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NEWS FROM CAROL CLARK, EXECUTIVE DIRECTOR



The design awards programs of both the AIA New York Chapter and AIA New York State got off to a fabulous start this fall. A record number of members – some 290 – registered for the Chapter's program, which was judged by a first-rate international jury assembled by the Design Awards Committee. In what

has become a popular annual Chapter event, the Design Awards winners were announced in a symposium at Stuyvesant High School, where the jurors discussed the selection process.

Terry Riley, chief curator of the department of architecture and design at the Museum of Modern Art, moderated the discussion (see next month's *Oculus*). Mark your calendar now for the celebration of the Chapter's Design Awards winners with their clients on Tuesday, December 2, in the fourth-floor gallery of the Seagram Building, 357 Park Avenue. The Chapter is grateful to Phyllis Lambert for generously offering this elegant gallery for the fourth year and to the Joseph E. Seagram & Sons Company for hosting the reception.

The big news around the Chapter is that every one of the ten winners in the AIA New York State's Design Award program hailed from New York City; the majority of certificates went to New York Chapter members. Robert Ivy, FAIA, editor of *Architectural Record*, chaired the jury and presided over an outstanding awards ceremony, impressive both for the substance of the remarks and the eloquence of the proceedings. He assembled a jury that included architects Barton Phelps, FAIA, and Ann Beha, AIA, and architecture critics Blair Kamin of *The Chicago Tribune* and David Dillon of the *Dallas Morning News*. Ivy described their deliberations at the awards ceremony (held in a theater designed by the late Charles Moore for the Williams College Museum of Art), which was a highlight of the state's annual conference and symposium.

Chapter representatives – Michael Doyle, AIA, Margaret Sedlis, AIA, and Michael Zenreich, AIA – continue to play an active role on the AIA New York State's Board. The Chapter is pleased that one of its members, Ethelind Coblin, AIA, will become president of AIA New York State in 1998, while Mick Doyle will serve as secretary-treasurer.

Barbara Nadel, AIA, will be joining the national AIA's Board of Directors in 1998 as one of two regional directors from New York State. An experienced and dedicated leader, Nadel will fill the slot left by Richard Kruter, AIA, to whom the Chapter conveys its thanks. As the largest and founding member of the national AIA, the New York Chapter is pleased that its members are willing to participate in effecting change at the regional and national level. I encourage each of you to consider how New York Chapter leadership can effect positive change at broader levels of the Institute.

Building for Art's Sake

by Nina Rappaport

The homecoming of **Steven Holl** that began with the Chapel of St. Ignatius at the University of Seattle has led to another commission — for the Bellevue Art Museum in a satellite city. He will collaborate with Sclater Kimball Architects of Seattle on the new \$20 million, 40,000-square-foot building for the 3-year-old institution in downtown Bellevue, next door to the place where the New York architect (who grew up in Seattle and graduated from the University of Washington) did his first building. Holl was apparently selected by the fledgling institution for his work rather than his name, as the other candidates were local regionalists, James Cutler and Olson/Sundberg, and Peter Bohlin of Pittsburgh, who worked with Cutler on Gates's house and now maintains a Seattle office.

The Regional Performing Arts Center in Philadelphia has selected **Rafael Viñoly Architects** to design its new 100,000-square-foot building at Broad and Spruce streets. Barton Myers Associates, Pei Cobb Freed & Partners, and Cesar Pelli Architects were finalists. The facility will contain a theater that can be adapted for different kinds of performance and will seat between 700 and 1,200 people, and a 2,500-seat concert hall that will be the new home of the Philadelphia Orchestra. Its current home, the acoustically-acclaimed 1857 Pennsylvania Academy of Music, which was originally built for opera, is being renovated by architect Hyman Myers of the **Vitetta Group**. The performing arts center would be completed in 2001.

Viñoly is also doing the master plan for the Van Andel Institute for Education and Medical Research, a 400,000-square-foot laboratory complex for molecular, genetic, and clinical nutritional research in Grand Rapids, Michigan. The 100,000-square-foot first phase of \$2.5 million project will begin construction in February and be completed by October 1999.

The National Arts Club at 15 Gramercy Park South has embarked on a restoration of its historic facade. In 1884, Calvert Vaux of Olmsted & Vaux transformed a pair of Greek Revival row houses into the grand high-Victorian mansion the club now occupies, for governor and presidential candidate Samuel Tilden. Dennis Kuhn and Barbara Campagna of **Ehrenkrantz, Eckstut & Kuhn** are repairing deteriorated stonework, which is decorated with the heads of famous historic figures. Sections of the existing soft sandstone will be replaced with a harder Carlisle stone. The \$2 million restoration program has been phased to coincide with fund-raising and divided into components so that donors can contribute to specific repairs. It is expected to take two years.

A more noticeable and contemporary addition to the cityscape has turned up in the most unlikely place — in front of an enormous factory in Queens. With "The Leaning Tower of Long Island City," **Jeff Vandenberg Architects** has created a streetfront presence for the old Macy's and Gimbel's warehouse behind IDCNY, where jewelry-making, printing, furniture construction, and small high-tech manufacturing activities still go on. Like the gigantic and controversial artists' collage in the building's lobby, the tower was

made out of found objects, in this case an abandoned water tower from a building across the street. Painted bright yellow and red, and resting on a tilted base, it signals that something a little unusual is going on. The humorous tower just received an award from the Society of Registered Architects.

The Metropolitan Museum has begun the \$11.4 million second phase of its Greek and Roman construction project with **Kevin Roche John Dinkeloo and Associates**, turning offices into galleries and adding climate control and storage. A new Center for Imaging and Photography in the under-used attic space (above the Great Hall) has also begun construction. Phase three will relocate the restaurant to the platform surrounding the Lehman Wing and add a new cafeteria on the ground floor. The current restaurant space will become a Roman sculpture court again, as it was before 1949.

Commercial Art

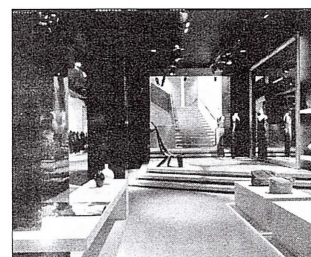
The first architect to be honored by the Fashion Group International, **Peter Marino + Associates**, received the Masters of Design Award at the fourteenth annual Night of Stars. Marino has developed an architectural image for clients such as Donna Karan, whose first independent store was built in Saudi Arabia as a 12,000-square-foot boutique. Last year Marino designed her flagship store in London. He also designed the Valentino Madison Avenue boutique, the Armani Store, and the Barney's stores on Madison Avenue and in L.A. Marino's latest project is the recently reopened Christian Dior salon in Paris, where the interior renovation is in the style of Louis XVI with modern retail fixtures.



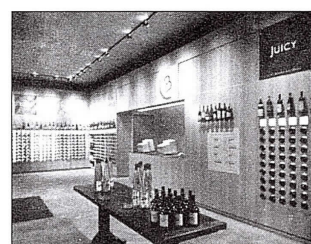
Detail of sandstone and granite panel, with heads of Shakespeare, Milton, Franklin, Goethe, Dante, National Arts Club facade, Calvert Vaux, restoration Ehrenkrantz, Eckstut & Kuhn



"Leaning Tower of Long Island City," Jeff Vandenberg Architects



DK Collection Store, London, Peter Marino + Associates

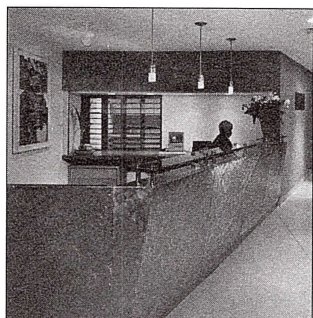


Best Cellars, Rockwell Group

Jeff Vandenberg Architects

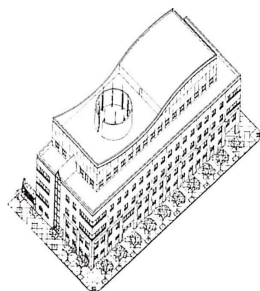
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Felissimo Universal Corporation of America offices, Hashimoto & Partners



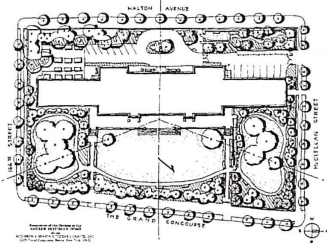
PSA #6, NYCHA design department and Gruzen Samton Architects



PSA #5, Herbert Beckhard Frank Richlan & Associates



Morrisania Air Rights Houses, Ethelind Coblin Architects and Oppenheimer & Vogelstein



Renovations of the gardens at the Andrew Freeman Home, Thomas Navin Architect

□ **Rockwell Group**'s prototype for Best Cellars, a national retail chain of wine stores, introduces a new marketing idea. With simple light forms and rich colors, the 800-square-foot interior resembles a designer clothing boutique. The bottles, all under ten dollars, are organized by flavor and placed in round cutouts made in backlit wood panels. The polished concrete floor and burgundy plaster walls depart dramatically from the jumble of most liquor stores.

□ **Felissimo Universal Corporation of America's** new corporate offices by **Hashimoto & Partners** at 720 Fifth Avenue have been completed. The sleek, open, multifunctional reception area leads to a bright meeting area with exposed concrete-slab Ardex floors, textured wall finishes, and painted columns that subdivide the rooms.

Civic Works

The New York City Housing Authority is in the middle of a modernization program for what used to be the Housing Police offices and are now part of the New York City Police Department. Three have already been completed: PSA #1 in Coney Island by **Bennett Metzner Sowinski**; #7 in the Bronx by **Wank Adams Slavin**; and #3 in Brooklyn by **Jan Hird Pokorny**. Three more are in the planning phase, while three are under construction. The one at 130 Avenue C on East 8th Street (Police Service Area #4) is an in-house design and production project for a five-story facility and two-story open parking garage for 78 cars. The steel-frame building is clad in rusticated brick with a metal-paneled penthouse. At the street level, display win-

dows will exhibit archeological artifacts found on the site. The \$16.4 million complex is expected to be completed by 2000.

□ PSA #5 by **Herbert Beckhard Frank Richlan & Associates** is under construction at 221 East 123rd Street. This 37,000-square-foot, three-story steel-frame building is sheathed in limestone and brick. It has a mechanical penthouse and a freestanding garage. Offices for the borough command, precinct investigation, warrant squad, community relations, and victim services will be provided, as will space for 325 uniformed and civilian personnel. The \$10.5 million building is funded by a HUD grant and will be completed by the end of this year.

□ PSA #6 at 2770-2786 Frederick Douglas Boulevard, designed by the NYCHA design department, is under construction now; **Gruzen Samton Architects** is in charge of production. The 94,000-square-foot masonry building will house a police station and bureau, with a granite and corbelled-brick base that fits into the low-rise scale of neighboring buildings. The double curved, painted aluminum roof encloses executive offices with access to a roof terrace. The \$24 million structure also includes a two-level garage for 86 cars.

□ The NYCHA has engaged **Ethelind Coblin Architects and Oppenheimer & Vogelstein** to renovate the Morrisania Air Rights Houses' public spaces and lobbies. The \$4.5 million improvement will add security and adapt the 1970s housing development, which spans the Metro North tracks in the Bronx, to neighborhood scale. Entrance pavilions will be added between the existing concrete buttresses.

Elevated plazas leading to the community center and office will serve as a gathering place for tenants.

□ **Thomas Navin Architect** is restoring the gardens of the 1924 Andrew Freeman Home for the Mid-Bronx Senior Citizens Council with a grant of \$250,000 from the Urban Resources Partnership. The two-acre site, originally designed by Joseph Freeland, will be revitalized with the involvement of the residents and children in the Head Start program so that there will be ongoing participation in the planting and maintenance of the gardens.

□ **Richard Dattner Architect's** aquatic center for the Goodwill Games in Nassau County, scheduled to open next summer, has begun construction in an unusual way — from the inside out. The 223-by-82-foot pool's excavation for a "stretch 50-meter pool" is already complete; the roof trusses will be erected this winter. An arch-and-truss system will span the entire pool in a method similar to bridge construction. The 80,000-square-foot facility will have an Olympic-size pool in addition to the main pool and an 82-by-59-foot diving pool that is 17 feet deep. Amenities in the masonry-and-corrugated-paneled building include training rooms, lockers, and administrative and mechanical areas. The \$24 million aquatic center is being built by the Dormitory Authority of the State of New York and will be used as a recreational facility for Nassau County after the Olympic Games.

Frederick Fisher at P.S.1

by Jayne Merkel

The legacy of the postmodern movement in New York's art museums has turned out to be not Michael Graves's powerful classicizing Whitney Museum, but the idea that the building should record the institution's history rather than create a blank slate of universal space. All the finalists (and most of the semifinalists) for the Museum of Modern Art expansion took this more complex Janus-faced approach, as Gwathmey Siegel had in the renovation of the Guggenheim Museum, opening up the small rotunda for the first time and revealing the outer edges of the big one when visually distinct new galleries were added on the northeast corner. Richard Gluckman's quiet, respectful expansion of Breuer's Whitney also restores while making the newly-acquired old houses around the corner noticeably separate entities.

But Frederick Fisher's expansion of P.S.1 turns up the volume on the memory-jogging additive approach, celebrating the Institute of Contemporary Arts's unique character. "P.S.1 is a found space. It has a lot of history, not only as a 100-year-old school, but as a 20-year-old art institution," he explained. He was obviously delighted at having been able to purchase old nine-by-nine-inch black-and-brown flocked linoleum tiles to install in the corridors, which are painted three shades of institutional green. Anyone who ever went to school in a turn-of-the-century building will recognize the atmosphere immediately and wonder how he ever thought he'd come to be nostalgic about *that*. (But after bland,

boxy, horizontal concrete-block schools stretched across American suburbs, these crusty old prisons came to seem absolutely quaint.)

The galleries at P.S.1, however, are white, for that too is part of its story. "The place had already gone white," Fisher said, pointing out that the old P.S.1 galleries on the second floor of the south side are still the way they were when the art center closed for renovation in 1994. They were left as is for budgetary and nostalgic reasons. The \$8.5 million budget went very far — far enough to create 84,000 square feet of gallery space inside, and another 20,000 square feet of concrete-walled outdoor exhibition space, with a loading dock and a lot of structural repairs, HVAC, and electrical work. But it had its limits.

The downstairs galleries on the south side have been cleaned up a little. The windows are now filled with 1990s frosted glass, except near the new entrance courtyard, where transparent windows turn the museum in on itself. Floors in these galleries are natural, walked-on oak. The old auditorium gallery on the third floor has been subdivided "to create one really good painting gallery." The exquisite 25-foot-tall, 50-by-50-foot space has grand arched entrances on the east-west axis. The reportioning produced two dramatic 50-foot-long perimeter galleries with windows along one wall and three slightly smaller but still tall, rectangular galleries for painting — a world of wall space.

The renovated, greatly expanded facility also has other unusual exhibition spaces, such as the two-story, brick-walled duplex gallery in

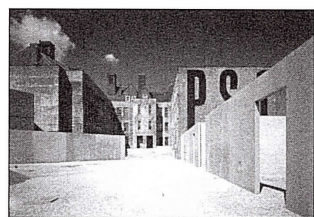
the old boiler room, which has big stone boulders from the original foundation visibly embedded in its base. By exposing a lot of the historic fabric, Fisher has created a museum of construction history as well, since the old school was built in two phases. The south wing (where P.S.1 was founded in 1976) opened in 1890 and is made of lead-bearing masonry; the north wing, built in 1900, is supported by a steel frame with terra-cotta vaults, so it has larger spans like those in the 100-foot-long, double-colonnaded sculpture gallery on the second floor.

There is also a vaulted underground performance space and film theater (with a little stage, a café, and a bookstore accessible from the outside), the array of artists' studios and workspaces that P.S.1 is known for, and a sequence of new outdoor galleries with decomposed granite floors like those in the parks of Paris, only in gray instead of white. They were chosen not for their continental associations but because they can be manipulated for various installations more readily than solid pavement.

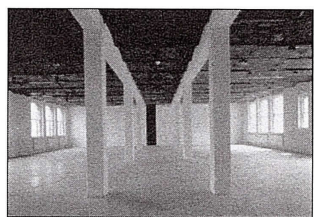
The remarkable thing about P.S.1, however, is not its variety or its size but the fact that this once ungainly but useful building in a quasi-industrial area of Long Island City has become an integral work of art with a dignified processional and occasionally ethereal quality. It bears a striking resemblance, in form if not in color, to the collage-like art galleries and single-family houses Fisher has built in Los Angeles and other parts of Southern California, so it is in the tradition of the content as well as the character of the old P.S.1.



Goodwill Games Aquatic Center,
Richard Dattner Architect



P.S.1 Contemporary Art Center,
Frederick Fisher



P.S.1 Contemporary Art Center,
second-floor gallery, Frederick Fisher

Richard Dattner Architect

Michael Moran

Michael Moran

Drawing (on) Creativity

Art and architecture intersect (as well as interact) in New York more than in other places. And they intersect more often at the Cooper Union than at any other place in New York. In October, "Stung by Splendor," an exhibition of drawings by architects, artists, and scientists who straddle disciplines, showed graphically how art and architecture — and physics, engineering, political commentary, and geology — overlap.

Gigantic collages made from discarded pieces of **Frank Stella**'s prints, drawings, and studies for sculpture reflect the scale and spatial exploration of his recent experiments in architecture. **Maya Lin**'s small photographic sketches, or "physical rehearsals" as she calls them, for *Groundswell* at the Wexner Center and her large-scale drawing for *A Shift in the Stream* (a woman-made crack in the wall with water under it in Des Moines, Iowa) reveal her thought and working processes as one and the same.

According to the curator, **Thomas Micchelli**, "The show tries to show what Cooper is about — art, architecture, and engineering. The undercurrent of that is creativity, and the language of creativity is drawing."

The word "creativity" is platitudinous in most settings, but at that institution and with the participants the curator chose, it has discernible meaning. The show demonstrates how ideas are formed — similarly in different fields, even though the people who did these drawings tend to work in more than one.

Nobel prize-winning astrophysicist **Russell Hulse** showed notes, sketches, and the hand-plotted graphs that confirmed his discovery of binary pulsars, helping to prove Einstein's general theory of relativity. Although Hulse's work is the least like those of the other participants, he said he believes that "the moment of scientific discovery is an aesthetic experience," and the shapes in his graphs resembled those in other exhibited drawings. **Chuck Hoberman**'s computer-generated plotter prints, made with ink injected through a stylus, looked a little like them and even more like artist **Stephen Talasnik**'s enormous hand-drawn but precise abstractions, which are inspired by visionary architecture, Asian and Baroque art, the natural sciences, and structural engineering. (Talasnik has a show at the Octagon House this winter.)

Architect **Karen Bausman** showed large black, white, and red Bauhaus-like designs that apply the conventions of architecture so "obsessively," as she put it, that they subvert accepted notions of plan, section, and elevation. And in the little cases provided for each participant's sketches, she showed black-box origami-like "drawings" for the Performance Theater she is building in the middle of a parking lot in L.A.

Bausman's former partner, **Leslie Gill**, showed sketchbooks full of florid watercolors and gouaches that inspired her architectural works. She also exhibited models of an historic carriage house in Brooklyn she redesigned with Brice Sanders, which illustrated the idea that models do more than simply represent designs at another scale. One had its outer walls pulled apart like the covers of a

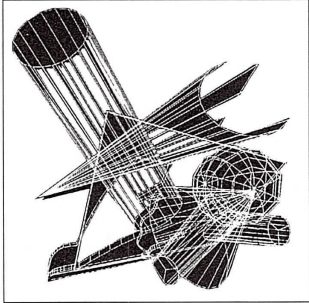
book; the other merely described a section. A third object translated a sketchbook into model form, demonstrating Gill's interest in landscape and the way it relates to urban life.

Gwathmey Siegel works with architectural conventions in a masterful way. The firm's colored sketches, study models, and exquisite axonometric drawings for the Guggenheim Museum expansion were included in the show, which reflected Cooper Union's philosophy, its emphasis on drawing, and its various disciplines (art, architecture, and engineering).

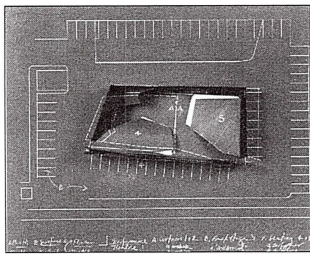
Most of the artists involved in the show (**Jenny Holzer**, **David Rabinowitch**, **Hillary Leone**, and **Jennifer Macdonald** were also included) have a Cooper connection. Hulse, Hoberman, Bausman, and Gill are Cooper graduates. Talasnik is a former faculty member. Charles Gwathmey, a trustee, endowed the Robert Gwathmey Chair in Art and Architecture in honor of his father, who taught there for many years. Frank Stella is its first recipient. — *J.M.*

Columbia on the Walls

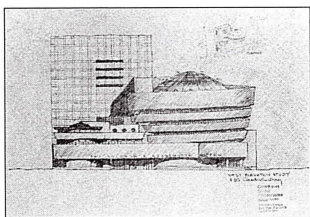
A pair of exhibitions on view through January 17 is an attempt at "Mastering McKim's Plan" for the university campus. The first, "Columbia's First Century on Morningside Heights" in the Wallach Art Gallery of Schermerhorn Hall, was organized by Barry Bergdoll and Janet Parks. The other, "Constructing Low Memorial Library: A Chronicle of a Monumental Enterprise," curated by Hollee Haswell, is in the Low Memorial Library Rotunda.



Collage component of cutout blueprint paper, Frank Stella



Performance theater in a Los Angeles parking lot, Origami model, Karen Bausman



Drawing for Guggenheim Museum addition in pencil and colored pencil, Charles Gwathmey

Architect Abuse

There could be no better — or more troubling — example of the gulf between architects and everybody else than what happened to Richard Meier at the Getty Center. Yet I have heard very little talk about it. Why isn't the profession outraged that the eclectic decorator Thierry Despont was brought in not only to design the interiors of the period rooms, but to select the finishes and decorative details for all the gallery interiors? The decision was made three years ago. Martin Filler mentioned it — aghast — in the February 1996 *Architecture*, and Francesco dal Co called it “a dadaist whim, or simply an excess of bad taste” in a *Casabella* editorial (July 1997). But I only realized the extent of Despont's involvement when I saw the photographs in

Kurt Andersen's article on the almost-completed Getty Center in the September 29 *New Yorker*. He didn't mention it until the sixth page.

Andersen's story took its cues from a remark Hollywood mogul David Geffen made on a tour with the architect: “This is too good for Los Angeles.” It considered the effect the deep-pocketed, elitist new center will have on Tinseltown and suggested it will herald a new era by comparing it to another monument of the recently-rich, Aaron Spelling's \$50 million, 56,500-square-foot “pseudo-Norman” chateau — instead of to Frank Gehry's and Arata Isozaki's museums. He usefully explained how the Getty's \$1.2 billion 1982 inheritance had led to its unparalleled wealth: “...thanks to the bull market that began that year and hasn't ended yet, the

trust now has its brand-new billion-dollar campus, more than a billion dollars worth of art, and a \$4.3 billion endowment — a sum almost six times as big as the Metropolitan Museum.”

Though the pictures of striped brocades with kitschy brass sconces spoke for themselves, Andersen went on for page after page, making it clear that this should have been the opportunity of a lifetime, before he said a word about Despont. And he did so almost matter-of-factly, as though it is perfectly reasonable for a sophisticated, highly educated, ludicrously rich client — a client entrusted with the preservation and presentation of works of art — to hire what it must have considered the best architect in the world and then to strip him of the power to complete his job.

To his credit, Andersen resisted creating a scandal out of the ego clashes that must have occurred between the museum director, John Walsh, and the architect. A melodrama of personalities would have missed the point. This is a scandal of principle. It is much more than a case of architect abuse, lost opportunity, or a client failing to take a professional's advice, a failure that could cost lawyers' clients their fortunes and doctors' patients their lives. The people at the Getty should have known better. Their decisions make you wonder what they are going to do with all those pictures they are snapping up at record prices. Will Julian Schnabel be called in to fix the Rembrandts and Andrew Wyeth to people the Pollocks?

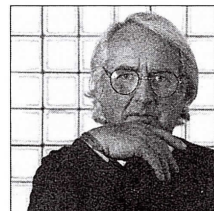
This clash of wills was, among other things, an insurrection in the battle of the styles, a

battle that I thought was over long ago, postmodernism notwithstanding. Didn't Louis Kahn (and any number of other architects, Meier included) *prove* that historic works can be shown to advantage in modern interiors? Almost everyone today, even the most radical devotees of fringe positions, agrees that a number of different artistic directions can exist at one time, but it would take a leap to assume they should nudge each other out of the way in a single structure. The decision to hire Despont also raises questions of artistic integrity, the role of the architect, and the difference between applied decoration and architectural detail.

Andersen's article avoided any critical posture. It ended on a ho-hum note, suggesting that this too will pass. He quoted Meier gallantly (and optimistically) saying of “the hated damask walls, ‘Those things can change. In ten years, someone could come in and say no.’ ” Of course they could, and probably will, but ten years from now — in the twenty-first century — architects, even in what should be the best of circumstances, will still be fighting for the right to simply do their jobs. The most sanctioned and classical modern architecture will still be considered radical in surprising places, and the loincloths that were put on Michelangelo's *Last Judgment* nudes to make them acceptable to the Reformation will be dragged out again and again.

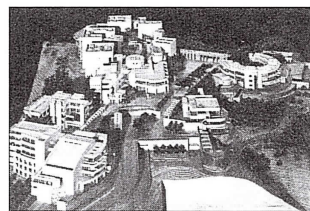
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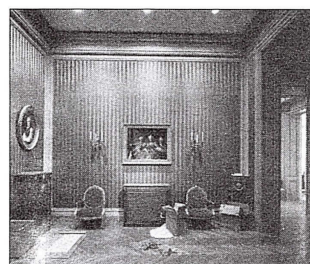


Luca Vignelli

Richard Meier



View of the Getty Museum model showing the auditorium and the Conservation Institute on the left, the museum complex in the center, and the circular volume of the Center for the History of Art on the right



One of the museum's 14 decorative arts galleries

Art and Architecture, New York-Style: Production Studios, Theaters, and Galleries

by Jayne Merkel and Nina Rappaport



Tourism is often touted as the answer to New York's declining industrial base, a substitute source of jobs, investment, and tax revenue. But the real successor to manufacturing here is artistic production — painting, theater, television, music, sculpture, photography, opera, graphic design, film production, fashion, new media, dance, cyber arts, various offshoots of advertising, interior design, the antiques trade, furniture and product design, publishing, the sales and exhibition of art and books, music and production services, the teaching of writing, acting, and art, and of course architecture. Many of these activities attract tourists who crowd around the set of *The Today Show*, keep Broadway theaters alive, line up for tickets to Letterman, visit galleries, or come to see places made famous by movies, advertisements, and TV. And all these activities make work for architects, who are designing galleries, studios, theaters, and other facilities for the production, distribution, and consumption of the arts.

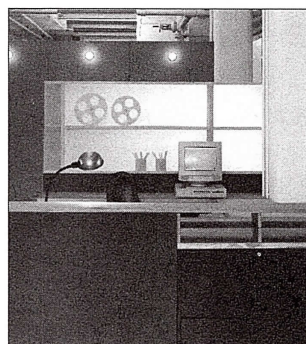
Although clients involved in the arts tend to be receptive to off-beat design, they often require spare, flexible, inexpensive space. The budget for the Good Machine

film production company's 10,000-square-foot headquarters in a concrete-frame loft building on Canal Street was an almost-unbelievable \$25 a square foot, including HVAC and workstations. **Specht Harpman Design** managed to meet it by developing a modular system of shelving, tabletops, and files, and putting it together with secondhand battleship-gray steel shelving and old Steelcase file cabinets painted to match. Lighting for the independent feature film company that produced *The Ice Storm*, *The Brothers McMullen*, *Sense and Sensibility*, *The Wedding Banquet*, and *Eat Drink Man Woman* is made from components bought right down the street — gooseneck fixtures with oiled steel shades and super energy-efficient compact fluorescent bulbs. Doorways of translucent Lumasite, a synthetic Fiberglas, give the spaces an architectural feeling and let light into interior spaces.

Before the production company's fourth-floor offices were completed last March, the designers had begun another 4,000 square feet on the floor below for the editing studio, Good Edit, with a budget of \$35 a square foot. These suites, which are acoustically isolated, are

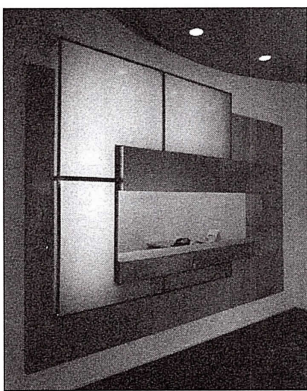
under construction now. The same firm is also working on offices for Funny Garbage, a new media company, in another concrete-frame loft building in lower Manhattan. That 2,500-square-foot space, budgeted at \$30 a square foot, will have a conference room, offices, new lighting, workstations, and an acoustically-controlled editing room.

Just across Canal Street from Good Machine and Good Edit, **Thanhauser & Esterson Architects** divided two enormous loft spaces in the 9,000-square-foot, L-shaped penthouse of the Serge Neville Studio with Lumasite walls, partitions, and huge aluminum-framed sliding doors — for an equally tight budget. The owner, a commercial photographer, wanted spaces that could serve as neutral, unidentifiable backdrops for fashion shoots as well as dressing areas, prop storage, and changeable settings for more traditional sets. Oversized casement windows with hoppers admit lots of natural light and provide downtown Manhattan and Hudson River views, but in one interior room, only monitors glow. That space houses a video production facility where Neville produces a cable TV show on cinema and makes commercials.

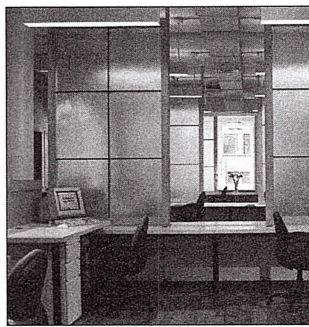
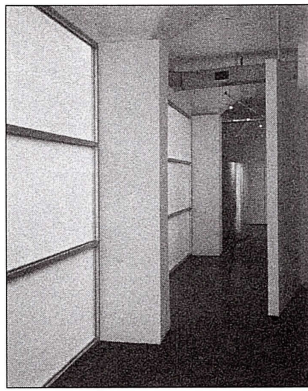


left and above:
Good Machine,
Specht Harpman Design

At one end of the meandering open space, a white cyclorama made of cement and plaster has a floor that curves up into a wall, so you can't see where horizontal and vertical surfaces meet — there isn't any horizon line. Around the corner, a rather traditional kitchen with white wood cabinets serves the staff and provides a backdrop for food shoots. Reality and neutrality collide in the color scheme, too. Everything the architects introduced — as well as off-the-rack furnishings the owner bought at Ikea — is strictly gray-and-white: bare concrete floors, an oval reception room sheathed in galvanized sheet metal, the Lumasite partitions in standard storefront aluminum frames. And the concrete walls, ceilings, and columns are all painted white, so the props (like the Christmas trees standing around on rollers waiting for catalog shoots) look even more colorful than usual. The same contrast between abstraction and imagery exists in a saw-toothed corridor that runs the length of the space. From one side, it looks like a series of angled planes; from the other, it is a hallway with doors to offices, lavatories, and meeting and storage rooms. Racks of halogen



Serge Neville Studio, Thanhauser & Esterson Architects



Andrew Bordwin



John Hall

Spice Entertainment, Kathryn McGraw Berry

lamps supplement the generous natural light.

The 8,000-square-foot broadcast studio **Kathryn McGraw Berry** recently completed in Soho for Spice Entertainment has a similar white-and-silver color scheme, material palette, and architectural atmosphere, even though the L-shaped, colonnaded loft is filled with high-tech machinery. The core space, master control room, and quality-control room house 40 racks of broadcasting equipment, all with air-conditioning on top. The studio's operations facility handles playback for five networks with state-of-the-art technology that loads and stores digitized programming in the memory of video file-servers, then "streams" it with automated software and transmits it over fiberoptic cable to an uplink facility in New Jersey. Networks can be added easily and quickly, and an emergency generator linked to an uninterruptable power system keeps them going even during emergencies. The studio has 700 square feet of offices on the west end, a 300-square-foot area with open office space on the north, and a dining area facing east and south.

This broadcast facility at 536 Broadway grew out of an

earlier commission for the Graff Pay-Per-View offices on a lower floor, which won a national AIA honor award two years ago. Last year, Berry added an interior stair (framed with the same perforated metal screening she used in the broadcast studios) and more office space in a similar cool, high-tech aesthetic on an adjacent floor. The company, which changed its name in the interim, now occupies 24,000 square feet on three floors of the loft building.

A similar aesthetic prevails in the New York offices of the Attik Design, a cutting-edge, London-based graphic design firm. In a 2,000-square-foot Soho loft, **Thomas Leeser Architects** created a serene silver-and-white space without any of the graphics covering most designers' walls. One of the owners, James Sommerville, said they did not want a chaotic environment with too much in view. His partners would rather show the images in their recent book, *(noise) 3*. When they make client presentations, they personalize the space and their work, using projection screens and movable partitions the architects designed for ultimate flexibility. All the fixtures and office walls are portable. The

main space can be divided from the reception area by garage doors with woven stainless-steel fabric in frames that operate by remote control. Each workstation has a seven-by-three-foot, custom-made, stainless-steel work desk on wheels, stainless-steel movable files, and a shelf along the north wall. In the rear of the space, Leeser placed translucent latex panels against the windows to create a soft, white conference room, where presentations are made against a garage door frame filled with film screen fabric. Like floating walls, the acoustic barriers are off-the-shelf silver quilted sound blankets on movable poles.

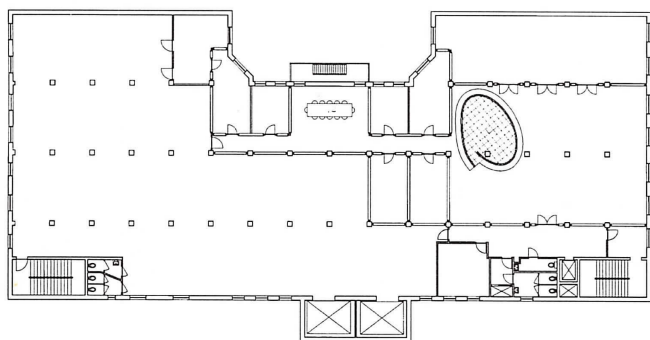
Leeser is also working on the design of a low-budget but carefully considered sound studio in Soho, as well as offices for a British record company.

Even when stringent economy is not absolutely necessary, **Robert Kahn Architect** — who designs houses, apartments, and production facilities for movie people — finds they tend to prefer the raw industrial loft aesthetic. "They want it to feel like the way they found it," he said of a 5,000-square-foot space on Desbrosses Street he is designing for Greene Street

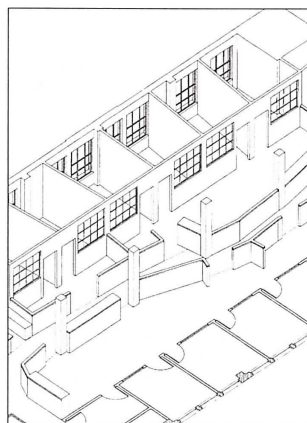
Films, an independent film production company made up of actors, producers, writers, and directors who work together and separately on different projects — John Penotti, Fisher Stevens, Dan Algren, Frank Pugliese, Brad Yonover, Sara Jessica Parker, and Matthew Broderick. Kahn is leaving half the space (which they will rent out or use when they need it) pretty much as is. In the other half, he is stripping the wood from the columns arranged on an 18-foot grid and ripping out the temporary walls. A simple, ten-inch-thick natural plywood panel system will float between the columns with reveals and exposed connections, so the space looks open and raw but provides privacy. "We're hoping that their crews can build it themselves," he said.

The offices, which can be opened into one huge room or closed off, are arranged around a big, open oval space. "The whole inside will basically be a blackboard where they can write and draw with big markers. The idea is to have a place where they can sort of play off each other. There will be a more conventional conference room elsewhere," the architect explained.

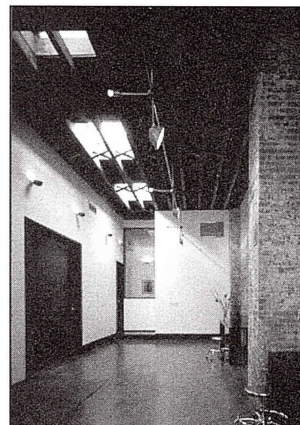
The problem here, as in



Greene Street Films, Robert Kahn



*Paradise Music and Entertainment,
Ohlhausen DuBois*



I.D. Studio, Andrew Berman

other production spaces, is to provide places that facilitate the exchange of ideas while making it possible for some people to work on their own quietly. “We’re trying to create an environment like that at the American Academy in Rome, where you talk and work with people informally all the time but your studio is sacrosanct. Nobody ever even thinks of coming in without being invited,” Kahn said. The space will also have an audiovisual room with a library and film archive for watching movies.

He designed a somewhat more elegant but still loft-like studio for Julia Ormond’s Indican Productions, a division of Fox, at 588 Broadway, in an old 11,000-square-foot manufacturing space. “In this one, everything is white. Because it’s a loft, we didn’t want to treat things as objects, the way we normally like to do, and they needed a lot of soundproofing for private meetings,” Kahn said. The space has two enclosed offices, separated by two pairs of glass doors that slide over one another invisibly to expand the space when they have a lot of interns working on a project. Interior windows borrow natural light from

outside windows. The architects softened up the little rooms discretely with semi-sheer curtains. This space also has “a fairly elaborate storage system for scripts and a very nice little kitchen, because these people work alone and in a communal fashion around a kitchen table” for long hours, he said, especially when they are in production and collaborating with people on the West Coast.

The loft look, however, isn’t for everybody. **Ohlhausen DuBois** is refining a 20,000-gross-square-foot loft space on West 23rd Street for Paradise Music and Entertainment. The new publicly-offered music company — which recently acquired Push Records, All Access talent managers, the Rave Music jingle company, and Picture Vision music videos — was attracted to the area as much because midtown advertising agencies had moved in as for the modestly-priced loft space. “We’re sort of feeling our way, because they want a certain elegance and the immediate appeal of finished offices but also the simplicity and openness of a downtown loft, with a very limited budget,” Mark DuBois explained. “We’re trying to use simple

materials in an elegant and distinctive way. What’s interesting is that everybody who is using these inexpensive materials is spending as much money as they did before.” Here stained birch veneer plywood will contrast with muted and strong accent colors. Brightly colored contract furniture will be combined with “semi-antiques.” DuBois initially assumed the owners would want the space to be very cool and industrial, but they wanted something softer and more luxurious, perhaps because one of the partners’ wives started Portico. But the traditional touches will be combined with industrial sash steel windows. All the offices will have interior windows or clerestories since the loft has natural light on all four sides. In the center of the space, however, the recording studios will be enclosed with 16-inch-thick acoustical walls, set at odd angles to deflect sound, so it will look like “one of those spiders on LSD from the 1960s,” but it may be dressed in birch veneer.

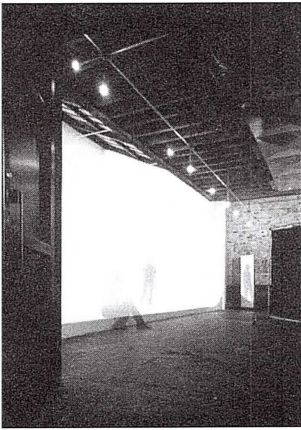
The photo studios **Andrew Berman Architect** designed for Industria Superstudio in the Gansevoort meat market district are even less cool and industrial, but they will never

be confused with midtown offices. Years of accumulated paint and grime from the old carriage house, automobile garage, and later, the industrial facility where the rental I.D. Studios are located were retained for their raw presence and the way the abstract patterns of the patina contrast with the cycloramas and white partitions between the three new skylighted studios and the high-tech equipment in the new digital imaging facility. The conversion of the 7,400-square-foot, one-story brick building with drive-in access on both ends, which won a 1997 AIA New York Chapter interiors award, was accomplished for \$425,000.

Networks and Cable Television

The growth of major television companies in New York is also creating work for architects, as is the conversion from analog to digital format, which provides cleaner pictures with clearer sound.

Kapell and Kostow Architects is renovating 40,000 square feet of studios, offices, editing suites, public areas, an audiovisual conference room, and a new media library for Home Box Office Studio Productions on East 23rd Street. Since the main first-

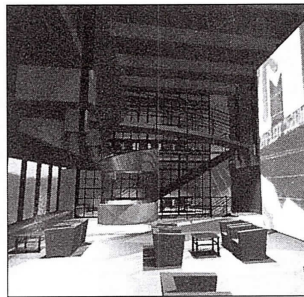


photos: Catherine Bogert

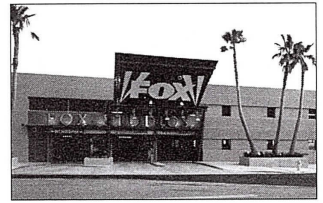
I.D. Studio, Andrew Berman



*HBO Studio Productions,
Kapell and Kostow Architects*



*MTV corporate headquarters,
ARCHITECTURE + furniture*



*top: Fox 24-hour News Channel
bottom: Twentieth-Century Fox studio,
HLW International*

floor studio had to remain a neutral gray for color editing, the architects introduced bright colors — fuchsia, blue-green, and gold — in the other areas for contrast. Light green porcelain enamel panels replaced the old storefront where full-height glass doors bring more light into what used to be a dingy reception area. Glass walls lighten up public areas throughout the building. And two new 60-foot-long floor height trusses on the second floor made it possible to remove two columns, providing a clear span in the studio below.

Other broadcasters are literally opening their studios to the outside the way *The Today Show* has done so successfully. MTV now broadcasts live from a new 20,000-square-foot, \$3.8 million studio designed by **Gensler** in the Viacom headquarters building at 1515 Broadway. The music-video station decided the windows should face the street and be visible behind the sets, where street noise is part of the scene and cameras film the crowd below. They also do more impromptu filming throughout the building, in the corridor, lounges, and offices, so suddenly back-office space had to look good

on TV. It also had to work from a technological point of view, so Gensler brought in MTV set designer Jeremy Conway to help give the spaces the “MTV look.”

To accommodate the public, the backstage corridor had to be eight feet wide. Gensler designed a wooden component system with pipe clamps and cabinetry with banquettes and tables for the eleven-foot-high wall. A canted wire ceiling grid holds the lighting and conceals the extensive engineering power requirements. On the other knee-high corridor wall, Conway designed a continuous light box and changeable graphic elements. According to Rocco Giannetti, the project architect, “The challenge was working with the set designers, who are used to the fast changes for TV sets rather than the permanence of architecture.”

Meanwhile, the MTV corporate headquarters offices on the twenty-ninth floor of 1515 Broadway are being redesigned by **ARCHITECTURE + furniture**. The 116,000-square-foot renovation is intended to update the image, improve on-line areas and music lounges, and upgrade the infrastructure.

Audiovisual installations will contrast with an “at home” environment in the raw office building interior, where draperies will dramatize corridors and provide continuity between one area and another.

The Fox 24-Hour News Channel has two new storefront studios at 1211 Sixth Avenue, visible from the street through a wall of bullet-proof glass. One is for talk shows and the other for news. There are also video cameras on the outside of building and a 195-foot-long electronic digital sign for headline news. **HLW International** recently completed the 180,000-square-foot, \$10 million renovation of five floors. The studios themselves are located in a 100,000-square-foot underused basement, where the architects exposed the ceiling and placed the lighting in an open grid, to create a feeling of as much space as possible for 700 employees. TV monitors behind a glazed wall on the Sixth Avenue side of the building continue the length of the block from 49th to 50th streets, so the staff can view the monitors throughout the studio.

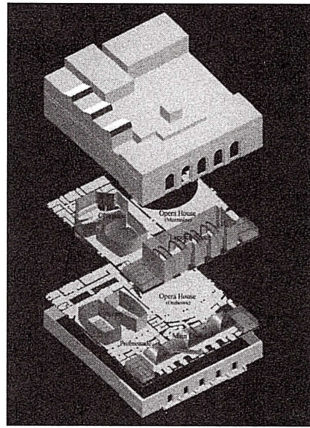
HLW also designed the WNBC-TV newsroom on the

seventh floor of 30 Rockefeller Center. The goal there was to open up the floor, unite the different staff, accommodate new digital equipment, and facilitate linear editing. Reporters now edit film on computers at their desks to streamline the news process. The architects opened the 28,000-square-foot space so that the newsroom could flow from east to west with a central hub for the assignment desk and all peripherals focusing on it. The new spatial organization creates better communication between the different groups of the newsroom staff. WNBC was able to remain in operation throughout construction.

The New York insertions contrast mightily with a project HLW is working on for Fox in Los Angeles on 60 acres of the old Twentieth-Century Fox studios in Century City. The firm is refurbishing 80 buildings, constructing a new 1,300-car parking garage with a landscaped roof, and putting murals of old films on the building facades. The idea is to create a new image for the company while building a 250,000-square-foot TV station, a 150,000-square-foot executive facility, a 150,000-



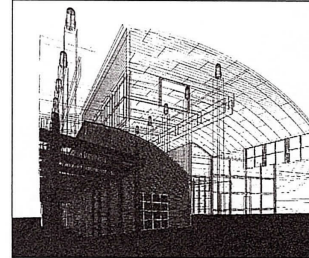
*Riverview Studios, piers 92-94,
HLW International*



*Brooklyn Academy of Music,
Hardy Holzman Pfeiffer*



*La Mama theater restoration,
Edelman Partnership*



*The Whale, East End Repertory
Company Theater,
SCHWARTZ*

square-foot office building with new landscaping, and a high-tech billboard of new films at the entrance.

More and more movies are being filmed on New York City streets, but filmmakers often return to L.A. to complete the interior shots or create makeshift studios in Armory buildings. Aware that well-equipped spaces are necessary for New York to compete as a production center, the city sent out an RFP for film studio and production facility site developments.

HLW, which started accumulating media experience ten years ago through an association with Procter & Gamble, is working on preliminary plan to convert piers 92 and 94 off the West Side Highway for Riverview Studios, a 400,000-square-foot film studio and TV production facility for Budd Enterprises.

Theaters

The Brooklyn Academy of Music has engaged the architect of its celebrated renovation, **Hardy Holzman Pfeiffer Associates**, to create an entertainment complex in the subsidiary spaces of its dramatic historic building. The Helen Carey Playhouse, next to the opera house, will become a four-screen cinema, with two

theaters on each floor. And the 460,000-square-foot, mezzanine-level Lepercq Space above the lobby will be transformed into the BAM café, a place to eat in a neighborhood with few restaurants and a new location for musical performances and parties. New red metal arches, inset with perforated metal and jewel-net lighting, will enhance the open space, and different seating types, from cafe to lounge chairs, will provide flexible arrangements. The original ornate plaster proscenium arch, coffered ceilings, and the vaulting in the inner lobby will be retained and connected to the café with an escalator opening the north wall.

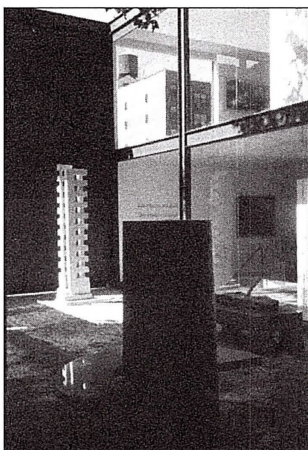
Another historic theater has presented an even greater challenge to its architect, the **Edelman Partnership**, which was engaged by General Services and Cultural Affairs to renovate the HPD-owned La Mama theater on East Fourth Street about seven years ago and isn't finished yet. "When we started there were three tenants — Millennium, an experimental film group on the lower floor, a neighborhood nightclub on the ground floor, and La Mama on the second and third. The building was loaded with violations, but our

contract was only for La Mama," Harold Edelman explained. "The roof leaked. The facades were falling apart." Finally, after years of meetings with the Building Department and the people from the theater, the firm received approvals several months ago, and demolition and construction began. Then the theater objected to the ceiling heights and a structural beam that intersects the space. In early October, the conflict had not been resolved, and the architects were exhausted, but at least the neighborhood is getting a landmark restoration of both facades of the undesigned building.

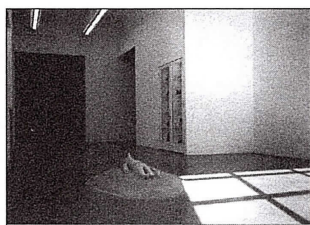
In Battery Park City, a part of New York that has not had any movie theaters, **Perkins Eastman Architects** is designing the Regal Cinemas, a 15-screen complex for Regal Cinemas in the atrium of the Embassy Suites Hotel (which the firm is building for Forest City Ratner on Vesey Street at North End Avenue). The cinema will occupy 100,000 square feet on three levels, accommodate 4,500 viewers, and be visible from the street.

Outside the city but within the New York axis, Frederic Schwartz of **SCHWARTZ** pro-

duced a design for the East End Repertory Company Theater in a competition that could only exist in a sophisticated resort area like the Hamptons. The roof curves over the double-height, almost-cubic central volume of the black-box theater, suggesting, according to the architect, "the body (theater), waves, and whales (Eastern Long Island). It recalls the traditional Quonset huts of Long Island (both the Indian shelters and much later the ones erected for farmers) as well as the great lost East End structure, Robert Motherwell's house by the French architect Pierre Chareau." The whale is divided into two parts, the theater, which will accommodate various stage and audience arrangements, as well as experimental productions, and the spaces that house the educational program and all the other functions, which are offset slightly but united under the all-embracing, standing-seam, zinc-coated copper roof. The outside of the theater will be sheathed in dark gray, stained, vertical wood siding; the support spaces, in moss-like green shingles.



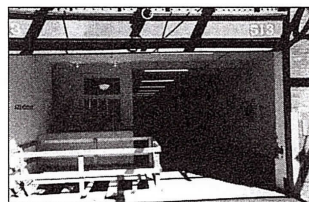
501 West 23rd Street,
Smith and Thompson



Barbara Gladstone Gallery,
Selldorf Architects



West 24th Street gallery building,
Kapell and Kostow Architects



Jack Shainman Gallery,
Richard B. Dempsey/Architect

Galleries

The art spaces in the city, with one exception, are rarely ever visible, let alone marked with a distinctive presence on the skyline, but one of the new gallery buildings in Chelsea, at the corner of 23rd Street and Tenth Avenue, has kept passersby guessing for years, while the architects who built it have been finishing it and looking for tenants. Philip Smith and Doug Thompson of **Smith and Thompson** owned the site for some time, rented it to a nursery, then started construction and began looking for a retail tenant. When the Chelsea gallery scene heated up this fall, they rented the first and second floors to galleries and moved their offices to the third floor. Although the little glass-and-steel house looks more like it belongs in L.A. than New York, it does resemble some of the sculpture on view in nearby loft buildings and it provides domestic scaled gallery space with a Japanese garden and lots of light unlike that in any of the loft buildings nearby.

Several of the new Chelsea gallery buildings have little dark galleries packed in away from windows and stacked taller than anyplace

in Soho, but a number of the new spaces are enormous, and a few have a big street-front presence. The new Marlborough Gallery for public works is right in the middle of Chelsea, on 19th Street near Seventh Avenue, downstairs from Deborah Berke's offices. Designed by Eli King of **King/Posel Architects**, the L-shaped space has a cool, ethereal quality because the lenses on the tungsten-halogen industrial track lamps have been sandblasted to produce a diffuse natural light and the interiors are unusually severe — even for these times. “We tried to expunge any detail. There are no baseboards or even reveals,” explained King, whose parents are artists (his father is the sculptor William King; the building is owned by painter Alex Katz). It is all white and gray with an Ardex floor that is not supposed to crack, even with the ten-ton sculptures it will sometimes hold. One reason he was able to exercise extreme restraint is that the gallery director, Dale Lanzone, is a trained architect.

The 8,000-square-foot Barbara Gladstone Gallery in the heart of the new gallery district on West 24th Street west of Tenth Avenue, de-

signed by Annabelle Selldorf of **Selldorf Architects**, is one of the giants. It's a bit like a two-car garage with two enormous glass garage doors on the facade instead of one. The effect gives the interior a striking symmetry, even though there is a reception desk on one side and several smaller galleries that can be closed off with discrete white pocket doors. An additional suite of galleries on the second floor gives the owner even more flexibility and exhibition space as well as a library and rooftop sculpture garden. In the stair hall, standard pile railings curve around at the end daintily. The building where Barbara Gladstone is located with Metro Pictures and Matthew Marks was renovated by **Kapell and Kostow Architects**.

Perhaps the most original of the new galleries in the genre established so expertly last year by **Richard Gluckman** (at the Paula Cooper Gallery on West 21st Street) is the Jack Shainman Gallery at 513 West 20th Street, designed by **Richard Dempsey**. Here the minimalist industrial vernacular is enlivened by elements found within the structure and teased out. The entrance is up a few steps on a loading

dock, so the main gallery space becomes a kind of stage. A series of offices and viewing rooms behind the reception desk are visible from the entrance and main gallery spaces. “You don't feel completely shut out, but you get the sense that you have to be invited,” Dempsey explained. But somehow the spaces entice. One reason is that instead of plain white dry-wall or steel-framed walls, they have old-fashioned wood doors with transoms, like Sam Spade offices, only painted white. The architect found them abandoned in the building. He also emphasized the beautiful structural arched ceilings, the thick, curved brick columns that dissect the space, and the masonry bearing walls, which are a couple of feet thick. You can actually feel the solidity and strength. Because it was a paper warehouse, it was designed to support 25 pounds per square foot, five or six times normal floor loading. The building was built sometime between 1880 and World War I, with steel and structural clay tile, but its history is no longer archival. It is alive on the gallery walls.

Eva Jiricna Dazzling at the Architectural League

by Jayne Merkel

Even though Eva Jiricna's interiors have been enormously influential, the shops and apartments with daring glass-and-steel staircases she showed on September 2 at the Architectural League looked fresh, original, and absolutely distinctive. Right before her country was seized by the Soviets in 1968, the Czech-born architect came to work for the London Council. She remained in England and spent most of her career working first on the Brighton Marlos project, the Westminster Pier, and a series of shops and offices. But she has been working farther and farther afield, most recently in her native Prague, where she designed offices for Andersen Consulting in Frank Gehry's Fred and Ginger building.

Jiricna began her talk with slides of a body of water alive with ripples, as well as Stonehenge, which "shows man's early attempt to change his environment with enormous expansion of energy and technology," she said.

"I would like to think," she said, "that when we do whatever we do, it has something of nature's creation." For all their carefully calculated structural clarity, her staircases do have a web-like organic quality.

Showing a shop she had designed for Kenzo in 1980 or 1981, she explained, "He knew what he wanted in materials because he was a Japanese designer working in Paris." So she used wood very sensuously, as he requested. Then Richard Rogers asked her to do all the interiors for Lloyd's of London because, he said, "You know how to use materials."

Showing the sophisticat-

ed black-and-white Joe's Café of 1987, which has a great curved bar that creates transitions between three different areas of the restaurant, she recounted a story familiar to many architects in the audience. When the café opened and no one came, the owner told her it was because she hadn't put pictures on the walls. So he put pictures on the walls. Still no one came. Finally, the owner hired a better chef, and then, she said, "you couldn't book a table."

She also showed images of her first famous shop for Joseph in London: "Joseph wanted his shop to look like an Italian palazzo, but he didn't want to spend what an Italian palazzo would have cost. And he wanted it in six weeks, so this is our interpretation of an Italian palazzo," she said. The staircase is detailed with Plexiglas under each glass step because, she said, "you don't put glass with loads on it over people's heads. Even laminated glass is not strong enough." The shiny stainless steel pins that holds it in place add to the aesthetic effect.

A lot of Jiricna's shops have people's names — Joseph, Alex, Joan and David. She was asked to design the "historic" Joan and David shoe store at 60 Fifth Avenue after an Architectural League lecture she gave some years ago. "I said I didn't do shoe stores because they were too messy," she explained. But the owners persisted and promised to use restraint. Now she has done 47.

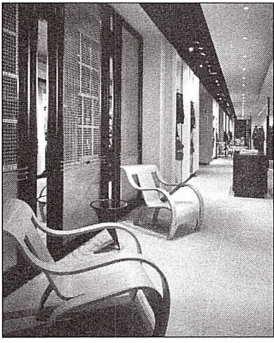
The client for one nightclub had an obsession. "He didn't like straight lines," she said. "The staircase there is actually suspended from a beam."

Another client, for an apartment in London, told her she was only to do the

architectural work. "He had his interior decorator waiting," she said, explaining, "He collects eighteenth-century china." First she persuaded him to agree to a daring suspended staircase. In the beginning he couldn't stand neutral colors or glass. He ended up asking her to design a glass mantelpiece, selling his antique china collection, and starting a collection of modern ceramics.

Jiricna showed several competition schemes. "We do millions of competitions," she said almost cheerfully, "and seem to be losing them all." But the work keeps coming. Recently she has been designing delicate bridges that use the same structural principles as her staircases and doing complicated exhibition installations with the transparency of her trademark stairways and shelves. For a show of African art at the Royal Academy where they had only "a shoestring," she convinced a glass company to loan the glass that would encase the objects, promising not to make any holes so it could all be returned and reused.

One of the most demanding in a series of very demanding commissions was the office space for Andersen Consulting in the Gehry's multi-curved Prague tower. In a space intended to accommodate twelve people she had to make room for 46, but "the main thing was not to spoil the building." She managed to respect it with a series of glass partitions that maintain the willful shape of the walls, let in natural light, and provide acoustical privacy under a false ceiling that houses up-lighting to give the impression of an extremely tall space while actually making it lower, all at the same time.



Peter Paige

Bergdorf Goodman, New York,
Eva Jiricna Architects



Richard Bryant/Arcad

Legends nightclub, London,
Eva Jiricna Architects



Francesco Radino

Alex Boutique, Florence,
Eva Jiricna Architects



Peter Paige

Joan & David, Manhasset, New York,
Eva Jiricna Architects

Jože Plečnik at the Cooper Union

Architects who live in countries with less checkered histories can barely understand — and yet might envy — the role Jože Plečnik played in his native land. The Slovenian architect, whose works are on exhibition at the Cooper Union from November 6 through December 5, designed the renovations to Prague Castle that came to symbolize the brief period of Czechoslovakian political freedom between the first and second world wars.

Plečnik was trained at the famous Viennese Academy of Arts with Otto Wagner and worked successfully as an architect in Vienna until he was urged to become professor at the School of Applied Arts in Prague in 1911. After doing brief modifications to the Southern Castle and the summer residence of the president at Lány, Plečnik was invited by the president of the newly-founded democratic state, Tomas Garrigue Masaryk, to officially become “architect of the Prague Castle.” Remodeling the medieval castle, which had been built over centuries, was invested with enormous significance, not only because it was the seat of the new government and the presidential palace, but because it had been intentionally left to deteriorate in the seventeenth century by the Vienna-based Austro-Hungarian monarchy. Prague Castle was a symbol of both Czech independence and democracy, and Masaryk himself was involved in its rebuilding.

Plečnik, although heavily influenced by Wagner’s abstract eclectic neoclassicism, was suitably independent and unusually gifted. His alter-

ations were both modern and respectful. Not surprisingly, his work was rediscovered during the height of post-modernism and celebrated in an exhibition at the Pompidou Centre in Paris in 1986. Three years later a monograph on his work (*Jože Plečnik Architect: 1872–1957*, edited by François Burkhart, Claude Eveno, and Boris Podrecca) was published by the MIT Press. But in Czechoslovakia, where the Communists were still in power, Plečnik remained persona non grata, and his renovations were intentionally allowed to deteriorate.

The fall of the East Bloc naturally led to a restoration campaign and to another exhibition of Plečnik’s work. The show at the Cooper Union is the traveling version of the enormous on-site exhibition held at Prague Castle last year. It was organized by the architect in charge of the restorations, Zdeněk Lukeš, who will lecture at the Cooper Union’s Wollman Auditorium on November 13 at 6:30 pm. An award-winning and moving film on the subject, *Dear Maestro*, directed by Pavel Koutecký, will be shown on December 2 at the Anthology Film Archives, 32 Second Avenue, also at 6:30 pm. —J.M.

Paul Rudolph Drawings

by Philip Nobel

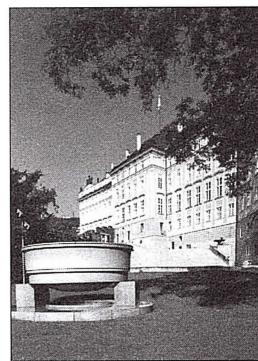
Many architects are honored with memorial exhibitions, but few deserve the tribute more than Paul Rudolph, who was remembered by the Architectural League in the show “Paul Rudolph: Selected Drawings” at the Urban Center from September 19 through October 15.

Whatever else he was — mentor, Young Turk, or victim

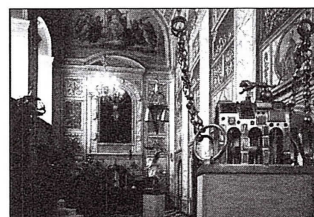
— Paul Rudolph was a fanatical draftsman: a stay-up-all-night, ink-in-the-mouth monomaniac. His obsessively rendered perspectives are mesmerizing, and it is easy to understand their widespread influence among his students at Yale and all those hit by the saturation-publishing of his work in the late 1950s. It’s a safe bet that fond memories of these drawings persist in architectural minds that would be quick to appear scandalized by the suggestion. (You know who you are.) The cavernous sectional perspective of the Yale Art and Architecture Building (the familiar image has already popped into your mind) is among the most important architectural drawings of the century. It was on display at the League’s show, and it remains a revelation. Up close, confronted with details lost in reproduction — the stains, the drips — one becomes a voyeur peeking at a distant act of flamboyant, mystical, passionate space-making.

Rudolph was so deep in his drawings that some suspect he never came out. At the opening of the exhibition, Ulrich Franzen admitted that he “was always surprised that [Rudolph’s] buildings looked exactly like a drawing.” Rudolph would have been pleased: In 1972 he wrote that his infamous serrated corduroy concrete evolved partly as a way to “make buildings conform more exactly” to his initial depictions. In the gallery at the Urban Center, it was easy to see how the surfaces of Rudolph’s buildings aped the lines he used to illustrate them.

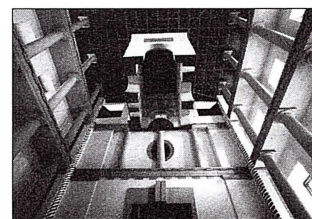
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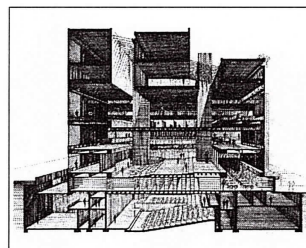
Prague Castle, renovated by Jože Plečnik



Holy Rood Chapel, Prague, Jože Plečnik



Colonna Hall, Prague Castle, Jože Plečnik



Art and Architecture Building, Paul Rudolph, 1948

ON MATERIALS

Diane Lewis with "Glass, Light and Space"

An installation Diane Lewis designed for an exhibition of artists' glass (currently at the Crafts Council of London) turned into a collaboration with the artists, not because she was one of the curators, but because she placed the work in settings that brought out its architectural properties.

Lewis, who teaches architecture at Cooper Union, said she was inspired by memories of various "architectural epiphanies in glass which have appeared in the twentieth century — the columns of Terragni's Danteum, the diorama window poems of Le Corbusier's Ronchamp, the emanating force of light from the milk glass light well of Mies's Barcelona Pavilion, the undulating corrugation of horizontal tubular glass striations of Wright's Johnson Wax facade, Bunschaff's alabaster glazing at the Beinecke Rare Books Library."

Like most of the participants, the other curators (Tim MacFarlane, a British structural engineer, and Alex Beleschenko, one of the artists) also rejected the usual, primarily decorative approach to glass. Their thesis — that glass can be used to a greater range of architectural effect than it usually is — has particular relevance now that glass and transparency are playing increasingly important roles in architecture.

In order to explore the possibility of the glass column, the glass plinth, the active glass wall, the aperture, the embedment in the wall, and the glass fixture, Lewis used the existing columns to create a corridor between the two galleries, incorporating

the space between them, and placed most of the artists' works along it. She arranged the objects to establish a dialogue between them, which might not otherwise have existed. Although some deal specifically with the architect's concerns, others require a setting that pushes their structural, decorative, and light-transforming properties into an architectural realm.

A few works stand alone in the galleries, positioned on the inexplicit 44-inch modular grid on which the lighting is organized, where they recall other places. Because Daniela Granzin's 24 sand-cast glass blocks with gold flecks and bits of color reminded Lewis of the corrugated portals in a Gothic cathedral, she made the template for an extended wall to place them in and set it at an angle to the entrance. For Douglas Hogg, who believes glass in contemporary buildings should play the same didactic and commemorative role as medieval stained glass, she designed frames to allow light to pass through his works and imply the cathedral. "The absence of the cathedral becomes part of the work," she said.

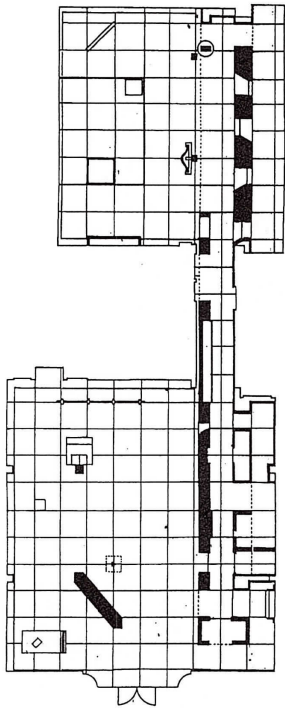
"Glass, Light and Space" opened in London on October 15 and will travel to three more venues in Great Britain and Europe. A New York showing is being considered. Artists Lise Autogena, Jeff Bell, Peter Frank, Danny Lane of Glassworks, Bruce McLean, Martin Richman, Harry Seager, and Deborah Thomas are also participating. —J.M.

Rudolph Drawings

(continued from page 15)

Given their importance to him, the extreme tension in Rudolph's drawings is not surprising. There is no calm, no relief from zagging lines. Everything is described, nothing evoked. His drawings document a struggle to capture the primitive upwelling of spatial emotion that broods at the center of his work. For Rudolph, a drawing — and thus a building — began with an "exhilarating, awesome moment" when architectural ideas arrived as a visceral, soul-bracing ache (as they do for all architects, right?). In his words: "When [the architect] takes pencil in hand, and holds it poised over a sheet of white paper, he has suspended there all that has gone before and all that will ever be."

Philip Nobel's review has been made possible by a grant from the New York Foundations for Architecture's Emerging Writers Fund.



Plan of "Glass, Light, and Space" exhibition, Diane Lewis

What about Ethics?

by Kira L. Gould

Seeking leadership in this delicate but important area of professional practice, the AIA New York Chapter kicked off the busy fall season with a two-part symposium on architectural ethics. For a profession that spends so much time debating aesthetics, noted **Robert Geddes**, FAIA (AIA New York Chapter president and organizer of the event, with **Deborah Berke**, AIA), it's unfortunate — and perhaps debilitating — that architects spend so little time discussing the "structure, logic, language, and meaning of ethics in architecture." He continued, "We lack an ethical discourse."

The first evening focused on practical ethics, and began with a paper from **Thomas Fisher**, former editor at *Progressive Architecture* and dean of the school of architecture at the University of Minnesota. "We need to go beyond the AIA's written code of ethics to engage in an ongoing discussion," he said. "Ethics may stand closer to the center of our profession than others; ethics looks not only at what constitutes good behavior, but what constitutes the good lie. Both, I would argue, are intimately connected to the making of architecture." **Henry Cobb**, FAIA, of Pei Cobb Freed Architects, found the code "worthy of note but not discussion," and said that "architecture is under an ethical obligation to be useful. The ultimate task of the architect is to solve the dilemma, 'What constitutes usefulness?'"

Billie Tsien, AIA, of Tod Williams Billie Tsien and Associates, found the issue more personal and the code

largely irrelevant. "It's about how you treat your colleagues, clients, and employees," she said. "And about being a good listener." She wondered, for example, about the recently published fantastical computer renderings of Greg Lynn FORM's Korean Presbyterian Church: "Do the clients in this project really know what they are getting?" According to Princeton professor **Robert Gutman**, codes may be "boring and irritating, but they signify something." He acknowledged, though, that they should be more responsive to the experience of architects. He blamed the real problem on the absence of manifestoes. "I assign students to write a manifesto, and it seems that task gets more difficult for them every year," he said. "Architects are increasingly reluctant to take an active stance — we must resurrect that tradition."

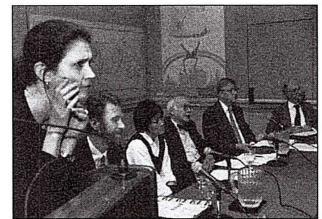
Cobb seized on the manifesto idea, pointing out that by looking at Tsien's work one could see a manifesto of sorts. "The love of material and detail in that building reveal her ethics," he said. This gave rise to a point that nearly everyone in the room could agree on, though perhaps not in the strong terms that Cobb proposed as a new part of the code: "No architect shall fail to design, draw, and specify the details for a building for which he or she has proposed a schematic design." Failing to do so, he said, would be unethical because it stands in the way of architecture fulfilling its fundamental role in society.

That role in society was the focus of the second evening — on civic ethics — cosponsored by the New York Institute for the Humanities. It opened with a presentation by **Karsten Harries**, professor of

philosophy at Yale University and the author of *The Ethical Function of Architecture*. He used unsustainable development and an architect of flimsy condos in North Carolina as examples of where ethics were, quite simply, failing in architecture. "How can we reconcile invocations of the ethical function of architecture with the world we live in," he asked, "which has gone a long way towards liberating the individual from the tyranny of place — and towards denying architecture the power to place us?"

J. Max Bond, Jr., FAIA, of Davis Brody Bond Architects, faulted architectural training, in part, for this failing. "Architectural education is authoritarian, but the students are told they must be creative and invent," he said. "It's also all about the object — which is a very anti-urban point of view. In this context, how can they learn about practical or civic ethics?"

Bartholomew Voorsanger, FAIA, concurred, citing the architect as perpetrator and the public as victim. "We'd do well to simply remember that we are beholden to the community," he said. And the director of Columbia University's Temple Hoyne Buell Center for the Study of American Architecture, **Joan Ockman**, brought up Frank Gehry's Bilbao museum, which, she confessed, she was pining to see. But she asked, "Who is in Gehry's conversation and who's out of it? What does this extravagant building mean for the town?" New York University professor and author **Richard Sennett** cautioned that architecture cannot make people do things, but it must "address the crisis that has been thrust upon architecture by a society that is abdicating its social realm."



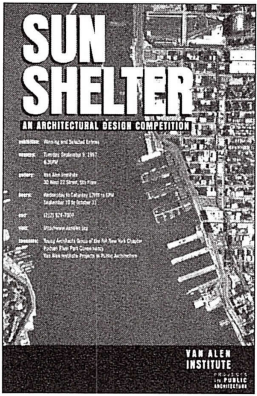
Deborah Berke, AIA,
Thomas Fisher,
Billie Tsien, AIA,
Robert Gutman,
Henry Cobb, FAIA



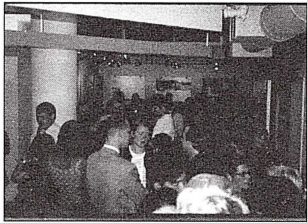
Robert Geddes, FAIA,
Karsten Harries,
Joan Ockman,
J. Max Bond, Jr., FAIA,
Bartholomew Voorsanger, FAIA,
Richard Sennett

Dorothy Alexander

Dorothy Alexander



Sun shelter exhibition poster



Sun shelter competition opening



Sun shelter exhibition first-prize winner, Scott Habjan

What Makes a Riverfront Sun Shelter?

by Kira L. Gould

Young architects do. At least that's what the Van Alen Institute believes. Together with the AIA New York Chapter Young Architects Committee and the Hudson River Park Conservancy (HRPC), the organization held a competition for a sun shelter for Pier 54 on the Hudson River at West 13th Street. On September 9, a long line stretched down the block as hundreds of folks jammed the Van Alen Institute's exhibition space, where 75 of the 220 entries were displayed.

The first-prize winner, New York-based **Scott Habjan**, was inspired by old black-and-white photos of the Manhattan waterfront. "I was trying to create something that had an expressive kind of imagery that might draw people to that place — whether the sun was shining or not," he said. He proposed a grove of tree-like structures made out of reinforcing bar. The free-form sculptures "look like trees from afar, but up close the composition is more complex and less 'soft,'" he said, "and it refers to the history of the industrial site." He went with an approach more sculptural than architectural, he said, because of the site's proximity to Greenwich Village and the people of that neighborhood who might actually be using it.

New York architects **Douglas Hecker** and **Martha Skinner** drew on history too, and on their experiences of the site, designing a shelter made primarily with woven rope. During the time they spent there, they noticed, Skinner said, that people often sat

near or on old boat cleats where the rope was decaying. In some areas, the canopy they proposed to run the length of the pier would be woven tightly, and in others more loosely, to allow some of the sun's rays to filter through. This approach would also create changeable patterns on the asphalt surface below, Skinner said. And because water and wind can pass through the shelter, there wouldn't be much "weather pressure" on the structure.

Third place went to Providence, Rhode Island, architects **Christopher Bardt** and **Kyna Leski** of Studio 360°, who suggested tree-like supports topped with a roof of perforated metal that resembled a net. Some designers proposed strong connections to nature: **Erick Mikiten** designed "trees" with large, palm-like fronds made of fabric that would change with the seasons (and be removed in winter). **Matthew Baird** and **Betty Chan** suggested towing an iceberg from the Arctic and docking it permanently at Pier 54. And **Philippe Baumann** and **Karl Jensen**, who call themselves the Committee for the Clouds and the Sun, posited that the clouds were sufficient shelter and that the pier should be left as is.

The jury included **Tod Williams**, AIA, of Tod Williams Billie Tsien and Associates; **Peter Rothschild** of Quennell Rothschild with Signe Nielsen; Princeton professor and civil engineer **Guy Nordensen**; **Michael Bradley**, property manager for the HRPC; **Adrian Smith**, project manager for HRPC; and **Edward Kirkland** of the Hudson River Park Historical Working Group.

In Passing...

A longtime associate member of the AIA New York Chapter **Eleanor Pepper**, died in September at the age of 93. Born in Manhattan, Pepper graduated from Barnard College, and received a B.S. in architecture in 1928 from Massachusetts Institute of Technology and a degree from the Sorbonne in 1933. In 1948, as chair of the Chapter's committee on exhibitions, she oversaw "Tomorrow's World," sponsored by the Chapter with the New York Museum of Science and Industry in Rockefeller Center. She chaired Pratt Institute's department of interior design and decorated the United Nations Security Council meeting room in 1946, while she worked with the New York-based architecture firm Voorhees, Walker, Foley, Smith. Pepper was also a professor in the architecture department of the New York Institute of Technology, and remained active in her educational work into her eighties.

□ New York City architects dominated the New York State Association's annual Design Awards program this year. All nine winners of the twelve awards bestowed are based in New York City, and all but one are AIA New York Chapter members. **Robert A. Ivy**, FAIA, editor-in-chief of *Architectural Record*, chaired the five-person jury recognizing outstanding works of architecture (see "News from the Executive Director," p. 2) Six awards for excellence in design were presented this year in three categories. In the residential category, **Shelton, Mindel & Associates** and **Reed Morrison Architect** were honored for their Manhattan rooftop, and **Edward I. Mills & Associates** won for the

Melnick Residence in Brighton, Michigan. Two institutional projects were elected for excellence: the Byzantine Fresco Chapel Museum in Houston by **Francois de Menil Architect** and Temple Beth Shalom in Hastings-on-Hudson by **Edward I. Mills & Associates** with **Perkins Eastman and Partners**. **Hardy Holzman Pfeiffer Associates'** New Amsterdam Theater and **Linda Yowell Architects'** Carol and James Sauter Admission House atassar College were cited for excellence in historic preservation and adaptive reuse projects.

Five awards for merit in design were also bestowed by his year's jury. **Allanbrook Benic Czajka Architects & Planners'** St. Joseph Church in Queens and the Enid A. Haupt Conservatory at the New York Botanical Garden by **Beyer Blinder Belle Architects & Planners** were honored for historic preservation and adaptive reuse. **Ronnette Riley Architect** was honored in the commercial category for the Emerald Planet in New York City. **Polshek and Partners Architects** was cited in two categories: institutional for the renovation and addition to Jerome L. Greene Hall at Columbia Law School and commercial-industrial for the New York Times Printing Plant. **Beyer Blinder Belle** also received an urban planning design special citation for the New York State Canal Recreationway Plan. The New York Chapter commends its members and others for continuing to demonstrate the city's leadership in design excellence.

Upcoming Events

On Thursday, November 4, the Scholarship Committee presents "AIA Grants: Who Has One and How to Get One," moderated by committee chair **Ronnette Riley, AIA**. Previous travel grant and Brunner grant recipients will present their grant-sponsored projects. The discussion will be held at 200 Lexington Avenue, sixteenth floor, from 6:00 to 8:00 pm, and is free.

On Wednesday, November 5, the Public Architects Committee will host a lecture by **Alexander Garvin**, New York City Planning Commission member, Yale University professor, and author of *The American City: What Works and What Doesn't*, which is also the title of his talk. It will take place at 200 Lexington Avenue, sixteenth floor, at 6:00 pm.

On Thursday, November 13, the fifth annual CANstruction competition show will begin with a cocktail reception at the New York Design Center. Some 35 entries will be exhibited in showrooms throughout the building and will remain on view through November 20 (Monday through Saturday from 9:00 am to 5:00 pm). CANstruction challenges New York City's top architecture and engineering firms to build, in one evening, incredible edible structures — all out of canned and boxed foods. After the competition and dismantling of the entries, the food will be donated to Food for Survival, for distribution to soup kitchens, shelters, and care centers in time for Thanksgiving. This year's jurors include fashion design **Nicole Miller**, architecture critic **Paul Goldberger**, architects **Charles Gwathmey**, FAIA, and **J. Max Bond, Jr.**, FAIA, **Robert**

Ivey, FAIA, editor-in-chief of *Architectural Record*, restaurateur **Matthew Kinney**, and champion Lego builder, 13-year-old **Scott Buxbaum**. At the reception, there will be a continuous showing of the American Architectural Foundation's film *Back from the Brink: Saving our Cities by Design*. The event will take place at 200 Lexington Avenue, seventh floor, at 6:00 pm.

On Saturday, November 15, the Architecture League of New York, the AIA New York Chapter Minority Resources Committee, and the Asia Society will present a symposium entitled "An Architecture for Independence: Modernism and the Next Generation in Southeast Asia." For information, call 753-1722.

On Tuesday, November 18, at 6:00 pm, the Chapter will hold its annual open nominating meeting to create the ballot for the election of 1998 Nominating Committee members. If you have someone in mind for the committee, you must attend this meeting to put your candidate on the ballot. Ballots will then be mailed to all voting members. Since Chapter bylaws state that a minimum of 100 members constitutes a quorum for this meeting, it is important that members who cannot attend return their proxies before November 18. Members elected to the Nominating Committee will convene in January to begin selecting the slate of officers and members of the elected committees for the following year. The results of their efforts will be announced at the Chapter's annual meeting in June. The nominating meeting will take place at 200 Lexington Avenue on the sixteenth floor. For more information, call 683-0023, ext. 17.

- November 3, 6:00 pm
Architects in Alternative Careers
- November 6, 8:30 am
Professional Practice
- November 10, 6:30 pm
Learning By Design:NY
- November 11, 6:00 pm
Computer Applications at Klimment & Halsband
- November 11, 6:00 pm
Design Awards
- November 12, 6:00 pm
Marketing and Public Relations
- November 13, 6:00 pm
Minority Resources
- November 17, 6:00 pm
Housing
- November 19, 8:30 am
Zoning and Urban Design with Transportation and Infrastructure
- November 19, 12:30 pm
Architecture for Education
- November 19, 6:00 pm
Architecture Dialogue
- November 20, 6:00 pm
Building Codes
- November 21, 8:00 am
Zoning and Urban Design
- November 11, 6:00 pm
Women in Architecture

Please confirm meeting times and locations.

DEADLINES

November 10

Submission deadline for the 1998 Architecture Awards program of the United States Institute for Theater Technology, which recognizes architectural projects that resolve the aesthetic, regulatory, technical, and operational challenges of designing theaters. Open to any architect who has completed a theater after January 1, 1988. Jury includes Charles Young, AIA, Suzanne Stephens, and Michael Moody. Contact 1998 Architecture Awards Program, USITT Architecture Commission, 6443 Ridings Road, Syracuse, NY 13206, or call Timothy P. Hartung, FAIA, USITT Architecture Commissioner, 807-7171.

November 15

Deadline for the 1998 Rome Prize Fellowship sponsored by the American Academy in Rome. Winners, who will be selected to pursue independent research in the fields of architecture, landscape architecture, historic preservation, urban design, and urban planning, will receive a stipend and room and board at the Academy's facility in Rome. Contact the 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) to recognize 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.aec-net.com/edra/>.

Submission deadline for Brunner grant for advanced study contributing 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, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023.

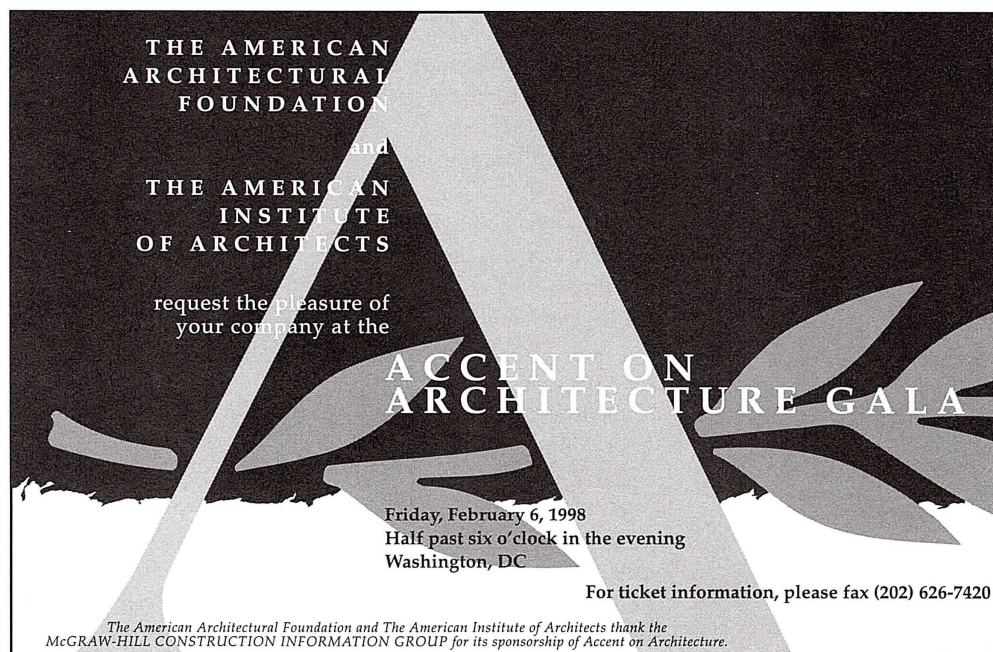
□ On Wednesday, November 19, the AIA New York Chapter's Committee on the Environment is sponsoring "Four Times Square: Manhattan's Green Giant," a presentation by **Bruce Fowle**, AIA, and **Dan Kaplan**, AIA, partners at Fox & Fowle Architects, the firm designing the new 48-story Condé Nast Building. **Wendy Leventer**, acting president of the 42nd Street Development Project, a subsidiary of the Empire State Development Corporation, will introduce the program by discussing the 42nd Street design guidelines. **Joyce Lee**, AIA, chair of the committee, will moderate the presentation, and **Bill Browning**, founder of the Green Development Services of the Rocky Mountain Institute, will talk about performance-based fees as they relate to environ-

mentally-responsible design. Admission to the event is \$5 for members and \$10 for nonmembers, and it will be held at 200 Lexington Avenue, sixteenth floor, from 5:30 to 7:30 pm.

□ Al Appleton of the Regional Plan Association will discuss the recent proposal for a Gowanus Tunnel as an alternative to proposed rebuilding of the Gowanus Expressway at a Chapter event cosponsored by the Transportation and Infrastructure Committee and the Zoning and Urban Design Committee. Chapter members and the public are invited. The event will take place on Wednesday, November 19, from 8:30 to 10:00 am on the sixteenth floor of 200 Lexington Avenue. Bagels, coffee, and

juice will be available at 8:15 am. Admission will be \$5 for members and \$10 for nonmembers \$10. Please RSVP to 683-0023, ext. 21.

□ On Tuesday, December 2, at 6:30 pm, the AIA New York Chapter Inauguration and Design Awards presentation will be held at the Seagram Building, 375 Park Avenue. This event offers the opportunity for the Chapter to welcome new Board members and to thank those who have dedicated their time for several years. The cost is \$5 for members and \$10 for nonmembers, and there is no charge for students. To RSVP, call 683-0023, ext. 21.



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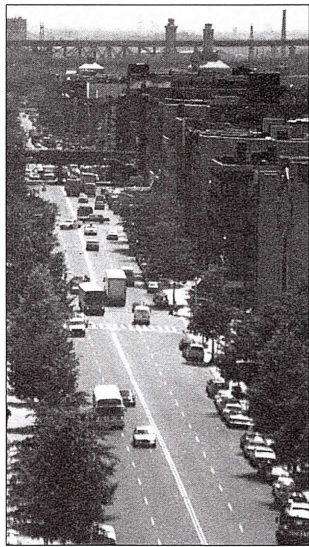
For ticket information, please fax (202) 626-7420

The American Architectural Foundation and The American Institute of Architects thank the
McGraw-Hill Construction Information Group for its sponsorship of Accent on Architecture.

CROSTOWN 116



Crosstown 116 area study



Crosstown 116 area study



*Lance Jay Brown, AIA, Crosstown 116 codirector;
Robert Geddes, AIA, Crosstown 116 codirector;
Gaetano Leone, human settlements officer,
United Nations Center for Human Settlements*



*At the podium, Lucille McEwen,
General Counsel, Upper Manhattan
Empowerment Zone Development
Corporation; standing, Erik A. Wood,
AIA, the Praedium Group,
Gaetano Leone, human settlements
officer, United Nations Center for
Human Settlements*



*At the podium, Ghislaine Hermanuz,
director, City College
Architectural Center*

The "civic triumvirate" is under way: In September, the Crosstown

116 briefing book was released and a series of workshops began,

bringing the collaboration between the AIA New York Chapter,

the City College of New York, and the U.S. Department of Housing

and Urban Development into a proactive phase. In February, a city-

wide conference will highlight some of the solutions that have been

explored in workshops this fall, which brought together community

representatives, students, and professionals to develop policy,

design, and demonstration project recommendation for the crosstown

district along 116th Street in upper Manhattan. Several AIA New

York Chapter committees – among them the Minority Resources

Committee, the Housing Committee, the Zoning and Urban Design

Committee, and the Women in Architecture Committee – have

participated in these important events.

BOOK LIST

Rizzoli Bookstores' Top 10

As of September 25, 1997

- 1. *Skyscrapers*, Judith Dupre (Workman, cloth, \$22.98).
- 2. *Anthology of Architectural Documents*, Joan Ockman (Rizzoli, paper, \$35.00).
- 3. *Ricardo Legoretta Architect* (Rizzoli, cloth, \$65.00).
- 4. *Reflections on the Pool*, Cleo Baldon and Ib Melchior (Rizzoli, cloth \$45.00).
- 5. *Los Angeles Guide to Recent Architecture*, Pulver Phillips (Knickerbocker Press, cloth, \$7.95).
- 6. *Mansions of Long Island Gold*, Monica Randall (Rizzoli, paper, \$29.95).
- 7. *Phillipe Starck* (Taschen, cloth, \$39.99).
- 8. *Alexander Gorlin*, Vincent Scully (Rizzoli, paper, \$35.00).
- 9. *Cuba: 400 Years of Architectural Heritage*, Rachel Carley (Watson & Gupta, cloth, \$49.95).
- 10. *Venetian Villas*, Michelangelo Muraro (Book Sales, cloth, \$49.98).

Urban Center Books' Top 10

As of September 25, 1997

- 1. *Herzog & De Meuron* (El Croquis, paper, \$45.00).
- 2. *Translations from Drawing Buildings*, Robin Evans (MIT Press, paper, \$25.00).
- 3. *Structural Glass*, Peter Rice and Hugh Dutton (E & FN, paper, \$29.95).
- 4. *Neil Denari: Interrupted Projects* (Toto, paper, \$25.00).
- 5. *The Ethical Function of Architecture*, Karsten Harries (MIT Press, cloth, \$45.00).
- 6. *Peter Eisenman* (El Croquis, paper, \$44.00).
- 7. *Open Sky*, Paul Virilio (Verso, paper, \$16.00).
- 8. *Eyes of the Skin*, Juhani Pallasmaa (Academy Press, paper, \$12.95).
- 9. *Chora L Works*, Jacques Derrida and Peter Eisenman (Monacelli Press, paper, \$40.00).
- 10. *Paul Rudolph: Architectural Drawings* (Architectural Book Publishing, cloth,

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Transarchitectures 02. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 100 and 200 levels. 854-3510. Closes November 7.

The Architecture of Otto Wagner and Adolf Loos: Photography by Walter Zednick. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 400 level. 854-3510. Closes November 9.

Morningside Heights: Studio Projects for the Centennial. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 400 level, and Arthur Ross architecture gallery, Buell Hall. 854-3510. Closes November 15.

A Community Oasis: 60 Years in the Conservatory Garden. The Central Park Conservancy, Charles A. Dana Discovery Center, 110th St. and Fifth Ave. 860-1370. Closes November 16.

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.

An Architecture of Independence: The Making of Modern South Asia. The Architectural League, Urban Center, 459 Madison Ave. 753-1722. Closes December 3.

Jože (Josip) Plečnik and the Prague Castle. The Cooper Union for the Advancement of Science and Art, Houghton Gallery, 7 E. Seventh Ave. 353-4195. Closes December 5.

Conciliatory Figures: Three Buildings by Giuseppe Vaccaro from the 1930s. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 100 and 200 levels. 854-3510. Closes December 12.

The Oblique Function: A Collaboration between Claude Parent and Paul Virilio. Columbia University Graduate School of Architecture, Planning, and Preservation, Avery Hall, 400 level, and Arthur Ross architecture gallery, Buell Hall. 854-3510. Closes December 12.

Design for Life: A Centennial Celebration. Cooper-Hewitt National Museum, 2 E. 91st St. 849-8300. Closes January 11.

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

Mastering McKim's Plan. Columbia University Wallach Art Gallery of Schermerhorn Hall and the Low Memorial Library Rotunda. 854-3510. Closes January 17.

November

3

Monday

Symposium: The Design of Higgins Hall
By Steven Holl, Thomas Hanrahan, Gamal El-Zoghby, Deborah Gans, Dennis Juhn, Rob Rogers, and Claire Weisz. Sponsored by Pratt Institute School of Architecture. 6:00 pm. Higgins Hall, room 111, 65 St. James Place, Brooklyn. 718-399-4304.

Lecture: Quo Vadis, Mac?

By David Macaulay. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 849-8380. \$15.

4

Tuesday

AIA NEW YORK CHAPTER EVENT
AIA Grants: Who Has One and How to Win One

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

5

Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: The American City – What Works and What Doesn't Work

By Alexander Garvin. Sponsored by the Public Architects Committee. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers).

6

Thursday

Writers Talk: Touring Historic Harlem
By Andrew Dolkart. Sponsored by Urban Center Books. 12:00 pm. 457 Madison Ave. 935-3592. \$8.

Lecture: Future Systems Current Work
By Jan Kaplinck. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

Event: Dialogue VII, Transportation Issues

A program of Crosstown 116. Participants include Shampa Chanda, APA, and Robert Paswell of the CCNY Transportation Institute. Shepard Hall, Convent Ave. at 140th St., room 250. 5:45 pm. RSVP 683-0023, ext. 21. 4 learning units. Free.

11

Tuesday

Lecture: FTL Current Projects
By Todd Dalland and Nicholas Goldsmith. Sponsored by Urban Center Books. 6:30 pm. 457 Madison Ave. 935-3592. \$8.

12

Wednesday

Forum and Exhibition: Designing Islands – The Public Future of New York's Archipelago

Sponsored by Van Alen Institute. 5:30 pm. 30 W. 22nd St., sixth floor. 924-7000.

Lecture: Girard/Cache, Current Research

By Christian Girard and Bernard Cache. Sponsored by the Columbia University Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510.

13

Thursday

AIA NEW YORK CHAPTER EVENT
CANstruction Exhibition and Reception

Cosponsored by the Society for Design Administration and the New York Design Center. 6:00 pm. 200 Lexington Ave. sixteenth floor. RSVP 686-9677. Free.

Lecture: Worth the Wait, The Skyscraper Lobby

By Matthew Postal. Sponsored by the Museum of the City of New York. 6:00 pm. The Empire State Building sky lobby, Fifth Ave. at 34th St. RSVP 534-1672, ext. 206. \$9.

Lecture: Housing Prototypes Study
A program event of Crosstown 116. Participants include Michael Kwartler, FAIA, and Peter Stand, APA. Shepard Hall, Convent Ave. at 140th St., room 250. 5:45 pm. RSVP 683-0023, ext. 21. 4 learning units. Free.

14

Friday

Tour: Restoring Romance to Grand Central Terminal

By Douglas McKean, AIA, and James Rhodes, FAIA. Sponsored by Cooper-Hewitt National Design Museum. 2:00 pm. RSVP 849-8380. \$15.

Lecture: Nostalgia for the Future, Disney's Take on Tomorrow
By Stephen M. Fjellman with Neil Smith. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture. 12:30 pm. Avery Hall, room 114, Columbia University. 854-8165.

18

Tuesday

AIA NEW YORK CHAPTER EVENT
1998 Nominating Meeting
Members invited to attend. 6:00 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21.

Open Meeting: Status Report on a New Headquarters

Members invited to attend. 6:30 pm. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21.

19

Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: Manhattan's Green Giant – Four Times Square

With Bruce Fowle, FAIA, Dan Kaplan, AIA, and Wendy Leverter. Sponsored by the Committee on the Environment. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members and students (\$10 nonmembers).

Joint Meeting of the AIA New York Chapter Zoning and Urban Design Committee and the Transportation and Infrastructure Committee

Guest speaker Al Appleton of the Regional Plan Association will discuss the RPA's recent proposal to build the Gowanus Tunnel. 8:30 am. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. 4 learning units. \$5 (\$10 nonmembers).

20

Thursday

AIA NEW YORK CHAPTER EVENT
Discussion: Probable Claims – Current Issues and Developments in Risk Management and Liability Exposure

By Arlene E. Petty, CPCU. Cosponsored by the Professional Practice and Women in Architecture committees. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers).

Lecture: The Gilded Shell – Beaux-Arts Interiors in New York City and Paris
By David Garrard Lowe. Sponsored by the Bard Graduate Center, the Dahesh Museum, and the Beaux-Arts Alliance. 6:15 pm. The Dahesh Museum, 601 Fifth Ave. RSVP 759-0606.

Lecture: Current Work
By Elias Torres. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

25

Tuesday

Lecture: Moshe Safdie
By Moshe Safdie. Sponsored by Urban Center Books. 6:30 pm. 457 Madison Ave. 935-3592. \$8.

Event: Dialogue VIII, Affordable Housing

A program event of Crosstown 116. Participants include David Burney of the NYCHA, Stephen A. Campbell of Phoenix Design, Michael Lappin of Community Preservation Corp., and Jeff Levine of J. E. Levine. Shepard Hall, Convent Ave. at 140th St., room 250. 5:45 pm. RSVP 683-0023, ext. 21. 4 learning units. Free.

December

1

Monday

Symposium: 100th Anniversary of Edith Wharton and Ogden Codman's The Decoration of Houses

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

2

Tuesday

AIA NEW YORK CHAPTER EVENT
Inauguration and Design Awards Presentation

6:30 pm. The Seagram Building, fourth-floor gallery, 375 Park Ave. RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers).

Lecture: Current Projects
By Leslie Gill. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 849-8380. \$15.

4

Thursday

Writers Talk: Berenice Abbott Changing New York

By Bonnie Yochelson. Sponsored by Urban Center Books. 12:00 pm. 457 Madison Ave. 935-3592. \$8.

Lecture: Hodgetts + Fung, Current Work
By Craig Hodgetts and Ming Fung. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

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