annual Design Awards program information will be available this month. These awards are bestowed by an international jury upon New York City architects for design excellence in three categories: built architecture, interiors, and unbuilt projects. The deadline for submissions is Wednesday, September 17. Winners will be announced on Thursday, September 25, at the jury symposium, when jurors discuss their deliberations with the audience.

□ In September, the Chapter is hosting a two-part series called “The Ethics of Architecture and the Architecture of Ethics.” Professor **Robert Gurman** of Princeton University will prepare a paper for the first discussion on “Practical Ethics.” This event will be held in conjunction with the American Institute of Architects’ National Council on Ethics on Thursday, September 11. The second part of the series, scheduled for Thursday, September 18, will focus on “Civic Ethics,” with a discussion based on a paper by professor **Karsten Harries** of the Yale University department of philosophy. Both discussions will take place at the Century Association, at 7 West 43rd Street, beginning at 6:00 pm.

□ Over the past few months, the Chapter has received many notes from member firms about promotions and changes. Here is a brief run-down of the latest changes in the city’s firms, from name changes to mergers and promotions. **Jan Hird Pokorny**, FAIA, was appointed the newest member of the Landmarks Preservation Commission. Another longtime Chapter member, **Sarelle Weisberg**, FAIA, formed a new partnership, Anhouse + Weisberg Associates, Planning and Architecture Consultants, with partner, planner **Marcelyn Anhouse**. **J. Max Bond, Jr.**, FAIA, was promoted to a name partner at the firm Davis Brody Bond, L.L.P., formerly known as Davis, Brody & Associates. NBBJ, the second largest architecture, design, and planning firm in the United States, recently acquired the Studio of Martha Burns. **Warren Ashworth** joined with **Larry Bogdanow** to create the firm Bogdanow Partners Architects.



## CONTINUING EXHIBITIONS

**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. Part one closes June 29. (Part two will be shown July 15 through September 21.)*

**Toward the New Museum of Modern Art: Sketchbooks by Ten Architects.** *The Museum of Modern Art, 11 W. 53rd St. 708-9480. Closes July 8.*

**Henry Dreyfuss: Directing Design.** *The 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.*

### Cover credits:

from upper left, clockwise: entry hall, 333 Central Park West apartment, Joel Sanders Architects, Peter Aaron/Esto photograph; bathroom, Fifth Avenue apartment, Pasanella + Klein, Stolzman + Berg Architects, Chuck Choi photographer; staircase, Park Avenue apartment, Robert Kahn Architect, Catherine Bogert photographer; bathroom, Holley loft, Hanrahan + Meyers, Peter Aaron/Esto photograph

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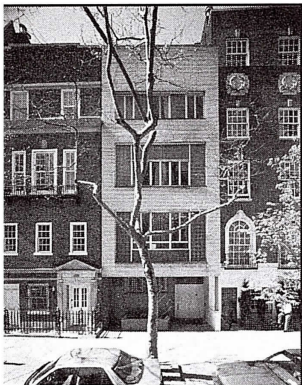
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Also at Davis Brody Bond, **Steven K. Gifford**, AIA, and **William H. Paxson**, AIA, were promoted to full partnership. At Gensler's New York offices, **Robin Klehr Avia** and **Joseph N. Brancata**, AIA, were named managing principals. Kohn Pedersen Fox hired **Alison Lecht** to serve as marketing manager. **Wey G. Lee** was named associate at Ted

Moudis Associates. After Hillier New York changed its name to the Hillier Group, it announced four new associates: **Matthew C. Salerno**, AIA, **Philip Toussaint**, **Scott Harrell**, and **Wayne Cohen**, along with senior designers **Ivan Rosa** and **Lawrence B. Kim**. Kapell and Kostow Architects, P.C., hired **Maurice W. Wasserman**, AIA, and **Charles P. Alexander**, AIA,

as partner and project executive, respectively.

□ This issue of *Oculus* is the last before the magazine's summer hiatus. The Chapter will keep members informed of events and noteworthy developments through monthly mailings.



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June  
**7**  
*Saturday*

**Tour: Multi-Ethnic East Harlem**

Sponsored by the Museum of the City of New York. 1:00 pm. 1220 Fifth Ave. at 103rd St. RSVP 534-1672. \$9.

**Tour: Greenwood Cemetery Tales and Trees**

Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Greenwood main entrance, 25th St. and Fifth Ave. RSVP 718-788-8549. \$8.

**10**  
*Tuesday*

**Lecture: Henry Dreyfuss, Directing Design**

By Russell Flinchum. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. Free with advance registration.

**12**  
*Thursday*

**AIA NEW YORK CHAPTER EVENT**

**Film: James Marston Fitch**

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

**14**  
*Saturday*

**Tour: Cruising the Gowanus Canal by Water Taxi**

Sponsored by the Brooklyn Center for the Urban Environment. 6:40 pm. Old Fulton St. and the East River. \$25. RSVP 718-788-8549.

**15**  
*Sunday*

**Tour: Building Utopia, Planned Communities in New York City – Roosevelt Island**

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

**18**  
*Wednesday*

**Lecture: Preserving the Moderns,**

**Transportation – In Tune with Technology**

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

**19**  
*Thursday*

**Lecture: The Summer House**

By Walter Chatham, FAIA. Sponsored by Cooper-Hewitt National Design Museum. 6:30 p.m. 2 E. 91st St. RSVP 860-6321. \$15.

**20**  
*Friday*

**AIA NEW YORK CHAPTER EVENT**

**Workshop: Taking Control of Your Risks and Your Profits**

Sponsored by DPIC Companies and Nelson Charlmers, Inc. 8:00 am. 200 Lexington Ave., sixteenth floor. RSVP 800-227-4284, ext. 337. \$200 members (\$225 nonmembers).

**21**  
*Saturday*

**Tour: Preserving the Moderns, Great Modernist Boulevards, Park and Sixth Avenues**

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

**22**  
*Sunday*

**Tour: Building Utopia, Planned Communities in New York City – Battery Park City**

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

**Tour: Morris-Jumel Mansion and Roger Morris Park**

By the Urban Park Rangers. Sponsored by the Morris-Jumel Mansion. 2:00 pm. 65 Jumel Terrace. RSVP 923-8008. \$15.

**24**  
*Tuesday*

**Lecture: Henry Dreyfuss,**

**Directing Design**

By Russell Flinchum. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. Free with advance registration.

**25**  
*Wednesday*

**Lecture: Preserving the Moderns, Culture Central – Designs for Popular Consumption**

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

**Exhibition: Frank Lloyd Wright, Designs for an American Landscape, 1922-1932**  
Sponsored by the Whitney Museum of American Art. 570-3600. Closes September 14.

**26**  
*Thursday*

**AIA NEW YORK CHAPTER EVENT**

**130th Annual Meeting**

6:00 pm. Alexander Hamilton U.S. Custom House, One Bowling Green. RSVP 683-0023, ext. 21.

**28**  
*Saturday*

**Tour: Preserving the Moderns,**

**Cultural Cul-De-Sac – Lincoln Center**

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

**Tour: New York On Stage, Times Square – New York's Changing Stage**  
Sponsored by the Museum of the City of New York. 1:00 pm. New York Public Library main branch, Fifth Ave. and 42nd St. RSVP 534-1672. \$9.

**July  
14**  
*Monday*

**Lecture: Tent Design Today**

By Nicholas Goldsmith, FAIA. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. \$15.

**16**  
*Wednesday*

**Lecture: Preserving the Moderns, Above**

**It All – Apartments and Office Towers**

By Matt Postal. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. RSVP 935-3960. \$10.

**Event: Manhattan by Sea**

By Hugh Hardy, FAIA, and Edward I. Koch. Sponsored by Cooper-Hewitt National Design Museum. 7:00 pm. South Street Seaport. RSVP 860-6321. \$100.

**17**  
*Thursday*

**AIA NEW YORK CHAPTER EVENT**

**Lecture: Four Frank Lloyd Wright Buildings Preserved Using Innovative Technologies**

By Robert Silman. Sponsored by the Historic Buildings Committee. Hosted by Robert Silman Associates, P.C. 6:00 pm. 88 University Place. RSVP 353-0400.

**19**  
*Saturday*

**Tour: Modern Living, Converts and**

**Malcontents on the Upper East Side**

By Matt Postal. Sponsored by the Municipal Art Society. 11:00 am. RSVP 935-3960. \$15.

**26**  
*Saturday*

**Tour: Ethnic Traditions with a New York Twist**

Sponsored by the Museum of the City of New York. 1:00 pm. City Hall. RSVP 534-1672. \$9.

**August  
23**  
*Saturday*

**Tour: Historic Harlem**

Sponsored by the Museum of the City of New York. 1:00 pm. The Schomburg Center for Research in Black Culture, 135th St. and Lenox Ave. RSVP 534-1672. \$9.

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