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The New York  
Waterfront in Print

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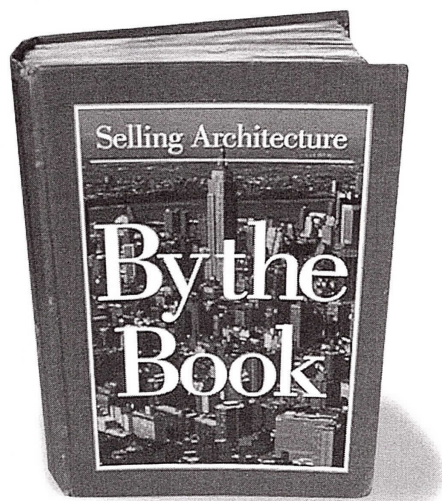
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1997 Design Awards



Volume 60, Number 4, December 1997

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## NEWS FROM CAROL CLARK, EXECUTIVE DIRECTOR



A decade's worth of public work by New York architects is now on view in the nation's capital, an instructive example of how important well-designed public architecture can be to its communities. "Civic Lessons: Recent New York Public Architecture," which is being exhibited from December 5 through May 11 at the National Building Museum, highlights 79 projects built between

1985 and 1995. Ranging from schools, courthouses, and libraries to train stations and parks, they illustrate the wide spectrum of work commissioned by the city, state, and federal government to improve New York City's infrastructure and quality of life. The exhibition was organized by the AIA New York Chapter in conjunction with the New York Foundation for Architecture.

The example New York City sets has national significance, because its capital budget exceeds that of any other American city and 48 of the 50 states. The city's spending peaked in the decade between 1985 and 1995, one of the most productive periods of building in recent history. However, reductions in governmental resources for capital projects have threatened the strides made during that time. The Regional Plan Association's 1996 plan, *A Region At Risk*, warned that the metropolitan area "faces the threat of a long-term economic decline in the twenty-first century unless residents and politicians summon the will and resources to begin a multi-billion dollar campaign of transportation improvements, education reforms, and urban rejuvenation."

Other urban areas across the country face the same challenge. Washington's Competitiveness Policy Council points out that over the past 25 years, investment in the nation's urban infrastructure fell from 4.7 percent of all federal spending to just 2.5 percent. Such significant underspending can be devastating to the nation's built environment and economic health. The problem is compounded by lack of public awareness of the need for continued maintenance and construction. Until a water main breaks, a subway train derails, or a piece of parapet falls from a school building, most people do not grasp the importance of maintaining urban infrastructure. This exhibition (which was shown previously in New York) and the book being published in conjunction with it seek to increase awareness about these vital issues.

With an introduction by Senator Daniel Patrick Moynihan on the significance of continued capital investment in public buildings and infrastructure, *Civics Lessons: Recent New York Public Architecture* illustrates every entry in the exhibition. An essay by Richard Leone, president of the Twentieth Century Fund, describes the daunting challenges that government leaders face today in advancing large-scale public projects. An essay by Marilyn Jordan Taylor, AIA, traces the history of public building in America from Thomas Jefferson and to the eve of the millennium. The most compelling civics lesson in the exhibition, she notes, is that as New York City goes, so go other American urban centers, each of which requires public investment to remain vibrant.

The book will be distributed nationally to the leaders of government agencies responsible for public buildings projects, to legislators, and to decision-makers. In New York City, with the support of the George S. Lewis Fund (whose purpose is to increase the Chapter's participation in New York City affairs), Chapter architects will give copies of the book to public agency heads and make a concerted effort to engage each of them in discussions about its message. With these steps, the Chapter seeks to heighten appreciation and deepen understanding of the importance of continued investment in the public built environment.



## Architects Abroad

by Nina Rappaport

In an historic cluster of buildings on Prague's old town square, **Lee Harris Pomeroy Associates**, in association with the Czech firm SATRA and Peter Inston of interior Design of London, has begun construction of the luxurious 72-room Kempinski Hotel U Sixtu. The complex scheme restores six small sixteenth- to nineteenth-century buildings and turns them into one hotel with modern amenities and design elements inserted into the antique building fabric. Guests will enter from the pedestrian city core through a three-story glazed lobby and reception area. Beneath exposed Gothic and Romanesque basement vaults will be shops, a restaurant, and a health club surrounding a courtyard. Local artisans are executing the new steel-and-glass canopies, woodwork details, storefronts, and interior plaster walls finishes. Completion is expected next fall.

□ Having designed the photovoltaic panel system for Fox and Fowle's Four Times Square, **Kiss + Cathcart Architects** has begun an energy-efficient office renovation for the Hamburg, Germany, electrical utility (HEW) company. A new glass skin of more than 1,200 glass-and-photovoltaic modules covers the existing building in an extremely complex, curved curtain wall. The separate second skin will create additional space in the center of the building for a winter garden on the first floor and a shopping area on the street level. The project, which is expected to be completed next year, won design awards from the U.S. Department of Energy and the AIA, as well as the Ger-

man architects' association.

### Cincinnati CAC Finalists

Three New York City firms are among the twelve finalists being considered to design a new \$25 million, 65,000-square-foot building on a corner site for the Contemporary Arts Center in downtown Cincinnati. **Diller + Scofidio**, **Steven Holl Architects**, and **Bernard Tschumi Architects** were selected along with **Coop Himmelbau**, **Zaha Hadid**, **Jacques Herzog and Pierre de Meuron**, **Toyo Ito**, **Rem Koolhaas**, **Daniel Libeskind**, **Eric Owen Moss**, **Jean Nouvel**, and **Antoine Predock**. The curator of architecture at the San Francisco Museum of Modern Art, **Aaron Betsky**, Illinois Institute of Architecture professor **Ben Nicholson**, and **Jayne Merkel** acted as non-voting advisors to the selection committee.

### School Building Boomlet

The Trinity School on West 91st Street has started \$13 million worth of construction on buildings that **Buttrick White & Burtis** identified as priorities in a 1992 master plan. A new 42,000-square-foot middle school building with a masonry facade, two gymnasiums, weight and training rooms, computer and learning centers, 14 classrooms, and offices will be completed next year. Students will enter the school through a glass passageway that will link the new building and the existing annex (which is being renovated for the science, dance, and music departments). Buttrick White & Burtis is also completing master plans for the Town, Convent of the Sacred Heart, Loyola, and Marymount schools in New York.

□ At the City and Country School in Greenwich Village, **Stephen Yablon Architect** conducted surveys and a zoning

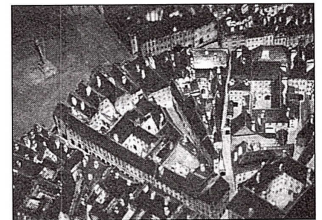
analysis to evaluate how the school could consolidate a 26,000-square-foot program in three adjoining houses on 13th Street. The recently completed master plan proposed a new multipurpose building to be constructed in the rear, as-of-right.

□ **Butler Rogers Baskett** has found new uses for old gymnasiums in several private suburban schools. At the New Canaan Country School in Connecticut, the architects turned the old gymnasium into a 1,200-square-foot auditorium, and the existing auditorium into a gym. At the Canterbury School in New Milford, Connecticut, they converted the original gymnasium into a new student services center with dining, mailboxes, and a community center. And at the Oak Knoll School of the Holy Child in Summit, New Jersey, BRB designed a new gymnasium so that the old multipurpose "gymnasium" could be used solely for performances, adding a conference room under the sloped seating.

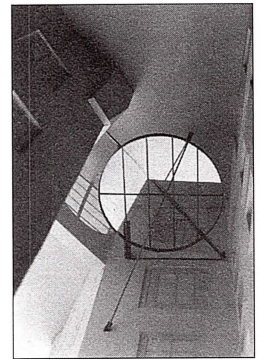
□ The Leake & Watts Services, a residential school for special-needs children, has a new master plan by **Richard Dattner Architect**. It calls for \$29 million worth of construction on the 30-acre campus (originally designed by Frederick Law Olmsted). A new 200-student school building with curved facades echoes the landscape and provides classroom views to the river. A central spine divides classrooms, laboratories, library, offices, and dining from the gathering spaces in the gymnasium, pool, student center, and auditorium. Nine residential cottages are arranged into clusters of three with a shared staff "care cottage" for each area.



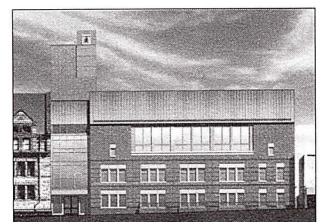
Kempinski Hotel U Sixtu concept cross section, Lee Harris Pomeroy Associates



Eighteenth-century model, Prague town square, Lee Harris Pomeroy Associates



Kempinski Hotel U Sixtu entry study, Lee Harris Pomeroy Associates



Trinity Middle School addition, Buttrick White & Burtis

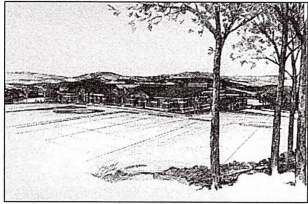


Canterbury School gym renovation, Butler Rogers Baskett

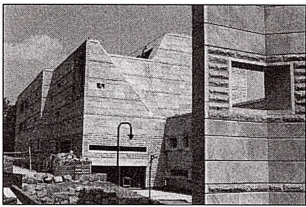




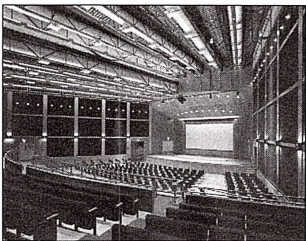
*Leake & Watts Services school,  
Richard Dattner Architect*



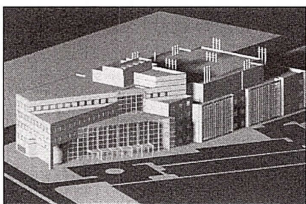
*Monroe-Woodbury High School,  
SBLM/Fanning Howey Association*



*Cornell University School of Industrial  
Labor Relations, Herbert Beckhard  
Frank Richlan & Associates*



*SUNY Stonybrook Student Activities  
Center, Kevin Hom + Andrew Goldman  
Architects*



*Food and Drug Administration  
Building, Jamaica, Queens, Gruzen  
Samton and HLW International*

□ A new Monroe-Woodbury High School in Central Valley, New York, is under construction. Designed by **SBLM/Fanning Howey Association** as a \$47.5 million, technologically-advanced school, the 355,000-square-foot building, with a metal roof and multicolored masonry facades, steps down a sloped site. The entrance lobby is at the top of the 30-acre site. An auditorium extends in a wing on one side; the gymnasium is on the other. A four-story academic center at the rear of the building holds technology and media laboratories, classrooms, and lecture halls. The school will open in 1999 with space for 2,000 students.

### On Campus and Beyond

In Ithaca, New York, **Herbert Beckhard Frank Richlan & Associates** is completing a 100,000-square-foot addition to the Cornell University New York State School of Industrial and Labor Relations. A sunken courtyard — clad in striated and textured limestone with greystone accents — creates access for the handicapped. The building has classrooms, computer labs, offices, a library, and two lecture halls for 340 and 170 students. The second phase, being designed now, will rehabilitate the conference center and the Catherwood Library, with its renowned collection on the history of organized labor in the United States.

□ The first phase of the SUNY Stonybrook Student Activities Center, designed by **Kevin Hom + Andrew Goldman Architects**, was completed in October. That partially new, partially renovated, \$11.1 million, 108,000-square-foot wing contains a 400-seat auditorium with fixed seats on a sloped mezzanine and removable ones on a flat floor

below. Nature meets high-tech here. The stage area is paneled in wood; a corrugated metal ceiling with exposed ductwork is painted dark blue to resemble the evening sky. The architects are completing contract documents now for an \$8.3 million second phase of the project, with a second L-shaped plan, which will create a rectangular donut around a sculpture court.

□ **Gruzen Samton and HLW International** are associate architects, engineers, and planners for the new Food and Drug Administration New York regional headquarters adjacent to York College in Jamaica, Queens. The plan includes a glass entrance pavilion and space for three divisions of the northeast regional operations of the FDA, as well as a district office and laboratories. The building, which will be completed in late 1999 by codevelopers Hines GS Properties and the Greater Jamaica Development Corporation, is expected to revitalize the community.

□ The New York office of **Perkins & Will** has completed a \$25 million customer service center campus for Tiffany & Company in Parsippany, New Jersey, to consolidate office and distribution functions. The color scheme and detailing of the 270,000-square-foot, two-story building recall the company's Fifth Avenue store. A curved lobby and front entrance, with common spaces for cafeteria and lounge, creates a hinge between the 100,000-square-foot office building on one side and the 182,000-square-foot worldwide distribution center on the other. The exterior is made of precast concrete panels. The building contains the administrative offices for finance and marketing, and a facility for etch-

ing glass and hollowware, in addition to a 55,000-square-foot bay and high-security warehouse.

□ Television newscasts this fall paid touching tribute to **Weiss/Manfredi Architects'** Women's Memorial at the entrance of Arlington Cemetery, which opened on October 20. The memorial and education center sits behind a colonnaded McKim, Mead & White facade. It is set into the cemetery hillside with an arc-shaped roof, 250 feet in diameter, made of glass tablets inscribed with statements about women who have served in the military. The 37,000-square-foot structure includes a hall of honor, theater, exhibition gallery, and database of women's photographs and memories.

### Awards and Rewards

□ The New York Landmarks Conservancy awarded \$80,500 in grants to 23 houses of worship in New York State. In New York City these awards went to many of the buildings discussed in the April 1997 *Oculus* (pp. 5-6). The Cathedral of St. John the Divine received \$5,000 for a conditions survey; the First Romanian American Synagogue was given \$3,000, also for a conditions survey; the Church of the Intercession in Harlem was granted \$5,000 towards roof replacement; the Convent Avenue Baptist Church in Harlem received \$2,500 for a restoration of the front steps; and the Emmanuel Baptist Church in Brooklyn was awarded for \$3,000 to fund stained-glass repairs.



# By Any Means Necessary: Infrastructural Revival of the New York Waterfront

reviewed by Raymond Gastil

The work of Kevin Bone and his colleagues — researching, cataloging, drawing, photographing, and ultimately changing New York’s waterfront — first surfaced in an exhibition of magnificent drawings and photographs showing New York’s port before its post-World War II decline. Like others who missed the 1994 show at Cooper Union (organized with historian Mary Beth Betts), I have yearned to see those pots and pans of architecture’s kitchen executed in aristocratic inks and washes on vast sheets of linen and paper.

Now we can all see them, in the impressively printed *The New York Waterfront: Evolution and Building Culture of the Port and Harbor* (Monacelli Press, 1997, 280 pages, 7 1/4 x 9 1/4 inches, 207 illustrations, 32 in color, paper, \$35.00), edited by Bone with six essayists and the photographer Stanley Greenberg. It does not diminish its value to point out that this book is driven by the power of the artifacts. Bone’s introduction describes the excitement of discovering not only the drawings in the Municipal Archive, but also the extant piers, bulkheads, and waterfronts. But be sure to read this book. The pictures alone cannot explain the transformation of the Hell Gate, the opening of the Harlem River Ship Canal, the expansion (and occasional contraction, as with the Chelsea-Gansevoort piers) of the city’s edge.

“This volume’s intent is...to offer a perspective on the history of waterfront building so that the lessons of the past can inform decisions about the

future; and to inspire a quest for the kind of greatness in public works that has distinguished New York City in the past,” Bone writes. Since this is a series of essays (by architects, planners, and writers, as well as marine biologist Donald Squires), rather than a synthesized narrative, some stories are told twice and others not at all.

There are eye-opening findings in the book. Eighty percent of the New York-New Jersey harbor estuary’s salt marsh is already gone, and most of it disappeared in the last 150 years. So much for reasonable and balanced compromises on development.

Betts explains the parallel between government structure and the waterfront’s physical infrastructure: “During the 1930s, the waterfront began gradually losing its maritime livelihood with its corresponding physical character devolving into a fragmented terrain of highways, bridges, esplanades, and parks under the disparate control of several city agencies.” She details the history of the consolidating Department of Docks, which from 1870 laboriously created miles of masonry bulkheads and wooden piers all around the harbor. Her admiration for centralized institutions offers an alternative to the “great man” theory of public works.

Although Gina Pollara insists on the importance of centralized planning for transforming the waterfront, she describes Robert Moses as “one of the last in a long line of planners who consistently envisioned and built on a massive scale.”

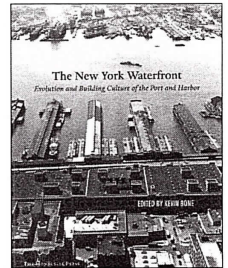
An argument for Moses’s way of getting things done is also implied when Eugenia Bone,

Michael Z. Wise, and waterfront planner Wilbur Woods write: “With no commercial strongmen or unified public will, the waterfront is practically returning to its pre-Department of Docks state of disfunction.” They invoke not only commercial strongmen, but royal strongwomen. Wise criticizes the preserved rail-float bridge gantries at the Queens West site as a fig leaf, then declares his support for building an almost 100-foot-high statue of Queens’s namesake, Catherine of Braganza.

The final chapters provide a valuable overview of how planning and design work on the waterfront today, explaining everything from Governors Island to the Hudson River Park Conservancy. The book ends as it begins, affirming that the city must decide whether it will revive the port, which might be as vain an effort as the Port Authority’s succession of dinosaur piers built in the late 1950s and early 1960s — or a great success. Alternatively, New York could decide to embrace the waterfront as a resource for recreation at a scale and intensity unimagined even by Moses.

Perhaps we should call for a second exhibition to see the drawings, which are sometimes a bit cramped on the page, at full scale. It could delve more deeply into the built environment adjacent to the piers, including the railroads, warehouses, and service buildings that connect the waterfront to the city.

As director of the Van Alen Institute, Raymond Gastil has encouraged the discussion and exhibition of waterfront plans.



*The New York Waterfront: Evolution of the Port and Harbor*



*Lower New York Showing East River and Brooklyn Bridge, 1894, (as seen in The New York Waterfront: Evolution of the Port and Harbor)*



*Cargo barrels, Pier 57, Chelsea Piers, circa 1920 (as seen in The New York Waterfront: Evolution of the Port and Harbor)*

# Touring Historic Harlem

reviewed by John Reddick

**T**he New York Landmarks Conservancy and authors Andrew S. Dolkart and

Gretchen S. Sorin have produced what to my knowledge is a first — a guidebook that focuses long overdue attention on the treasures of Harlem's architecture. Having served as tour guide for a wide assortment of Harlem's visitors, both foreign and domestic, I am continually surprised by their universal ignorance of its architecture. It is not unusual after a walking tour of several hours to have someone ask, "When are we going to see *Harlem*?" What they think Harlem should look like I have not yet fathomed. But it is abundantly clear that the architectural environment they are greeted with belies all that they have read, seen, or heard about the area.

With the publication of *Touring Historic Harlem; Four Walks in Northern Manhattan* (138 pages, 8 1/2 x 5 1/2, 83 black-and-white illustrations, paper, \$14.95) some of the shock can be abated before visitors leave the confines of home. This handy little guide, which focuses on four historic districts, provides a desperately needed manual for the uninitiated. The clear and informed discussion of Harlem's architectural and cultural history is augmented by an intelligent selection of photographs. They range from melancholy images of barren farm lots and wooden houses perched on rocky outcrops (all vestiges of which have long vanished) to a panoramic 1911 view of the City College fortress high above St. Nicholas Park and its surrounding blocks of Harlem brownstones (which

Photographs taken along 135th Street and Seventh Avenue also offer a perspective virtually unmarked by time.

What is not always evident to the reader is the fact that a vast majority of these distinguished structures, though deserving of landmark status, still remain undesigned by the city. A glance at the book's tour map shows that a great many of the highlighted architectural and cultural points of interest fall outside the boundaries of Harlem's landmark districts. Clearly there is a need to support efforts for broader landmarking and district expansions.

For students of Harlem history, the guide will be an instructive walking companion to other books that profile Harlem and its celebrated personages, such as Steven Watson's *Circles of the Twentieth Century*, *The Harlem Renaissance* and David Hadju's *Lush Life*, a biography of composer and pianist Billy Strayhorn.

With so little written on Harlem's architecture, the authors' decision to focus on the existing landmark districts is somewhat disappointing. There is little discussion of the varying styles of residential architecture that make up Harlem's boulevards or the visual perspective those streets created for their African-American inhabitants, giving broad access to Central Park and a connection to the mythic twentieth-century icons that rose on the city's skyline. The environment must have felt liberating, to say the least, compared to the quarters blacks had previously been allowed to occupy within the city.

Anyone who has heard many an elderly Harlem "griot" describe the grandeur of Har-

lem in its day knows that the book that definitively captures its transforming spirit has yet to be written. Until then, *Touring Historic Harlem* will go a long way in assisting the visitor in "walking the walk," if not "talking the talk" of this extraordinary community.

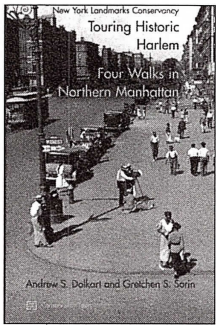
*John Reddick, who has taught at CCNY and Yale University, serves as a consultant to the Cityscape Institute and Harlem's Abyssinian Development Corporation.*

# Perusing the Terra-Cotta Skyline

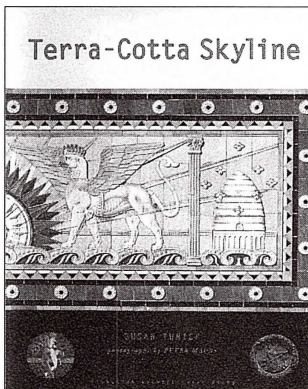
reviewed by Nina Rappaport

**A** fifteen-year labor of love shows through in Susan Tunick's *Terra-Cotta Skyline, New York's Architectural Ornament* (Princeton Architectural Press, 172 pages, 9 2/3 x 12, 176 illustrations, 76 in color, cloth, \$45.00), which has photographs by her brother, Esto photographer Peter Mauss. In this chronological survey of the technical history and use of terra-cotta, Tunick traces the origins of the material and its use in the New York, referring occasionally to buildings in Chicago and on the West Coast. Her lively and informed writing inspires further investigation of the subject by foot or bicycle, the way Tunick herself discovered it. As a ceramic mosaic artist, she has a direct, firsthand knowledge of clay, which informs her clear descriptions of decorative building details.

Beginning with the early manufacturing of classical architectural details for windows, doorways, and building elements in 1848, *Terra-Cotta Skyline* describes how and where terra-cotta was made, how it was promoted, where it was used, and the slow decline of the industry. With the development of the skyscraper, it emerged as an ideal material for fireproofing, and was even used structurally and for curtain walls in



*Touring Historic Harlem:  
Four Walks in Northern Manhattan*



*Terra-Cotta Skyline,  
New York's Architectural Ornament*



steel-frame buildings. Tunick highlights some of the architects who used the material in unusual ways, with continually improving technology. She discusses the manufacturing processes, companies that used it, and their ventures into decorative objects.

Tunick also traces developments in color glazing from the 1880s on, citing more recent examples, such as the 1930 McGraw-Hill Building, with its turquoise terra-cotta ashlar blocks, abstract Art Deco patterns, and ornately molded iconographic details.

Despite the publication of her book, Tunick said, "no one really understands the length of time that terra-cotta was used in new construction in New York City, starting with Upjohn and Renwick in 1853, all the way through to Wank Adams Slavin in 1968 for the Hunter College School of Social Work." One reason for the surprise is that terra-cotta mimics brownstone, limestone, granite, and enamel metal surfaces, so people never fully identified it, unless it was polychrome. "We still don't have another material that endures as well for outdoor color. That is why Venturi uses it for his color work," Tunick said. Appendixes with a list of companies, lost buildings, and 200 significant terra-cotta buildings in New York provide a useful resource for the historian, architect, and layman alike. Illustrated with both historic photographs of terra-cotta factories and buildings as well as with new sumptuous photographs by Mauss, the book provides a clear understanding of this fine, long underappreciated material. It celebrates New York in its color and texture, details that are often visible only from building top to building top, in decorative building details, or in subway tunnels.

## Deamer + Phillips at Parsons

by Jayne Merkel

In a curious double entendre, the pristine installation of the fall exhibition, "Deamer + Phillips work/DETAIL," became one of the works on display along with five houses, two apartments, a loft, a coffee bar, and a project for the San Francisco Embarcadero, all by the same architects. The delicate geometric installation was indeed worth showing, for it managed both to exemplify the husband-and-wife team's work and to display it in a way that made connections between different projects and their parts.

On one side of the long, narrow gallery outside the department of architecture offices, the architects attached a waist-high shelf to an existing vertical support about a foot from the wall; on the opposite wall, a point grid of 216 photographs was affixed to 216 Plexiglas tubes set into little metal eyelets. They seemed to float in space, challenging the viewer to make comparisons between one space — or detail — and another.

The dainty grid composed of unframed, black-and-white, 2-by-2.4-inch photographs lightened the wall and almost disembodied it. It forced the viewer to take in the work one view or detail at a time, as he or she might when wandering through a building consciously trying to observe every piece of it. And it encouraged the observer to compare various cabinet arrangements, lighting systems, doorways, and windows with each other and the rooms they created.

The installation also clarified something the architects try

to explain in their lectures: "We attempt to 'lighten' the weight of the architecture by reducing volume(s) to plane(s), plane(s) to line(s), and line(s) to point(s)."

There were no labels. This was an exercise in looking, not cataloging. Each project was named, pictured, dated, and described in plan on a single eight-by-eleven-inch page lying horizontally on the shelf across the room. And every page named all the associates who worked on each project.

No extraneous information — visual or verbal — was provided. The work stood, or rather lay or perched, on its own. "It's like all our work. It looks very simple, but it isn't," Scott Phillips chuckled. He meant it looks easy to do but isn't. But his statement held. Every Deamer + Phillips project is carefully distilled, pared down to essentials, exquisitely and geometrically detailed with a consistency that runs throughout — and ran throughout the show.

## PEGGY DEAMER

### Education:

Princeton University, Ph.D., 1988  
Cooper Union, B.Arch., 1977  
Oberlin College, B.A., 1972

### Professional Experience:

Deamer + Phillips, 1987–  
Pasanella + Klein, 1977–79

### Teaching:

Yale University, 1991–  
Columbia University, 1983–95  
Cooper Union, 1978–79

## SCOTT PHILLIPS

### Education:

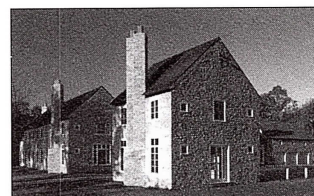
University of Washington, M.Arch., 1977  
Trinity College, B.A., 1971

### Professional Experience:

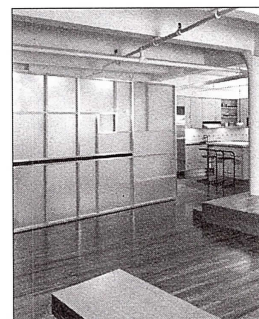
Deamer + Phillips, 1987–  
Mitchell/Giurgola, 1982–87  
Kliment and Halsband, 1978–81



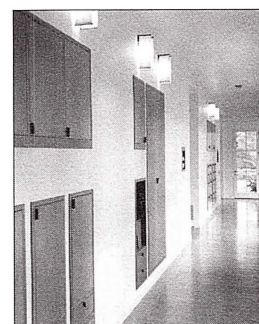
Scott Phillips and Peggy Deamer



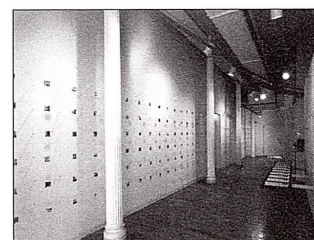
Rich House, South Hamilton, Massachusetts, Deamer + Phillips



Allen Rhodes loft, New York City, Deamer + Phillips



Sagaponack House, Deamer + Phillips



"Work/DETAIL" exhibition installation at Parsons School of Design, Deamer + Phillips

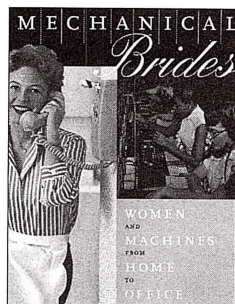
Anton Grahl

John Parnell

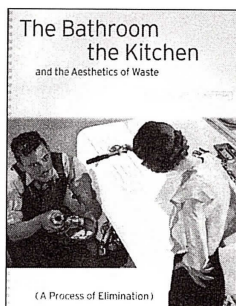
Andrew Bordwin

Jonathan Wallen

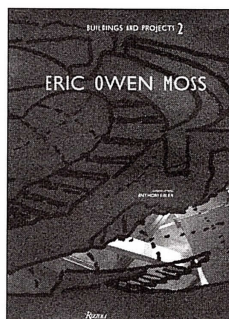




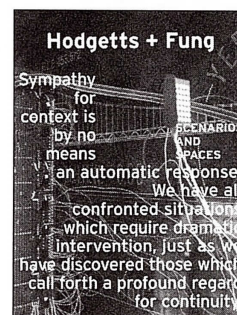
Mechanical Brides



The Bathroom, the Kitchen,  
and the Aesthetics of Waste



Eric Owen Moss



Hodgetts + Fung

## Selling Architecture – by the Book

by Jayne Merkel

**W**e'd never remember Robert Venturi if he hadn't written *Complexity and Contradiction*," Peter Eisenman said to the crowd assembled to hear him discuss his latest book, *Chora L Works*, with his collaborator, Jacques Derrida (see p. 14). The audience laughed nervously, not realizing perhaps that the same could be said about Vitruvius, or Eisenman himself, or even Palladio, whose prominently situated churches and convent at the Accademia di Belle Arti in Venice would surely have been seen and appreciated, but not necessarily associated with their maker. Who would trek through the Veneto seeking out the villas if the *Four Books of Architecture* didn't exist?

Books clearly affect reputations, especially of architects who produce difficult work in out-of-the-way places. But buzz alone doesn't make architects famous. In today's competitive marketplace, editors look for work that will sell books.

"You look really at the architecture, how interesting it is, how original it is," explained **Maggie Toy**, who heads Academy Editions and also acts as editor-in-chief of the British magazine *Architectural*

*Design* (AD). All the top architecture book editors are besieged by architects who want to have books published on their work. Often they simply don't understand how the system works or where their work fits into the bigger picture. "I get a lot of people who think they're doing original work, and you can see immediately that it's actually pretty derivative," she said. When you are considering doing a book on an architect, "You're looking at what people are writing about it. You ask yourself, Are other people going to be interested in it? Is it new? Is it exciting? It's partly a gut feeling. It's not as if there was a science to it." Picking an author is actually easier, she said, because you can look at what they've written before on the same or related subjects.

Editing *AD* helps Toy with book ideas. "You are always making sure you're seeing what is going on around the world, making sure you're up to date. People are coming up all the time," she said. When a young architect comes along without much of a body of work but with some interesting ideas, she'll assign a magazine article on him or her. Later, if the work develops and there is more of it, a book may be planned. Or the architect's work might be included in a book on a trend. Academy has done as many as

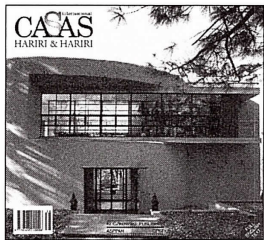
60 books a year in the past. Now the company, still based in London, is part of John Wiley & Sons of New York and expects to do about 30 this year, a slightly more manageable number.

**Kevin Lippert**, the founder and head of the Princeton Architectural Press in New York, is producing about 30 titles a year now that he is associated with the Swiss publishing company Birkhäuser. Only a couple of years ago, his press, which is not affiliated with the university where it was founded when he was a student, did around 20. Lippert looks for book ideas the same way. He decided to do a monograph on Takasaki Masaharu of Japan when he saw a picture of his work in a magazine. "It's completely insane — huge concrete eggs floating in mid air," he said. Other subjects of upcoming books — Steve Badanes of the Jersey Devil, Peter Zumthor, and Wes Jones — he has watched for years. The scope of his publishing program has broadened, too, recently. "Historically, we've been the press that published younger architects, new theories, first monographs. Now our list includes books on landscape architecture, graphic design, and things like *Mechanical Brides* and *The Aesthetics of Waste*." (*Mechanical Brides*, *Women and Machines from Home to Office*, by Ellen Lupton, 64

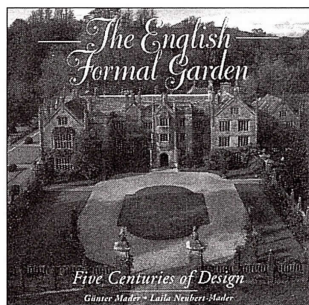
pages, 8 1/4 x 10 3/4, 190 illustrations, 40 in color, paper, \$17.95, and *The Bathroom, the Kitchen, and the Aesthetics of Waste*, 80 pages, 8 1/4 x 10 3/4, 100 illustrations, 20 in color, paper, \$19.95, were published in conjunction with exhibitions at the Cooper-Hewitt National Museum of Design.) The idea is to expand the audience for architectural publications by considering design in relation to cultural trends as well as by reaching markets in Europe and Asia.

The publishing program at Rizzoli has also expanded, but in a different direction. There are more lush coffee-table books on interior design, gourmet food, voyeuristic travel, and design. But the popular career-making architectural monographs continue to appear, even though some architects followed **Gianfranco Monacelli**, who founded the program, when he started his own press several years ago with five titles a year. Others work with both houses today, when Monacelli is doing 20. The format of the Rizzoli "Buildings and Projects" series is more varied now: Bright colors appear on hardbound bindings (fuchsia for Hodgetts + Fung, purple for Ricardo Legoretta, sunflower for the second Eric Owen Moss book), and wild images wrap around paperbacks on emerging architects (a bare

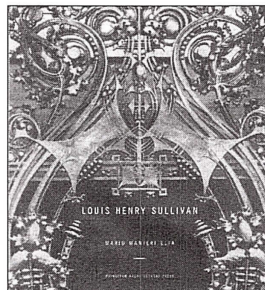




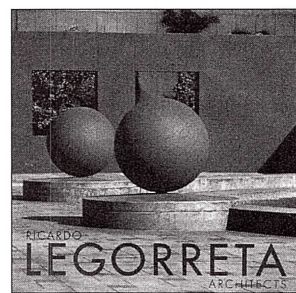
Casas International: Hariri & Hariri



The English Formal Garden



Louis Henry Sullivan



Ricardo Legorreta

fanny for Diller + Scofidio).

**David Morton**, the senior editor now in charge at Rizzoli, tries to publish a combination of avant-garde and established figures. He listens to suggestions about new people on the horizon from architects and authors he knows. "It's more you have to decide who *not* to do," he said. "There are just so many people coming. I usually ask them to send me something to look at first." In the end, he said, "It's what's good and what's going to sell."

**Oscar Riera Ojeda** of Boston, who edits, writes, or produces about 15 books a year for various publishers (Rockport and Watson-Guptill's Whitney Library of Design mostly; occasionally Monacelli, McGraw-Hill, and Taaschen), travels constantly. "Sometimes you see something you like and get in touch with the person," he said, "and people all over the world send me things." Architects tell him about other architects they admire. And, like Toy, he has been editing a magazine, *Casas International* (which is published by a man who lives in Madrid with his brother, who lives in Buenos Aires, and is printed in Hong Kong). Research for the magazine dovetails with the books, and the magazine helps generate interest in architecture. (There is a recent issue on Hariri + Hariri and upcoming ones on George Ranalli, Hanrahan + Meyers; and Scott

Marble Karen Fairbanks.)

"The magazine is displayed on newsstands with shelter magazines, instead of in the architecture section, so it reaches nonarchitects," he explained. And since each 72-page, full-color issue costs only \$11.99, people without a serious interest in architecture might buy it.

"Three or four hundred years ago, people used to know so much more about architecture — the way people today know everything about sports," he said wistfully. In Argentina, where he grew up, he started out doing 16-page weekly architectural supplements for the main business newspaper, *El Cronista Comercial*. "Every newspaper there has architectural supplements," he said, and they actually make money because they are supported by advertising.

### Making It Pay

**F**or most of the Rockport books, Ojeda acts as a packager, finding a subject, an author, a designer, and a printer. Often the architects suggest the author, whose fee is paid by the publisher, and do the design themselves, so it is in the spirit of their work. The architects also choose and hire the photographers, as they do for almost all architecture books.

The economics of book publishing would not support any

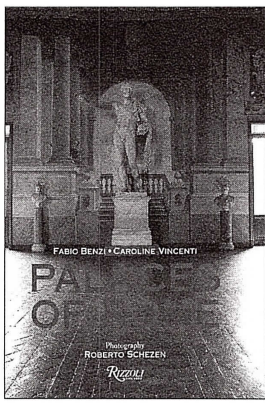
other arrangement, Morton said. The costs of printing are simply too high, the market too small. A typical Rizzoli paperback, in a print run of 6,000, costs between \$60,000 and \$70,000 to produce and sells for \$35. It typically takes about two years to sell out. Many books, especially those on small avant garde firms, never do. Books on Richard Meier always do, and they are usually reprinted again and again. But it is very unusual for an architecture book to sell more than 15,000 copies, as Rem Koolhaas and Bruce Mau's 1,376-page, \$75 *S,M,L,XL* from the Monacelli Press did. It is being reprinted now in a run of 30,000.

Publishers say that when a book sells more than 5,000 copies, it is reaching beyond the architectural community. The general public is buying it. Though rare, the possibility of a wide readership exists. The Taaschen publishing company in Germany produces some architecture books in editions of 100,000, Ojeda said. Taaschen recently bought rights to *The New American House 2* and *The New American Apartment* (both with 264 pages, 11 3/4 x 11 3/4, 350 illustrations, 200 in color, paper with flaps, \$55.00), which Ojeda edited for Watson-Guptill.

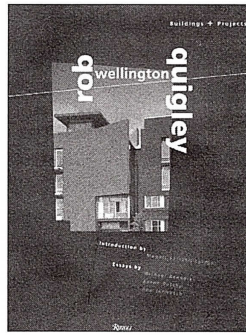
Though all architects would obviously like to have their

books sell widely, many are willing to produce them to use as brochures for potential clients. Some publishers (and the architects they publish) sneer at the vanity press books published by lesser-known or more commercial firms. But in a climate where architects routinely propose books to publishers, and even superstars pay for photographs and do the writing in-house, the main difference between a vanity press book and a regular one is the prestige of the publisher, which is based on its track record, the people it has published, and the reputations of the authors, more than anything else. New York architects have some advantages here because the most prestigious American commercial architecture book publishers — Monacelli, Rizzoli, Princeton Architectural Press — are based in New York, as are many of the most sought-after authors (Kenneth Frampton and Paul Goldberger seem to top the list). The most coveted university presses (MIT, Princeton University, and Yale) are also nearby, as are good art book houses like Abrams, which does five to ten architecture titles a year. Books that are hard to find in most cities are readily available here, and the Municipal Art Society's Urban Center Books even sponsors book talks.





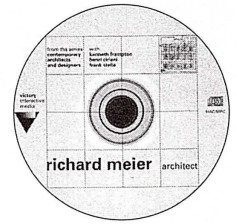
*Palaces of Rome*



*Rob Wellington Quigley*



*Richard Meier*



*Richard Meier CD-ROM*

## Spreading the Word

**T**he most popular publishers also tend to do a better job of distribution — no easy task in the age of the chains. Today only about ten percent of books are sold by independent booksellers. Even the Harvard and Yale Coops are now managed by Barnes & Noble. Morton said the chains' tendency to turn books over quickly works to the disadvantage of architecture books, which usually sell slowly. But Lippert noted that Barnes & Noble has decided to change the way it handles architecture and design books; the company has hired a new buyer (Susan Lotas) and increased the number of shelves tenfold, at least in its Chelsea store.

Rizzoli Bookstores, meanwhile, has entered into an agreement with the AIA Press to distribute professional books and is managing the AIA Bookstore across from the Octagon in Washington, D.C. AIA members receive a 30 percent discount on AIA publications and a ten percent discount on other architecture books. Until recently, professional practice books and books on theory, individual architects, and design operated on almost separate tracks. But now John Wiley & Sons, one of the biggest professional publishers, owns Academy, Van Nostrand

Reinhold, and the Preservation Press, which has many lay readers. Professional publishing tends to be more national than general interest architecture book publishing. New York-area architects and writers loom large on the lists of Rizzoli, Monacelli, and Princeton, and the books are sold all over the world, but books geared to working professionals are written by practitioners and professors from throughout the nation and are sold mainly in the United States (partly because they are geared to national codes and customs, though that may be changing).

Bookstores, traditionally, have played a smaller role in their distribution. **Amanda Miller**, the senior architecture editor at John Wiley, said marketing campaigns for the 35 titles they publish a year involve "the bookstore network, with a growing number of sales on the Internet through Amazon.com and our own Web site, direct mail, telemarketing, the library market, international subsidiaries, and the textbook market.... And we work with organizations to promote our books in their publications and at their conferences." Sometimes she gets ideas for books at these meetings. Potential authors approach her, and authors she has worked with in the past introduce her to colleagues who have ideas. She

also "tries to stay on top of industry publications and see what topics are getting a lot of play." Professional publishers look for needs that are going unmet. The sizes of their editions vary even more than those of the publishers of monographs — from 1,000 for a specialized technical book to 20,000 for a college textbook.

Wiley's biggest seller is still *Architectural Graphic Standards* (ninth edition, ed.

Ramsey/Sleeper, John Ray Hoke, Jr., 1994, 928 pages, 9 x 12, cloth, \$190.00), which it has been publishing with the AIA Press for 34 years.

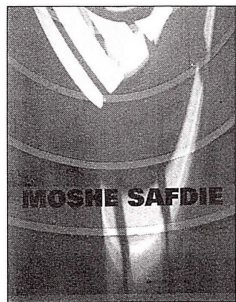
**John Ray Hoke, Jr.**, FAIA, the publisher of the AIA Press, said it is now "more focused on publishing partnerships — with John Wiley, McGraw-Hill, Rizzoli, Universe. We provide content and act as editor and author. The AIA Press also publishes *The Architect's Handbook of Professional Practice* (twelfth edition, ed. David Haviland, 1994, 900 loose-leaf sheets, 8 1/2 x 11, \$200.00), which "appeals to anybody in the construction and design fields," along with AIA contract documents and forms that "make millions" for the Institute, and other tools of the trade.

## The Electronic Connection

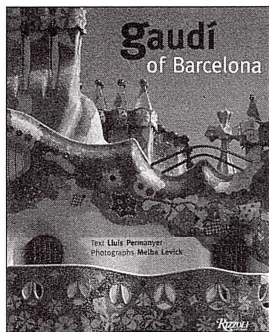
**E**lectronic communications have had a significant impact on professional publishing. *Architectural Graphic Standards* is now available on CD-ROM; version 2.0 is due out next month. "Even though they are time-consuming to develop and very expensive, CD-ROMs are becoming more and more important," according to the senior architectural editor at McGraw-Hill, **Wendy Lochner**. They are included in more and more of the 25 titles McGraw-Hill publishes every year, usually to supplement data and imagery in the book itself. (The disks, which can hold 5,000 images, cost only a dollar or two to produce, whereas books, which may cost less to prepare, cost much more to print.) Their popularity in professional publishing is not surprising, as books increasingly feature computer material (and with CD-ROMs, images can be transferred directly to a computer's database). "One of the things the field is really missing is computer books for architects actually working, that use real examples from the field," Lochner said. Too many of those on the market today are how-to manuals for beginners.

The universality of computer technology is one of the reasons professional publishing

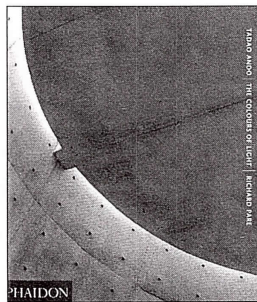




Moshe Safdie



Gaudi of Barcelona



Tadao Ando: The Colors of Light



Vittorio Gregotti & Associates

is going international. Another, of course, is that practice is increasingly global. "In the past, we would copublish with firms in Europe, but we're really trying to do books for the world market ourselves, not only because Americans practice there but to sell to the world market," Lochner said.

The trade book publishers who produce books on individual architects, theory, and trends are also seeking larger international audiences, but they have found that CD-ROMs have little appeal to their buyers. What they are useful for is projects like *Le Corbusier Architecte Artiste* (Infinitum Publications, \$125), a CD-ROM that was put together by Fondation Le Corbusier, and draws on its 550,000-document archive. The "definitive document" on the master's works, according to the producers, with "2,500 images showing the multidisciplinary nature of his most famous and little known works, architecture and urbanism, fine arts books, correspondence, illustrated interviews, biography, maps, and chronology."

"Three years ago, if you weren't publishing CD-ROMs, you were going to be out of business in three years," explained Lippert, who got into electronics early and teaches computer courses at

Princeton University. "Now everybody's out of the CD-ROM business. Development costs are enormous. Many more times than making a book," he said. People still like to hold books in their hands, curl up in an easy (or Eames) chair, and turn the pages.

### The Gift of Architecture by Philip Nobel

**P**age-flippers, book-fetishists, and careful readers will all enjoy this year's crop of fat, glossy monographs. Richard Pare's *Tadao Ando: The Colors of Light* (Phaidon, 288 pages, 9 7/8 x 11 3/8, 35 illustrations, 180 in color, cloth, \$95.00) is one of the most plush architecture books ever published. Printed on a variety of finger-friendly surfaces, including watercolor and rice papers, the book presents the last ten years of Ando's work through the seductive lens of its photographer-author. Pare managed to shoot every project using natural light alone. His sometimes overcast shots make the best buildings seem timeless, but the rest look a bit drab. The editors should be commended for including drawings of every project. A limited edition packaged with a signed Ando drawing is also available — for \$450.

In *Gaudi of Barcelona* (Rizzoli, 188 pages, 10 x 11 1/2, 191

illustrations, 178 in color, cloth, \$50.00) Lluís Permanyer puts a somewhat novel spin on the turn of the century by linking Gaudí's Barcelona projects with the development of the city. The book includes new pictures of old favorites, information about progress on the Sagrada Família, and maps.

A handy, small format, full-color reissue of David Brownlee and David De Long's *Louis I. Kahn: In the Realm of Architecture* (Universe Publishing, 240 pages, 6 1/2 x 8 1/2, 200 color illustrations, paper, \$25.00) is another take on an old inspirational favorite.

Other appealing historical offerings are *Frank Furness: The Complete Works* by G. E. Thomas, J. A. Cohen, and M. J. Lewis (Princeton Architectural Press, 384 pages, 8 1/2 x 11, 641 illustrations, 14 in color, paper, \$45.00) and *Louis Henry Sullivan* by Mario Manieri Elia (Princeton Architectural Press, 280 pages, 10 x 11 1/4, 400 illustrations, 100 in color, cloth, \$60.00).

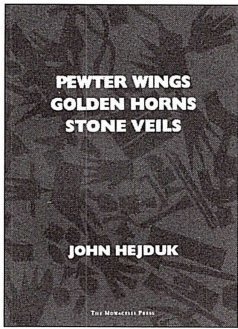
A huge collection of more recent projects by *Moshe Safdie* (edited by Wendy Kohn, Academy Editions, 320 pages, 9 7/8 x 13, over 300 illustrations, most in color, cloth, \$85.00) charts his diverse output. The light-robbing Columbus Center is shown with more subtle projects like Vancouver's Library Square

(a riff on Bruegel's Tower of Babel), but the arrangement of projects by building type rather than chronology makes it hard to gauge the direction of Safdie's work.

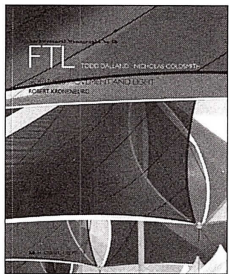
Bucking the thematic trend, Ugo La Pietra's *Gio Ponti* (Rizzoli, 448 pages, 8 1/2 x 11, 350 illustrations, cloth, \$75.00) is an elegant chronological account of his overwhelmingly wide-ranging production. If the Pirelli Tower alone comes to mind, you will be pleasantly surprised by the teacups and toilets in this decade-by-decade overview.

The lavish *Vittorio Gregotti & Associates* by Joseph Rykwert and Vittorio Gregotti (Rizzoli, 288 pages, 8 1/2 x 11, 250 illustrations, cloth, \$65.00) traces the career of another Italian polymath. Projects illustrated in this book range from mass housing and urban master plans to graphic design, cruise ships, and a yacht. Read Gregotti's *Inside Architecture* (MIT Press, 80 pages, 5 3/8 x 8, paper, \$10.00) to find out why Kenneth Frampton calls it "the most important book by the most important architect, critic, and intellectual writing today." Stick it on your shelf where you used to keep *Complexity and Contradiction*.

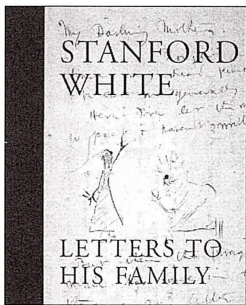




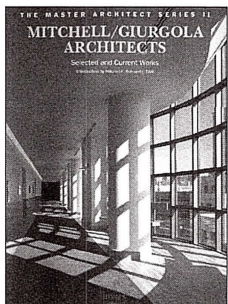
*Pewter Wings, Golden Horns, Stone Veils*



*FTL Architects, Softness, Movement, and Light*



*Stanford White, Letter to His Family*



*Mitchell/Giurgola Architects: Selected and Current Works*

## Books on New York Architects

**T**his year, you can take care of everyone on your holiday gift list, create an appetite for exploring the city, and support your local architect with one-stop shopping.

Feeling generous? Send a friend to Montreal for a good French meal and a visit to "Other Soundings: Selected Works by John Hejduk, 1954–1997" at the Canadian Centre for Architecture (through February 1). Most Hejduk fans would be happy simply to have a copy of the exhibition catalog, *Pewter Wings, Golden Horns, Stone Veils* (edited and designed by Kim Shkapich, the Monacelli Press, 304 pages, 7 x 10, 200 illustrations, 180 in color, paper, \$40.00). Here, the most private of prominent New York architects tells stories, unveils drawings, and proposes alternative worlds in poems, plans, models, and photographs that show how the art that shapes society emerges from the deepest recesses of the mind.

Together, two recent books demonstrate how theory shapes space, mapping Bernard Tschumi's transition from theorist to builder. The new paperback edition of *Architecture and Disjunction* (The MIT Press, 1996, 280 pages, 6 x 9, 59 black-and-white illustrations, \$16.00) traces the evolution of the architect's ideas in a compilation of essays written between 1975 and 1990, which show how architecture both emerges from changing cultural conditions and, in turn, influences them. *Architecture In/Of Motion* (introduction by Jos Bosman, Netherlands Architecture Institute, 112 pages, 8 5/8 x 11, 181 illustrations, paper, \$36.00) contains

excerpts from two theoretical projects, "Screenplays" and "Advertisements for Architecture," but concentrates primarily on built work — Le Fresnoy in Tourcoing, Interface in Lausanne, the School of Architecture at Marne-la-Vallée, K-polis Department Store in Zurich, and the student center at Columbia.

It took a British publishing house and author to pick up on the innovative work of FTL Architects (originally known as Future Tents Limited), which has been developing right under our noses for 20 years with surprisingly little attention from the New York architectural community. *FTL Architects, Softness Movement and Light* by Robert Kronenburg (Academy Editions Architectural Monographs 48, 128 pages, 190 illustrations, paper, \$38.00) describes "soft" tensile projects (the Pier Six Concert Pavilions in Baltimore and the Dejur Aviary at the Bronx Zoo), "portable" pavilions (the Sixth Avenue Fashion Village and the 1996 Olympic Games structures in Atlanta), and examples of "the integration of softness and movement" (the MOMRA Penthouse in Saudi Arabia and the Staten Island esplanade). It also has interviews with partners Todd Dalland and Nicholas Goldsmith by emerging technology expert Peter McCleary.

Your mother's tastes are more traditional? How about *Stanford White, Letters to His Family* (ed. Claire Nicolas White, 160 pages, 7 1/2 x 9, 80 illustrations, 60 in color, cloth, \$29.95), a delightful trip through another time with one of its most sensitive and glamorous participants. Beautiful drawings illuminate the written words.

Recent monographs feature

the work of new firms (*Stamberg Aferiat Architecture* [*Oculus*, October 1997, p. 11]), established firms (*Mitchell/Giurgola Architects: Selected and Current Work, 1986–1996*, introduction by Mildred Schmertz, Images Publishing, 256 pages, 8 1/2 x 11 3/8, 493 illustrations, 371 in color, cloth, \$59.95), emerging firms (*1100 Architect*, introduction by Pilar Viladas, essay by Pat Morton, the Monacelli Press, 192 pages, 7 7/8 x 10, 10 illustrations, 60 in color, paper, \$35.00), established architects new to New York (Beverly Willis, *Invisible Images: The Silent Language of Art and Architecture*, National Building Museum, 112 pages, 8 5/8 x 11, 170 illustrations, cloth, \$45.00), underpublished but respected mid-career architects (*Peter L. Gluck & Partners* [*Oculus*, October 1997, p. 11]), rising stars (*Alexander Gorlin Architect* [*Oculus*, June 1997, p. 7]), and of course those who have already risen. There are fine new monographs from El Croquis on Steven Holl and Peter Eisenman (*Steven Holl, 1986–1996, No. 78*, 197 pages, 9 3/4 x 13 1/2, paper, \$44.00; *Peter Eisenman, 1990–1997, No. 83*, 176 pages, 9 3/4 x 13 1/2, paper, \$44.00), as well as books on Robert A. M. Stern (*Robert A. M. Stern Buildings*, Monacelli Press, 496 pages, 10 x 12, over 400 color illustrations, cloth, \$75.00) and Charles Gwathmey (*Gwathmey Siegel & Associates Ten Houses*, ed. Oscar Riera Ojeda, Rockport Press, 108 pages, 10 x 9 1/2, paper, \$19.95). And, of course, there is the usual stack on Richard Meier (*Richard Meier Architect*, essays by Ken-neth Frampton and Joseph Rykwert, Rizzoli, 432 pages, 10 x 10, 350 illustrations, 150 in color, cloth, \$75.00; a CD-ROM with the same title but different con-



tent, by Jean Mas, Victory Interactive Media, over 50 interviews, 1,450 expandable images, Macintosh and IBM versions, \$80).

And *Eleven Authors in Search of a Building* (ed. Cynthia Davidson, Monacelli Press, 188 pages, 6 x 11 1/4, 80 color illustrations, paper, \$29.95) offers a chance to put a building — Peter Eisenman's Aronoff Center for Design and Art at the University of Cincinnati — on your bookshelf. With dynamically cross-referenced texts and illustrations, and helpful explanatory diagrams, the volume is a sanctioned *Cliff's Notes* summary intended to supplant the original work. *Eleven Authors* contains nine essays (by Michael Hays, Alejandro Zaero-Polo, Donna Barry, Henry Cobb, Sarah Whiting, Kurt Forster, Silvia Kolbowski, Sanford Kwinter, and Jeffrey Kipnis) and marginal comments by Daniel Friedman. The eleventh author? It's a toss-up between Cynthia Davidson, who wrote a sensitive introduction on the phenomenology of the building, Pentagram's Michael Bierut, whose "hypertext" graphic design brings it all together, and Eisenman himself. — J.M./P.N.

## The Wright Books

reviewed by Alexander Gorlin

For a self-confessed Wright junkie, this is banner year. Among the latest pickings is SCI-Arc professor Kathryn Smith's *Frank Lloyd Wright's Taliesin and Taliesin West* (Abrams, 160 pages, 9 x 10, 137 illustrations, 10 in color, cloth, \$39.95), a beautiful presentation of his summer and winter fiefdoms. Oscillating between an architectural study and a lifestyle book, complete with cake recipes, Easter egg dyeing, and exotic

costume parties, it proves Wright to be a proto-Martha Stewart master of home entertainment. *Frank Lloyd Wright Master Builder* by Bruce Brooks Pfeiffer and David Larkin (Universe, 240 pages, 6 1/2 x 8 1/4, 200 color illustrations, paper with flaps, \$25.00) is a compact but lavishly photographed presentation of 25 built projects. Included are a number of little-known houses such as the Boynton residence in Rochester, New York, of 1907 and the Laurent residence in Rockford, Illinois, of 1948. The integration of landscape and architecture is evident in these seductive photos. Oddly missing is the Johnson Wax masterpiece. A Taliesin Legacy, *The Architecture of Frank Lloyd Wright's Apprentices* by Tobias Guggenheimer (Van Nostrand Reinhold, 1995, 256 pages, 9 1/2 x 12, 209 color illustrations, cloth, \$64.95) is a disappointing compendium of work by Wright's students. Graphically dull, with very uneven photography, this is more of a document for academic study than a book to enjoy visually, which is too bad, since a number of Wright's protégés — such as John Lautner, Fay Jones, and Paolo Soleri — are quite accomplished architects. The book makes clear that though Wright's isolation from academic centers and media only furthered his fame, for many of his students it was detrimental. Finally, the long-awaited magnum opus, Harvard professor Neil Levine's *The Architecture of Frank Lloyd Wright* (Princeton University Press, 520 pages, 9 x 11, 416 illustrations, 24 in color, cloth, \$85.00), is the definitive word on the master. This encyclopedic tome with its 80 (!) pages of footnotes is an architectural scholar's challenge to Proust.

Seamlessly interweaving historical context, formal analysis, and mythical meaning in each of Wright's major works, Levine's book, like classic French cooking, should be consumed in small portions to savor its layers of thought — and to avoid mental indigestion.

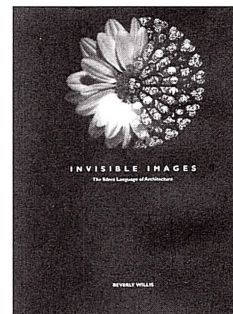
## Achtung Architektur!

reviewed by Jasmine Benyamin

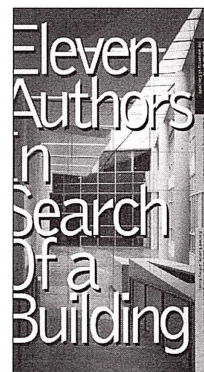
The concept of the uncanny is a tricky one, especially when applied to architecture. This notion, which emanates from the discourse of the avant-garde and questions the tactile reality of architecture, lies behind *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* by Eeva-Liisa Pelkonen (MIT Press, 1996, 195 pages, 7 x 11, 201 illustrations, 31 in color, cloth, \$40.00).

Adopting the rhetoric of Surrealism, which hinges on negations and contradictions, the author assumes that nothing is sacred and language and form are continually subject to reassessment. She believes that a number of contemporary buildings in and around the city of Graz, in particular, embody the critical reevaluation of modernism in postwar Austria. The experimentation that took place in Graz — a phenomenon, Pelkonen notes, that was due in no small measure to considerable support from the local government — helped liberate the country's rich architectural culture from its overly historicized fin-de-siècle past. The concept of city-as-patron is a recurring one: A majority of the built work she discusses was the result of either limited or open competitions.

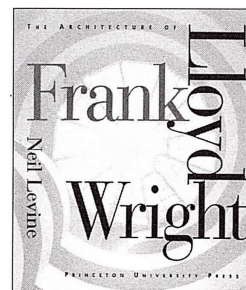
While the book highlights the



*Invisible Images:  
The Silent Language of Architecture*



*Eleven Authors in Search of a Building*



*The Architecture of Frank Lloyd Wright*

work of many members in the Grazer Schule, such as Klaus Kada and Helmut Richter, Pelkonen's admitted bias is for Volker Giencke, whose projects show how glass can transcend its material and visual limitations. Three of his projects — the Red Stage (1984), the Botanical Garden (1982–95), and the Ordorfer showroom-warehouse (1991) — typify what the author terms peripheral: "Peripheral implies a synthetic approach. Distinctions become blurred when architecture exceeds mere formal and aesthetic considerations." Pelkonen argues that this architecture is revolutionary precisely because it does not remove itself from tradition, but rather challenges and overcomes its self-imposed limits. Yet to illustrate work that she insists "can never be perceived as a whole," her repeated use of aerial photographs seems a curious choice to accompany "fragmentary" and "hallucinatory" spaces.

The theoretical arguments of *Achtung Architektur!* mirror the best qualities of Giencke's projects. But this work's biggest asset — its enthusiasm for surpassing itself — also points to its greatest weakness. The book underscores the often complex nature of architectural production when theory and practice share the same critical agenda. Pelkonen, like Giencke, resists typecasting, so *Achtung Architektur!* is neither a wholly theoretical undertaking nor a monograph on one architect. There is plenty of writing and there are loads of pretty pictures. The fact that the book refuses to be categorized is problematic only if the reader is looking for one or the other. At its most awkward moments, Pelkonen's language proves that theory cannot

be translated into practice. However, she is keenly aware of potential traps in bridging writing and building, and she celebrates those challenges.

The ground zero for this "new avant-garde" lies in a clever integration of technology, critical thinking, and ornament. Details become vital to the success of larger considerations surrounding site and program, but they do not demand a new formal language. This is the greatest lesson that Pelkonen offers her readers about contemporary architecture in Graz: that formal investigation need not preclude a healthy and flourishing architectural climate.

*Jasmine Benjamin is a designer with Edward I. Mills & Associates.*

## Architecture and Feminism

*reviewed by Jasmine Benjamin*

**T**he participation of women in architecture has increased significantly in recent years. As noted by the editors of *Architecture and Feminism* (ed. Debra Coleman, Elizabeth Danze, and Carol Henderson, Princeton Architectural Press, 1996, 272 pages, 6 x 9, 129 black-and-white illustrations, paper, \$19.95), the numbers are telling: in November 1995 *Progressive Architecture* reported that women comprise "one third of undergraduate and graduate students, 9.1% of regular AIA members, and 8.7% of tenured faculty." Despite these gains, many questions remain as to how well the profession and academia have responded to this trend. The intent of *Architecture and Feminism* is to lay bare how the ways we think and talk about architecture perpetuate the marginalization of women's contributions.

While the book attempts to

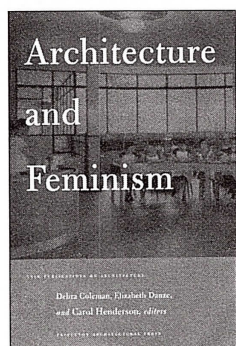
demonstrate the diversity of feminist voices, many essays fail to move beyond the limits of the architectural discourse they criticize. Puzzling, though not surprising, are references by several authors to decidedly mainstream projects such as Maya Lin's Vietnam War Memorial — a government-sponsored commission completed over 15 years ago — as if no more recent projects by women were worth mentioning.

In the most theoretical contribution, "Everyday and 'Other' Spaces," Columbia professor Mary McLeod implies that what is at stake is the continuation of "binary" or "gendered" practices (with women represented in the margins). Despite her thoughtful critique of Michel Foucault, the challenge is Foucauldian: To "make visible" that which, in everyday life, remains unseen. Several authors, however, continue to relegate themselves to the interior — a tendency that has come to be the norm for discussions of the feminine in architecture. (Examples include Vanessa Chase on Edith Wharton's house, George Wagner on the bachelor pad, and Susan R. Henderson on the Frankfurt Kitchen.)

Two proposals do succeed in fulfilling Debra Coleman's hopes for "strategic and speculative" articles. Analyses of Louis Sullivan's Bayard Building by Liquid Inc. and Philip Johnson's Glass House by Christine S. E. Magar move beyond mere rereadings towards the formulation of new ways of considering architectural production, using language derived from literary criticism and psychoanalysis. But the questions remain, since the writers apply their methods to canonical works by male architects.



*Achtung Architektur!*



*Architecture and Feminism*



Ultimately, although the fact that such a compendium exists is inspiring, the story of what women can contribute to the field and how they can be integrated into the fold, whether as teachers or practitioners, has yet to be written.

## The Sex of Architecture

*Reviewed by Joseph Rosa*

In the past few years numerous publications have focused on thematic issues of gender roles and the normative ways we look at architecture. They have rarely surveyed current scholarship, but have chosen instead to focus on one methodology, negating the others. The variation in these methodologies and their relationship to gender has further complicated the issue. *The Sex of Architecture* (ed. Diana Agrest, Patricia Conway, and Leslie Kanes Weisman, Abrams, 1996, 320 pages, 6 x 8 3/4, 91 black-and-white illustrations, paper, \$19.95), however, successfully negotiates this ideological landscape.

The book is the result of an extended dialogue among feminist theorists, historians, educators, and practitioners concerned with critical issues in architecture, urban design, and landscape architecture. The recipient of a 1996 AIA International Book Award for theory, the book comprises 24 essays developed out of papers from a conference called "Inherited Ideologies: A Re-Examination," which was held at the University of Pennsylvania in the spring of 1996, and was organized primarily by Patricia Conway (*Oculus*, June 1995, p. 9).

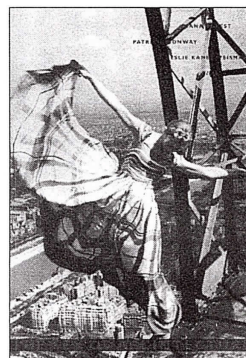
The book is a very good read. The papers span a broad spectrum of gender issues from various schools of thought, ranging from tradi-

tional history (based on primary scholarship) and interpretive theory, to phenomenology and practice. Organized as a matrix, the essays allow the reader to juxtapose various views with one another and with his or her own perspectives. Traditional notions of nature and the landscape are put to question in insightful essays by Diana Balmori and Diana Agrest; the notion of woman as Other in the canonical modern texts is thoughtfully considered by Mary McLeod. From Joan Ockman's essay, "Mirror Image: Technology, Consumption, and the Representation of Gender in American Architecture since World War II," to Alice T. Friedman's "Not a Muse: The Client's Role at the Rietveld Schröder House" and Beatriz Colomina's "Battle Lines: E.1027," the reader can see the significant role women have played in a past that traditionally marginalized them. Time, however, has not adjusted the scale. Only the players have changed. On the whole, women still have limited access to practice and tenured teaching positions in architecture. Essays by Leslie Kanes Weisman and Sharon E. Sutton look at alternative methods for developing a pedagogy for women. Two different examples of critical practices headed by women can be seen in Lynne Breslin's description of her exhibition design for "Assignment Rescue: The Story of Varian Fry," a show at the Holocaust Memorial Museum, and Marion Weiss's winning competition entry for the Women's Memorial at Arlington National Cemetery.

Only in the last ten years have some women been recognized as major figures in the history of architecture.

However, in most of these cases, it is through their relationships with men, as is the case with Eileen Gray and Jean Badovici, Charlotte Perriand and Le Corbusier, and Lilly Reich and Mies van der Rohe. Architects such as Julia Morgan, who practiced on her own, are rarely acknowledged by the profession. She is an exception because of the volume of her built work — which was astounding. It is not by chance, then, that the last essay in this collection, "The Pen Is Mightier Than the Building: Writings on Architecture, 1850–1940," may serve as a metaphor for the book as a whole. That essay is the culmination that addresses the unifying issue at hand — architectural discourse by women. Since men have traditionally established the norms of what constitutes architectural discussion and production, women have had to find alternative ways to construct their own. The essays in *The Sex of Architecture* illustrate the significant role these women (and others) have played in establishing a methodological gender framework that allows all of us to question the accepted ideas of an architectural past and present.

*Joseph Rosa, the former curator of the Avery Hall galleries at Columbia, is curator of the National Building Museum in Washington.*



*The Sex of Architecture*

## Plumbing: Sounding Modern Architecture

reviewed by Mitchell B. Owen

**A**rrmed with the specters of Loos and Le Corbusier, the editors of this collection of essays attempt to expand usually oversimplified or simply overlooked themes underlying the foundations of modernism. *Plumbing: Sounding Modern Architecture* (ed. Nadir Lahiji and D.S. Friedman, Princeton Architectural Press, 232 pages, 6 x 9, 106 black-and-white illustrations, paper, \$19.95) presents two new translations of primary sources that underscore the importance of the book's topic: Adolf Loos's 1898 essay "Plumbers," translated by Harry Francis Mallgrave, and Amédée Ozenfant and Charles-Edouard Jeanneret's "The Right Angle" (misattributed to Pierre Jeanneret and corrected in an errata), translated by Nadir Lahiji.

The prospect of a book-sized inquiry into the impact of such an integral building system (which has appeared in both nineteenth- and twentieth-century domestic and institutional interiors) unfortunately lends much more excitement to this collection of essays than its pages are capable of sustaining. The editors conflate narratives of hygiene, moral uprightness, verticality, and industrial production into an investigation of modernism by linking plumbing (hydraulic systems) with plumbing (establishing verticality with a suspended weight). But this superficial connection — made by equating a plumber's use of lead with the lead weight at the end of a plumb line — seems to ignore the fact that in practice, plumbing never follows a true vertical-horizontal

arrangement. In fact, true horizontal is absolutely forbidden, to insure proper drainage and cleanliness within the system. Concomitantly, the historical emphasis on "pure" verticality must be jettisoned. Nevertheless several essays raise particularly cogent questions about changes in domestic space as a result of building mechanization, and definitely deserve attention.

Helen Molesworth's essay "Bathrooms and Kitchens: Cleaning House with Duchamp" investigates the backdoor introduction of mechanization into the household. She argues that the strict separation of public and private space breaks down in the more feminine service areas of the house, where the tubes and pipes of industrialization enter the sanctity of the home, while in the parlors, the technologies of radio and television had trouble being welcomed. Victor Burgin's "The City in Pieces" presents a similar concern with permeable spatial boundaries at an urban level, with an investigation of Walter Benjamin and Asja Lacis's reading of city life in nineteenth-century Naples and bourgeois Paris. The article includes discussions of Loos's domestic interiors, Marxist philosophy and criticism, and transparency as "the very index of capitalist corporate exclusivity." William W. Braham's "Siegfried Giedion and the Fascination of the Tub" offers an expanded reading of Giedion's historical project and the connection between avant-garde mechanized visions and the industrialized home by considering the didactic nature of his illustrations in the "anonymous history" of *Mechanization Takes Command*.

The remaining essays offer

phenomenological and romantic recreations of the bathing experience, as well as histories of leveling instruments and artistic narratives. While its aspirations and some of its contents may be provocative and enticing, the overall volume remains less than engaging, but with selective consideration, still worth reading.

## Also Recommended

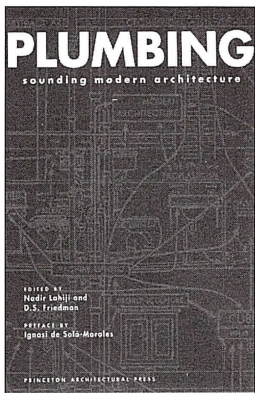
Carol Krinsky's *Contemporary Native American Architecture* (Oxford University Press, 1996, 277 pages, 8 1/4 x 10, 150 black-and-white illustrations, cloth, \$36.00, paper, \$23.95) will be the subject of a feature next month when the author lectures on her research for the AIA Minority Resources Committee. Also, a beautiful book, *Joze Plecnik, Architect of Prague Castle* (by Zdenek Lukes, Damjan Prelovsek, and Tomas Valena, 663 pages, 9 1/4 x 11 1/2, 590 photographs, cloth, \$150.00), accompanies the exhibition at the Cooper Union now.

## Boring through the Text of Chora L Works

by Philip Nobel

**A** priceless display of architectural naughtiness took place on October 8 when Peter Eisenman and Jacques Derrida appeared in the Great Hall at Cooper Union to discuss their new book, *Chora L Works* (ed. Jeffrey Kipnis and Thomas Leiser, the Monacelli Press, 1997, 212 pages, 8 1/2 x 8 1/2, 60 illustrations with line drawings and die cuts throughout, paper, \$40.00).

You may know this book as the one with the holes in it. Yes: grids of squares (derived from Eisenman and Derrida's late-1980s collaboration on a garden at Parc de la Villette)



*Plumbing: Sounding Modern Architecture*



are punched through the text, leaving the book's few brave readers to search for the beginnings of headless sentences and the final syllables of truncated words, implying the profound. What is the motive? When the good people at Monacelli told me that Peter Eisenman was frantically trying to obtain the excised bits, the scraps swept up from the floor of the printing house in Hong Kong, I thought I'd found it. When they said that a box of these donut holes was being rush-shipped to New York on the eve of the gathering at Cooper Union, I was sure that they would play a role in some showman's flourish: a reading or a release of confetti, the rain of meaning lost.

Eisenman had more practical plans. At his insistence, the wayward scraps were reunited with *Chora L Works* and packaged as a special limited edition. For a mere \$100, you can now own one of 50 autographed copies, complete with a Babel of discards under the shrink-wrapping. Run, don't walk: 35 are still available.

I was lucky enough to find a text fragment stuck between the pages of my ordinary copy of the book. It reads: "We h.../There" on one side, and "...es—/is to" on the other. After maybe an hour of careful searching, I was able to partially repair a page in Jeffrey Kipnis's contribution, "Twisting the Separatrix," that allowed me to make out a sentence explaining, at last, the true and heretofore secret meaning of the common slash/stroke. Just kidding. After the display of chutzpah at Cooper, I know the real value of my find. Assuming that maybe 150 such specks were needed to increase the price of each book by \$57,

and that Eisenman and Derrida's signatures do not add any real value, then my chance sweeping is worth 38 cents — a windfall.

The book itself is an attractive object. Despite the banality of the grid (a zero condition of architecture, quoth Peter), the apertures throw some charming patterns of light on the pages as one flips through them. The effect is most delightful with two light sources. Better still, one might try breaking the spine and hanging it in the window as a sort of budget *brise-soleil*. Laminated, it might hold pens. Real kudos must go to the printers, whose experience with children's books made them masters of die-cutting. Their patience is admirable. Each 16-page signature had to be punched separately before a final copy of the book could be bound. The covers were stamped with slightly larger holes, to mask any irregularities — a nice piece of work.

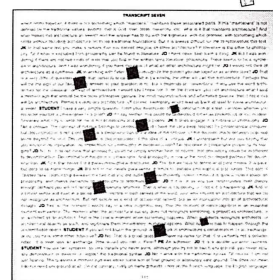
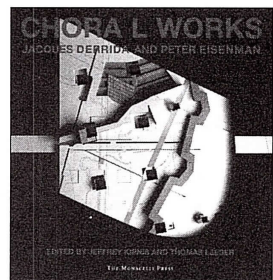
Oh, yeah: this handsome book also contains words. Decoding the interrupted and expunged writings might be attempted, but who would bother? The book tells an old story, written in High Jargon, typeset too wide for the human gaze, and drilled-out like a remaindered compact disk; it is certainly not meant to be read.

Back at the sold-out Great Hall, Derrida and Eisenman seemed to have little rapport, so the best moments of the evening were bits of monologue: Eisenman distancing himself from decon, that style of "zoots and zags and zigs and wags," and Derrida's charming tale of jamming with Ornette Coleman. Eisenman also came clean about a quaintly reactionary

motivation for his work, claiming that it has helped to bring postmodern kitsch "to its knees." That's nice, but what else motivates him, *and what's with the holes?*

Introducing "Separate Tricks," his punctured essay in *Chora L Works*, Eisenman writes that his work has always been an effort to dodge the role of the "traditional author architect" — a purposeful creator of works — thus limiting the presence of "the individual 'I,' the particular Peter Eisenman" within those works. At Cooper, he suggested that transgression — of his own rules and others' — was the real root stimulus for his production. (Is this why the particular Peter Eisenman is, in fact, so very omnipresent in all of his works?) When asked by a member of the audience why he privileged transgression over other modes of operation, he replied: "I have to draw *something*...I have to *proceed*."

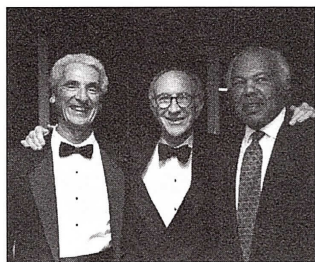
So now we may have something: The heavy authorial hand in *Chora L Works* could be evidence of a circular conflict within the original campaign of Eisenman the theorist-prankster suppressing the urges of Eisenman the architect-creator, brought about by an operationally-mandated transgression of the normative restraint of the second avatar by the first. Got it? The boreholes in the text can be read, then, as gory but futile self-inflicted wounds (the author, destroying his book between two mirrors, makes new texts, endlessly), and their pricey reunion in the limited edition functions as a balm-irritant for Eisenman's publicly tormented soul. Fifteen books were sold at the event; that should pay for a lot of psychoanalysis.



Chora L Works



# HERITAGE BALL 1997



Dorothy Alexander

*Rolf Ohlhausen, FAIA,  
Robert Geddes, FAIA, J. Max Bond, Jr., FAIA*



Evan Kalka

*Robert Geddes, FAIA, Marilyn Jordan  
Taylor, AIA, David Childs, FAIA,  
John Winkler, FAIA*

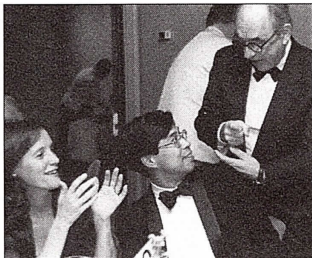


*Joe Rose, Joel Feigenbaum, Carl Weisbrod*



Dorothy Alexander

*Claude Shostal, Robert R. Douglass*



Evan Kalka

*Jennifer Adler, AIA, Li Chung Pei, AIA,  
Theodore J. Musho, FAIA*



*Robert A. M. Stern, FAIA,  
Robert R. Douglass*



Evan Kalka

*Earl Andrews, Jennifer Raab,  
Frank Sciame, Rolf Ohlhausen, FAIA*



Evan Kalka

*Mark Havari, Edward Rosen, AIA,  
George H. Miller, AIA*

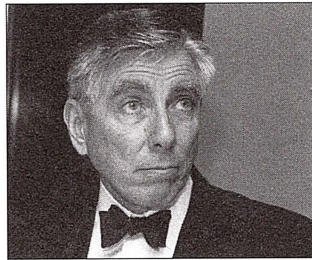


*Carol Clark, Richard D. Kaplan, AIA*



Evan Kalka

*Robert Russell, Robert Ivy, FAIA,  
Holly Ivy*



Dorothy Alexander

*Hugh Hardy, FAIA*

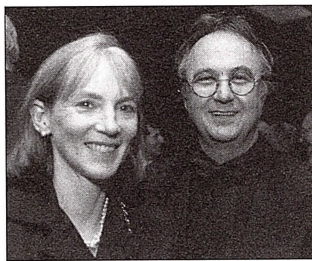


*May Louie, Michael Doyle, AIA,  
William C. Louie, AIA*



Dorothy Alexander

*Richard Seth Hayden, FAIA,  
Barry B. Le Patner, Esq.*

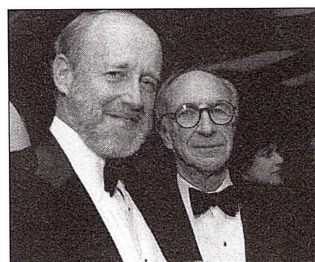


Dorothy Alexander

*Mary Jean Eastman, AIA,  
Edward Mills, AIA*



*Abra P. Levine, T. J. Gottesdiener, AIA*



Dorothy Alexander

*Bruce S. Fowle, FAIA,  
Robert Geddes, FAIA*



Dorothy Alexander

*Denis Glen Kuhn, FAIA,  
John H. Winkler, FAIA,  
Mary Jean Winkler*



*Harold Fredenburg, FAIA,  
Wendy Evans Joseph, AIA,  
Lenore Lucey, FAIA, James Frankel, Esq.*



## Heritage Ball 1997

This year's Heritage Ball took place on the top of the city's biggest urban marker, the World Trade Center. In the Windows on the World restaurant, recently renovated by New York City architects Hardy Holzman Pfeiffer Associates, hundreds of guests celebrated the achievements of civic heroes who, like the Trade Center itself, made an indelible impact on New York City. This year's honorees, the New York partners of Skidmore, Owings & Merrill and Robert R. Douglass, chairman of the Alliance for Downtown New York, Inc., were fêted for their roles in the renewal of one of our country's most prized urban areas — downtown New York.

This was the second year that the AIA New York Chapter bestowed its prestigious President's Award on both an architect (or group of architects) and a patron of the arts who have worked together and separately to bring excellence in architecture and the arts to the public. Douglass, who also chairs the Downtown-Lower Manhattan Association, has been an advocate for lower Manhattan for decades; his tireless commitment helped build the foundation for the extraordinary rebirth that the area has seen in recent years. And SOM has helped shape and define the area, from Chase Manhattan Plaza to the new Tribeca Bridge. Partners David M. Childs, FAIA, John H. Winkler, FAIA, Michael A. McCarthy, FAIA, Marilyn Jordan Taylor, AIA, T. J. Gottesdiener, AIA, Stephen A. Apking, AIA, Mustafa K. Abadan, AIA, Roger F. Duffy, AIA, and Peter J. Magill, AIA, have led the way. Congratulations to all!

## 1997 Design Awards: Seeking Quality and Clarity — and Avoiding New Labels

by Kira L. Gould

Have we awakened from the pomo dream? Terence Riley, chief curator of architecture and design at the Museum of Modern Art, posed this question to the jurors of this year's AIA New York Chapter Design Awards program. It got an embarrassed chuckle, of course, as the words "nightmare, you mean" echoed quietly throughout the room. The answer was a guarded "yes" — at least as far as sweeping, movement-killing statements can be made.

And while much of the symposium centered around labels — whether there is a "new minimalism" and how much modernism permeates today's work — the architecture jury resisted the dialogue and those labels. As Steven Ehrlich of Steven Ehrlich Architects of Santa Monica, California, put it, they were "impressed by clarity." James Cutler of James Cutler Architects in Bainbridge Island, Washington, defined this as "an expression of structure and order. For example, P.S. 14 in Corona, Queens, by Gran Sultan Associates was the perfect, simple response to the program and the streets surrounding the site. It was comprehensive and readable." Not all premiated projects related to their surroundings, though. According to the third architecture award juror, Ada Karmi-Melaamede of Karmi Architects in Tel Aviv, Israel, they noticed an interest in tectonics, but "lots of these were objects that lacked a relationship to a cityscape. However, even standing alone, many had muscle," she said.

The Interior Architecture jury

was more comfortable with labels such as minimalism, though they insisted that they were not looking for a style. "We were looking for a certain quality," explained Yehuda Safran of Paris, "and as it happened, we found it among those who practice a certain kind of minimalism." Eva Jiricna of Eva Jiricna Architects in London suggested that minimalism was "a philosophy of looking at the basics." The third member of that team put it more poetically. Eva Maddox of Eva Maddox Associates, Chicago, said that it was about spirituality. They found this in several showrooms, studios, and residential spaces.

The project awards jury, which included Josef Kleihues of Kleihues & Kleihues, Berlin, and Henry Plummer of the University of Illinois at Urbana, Champaign-Urbana, was represented at the symposium only by Robert Campbell, architecture critic for the *Boston Globe*. Riley asked the panel about the heightened emphasis on materials by the 27 award-winners, which were selected from 265 entries. According to Campbell, it's about technology. "Because we live in a world of pixels, materiality is very desirable and seductive," he said. Campbell also had strong words about architecture appropriate to its place: "Architects should seek — always — to particularize legitimately, not arbitrarily."

The globalization of the economy, and of architectural practice, which has lessened the sense of place in some projects, is also related to technology. Cutler observed that "to let the computer do it all is to devalue the diversity and beauty of the world. It's lazy not to know a place well enough to let it inform the



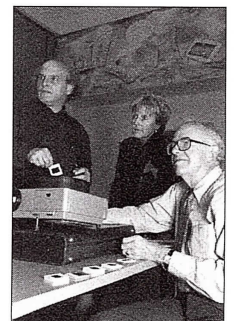
Ada Karmi-Melaamede, Steven Ehrlich,  
James Cutler



Terence Riley



Robert Campbell



Yehuda Safran, Eva Jiricna,  
Robert F. Gatje, FAIA



**January 2**

Rotch Travelling Scholarship. applicants must be U.S. citizens under 35 on March 13, 1998, and must meet one of the following requirements: a degree from an accredited school of architecture and one year in a Massachusetts architectural firm, or a degree from an accredited Massachusetts school of architecture and one year in any U.S. architectural firm. Requests for applications must be made in writing and received no later than Friday, January 2, 1998. They must be addressed as follows: Rotch Travelling Scholarship, Boston Society of Architects, 52 Broad St., Boston, MA 02109.

**February 13**

Submission deadline for the New York Foundation for Architecture 1998 Haskell Awards for student journalism. Students must be enrolled in a professional architecture or related program such as art history, interior design, urban studies, or landscape architecture. Submissions are limited to articles on architecture, urban design, or related topics published between 1995 and 1998, unpublished works scheduled for publication in 1998, and student-edited journals released in 1997 or 1998. Submit entries to Haskell Program, New York Foundation for Architecture, 200 Lexington Ave., sixth floor, New York, NY 10016. For further information, please call 683-0023, ext. 14.

**February 13**

Submission deadline for AIA New York Chapter 1998 Stewardson Keefe LeBrun travel grants. To qualify for a grant, the applicants must be U.S. citizens, full-time practitioners, either registered or nonregistered, have a professional architecture degree, and have a travel proposal for the 1998 calendar year to further their professional self-education. At least two of the travel grants will be awarded to architects who received their first professional degree at least five years before the submission date. Applicants must also be willing to prepare a brief report for the New York Chapter upon completion of the travel assignment. Up to five grants will be awarded, totaling \$15,000. Submit application materials to the AIA New York Chapter Scholarship Committee, 200 Lexington Ave., New York, NY 10016. For further information, please call 683-0023, ext. 14.

architecture." Ehrlich said such behavior "would be irresponsible and wasteful — it takes excessive muscle to make a building without listening to the place." A student in the audience, intending to provoke, asked if Cutler meant that architects could work only in one place — which, of course, he did not. He was merely reminding his fellow practitioners and students about how much research and knowledge building well really requires.

□ The architecture awards were presented to **Davis Brody Bond** for the Valeo Electrical System, San Luis Potosi, Mexico; **Gran Sultan Associates**, for P.S. 13, Corona, Queens; **Kohn Pedersen Fox Associates** for the World Bank Headquarters in Washington, D.C.; **Richard Meier & Partners** for the City Hall and Central Library, the Hague, Netherlands; **Polshek and Partners** for the New York Times Printing Plant, Flushing, Queens; and **Christopher Scholz & Ines Elskop** for the Garden Bridge in James Rose Garden, Short Hills, New Jersey. Architecture citations were awarded to **FTL Associates** for the Russell Aitken Seabrid Aviary, Bronx Zoo, Bronx, New York, and **Mitchell/Giurgola Architects** for a lighthouse renovation and addition, New York. An architecture preservation award was presented to **Beyer Blinder Belle Architects and Planners** for the Enid Haupt Conservatory, New York Botanical Garden, Bronx, New York.

□ Interior architecture honor awards went to **Dean/Wolf Architects** for Urban Interface Loft, New York City, and **Gabellini Associates** for the Jil Sander offices and showroom, Hamburg, Germany. **Gabellini Associates** also won an interior architecture award for the Jil Sander and Ultimo show-

room, San Francisco; the same award was bestowed on **Richard Gluckman Architects** for the Paula Cooper Gallery, New York City. Interior architecture citations were given to **Architecture Research Office** for a residential lobby of a loft building in Soho, New York City; **Andrew Berman Architect** for I.D. Studios for Industria Superstudio, New York City; **Scott Marble Karen Fairbanks Architecture** for a choreographer's loft, New York City; and **Pagnamenta Torriani Architects Planners** for Carolina's Room, New York City.

□ In the project category, **Richard Meier & Partners** won honor awards for the Church of the Year 2000 in Rome and the Federal Building and U.S. Courthouse in Phoenix, Arizona; an award, with the **Spector Group**, for the Federal Building and U.S. Courthouse in Islip, New York; and a citation for the Neugebauer House in Naples, Florida. Project awards also went to **Pasanella + Klein Stolzman + Berg Architects** for Stabile Hall at Pratt Institute, and **George Ranalli Architect** for Stonington Historical Society Library and Archive Building in Stonington, Connecticut. Project citations went to **Gabellini Associates** for the redefinition of the Piazza Isolo, Verona, Italy, **Hanrahan + Meyers Architects** and **Castro-Blanco Piscioneri & Associates Architects** for the Red Hook Community Center, Brooklyn; to **Smith-Miller + Hawkinson Architects** for the Corning Glass Orientation Center, Corning, New York, and to **Penny W. Yates Architect** for a house in the Green Mountains, Warren, Vermont.

**Chapter Notes**

Students and professionals have been convening almost weekly this fall to create a series of design solutions for the Crosstown 116 corridor, a collaboration (supported by a grant from the U.S. Department of Housing and Urban Development) between the AIA New York Chapter and the architecture and environmental studies department at City College of New York. In October, the fifth of ten workshops held in CCNY's imposing Shepard Hall (which is undergoing a massive restoration) focused on alternative housing strategies. Karen Franck, architect and coauthor of *New Households, New Housing* (Van Nostrand Reinhold, 1991) and coauthor of *Ordering Space: Types in Architecture and Design* (1994), exhorted the students to think about the assumptions that lie behind most housing typologies. "Don't be afraid to think about modifying the plan, designing for change, creating housing that can accommodate services, and including wage work in the program," she said. Some listeners felt that this might be a call for social engineering, but Franck insisted that she was talking about providing opportunities for "types of living that don't fit the American dream stereotype." **Beth Greenberg**, AIA, of Richard Dattner Architects, former chair of the AIA New York Chapter Housing Committee, discussed SRO housing and the three "costs of housing — economic, social, and aesthetic." A better balance between such costs, she said, might yield more humane solutions that have a stronger and longer neighborhood impact. **Everardo Jefferson**, AIA, chair of the Minority Resources



Committee, presented two of his firm's projects, one a house for a multigenerational family in New York (a complicated mandate for separate and communal space on a narrow, vertical site).

□ The AIA New York Chapter has once again expanded its influence in the dialogue about affordable housing. In October, at least 100 people attended a major two-day event, "Expanding the Architect's Role in Affordable Housing," sponsored by the Chapter, the Affordable Housing Task Force, and the Housing Professional Interest Area. Panels focused on financial strategies, project development strategies, architects as development visionaries, emerging housing needs and programs, and how to keep the housing tradition alive. Dozens of notable professionals weighed in, including **Julie Sandorf**, president of the Corporation for Supportive Housing in New York, **Mark Ginsberg**, AIA, of Curtis + Ginsberg Architects, former chair of the Housing Committee and now a member of the Affordable Housing Task Force, **Marc A. Weiss**, Ph.D., special assistant to the secretary of the U.S. Department of Housing and Urban Development, and **Magnus Magnusson**, AIA, of Magnusson Architects (designer of Melrose Homes, one of the four housing projects toured by seminar attendees on the second day). Also present were **David Burney**, director of design for the New York City Housing Authority, **Diane T. Gerogopoulos**, AIA, of the Massachusetts Housing Finance Agency in Boston, **Bruce Becker**, AIA, of Becker and Becker Associates in New Canaan, Connecticut (who

has worked as architect and developer on several housing projects). **Nicholas Lembo**, of Monadnock Construction in Brooklyn, talked about his modular housing concepts, **William R. Kline**, AIA, of Bailey & Kline Architects in New Orleans, discussed his work with the AIA there to come up with a progressive way to combat homelessness, **J. Max Bond, Jr.**, FAIA, of Davis Brody Bond, wondered why we can't build affordable housing with the flexibility of commercial space, and **Herbert Oppenheimer**, FAIA, of Oppenheimer Brady & Voglestein, reminded the participants that the modern movement was developed on the idea of affordable housing, and said, "Architects have lost their commitment to those aims." As Ginsberg pointed out, the conference's concept was broad, but significant to the future of housing. "The fact is that the architect is often more knowledgeable in the process than the client," he said. "We can be — and have to be — a resource for the client, beyond the particulars of the design process."

□ In October, the Architecture for Justice Committee sponsored a tour of the new \$61 million, 315,000-square-foot Queens Civil Courthouse — one of the first new city courthouses to be built in many years and part of a \$1.5 billion master plan now under way. Copartner-in-charge **Jonathan Stark**, AIA, of Perkins Eastman Architects, met with some 150 people in the jury assembly rooms, then led them through the building. Every courtroom in the new facility is fully accessible: "This means they are larger, judges are positioned lower, and the floor area taken up

for jury box circulation is greater," he explained. State-of-the-art acoustics, lighting, media accommodation, and computer technology were designed for the courtrooms, and some of them serve dual purposes; the very large landlord-tenant courtroom has been crafted to accommodate small claims court proceedings in the evenings. Does this set the standard for future courts? Stark says he wishes it were so, but that "the city probably won't be able to afford this again soon....Because of the state of the construction market when the project began, we got a lot of building for the buck here."

□ In October, the Ornamental Metal Institute of New York, the AIA New York Chapter, **Swanke Hayden Connell Architects**, and the Society of American Registered Architects sponsored a seminar on designing with ornamental metals. Held at the Puck Building, the morning session was attended by 175 professionals and included discussions of cast and malleable stock components, extrusions, copper, brass, and bronze, stainless steel, costs of fabrication, and forging and blacksmithing. Presenters included Gary O'Neill of Thypin Steel, A. Ryerson Tull Co., and Prismatic Stainless Steel; David Janis of Julius Blum and Co., Inc.; Wayne Seale of the Copper Development Institute; consulting engineer Milton Einbinder; and artist Robert S. Jordan. The variety of the professionals represented and the range of subject matter, explained Frank Petrigliano of the Ornamental Metals Institute, "made the seminar particularly interesting — and it offered information that

**December 4, 8:30 am**  
*Professional Practice*

**December 4, 6:30 pm**  
*Learning By Design:NY*

**December 9, 3:00 pm**  
*Senior Roundtable*

**December 9, 6:00 pm**  
*Design Awards*

**December 10, 6:00 pm**  
*Marketing and Public Relations*

**December 11, 8:00 am**  
*Zoning and Urban Design*

**December 11, 6:00 pm**  
*Minority Resources*

**December 17, 8:00 am**  
*Architecture for Justice*

**December 17, 12:30 pm**  
*Architecture for Education*

**December 17, 6:00 pm**  
*Architecture Dialogue*

**December 19, 8:00 am**  
*Zoning and Urban Design*

**December 31, 6:00 pm**  
*Women in Architecture*

*Please confirm meeting times and locations.*



## Rizzoli Bookstores' Top 10

As of October 25, 1997

1. **Koetter Kim & Associates**, Alan J. Plattus, Colin Rowe, and Fred Koetter (Rizzoli, paper, \$40.00).
2. **Reflections on the Pool**, Cleo Baldon and Ib Melchior (Rizzoli, cloth, \$45.00).
3. **Koetter Kim & Associates**, Alan J. Plattus, Colin Rowe, and Fred Koetter (Rizzoli, cloth, \$60.00).
4. **Louis I. Kahn**, David Brownlee (Rizzoli, paper, \$25.00).
5. **The Work of Charles and Ray Eames**, Donald Albrecht (Abrams, cloth, \$49.50).
6. **Skyscrapers**, Judith Dupre (Workman Publishers, cloth, \$22.98).
7. **Classical Modern Architecture**, Andreas Papadakis (Terrail, paper, \$27.50).
8. **Rome Palaces and Gardens**, Sophie Bajard (Terrail, paper, \$27.50).
9. **Venetian Villas**, Michelangelo Muraro (Book Sales, cloth, \$49.98).
10. **Frederick Fisher Architect**, Frederick Fisher (Rizzoli, paper, \$40.00).

## Urban Center Books' Top 10

As of October 25, 1997

1. **Herzog & de Meuron 1993-1997** (El Croquis 84, paper, \$45.00).
2. **Touring Historic Harlem**, Andrew Dolkart and Gretchen Sorin (New York Landmarks Conservancy, paper, \$14.95).
3. **The Work of Charles and Ray Eames**, Donald Albrecht (Abrams, cloth, \$49.50).
4. **Frank Gehry 1991-1995** (El Croquis 74/75, paper, \$67.50).
5. **Neil Denari: Interrupted Projections**, Neil Denari (Toto, paper, \$25.00).
6. **Structural Glass**, Peter Rice and Hugh Dutton (E FN Spon, paper, \$59.95).
7. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$52.50).
8. **Color Book**, Ben Kenrick (Chronicle, paper, \$22.95).
9. **Open Sky**, Paul Virilio (Verso, paper, \$16.00).
10. **Between Sea and City: Eight Piers for Thessaloniki**, ed. Sabine Lebesque (NAI, paper, \$27.95).

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

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architects, designers, specifiers, contractors, and others can put to use immediately."

## Coming Up . . .

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 its new Board members and to thank those Board members who have dedicated their time to the Chapter for several years. The Chapter is grateful to Phyllis Lambert, Joseph E. Seagram & Sons, and Ove Arup Partners Consulting Engineers for their generous support for this event. The cost is \$5 for members and \$10 for non-members, and there is no charge for students. RSVP at 683-0023, ext. 21.

□ If you'll be in the nation's capital early this month, please join us for an important celebration of New York architects and architecture. The AIA New York Chapter and the National Building Museum invites you to the opening of "Civics Lessons: Recent New York Public Architecture," Wednesday, December 3, from 6:00 to 8:00 pm, at the National Building Museum, 401 F Street, N.W., Washington, DC 20001. RSVP to 202-272-2448, ext. 3203.

□ The AIA New York Chapter is pleased to invite all Chapter members to the Computer Applications Committee's December holiday party and CAD event. Learn how to maximize and customize Autocad for your practice, and check out demos of two add-ons to Version 14: Kteiv's ArchT and Softdesk's AutoArchitect S8. The event will take place on Tuesday, December 9 at Consulting for

Architects, 236 Fifth Avenue, at 6:00 pm. RSVP to Dennis Fisher at 532 4360.

## In Passing . . .

The AIA New York Chapter will miss the presence of **G.E. Kidder Smith**, FAIA, who died at home in New York City in October. Kidder Smith was born in Birmingham, Alabama, in 1913, and earned bachelor's and master's degrees in architecture from Princeton University. A long-time member and fellow of the American Institute of Architects, Kidder Smith practiced around the world and lectured extensively on contemporary architecture. He received fellowships for his lectures and research from the AIA and many foundations, including the Guggenheim and the Ford, as well as the National Endowment for the Arts. He was the author and photographer of the massive three-volume *The Architecture of the United States, Italy Builds, Sweden Builds, Switzerland Builds*, and *New Churches of Europe*, as well as the recent *Source Book of American Architecture* and several other books. In 1963, he received the Gold Medal for photography from the AIA; his works are in the collections of the Museum of Modern Art and the Metropolitan Museum of Art. He was also instrumental in saving Frank Lloyd Wright's Robie House and Le Corbusier's Villa Savoye from destruction. Kidder Smith leaves behind his wife, Dortha F. Smith of New York, and two sons, G.E. Kidder Smith, Jr., of Brunswick, Maine, and Hopkinson Smith of Basel, Switzerland. His unfailing belief in the art of architecture will be missed.

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The changing of the guard on December 4 marked the end of the AIA New York Chapter presidency of Robert Geddes, FAIA, but the beginning of the activism he set in motion. After announcing the theme "Civic Engagement from Room to Region" last year, he encouraged the Chapter sponsor a panel discussion of the United Nations' recent Habitat II conference in Istanbul. Throughout 1997, he helped Chapter committees and civic groups understand the recommendations in the Regional Plan Association's *A Region at Risk*. He also helped the participants in the RPA's annual meeting set an example of local involvement by recreating an earlier George Lewis forum on the Upper Manhattan Empowerment Zone. This fall, he brought New York architects to Harlem to work with students and faculty of the City College of New York school of architecture and environmental studies on the Crosstown 116 initiative. The best testament to the effect these global, regional, and community-based efforts have had on the participants came in the form of a letter from a fourth-year CCNY student sent to the participants. That letter is printed below:

October 10, 1997

To whom it may concern,

I would like to participate in the design charrette because I feel very involved in the project Crosstown 116. It will give me an opportunity to work more on a project, understand more the design issues, and share my thoughts, opinions, and ideas. Regardless of the scale of the project and size of the site, the objective is human. I found it very inspiring that this neglected area, or rather its inhabitants, was found worth all the effort. Analyzing the area became a great lesson in architectural history, sociology, psychology, and ethnology. Further, designing an actual dwelling unit can be even more enjoyable. [The] opportunity of working with professionals has many benefits. We can learn [from] different views [other] than just academic how experienced professionals are sensitive to our issues and where they see the solutions. On another hand, the students can create fresh ideas, and both parties can benefit from that. Let's not forget that discussion and exchanging ideas is the best teacher. I am looking forward to the charrette.

Sincerely,

*Alina Tesmer*

Alina Tesmer



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

**Jozé (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, 100 and 200 levels, Avery Hall. 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, 400 Avery Hall 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 4.*

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

**Mastering McKim's Plan: Columbia's First Century on Morningside Heights.** *Columbia University, Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, eighth floor. 854-2877. Closes January 17.*

**Constructing Low Library: A Chronicle of a Monumental Enterprise.** *Columbia University, Low Memorial Library Rotunda. 854-2877. Closes January 17.*

**The Bronx Community Paper Company: Designing Industrial Ecology.** *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes February 8.*

**The Historic Synagogues of Turkey.** *The 92nd Street Y, Weill Art Gallery, Lexington Ave. at 92nd St. 996-1100. Closes January 5.*

**9 to 5 @ MetroTech: New Commissions for the Commons.** *The Public Art Fund, MetroTech Center Commons, Civic Center, Brooklyn. 980-4574. Closes May 31.*



December

**2**

Tuesday

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

6:00 pm. The Seagram Building,  
fourth-floor gallery, 375 Park Ave.  
RSVP 683-0023, ext. 21.  
Free.

**Film: Dear Maestro,  
A Film on Architect Jozse Plecnik  
and the Prague Castle**

Sponsored by the Cooper Union  
for the Advancement of Science and  
Art and the Czech Center.  
6:30 pm. Anthology Film Archives,  
32 Second Ave. 288-0830. \$7.

**Lecture: Current Projects**

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

**Lecture: Moshe Safdie**

By Moshe Safdie. Sponsored by  
Urban Center Books. 6:30 pm. 457  
Madison Ave. RSVP 935-3595. \$8.

**3**

Wednesday

**AIA NEW YORK CHAPTER EVENT  
Exhibition: Civics Lessons,  
Recent New York Public Architecture**

Cosponsored by the National  
Building Museum and the New York  
Foundation for Architecture.  
National Building Museum,  
401 F St., Washington, DC.  
683-0023, ext. 21.  
Continues through May 11.

**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: 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.

**5**

Friday

**Seminar: New Perspectives on the  
Work of Charles and Ray Eames**

With Donald Albrecht, Beatriz  
Colomina, Joseph Giovannini,  
and Pat Kirkham. Sponsored by the  
Bard Graduate Center for Studies  
in the Decorative Arts. 1:30 pm.  
18 W. 86th St. \$60.

**9**

Tuesday

**AIA NEW YORK CHAPTER EVENT  
Symposium: Holiday Party  
and CAD Event**

Sponsored by the Computer  
Applications Committee.  
6:00 pm. Consulting for Architects,  
236 Fifth Ave. RSVP 532-4360.

**10**

Wednesday

**Seminar: Design and Wine**

By Philip Di Belardino and Deborah  
Sampson Shinn. Sponsored by the  
Cooper-Hewitt National Design  
Museum. 6:00 pm. 2 E. 91st St.  
RSVP 849-8380. \$40.

**10**

Wednesday

**Tour: Downtown Skyscraper Evolution**

By John Kriskiewicz. Sponsored by  
the Municipal Art Society. 12:30 pm.  
Trinity Church, Broadway and  
Wall St. 935-3960. \$10.

**11**

Thursday

**Exhibition: The Bronx Community  
Paper Company – Designing  
Industrial Ecology**

Sponsored by the Municipal Art  
Society, 457 Madison Ave. 935-3960.  
Continues through February 6.

**Lecture: Columns and Spires,  
An Historical View of New York's  
Splendid Sanctuaries**

By David Garrard Lowe. Sponsored  
by the Greenwich Village Society  
for Historic Preservation and the  
Beaux-Arts Alliance. 6:30 pm.  
RSVP 639-9120. \$25.

**12**

Friday

**Tour: Proud of Place,  
The Upper West Side**

By Matthew Postal. Sponsored by the  
Municipal Art Society. 12:30 pm.  
72nd St. and Amsterdam Ave. 935-  
3960. \$10.

**Symposium: Planners Network Forum –  
The Third Regional Plan**

Sponsored by the Pratt Institute.  
6:00 pm. The Puck Building,  
295 Lafayette St. 718-399-4304.

**14**

Sunday

**Tour: Best Dressed Landmarks  
of the Holidays**

By Patricia Olstead. Sponsored by the  
Municipal Art Society. 12:00 pm.  
457 Madison Ave. 935-3960. \$10.

**20**

Saturday

**Exhibition: The New Metropolis,  
A Century of Greater New York,  
1898-1998**

Sponsored by the Museum of the  
City of New York. 1220 Fifth Ave.  
534-1672. Continues through  
January 3.

**28**

Sunday

**Tour: Ladies' Mile,  
The Architecture of Desire**

By Francis Morrone. Sponsored by  
the Municipal Art Society. 1:00 pm.  
Broadway and 10th St. 935-3960. \$15.

**30**

Tuesday

**Tour: Times Square and  
How It Got That Way**

Sponsored by the Municipal Art  
Society. 12:30 pm. Sixth Ave. and  
47th St. 935-3960.

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