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AN EYE ON NEW YORK ARCHITECTURE

OCULUS

Designer Dining

Genki Sushi
565 Fifth Avenue
Alison Spear, AIA

Photo: Peter Mauss/Esto

Volume 60, Number 1, September 1997

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American Institute of Architects New York Chapter
200 Lexington Avenue
New York, New York 10016
212-683-0023
e-mail: aiany@way.com

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Dorothy Alexander

Carol Clark introducing Annals

NEWS FROM THE EXECUTIVE DIRECTOR, CAROL CLARK

The Chapter's year-in-review, *Annals*, was published on the occasion of the 130th annual meeting. *Annals* shows how the Chapter stands out among the diverse civic, professional, and educational institutions active in New York City. It includes the results of the most recent design awards program and chronicles many of the past year's Chapter events. Michael Gericke of Pentagram contributed the bold cover design, as he does each month for *Oculus*. We thank him and editor Jayne Merkel, and her colleagues, who helped us produce this third edition of *Annals*. Inspired by the construction cranes once again seen on the streets and skyline of New York City, Jayne took us on a fascinating neighborhood tour of these booming symbols of revitalization in the design and construction industries.

Over the past year, we have increased the Chapter's public presence as an advocate for capital investment and high-quality public design. We are also working to enhance the benefits of membership and are focusing on professional practice issues that present daily hurdles in the offices of architects. I encourage each of you — architects and associate members, professional affiliates and public members — to consider how you might increase your civic engagement and level of involvement in the AIA New York Chapter.

In the year ahead, the Chapter will continue to organize collegial events and sponsor lectures, public policy discussions, and exhibitions. To mention just one, this fall the Young Architects Group is cosponsoring, with the Van Alen Institute and the Hudson River Park Conservancy, a very popular competition for a sun shelter on Pier 54. Through competitions, educational events, and advocacy, the Chapter reaches beyond its members to increase awareness about what architecture is and what architects do.

Finally, let me note the progress of one of the most significant Board initiatives during my three years as executive director — the effort to secure a new, more public place for the Chapter's home. The Board has established Premises and Fund-raising task forces and has engaged a capital campaign consultant. A promising storefront location has been identified, and we are on our way to making a well-informed decision about the Chapter's ability to secure such a space (either this year or in the near future) as we assess the scope and success of the capital campaign crucial to making this vision a reality. We welcome written comments on this subject from members via mail (200 Lexington Avenue, sixth floor, New York, NY 10016), fax (696-5022), or e-mail (aiany@way.com).

Visible Improvement at Pratt

Out of the ashes of the Higgins Hall fire (which occurred last year at this time) will come a renovation by either **Steven Holl**, **Smith-Miller + Hawkinson,** or Carlos Zapata of **Zapata Wood**, a Pratt graduate with offices in Miami and Boston. The three finalists were selected this summer by a committee of Pratt Institute faculty and administrators from an impressive field that included **Ross Anderson**, **Architrope**, **Karen Bausman**, **1100 Architect**, **Richard Gluckman**, **Margaret Helfand**, **Kennedy Viollich**, **Diane Lewis**, **Machado and Silvetti**, **Scott Marble and Karen Fairbanks**, **Robert Marino,** **Edward I. Mills**, **Toshiko Mori and James Carpenter**, **John Nastasi**, **George Ranalli**, **Joel Sanders**, **Anabelle Seldorf**, **Thanhauser & Esterson**, **Jack Travis**, **Turner Brooks**, **Bartholomew Voorsanger**, and **Westfourth Architecture**. The winner will work with the architect of record, **Rogers & Marvel**, on the renovation. **Lehrer McGovern & Bovis** will be construction manager. Rarely has the arrival of a new dean coincided with such a dramatic institutional commitment to architectural quality as the one at Pratt since **Thomas Hanrahan** assumed leadership of its school of architecture last fall. Last spring, several prestigious firms were considered to design the Vincent A. Stabile Residence Hall, and **Pasanella + Klein, Stolzman + Berg** was selected.

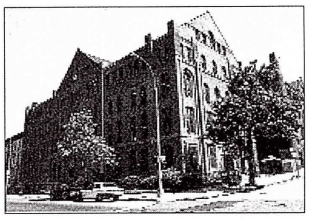
☐ Twelve New York architects were among the 56 international talents invited to compete for the commission to design a new campus center at the Illinois Institute of Technology. **Peter Eisenman**, **John Hejduk**, **Steven Holl**, **Philip Johnson**, **Diane Lewis**, **Gregg Lynn**, **Richard Meier**, **Jesse Reiser and Nanako Unemoto**, **Michael Sorkin**, **Smith-Miller + Hawkinson**, **Bernard Tschumi**, and **Tod Williams** and **Billie Tsien** were selected by the university in consultation with professional advisors Jim Nagle and Jack Hartray. The competition jury, chaired by Mack Scogin, is composed of James Ingo Freed, Michael Hays, Phyllis Lambert, and Richard Solo-mon. There is also a trustees' competition advisory committee made up of Dirk Lohan, IIT president Lew Collins, Robert Pritzker, Thomas Beeby, and Victor Morgenstern. **Eisenman** is a finalist along with **Zaha Hadid**, **Helmut Jahn**, **Rem Koolhas** and **Kazuyo Sejima**.

Designer Dining

The first American venue of Genki Sushi is visible through the stainless steel and glass grid of the 565 Fifth Avenue building on 46th Street. **Alison Spear, AIA,** carried the transparency and materials inside, adding mirrors, highly polished, reflective stainless steel surfaces, and Plexiglas seating. Big balloon lanterns in red, orange, and yellow suggest the colorful food and reflect the floor, where a standard parquet pattern has been stained in a very unstandard way with the same colors. An enormous free-form sushi bar dominates the 1,500-square-foot space, carrying the $500,000 restaurant's theme of floating transparency forward with a mirrored base, stainless steel counter, and conveyor belt filled with slow-moving delicacies. A serpentine band of halogen drop lamps, hanging in midair, lights the procession. On the walls, German acoustical tile is laid backwards to reveal raw swiggles that resemble soba noodles.

☐ A few blocks south, another gridded glass office building — this one black and gently banded — now opens on the southeast corner of 41st Street and Park Avenue to **Westfourth Architecture**'s 101 City Food Café. This $1 million cross between a cappuccino bar, Korean deli, takeout stand, and cafeteria spreads over a 500,000-square-foot, double-height space. Diners drawn by a big yellow neon mural sign approach a bright blue wall with cutout lights, pass tall columnar vents, and descend a pair of dramatic staircases (Lapidus-style) to the food service areas below. There they find a 47-foot-long bakery counter, a freestanding two-sided buffet, a cherry sushi bar, and a stainless-steel sandwich dispensary under lights suspended from poles and grids. Banquet seating, café tables, and counter stools provide various options for the few office workers who are not dashing back to their desks.

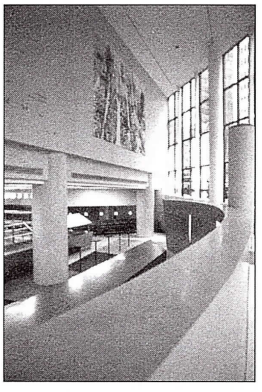
☐ An inviting bar, big open grille, and different types of seating also beckon from West 35th Street, where the Wrightian colors, materials, and clean modern details of **Bogdanow Partners**' new Metro Grill contrast mightily with the adjacent black-and-birch, stylized postmodern Hotel Metro lobby. It was attractively renovated only two years ago by **George Patero** and **Matt Markowitz**, but styles change quickly in the fashion district, where both the new $400,000, 2,000-square-foot restaurant and moderately-priced, 175-room hotel were badly needed. The restaurant's terracotta and ochre walls, cherry and anigre furniture, colorful geometric upholstery, and patterned limestone and quartzite floor complement the Italian fare.



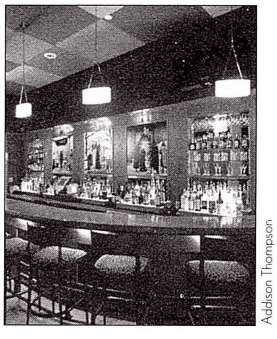
Higgins Hall, Pratt Institute

Peter Mauss/Esto

Genki Sushi, Alison Spear, AIA

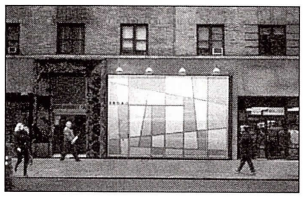


City Food Café, Westfourth Architecture

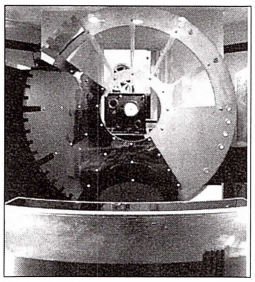


Addison Thompson

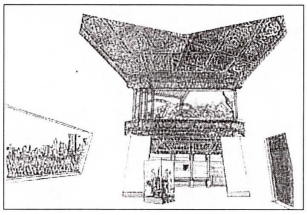
Metro Grill, Bogdanow Partners



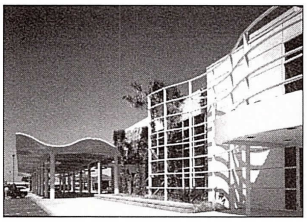
Spanish restaurant, Thanhauser & Esterson



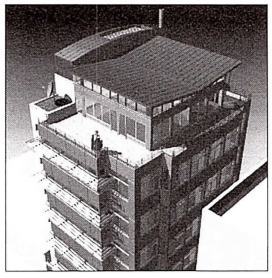
De Plano Design, Sandro Marpillero



2 West 67th Street apartment renovation, Sandro Marpillero



Hertz rental center, Richard Dattner, Orlando, Florida



Office building for Nestor Kingston Peterson, Jeffrey Murphy Architect, Bucharest, Romania

☐ Curvilinear forms (like those in Alison Spear's sushi bar) recall the Surrealism of Juan Miro in a new Spanish restaurant at 318 West 23rd Street by **Thanhauser & Esterson Architects**. Translucent patterned panels on the steel-and-glass facade glow inside and out, and can fold away to create a sidewalk café. On the interior of the 1,500-square-foot space, a backlighted Plexiglas screen wall mirrors the facade. Randomly placed colored glass squares on the stucco side walls echo colored glass blocks recessed in the curvaceous concrete bar, where concealed lighting creates the appearance of floating planes, as does the cove lighting on the curved ceiling.

Other Signs of Our Times

The mechanical and computer ages dramatically coincide in **Sandro Marpillero**'s expansion of the De Plano Design offices behind the clock on the Met Life Building. In 1990 Marpillero designed 2,500 square feet of offices around one of the four rooms that house the mechanisms for what was once the "largest clock in the world," a four-faced object with steel arms and seven-foot hands that are actually doors. The renovation, starting construction this month, in the other half of the 5,000-square-foot space juxtaposes mechanical measurement of time and the cut-and-paste techniques of graphic design with the electronic flow of time and computer design. New partitions, lighting, and workstations reflect the electronic revolution, but the two systems will come face to face in a new conference room with an elaborate media wall system.

Marpillero is also renovating a 3,500-square-foot apartment on the top floor of 2 West 67th Street designed by Iwahiko Tsumanuma and Thomas Rockrise for the traveler lecturer Burton Holmes in 1916. In the living room, a copy of the seventh-century Buddhist Temple of Horyuji in Nara will be restored with additional bas relief panels, lighting, a display cabinet for a mask collection, and tromp l'œuil decoration. A modern kitchen, pantry, and corridors will be added, and an antique walk-in closet with a gold-leaf ceiling will be restored.

☐ Wave-form fiberglass canopies on metal stems shelter customers at **Richard Dattner**'s new Hertz rental center at the Orlando Airport. The 28,000-square-foot facility, completed this spring, streamlines operations with a large bus drop, loading area, and computer systems processing up to 2,500 cars a day. The airy glass-and-metal box has four lounges and four-sided counters, sheltered by perforated metal screens. These wave-shaped awnings and wood tracery capitals add a delicate, whimsical touch to the standardized building type, which represents a departure for this New York architect known for solid, humanistic public works.

Farther Afield

A new seven-story 32,000-square-foot office building in Bucharest, designed by **Jeffrey Murphy Architect**, introduces new ideas about energy efficiency and climate control to Romania. The building for the American-Romanian law firm Nestor Kingston Peterson has a formed concrete structure that was obtained locally, but its curtain wall and interior finishes were imported from Europe. The aluminum panel curtain wall, designed with R. A. Heintges Architects/Consultants, has operable windows and aluminum sun screens on the east and west facades. A masonry party wall on the south side incorporates all the core mechanical elements. The interior plan is based on a two-meter-square module to allow for flexible office layouts. Partners' offices on the top floor are set back in a pavilion that opens onto a terrace.

☐ The new New York firm **Sydness Architects** is designing the headquarters of the Japanese development company Lujiazui/Itochu in the Pudong area of Shanghai. Construction will begin by the end of the year on the 25-story, 500,000-square-foot building. The commission was awarded in an international competition with entries from architects such as Norman Foster. The plan is composed of two semicircles shifted along the diameter to fit within the property lines. A granite curtain wall is accentuated by vertical ribs. An open entry and four-story lobby are recessed from the serrated facade, which folds into itself on a 1.2-meter module. Gray vision and spandrel glass with horizontal stone mullions divides the lower and upper floors.

☐ The commission for the planning and design of a 250,000-square-foot laboratory for the Spanish national oil company Repsol in a research park near Madrid has been awarded to **Perkins Eastman Architects**. The goal is to consolidate three existing locations with offices, research laboratories, and areas for pilot plant installation. The $50 million project, which will be designed in association with Intecsa of Madrid and GPR Planners Collaborative, is expected to be completed in 1999.
—N.R / J.M.

Fifth Avenue: Leave Well Enough Alone

by Todd Bressi

When you consider the pressing planning issues New York City faces, Fifth Avenue does not immediately come to mind. But even without a crisis, it is fair to ask how such an important street could be improved. Why do we tolerate the express buses that roar down this street, the jumble of signs on its corner street poles, or zoning that would allow a regiment of towers with 40-story streetwalls to march along the avenue south of midtown?

Then there is the nagging question of the uneven distribution of Fifth Avenue's glory, particularly north of 110th Street. The Greenwich Village Society for Historic Preservation and Landmarks Harlem (with funding from the National Trust for Historic Preservation) are studying how to link the common heritage of those areas; Fifth Avenue would be a logical armature.

Last spring, with these concerns in mind, the Municipal Art Society asked eleven design teams for ideas about Fifth Avenue's future. At its best, the project and exhibition, "A Long Look at Fifth Avenue," illuminated several themes that will be important if New York ever gets serious about designing its main streets as urban places.

Should Fifth Avenue be conceived of as a uniform, linear place, or as a street composed of distinct segments?

Streets like Fifth Avenue, the Grand Concourse, and Ocean Parkway are elements of regional identity, common places to which diverse parts of the city can forge an attachment. Some proposals included standard streetscape elements, such as signage, paving, or a trolley line (**Kate Bakewell–Rachel Frankel; Charles Giraudet**), that would reinforce Fifth Avenue's continuity. But most teams argued that the character of different areas along the street should be expressed more vividly; for example, some proposed iconic art and landscape projects (**Slice Adams-Ken Smith; Signe Nielson**). The danger is that Fifth Avenue may become fragmented, like the Eighth Avenue–Central Park West–Frederick Douglass Boulevard continuum, or a caricature of itself.

How can design respond both to the street's enduring architectural and spatial qualities and to the celebrations and institutions that infuse it with a constantly evolving cultural life?

Ehrenkrantz Eckstut & Kuhn proposed modestly scaled yet ambitious interventions that would extend Fifth Avenue's landscape tradition: Olmsted-style landscaping for vacant blocks in Harlem, to spur investment just as Central Park did; a riverfront terrace where Fifth Avenue meets the Harlem River, to serve as a gathering place like Washington Square Park; and cafés and a new park entrance to animate the Central Park side of Fifth Avenue. **Rockwell Group** proposed a series of towers that would display art projects, banners, even greenery. They would celebrate incidents, temporary or permanent, local or citywide, or serve as gateways for different districts.

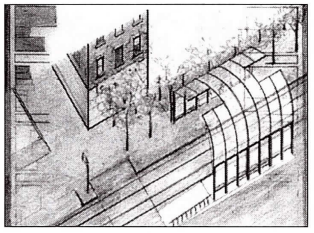
Should designers be allowed to speak for Fifth Avenue, or should we find better ways to let the street speak for itself?

There was an extraordinary contrast between Signe Nielson's complex, formal reading of Fifth Avenue's spatial syntax and **Doug Suisman/Public Works Design's** quietly evocative photos of the windows that face the avenue. They conveyed remarkable — and remarkably different — interpretations of Fifth Avenue: Nielson showed how the street resembles a dialogue, with pauses, ellipses, and exclamations along the way; Suisman reflected on the many voices with which the communities along the street speak. Not surprisingly, these analyses led in different directions. Nielson proposed ambitious art, landscape, and streetscape interventions that would amplify the street's syntactic character; Suisman proposed modest steps that would reveal Fifth Avenue's latent qualities (such as the wondrous variety of architectural expression in its windows).

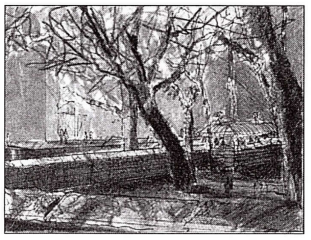
At its worst, "A Long Look at Fifth" made one want to run for cover — to another street. One suspects that some designers, finally afforded a chance to work on a significant street design project in New York, assaulted Fifth Avenue with all their pent-up energy — bedecking it with ersatz chandeliers and triumphal arches, weighting it under every theory imaginable, nearly suffocating it with attention.

There was even heady talk one day, during a discussion (in which I took part) among designers and critics at the Urban Center, that Fifth Avenue could be a great "laboratory for urbanism." Why should that be? The city itself

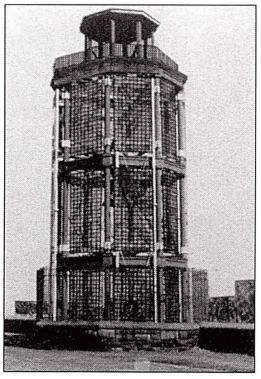
Lujiazui/Itochu headquarters, Sydness Architects, Shanghai



Submission for Fifth Avenue, Kate Bakewell–Rachel Frankel



Submission for Fifth Avenue, Ehrenkrantz Eckstut & Kuhn



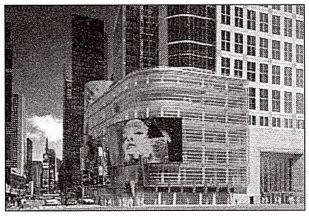
Submission for Fifth Avenue, Signe Nielson

is a full-scale laboratory for urbanism, and Fifth Avenue is but one experiment, representing classic New York urbanism — orthogonal blocks, streetwall buildings, and a great sweep of park; neighborhood, commerce, and procession.

The most intriguing ideas, from both the designers and the critics, were those that would help us appreciate better what we already have, such as gentler night lighting (Suisman) or zoning to prevent new towers from blocking sightlines. There were numerous traffic-calming proposals, such as restoring two-way traffic, widening sidewalks, rerouting express buses, and creating a signal phase that allows pedestrians to cross intersections in all directions at once (**Gluck Associates**). What about simply painting the traffic signals green?

Jock Pottle/Esto

Four Times Square, Fox & Fowle



Jock Pottle/Esto

Signage on Four Times Square, Fox & Fowle

Of course, getting New Yorkers to appreciate what they already have is not easy. "A Long Look at Fifth" represented a rare moment in which New York's design community paid attention to the city's most ubiquitous yet undervalued public resource, its streets. Unfortunately, we can't make Fifth Avenue (or any street) great simply by laminating bold design ideas onto it. They, too, will fade unless we root out our fundamental indifference to the complex form and function of streets.

Not Easy Being Green: Four Times Square

by Craig Kellogg

At a Van Alen Institute forum in May, architect Robert F. Fox Jr. described his firm's building, Four Times Square, as a three-dimensional advertisement for "green" skyscrapers. In their environmentalist enthusiasm, its builders believe that the tower can inspire this city to pay now and save later.

Theirs is a high-rise with a moral purpose — an eco-purpose — and some of the developer's prayers have already been answered. Although it has only just begun to rise on the chunk of Broadway that was once Nathan's (between 42nd and 43rd at Times Square), the speculative project is largely leased and has a glamorous new name. It will be known as the Condé Nast Building (in honor of one of its two major tenants) when it is completed. At that point, the project team hopes that energy efficiency will capture the imagination of practical thinkers, people more likely to hug corporate executives than trees. Someday, they imagine, others will follow their example, investing in environmentally-friendly strategies that until now have seemed too slow to turn a profit.

Studies detailing the time needed to recoup the investment for each new technology determined which were viable for the project, according to Fox of Fox & Fowle Architects. Systems that made the cut include power cells (like those on the Space Shuttle) to store energy on the roof, electrical generators, mechanical systems that aren't stuck in the cellar (where most architects put them), and solar panels in the spandrels. Add to those an increased rate of fresh air exchange and low-tox interiors schemes, and the building promises to be both good and good for you.

However, situated at the glittering, former crossroads of sin, the Condé Nast Building makes its own transgression, displaying four huge advertising signs that will be available for lease high above the sidewalk. These additions to the skyline — each a square with sides the length of the Met Life sign that looms over Park Avenue — will apparently be the can't-miss-it, artificially-lit beacons of an energy-poor twenty-first century. They were permitted because the site is not subject to municipal zoning. But a "green" high-rise building that flies these bright flags (and sits on a plinth of more electrically-powered signs spewing their festive cheer into the night) obviously sends a mixed message.

The energy conservation movement's eternal struggle with the American Dream is nowhere better dramatized than in Times Square, where money, not efficiency, rules the economy, and brightly lit ads are better (and more fun). According to Fox, the long-vacant building at One Times Square (where the ball drops on New Year's Eve) was sold to its current owners for $28 million some years ago. Revenues from signs on the facade now account for some $7 million annually. (This explains the economics of Frank Gehry's proposal to turn the empty structure into a sort of a Bavarian town clock — complete with a revolving roster of Warner Brothers characters that pop out on the hour. If it is ever rebuilt this way, what was once the headquarters of the *New York Times*, just across from

Durst's experiment, will have become a frivolous, kinetic sculpture that uses energy solely as entertainment.)

Americans see electricity as an unlimited commodity. They may support efficiency, but they find saving it an imposition. It was an attitude evident in a question put to Fox by a woman in the audience, who said she liked incandescent lights and wondered whether he had "considered using incandescent, rather than fluorescent" in his new building. Some of the crowd screwed-up their faces in mock horror, because the warm golden light of incandescent lamps are public enemy number one in the war against wasted energy.

Fox explained why buildings are stuck in a rut on the road to the cutting edge. Specifically, the challenge lies in educating consumers. The corporate real estate community — including developers and brokers — has not demanded energy-efficient office buildings. Although tenants do pay their own electric bills, they must be convinced that efficient buildings will serve their needs. Without a voluntary switch to efficient interiors, savings could be legislated by establishing stricter building regulations that make no one happy.

Finally, when Four Times Square is completed it will provide an attractive demonstration project that will give "green" buildings a good name. Here's hoping the electric bills at *Condé Nast Traveler* are so low that they put them in lights on those huge, new signs on top of the building.

Wines at Cooper

by Craig Kellogg

We are building ourselves into a technological corner, according to James Wines, whose recent cave-buildings transcend green architecture by being almost equally beautiful and sensitive, broken-up as they are with trees and shrubbery. "Nature's revenge" is the way he articulates the beginning of his solution, the drastic action of a man with more than a passing interest in the long-term impact of what we build now. When he speaks about the latent spiritual power in wind and plants and water he starts to sound more mystical than unconventional. But he is a practical man, one who has looked far enough into the future to see beyond artificial technology.

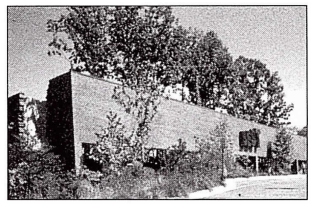
With his March 27 lecture at Cooper Union, Wines hoped to reach young designers who had not yet rejected, sight unseen, what he thinks is his convincing, environmentally-sensitive aesthetic. But he acknowledged that creating a viable alternative to the object obsession of modern architecture is a challenge, especially given his tangential relationship with the profession. Since he started out as a sculptor who couldn't stand the proverbial "turd in a plaza," it's not surprising that he has nothing good to say about "plop" architecture either, unless it's smothered with plants. Fellow designers, who trace their sensibility from Constructivism through Le Corbusier, instinctively recoil at the sight of buildings choked by a jungle of vines, but Wines had only to flash photographs of Fallingwater and Gaudi's Park Güell to illustrate the provenance of his ideas.

Wines, himself, quit making objects long ago; one of his early site-specific installations was a line of asphalt-covered cars embedded in a freshly striped parking lot. With a tempered sadness in his voice, he acknowledged that even his ironic commentary on our throwaway culture has found its way into the solid waste stream. Several of the well-known crumbling C.M.U. facades, which his firm, SITE Environmental Design, built for the Best Products Corporation, have been razed since the company's bankruptcy.

Lately, SITE has been working mostly in Europe and the Middle East. At a park in Seville, glass walls filled with running water provide a beautiful, low-cost evaporative cooler. In Chattanooga, Wines molded ribbons of reinforced-concrete into bridges covered with plants, because "one tree means four people can breathe."

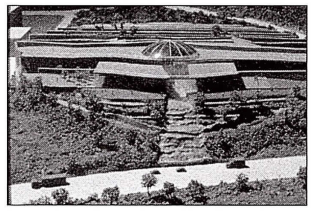
Since he has come to consider the earth a broken machine, each of his latest projects has been an environmental experiment. Seeing himself somewhere between an "eco-freak" and an "anal architect," he calls his work "eco-tech-arch-art." But apparently green design and the client as a "proto-environmentalist-cum-developer" is a sham; most quickly lose interest when they discover that "green" costs 30 percent more upfront.

Wines says he hopes that, with only 60 years of fossil fuels left, responsible buildings will soon replace the eco-disasters perpetrated by today's professionals: "If you see it published in a magazine today, it's dead as a doornail." However, he said that whatever happens, it must be more than an isolated outbreak of

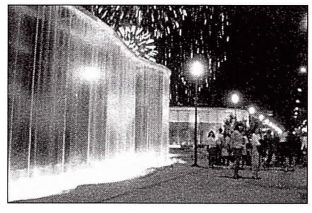


Peter Aaron/Esto

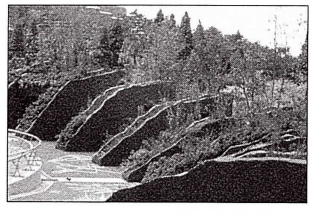
Forest Showroom, Henrico, Virginia, SITE Environmental Design



Tennessee Aqua Center, Chattanooga, Tennessee, SITE Environmental Design



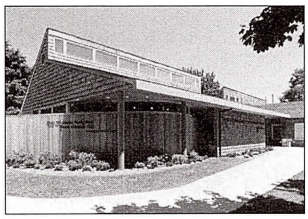
Avenue 5 Seville, Spain, SITE Environmental Design



Horoscope Ring, Toyama, Japan, SITE Environmental Design

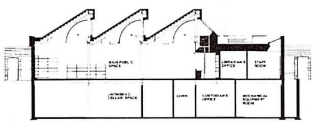
"hippie domes" or some other sort of ugliness that recommends itself primarily with a doomsaying tale.

According to Wines, each year Americans use "25 percent of the world's resources." Maybe we will, as he predicts, move ourselves and our computers underground. Or, if we can wriggle out of the "death grasp" of high-tech architecture soon enough, maybe we'll have other options.



Walt Whitman Birthplace Interpretive Center, the Stein Partnership

South Jamaica Branch Library, the Stein Partnership



South Jamaica Branch Library, the Stein Partnership

Greening Closer to Home

Although all Wines's eco-tech-arch-art is abroad, green buildings by **Stein Partnership Architects** are sprouting up around New York. At the Walt Whitman Birthplace Interpretive Center in West Hills, Long Island, opened in May, Carl Stein used passive solar gain, gravity ventilation, and thermal storage to conserve energy. A high-pitched truss roof with clerestory windows increases sunlight in the exhibition space, meeting rooms, and offices in the $520,000, 4,900-square-foot cedar-shingled center. A curved cedar fence separates the building from the street and leads visitors from the exhibition space to the birthplace. Sliding exterior wall panels open to the lawn for gatherings and readings.

Stein is also doing the first public building in the city's sustainable architecture program, the South Jamaica Branch Library in Queens. Natural light, filtered by solar shades and softened by reflector diffusers, will enter skylights and clerestories in the saw-tooth roof of the $22 million, 7,500-square-foot, one-story building, saving about a third of usual energy costs. Electric lights will come on automatically when sunlight levels drop, and dim when more natural light appears.

Caples Jefferson

by Jayne Merkel

For a firm that tries to operate like the super-democratic Knights of the Round Table, the layout of Caples Jefferson Architects' office — with all eight employees lined up facing one wall like strangers at a lunch counter — seems rather odd. But the fact that they all have views of the nearby East River is some compensation for the isolating arrangement and the journey to the office — over the footbridge across the FDR Drive, under the Waterside Plaza, past the basement garage, around a sharp corner, and through the lower level of an apartment building.

The out-of-the-way location, despite its accessible parking, is at odds with the firm's practice, which enthusiastically engages urban experience. The architects designed the Central Harlem Alcoholic Crisis Center, the Jennie Knauff Children's Center and the Howard Haber Blue Feather School, both in the Bronx, and community centers for the Brevoort, Cooper Park, and the Taylor-Wythe houses in Brooklyn. They were finalists for a new park at the Williamsburg Houses by William Lescaze and other early modernists, with Agrest & Gandelsonas, Richard Dattner, Hanrahan + Meyers, and Pasanella + Klein, Stolzman + Berg.

Remarkably, Caples Jefferson manages to win design awards for its low-budget not-for-profit projects. And the firm leads a double life, designing houses and apartments for art collectors as well as day-care centers in ghettoes.

"We are specifically committed to dedicating at least half of our office's efforts to projects for the community," Sara Elizabeth Caples explained. Sometimes they are able to have it both ways, as they did when they renovated the Grace Church School's meeting room and gymnasium, Tuttle Hall, and the garden beside it, joining two abandoned 1830s brownstones to provide additional athletic facilities for the private school *and* a shelter for the homeless.

Caples describes the firm founded out of their bedroom by her husband, Everardo Agosto Jefferson, as a "mom and pop architects' office." The partners met at Yale where, Caples said, "The projects I always thought were the most interesting were Everardo's, the ones by the class star (Heather Wilson Cass of Washington, D.C.), and my own." Jefferson set up shop first; she joined him a few years later, at the depth of the recession. Their son, Esteban, now seven, was born less than a year later. The struggle at the beginning may have been one of the things that led to the firm's step-by-step approach to design.

"Our process of design specifically abjures the *Fountainhead* 'big bang' notion of the one creative spark," she explained, "in favor of research, the constant development of alternatives at all phases of the work, and the thoughtful participation of both clients and all the team members. *The* creative moment is replaced by a thousand small epiphanies in the course of each project." Often one person inspires another to suggest a more original approach that, in turn, suggests a better idea to a third member of the team "as when, at the Lehman Houses garage, the solution to providing light in an insecure vandal-prone environment [in

East Harlem] became a series of glowing glass-block slots casting a welcome wash of light out onto the sidewalk," she said.

Some of Caples Jefferson's most creative solutions have been in the area of education, where both their buildings and ideas on the subject have been published. In "Some Guidelines for Preschool Design," the partners explained to the readers of *Young Children* (May 1995) how they make "the teacher the primary designer, letting each educator determine the final spatial arrangement appropriate to his or her group of children." That is certainly the approach they took at the Howard Haber Blue Feathers School for developmentally-disabled children, where it was also important to make the environment cheerful and easy to find your way around.

Clear circulation was a goal at the Jennie Knauff Children's Center too, where 60 children — including the HIV-positive ones who had been "warehoused" at Bronx Lebanon Hospital — now play and study in the old offices of the Paradise Theater, which housed a typing school before it was renovated. Now it is a festive, light-filled space, with colors that reflect the children's Hispanic heritage, and a rooftop play deck.

At Boston University's Shurtleff School in Chelsea, Massachusetts, the architects are transforming two adjoining 80-year-old elementary schools into "the mother of all preschools," an early childhood education center for 1,100 students. The place will have 50 homerooms, six playgrounds, a gymnasium, and two adult education centers, and it all had to be designed to feel comfortable to children with a range of abilities, including the learning disabled.

Many of the ideas that allowed the architects to bring it down to size came from people at the Association for the Help of Retarded Children. Now Caples Jefferson Architects is providing public comment for the ADA standards for children because they have learned, said Caples, that "if a preschool is constructed to allow access for special-needs children, it is better configured to serve all children." That's a rule that might be applied on a broader scale in the adult world as well, a good reason to do work for the smallest and neediest.

EVERARDO AGOSTO JEFFERSON, RA

Education:

Yale University, M.Arch., 1973

New York University, coursework in education, 1969

National Teachers Corps, 1969

Pratt Institute, B.Indus.Des., 1968

Professional Experience:

Caples Jefferson Architects, 1987–present

Edward Larrabee Barnes & Associates, 1984–85

Yale University, Construction Management Department, 1977–84

Mitchell/Giurgola Associates, 1973–76

Teaching:

New Jersey Institute of Technology, 1984–92

Columbia University, 1985–86

SARA ELIZABETH CAPLES, AIA

Education:

Yale University, M.Arch., 1974

Smith College, B.A. cum laude, 1970

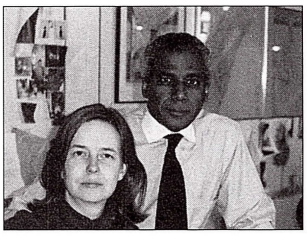
Professional Experience:

Caples Jefferson Architects, 1989–present

James Stewart Polshek and Partners, 1981–89

Hellmuth, Obata & Kassabaum, 1977–81

Harry Weese & Associates, 1974–77

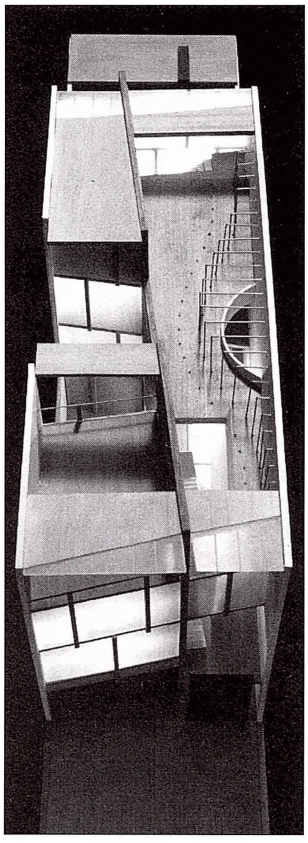


Sara Caples and Everardo Jefferson

Otto Baitz

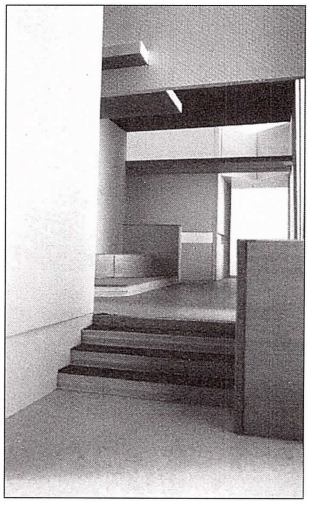
Otto Baitz

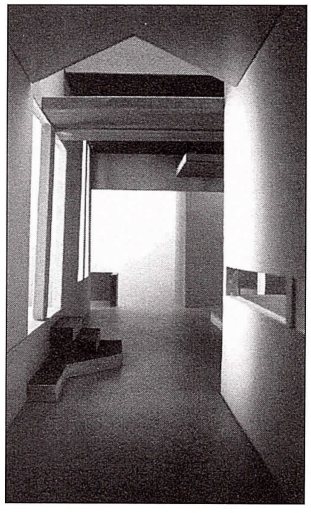
Jennie Knauff Children's Center, Bronx, Caples Jefferson Architects



Roger Blatz

Model, House for Three Generations, Bronx, Caples Jefferson Architects

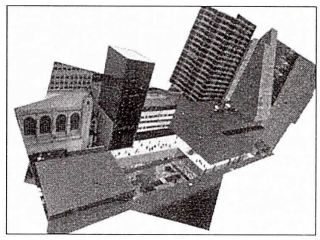




Roger Blatz

Taylor-Wythe Houses Community Center, Brooklyn, Caples Jefferson Architects

"off the cuff" on the MoMA

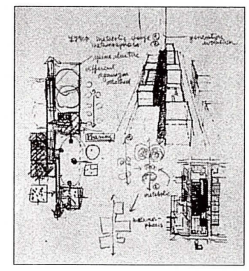


All photos from Museum of Modern Art

Rem Koolhaas

"Theoretically, MoMA is about newness. Newness is ambiguous. It cannot last; it cannot have a tradition.... The splendor and uniqueness of MoMA's history complicates its relationship with the present. The expectation of continuity penalizes what is 'other,' what does not 'fit,' or the 'merely' contemporary. Beyond its power to intimidate, to set standards, to consecrate...what can you challenge in a temple?"

Rem Koolhaas



Yoshio Taniguchi

The exhibition of ideas from the sketchbooks of the ten finalists' for the Museum of Modern Art expansion — shown in display cases at the museum from May 3 through July 8 — gave New York architects and other interested bystanders a chance to see how some of their most celebrated colleagues and other contenders from around the world approached a complicated problem. It also fueled already-simmering interest in the selection process for one of the most sought-after commissions in recent memory. *Oculus* invited a variety of New York architects to comment on the competition and the schemes by the finalists (**Jacques Herzog & Pierre de Meuron**, **Yoshio Taniguchi**, and **Bernard Tschumi**) and semifinalists (**Wiel Arets**, **Steven Holl**, **Toyo Ito**, **Rem Koolhaas**, **Dominique Perrault, Rafael Viñoly**, and **Tod Williams and Billie Tsien**).

What do you think of the semifinalists' ideas for the addition to the Museum of Modern Art?

"Before one can sensibly comment upon the Museum of Modern Art's search for an architect to create its new master plan, the word 'modern' needs to be defined. Some say it is defined by an iconoclastic approach to design. But in a time when restored, historicist, contextual, deconstructed, sculptural, industrial chic, and various forms of 'classical' design all receive critical acclaim and enjoy public use, what design premise would permit a challenge to the status quo?

'Modern' is also compromised by history. Conceived as an architecture divorced from history, modern design now has its own [history] and is subject to the evolution of architectural ideas. It is seen as a response to history, not its replacement.

Nonetheless, the museum's brief to the architects contained a radical idea. It suggested that the new building might be seen in context with its various structures and perhaps thought of as an addition rather than the excuse for a seamless whole. Previous changes, although individually expressed on the outside, sought to make the inside experience a consistent continuum, modifying original organization and detail in the name of something new.

But in what way does 'modern' mean new? For instance, the suggestion that Stone and Goodwin's stair be reestablished rather than totally abandoned [Tschumi] or Philip Johnson's garden maintained even if relocated [Herzog & de Meuron, Holl, Koolhaas, Tschumi] acknowledges the passage of time more obviously than any part of the current configuration. To date, each architect has sought to outdo the work of the previous designer. Therefore, to suggest the new plan might represent history's continuity, rather than a wholesale transformation, revises commonly held ideas of what is modern.

Some schemes are close to being visionary in the sense that the entire complex is made coherent as a single architectural presence. But this interpretation of modernism's role in contemporary design may be too conventional and not really new. Perhaps accepting the diversity of the museum's architectural heritage and acknowledging its response to changing opinions of what modern means would be the best approach. So long as basic circulation is clear and easy to follow, why not have the museum represent a variety of spatial and aesthetic experiences for visitors who come to this landmark cultural institution?"

Hugh Hardy, FAIA, has designed numerous additions to museums and new cultural facilities at Hardy Holzman Pfeiffer Associates.

"I went to look at the MoMA show while working on a competition scheme for another project in New York. I went specifically to see how a presentation can convey the idea of a project in a limited space. My primary reaction to the show was that it is a very difficult, if not impossible, task to convey complex ideas effectively in so small a space (eight inches in this case).

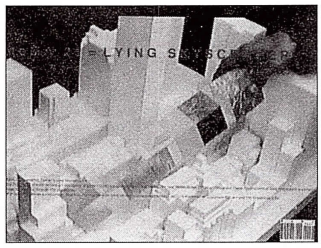
My reactions to the schemes themselves (revealed with differing degrees of success by their presentations) varied. I almost immediately dismissed half of them on a visual and emotional level as not speaking to me. The other half engaged me enough that I felt compelled to try to understand them.

The Taniguchi scheme was readily understandable (which at first seemed a virtue), but it also seemed quite conventional and, finally, was not that interesting to me. Tschumi's was the most accessible, conveying its conceptual order. Its clarity of idea and presentation made it possible for me to feel that I could enter and engage the spaces physically. This scheme has great appeal. I could understand its being chosen.

In other cases, without having been at the actual presentation, it was more difficult to understand the selections. I do not see why, given certain

"The primary objective in the design of a museum is to create an ideal environment for the interaction of people and art. Galleries and public spaces are the core element.... As a distinctive cultural institution, the museum must engage the city.... The dual missions of the museum in the twenty-first century – exhibition of the collection and education of the public – are given their own symbolic identities. These two realms are housed in separate structures facing the garden.... Growth and change are integral to MoMA's mission, precluding a static or finished museum."

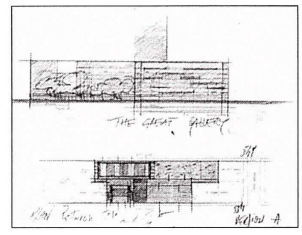
Yoshio Taniguchi



Toyo Ito

"When I leave Tokyo and visit MoMA...it is always a mysterious experience.... I find a sense of ease and comfort... which is completely different from the surrounding space of New York.... Just being in MoMA gives me a sense of conviction in what I am trying to do in my own work...a totally unique quality...founded on MoMA's sense of place...a Manhattan within Manhattan."

Toyo Ito



Dominique Perrault

formal similarities, Herzog & de Meuron's scheme was chosen over Steven Holl's. I was drawn to and understood Holl's scheme spatially in terms of light and volume, and the organization was clear, though I think it is inherently more complex and therefore more difficult to read than, say, Tschumi's. Maybe precisely because it is more idiosyncratically specific, Holl's scheme revealed more and therefore raised more questions.

I was also drawn to Tod and Billie's scheme on an emotional level because of the highly personal and tactile quality of the images, though the plans were harder to penetrate.

The exhibition was a too brief but fascinating glimpse into the birth of an idea for a design that addresses complex problems, and it very much pointed out the difficulties in expressing those ideas clearly even as they are forming. The results were a mirror of this two-fold struggle."

Wayne Berg of Pasanella + Klein, Stolzman + Berg won the competition to design a new dormitory at Pratt Institute (which he was working on when he viewed the MoMA schemes).

"After two viewings at crowded opening events and Moshe Safdie's remarks on the 'unintelligibility' of the fragments of the competitors' entries, I felt like Alex the Droog in *A Clockwork Orange*, with his eyelids forced open (in this case, to study the show yet again). The exercise began to reveal the nature of this strange beast, but failed to explain why, given the unwieldy number of participants, it wasn't an open competition, truly amenable to new ideas, like those for all important buildings in Europe.

Much was made of the decision to pick a new generation of contenders, as if the validity of ideas has anything to do with chronological age. Among the architects conspicuous by their absence were John Hejduk and Raimund Abraham, whose wedge derived from the New York City zoning code for the Austrian Cultural Center (just blocks from MoMA and the subject of a one-building show there last year) was clearly the inspiration for many of the entries, including one of the finalists.

Of course, the most radical ideas were not in the show, notably that of the out-of-commission Philip Johnson, who advanced the idea of moving the entire museum to the soon-to-be-vacated Columbus Circle site. He clearly saw that the architectural mess made over 60 years on 53rd Street is impossible to put back together in a coherent way. Cut your losses and start over. Then, with a Central Park address like all the best museums have, MoMA could create an architectural masterpiece (like the Guggenheims, here and in Bilbao). What better way to spend the estimated $300–400 million that the renovation will cost (remember, renovations always cost more)?

Another radical idea might be to do something *modest*. At a time when the government has abandoned support for the arts, why spend this obscene sum on a fancy new palace, when it could go to help struggling artists? Most of MoMA's objections to the current galleries (a linear circulation route, lack of connections between rooms) could be remedied with minor changes for a few hundred thousand dollars, and the Dorset Hotel could have a painting hung in each room, with a premium price for a "night with Picasso" including surveillance cameras!

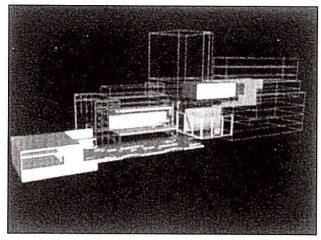
The charge to do sketchbooks in a box, an exercise in ready-made collectibles, camera-ready for the inevitable catalog, recalls the Codices of Leonardo. It may have behooved the architects to write backwards, too. Toyo Ito certainly did not help his case with weak computer graphics at this old-fashioned pencil fest. But he was probably disqualified from the beginning since he confessed that he actually "liked the museum the way it is" and comes here every time he is in New York.

The sketchbook format enabled the supremely publicity-conscious Rem Koolhaas to pull away from the pack (like Wright, who in those rare instances of being photographed with other architects, stood out from the mob with his cape and long brimmed hat set at a jaunty angle) with a limited edition (50) book entitled *Charrette*. Like a hypertext to the competition, with 400 pages of electric graphics by Michael Rock and Susan Sellers, it stole the show, so exciting Herbert Muschamp as to warrant a full-page article in the *New York Times*. The other nine slobs were left to barely argue their cases with a few fragments of their presentations behind glass as if they were Celtic illuminated manuscripts, beautiful but indecipherable.

Koolhaas was at a disadvantage in the exhibition, though, with only a few Miesian collages of what appeared to be parties at

"Our aim was...to propose a conceptual armature in which the new museum could develop – garden and courts, interlocking the old and the new.... Heterogeneity on 53rd Street, calm and continuity on 54th...is expressed architecturally by a variety of facades on 53rd...and a material theme (beige glazed brick...) on 54th.... A new presence will be visible from Fifth Avenue at 54th Street in a quiet but spectacular architectural event located above the north wing – a new covered upper garden.... A sequential loop of courts...permits a spatially differentiated experience that alternates between art space and social space.... The Invisible Intimacy Grid (the expandable 25 feet of the brownstone), [which] gives scale to the museum, may be articulated into small spaces located along the outer limits of the galleries, providing for a quiet critical space of viewing."

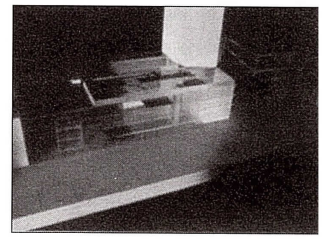
Bernard Tschumi



Bernard Tschumi

"The new museum complex will need to focus on the encounter between works of art and people. An art museum...is not Disneyworld; it is not a shopping mall; it is not a media center. It is a place where the world of art can express itself in the most direct and radical way...in spaces that... stimulate people to concentrate on the perception of art.... Public space could be one space or a suite of open and closed spaces. Open courtyards could alternate with covered or enclosed lobby space."

Herzog & de Meuron



Herzog & de Meuron

MoMA and without the plans that appear in his *Charrette* book. Sinking the garden to the basement to let light into this level, along with a moat that would surround the site, was by far the most expensive plan (except for Perrault's double garden and flying building above), and the wedge building was hardly unique. The excessive sideways elevator system was more like a promotion for the Otis elevator company (remember Le Corbusier's Citroen plan for Paris). The flashy presentation either backfired (if he really wanted to do the project) or worked perfectly: mucho publicity, no liability, and no *tsoris* designing a project that would take years, cost too much, and require wrestling like the *Laocoon* with an impossibly serpentine committee.

Most schemes acknowledged the outdoor sculpture garden to be the heart of the museum. Proposals ranged from framing (Williams Tsien), to doubling (Perrault), raising (Holl), sinking (Koolhaas), and enhancing (Tschumi). Only Herzog & de Meuron had the audacity to propose removing it. Poor, green Wiel Arets proposed making all the roof gardens of his plan accessible to the "600 employees" of MoMA, unaware of the tradition of underpaid, unhappy workers who strike every few years.

Williams and Tsien's thoughtful analysis of the problem was actually quite modest in its intent to use a lot of the existing facility and with a few deft strokes make it "almost all right." However, their vision of a "quiet and breathtaking" center was clearly, like Gatsby, "boats against the current, borne back ceaselessly into the past," not in line with the plans.

Steven Holl revealed a humorous side with a cartoon of fishes swallowing smaller fish, Russian doll-like, as a metaphor for the history of MoMA on the site, as well as with a funny sketch of future sites ("westward ho!, to Sixth Avenue!"). But humor was not on the menu. His thoughtful and contemplative wedge building, a sectionally-stacked series of galleries with lighting similar to that in his Helsinki Museum, was concerned with the actual act of viewing art, and was one of the few proposals to show an actual gallery.

Both Taniguchi, the dark horse from Japan who has done museums that look like the existing MoMA, and Tschumi proposed similar Janus-like plans that reverse the entry to 54th Street and situate the restaurant on 53rd, facing the garden along with the design store. But Taniguchi's explanation sounded like a flashback to a CIAM conference in the 1950s. His "organizational intent is efficiency"; he prefers elevators as circulation devices for their "quiet"; and stairs are to be "subordinate means of circulation." He plans future additions to the west as well, and his facade on 54th Street, a scaleless "neutral" thing, looks like a...factory! *Holy Bauhaus, I think we're in a time warp.*

Tschumi, the cleverest of them all, reversed our expectations with nary an angle or tilt in sight. His theme is "gardens and courts," as if it were a Parisian hôtel particulier, and maybe it is, the Ritz Hotel of museums. No wedges here, all right angles, with the hanging gardens of Babylon climbing up the site of the Dorset. Except for some truly frenzied diagrams about hot magma, oxygen, and tectonic plates that must have fallen out of a geology book, Tschumi's diagram is programmatically inventive and physically doable.

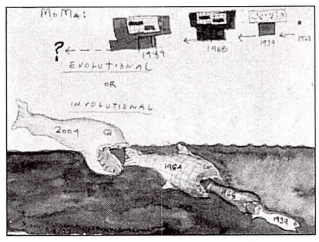
Viewing Herzog & de Meuron, one fails to see why they are finalists at all. Two completely contradictory schemes are offered. One does almost nothing but dress up the existing buildings with boring, insistent glass facades (and I thought Pelli was the master of skins, but he has been banished from the latest MoMA party). The other proposes building where the garden is now, and relocating it to the roof of the additions. Doesn't anyone remember Le Corbusier, who not only had *toits jardins,* but used the ground plane as well? Nine out of ten of the other architects agreed that the ground plane (or slightly above or below) garden was the museum's best asset.

The search, so far, explains why Frank Lloyd Wright refused to enter competitions on the grounds that the best and worst would be discarded, leaving the middle proposal to win."

Alexander Gorlin, AIA, whose work is the subject of a recent Rizzoli monograph, often writes on architecture and history.

"We have adopted a comparative method, proposing two... dialectical concepts as heuristic devices enabling a better understanding of the potentials for MoMA's next expansion. Concept A, *Cutting*, is vertically organized, while concept B, *Bracketing*, is horizontally organized. Concept A adopts an evolutional architectural and urban form, while concept B brackets the entire campus into a unified whole."

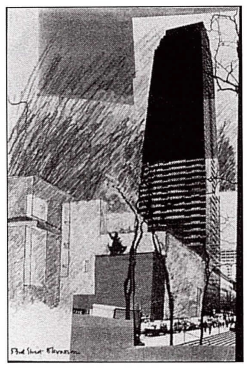
Steven Holl



Steven Holl

"We have formulated two directions which focus on the presence or lack of an elevated connection along the north boundary of the Rockefeller garden. The bridge scheme is based on the desire to put galleries in a new structure built above the current SetteMoMA location and find a way for people to move through them in an interesting manner. The galleries would occur on the second, third, fourth, and fifth floors.... The second scheme...uses the space above the existing SetteMoMA to make a building to house staff offices."

Tod Williams/Billie Tsien



Tod Williams and Billie Tsien

"The first thing one noticed upon entering the MoMA's exhibition was that it offered a delicious feast of visual ideas about New York and about this museum in New York. Conveyed largely through abstract diagrams and in minuscule and often elliptical text, the feast may have been available only to architects (with good eyesight), and even then only to those determined to partake. But the effort was worth it.

The show's introduction emphasized the specificity of the site, while in no way denying the uniqueness of its institution. Some of the select ten responded with a building, some with an idea, or with many ideas, not yet translated into building form. Those in the latter category contained more food for thought. The two in which ideas were on the verge of turning into building, if somewhat ambiguously, were the standouts. In these two, the ideas were balanced with the potential for execution in tantalizing manner.

The Taniguchi proposal takes as its objective "the ideal environment for the interaction of people and art," a premise entirely consistent with the MoMA we know. It insists upon "centrality" of the garden, sure to please past and future generations of MoMA visitors, and suggests an elegant and beautiful realization.

The Herzog & de Meuron pair begin with a similar proposition, that the museum provides an "encounter" between works of art and people. Their description of two alternatives is rich and evocative, suggesting a deep understanding of the experiential and multi-dimensional qualities of museum use. The diagrams imply the shimmering, surreal qualities that make these architects' work so compelling.

The nearly but not universal attention to urbanistic issues — as if they were more important formative matters than the building mass or enclosure — must surely warm the hearts of urban designers everywhere. Bravo!"

Marilyn Jordan Taylor, AIA, a partner at Skidmore, Owings & Merrill, plans airports and other projects even more complicated than the MoMA addition.

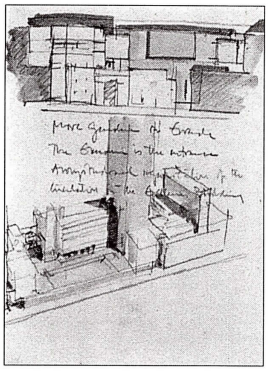
"The Museum's objective, according to Terence Riley, is "not simply to increase the square footage of the institution, but to prepare the institution for the next century." The ten firms that were handed this challenge are well known to most of us and represent some of the best talents of their generation.

That the entrants were essentially limited to the parameters of the sketchbook (though models were included) is particularly interesting. Presumably, this request was a way to judge the architects' abilities to convey their ideas in this format. The museum may have wished to save the architects the normal avenue of losing their shirts on elaborate presentation. However, the clarity (or lack thereof) in the presentation techniques may have had a large effect on the outcome of the final round.... Surely the sketchbooks are more personal than conventional guidelines calling for more uniform proposals.

The urban problem given is indeed difficult and caused most of the competitors to retreat into staid, tired strategies. However, three managed to create wonderful, poetic architecture. Steven Holl's proposal was extremely beautiful and made sense in relation to the balance of east and west axes of the garden. (He actually presented several variations of his ideas; one had a pair of blocks on the east and west respectively). Unlike the other competitors, he aligned some functions east of the garden, thus bringing it into play. As one moved through the museum on both axes, the garden became a kind of urban space which was also used for orientation.

The second brilliant urban scheme belonged to the team of Tod Williams and Billie Tsien. It created a lyrical facade on the museum upon entering the complex and moving into the garden. They even suggested a bridge at the garden wall on 53rd Street that floated overhead with a large picture window onto the garden. Their drawings were sketchy and had a laid-back quality...[which] probably placed them at a disadvantage relative to the effect that Steven Holl's beautiful watercolors sketches — or Rem Koolhaas's multitude of drawings — had on the jury. (Koolhaas made the unpardonable sin of sinking the garden below grade, a sin that he, with his urban design background, must realize goes against the fabric of New York City.)

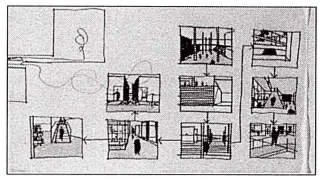
Finally, Bernard



Rafael Viñoly

"Of the many issues discussed...two things remained in my mind as crucial: one, the idea that the experience of art should be decelerated; and two, the complex layers of this midblock midtown urban condition are rich with potential. Deceleration is generated by friction...that...should be produced by increasing attention.... As far as the site's uniqueness, its sense of openness in this dense urban fabric promotes an architecture of exposure."

Rafael Viñoly



Wiel Arets

"The double-high entrance hall, connecting 53rd and 54th streets, can be seen as a transitional space. It is a space to slow down...make one's choice where to go.... Structural voids between the towers allow filtered natural light to enter the galleries and continue down to the lobby. The voids visually connect the floors vertically and create an atmosphere of intimacy."

Wiel Arets

Tschumi's submission was, surprisingly, the most controlled of my favorites. His space has a delightfully light-filled open plan with events that speak wonderfully to the art that will be on the walls and in the spaces. His control of an otherwise complex problem was amazing in its simplicity.

After seeing the show three times, the New Yorker in me came out; I would have voted for the three New York–based architects to be the three finalists. Does that make me provincial?"

Edward I. Mills, AIA, practices architecture in New York at Edward I. Mills and Associates Architects.

Since the work at Caples Jefferson Architects emerges from group discussion, the partners decided to frame their critique as a conversation:

Everardo Jefferson: What do you think are the main points to make for *Oculus*?

Sara Caples: I think it's important to talk about both the exhibit and the designs themselves.

E.J.: What of the exhibit?

S.C.: I'm disappointed at being unable to study the explorations promised by the "unfinished," in-process format of this stage of the competition. As the entrants took a real risk in allowing their thinking process to be scrutinized with minimal editing on their part, it is sad that the need for compression in the display allowed so little of the architectural dialogue to emerge.

E.J.: What would you have preferred? A Web page in which the submission was presented fully, or perhaps a series of books in a bookstore?

S.C.: Yes! Or series of videos, why not?

E.J.: But it's not unreasonable to have a presentation that summarizes the entries....

S.C.: Then I wish the individual competitors had had more control over those summaries — let's hope they had at least some input.

E.J.: Well, what of the entries as designs for the museum?

S.C.: I find that the entries I most think about are those that emphasize some kind of idea about the nature of the museum as opposed to ones that seem to focus more purely on architectural invention.

E.J.: I prefer a balance: Architecture without a concept lacks its vital armature, but without invention the concept has no muscle.

S.C.: Agreed! But it's not just the concept, but which concept. Of the "museum idea" schemes I found myself more drawn to Holl and Tschumi's schemes than to Herzog & de Meuron's or Koolhaas's. Why? Because of their emphasis on a realm for the public, as opposed to a sneaking emphasis on the machine for the MoMA "corporation" or a donor's club for the checkbooks.

E.J.: I strongly feel that the museum should be for the widest range of the public, but I also feel that a building of this importance should have a quality of the monumental. My architectural ideal is the mosques of Sinan. There the highest level of architecture still remains populist enough for all to feel welcome into its precincts. And not intimidated like I was as an adolescent in the Bronx, at least until I was guided into the fearsomely imposing Met by a kind-hearted sixth-grade teacher.

S.C.: So, in the end, was the monumentality part of the enchantment?

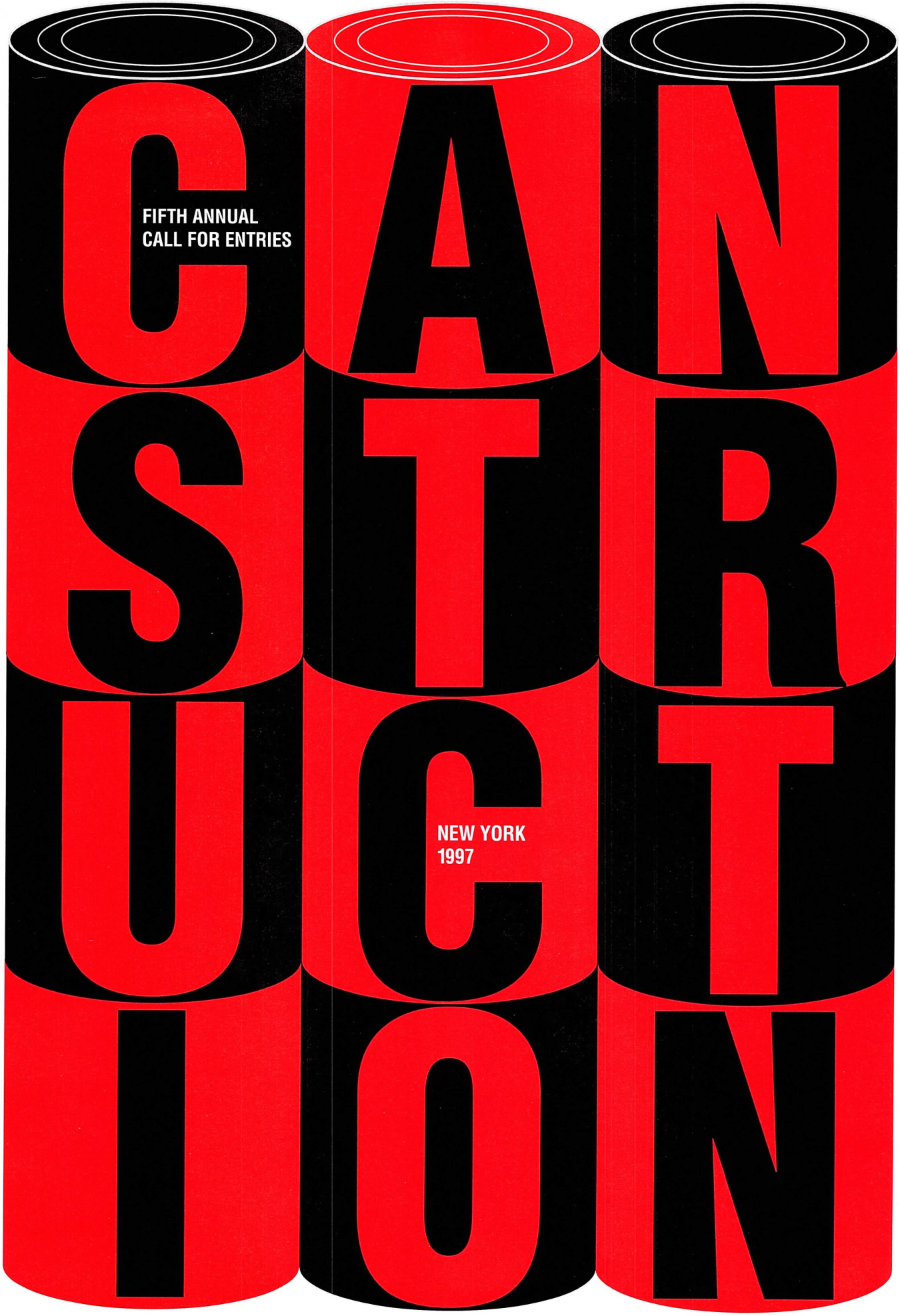
E.J.: For me, the heart of architecture is awe. And the heart of the museum is wonder. Museum as a treasure house of magic: On the way to the exhibit, [our son] Esteban suddenly ran back down an "up" escalator. He saw a Rodin sculpture. He had to see it. (And touch). I hope whichever scheme prevails keeps that kind of discovery at its heart.

Sara Elizabeth Caples, AIA, and Everardo Agosto Jefferson, RA, practice architecture as partners in Caples Jefferson Architects.

"Enough has been said about the schemes and about the personalities involved. What is really important is that MoMA has provided a window for the public to view how architectural ideas are conceived, sketched, tested, and edited. This exhibition makes vivid the reality that the creative process is a rich and contradictory journey, full of half-starts and countless adjustments.

Whatever one wishes to say about the schemes, MoMA has made public a process that will affect anyone interested in architecture, contemporary culture, or the city. Making this process legible via an exhibition is a great gift. Whatever MoMA builds will become part of our public realm, one that will diminish or enrich our lives. One wishes that the selection process for other important projects was undertaken with such ambition and care."

Michael Manfredi, AIA, and Marion Weiss, AIA, partners at Weiss/Manfredi Architects, won the competition to design the Women's Memorial at Arlington Cemetery and were finalists in the World War II Memorial and other competitions.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WHO MAY ENTER Any of New York City's architecture and/or design firms. At least one member of each firm must be a member of AIA or SDA New York Chapters. Offices may join forces, or enlist the assistance of AIA or SDA to form a joint venture. Students from New York City schools of architecture and design may enter teams.

IMPORTANT DATES

SEPTEMBER 15 Briefing of interested participants at THE NEW YORK DESIGN CENTER, 200 Lexington Avenue, 16th Floor Conference Center, 6:30 pm. (There is no charge for this.)

OCTOBER 24 Entry deadline. Submit completed copy of entry form (see reverse side) with entry fee.

NOVEMBER 6 Deadline for purchasing cans from Jetro Cash & Carry.

NOVEMBER 12 *CAN*STRUCTION construction, 4pm to 11pm at THE NEW YORK DESIGN CENTER, 200 Lexington Avenue.

NOVEMBER 13 Press preview, judging, gala awards ceremony and cocktail reception.

NOVEMBER 14 to 20 *CAN*STRUCTIONS on public display, Monday through Saturday, 9am to 5pm.

NOVEMBER 20 *CAN*STRUCTIONS deconstructed by teams.

AWARD CATEGORIES Best Meal, Best Use of Labels, Structural Ingenuity, Juror's Favorite and two Honorable Mentions.

JURY The jury is in formation. Watch for an announcement.

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RULES & REGULATIONS Mailed upon registration or call Cheri C. Melillo at 212.686.9677.

AIA & SDA members not entering *CAN*STRUCTION are encouraged to contribute canned goods, which go into a central supply room for use the evening of the build-out. Or contributions *CAN* be made toward the purchase of additional canned goods.

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Team Captain _____

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Please fill out a copy of this form, include your check for the entry fee ($100 per design team. $50 per student team) made payable to SDA New York Chapter, and send to:

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Reflecting on Architectural Practices at Harvard

Reviewed by Lester Paul Korzilius

Reading *Reflections on Architectural Practices in the Nineties* is like mining for silver — you have to sift through a lot of rubble to get at the valuable nuggets. Edited by William S. Saunders (Princeton Architectural Press, 272 pages, 6" x 9, 80 black and white illustrations, paper, $19), it is the result of a yearlong symposium organized by Harvard University, with contributions from 48 speakers, many of them Harvard faculty and alumni.

Harvard dean Peter Rowe observed that there are now 50 percent more architects per capita than there were after World War II, an increased supply that more than exceeds the increased demand for design services. One result is that only half of all architectural graduates go on to obtain professional registration. Another is that the structure of the profession has tended toward bifurcation — with many small and large firms, but the number of mid-sized practices declining.

Elizabeth Padjen notes in her essay that architects are now a part of a larger team that is assembled by others, whereas once they had the responsibility of leading the team. In his piece, attorney Carl Sapers affirmed that architects have lost much of their influence in the construction process. He went on to say, perhaps too pessimistically, that the special role of the architect — impartial and influential with both owner and builder — has virtually disappeared. Other contributors expressed concern for the over-emphasis on architecture-as-art, which they viewed as isolating the profession from its social context.

Given these problems, what are the solutions? Work for the public good was suggested again and again: architects were urged to place the public's interest over a client's or their own, to reassert a sense of moral authority. Eugene Kohn was more specific in exhorting architects to assume managerial leadership on complex projects. Other contributors felt architects should take on more responsibility, rather than trying to protect themselves from liability (and the authority that goes with it). Sapers went so far as to suggest that an architect's liability be unlimited.

The book has value not for the solutions it gives, but rather for presenting divergent viewpoints of the current situation. Hopefully, these observations will help architects redefine their role in a changing society.

Return of an Icon

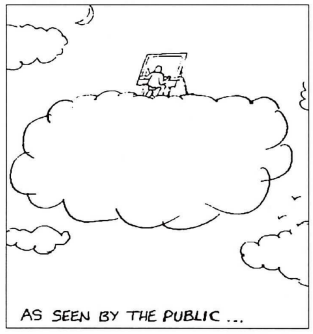
by Philip Nobel

America, the land of the free, is also the land of the faux." This statement was the gist of the talk at the New York Public Library last spring that marked the return of Ada Louise Huxtable. The sweetly chiding cry for authenticity is elaborated in her widely-reviewed new book, *The Unreal America: Architecture and Illusion* (New York: The New Press, 1997). In it, the capers of Disney's architects, the spectacular excess of Las Vegas, and the masquerade at Williamsburg are each subjected to her uniquely keen excoriation. America's embrace of the ersatz, and its pitiable expression in architecture, raised her hackles, and her wicked pen was unleashed. I cherish an image of the regal Mrs. Huxtable gathering her things — some stylish hats no doubt among them — and bustling down from her retreat in olde Marblehead, Massachusetts. "To New York: Things are amiss. And, yes, I'll take that job at the *Journal*."

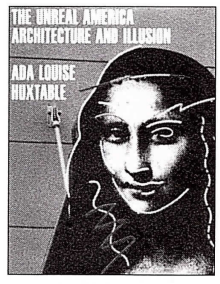
Consider her strange allure. For someone of my generation, teething through her great early campaigns, ignorant of a time when the *Times* had no architecture critic, her reappearance is miraculous, like an honorific statue casting off its bronze. Surely this is the good fight: a great crusade that could not be led by anyone else.

At her talk, delivered with rare grace, it was easy to lapse into reverie, to drop into her beat and nod gravely at every knowing cadence. Yes, the architecture of the country has fallen far; it is nearly lost in the four-fingered mitts of Mickey & Co. Yes, I agree, there is no substitute for "the worn stair, the chafed corner, the revealing imprints left by the passage of time." Yes, "an authentic reproduction is a genuine oxymoron."

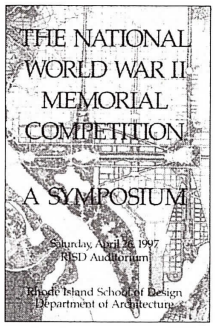
With the millennium near, Ada Louise Huxtable has returned, but her ministry is something less than divine, and her obvious distance from the world to which she preaches is problematic. During her research for the book, she revealed, she "punished herself for an entire summer going to all those places along Route 1." She "even ate in roadside restaurants like the Leaning Tower of Pizza." Her strange civic grande dame response to a touching call from the audience — "renew my faith in architecture" — also revealed her detachment. "Walk the streets," she counseled, "almost every city has walking tours." At times her take on America appeared to be a playful sortie from her own protected reality, and at times



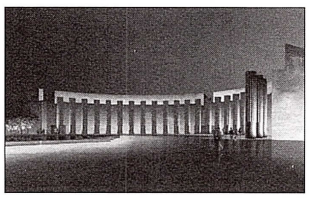
Louis Hellman illustrations from Reflections on Architectural Practices in the Nineties, *first published in the* Architect's Journal, *London, 1983 and 1984*



The Unreal America: Architecture and Illusion *by Ada Louise Huxtable*



Program from a symposium on the competition at Rhode Island School of Design



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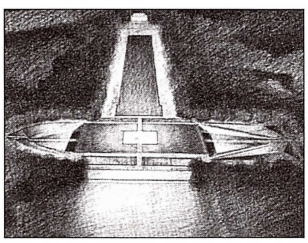
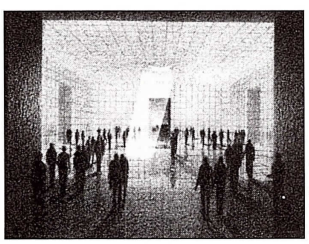
World War II Memorial Competition winner, Friederich St. Florian Architect



Joseph Szaszfai

World War II Memorial competition, aerial perspective looking west, Balmori Associates, Inc.



Joseph Szaszfai

World War II Memorial competition, interior perspective of Hall of Honor, Balmori Associates, Inc.

it resembled cold snobbery. On living in a New Urbanist town: "*I* would be miserable, *others* would be happy."

Unfortunately, Mrs. Huxtable seems to have fallen in with a bad crowd. Guided poorly by externalist critiques of American culture such as those she cited by Eco and Baudrillard (in brief: those silly Americans!), she has moved into a region of slippery postmodern uncertainties, still armed with her traditional critical tools: unerring wit, some notion of right and wrong, and particular Northeast Corridor tastes. Uninterested in discussing the issues she raises in a manner that would inevitably lead to theory, God bless her, her arguments remain extremely personal. She revels in the idea of the New York, New York casino, for instance, noting with glee the inclusion of the Haughwout Store among its rude copies, but in the end, she said, such enclaves of America the faux "leave me cold.... These places simply do not resonate."

Ada Louise Huxtable's return and the brazen subjectivity of her critique may be a happy combination. If, in fact, architecture in this country is to enter a new golden age of authenticity according to her remedy (briefly: keep it real), we will require an official arbiter of taste. She outlines brilliantly the pitfalls of operations on the hinterlands of the real, and she is full of weighty scorn when she makes her personal distinctions between the real, the fake, the real fake, and the fake fake, in all of their hilarious combinations. So what courageous critic laureate can we trust to teach the masses to love the real and shun the faux? Ada Louise, anyone?

Battling the Memorial of the Battles

by Joseph Rosa

While our nation's capital is always the site of political debate, its recent civic architecture is rarely thought of twice, nor is it the topic of the day. This was not the case with the National World War II Memorial competition, which was displayed for a week in June at the Mellon Auditorium on Constitution Avenue. The two-stage competition was sponsored by the American Battle Monuments Commission. The site selected for the memorial was the Rainbow Pool, located on the Mall.

This brief viewing, entitled "World War II Memorial Exhibit," consisted of 406 entries from the first stage of the open competition and six entries selected by a jury for the final round of development. The only model on display was the winning entry by **Friederich St. Florian Architect** of Providence, Rhode Island. The five semifinalists were **Diana Balmori Associates** of New Haven, **Weiss/Manfredi Architects** of New York, **J. Wolf Williams C. Jackson & Associates** of RTKL, Washington, D.C., **Rafael Viñoly Architects** of New York, and **Brian Amroziak & Katherine Bambrick Ambroziak** of Princeton.

To call this an exhibition would be a misnomer. There was no interpretive text by the organizers explaining the who, what, where, and why of the competition or the site. Also missing was any statement from the jury on why these six entries merited selection for the second stage of the competition. However, it was refreshing to see the vast array of first-stage submissions in an open competition by such noted architects as **Robert Venturi**, **Raimund Abraham**, **Wayne Berg**, **James Wines**, **Steven Holl**, **Tom Hanrahan**, **Wes Jones**, **Richard Meier** (who actually had five entries, with four co-submitted by individuals from his office), **Rodolfo Machado**, **Michael Rotondi**, **Laurinda Spear**, and **Claire Weisz**, just to name a few. There were also some interesting collaborative team submissions by **Ralph Lerner** with **Barton Meyers** and **James Carpenter**, as well as submissions by artists such as **Jonathan Borofsky** and **Frank Stella**.

The winning entry by St. Florian, which is neoclassical in style and adorned with figurative sculpture, has received mixed reviews from the press. Debra Dietsch, editor-in-chief of *Architecture* magazine, said it was reminiscent of Albert Speer, while Benjamin Forgey, architecture critic of *The Washington Post*, supported it as a fine solution for the site. Contextually and aesthetically, it could be argued that St. Florian's scheme fits into the architectural vocabulary of the buildings that already flank the Great Lawn. However, this entry is by no means the most elegant or the least visually intrusive, nor does it reflect current critical thinking in architecture. It positions semicircular earth berms on either side of the Memorial Plaza (the site of the Rainbow Pool), which are partially submerged and house the enclosed programmed spaces. They are fronted by a freestanding colonnade that is intended to offer the "necessary scale to the Memorial." However, the columns are without capitals or bases, rendering them scaleless and monumental. In fact, from certain views the colonnade, which connects visually to the Lincoln

Memorial with a row of trees, is reminiscent of Bernini's addition to the Vatican in Rome.

The most interesting entries from the second stage of the competition were from Weiss/Manfredi and Diana Balmori, who provided alternatives that could have made the site aesthetically and physically viable as a memorial location. Neither obstructed or physically enclosed the area, to work with the notion of water as the most dominant feature.

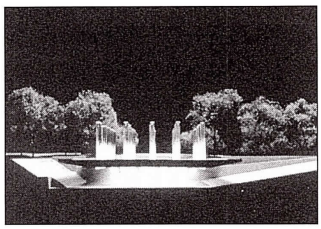
The Weiss/Manfredi scheme reveals itself in section: A grand stair and ramp descend on either side of the Rainbow Pool, framing a floating slab where visitors stand. All programmed spaces lie beneath this field of water, which would be lit at night to conceptually link the Lincoln Memorial and the Washington Monument. The RTKL scheme is also very simple: a semicircular bell-shaped, colonnade-like structure would be set within trees to play off the phrase "let freedom ring." Viñoly's scheme dealt with the notion of an expanse of water with a semicircular row of light columns marking the perimeter of the site (again, with all programmed space underneath). At the center of the Rainbow Pool is a rim of fire — similar to the idea of the eternal flame. The last interesting scheme was by the Ambroziaks (although their first-stage submission looked more promising than their final effort): an underground corridor demarcated at one end by a memorial chapel and at the other by an auditorium.

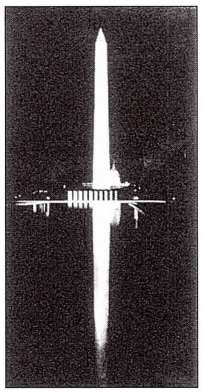
The controversy behind this competition, however, is not necessarily the winning entry, nor the idea for a national World War II Memorial, but rather the actual site and program. In looking at the memorial site — the Rainbow Pool and the perimeter around it — in the larger context of the other memorial sites surrounding the Reflecting Pool, one cannot help but think of the "selling" of Washington to special interest groups. However, the programs for these other memorials — the Veterans' Memorial, the Korean War Veterans' Memorial, the Black Revolutionary War Patriots' Memorial, and the World War I Memorial — are small in scale and do not require the facilities of an enclosed building. In fact, the program for the WWII Memorial competition is not that of a memorial, but rather a museum with a visitor center auditorium, exhibition area, archive, and library. Should a museum building be located at (or under) the Rainbow Pool, and not relegated to another site in Washington that could properly accommodate all the services the building will require? After all, it's not as if Washington is lacking sites for a building of this type.

The debate is over this privileged historic site and placing a building on the nation's Great Lawn. Numerous individuals, including Dietsch and Roger Lewis, an architect and columnist for *The Washington Post*, spoke out against it. Senator J. Robert Kerrey of Nebraska and 18 other senators have asked Congress to stop the process of this competition and evaluate what the effect would be on this historical site. Editorials in the *New York Times, The Hill, The Washington Post, The Boston Globe,* and *USA Today* questioned the use of this site.

At this writing, it looks as though the site will be abandoned. The winning entry for the National World War II Memorial failed to win approval from either the National Capital Planning Commission or the Fine Arts Commission, but the competition managed to accomplish something more important than the building of a monument. The controversy it generated brought bigger questions to the fore: To what degree should the Great Lawn be parceled out for special interest groups? And should today's urban planners be allocating spaces for tomorrow's hybrid memorial museums?

Joseph Rosa is chief curator of the National Building Museum in Washington.



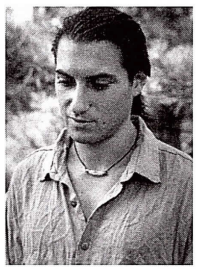


World War II Memorial competition, Weiss/Manfredi

Remembering Ernest Pascucci

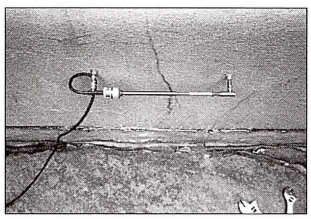
Audiences at architectural events in New York will miss the provocative comments of the critic, historian, and theorist Ernest Pascucci, who died by his own hand on June 12 at age 29. He had only recently resigned from *ANY* magazine where he had worked as senior editor under Cynthia Davidson since January 1996 and was largely responsible for the "Whiteness" and "Public Fear" issues (*Oculus*, January and April 1997, pp. 16 and 10, respectively).

Pascucci was born in Yonkers, grew up in suburban New Jersey, graduated cum laude from Williams College, and was completing his dissertation for a Ph.D. in architectural theory from M.I.T. at the time of his death. In the early 1990s, he worked as program coordinator of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia

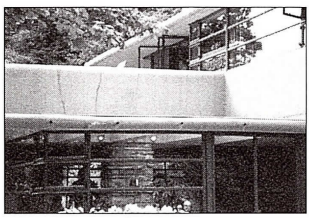


Rosalie Winard

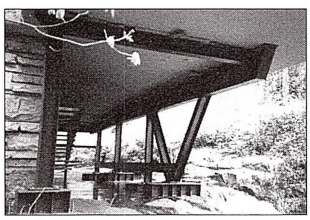
Ernest Pascucci



Fallingwater, Frank Lloyd Wright, intervention by Robert Silman Associates



Fallingwater, Frank Lloyd Wright, during intervention by Robert Silman Associates



Fallingwater, Frank Lloyd Wright, shoring up by Robert Silman Associates

University, where he was a frequent participant in debates about architecture. His interests and involvement were far-reaching. Though a resident of Greenwich Village, he showed up at a neighborhood debate about tree pruning in Gramercy Park and offered informed perspective to the irate residents. He delivered papers at the Buell Center's 1997 Dissertation Colloquium and at conferences of the College Art Association and Society of Architectural Historians, which brought history to life with a timely contemporary perspective. A winner of the Chapter's Douglas Haskell Award for Student Architectural Journalism in 1993, he wrote for *ANY, Archis, Artforum, Bookforum, The Journal of the Society of Architectural Historians,* and other publications and contributed an essay, "Intimate (Tele)visions," to the upcoming book, *Towards an Architecture of the Everyday.* Last year, he organized an exhibition of the work of Jessica Park, a young autistic artist, at the National Arts Club. And he was "extraordinarily supportive and encouraging to his fellow graduate students and other young scholars," according to his friend Mitchell Owens. As an editor, he gave them a chance to publish alongside more established figures. Pascucci's sensitive and intelligent commentary — written and verbal — will be sorely missed by the New York architectural community. —*J.M.*

A tribute to Ernest Pascucci will be held on November 1 at the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University.

CCA and Whitney Go Steady

New Yorkers accustomed to reading wistfully about exhibitions at the Canadian Centre for Architecture in Montreal will soon have fewer frustrations. CCA director Phyllis Lambert and Whitney Museum director David Ross announced a new association in July intended to give the active Canadian center a regular New York venue and the Whitney access to the resources of the CCA. The association will not be exclusive, since the Whitney specializes in modern American art, while the CCA considers all cultures and periods, and both institutions have previous commitments. The CCA's upcoming "Architecture of Reassurance" exhibition will be held at the Cooper-Hewitt National Museum of Design. But the two museums are "going steady," as Ross put it. Their relationship began when CCA curator Nicholas Olsberg organized the exhibition "Breuer's Whitney" in New York last fall, and was solidified with "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932" this summer. Their next major venture will be Lambert's show "Mies in America," at the Whitney from September through December 2000, to overlap with the Museum of Modern Art's "Mies in Berlin."

Ross also verified rumors surrounding the closing of Books & Co., confirming that the Whitney will expand into the rest of the block when the remodeling and addition by **Richard Gluckman Architects**, under construction now, is completed. No word on how an architect will be chosen or who is being considered.

Saving the Wright Stuff

by Kira L. Gould

There are some 490 aging Frank Lloyd Wright structures in the U.S. If the five that structural engineer **Robert Silman**, Hon. AIA, has worked on are representative, there's a great deal of work to be done to save them, but they serve as a laboratory for innovative preservation techniques. At an event sponsored by the Historic Buildings Committee, Silman said that he finds himself almost grateful that Wright's structural exactitude was wanting because it has allowed him to get deep inside many of the architect's buildings. "Wright had a certain arrogance when it came to engineering," he said. "His work will keep preservation architects and engineers busy for decades, but its structural failings do little to diminish its powerful aesthetic. Being in these buildings is nothing less than awe-inspiring."

On a visit to Wright's most famous house, Fallingwater, one might notice steel supports never seen in pictures. If they disturb the composition, blame Silman. He can live with that, because those supports (and some hidden in the cave underneath the house) are part of a plan to prevent the house from actually falling into the water below. The owner of the house, the Western Pennsylvania Land Conservancy, recruited Silman's firm to study the master bedroom terrace. The study expanded to include the living room terrace below, when it was discovered that four mullions in the living room windows were meant to help support the bedroom terrace above. The first step was to install tilt measures and crack monitors, then

examine the readings over time. There is, as Silman expected, a daily cycling of the cracks, which correlates to temperature change. And the cracks are getting bigger.

Preservation architecture and engineering always involves detective work, and in Wright's projects it is even more important, given the architect's "arrogance" about structural considerations. At Fallingwater, Silman said, "we were worried that the building was not put up according to the plan. We found some correspondence between the contractor and Wright: the contractor insisted there was not enough support; Wright insisted there was. Who knows what really went up?" To resolve such questions, Silman's team often uses nondestructive analysis, such as radar scans and probes.

Fallingwater's repairs will not conceal the damage that has developed. "The deflection in the terrace tells part of the story," Silman said. "The client is willing to live with it, and their guides interpret it for visitors." Ultimately, this is a more satisfying solution, because the story of the place is not being edited.

Wright's unbuilt work is also instructive, as a current show at the Whitney Museum of American Art reveals. The exhibition, "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932," which closes on September 14 , examines five of Wright's unbuilt designs that were inspired by the possibilities of the automobile. The effort to merge built form with nature is evident in these projects, which are designed for sites surrounded by natural beauty, but here he addresses the car, creating a place and path for the vehicle that is in harmony with the surroundings. His ideas are inventive enough that one can't help but wonder what solutions he might propose for today's traffic problems.

Annual Meeting 1997

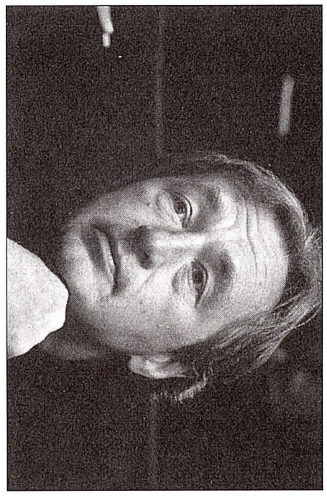
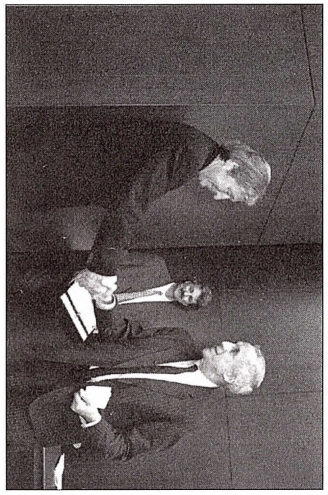
At the 130th annual meeting of the AIA New York Chapter, the connections between architects and the community were evident in both the site and those attending. Hosted by the National Museum of the American Indian, the meeting, which took place at the U.S. Custom House, opened with comments by AIA New York Chapter president **Robert Geddes**, FAIA, and executive director **Carol Clark**, and with a welcome by **Matty Kreipe de Montano**, director of the museum's resource center. The national chapter bestowed honors on several AIA New York Chapter members, and they were feted at the annual meeting: **Richard Meier**, FAIA, was on hand to accept congratulations for winning this year's Gold Medal award; **R.M. Kliment**, FAIA, and **Frances Halsband**, AIA, were recognized for their Architecture Firm Award; and **Richard Kahan** and **John Tarantino**, AIA, won the Thomas Jefferson Award for Public Architecture.

Tarantino presented the AIA New York Chapter's Public Architect award to **Robert I. Davidson**, AIA, and **Frances P. Huppert**, FAIA. **Francoise Astorg Bollack**, AIA, bestowed special citations on the U.N.'s **Aliye Pekin Celik**, **Kenneth T. Jackson**, **Jeh V. Johnson**, FAIA, engineer **Peter J. McGinchy**, and the **Van Alen Institute: Projects in Public Architecture**. **Richard Dattner**, FAIA, presented the Harry B. Rutkins award to **Mark E. Ginsberg**, AIA, for his outstanding work in the field of housing. **J. Max Bond Jr.**, FAIA, presented the Andrew J. Thomas Pioneer in Hous-ing award to **John M. Ellis**, AIA.

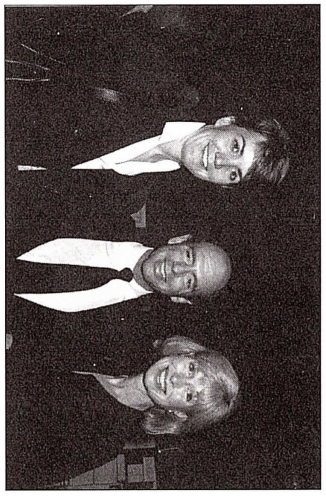
Steven M. Holl, AIA, was on hand to accept the distinguished Medal of Honor, which was presented by architectural scholar **Kenneth Frampton**. **Brendan Sexton**, president of the Municipal Art Society, lauded the Chapter for its recent efforts to reach out to civic and professional organizations with common goals. Sexton presented the George S. Lewis award to **Richard D. Kaplan**, AIA, for his noteworthy efforts in lower Manhattan and elsewhere through the J.M. Kaplan Fund. **Joseph B. Rose**, chairman of the New York City Planning Commission and director of the Department of City Planning, chuckled at having been invited to present "anything" at the AIA New York Chapter; events in the last year have prompted many discussions between the planning department and the Chapter. Rose gave the Award of Merit to the **Alliance for Downtown New York**, and it was accepted by the organization's president, **Carl Weisbrod**.

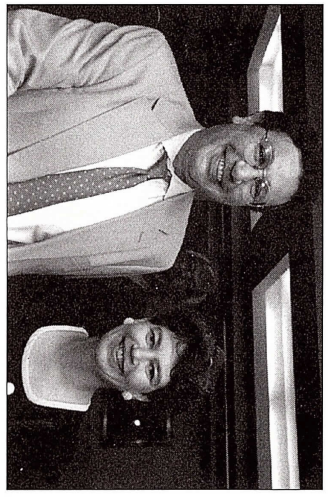
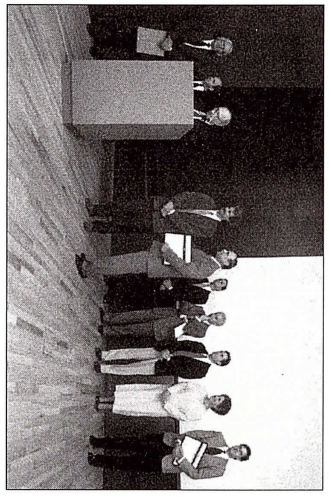
Phyllis Lambert, director of the Canadian Centre for Architecture, made an appearance at a Chapter event for the second time in recent months; she was given an honorary membership by president Geddes. Allwork Scholarship grants were awarded to **Elizabeth Barnes** (Parsons School of Design), **Leonardo Cordoba** (New York Institute of Technology), **Corvin Mattei** (Columbia University), **Wolf Meinhardt** (City College of New York), and **Darmain Pontion** (Pratt Institute). AIA New York Chapter Travel Grants went to **David Briggs, Rachel Frankel**, AIA, **Susan Hillberg**, **Robin Silverman**, AIA, and **Mayine Yu**.

Annual Meeting at U.S. Custom House on June 26, 1997





First row from left to right:

Joan Capelin, Ethelind Coblin, AIA, and Jennifer Judge, AIA

Robert Geddes, FAIA, president

Audience

J. Max Bond Jr., FAIA, and Bob Davidson, AIA

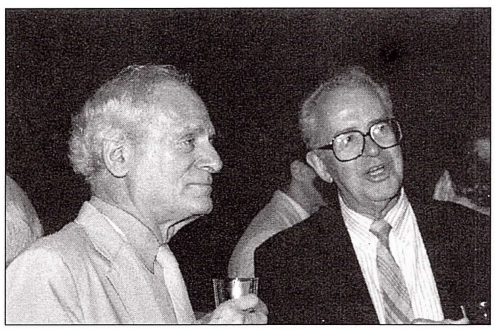
Second row from left to right:

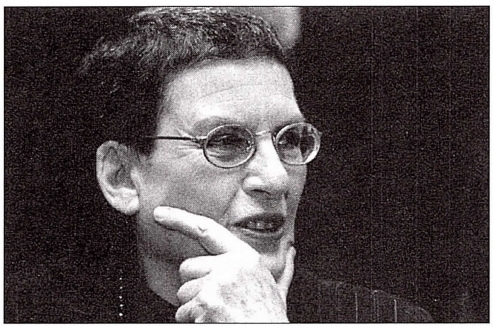
Richard Kaplan, AIA, and Brendan Sexton

Carl Weisbrod and Carol Clark

Carl Weisbrod and Joseph B. Rose

Kenneth T. Jackson, Ph.D., and Francoise Astorg Bollack, AIA





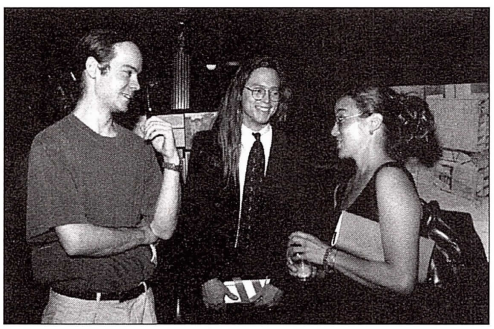
Third row from left to right:

Kenneth Frampton, Hon. AIA, Steven Holl, AIA, and Timothy Hartung, FAIA

Wayne Berg, FAIA, and Edward Mills, AIA

Paul Willen, FAIA, and Robert Gatje, FAIA

Phyllis Lambert, Hon. AIA



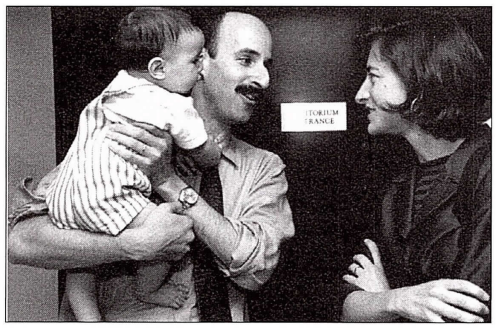
Fourth row from left to right:

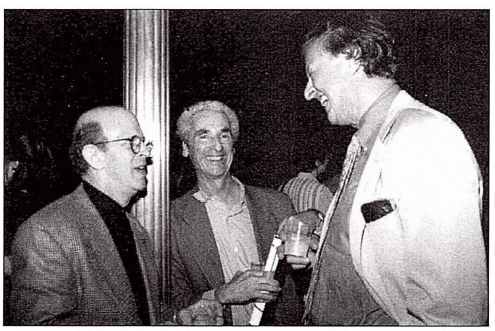
Steven Holl, AIA

Catherine Carey and Mr. and Mrs. Richard Kahan

Invited members of firms

J. Max Bond Jr., FAIA, and Michael Manfredi, AIA





Fifth row from left to right:

Steven Goldberg, FAIA, and Karen Hupurt

Denise Hall, AIA, Jeffrey Murphy, AIA, and Adrienne Bresnan, FAIA

Adam Yarinsky, AIA, and Marion Weiss, AIA

Lance Jay Brown, AIA, Rolf Ohlhausen, FAIA, and Ivan Chermayeff

all photos by Dorothy Alexander


Dorothy Alexander

James Marston Fitch


Dorothy Alexander

Nancy McCoy, AIA


Dorothy Alexander

Ronnette Riley, AIA, Jody Durst, and Dan Tishman


Dorothy Alexander

Leevi Kiil, AIA, and Marilyn Jordan Taylor, AIA

The Chapter and the City

As part of its Open House series of discussions aimed at improving the dialogue between the City of New York's Department of Design and Construction and private sector design firms, the DDC assembled a group of professionals and asked them to talk about ways of improving design quality. The Chapter was well represented; participants included **Rolf Ohlhausen**, FAIA, of Ohlhausen & DuBois, and president-elect of the AIA New York Chapter; architect **Audrey Matlock**; landscape architect **Nicholas Quennell**, of Quennell Rothschild & Associates and president of the New York City Art Commission; engineer **Robert Silman**, Hon. AIA; **William Stein**, AIA, of Richard Dattner Architects; and **Frederic Bell**, AIA, the assistant commissioner for architecture and engineering at the DDC. Some 250 people turned up at the ICDNY in Long Island City to talk about an issue that, Ohlhausen said, "is the most difficult thing to measure. It's subjective, and the profession's way of handling that subjectivity is to ignore the issue. In the exam for the State of New York, there's little about design — it's all about getting the ramps right and getting all the bits of information in. We need to encourage more thinking about proportions of space and other elements of design." No easy answers here, but there was widespread concern that the DDC's projects be scoped carefully to encourage as much continuity between elements as possible.

☐ At an event last spring sponsored by the Transportation and Infrastructure Committee, **Robert Davidson**, AIA, chief architect at the engineering department of the Port Authority of New York and New Jersey, and program director **Anthony Gracciolo** described for an AIA New York Chapter audience the plan for improved airport access. It gave architects a glimpse of the complicated proposed solution, which includes an overhaul of the Jamaica and Howard Beach stations. Compatibility with improvements now under way at Grand Central Terminal is critical, they explained, which is why the authority is not proposing mag-lev or monorail technologies. And at each step, they must deal carefully with the communities. "Jamaica needs to be a gateway, a kind of landmark that also relates to the neighborhood," Davidson said.

☐ A more sobering conversation sponsored by the Architecture for Education Committee asked the president of the School Construction Authority, **Martin Raab**, FAIA, to present a realistic assessment of the future for the city's endangered public school stock. While Chapter members applaud the appointment of an architect to such an important position in this agency, questions arose about everything from the leasing program to temporary classrooms and boiler replacements. Raab emphasized the SCA's desire to ensure the participation of architects in improving the city's schools, particularly at a time when more money than ever before is being provided to repair and improve them.

☐ An early summer gathering of preservationists provided the opportunity to hear firsthand from one of the visionary leaders of the earliest efforts, **Dr. James Marston Fitch**, Hon. AIA. After a showing of the documentary created by recent graduates of the historic preservation program he founded at Columbia University, Fitch offered insights into the future of preservation and the sometimes conflicted relationship between architects and preservationists.

Professional Practice

☐ Developer **Jody Durst** and builder **Dan Tishman** participated in a lively panel discussion sponsored by the Professional Practice Committee last spring, exploring "Constructing Expectations." Moderated by **Marilyn Jordan Taylor**, AIA, the discussion — with **Leevi Kiil**, AIA, and **Ronnette Riley**, AIA — examined the architect's role in construction, and considered the responsibilities of those involved in design and construction. Though Tishman called architect "both friend and foe," the thoughtful discussion underscored the need for architects and construction managers to work together, sharing experience and expertise, to create successful buildings.

Upcoming Events

The growing concern with "green design" has led to the creation of an AIA New York Chapter Committee on the Environment (COTE). Its twofold goals are to address the interests and accomplishments of local architects and to further efforts already initiated by the National AIA's Professional Interest Area. Several projects are already planned for the committee's first year, including a kickoff event in late fall examining 4 Times Square by Fox & Fowle Architects, which features photovoltaic and fuel cells, enhanced indoor air quality,

and a set of sustainable tenant guidelines. Earth Day New York, an environmental consulting company working on this project, is publishing a sustainable directory that will be made available to Chapter members. Other events include participation in Crosstown 116 and planning for a workshop with the Passive Solar Industries Council that will help architects determine the energy profile of their building design. For more information, contact Judy Rowe at the Chapter, 683-0023, ext. 17, or COTE chair, Joyce Lee, AIA, at 788-6156.

☐ The Housing Committee is sponsoring a roundtable discussion of Concourse Gardens, a housing project for the elderly at Echo Place in the Bronx, funded by the U. S. Department of Housing and Urban Development. **Richard Dattner**, FAIA, will give a brief slide presentation, and representatives from HUD and the New York Foundation for Senior Citizens will respond. The program will take place on Monday, September 8, on the sixteenth floor at 200 Lexington Avenue.

☐ On Tuesday, September 9, the winners of the Sun Shelter competition for Pier 54 at West 13th Street will be announced. Sponsored by the Young Architects Group, the Van Alen Institute (VAI), and the Hudson River Park Conservancy, the competition attracted over 500 registered teams and individuals. Architects **Tod Williams**, FAIA, and **Laurie Hawkinson** will be joined on the jury by engineer **Guy Nordensen** and landscape architect Peter Rothschild. Community representatives include project manager **Adrian Smith**, ASLA, and property manager **Michael Bradley**, both from the Hudson River Park Conservancy, as well as **Edward Kirkland** from the Hudson River Park Historical Working Group. The opening will take place at 6:30 pm at VAI, 30 West 22nd Street, on the sixth floor. There is no admission charge for this event. RSVP to VAI, 924-7000.

☐ This month the Chapter hosts a two-part symposium organized by AIA New York Chapter president **Robert Geddes**, FAIA, and **Deborah Berke**, AIA. On September 11, **Thomas Fisher**, AIA, dean of the architecture school at the University of Minnesota and former editor of *Progressive Architecture*, will explore practical ethics with a panel of respondents. This event is cosponsored by the AIA National Council on Ethics. On September 18, MIT professor **Karsten Harries** will talk about civic ethics with respondents from the Chapter and the New York Institute for the Humanities at New York University, which is cosponsoring the event. Both discussions will be held from 6:00 to 8:00 pm at the Century Association.

☐ On Wednesday, September 24, a mayoral housing debate is being cosponsored by the AIA New York Chapter Housing Committee and the City Club of New York, along with numerous other civic organizations. The televised event takes place after the primary, allowing New York voters to hear the candidates speak about their positions on housing-related issues in this election year. **Hugh Hardy**, FAIA, an architect both knowledgeable about New York City and experienced in affordable housing production, will moderate the discussion. The debate begins at 6:00 pm in the Great Hall at Cooper Union, 7th Street and Third Avenue. RSVP to 683-0023, ext. 21. Admission is $5 for members and $10 for nonmembers.

☐ The AIA New York Chapter's 1997 Design Awards competition winners will be announced at a jury symposium on Thursday, September 25. Each year, international jurors select award recipients in three categories: built architecture, interiors, and unbuilt projects. This year, the jurors for architecture are **James Cutler** of Bainbridge Island, Washington, **Steve Ehrlich** of Santa Monica, and **Ada Karmi-Melamede** of Tel-Aviv. **Eva Jiricina** of London, **Eva Maddox** of Chicago, and **John Pawson** of London will review the submissions in interior architecture. **Robert Campbell**, FAIA, of *The Boston Globe*, **Josef Kleihues** of Germany, and **Henry Plummer** of the University of Illinois at Urbana-Champaign will judge projects. The event will take place at Stuyvesant High School, 345 Chambers Street, at 6:00 pm. Admission is $5 for members and $10 for nonmembers.

☐ On Thursday, September 25, the Committee on Architecture for Justice is sponsoring a tour of the recently completed Queens Civil Courthouse, one of New York City's two newest courthouses. **Jonathan Stark**, AIA, of Perkins Eastman Architects, will offer comments and discussion on the building before leading a tour through the site. A second tour — of the Bronx Housing Court by **Rafael Viñoly Architects** — is scheduled for October 23. The events will focus on how each architect responded to the current functional and operational requirements of the court system as well as how anticipated future needs influenced their design. The

September 3, 8:00 am
Architecture for Justice

September 4, 8:30 am
Professional Practice

September 8, 6:00 pm
Housing

September 8, 6:30 pm
Learning By Design:NY

September 9, 6:00 pm
Computer Applications at Hardy Holzman Pfeiffer

September 10, 5:30 pm
Public Architects

September 10, 6:00 pm
Marketing and Public Relations

September 11, 6:00 pm
Minority Resources

September 17, 8:00 am
Architecture for Justice

September 17, 5:00 pm
Design Awards

September 17, 6:00 pm
Architecture Dialogue

September 18, 6:00 pm
Building Codes

September 19, 8:00 am
Zoning and Urban Design

September 24, 8:30 am
Transportation and Infrastructure

September 24, 6:00 pm
Women in Architecture

Please confirm meeting times and locations.

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 Nielson. Contact the USA Institute, 10 W. 15th St., Suite 1126, New York, NY 10011-6826, 727-2157, ldusainst@gnn.com.

October 10
Entry deadline for the 1997 Wood Design Award program to recognize design excellence and innovative wood use in residential and nonresidential buildings and interiors, both new and remodeled. Jurors include Fred W. Clarke, FAIA, Robert E. Hull, FAIA, and Susan T. Rodriguez, AIA. Contact Judy Durham, Architectural Woodwork Institute, 1952 Isaac Newton Square W., Reston, VA 20190, 703-733-0600, or fax 703-733-0584.

November 10
Entry deadline for the 1998 United States Institute for Theater Technology (USITT) Architecture Awards program for projects completed after January 1998. Jurors Charles Young, AIA, Suzanne Stephens, and Michael Moody will evaluate entries based on the criteria of creative image, contextual resonance, community contribution, explorations in new technologies, and functional operations. Contact 1998 Architecture Awards Program, USITT Architecture Commission, 6443 Ridings Road, Syracuse, NY 13206 (or for questions, contact USITT architecture commissioner Tim Hartung, FAIA, 807-7171).

Marcela Espejo

Henri Ciriani, winner, 1997 Brunner Prize

Udo Hesse

Daniel Libeskind, winner, 1997 Academy Award

September 25 tour begins at 6:00 pm at the New Queens Civil Court, at Sutphin Boulevard and 89th Avenue in Jamaica, Queens. RSVP to 683-0023, ext. 21.

☐ On October 17 and 18, the AIA New York Chapter joins the AIA Housing Committee PIA and AIA Affordable Housing Task Force to present "Affordable Housing: Expanding the Architect's Role." The conference will cover financial and development strategies, approaches to navigating the political and regulatory processes, ways for architects to lead in this area, current housing needs and programs, and pioneers in the field today. **Marc Weiss**, special assistant to the Secretary of the Department of Housing and Urban Development, will speak at lunch, and tours of four local housing projects will be offered on Saturday. For information, call the PIA Information Line, 800-242-3837.

☐ The New York Design-Production Project is a three-year effort initiated in January 1997 to strengthen and promote New York City as a place where products are both designed and made (*Oculus*, April 1997, pp. 12–16). The Industrial Technology Assistance Corporation (ITAC), one of the project's participants, is developing a capability matching database that will list designers, manufacturers, buyers, and financing sources. The database will be available on the Internet to firms and individuals seeking to identify potential partners and create design-to-production-to-market links. For more information on being listed in the database when it is launched this fall, contact Lewis Korn at ITAC, 240-6920, or lewisk@tecnet.org.

Kudos

The American Academy of Arts and Letters announced its architecture awards in May. The Brunner Prize was awarded to **Henri Ciriani**, and the Academy Award in architecture to **Daniel Libeskind**. The jury included **Henry N. Cobb**, FAIA (chairman), **Frank Gehry**, FAIA, **Charles Gwathmey**, FAIA, **Ada Louise Huxtable**, and **Richard Meier**, FAIA. The award-winners' work will be exhibited at the Academy's galleries at the Audubon Terrace for two weeks in the spring.

The American Academy in Rome announced the winners of the 101st annual Rome Prize Competition in April. In the area of architecture, **Daniel Castor** of San Francisco received the Founders Fellowship, and **Catherine Seavitt** of Detroit received the Mercedes T. Bass Fellowship. In the area of historic preservation, **Shelley Fletcher** of Washington, D.C., received the Samuel H. Kress Foundation Fellowship, and Frederick Sreiner of Tempe received the National Endowment for the Arts Fellowship.

Denis Glen Kuhn, FAIA, became a principal 10 years ago; this year his firm added his name. Ehrenkrantz & Eckstut Architects is now **Ehrenkrantz Eckstut & Kuhn Architects, P.C.**

James R. Brogan, AIA, has been named director of information technology at Hardy Holzman Pfeiffer Associates. **Richard R. Metzner**, AIA, has been hired to lead the architecture department at Gandhi Engineering; Metzner was most recently a partner with Bennet Metzner Sowinski Architects. **Samir A. Rejelli**, AIA, has been made a principal at Norman Rosenfeld Architects, L.L.C. **James R. Braddock**, AIA, and **Carol Lowenson**, AIA, are now partners at Mitchell/Giurgola Architects, L.L.P.

J. Robert Hillier, FAIA, of the Hillier Group Architects, has been invited to serve on the jury of the first international *Business Week/ Architectural Record* awards sponsored by the AIA. The new awards program is directed towards design in the workplace, corporate images, innovations, new industrial practices, and work tools. Winners will be announced this fall.

The Cooper Union awarded **Edward Feiner**, chief architect for the General Services Administration, with the school's 1997 Presidential Citation. Feiner is a graduate of the Chanin School of Architecture; he directs the development of design standards for the GSA and initiated the Design Excellence Program in 1994.

Louise Braverman's installation at Grand Central Station, "Maps & Movies" (*Oculus*, October 1996, p. 15), won the Best of Category in the Environments section of the 1997 *I.D.* magazine annual design review.

Washington University school of architecture honored outstanding alumni in May. One of the four, **Louis F. Reuter**, is from New York, where he is senior vice president of facilities development and real estate for the New York Hospital–Cornell Medical Center, overseeing the ten-year modernization project.

The Tokyo International Forum by **Rafael Viñoly Architects** received a 1997 award of excellence from the International Association of Lighting Designers for the lighting by **Claude R. Engle Lighting Consultant** in collaboration with **Kaoru Mende** and **Tutaka Inaba**.

The AIA New York Chapter would like to thank **Amy Lamberti** for her contributions to the organization as project manager. She has left the Chapter for a marketing position with Polshek and Partners. For the fall of 1997, however, she will remain a consultant to the Chapter and continue to serve as associate editor of *Oculus*.

AIA New York Chapter/CCNY Fall Lecture Series

The fall lecture series sponsored by the AIA New York Chapter and the City College of New York begins on September 4 with a kickoff event, "Crosstown 116, Bringing Habitat II Home, From Istanbul to Harlem." AIA New York Chapter president Robert Geddes, FAIA, will join the president and CEO of the Upper Manhattan Empowerment Zone, Deborah Wright, and Aliye Pekin Celik of the United Nations Center for Human Settlements, Dr. Yolanda Moses, president of City College, and City College architecture faculty members Lance Jay Brown, AIA, and Ghislaine Hermanuz of the City College Architectural Center at 5:30 pm in the CCNY faculty dining room in the NAC building, 138th Street and Convent Avenue.

☐ On September 11, Aliye Pekin Celik and Ethel Velez of the James Weldon Johnson Tenants Association will conduct Dialogue I on "The UN Habitat Agenda." Dialogue II, "Community Issues," will take place on September 18, with Carlton A. Brown of the Full Spectrum Development Corporation, James H. Carr, vice president of the Fannie Mae Foundation, and Lionel MacIntyre, director of the graduate program in urban planning and the Urban Technical Assistance Project at Columbia University. On September 25, Joyce Lee, AIA, assistant chief architect of the New York City Office of Management and Budget and chair of the AIA Committee on the Environment, and Peggy Shepard, director of the West Harlem Environmental Action Coalition, will participate in Dialogue III, "Sustainability."

Correction

In the article on apartment houses in the June 1997 issue, the name of the architect of the apartments at 86th Street and Third Avenue (p. 16) was **Ismael Leyva Architect.** Davis Brody Bond designed the exterior of the building.

November 15

Deadline for 1998–99 Rome Prize Fellowship competition in the fields of architecture, historic preservation, landscape architecture, conservation, industrial design, urban design, and urban planning. Winners, selected by rotating juries of prominent artists and scholars, will to receive a stipend, room and board, and a study or studio in which to pursue independent work for periods of six months to two years at the Academy's facility in Rome. Contact American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001, 751-7200.

Submission deadline for a new awards program sponsored by *Places* magazine and the Environmental Design Research Association (EDRA), which recognizes projects investigating the relationship between physical form and human behavior or experience and place. Projects may include architecture, landscape architecture, planning, urban design, interior design, lighting design, graphic design, environmental psychology, sociology, anthropology, and geography. Contact Janet Singer at EDRA, P.O. Box 7146, Edmond, OK 73803-7146, 405-330-4863, edra@telepath.com, http://www.aecnet.com/edra/.

Submission deadline for Brunner Grant award for advanced study that contributes to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other presentation. Applications are available from the AIA New York Chapter after September 9. Call 683-0023.

SPARE A ROOM?

Help Make the Affordable Housing Conference Affordable

On October 17 and 18, the AIA is sponsoring a national conference in New York, "Affordable Housing: Expanding the Architect's Role." The AIA New York Chapter Housing Committee needs affordable (free!) accommodations for participants. Members willing and able to offer a guest room, bed, or beds, please fax David Levine at 477-1257.

Rizzoli Bookstores' Top 10

As of August 1, 1997

1. **The American Houses of Robert A. M. Stern**, *Clive Aslet (Rizzoli, cloth, $75.00).*
2. **Skyscrapers**, *Judith Dupre (Workman, cloth, $22.98).*
3. **Reflections on the Pool**, *Cleo Baldon and Ib Melchior (Rizzoli, cloth, $45.00).*
4. **Stamberg Aferiat Architecture**, *Joseph Rosa and Paul Goldberger (Rizzoli, paper, $35.00).*
5. **Los Angeles Guide to Recent Architecture**, *Pulver Phillips (Knickerbocker Press, cloth, $7.95).*
6. **Chicago Guide to Recent Architecture**, *Susann Siferman (Knickerbocker Press, cloth, $9.95).*
7. **Ricardo Legoretta Architect**, *John Mutlow (Rizzoli, cloth, $65.00).*
8. **Maya World Architecture Series**, *Henri Stierlin (Taschen, cloth, $29.99).*
9. **Classical Modern Architecture**, *Andreas Papadakis (Terrail, paper, $27.50).*
10. **Philippe Starck**, *Philippe Starck (Taschen, cloth, $39.99).*

Urban Center Books' Top 10

As of August 1, 1997

1. **New York Waterfront**, *Kevin Bone (Monacelli Press, paper, $35.00).*
2. **Touring Historic Harlem**, *Andrew Dolkart (New York Landmarks Conservancy, paper, $14.95).*
3. **Peter Eisenman** *(El Croquis, paper, $35.00).*
4. **Peter Walker: Minimalist Gardens** *(Spacemaker, paper, $35.00).*
5. **Blue Flower**, *Penelope Fitzgerald (Houghton & Mifflin, paper, $12.00).*
6. **Seven Partly Underground Rooms and Buildings for Water, Ice, and Midgets**, *Mary-Ann Ray (Princeton Architectural Press, paper, $11.95).*
7. **Enric Miralles 1975-1995**, *Benedetta Miralles (Monacelli Press, paper, $35.00).*
8. **Ricardo Legoretta, Architect**, *John Mutlow (Rizzoli, cloth, $65.00).*
9. **Schindler**, *David Gebhard (William Stout, paper, $30.00).*
10. **Neil Denari: Interrupted Projections**, *Neil Denari (Toto, paper, $25.00).*

A Long Look at Fifth Avenue: Fifth Avenue Design Competition. *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes September 5.*

Twenty-first Century Streetscape. *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes September 12.*

Masterworks: Italian Design. *The Bard Graduate Center for Studies in Decorative Arts, 18 W. 86th St. 501-3000. Closes September 21.*

Do-It-Yourself Architecture for the Great Outdoors. *The Cooper-Hewitt National Design Museum, Arthur Ross Terrace and Garden, 2 E. 91st St. 860-6868. Closes October 19.*

The Tenth Street Studio Building: Artist Entrepreneurs from the Hudson River School to the American Impressionists. *The National Academy of Design, 1083 Fifth Ave. at 89th St. 369-4880. Closes November 16.*

A Dream Well-Planned: The Empire State Building. *The Museum of the City of New York, 1220 Fifth Ave. at 103 St. 534-1672. Closes January 11.*

Advertise in *Oculus*! Rates are reasonable, and readership is extensive. Contact the Chapter for more information.

The views expressed in *Oculus* are not necessarily those of the Board of Directors or staff of the AIA New York Chapter. With the exception of the material appearing under the title "Around the Chapter," this publication is produced by the *Oculus* editorial team.

September

4
Thursday

AIA NEW YORK CHAPTER EVENT
Crosstown 116:
HUD University Partnership
With Robert Geddes, FAIA, Lance Jay Brown, AIA, Deborah Wright, Ghislaine Hermanuz, Aliye Pekin Celik, and Yolanda Moses. Sponsored by AIA New York Chapter and City College of New York. 5:30 pm. CCNY, Shepard Hall, room 250, 138th St. and Convent Ave. RSVP 683-0023, ext. 21.

7
Sunday

Tour: Morris-Jumel Mansion and Roger Morris Park
Given by Urban Park Rangers. Sponsored by the Morris-Jumel Mansion. 11:00 am. 923-8008. Free.

9
Tuesday

AIA NEW YORK CHAPTER EVENT
Sun Shelter Competition Winners Announced
Cosponsored by the Young Architects Group, Van Alen Institute, and the Hudson River Park Conservancy. 6:30 pm. VAI, 30 W. 22nd St., sixth floor. 924-7000. Exhibition continues through October 30.

10
Wednesday

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

11
Thursday

AIA NEW YORK CHAPTER EVENT
Symposium: Practical Ethics
Participants include Robert Geddes, FAIA, Deborah Berke, AIA, Henry Cobb, FAIA, Billie Tsien, AIA, and Robert Gutman. 6:00 pm. The Century Association, 7 W. 43rd St. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers).

13
Saturday

Tour: Greenwich Village
By Francis Morrone. Sponsored by the Municipal Art Society. 1:00 pm. RSVP 935-3960. $15.

Tour: Artists and the City – Chelsea, The New Frontier
Sponsored by the Museum of the City of New York and the Whitney Museum of American Art. 4:00 pm. RSVP 534-1672. $9.

17
Wednesday

AIA NEW YORK CHAPTER EVENT
Discussion: Lump Sum vs. GMP, The Basic and Subtle Differences
With Alan Appel, Larry Horning, Frank Sciame Jr., and Joel Silverman. Sponsored by the Architects in Alternative Careers Committee. 6:00 pm. The Seamen's Church Institute, 243 Water St. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers).

Lecture: The Greek Revival and Gothic Revival City, Ritual and Romance
By Francis Morrone. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. RSVP 935-3960. $10

18
Thursday

AIA NEW YORK CHAPTER EVENT
Symposium: Civic Ethics
Participants include Leonard Barkan, Robert Geddes, FAIA, J. Max Bond Jr., FAIA, Bartholomew Voorsanger, FAIA, Joan Ockman and Richard Sennett. 6:00 pm. The Century Association, 7 W. 43rd St. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers).

19
Friday

Exhibition: Designers' Fare
Sponsored by the Abigail Adams Smith Museum and Gardens. 421 E. 61st St. 980-9352. $10. Closes September 28.

20
Saturday

Tour: Lower Manhattan
By Francis Morrone. Sponsored by the Municipal Art Society. 1:00 pm. RSVP 935-3960. $15.

24
Wednesday

AIA NEW YORK CHAPTER EVENT
Mayoral Debate: Housing
With Hugh Hardy, FAIA. Cosponsored by the Housing Committee, the City Club, and others. 6:00 pm. The Great Hall, Cooper Union, 7th St. at Third Ave. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers).

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

25
Thursday

AIA NEW YORK CHAPTER EVENT
Symposium: 1997 Design Awards Winners Announced
6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. $5 members ($10 nonmembers).

AIA NEW YORK CHAPTER EVENT
Tour: New Queens Civil Courthouse
With Johnathan Stark, AIA. 6:00 pm. New Queens Civil Courthouse, Sutphin Boulevard and 89th Ave., Jamaica. RSVP 683-0023, ext. 21.

Lecture: Susan Buck-Morss
Sponsored by the Buell Center for the Study of American Architecture and Skidmore, Owings & Merrill. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

25
Thursday

Lecture: The Harlem Renaissance
Given by Archibald Holland. Sponsored by the Morris-Jumel Mansion. 6:00 pm. The Octagon, 65 Jumel Terrace. RSVP 923-8008. $3.

26
Friday

Exhibition: Stung by Splendor, Working Drawings and the Creative Moment
Sponsored by the Cooper Union for the Advancement of Science and Art. 353-4158. The Foundation Building, Seventh St. at Third Ave. Closes October 27.

27
Saturday

Tour: Soho and Noho
By Matt Postal. Sponsored by the Municipal Art Society. 1:00 pm. RSVP 935-3960. $15.

30
Tuesday

Exhibition: Design for Life, A Centennial Celebration
Sponsored by the Cooper-Hewitt National Design Museum. 2 E. 91st St. 860-6868. Closes January 11.

October

9
Thursday

AIA NEW YORK CHAPTER EVENT
1997 Heritage Ball
Honoring Skidmore, Owings & Merrill and Robert Douglass, Esq. 6:30 pm. Windows on the World, One World Trade Center. 683-0023, ext. 16.

AIA New York Chapter
The Founding Chapter of
the American Institute of Architects
200 Lexington Avenue
New York, NY 10016

George Smart
5409 Pelham Rd.
Durham, NC 27713

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