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## Building for Kids



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Volume 60, Number 7, March 1998

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**NEWS FROM THE AIA NEW YORK CHAPTER EXECUTIVE DIRECTOR, CAROL CLARK**



Engaging architects in civic affairs, promoting design excellence in architecture, and professional development initiatives – all long-held goals of the AIA New York Chapter – were reaffirmed by the 1998 Board at its recent retreat. Each year, a new Chapter president is inaugurated and five new Board members – out of a total of

14– begin their service. The Board retreat provides a chance for them to get acquainted and to review the goals specified in the long-range plan, which has been guiding the Chapter's leadership since 1991. The 1998 Board will continue to advance public policy issues in architecture, urban design, preservation, and planning while improving professional development opportunities and pursuing strategies to organize and unite architects. Encouraging committee activities and creating strategic alliances with other civic and professional organizations remains central to the Chapter's agenda this year.

The AIA's visibility in the local public policy arena received a boost with the receipt of a grant from the Norman and Rosita Winston Foundation, which will be used for publication and distribution of work done by the Zoning and Urban Design Committee's Columbus Circle Task Force. Headed by Steven Kratchman, AIA, of Fox & Fowle Architects, this group is analyzing the redevelopment of Columbus Circle. They are promulgating an urban design agenda that addresses the serious infrastructural planning needs indicated by the Circle's redevelopment. The grant was awarded after the task force made a presentation to the Municipal Art Society's Streets and Sidewalks Committee.

On another front – the fate of Governors Island – the Chapter's task force has been voicing its concern at every opportunity. And after the year got off to a start with the Mayor announcing a proposal to ease zoning and permit the transfer of development rights rules throughout the Theater District, the Chapter's leadership is encouraging the Zoning and Urban Design Committee to make recommendations on this important topic.

One highlight of the Chapter's recent civic engagement initiatives is Crosstown 116, a partnership of the Chapter, the City College of New York School of Architecture and Environmental Studies, and community groups in upper Manhattan. This project is one model that responds to the Institute's Boyer Report mandate to allow architecture students to work with practitioners and community leaders on practical design problems. Crosstown 116 yielded an intensive collaboration among these groups as they focused on specific design issues along 116th Street, from the East River to the Hudson River. The real triumph of Crosstown 116 is that architecture students, community leaders, and professionals rolled up their sleeves and worked at building a community; the legacy may be the creation of a model for the process.



ON THE DRAWING BOARDS

The Tower Estates Elderly Housing by Perkins Eastman; Cartier by Butler Rogers Baskett; the Wall Street Ferry Terminal by Smith-Miller + Hawkinson; two Wooster Street Buildings by Bogdanow Partners; Dream Houses by Puerto Rican-American New York Architects at Hostos; Recent Awards

IN THE STREETScape

The Van Alen Institute Focuses Attention on Orphan Islands

AN EYE ON THE ISSUE

What's the Problem at the School Construction Authority?

Seventeen Things New York City Children Deserve

A Brief History of the SCA: How It Works and What It's Supposed To Do

New York Architects Talk About What Should Happen at the SCA

BUILDING FOR KIDS IN NEW YORK

Children's Architecture: New Schools, Day-Care Centers, Community Centers and Health-Care Facilities by New York City Architects

Claire Weisz and Ursula Warchol, Partners in the Weisz Warchol Studio and Mothers of Young Children, Look at New Experimental Play Lots Sponsored by the Design Trust for Public Spaces

Craig Kellogg Checks Out New York City Housing Authority Community Centers

NEW YORK ARCHITECTURE NOW

French Theorists at the Podium in New York: Parent and Virilio at Columbia; Baudrillard at the Guggenheim Museum

In the Bookstores: *Rethinking Architecture* and New Books on R. M. Schindler

Nina Rappaport Examines the Impressive Legacy of the New York State Council on the Arts' Architecture and Design Program

Hugh Hardy Remembers Brendan Gill

The Acropolis Meets the Agora, Courthouse Exhibition on Foley Square

The Chapter Helps Change Code: Limitations for Combining Apartments

Chapter Notes on Events, Members' Honors, and Firm Reconfigurations

The Designer's Ego

Deadlines for Upcoming Grant and Competition Applications

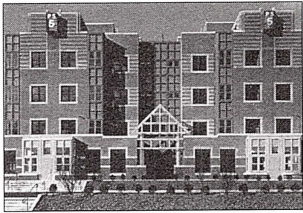
AIA New York Chapter Committee Meetings

List of Best-sellers at Local Architecture Bookstores

Continuing Exhibitions of Architecture Around New York

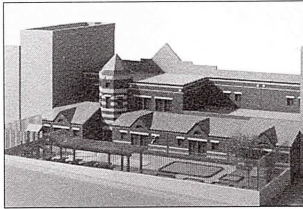
Calendar of Lectures, Discussions, Tours, and Events at the Chapter and Around New York

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Public School No. 5, Washington Heights, Gruzen Samton Steinglass

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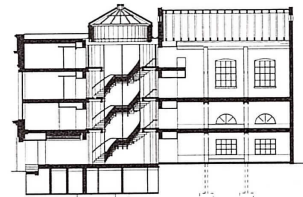
Second Street Day-Care Center, Buttrick White & Burtis

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Police Athletic League Wynn Community Center, NYCHA Design Department

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Kids playing with water

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Making a fence, Weaving a fence, at a Design Trust for Public Space play lot

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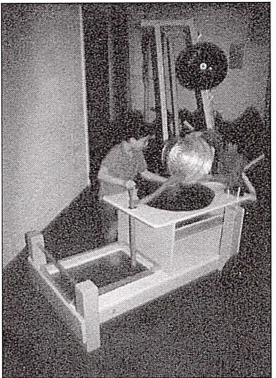
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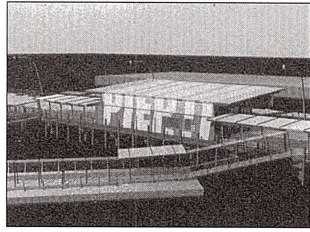
Winter's Cart #1, Katie Winter



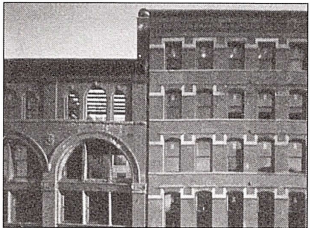
## Restoration Rebounds

Nina Rappaport

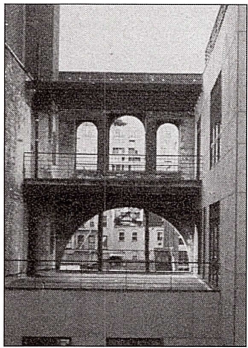
**T**he first cancer hospital in the country — founded in a landmark building at 455 Central Park West designed by Charles Haight in 1887 — has been vacant for 25 years. Now, after numerous delays, it is being converted to the Towers Nursing Home, a senior-citizen residence with assisted living. The 27-story tower connected to the historic building was approved in 1993 by the Landmarks Preservation Commission.



Wall Street ferry pier,  
Smith-Miller + Hawkinson



Upper-story facade, 42-50 Wooster  
Street, Bogdanow Partners



Courtyard, 46-50 Wooster Street,  
Bogdanow Partners

In 1997, Savannah Partners purchased the site and resurrected the project. **RKT&B Architects** (with Peter Bafitis as project architect) is working on the project with **Perkins Eastman Architects** and consulting architect **Victor Caliandro**. Caliandro, who has been with the project since its inception, is now with the Cunningham Group in Minneapolis.

The new 200,000-square-foot tower will replicate the historic buildings' brick and sandstone trim, with a sloping mansard slate roof on top. The entrance will be at the western end of the site, on 106th Street, forming a third side to the courtyard. Though later additions, such as the X-ray facility, will be removed, 87,000 square feet of the original castle-like building will be restored for use as public space. The chapel may become a lounge, and the tunnels may house activity rooms and apartments.

□ **Butler Rogers Baskett** has been engaged to renovate the 50,000-square-foot Cartier building at 653 Fifth Avenue and the adjoining 1904 building at 4 East 52nd Street. The entire structure will be used for offices, support spaces, and retail in a phased project that will allow the store to

remain open throughout the construction process.

The firm is also renovating a 78,000-square-foot, two-story office space for the Commerzbank Capital Markets Corp. of Frankfurt, on the twenty-first and twenty-second floors of 1251 Avenue of the Americas. The top floor will become a one-room trading area with varying ceiling heights and soffit details. The executive wing on one end will have conference areas with stone and wood detailing. The lower floor will house support staff offices.

□ Farther downtown, the Wall Street Ferry Terminal Building on Pier 11 is being rebuilt by **Smith-Miller + Hawkinson** to accommodate the Delta Shuttle Ferry and others ferries for as many as 8,000 people as service expands. The redesign will connect the terminal at the end of Gouverneur Lane with the Wall Street Esplanade, a five-block promenade with a bikeway, parking, and public art at the water's edge.

The contemporary materials and abstract forms of the design are those of a working waterfront. In the main waiting area, glass walls will pivot to extend the interior space outside in good weather, and an indoor-outdoor café will serve commuters and tourists. Steel and translucent fiberglass canopies will stretch the space toward the ferries and into the land. Construction will begin this spring, with completion expected in June.

□ **Bogdanow Partners** has combined two late nineteenth-century buildings in Soho (on Wooster Street between Grand and Broome streets) into one mixed-use residential and commercial structure. The two contiguous buildings — vacant for over 15 years

and about to be destroyed due to lack of maintenance and interest — were saved by developers Liechter, Blachman, and Stawski.

The architects restored the terra-cotta and masonry details on the original buildings and transformed them — with the Landmarks Commission and the 74-711 regulation — by carving out a five-story atrium where apartments open onto the central courtyard. On the fifth and sixth floors, interior terraces, visible from the facade through window frames, create additional outdoor space. With air rights from the displaced fabric, new lightweight, steel-framed duplex penthouses were added to the roofs of each building.

The atrium solved two problems: it secured the excessive weight of the north building (which was resting on unstable foundations) and it satisfied light and air requirements for residential units in the south building (where Bogdanow removed a 30-by-40-foot section, adding a skylight and retaining two 12-by-16-foot beams and cast-iron interior columns as architectural features).

□ Three young New York-based Puerto Rican-American architects, **Warren A. James, Miguel Rivera,** and **Madeleine Sanchez,** are building modernist pavilions for the exhibition "Dream Houses: Three Latino Constructions" at the Hostos Art Gallery. The show, which was curated by *Oculus* news editor Nina Rappaport, will take place from March 18 through June 19 at 500 Grand Concourse in the Bronx.



## Awards

Four police stations and two city courthouses were among the winners of the eighth annual Preservation Awards, announced by the Municipal Art Society and GVA Williams Real Estate on December 1. Winners include the Beaux Arts 41st Police Precinct station house in the Bronx (known as Fort Apache in the 1970s), restored by **Cabrera Barricklo Architects**; the 83rd Police Precinct in Brooklyn redesigned by **Ehrenkrantz Eckstut & Kuhn**, and the Sunset Park Courthouse and the 77th Precinct Police Command Center, also in Brooklyn, restored by **Helpern Architects** for the Police Department. The Harlem Courthouse (restored by the city's **Preservation and Facilities Unit**), the New Amsterdam Theater (renovated by **Hardy Holzman Pfeiffer Associates**), and six historic row houses on East 140th Street in the Bronx by **Albert Montoya Architect** (reborn as part of the city's Neighborhood Entrepreneurs Program) also won. The Cathedral of S. S. Constantine and Helen in downtown Brooklyn, restored by **S. P. Papadatos Associates** after a devastating fire, was recognized with a \$1,000 prize.

□ **Peter Gisolfi Associates** received two awards from the Westchester/Mid-Hudson Chapter of the AIA. The Bronxville Elementary School received a first honor award for a 6,200-square-foot addition and a 3,200-square-foot renovation with new classrooms and a new neo-Gothic entry. The Castle at Tarrytown, which was transformed into a luxury inn and hospitality center with restaurants and guest suites, received an honor award. A new building with 24 guest rooms and meeting facilities is also part of the complex.

□ The AIA/Connecticut Design Awards, announced in October, included designs by New York architects for projects built in Connecticut and by Connecticut architects for New York projects. They included a simple and well-detailed pool house of stone and wood in West Hartford by **David Kreigel, bnk Architects**; a well-proportioned and executed Valley High Farm Stable in Greenwich by **Zivkovic Associates Architects**; and the Boyle Residence in Quogue designed by Austin Patterson Disston Architects.

□ 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 May 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 granted \$3,000 for a conditions survey; the Church of the Intercession in Harlem was given \$5,000 to go 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 given for \$3,000 to fund stained-glass repairs.

□ **Phyllis Lambert** received the Hadrian Award on October 24 from the World Monuments Fund for her dedication as an architect, preservationist, and visionary. Among other achievements, she is the founder and director of the Canadian Centre for Architecture, head of the restoration project of the Ben Ezra Synagogue in Old Cairo, and founder of the Fonds d'Investissement de Montreal for residential revitalization.

□ The Historic Districts Council honored **Kent Barwick**, past president of the Municipal Art Society and past chairman of the Landmarks Preservation Commission, with the Landmarks Lion Award at a ceremony held in the Selwyn Theater on October 27.

□ Architects and historians familiar with **Tippetts Abbott McCarthy Stratton**, a Manhattan architecture and engineering firm believed to have been active from the 1950s to about 1990, are asked to contact Suzaan Boettger, a graduate student at the City College Graduate Center, at 718-204-6618 or suzaan@worldnet.att.net.

## Corrections

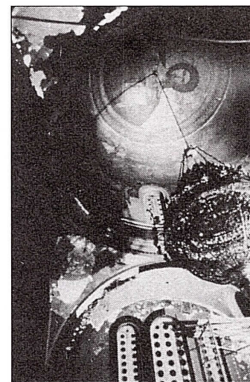
The name of **Douglas Dohan**, the author of the article on Parsons School of Design's fall symposium on the difference between interior architecture and interior design, "Curtain Wars," was misprinted in our January 1998 issue ("Sparring Politely at Parsons," pp. 14-15). *Oculus* apologizes.

□ The firm that renovated Marymount Manhattan College was also misidentified in the January issue (p. 4). It is **Dwyer & Sae-Eng**, not "Dwyer & Sae-Eng Architects." Although Michael M. Dwyer, AIA, is a registered architect, his partner, Ungkun Sae-Eng, is an interior designer.

□ The description of the auditorium **Butler Rogers Baskett** created for the New Canaan Country School out of an existing gymnasium implied that it was smaller than its 8,000 square feet (*Oculus*, December 1997, p. 3).



Sunset Park Courthouse,  
Helpern Architects



Fire damage at the Cathedral of  
S. S. Constantine and Helen, renovated  
by S. P. Papadatos Associates



Bronxville Elementary School  
addition, Bronxville, New York,  
Peter Gisolfi Associates



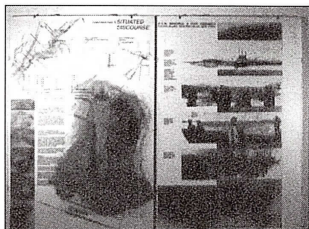


Bob Yaro, Raymond Gastil, Alice Blank, and Roger Lang at the "Designing Islands — The Public Future of New York's Archipelago" panel discussion



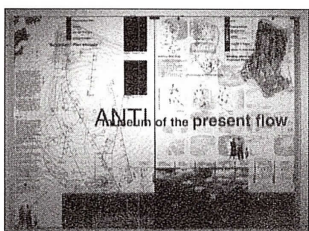
R. Loosle

Ruined piers on David's Island



The Castle Gallery

Denise Hoffman, "Situated Discourse"



The Castle Gallery

Armando Hashimoto, "Anti-Museum of the Present Flow"



Exhibition of the David's Island competition at the Van Alen Institute

## Islands at Van Alen

by Craig Kellogg

**N**earby islands are in shambles, according to the authorities on our local archipelago who assembled at the Van Alen Institute on November 12. But because we have been ignoring them, many may be ripe for development.

Again and again, panelists recommended mending and repopulating neglected places adrift in local waterways. As **Roger Lang** of the New York Landmarks Conservancy explained, "Americans tend to like their history freshly scrubbed," and nowhere is the neglect more evident than at Ellis Island. The 24 medical buildings stand moldering on Ellis's south side — in stark contrast to the \$200 million restored Museum of Immigration, visited by millions.

The threatened Ellis buildings, completely neglected since 1954, are failing fast. The Landmarks Conservancy has "stabilized" one of the endangered structures with what they call "a raincoat." Now the waterproofed office and lab building will last 15 more years.

The Conservancy's privately funded demonstration may help secure a few million dollars from Congress to keep the remaining 23 structures viable. But the south side defies easy reuse, and questions persist: Would crowds flock to a medical history museum? What might be the civic benefit of a casino?

Our islands wait for ideas — as infrastructure and buildings fall into ruins that would be expensive to convert to open space. City parks, nature preserves, and recreation facilities top lists of preferred uses for publicly owned islands. **Robert Yaro** of the Regional Plan Association sug-

gested that Governors Island might become a municipal park, second in stature only to Central Park, now that the Coast Guard has decamped. If the decision comes too late, its facilities may degrade as badly as those at Ellis or, worse, David's Island.

Located just across the water from the City of New Rochelle, which owns it, David's was home to Fort Slocum — a brick-built "paradise post" of 96 military buildings that are now completely ruined. Various ill-fated schemes for redeveloping David's have been proposed over the past 35 years: a power plant, a high-rise bedroom community called Xanadu, and Trump Island, a high-density residential proposal that evolved into the Donald's Libertarian dream (47 helipad-equipped, single-family mansions). We will be spared the last, because Trump decided to "cut his losses short," according to David's Island expert **Alice Blank**, an architect and instructor at Hunter College and Catholic University.

The possibility that the Trump organization could have walked away with David's 83 acres for only \$13 million (plus the \$500,000 development option he had already paid) motivated Blank to instigate an ideas competition for David's; the results were on view at Van Alen during the presentation. Now new low- and mid-rise brick buildings with historicist "small windows" may eventually reconstitute a vision of the army installation. City officials in New Rochelle are proceeding cautiously.

Renewed civic interest to secure public investment in facilities is essential to any island's recovery. Unless unexpected hoards begin paddling behind Blank, trespassing via

canoe, the islands' remoteness perpetuates a kind of invisibility. Adding access for automobiles with bridges often requires a density that "doesn't make sense," Yaro said.

But even when an island is directly in the path of an expressway, as Randall's Island is bisected by the Triborough Bridge, a steady stream of visitors may never come. **Alison Brawne** of Quenell Rothschild Associates said she suspects that few drivers who pass over Randall's Island even see it. Situated between East Harlem, the South Bronx, and Astoria, Queens, Randall's hosts second-tier functions — civic overflow and waste-processing — on 600 acres, which include landfill joining what was once Wards Island. Brawne outlined upgrades planned for Randall's Island sports facilities used by Upper East Side schools. She also explained that planners will probably raze Downing Stadium (which, depending on who you talk to, is either much too large or too small to be useful), then regrade its site and neighboring fields into a multi-venue "festival" lawn for events like the Lollapalooza concerts held there now. They may also add a water park, sports courts, and pedestrian access ramps — all of which will coexist with existing sewage treatment, homeless, and state mental hospital facilities.

With such a heavy burden, Randall's, like the other products of our predecessors' "throw it over there" philosophy, needs help. Taking the first step — increasing awareness — is apparently as easy as getting a boat and making a visit. Once you're ashore, the tough questions about appropriate use and funding come into sharper focus.



## What's Going on at the School Construction Authority?

**T**he falling brick that killed 16-year-old Yan Zhen Zhao at a Borough Park elementary school in January was no accident. It was the inevitable result — predicted in these pages last year — of doing major repairs to occupied schools over extended periods. "It is just a matter of time before something comes crashing down on someone," **Harold O. Levy**, the author of the 1995 report by the blue ribbon Commission on School Facilities and Maintenance Reform, told the AIA New York Chapter's Architecture and Education Committee ("The School Crisis Persists," Kira L. Gould, *Oculus*, April 1997, p. 17). The report recommended a \$3.5 billion state bond issue, a \$4 billion increase in city property taxes, and \$500 million in federal aid to defray a terrifying backlog of deferred maintenance. But the money is still not forthcoming. Voters rejected the bond levy in November. And though Governor Pataki proposed an increase for school building and repair earlier this year, the \$100 million allocated for the entire state would barely scratch the surface *if* it were approved.

Levy assumed that when tragedy struck, the public would demand funding. But parents merely called for protective scaffolding, and the victims filed suit. The press blamed the already overburdened School Construction Authority, though it had repeatedly warned the contractors not to use loose bricks to hold down tarpaulins. The Espo Construction Company was fired. But the source of the problem was not really made clear. It doesn't fit into sound bites.

Too little money, dribbling in fits and starts, is only part of the problem. Half the 1,170 schools in the city system are over 50 years old and have been neglected for decades. New construction has not kept pace with the latest baby boom, the surging immigration, or the Board of Education's plans to reduce class size, add pre-kindergarten education, and hold classes year-round, so there is competition for the limited funds that exist. With political pressure to distribute new buildings throughout the five boroughs — even though crowding is concentrated in a few areas — ossified union regulations complicating procedures, and inadequate maintenance hastening decay, you have almost insurmountable obstacles for any agency to handle, let alone one that builds schools for over a million children, with 25,000 more arriving every year.

No wonder the SCA has had six chief executive officers in eight years. The latest, **Milo Reverso**, an engineer with a Ph.D. and a construction background, took over at the beginning of this year. Reverso was hired by predecessor **Martin Raab**, FAIA, who resigned from the Authority after barely a year as its head, having tried (with some success) to introduce private-sector efficiencies, which is no easy task. Although the Authority is ostensibly independent, it is subject to political pressures because the Board of Education determines its priorities, writes its programs, and secures its funding the way a homeowner hiring a contractor would. School funding is especially volatile, since it is one of the few governmental prerogatives directly subject to voter whim.

And building repairs are not likely to inspire a call to arms. Decay is largely invisible. Thousands of classrooms desperately need paint, plaster, lighting, and electronic connections — the things children see — but emergencies like leaking roofs and broken boilers take precedence, even though classrooms could be updated more cheaply and quickly by construction crews already at a site. Routinely, renovations that could be done in six to eight months take three to four years because work cannot proceed when classes are in session. With the schools overcrowded, there is nowhere to put students temporarily. If the pace of new construction could be stepped up, some of the new classrooms could be used as turnaround space to house students while repairs are made in old schools.

Last year two-thirds of the \$1 billion budget went to renovation; this year 60 percent will go into new schools. Last year, some major repairs were assigned to the City's Department of Design and Construction. Now there is talk of delegating others to the State Dormitory Authority.

The twin pressures of overcrowding and deterioration tax the SCA's staff, city, state, and federal budgets, and voters' patience. They make it difficult for citizens to understand what needs to be done. They require Solomonic decisions by administrators. And it's the kids who lose.



Public School No. 7, Ehrenkrantz Ekstut & Kuhn

## THE KIDS NEED

- fellow citizens who care
- safe, pleasant, up-to-date classrooms
- 20 new schools a year
- \$800 million a year for new construction
- 25,000 to 30,000 more desks every year
- 400 watertight roofs — now
- heating systems to replace 250 coal-fired burners
- 20,000 classroom renovations
- \$700,000 to \$1.4 million a year for renovation
- assured funds for maintenance
- daily, weekly, monthly, and yearly maintenance
- regular maintenance checkups
- consistent funding for long-term planning
- swing classrooms for use during repairs
- post-occupancy evaluations
- ongoing technological improvements
- cooperation between architects, educators, and political leaders



## Origins of the School Construction Authority

by Debra Waters

Though it was the fiscal crisis of 1974 that precipitated the current overcrowding and deterioration of school buildings, attempts to solve the problem began during the subsequent recession. In December 1988, the New York State Legislature created the School Construction Authority, a public-benefit corporation to improve the design and construction process, bringing New York City schools into the twenty-first century.

The SCA, as it is known, began operating in the summer of 1989. It was separate and independent from the Board of Education, which had previously been responsible for school planning and construction. The Board of Ed still determines where new facilities, additions, and major modernizations are needed, what they should contain, and the schedule for their design and construction, as well as capital expenditures for existing facilities. Priorities are incorporated into a capital plan, executed by the SCA, which acquires the sites, designs the facilities, and manages all aspects of the construction. The facilities are then turned over to the Board of Ed for daily maintenance.

The SCA also oversees the construction of annexes and smaller rehabilitation projects. To speed the construction process, it was given the power to bypass city land-use reviews and other mandatory preconstruction requirements. During the first five years of its operation, the SCA was exempt from the state Wick's Law, which requires agencies doing public construction to conduct separate bidding for heating, ventilation and air-conditioning, plumbing, and electrical contracts. That exemption has been renewed, but it does not exclude citizen participation. The Board of Education holds public meetings with community boards, school districts, and parent associations, and the SCA conducts public forums. SCA community liaison committees meet regularly during the course of major construction projects and modernizations.

The SCA determines accountability through a project-management system. One chief project officer is responsible for all SCA work in a particular borough. On site, each project has an SCA manager with the responsibility and the authority to make day-to-day decisions on all aspects of the work — quality, safety, budget, and schedule. The SCA is required to practice value engineering; many projects are design-build.

The SCA's goal is to promote efficiency without sacrificing quality. It developed specifications and design standards for building systems, barrier removal, circulation, and other architectural elements. New schools feature standard-size windows, narrower hallways, and 750-square-foot, traditionally-shaped classrooms; all are air-conditioned and accessible to the disabled. Last year, under Martin Raab, it produced a standard operating procedures manual for the maintenance of roofs, doors, and windows.

Since it was created, the SCA — which has 600 employees — has built 46 new schools with a total of 82,972 seats, and completed 784 capital improvement projects.

*Debra Waters, who is associated with Hardy Holzman Pfeiffer Associates, wrote a master's thesis on the early years of the SCA in the graduate program in architecture and design criticism at Parsons School of Design.*

## Architects Discuss the School Construction Authority

**D**espite all the discussion, the SCA is probably the best city agency to work with. They give the architect a lot of freedom in interpreting the program. The budgets leave room for invention, and the reviews are reasonably intelligent and timely," said **Warren Gran**, FAIA, who has built four schools for the agency, including P.S. 13 in Corona, Queens, which received a 1997 AIA New York Chapter architecture award.

**Martin Raab**, FAIA, a former HLW partner who became president of the SCA on December 1, 1996, and resigned December 31, 1997, believes it provides a needed opportunity to take a "new look at the construction process." Raab, who has extensive experience in project management and design-build construction, was not able to make as many changes as he would have liked in the way the Authority operates. But he thinks the main problem is "a question of money....We're still underfunding maintenance. We don't plan ahead," he said, and we can't when funding comes and goes with the political winds. "The system deteriorates whether it is funded or not." Raab blames the insufficient funding on "society and its priorities. Politicians merely reflect you and me."

The bulk of the SCA's work involves major repair. "Half the classrooms in the system need upgrading aesthetically and technologically, and there is no technological plan," he explained. A plan is essential if the goal of putting four computers in every classroom is to be met, though that goal might be questioned, since some classrooms should have computers for every student, while others may not need them at all. In fact, some of the classrooms that now have computers are staffed by teachers without computer training.

**Ralph Steinglass**, FAIA, who was vice president of architecture and engineering at the SCA for the last three and a half years, said, "There is a lack of understanding about what the problems

are. [The SCA] has a responsibility to discharge, but can't do it if the people who are supposed to provide the funds don't do it.

"Because there is a desperate need for seats and too little funding too late, the time to design and construct new schools has been compressed to an unrealistically short period," he said. A partner at Gruzen Samton Steinglass, he was in charge of Stuyvesant High School and Queens West High School.

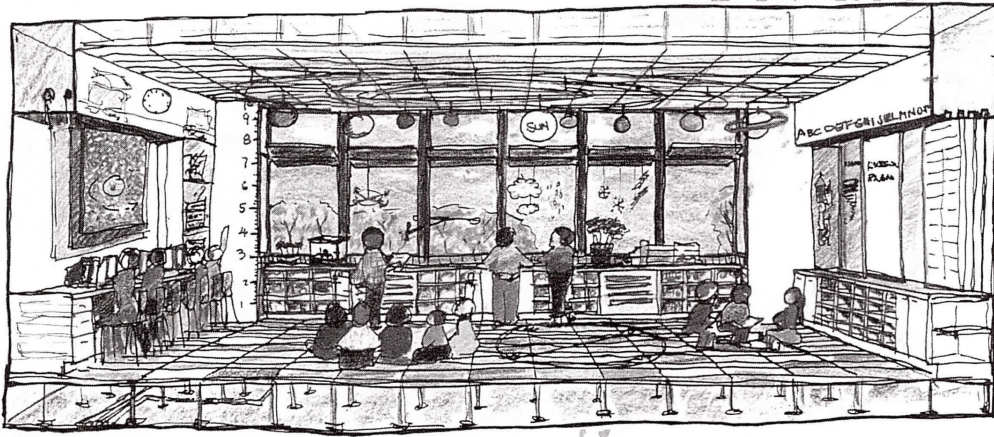
"Temporary classrooms have been one solution, the modular program is another, better one, and new forms of design-build are emerging — but all limit the architect's role" and hence the architect's ability to make a real contribution.

His former partner, **Peter Samton**, FAIA, of Gruzen Samton, who has numerous schools to his credit, including one of the SCA prototypes, noted that despite all the talk about inadequate funding, "it's not the amount of money, but the way the faucet is turned on and off that is so destructive. Agencies need to know what resources they have so they can plan."

The continuity of management has obviously been a problem too, especially since 40 percent of the SCA's design work is done in-house, where all construction is supervised. The practice helps attract good people to the staff, enables them to grow in their jobs, and creates efficiency in repetitive work. But it does limit the number of architects involved in the design of the system.

"The SCA should take advantage of the experience and knowledge in the New York architectural community in its broadest sense. The work has not been spread around as much as it could be," said **Carmi Bee**, FAIA, who designed the alternative School for the Physical City, which was not an SCA project. He thinks some of the most interesting schools have been those recently done for the private boards of the city's "small schools," even though they are located in existing buildings. He mentioned the Manhattan Village Academy across from the Van Alen Institute in Chelsea by





Above: *The Classroom of the Future, "living wall," Richard Dattner Architect; surrounding page: detail of pulley for ceiling*

**Beverly Willis**, FAIA, as one of the best. According to Bee, it benefited from the participation of the teachers and parents; he pointed out that it was built in less than a year, while a renovation he has been doing in Brooklyn since before the SCA was created is still dragging on.

Even architects with vast experience in other cities and private schools have not had a chance to build New York City public schools recently because so many commissions have been assigned to the four firms that designed the original prototype schools. On the whole, the prototypes have been successfully adapted to a variety of sites, but some have been built again and again without sufficient evaluation of what works and what needs improvement.

The selection process, with elaborate Request for Proposal portfolios, rewards previous participation. "The RFPs are tedious," complained one architect, who asked not to be identified, "but they only go to about ten firms, so the chance of winning is real. A lot of agencies have as many as 30 firms apply." However, by limiting the list, the agency limits the talent pool that could contribute to the solution of its problems. While it is probably a good idea to restrict the number of applicants for any specific project, it would be wise to open the process to more practitioners by requiring less specific previous experience and by holding simple idea competitions that would require little more time to enter than preparing an RFP. Some means of judging them efficiently would need to be devised.

Several architects said the building process is a problem, as in many agencies. "It should not have to be reinvented every time," one said. **Richard Dattner**, FAIA, who has designed numerous schools, made a suggestion: "Allow the SCA to be more selective in picking contractors — to exercise more discretion in screening applicants before taking the lowest bid."

Another frequent participant said, "There are too many cooks

during construction process — between the construction manager, the general contractor, and the SCA. The architect is almost excluded." One who has designed several schools for the Authority said he "never got to review payment requisitions or change orders." Bee and other architects mentioned "post-occupancy evaluations could keep them from continually reinventing the wheel."

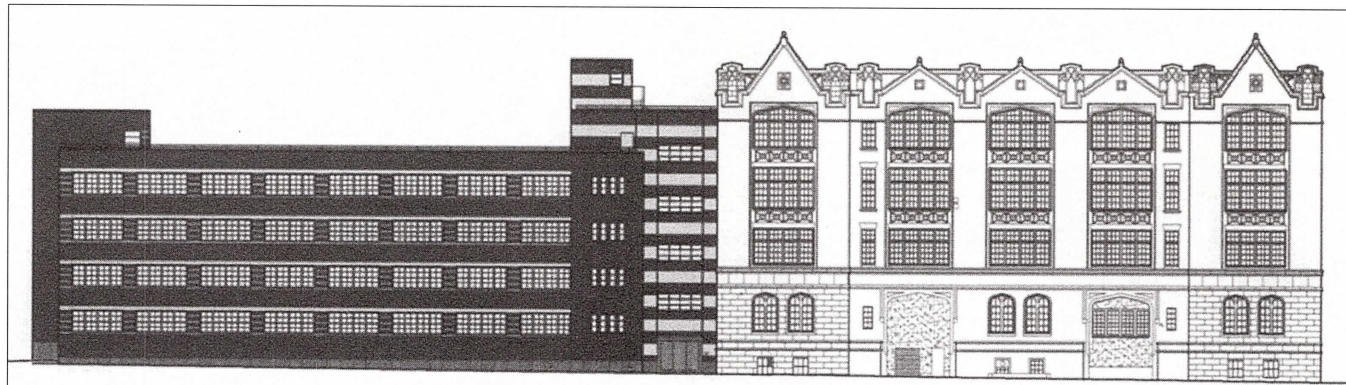
Although Steinglass said communication with the Board of Education was strained when the SCA was first created, it has been improving steadily since then. But what he thinks is really needed is a full-fledged partnership with the community school districts, the City Council, and City Hall all committed to creating and maintaining the schools.

Some peculiar practices — dictated by custom, union practice, or regulations — squander funds and jeopardize equipment. Kitchens have more elaborate equipment than they need, including large commercial dishwashers, even though disposables are used. New boilers are turned on and off the way the old ones had to be even though they are designed to remain on 24 hours a day. Better communication with maintenance workers and union officials could save money, just as conversations with educators could enhance functionality and innovation.

None of the architects *Oculus* interviewed spoke of improprieties at the agency — or even gross inefficiency. "There is probably some graft, but much less than before the agency was created. I heard one estimate that 20 percent of the \$5 billion was wasted on layers," one said, but even he had a positive impression overall.

The situation could clearly be better. But it could be a whole lot worse.—J.M.





*George Westinghouse Vocational High School renovations, Goshow Architects*

# Children's

**L**ike mom and apple pie, children are valued in our society more in word than deed. But even in the worst of times — the last few years — there are bright spots. The old Adams Chewing Gum factory in Long Island City, for example, which was converted to the striking IDCNY by **Gwathmey Siegel** and **Stephen Lepp Associates** in 1986, is now making places that are good for children instead of candy that is bad for their teeth.

When the city converted the spacious industrial lofts, it was expected that hoards of chic designers would shop there for furnishings to outfit fancy apartments and office buildings, but the location was too out-of-the-way for commerce. So today, the lobby of Center No. 1 is filled with handsome colored models of new and expanding schools. Upstairs, tucked into cubicles surrounding the skylighted atrium, 600 School Construction Authority workers endeavor to solve the public school system's housing crisis. Outside architects come and go in pursuit, not of fabric samples, but of better places for children to learn.

In the building next door, the city's **Department of Design and Construction** is ensconced in similar quarters. Here, enticing models of the new day-care centers being built throughout the city greet visitors. Geometric prints of Arata Isozaki's Los Angeles County Museum of Art decorate the walls — and bear a striking resemblance to some of the projects being designed for the city's neediest kids.

There are still too few classrooms, too few spots in day-care, too many crumbling old schools. But all is not lost — yet.

## Working Away at the SCA

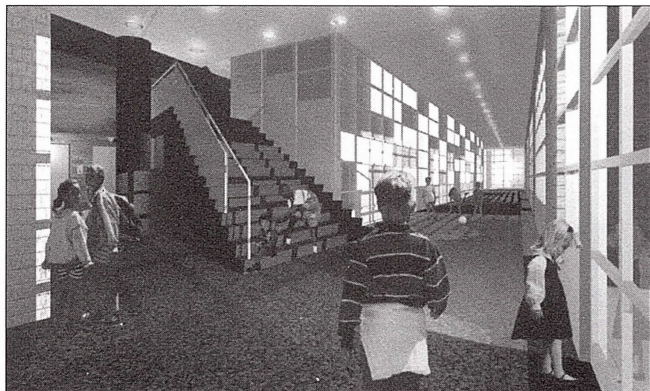
When it was created in 1988, the new Authority's first order of business was developing four prototype schools recommended by a mayoral task force and planned by the Board of Education to meet the already urgent demand for more classrooms. **Gruzen Samton Steinglass** (now Gruzen Samton) and **Perkins & Will**

designed P.S. 5 in Manhattan and P.S. 23 in the Bronx, primary schools for 600 to 900 pupils that were completed in 1993. The following year, P.S. 7, a primary school for 1,200 designed by **Ehrenkrantz & Eckstut** (now Ehrenkrantz, Eckstut & Kuhn) opened in Queens, as did **Richard Dattner's** intermediate school for 1,200 to 1,800, I.S. 90, near P.S. 5 in Washington Heights. Since post-modern contextualism was still in vogue when they were conceived, none of the prototype schools look modular, or even particularly modern. The simplified but more or less traditional designs, in brick over steel frames, proved adaptable to different sites. Dattner, however, was asked to produce a scaled-down version of his intermediate school after research showed that young teenagers do better in smaller schools (although the building was designed to served 900, instead of the 400 to 600 students considered optimal). SCA has always had to juggle needs and ideals.

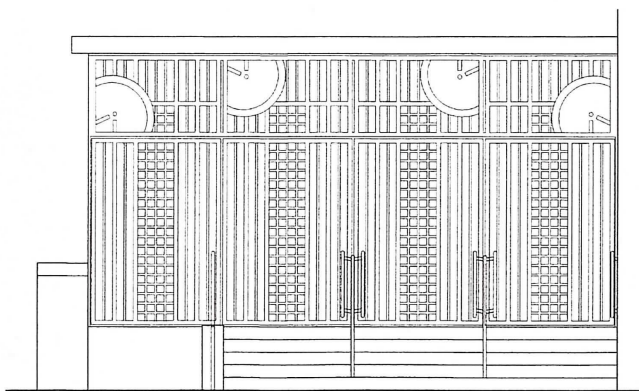
As it does, it keeps exploring ways to mass-produce building programs. Last summer the SCA built temporary classrooms in trailers for almost 12,000 students. Now it is working on an innovative "deployable classroom" on wheels and more durable, pre-fabricated "modular" schools, which come from manufacturers as stacked concrete boxes. It also commissioned a stick-built school, P.S. 7 in Crescent Park, Brooklyn, from **Gruzen Samton**, on an accelerated, two-year design-build construction schedule. The \$800,000 in additional cost will be saved by lower interest payments and overhead. In November, the SCA announced the result of competitions for the Classroom of the Future and the School Commons of the Future, to be built in tandem. **Richard Dattner** won first prize for the model classroom and shared honors for the commons with **Thaleia Christidis** of Christidis and Lauster and **Raymond V. Gomez** of RGA Architects and Planners. Their schemes, along with those of the second- and third-prize winners, will be exhibited at the Fashion Institute of Technology in the spring (and discussed here then).

Dattner approached the problem of the classroom with caution, he said, "because our society has a fixation on the quick fix of technology so the teacher doesn't have to teach. In our solu-





*P.S./I.S. 89M, Battery Park City, Pasanella + Klein Stolzman + Berg*



*Redesigned security gate, P.S. 33, NYC Department of Design and Construction, Kenneth R. Damally and Frederic Bell*

# Architecture by Jayne Merkel

tion, technology is only part of what you have to do." Drawing on an idea he used in the first school he designed 30 years ago, P.S. 380 in Williamsburg, Brooklyn (which had a transparent pipe for rainwater and a picture window onto the boiler room), he opened all six sides of the classrooms so that students could learn from what they saw and adapt all surfaces to various uses.

A grid on the ceiling is strong enough to support pulleys and swings as well as different kinds of lighting and fabric where images can be projected. The floor is gridded, too, and opens to another level 18 inches below where wires can run, mats and play-ground equipment can be stored, and feet can dangle when the upper floor is used for seating. Sections of the floor can be removed to insert an aquarium, a sandbox, or a map of the world. On one side is a "virtual wall" with a big screen, computer equipment, fiber optics, high-speed cable, and a zipper for news. The "working wall" with exposed pipes and storage cases holds kitchen and laboratory materials. The "learning wall" becomes an extension of the teacher with sliding chalkboards, roll-down maps, a projection screen, task lighting, and student storage. The "living wall" has a big bay window with adjustable sunshades, a light shelf, prisms and lenses, and a waterproof surface for plants and animals.

Some of the ideas in Dattner's scheme will be incorporated into the SCA's "new classroom standards." But the stock of old schools, its variety, and the sheer volume of work to be done assures that SCA projects will never be simply clones. Dozens of firms are engaged in a wide range of projects around the city; many are additions to existing schools, which inspire details in their designs.

Instead of celebrating the historic buildings, which few if any suburbs can match, SCA and Board of Ed officials complain that "half the city's schools are over 50 years old." And though their 250 coal-fired furnaces, 400 leaky roofs, and countless splintered windows detract from the prewar charm, the experience of **Goshow Architects** at George Westinghouse Vocational High School in downtown Brooklyn suggests that age alone is no indi-

cation of building condition. The architects, who are currently renovating 25 schools, found that a modern addition with steel casement windows and white glazed brick required more extensive work than the original 1923 U-shaped building with gables and ornate brickwork. They are restoring the historic building's details, cleaning and repointing the facade, and installing new aluminum windows. The 1960 building will get a new skin of brick with terra-cotta and cream-colored coursing, which emphasizes its horizontality, along with aluminum windows. The \$7.6 million renovation will be completed in 1999.

Although some original wood windows have been replaced, the SCA has found that they do not last unless they are properly maintained, and the Board of Education's maintenance budget is as inadequate as the SCA's.

One of the most unusual new schools is being built into the base of a new high-rise tower in Battery Park City and designed by Wayne Berg of **Pasanella + Klein Stolzman + Berg**. P.S./I.S. 89M, a five-story, 102,000-square-foot structure with entrances on Chambers and Warren streets, will have an auditorium, gymnasium, and dining room on the first floor, which can be used by the community. The combined school, which has two principals, is conceived as a neighborhood within a neighborhood. Private classrooms on the perimeter have front porches and display walls facing street-like corridors; multipurpose spaces on each level function as plazas. Classrooms adapt to various teaching styles with doors that convert them from open to traditional. A fifth-floor courtyard with glass walls, open to the sky, lets light into the library and the main circulation corridor.

## Over at the DDC

Although the day-care center program is its pride and joy, the Department of Design and Construction is also building colorful playgrounds at or near each center, as well as children's museums and library gardens, which are often used by children. Branch libraries are usually "kid-oriented," according to **Frederic Bell**, AIA, the assistant commissioner for architecture and engi-





Peter Mauss/Esto

New Police Athletic League Center, South Bronx, Kevin Hom + Andrew Goldman



Covenant House Satellite Counseling Center, Terrence O'Neal

neering. So are parts of the family court buildings and, of course, the Spofford Juvenile Detention Centers in Brooklyn and the Bronx. **Rafael Viñoly Architects**, which built the Bronx Housing Court a few years ago, is now designing the Bronx Criminal Court and its freestanding day-care center next door.

Created in 1996 to undertake building projects previously handled by the departments of General Services, Transportation, and Environmental Protection — all city buildings except hospitals, housing, bridges, and schools — the DDC has 700 projects under way, about \$1 billion worth of construction. Recently, it has been working on repairs of 45 of the most deteriorated public schools. An in-house design for a decorative security gate at P.S. 33 on Ninth Avenue in Clinton by **Kenneth Damally** and **Frederic Bell** even received an Arts Commission award last month. A pattern composed of abstract clocks, set at the times school begins and ends (the schoolchild's obsession), provides a whimsical touch where a roll-down shade used to symbolize danger.

Other winning projects for children were the New York City Parks and Recreation's Mercer Street playground by **Christopher Crowley** and **Samantha Schweitzer** and the Brooklyn Public Library and Horticultural Society's garden at the Saratoga branch library by landscape architect **Donna Gurkin**.

An award-winning DDC day-care center by **Architrope** and **James Harb Architects** (initially Rosenblum Harb) is finally nearing completion in Queens, where its yellow-and-gray checkerboard facade and steel-cage ball court on the roof will be visible for blocks around. The two-story, L-shaped building on a corner site has six classrooms for 115 children surrounding a protected, south-facing playground. Several years ago, Architrope designed one of the city's first day-care centers, inside Cass Gilbert's 1918 Brooklyn Army Terminal in Red Hook, and two commercial indoor playgrounds, Play Space East and Play Space West at 92nd and Broadway, where young children are encouraged to wander through a landscape and engage in fantasy play.

An environment **Lynne Breslin** created for the Costen Collection of children's books at Princeton University (*Oculus*, September 1996, p. 13) directs children's fantasy life even more specifically. Its message, "Read books and go anywhere, be anyone, see anything," is contained in a giant book leading to interactive fantasy worlds inspired by *Charlotte's Web*, *Alice in*

*Wonderland*, and *The Chronicles of Narnia*.

In the real world, another DDC day-care center, by **Buttrick White and Burtis**, attempts to repair the unraveling urban fabric of the Fourth Avenue streetscape in Park Slope. On the inside, however, little gables and dormers and a tiny tower "try to capture the imagination of little kids," Ted Burtis explained.

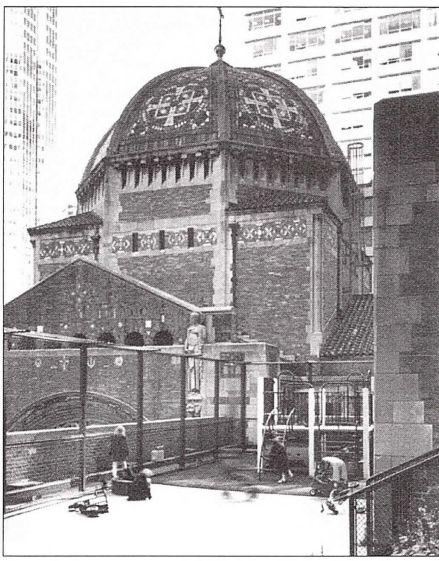
Also in Brooklyn, **Lynne Funk & Associates** is renovating two privately owned day-care centers, operated by the Agency for Child Services. The Little Sun People at 265 Marcus Garvey Boulevard is a 18,500-square-foot, two-story brick-and-masonry building being gut-renovated. The Bedford Avenue Day Care Center shares space with a social services center at 40 Brevoort Place in a 19,000-square-foot, three-story building with a play roof.

**Kevin Hom + Andrew Goldman Architects** is designing a day-care center for the State University of New York at New Paltz and several more recreation centers for the Police Athletic League with facilities for young children and teenagers at the West Point U.S. Military Academy and in Clinton, Bushwick, Queens, and the South Bronx. Their West Point and New South Bronx recreation centers won *American School and University* magazine 1997 awards for design excellence. The 40,000-square-foot, \$8 million South Bronx center has an outdoor amphitheater, a full gym with bleachers, boxing rings, a fitness center, dining area, performance spaces, and crafts rooms arranged around a three-story atrium. It has become a neighborhood regenerator, a gathering spot for teens as well as the local basketball venue.

The idea behind the Police Athletic League and the New York City Housing Authority community centers (see p. 11) is to redirect youthful energy and prevent the need for facilities like the Covenant House Satellite Counseling Center that **Terrence O'Neal Architect** is building on New York Avenue in Brooklyn. Located and designed for accessibility, the 2,000-square-foot center provides counseling for family, drug, and alcohol problems, and holds pregnancy and child-care classes. Attractive, quiet, and very un-institutional, the interiors have minimalist cutout walls inserted into a romantic industrial space with exposed brick vaults.

Looking at the projects for children currently being designed in New York wipes away illusions about the easy innocence of youth. **Richard Dattner** is designing the Cystic Fibrosis





*St. Bartholomew's Preschool playground, James Bodnar Architect*



*Building the Buchen's Boat, Bill and Mary Buchen*

Center for children at Presbyterian Hospital and a Discovery Center at the Bronx Botanical Garden.

Perhaps the most moving project is the magical roof garden **James Bodnar Architect** built on a fifth-floor rooftop at Sloan Kettering as a protected outdoor space for children who spend months and even years in the hospital. Because the children are hampered by IVs and other equipment and are sensitive to the ultraviolet rays of the sun because of chemotherapy, a series of overscaled trellises divides the 7,000-square-foot space into a variety of areas for quiet games. A tall lattice fence runs around the perimeter, and bent walls in odd colors create niches.

Bodnar is also renovating the old Chapter House at St. Bartholomew's Church, designed by the **Bertram Goodhue Associates** in 1927 with **Mayers Murray & Philip**, which was slated for demolition until it was saved by the Supreme Court preservation case. Clearly, Landmarks approval was crucial for this preschool for 60 to 70 children, which also has a rooftop playground.

Every issue that affects architecture affects children, sometimes in delightfully surprising ways.

## Play or Pay

*By Ursula Warchol and Claire Weisz*

Over the past six months three design teams have been working to build their visions of a unique kind of space for children in the city. The play lots are a project of the Design Trust for Public Space, a new, not-for-profit organization dedicated to improving public space in communities throughout New York City. The designs are based on the work of the Children's Environments Research Group (CERG), which has been studying the physical environment for children since 1977. Last spring, the Trust held a competition, sponsored by the Hasbro Children's Foundation and the J. M. Kaplan Fund, to find architects, landscape architects, and artists concerned about the lack of spaces for imaginative play. The winners — **Katie Winter**, a designer, **Bill and Mary Buchen**, artists and self-described "sonic architects," and **Kate Dodd**, a sculptor — were awarded fellowships and were commissioned to design and build their projects with the community. By the end of the selection process, it became clear that "play" is a

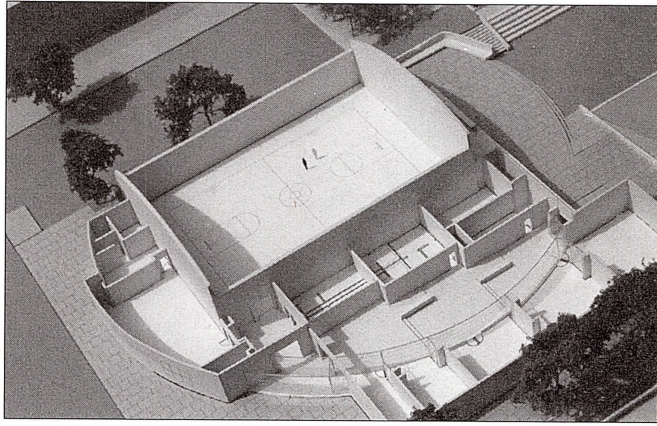
loaded word in the realm of liability insurance. For most people, play connotes motor activities — running, climbing, sliding, swinging — but the designs resulting from this competition had something else in mind.

Before evaluating the individual merits of each project, we wondered — as both architects and parents — which spaces our children would relate to and learn from. Experts tell us that children's access to play is shrinking dramatically. Because of safety concerns, many inner-city children are not even allowed to venture outside, let alone given spaces where they can socialize, build, and discover. One of the research findings published in *Children's Environments*, the journal of CERG (Lennard, vol. 9, no. 2), is that today's children are typically not learning how to engage in human relationships outside of a family or school context. The variety and nuances of social relationships that make a community — how to relate to people with whom you share a street, park, garden, or other public place — are lessons that must be learned through observation and actual interaction. It is precisely these lessons that are encouraged by the "play" stressed in the CERG program for children's areas.

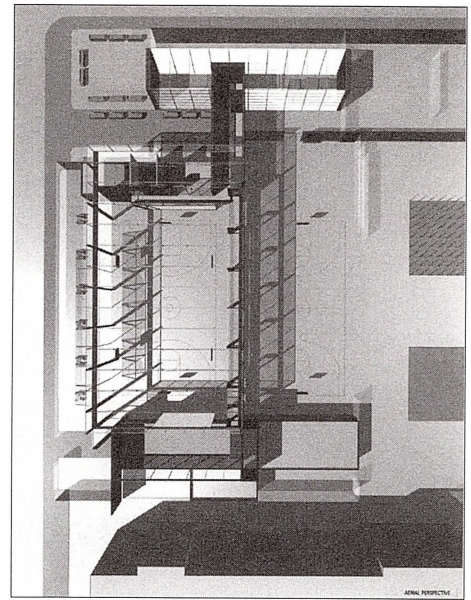
The play movement and the idea of the playground emerged during the twentieth century from the notion that children develop into social beings through play. Much of CERG's research is rooted in a historical analysis of children's access to the city. By assessing opportunities for play, initially in the Inwood section of Manhattan and West Farms in the Bronx, Dr. Selim Iltus explained that it all came down to four initiatives. First, playgrounds for very young children should be as close to the front door as possible (think the safety of your front stoop). Second, those empty asphalt schoolyards had to go (a problem being addressed by programs such as Project Oasis and the Chancellor's Garden). Third, some streets should be closed for sports programs, an idea that was once popular in the city. (In 1920, as many as 60 streets were closed off during certain hours.) And finally, what links this work with the design fellowships is the placement of children's environments within community gardens.

These gardens within gardens are not the first. In the past, CERG worked together with Operation Green Thumb and the Trust for Public Land to establish the precedent of a children's





*Above: Van Dyke Community Center, Ohlhausen DuBois Architects, Claire Weisz Architect, Ken Smith Landscape Architect; right: Williamsburg Community Center, Pasanella + Klein Stolzman + Berg*



area inside a community garden. Following the logic that what was needed for very young children was a secure and enclosed space, the natural setting of a community garden whose members are active and watchful provided a strategic location for these children's areas. Equipment for gross motor play was eschewed in favor of an area that stressed equally important fantasy play. A natural setting that encourages discovery is rare in New York City. The competition brief delineated a well-researched program calling for three distinct components: sand, water, and a shelter for social interaction. But the intention was not to reinvent the sandbox, the spray fountain, and the shade element of a typical playground. The challenge for these and future designers was to see sand, water, and structure as opportunities for children to sift, measure, channel, float, pour, and, in general, explore the physical nature of their world — to perform, socialize, and role-play in an environment conducive to discovery.

Each of the community gardens selected posed its own unique problems and opportunities. In the ARROW (Astoria Residents Reclaiming Our World) community garden in Queens, Katie Winter found a garden with little open space, which was about to undergo a complete renovation. She invented a series of mobile elements — a sand cart, a water cart, and a playhouse cart. This playful and elemental solution seems well-received by a community group that has building resources and can therefore replicate the pieces for use by children of different ages.

The Buchens are experienced in community gardens and play elements for children of all ages. In their work for the Fordham/Bedford Lotbusters Garden, a Green Thumb garden in the mid-Bronx, they brought their formidable resources to bear, making a large boat-like structure, which has an infinite number of uses and combinations. The required elements are housed in three separate wooden boxes. The tops of the boxes fold out, revealing a sandy area, room for storing tools and toys, a water play area, and a host of colorful sails that enable the entire structure to become a sheltered stage. When folded up this formally inventive project is wonderfully disguised as a covered planting bed.

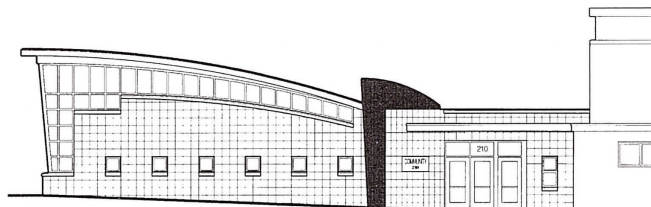
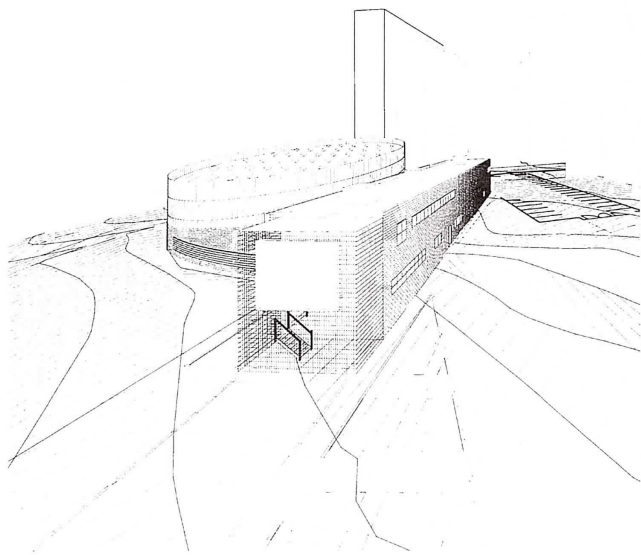
Kate Dodd's garden is on the largest of the three sites — the East New York Success Garden managed by the Parks Council. It is an ambitious combination of landscaped slopes, berms, and

circuitous pathways, incorporating some unusual features: fossils buried under the sand, water mazes, sifters, and funnels rotating around a pole. These are the most exciting elements of the project because they suggest fantasy. Normally, strategies that create a separate world would be dangerous in an urban environment, but within the enclave of a community garden, spaces such as these are possible.

How can these children's areas become models for future endeavors? Make no mistake: This design process is social activism at a grassroots level. The experimental nature of these three sites and their respective solutions shows the complex web of public and private efforts it takes for a community to even have a garden. Given that, what makes a good children's garden? A strong leader, or two, and a membership willing to contemplate the inclusion of children into its natural oasis (not always a given). Is a community garden necessary for this model of a children's area to work? Or is the mixing of people of all ages what makes it such a positive model? The answers to these questions do not begin and end with the design solutions themselves. These gardens become working models: Most of what will be learned from them will happen after the designers are gone. Collection of concrete data on these projects as they effect property values, crime statistics, and the health and welfare of the urban dweller is needed to support the debate on the benefits of planning for children. In the dead of winter, when they are at their most dormant, these gardens suggest an important principle in designing for children: Don't finish their homework for them!

*Claire Weisz and Ursula Warchol's critique was sponsored by the Emerging Writers Fund of the New York Foundation for Architecture.*





*Left: Melrose Community Center, Agrest and Gandelsonas Architects and Wank Adams and Slavin Architects;*

*above: Mitchel Houses Community Center expansion, New York City Housing Authority Design Department*

## Civic Largess

by Craig Kellogg

**P**erhaps, when planners first nudged huge, blocky government housing projects into our cityscapes, they included community centers because they envisioned gangs of unfortunates crowded onto street corners planning raids on the bourgeoisie. In a supervised setting, social work commandos could battle poverty and vice with basketball games and tutoring, employing the old bait and switch: If sports could pull kids (and even their parents and grandparents) into the centers, some might stay around for a little self-improvement. For the most motivated, smartest kids this could lead to a better life. And, with any luck, the rest would choose to hang around in the protective custody of facility sponsors like the Police Athletic League.

Today, with more than ten percent of New York City children living in public housing, on-site centers provide resources for 187,846 young minds. But a growing number — almost 41 percent — of public housing residents are under 18, and existing facilities are stuffed to capacity. **David Birney**, director of the design department at the New York City Housing Authority, explained that some kids have moved in with grandparents, while other families live doubled-up in single-family apartments as they wait for other units to become available. Add children from the surrounding neighborhood (although 51 percent must be from the complex) to the fact that many centers built in the 1940s and 1950s have never been expanded or remodeled, and the situation begins spiraling out of control. Facilities are operating 13 hours a day, six days a week. But without money for capital expansion or improvements, administrators constantly look for additional space. Too often, they find it in basements and other “deplorable” places, according to Birney.

In 1992 the NYCHA began applying for federal funds to renovate and expand its community centers. For the last five years, Birney’s staff of 80 has spent nearly half its time executing and supervising designs for \$87.5 million in renovations, additions, and improvements on 60 Housing Authority property sites around New York. This winter, six centers are finally complete and ready to be occupied, and an additional 29 have been scheduled for \$42 million in improvements over the next five years.

Because of federal Department of Housing and Urban Development deadlines, over half of the projects have been awarded

to outside architectural and engineering consultants such as **Danois Architecture**, **Ahuja Driya**, the **Edelman Partnership**, **Grushkin Associates**, **Peter John Locascio**, **Murphy & Sanchez**, **Ohlhausen DuBois**, **RKT&B**, **Li Saltzman Architects**, **Thanhauser & Esterson**, and the **Weisz Warchol Studio**. Each request for proposals nets 15 to 20 submissions, which require additional manpower to review. But Birney said the cost to taxpayers is about the same whether work is done by staff or consultants.

Centers slated for work fall into three categories. Most projects are \$1 million to \$1.5 million renovations with additions. Examples include the Latimer Community Center in Queens, which will be designed by **Hanrahan + Meyers** in association with **Castro-Blanco Picioneri & Associates**, and the Garvey Community Center in Brooklyn, to be undertaken by **Caples Jefferson**. When an existing facility is big enough, it may only need new interior finishes and improved lighting, security, and accessibility. One recent renovation designed in-house by the NYCHA was the gut conversion of an abandoned Brooklyn courthouse into a Police Athletic League facility. Rarely are projects new, freestanding buildings, as in the case of the Williamsburg community center by **Pasanella + Klein Stolzman + Berg** and the Melrose Classic Center in the Bronx, designed by **Agrest and Gandelsonas** with **Wank Adams Slavin Associates**.

Since the Housing Authority encourages community participation and Agrest and Gandelsonas considered teenagers their primary clients, the architects insisted that teens come to client meetings to give feedback on the design. Reacting to what Mario Gandelsonas describes as a 1960s-era program, the teens asked for game rooms, video production studios, and photographic and computer labs (“things that didn’t exist in the 1960s,” he said). Within budget limitations, the Housing Authority encouraged the suggested changes.

Because of a challenging funding and approvals process, community centers take shape much more slowly than projects for private clients, but there are rewards for consulting architects. Gandelsonas found consultations with “very smart” teenagers — mostly girls — refreshing. “How else are you going to get a client in the South Bronx who knows about street music?” he asked. “They knew what they wanted,” and they grabbed it. One girl affectionately nicknamed the architects’ favorite scheme — the one residents eventually chose — the *Starship Enterprise*. The kids chose it because “they saw it as a spaceship,” he remembers. Luckily, he said, “that’s also the one we wanted to do.”



## Claude Parent and Paul Virilio at Columbia

by Nina Rappaport

**T**he work of the French architect and theorist who influenced the development of deconstructivism was the subject of a groundbreaking exhibition and presentation at Columbia University last winter. "The Oblique Function: A Collaboration Between Claude Parent and Paul Virilio" was shown in the Buell Hall galleries from November 19 through February 9. The show opened with a lecture by French critic Frederic Migayrou and a presentation by the architect Claude Parent. Paul Virilio — the architect, theorist of speed, and philosopher — unfortunately had to cancel at the last minute.

Migayrou began with an overview of Parent and Virilio's collaborations, which started in 1963. In a theatrical play on the Second World War, they sported uniforms and traveled by jeep. Virilio was fascinated by the monolithic concrete bunkers on the Atlantic coast (otherwise known as the Atlantic wall). He photographed them between 1958 and 1965, from Portugal to Finland, and exhibited them in *Bunker Archeology*, a book published by the Georges Pompidou Center for Industrial Creation and Exhibition at the Museum of Decorative Arts in Paris in 1975.

Migayrou compared the architect-theorists' work to that of neoplasticist sculptors such as Hans Arp and Andre Bloc, who explored the relationship between architecture and sculpture. Parent and Virilio tried to design new forms in postwar France when architecture was less generally adventurous because of the importance of

reconstruction and housing. Church design, however, was more innovative, and they were able to build St. Bernadette's Church in 1966. The images of the war evoked by the bunker-like concrete structures were not widely appreciated.

Dancing in front of a long, white paper hung on the wall, Claude Parent made his presentation with thick, colored markers, like Le Corbusier. He charted the ups and downs of his life and work so humorously that the crowd roared with laughter. He explained the significance of the arrow and the vector, as well as his concept for a house called Pret a Tomber, or "Ready to Fall," where a cube balances on its edge. "Architecture hasn't moved since the Egyptians, like chairs; it hasn't changed fundamentally," he said. He spoke didactically to the students, focusing on how they need self-criticism. To Parent, the "idea of the oblique became a criticism of society and behavior, and helps to contribute to freedom of forms."

For the exhibition at the Arthur Ross Gallery, curator Evan Douglass built a raised, oblique blue platform so that the visitors could experience the work by walking at angles. The display, sponsored by the Etat Donnes Foundation, the French American Fund for Contemporary Art at the French Cultural Institute, the Fonds Regional d'Art Contemporain du Centre and other agencies, included Parent and Virilio's fine pencil drawings, solid wood models of utopian cities with inclined walls, and projects for individual houses. The work will be published for the first time in a catalog later this year.

Visitors commented dur-

ing the opening that finally — although most of us didn't take it seriously when it was new — much of the work done in the postwar years and the 1960s is being considered seriously.

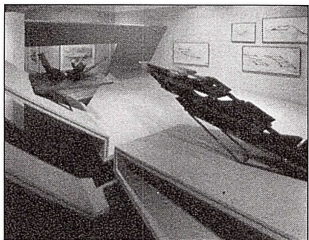
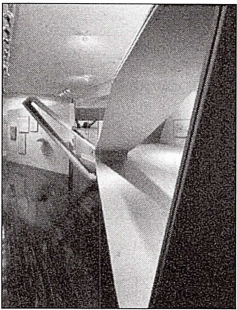
## Jean Baudrillard at the Guggenheim

by Robert Sargent

**I**f the ideas of one discipline — whether the wave theory of modern physics or any avant-garde philosophy — are used simply to create new forms in another discipline (such as art or architecture), the result is not "the perfectly real" but "the purely decorative," warned **Jean Baudrillard** in a lecture last November. It was the culmination of a two-month symposium on French theory in America at the Guggenheim Museum on Fifth Avenue.

Although some in the audience — a large and diverse group of academics, writers, and students in many fields — did not take Baudrillard's lesson in good grace, the organizers of the symposium, **Tom Bishop**, director of the Center for French Civilization at New York University, **Sylvère Lotringer**, professor of French literature and philosophy at Columbia, and others seemed delighted by the irony of the situation. Here was Baudrillard, best known for his scathing analysis of an art museum — the Pompidou Center — speaking in the bowels of the American beast, so to speak.

For the most part, the lecture Baudrillard delivered in English, titled "Radical Incertitude: Thought as Imposture," was highly abstract and, at first, negative. He attacked those who act as if theory could discover and capture the truth. Theory practiced in this way creates a



photos: Michael Moran

"The Oblique Function: A Collaboration Between Claude Parent and Paul Virilio" exhibition



virtual universe, a simulation fabricated from the theorist's ideas about "a universe he has already distilled," Baudrillard said. "The laws of the universe could not have formulated themselves."

If theory "can no longer pretend to represent the truth or reality," what is its function? If it takes the form of a game or of poetic storytelling, theory can perform the useful function of transmitting a view of the strange, enigmatic world we live in, Baudrillard proclaimed. He illustrated this approach by recounting a story of a woman named Sophia, who "shadowed" a man, following him to Venice, spying on him to find out his secrets.

Though she learned nothing "true" about him, her speculations about his life gave him a destiny he didn't have. Paradoxically, in "shadowing" him, she put herself in his hands, seduced by "being his mirror." In this parable, the theorist is in the position of Sophia and the theories she constructs about the man's secrets are fascinating to her, although they are mere shadows of the truth.

Baudrillard concluded his lecture by enunciating, in epigrammatic form, the three principles of theory: 1) "Since the world gives us enigmas, it is the task of radical theory to give back thought [that is] even more enigmatic." 2) "Since the world is delirious, we have to drive it to delirium also." 3) "The theorist must not be greater than the theory, because the theorist is not greater than the world."

Most of the questions took a hostile, sophomoric form. "Since when are you so uninterested in the world?" asked one person, apparently disappointed at not hearing a lecture in the more discursive mode of *America* (1986),

Baudrillard's brilliant book about his travels through the United States, which included a social analysis of architecture.

In the end, he offered the answer most of the audience was waiting for. He said he had "nothing against art," but only the contemporary "art [that] has become transparent, with no shadow, no distance," that seeks to create "an entirely positive world." Though it claims to reflect the "real world," it is not art at all, he said, but "the almost total end of art." True art is a game, he said, "an illusion in a good sense, a mystification" that depicts "the world as disappearance, not its pretended reality."

The word architecture could, with great aptness, be substituted for art. Those who think they have committed "the perfect crime," to borrow a metaphor Baudrillard used in this lecture, need not be named here.

## Rethinking Architecture

Reviewed by Robert Sargent

**R**ethinking Architecture: A Reader in Cultural Theory, a useful

new anthology, seeks to "fill a gap in standard architectural education," according to editor Neil Leach. A director of the architecture and critical theory program at Nottingham University, he has gathered excerpts from the work of the most important contemporary architectural theorists, and has placed them within a broader cultural context outside mainstream architectural discourse, which is largely dominated by discussions of form. The book was published in London by Routledge and is now available in the United States (409 pages, 7 x 9 3/4, \$22.95 paper).

In recent years, much of this material has been required reading for architectural students, but it has usually been hurriedly assembled as unbound photocopies by individual instructors. Though some will miss their teachers' underlining and blurry marginal comments, this anthology has several advantages over those hit-or-miss course books. It includes almost all the usual suspects, from Benjamin to Virilio, and provides excellent headnotes on each theorist, as well as brief bibliographies of their major works. The well-chosen excerpts are organized in five sections: modernism, phenomenology, structuralism, postmodernism, and post-structuralism. The editor usefully directs the reader's attention to clashing viewpoints, such as those of Baudrillard and Jameson on the meaning of the Bonaventure Hotel in Los Angeles.

Having been recently transformed from student to instructor, I found this anthology especially helpful in communicating cross-disciplinary issues to students from a variety of academic backgrounds. It does have one serious weakness, which the editor had the good sense to admit — "feminism remains sadly underrepresented" — but it is easy enough to add selections, as I did, from the important work done by Margaret Crawford, Elizabeth Grosz, Lynn Spigel, and Elizabeth Wilson.

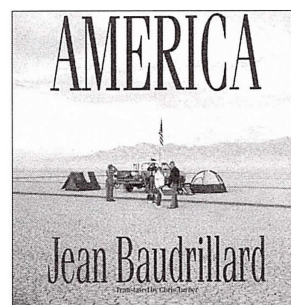
Any anthology, of course, has its blind spots, but this one has fewer than most. It will serve the undergraduate student of architecture, and the general reader as well, as an introduction to the world of theory.

Robert Sargent, Ph.D., is a professor of English at Hofstra University and a graduate of the Parsons program in architectural and design criticism.



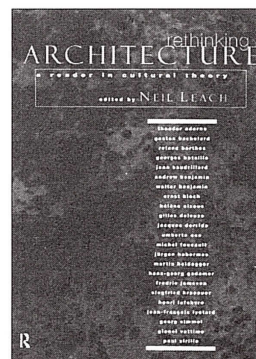
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Jean Baudrillard



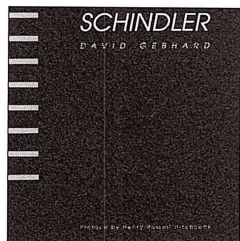
Richard Meraeth

America, Jean Baudrillard



Rethinking Architecture, ed. Neil Leach





Schindler, by David Gebhard

## Four Books on R. M. Schindler

*Reviewed by Lester Paul Korzilius*

The Austrian-born California architect Rudolf M. Schindler (1887–1953) is the subject of renewed interest, as the publication of four books in the last two years attests. Though his work has inspired Frank Israel, Steven Holl, and other prominent architects, Schindler is best known for his houses of the 1920s and 1930s, particularly the Lovell Beach House of 1926. His own house and studio, designed in 1921, is now the MAK Center for Art and Architecture, sponsored by the Austrian government. This house, constructed of tilt-up concrete panels separated by glass slits, is one of his most famous projects.

The MAK book (*MAK Center for Art and Architecture — R.M. Schindler*, edited by Peter Noever, Prestel, 1995, 114 pages, 5 x 8 1/2, 126 illustrations, \$15.00 paper) has numerous photographs of the Schindler house and background articles on Schindler and the Center. Most important, it is a guide book to many Schindler projects in Southern California, with several photographs each of 30 different buildings. These photographs, accompanied by descriptions, provide a good introduction to Schindler's work. The book also includes a map of Los Angeles identifying the many Schindler buildings still in existence.

David Gebhard's book, *Schindler* (Stout, 1997, 176 pages, 8 3/4 x 8 3/4, 184 illustrations, \$30.00 paper), originally published in 1971, reissued in 1980, and now amended, is still the best book on Schindler. The latest edition adds nearly 20 color renderings; the original edition's photos are black-and-

white. Gebhard's lucid text, together with the drawings and photographs included here, offers an excellent overview of Schindler's work.

A pamphlet prepared by the Boston Architectural Research Center (*Schindler and the Small House*, by Bill Boehm, Boston Architectural Research Center, 1996, 56 pages, 8 1/2 x 8 1/2, 110 illustrations, \$13.00 paper) focuses on Schindler's smaller houses. Plans, sections, and elevations from working drawings accompany black-and-white photographs of the buildings, giving the practicing architect an in-depth understanding of them. These houses demonstrate that a modest program and a limited budget do not always prevent a work from becoming architecture.

The *Zugmann: Schindler* book by Peter Noever and William Mohline (Form Zero, 1996, 24 pages, 10 x 14, 21 illustrations, \$25.00 cloth) contains 21 exquisite black-and-white photographs by the photographer Gerald Zugmann. Half of the photos are of Schindler's home and studio, with the balance covering assorted projects. The essence of Schindler's work was the creation of architectural space, and Zugmann's photographs, some of the best yet published, capture that essence.

## NYSCA Grants for 1998

*by Nina Rappaport*

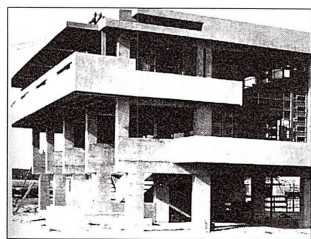
**T**he mission of the New York State Council on the Arts (NYSCA) architecture, planning, and design program is to increase awareness of the built environment and encourage excellence in design and planning. For the last 25 years, the NYSCA has been the fairy godmother of many of the city's architectural projects.

Founded in 1960 by Governor Rockefeller as a temporary state agency, NYSCA became the first state arts council in the country. It was the model for all the other state arts councils, as well as the National Endowment for the Arts.

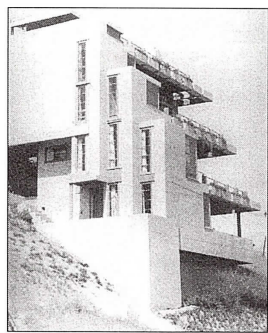
"When the architecture program started in 1973, we focused on historic preservation and environmental awareness. Now we have broadened considerably to [include] contemporary design theory and design in relationship to social concerns," said Anne Van Ingen, who has been director of the NYSCA architecture program since 1987.

One early NYSCA project organized by the late **Deborah Norden**, the Inter City Infill housing competition for a site in Harlem, became the subject of an exhibition at Paine Webber and a book published by Princeton Architectural Press, which is often used as text in architecture schools.

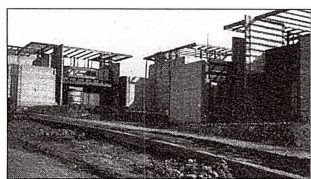
Some of the organizations that have been receiving the only unrestricted category of grants, general operating support, from NYSCA are the Architectural League (which received \$26,400 last year), the StoreFront for Art and Architecture (which got \$18,176), the Municipal Art Society (which was awarded \$41,000), the New York



The Lovell Beach House, Newport Beach, Rudolf M. Schindler



The Wolfe House, Catalina Island, Rudolf M. Schindler



Pueblo Ribera Court, La Jolla, Rudolf M. Schindler



Landmarks Conservancy (which got \$34,150), and Pratt Institute's Center for Community Design (which received \$30,225). In addition, this past year the Architectural League received a special challenge grant of \$37,000, which it matched three-to-one to capitalize its reserve fund.

NYSCA helps nonprofit groups and municipalities pay the professional fees for planning, feasibility, and adaptive-use studies for their own facilities. The Second Stage Theater received \$20,000 to help pay architects **Rem Koolhaas** and **Richard Gluckman** to design its new theater on 43rd Street and Eighth Avenue. It has just received a capital grant and loan of \$50,000 towards the construction of the theater.

This year, NYSCA is also paying architect **Harold Edelman**'s fees for the design of a new Historic Landmark Fund Preservation Center at the Rectory of St. Mark's Church at 232 East 11th Street, which will house the Historic Districts Council and the Greenwich Village Trust. The construction funds will be raised by the institutions.

"The Council's money acts as a catalyst. It shows faith in the project when an organization with rigorous reviews, like NYSCA, approves it. Then it has legs, and it will go," Van Ingen said.

NYSCA also funds land-use planning studies. We Stay/Noscadamus received a \$20,000 grant to hire architect **Petr Stand** to study Melrose Commons with landscape architect **Lee Weintraub**. "We were able to support top-notch urban design thinking in a community where everyone else had walked away. When the city had produced a plan the community didn't like, Stand and the communi-

ty created designs for low-scale, well-integrated affordable housing, which the city has accepted," she added.

Exhibitions also receive NYSCA support. The AIA New York Chapter's "Civic Lessons" exhibition received \$5,000 for its accompanying publication through the New York Foundation for Architecture in 1996. The Skyscraper Museum got a \$10,000 grant for its installation last year. The upcoming Cooper-Hewitt show, "Unlimited by Design," which opens in the spring, has two \$10,000 grants to display products, services, and environments that meet the broadest range of people's physical needs. This year, the Van Alen Institute received its first grant, for \$15,000, to launch a new quarterly report called *Design in the Public Realm*.

Since 1987 NYSCA has been the only public funding source in the country for individuals in the design fields. **Elizabeth Diller and Ricardo Scofidio** received \$10,000 to publish their book *Flesh*, and **Margaret Morton** received \$10,000 for her photographs of homes for the homeless, *Architecture of Despair*. This year, **Mabel Wilson** is creating (*A*) *Way Station*, a series of installations at the Caribbean Cultural Center that explore the effects of migration on the design of domestic space.

When the Selwyn Theater collapsed, the NYSCA — which had given the New 42nd Street a grant for **Platt, Byard Dovell Architects'** renovation — jumped in and redirected the funding so that the architects could do a new design.

## The Process

The NYSCA grant review process involves staff visits to sites around the state, written evaluations with dollar recommendations, and review by a panel of architects, planners, historic preservationists, and graphic designers from across the state. The panel's recommendations go to the full visual arts committee, and then to the full governing board of the agency appointed by the governor, which takes a vote.

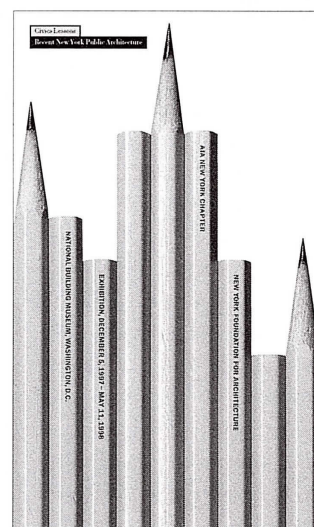
Half of the grants go to projects in the five boroughs, although the overall budget fluctuates with the state's fiscal health. At its high point in the mid-1980s, the architecture program had a budget of \$1.8 million; it now has \$1,050,000.

NYSCA's current focus is on design in the public realm, but "we are beginning to take a more proactive approach and look at the way information technology has changed the design field and the way people experience space," Van Ingen said. "We lay out an outline of project types, but we have never been able to anticipate all the smart ideas out there, and [we] hope that new ideas come to us."



Peter Page

Bergdorf Goodman, New York, Eva Jiricna Architects from the September lecture at the Architectural League



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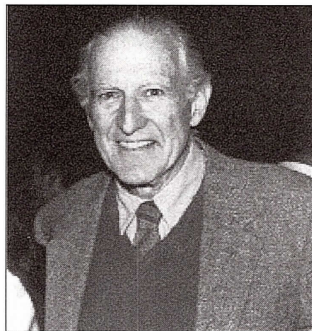
The AIA New York Chapter's "Civics Lessons" exhibition, currently at the National Building Museum, received a NYSCA grant for its catalog



New York Public Library Picture Collection

Selwyn Theater, 1990





Brendan Gill

## Losing Brendan Gill

by Hugh Hardy, FAIA

**B**rendan always got it right. “Artists are lucky in having it in them to outwit age, as their work outwits death: the longer they live the younger they dare to become in their art,” he wrote in *Here at the New Yorker* in 1975. Speaking of Alan Dunn, he said: “To die quickly in one’s eighth decade at the very top of one’s powers is an enviable end, and not an occasion for mourning.” But that doesn’t consider the rest of us, who thought Brendan immortal and now feel he was disloyal to have left our realm before the year was out. The first response is denial. New York without Brendan? Absurd. But with acceptance comes the slow realization of loss. We will have to enter the new millennium on our own, without his iconoclastic wit or playful insights about the human condition.

In the introduction to the book’s second edition in 1997, he called death a “catastrophe.” Although inevitable, I suspect his absence from the cultural, political, and social life of New York is a catastrophe. Who else can do for us what he did? Although he was a successful author, drama and movie critic, essayist, toastmaster, gadfly, raconteur, strategist, and founder of so many institutions, Brendan’s

best work was perhaps himself. Like the magazine of which he was so much a part, he defined the very essence of a New Yorker.

In a reflective mood, he wrote of Edmund Wilson: “...but like all the rest of us he raised what he could not help about himself into a principle and then congratulated himself upon practicing it.” Such was the invention in Brendan’s prose style, a deliberately conversational tone composed of sentences that sometimes turn in on themselves, and sometimes stop in midair like a crazed acrobat, but always compel the reader forward, cajoling, commenting, and urging us on. Brendan, of course, was often the subject — a mirror held up to his unusual nature — but that was part of the fun. You were never certain he was serious.

Brendan loved cities; he made their sometimes absurd juxtapositions a tangible delight. He loved people in all their idiosyncrasies. He was equally at home with New York’s diversity of people, as likely to be found squiring Jackie Onassis or Mrs. Vincent Astor to a benefit dinner as attending avant-garde theater in a purple baseball cap. His embrace of humanity was lusty and hearty — all the more so because he knew its many foibles firsthand.

And he loved architecture — the making of it, the experience of it, the rediscovery of it, even when it had been defiled by neglect. He also loved theater and film, the interaction between illusion and fact. His tastes were neither narrow nor elitist. He railed, for instance, against “cleaning up” 42nd Street with the same fervor he brought to the fight to save Grand Central. Regardless of a building’s lineage, any full-

bodied commitment to bricks and mortar, whether poetic or utilitarian, could win his approval.

Brendan was a font of information about the past. He was always ready to lend a hand to save a place or a building, but that did not prevent a certain acerbic revisionism in his views. Although Lewis Mumford’s hubris about Pennsylvania Station had long been commonly accepted (“There is never too much of that grand Roman quality in a modern city,” he was quoted as saying in Lorraine B. Diehl’s *The Late Great Pennsylvania* in 1985), Brendan challenged him about the place: “It was temple-like in that it was inaccessible....The feeling when you approached it was awe and intimidation.” He guided the Municipal Art Society as its president and founded the Landmarks Conservancy, while lending his name to numerous other preservation causes. But his was not an effort to freeze New York; instead, he challenged us to realize a contemporary whole that incorporated the richness of the city’s past.

These passions for people, history, and architecture led him to fully embrace New York, a place he found more varied and distinctive than its most ardent supporters did. In writing about the city in the introduction to *New York Landmarks*, Brendan noted: “...in the diesel stench of a midsummer afternoon, with the temperature well above a hundred, or in the unsniffable wind of a winter morning, with the temperature well below zero, we damn it as unfit for human habitation. And to render our emotions all the more unstable, we can never be sure from one moment to the next precisely what it is that we love or hate;

if the city is a bride, then the honeymoon is exceedingly bizarre, because the face one wakes beside is rarely the face that one kissed goodnight.”

But that is not to say he was blind to the charms of other urban places. He skillfully presented our sister city, Los Angeles, in his 1980 book, *The Dream Come True*, where he said, “Wracked by floods, droughts, and earthquakes, in terms of safety Los Angeles might just as well be perched on the simmering upper slopes of Vesuvius, but it doesn’t matter: nothing is as outrageous and everlasting as a dream, and a city founded on dreams and scorning prudence is likely to endure forever.”

Let that be the way we remember him, through his enduring work as “everlasting dreamer,” a man who believed the world could be made better and spent a lifetime making it so. Even though we will have to take New York into the next century without him, make no mistake — he has become an indelible part of our own aspirations, moving us to shape this city into the fabulous place whose promise he taught us to see.



## The Acropolis Meets the Agora

In January, the exhibition “Precedent and Invention, New Courthouses in Historic Settings” opened at the U.S. Courthouse at Foley Square. Projects submitted to the Architecture for Justice Committee were presented on boards; after the opening reception, a discussion and slide show highlighted the 15 featured works. Committee member **Frank Greene**, AIA, of Ricci Associates reflected on the societal changes that turn up in the judicial system and in courthouse design. “The notion of a user-friendly courthouse might have seemed a contradiction in terms a generation ago, yet it is often a major goal in the design of a courthouse today. The temple of justice now has much in common with the marketplace — the acropolis meets the agora.”

Projects included those with “straightforward relationships,” such as the setting for the show itself, the new U.S. Courthouse at Foley Square by **Kohn Pedersen Fox Associates** (one of three exhibited by the firm), which “respects and participates in its civic context, while attempting to blend harmoniously with the adjacent residential neighborhood,” Greene said. More complex relationships between new and old turn up in projects such as the Scranton Federal Courthouse in Pennsylvania designed by **Bohlin Cywinski Jackson** with **Leung Hemmler Camayd** and **Ricci Associates**, which acknowledges the scale and delicate detail of the adjacent 1930s structure.

**Ehrenkrantz Eckstut & Kuhn’s** Orange County Courthouse addition “complements the 1967 Paul Rudolph Orange County government center

while at the same time integrating the complex within the historic village of Goshen,” explained Greene. This firm’s Queens County Criminal Courthouse addition was also included, and both projects were presented on well-designed boards that told their stories in clear narrative with several — but not too many — drawings and photographs.

The annex to the Queens Criminal Court by **Perkins Eastman Architects** plays off its 1950s limestone predecessor with a contemporary vocabulary and curvilinear entrance canopy. The Wyoming County Courthouse by **Ricci Associates** was designed to fit comfortably between its 1935 and 1993 neighbors’ masonry facades. A new entrance rotunda provides access from both the traditional Main Street side and the rear parking lot. According to Greene, **Rafael Viñoly Architects’** Bronx Housing Court “evokes the existing pattern of scale and setback, and radically departs from it with its stunning tower. The dramatic use of materials, light, and volume continues in the interior spaces with lively and memorable public halls and courtrooms.”

The exhibition also featured projects by **Robert A. M. Stern Architects**, **Polshak and Partners**, **R. M. Kliment & Frances Halsband Architects**, **Perkins Eastman Architects**, **HLW International**, and **Kaplan McLaughlin Diaz**. Lehrer McGovern Bovis sponsored the reception, and **Trish Solsaa** spearheaded the installation. The show will remain on view at the Foley Square courthouse until March 15.

## The Chapter Helps Change Code Limitations

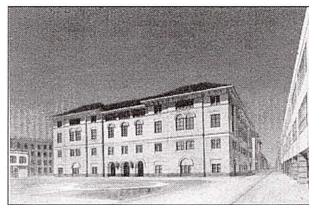
by Kira L. Gould

While dialogue about all manner of the profession is important, the most meaningful efforts of the AIA New York Chapter are the ones that result in direct change. If you are trying to convert two apartments into one this year, you’ll appreciate the Chapter’s efforts — and you’ll save a great deal of money, too.

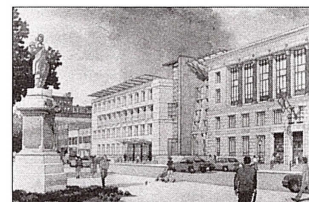
Last fall, **Steven Zirinski**, AIA, and **Michael Zenreich**, AIA, of the Building Code Committee led discussions with officials from the City of New York Department of Buildings. **Satish K. Babbar**, assistant commissioner of technical affairs, met with the committee in November.

“We intended to bring to the department’s attention some of the problems,” Zenreich said. “One of our hopes was to simplify what’s needed for apartment owners who are doing horizontal or vertical conversions — combining two or more apartments to make a bigger one.” The department responded to the committee’s efforts by “taking it to the extreme,” Zenreich said, “and opening it up completely. Now, you don’t need a Certificate of Occupancy at all to do such combinations.” Combinations of old law and new law tenements have been possible in the past without certificates, but now that provision has been extended to all multiple-dwelling buildings, including converted dwellings and new code multiple dwellings.

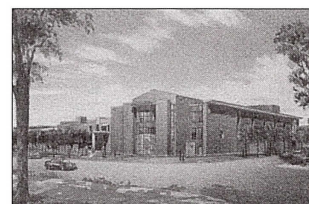
The result, basically, is that the architect’s fee has been reduced by about half, according to Zenreich, but there’s a tremendous silver lining: the time frame has



*Savannah Courthouse,  
Robert A. M. Stern Architects*



*Scranton Federal Courthouse,  
Scranton, Pennsylvania,  
Bohlin Cywinski Jackson with Leung  
Hemmeler Camayd and Ricci Associates*



*Orange County Courthouse,  
Ehrenkrantz, Eckstut & Kuhn*



*Queens Civil Court,  
Perkins Eastman Architects*



*North Bronx Housing Court,  
Rafael Viñoly Architects*

Chuck Cho



shrunk from approximately one year to one month; ultimately, the whole process is more profitable and far less aggravating than it used to be. "Everyone's happier," he said. "It's a great deal easier to get these things accomplished now." But Zenreich readily admitted that the resolution, though it saves time and money, is not always a good idea. There are times when conversion would be reducing the total units to fewer than six, for instance, which would eliminate rent stabilization protections.

Some architects have been finding ways to do conversions without Certificates of Occupancy. **Linna Hunt**, AIA, who is also a member of the committee, found out the hard way how to make this happen several years ago, when a client asked her to look into it. She discovered that by appealing to the Borough Commissioner's office, conversions could often be approved. "I've had the Borough Commissioner's office approve a conversion as large as five apartments into one," she said. But the problem was that no one would tell people that this was possible. "This memo makes it a great deal easier, and it goes a long way toward eliminating some of the ignorance about

the process," she said. "The memo is important for this reason; it will help everyone be aware of what's possible."

There are some stipulations in the memo that make life a bit more difficult. For instance, if the units are condominiums, a new tentative tax lot number must be obtained from the Department of Finance for the newly created unit. This, she said, adds time because it requires dealing with another agency. And, she pointed out, the memo says that you are required to take out the second kitchen. But this can depend on the examiner, Hunt explained: "Some will take into consideration a low-budget project and allow you to simply put a door between apartments."

Committee member **Mark Ginsberg**, AIA, said, "It's positive that they've codified what they were doing before on a case-by-case basis. And it's a cost savings. In the best of all worlds, there might be a cleaner way to do it, but this is a big step forward."

### The Designer's Ego

by Kira L. Gould

In recent months, the Interiors Committee's Design Dialogue series has been consistently well-attended, and the January installment — "Whose Ego Is It Anyway?" — was no exception. Thirty-five architects and others were assembled in what one described as one of the most "egotistical architectural events" of the 1950s, the Seagram Building. The setting provided a great jumping-off place for an interesting discussion. Most people agreed that ego, in some sense, was essential to design.

**Shashi Caan**, AIA, referred to her native India, explaining that "where I come from,

ego — the self — is not a good thing." Maybe ego was appropriate, and necessary, she added "for the Seagram building, but perhaps not so appropriate for design in the next millennium?"

Many people felt that the word "ego" has taken on more negative connotations than it can bear; designers need to be self-confident and assertive. Sometimes this comes in the form of ego, but the client, it was pointed out, also has an ego. The struggle between personalities can be difficult, but it can also be extraordinarily productive in many cases.

**Tom Markunas**, AIA, who now works for a development company and finds himself in the client's seat, noted wryly that there's "no 'I' in the word 'team,' but there's certainly an 'I' in 'architect.'" There was some discussion about whether architects or interior designers have "bigger egos," but few participants were willing to come down decisively on that squishy subject, although one architect said he was so tired of the daily battles that took place in his office on the "architectural side," that he eventually moved over to interiors, where things seemed more collegial.

Ultimately, there was consensus among these designers that a certain amount of ego is appropriate and even beneficial — but only in people who are also smart and talented.



Dorothy Alexander

Thomas P. Markunas, AIA, at "Whose Ego Is It Anyway?"



Dorothy Alexander

Participants at "Whose Ego Is It Anyway?"



## Chapter Notes

On March 18, the Interiors Committee, in conjunction with the International Interior Design Association (IIDA), will present a lecture by **Hugh Hochberg** on "Developing a Culture for Profitability," addressing issues such as how to structure fees to reflect the value of the work provided, how to achieve higher profit levels, why profitability — once considered a nice-if-you-can-do-it byproduct — is now a requirement for a successful practice, and how to shift attitudes to give more priority to profitable performance. A 5:15 pm social gathering will precede the 6:00 pm program at the New York Design Center, 200 Lexington Avenue, sixteenth floor. Attendees will earn learning units, and reservations are required. Call 370-9047 or 661-4261. Admission is \$10 for AIA and IIDA members, and \$15 for nonmembers.

□ The AIA New York Chapter Marketing and Public Relations Committee began an eight-part seminar series in January to address the leading marketing and public relations issues facing architecture firms. On March 20, "Public Relations Part II" will address how a firm's public relations effort should be organized and paced for results. On April 24, "Tools of the Trade" will review some of the best marketing and PR software and technology for architects. Attendees will earn CES learning units; admission is \$30 for one session, or \$100 for four. Seminars take place from 8:00 am to 10:00 am at 200 Lexington Avenue, sixteenth floor. For further information, call committee chair Joy Habian at 327-2282.

□ On Thursday, March 12, the Committee on the Environment will meet for a discussion, "New EPA Headquarters: A Project in Real Time," with **Michael Kazan**, AIA, and **Susan Drew**, AIA, of **Gruzen Samton**. They will talk about the Washington, D.C., project they are working on with **Croxtan Collaborative**, and how the design team has been able to incorporate sustainable design principles while maintaining the budget. The meeting will take place at the AIA New York Chapter's conference room, 200 Lexington, sixth floor; admission is free.

□ On March 25, the AIA New York Chapter will host a George S. Lewis public policy discussion entitled "Airport Access: Past, Present, and Future." Panelists will include Patty Clark, program manager, New York Airport Access Program, Port Authority of New York and New Jersey; Robert Davidson, AIA, chief architect, engineering department, Engineering and Architectural Design Division, Port Authority of New York and New Jersey; Seth O. Kaye, director, Mayor's Office of Transportation; Floyd Lapp, AICP, director, transportation division, New York City Department of City Planning; and Peter Magnani, Queens Deputy Borough President. The program will be moderated by Michael Zetlin, Esq., chair, Transportation and Infrastructure Committee. Attendees will earn learning units; admission is \$5 for members and \$10 for nonmembers. The symposium will be held at 6:00 pm at 200 Lexington Avenue, eleventh floor. For reservations, call 683-0023, ext. 21.

□ The New Jersey Institute of Technology awarded an honorary doctorate to last year's

AIA New York Chapter president, **Robert Geddes**, FAIA. The former Princeton University dean and founding partner of Geddes Brecher Qualls Cunningham, who is now working with **Ann Geddes**, AIA, in a new firm called **Geddes Architects**, received NJIT's Doctor of Humane Letters at a January 16 ceremony on the Newark campus.

□ Another past president of the New York Chapter, **Arthur Rosenblatt**, FAIA, is the recipient of AIA National's 1998 Thomas Jefferson Award for achievement in the public realm. Currently a partner in RKK&G Museum and Cultural Facilities Consultants, Rosenblatt was Mayor John Lindsey's first deputy commissioner of parks, recreation, and cultural affairs, a vice director and vice president at the Metropolitan Museum of Art (where he created a comprehensive architectural plan and hired Kevin Roche John Dinkeloo Associates), and the founding director of the United States Holocaust Memorial Museum in Washington, D.C. Later, as vice president of the 34th Street and Grand Central partnerships, he was responsible for the restoration of Bryant Park. Rosenblatt was nominated for the award by James Ingo Freed, FAIA. Arthur Rosenblatt is a graduate of Cooper Union and Carnegie Mellon University, and a native New Yorker.

□ **Harold Buttrick**, FAIA, has resigned from Buttrick White & Burtis to practice architecture independently. The firm's name will remain unchanged, with **Samuel G. White**, FAIA, and **Theodore A. Burtis**, AIA, as partners. Former partner **Jean Parker Phifer**, AIA, has also opened her own practice.

## Crosstown 116 Exhibit Opening



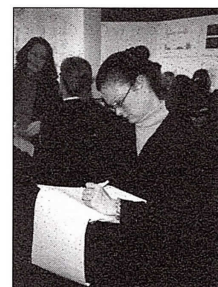
Tobie Cornejo

*Rolf Ohlhausen, FAIA, 1998 Chapter president, and Robert Geddes, FAIA, 1997 Chapter president*



Tobie Cornejo

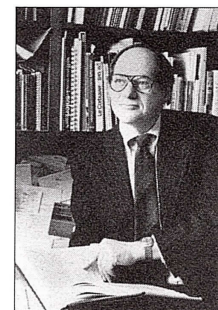
*Crosstown 116 site model*



Tobie Cornejo

*Kira Gould, Oculus managing editor and reporter*

## Thomas Jefferson Award Winner



Susan Ries

*Arthur Rosenblatt, FAIA*



## DEADLINES

### March 12

RFP deadline for \$1 million commission to design the exterior memorial dedicated to the African Burial Ground, sponsored by the U.S. General Services Administration. Contact Pat Wright, GSA contracting officer, 26 Federal Plaza, room 1639, New York, NY 10278, or call Peggy King Jorde at 264-8164.

### March 16

Deadline to request an entry for the 1998 Business Week/Architectural Record awards. Call 888-242-4240 to receive an entry form, or visit AIAOnline ([www.aiaonline.com](http://www.aiaonline.com)) to download the entry information.

### March 30

Application deadline for the 1998 Construction Writers Association Robert F. Borger and T. Randolph Russell awards, presented annually to editors, authors, or teams of editors and authors who have distinguished themselves through editorial excellence and achievement in the field of construction journalism. Contact Marty McIntyre, 847-966-6200, or Sheila Wertz, 847-398-7756.

### March 31

Application deadline for the Architectural League of New York's Deborah J. Norden Fund travel and study grants. Open to students and recent graduates in the fields of architecture, architectural history, and urban studies, grants will be awarded in amounts up to \$5,000. Call 752-1722 for more information.

### April 8

Registration deadline for the 1998 Van Alen Prize in Public Architecture: Design Ideas for New York's Other River, focusing on New York's East River and its waterfronts. Cash prizes totaling \$15,000 will be awarded to between one and five finalists. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, fax 366-5836, or e-mail [vanalen@vanalen.org](mailto:vanalen@vanalen.org).

### April 9

Submission deadline for Open Space Master Plan Project for the University of Toronto, an urban campus of 50,000 students and approximately 140 acres. Open to landscape architects, planners, architects, and engineers. Contact the Office of the Assistant Vice President, Operations and Services, Simcoe Hall, room 109, University of Toronto, Toronto, Ontario, M5S 1A1, Canada, or call 416-978-2249.

### June 5

Deadline for the National Art and Design competition for street trees organized by the Center for Human Environments, Graduate School, and University Center, City University of New York, in collaboration with the Cooper-Hewitt National Design Museum and Trees New York, and sponsored by the National Urban and Community Forestry Advisory Council and the USDA Forest Service. Contact Caitlin Cahill at 642-2970, or fax 642-2971.

## CHAPTER NOTES

□ Fox & Fowle Architects has named **Nicholas J. Trocheff** a senior associate, **Charles D. Eldred** an associate, and **Stephanie Nigro** senior interior design director.

□ Several dozen people braved the stormy weather to attend the opening of "Precedent and Invention: New Courthouses in Historic Settings" on January 15. The exhibition, sponsored by the Committee on Architecture for Justice and held at the Foley Square Courthouse, 500 Pearl Street, displays 16 recent courthouse projects. It closes March 15.

□ Students, faculty, and Chapter members were on hand February 10 to celebrate the opening of the exhibition, "Crosstown 116 — Bringing Habitat II Home, From Istanbul to Harlem," which is on display through March 3 at the City College School of Architecture and Environmental Studies, Shepard Hall, 140th Street and Convent Avenue.

□ Aliye Pekin Celik of the UN Centre for Human Settlements and Michael Stegman, head of the Center for Community Capitalism at the University of North Carolina, were the keynote speakers at the February 18 symposium, "Bringing Crosstown 116 Back to the United Nations." The symposium examined the accomplishments of Crosstown 116, as well as the community's view of the Habitat II agenda and the Crosstown 116 process and results.

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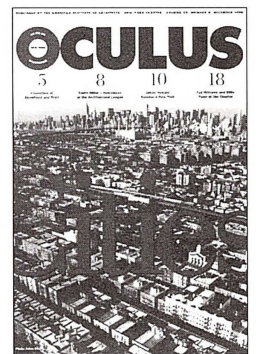
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## COMMITTEE MEETINGS

**March 2, 6:00 pm**

*Housing*

**March 4, 8:00 am**

*Architecture for Justice*

**March 4, 5:30 pm**

*Public Architects*

**March 9, 6:30 pm**

*Learning By Design: NY*

**March 10, 3:00 pm**

*Roundtable*

**March 10, 6:00 pm**

*Computer Applications*

**March 11, 6:00 pm**

*Marketing and Public Relations*

**March 12, 8:30 am**

*Professional Practice*

**March 12, 6:00 pm**

*Environment*

**March 16, 6:00 pm**

*Design Awards*

**March 18, 6:00 pm**

*Architecture Dialogue*

**March 19, 6:00 pm**

*Building Codes*

**March 20, 8:00 am**

*Zoning and Urban Design*

**March 25, 6:00 pm**

*Women in Architecture*

**March 26, 6:00 pm**

*Minority Resources*

*Please confirm meeting times and locations.*

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Craig Kellogg's and Debra Waters's reports were sponsored by the Emerging Writers Fund of the New York Foundation for Architecture. See pages 6 and 8 respectively.



## BOOK LIST

### Urban Center Books' Top 10

1. **An Atlas of Rare City Maps**, Melville Branch (Princeton Architectural Press, cloth, \$60.00).
2. **Charlotte Perriand**, Mary McLeod (Architectural League of New York, paper, \$5.00).
3. **Renzo Piano: Log Book**, Renzo Piano (Monacelli Press, paper, \$29.95).
4. **1,000 Chairs**, Charlotte Fiell (Taschen, paper, \$29.95).
5. **New York Waterfront**, ed. Kevin Bone (Monacelli Press, paper, \$35.00).
6. **Ornament and Crime**, Selected Essays, Adolf Loos (Ariadne, paper, \$25.00).
7. **Le Corbusier: Architecte-Artiste**, Fondation Le Corbusier (Infinitum, CD-ROM, \$125.00).
8. **1100 Architect**, Pilar Viladas (Monacelli Press, paper, \$35.00).
9. **Architectural Representation and the Perspective Hinge**, Alberto Perez-Gomez (MIT Press, cloth, \$50.00).
10. **A Thousand Years of Nonlinear History**, Manuel Delanda (Zone Books, cloth, \$24.50).

### Perimeter Books

#### on Architecture's Top 10

1. **GA Document Extra 10: Bernard Tschumi** (ADA Edita Tokyo, paper, \$37.50).
2. **The Work of Charles and Ray Eames**, Donald Albrecht (Abrams and Vitra Design Museum, cloth, \$49.50).
3. **Translations from Drawing to Building and Other Essays**, Robin Evans (MIT Press, paper, \$25.00).
4. **Ronchamp Le Corbusier**, Jean Petit and Pino Musi (Fidia Edizioni, cloth, \$65.00).
5. **Formless: A User's Guide**, Yves-Alain Bois and Rosalind E. Krauss (Zone Books, cloth, \$97.00).
6. **Carlo Scarpa**, Hiroshi Saito (TOTO, cloth, \$105.00).
7. **El Croquis 85: Wiel Arets** (El Croquis, paper, \$44.00).
8. **Ando Details II**, Yukio Futagawa and Francesco Dal Co (ADA Edita Tokyo, paper, \$48.00).
9. **Obumex John Pawson Kitchen** (Obumex, cloth, \$40.00).
10. **Richard Meier, Barcelona Museum of Contemporary Art**, Richard Meier (Monacelli Press, paper, \$29.95).

### Rizzoli Bookstores' Top 10

1. **New American House 2**, Oscar Ojeda (Watson Guptil, paper, \$55.00).
2. **Art of Venice**, Gianni Romanelli (Könemann, cloth, \$99.98).
3. **Las Vegas Great Recent Architecture**, Ellipsis (Könemann, paper, \$5.98).
4. **American House Now**, Susan Doubilet and Daralice Boles (Universe, paper, \$25.00).
5. **Bridges**, Judith Dupre (Workman Publishing, cloth, \$22.98).
6. **Manor Houses of Normandie**, Regis Faucon and Yves Lescoart (Koneman, cloth, \$39.98).
7. **Architecture Pack**, Ron van der Meer and Deyan Sudjic (Knopf, cloth, \$50.00).
8. **Los Angeles Great Recent Architecture**, Pulver Phillips (Könemann, paper, \$5.98).
9. **New International House** (Watson Guptil, cloth, \$55.00).
10. **New American Apartment** (Watson Guptil, cloth, \$55.00).

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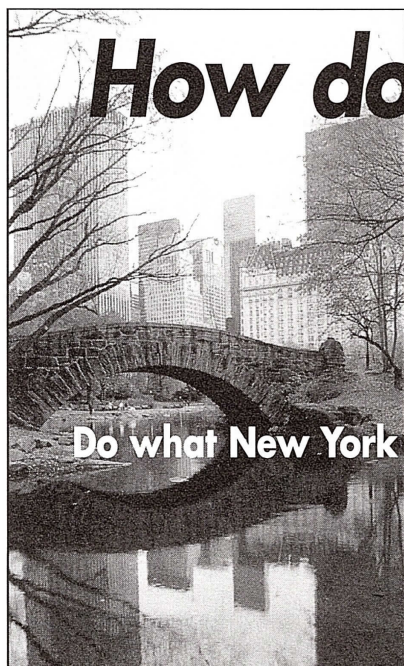
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**Architectural Details of Harlem: Photographs by Robert Arthur King.** *New York School of Interior Design, 170 E. 70th St. 472-1500, ext. 36. Closes March 7.*

**A. G. Rizzoli: Architect of Magnificent Visions.** *Museum of American Folk Art, Eva and Morris Feld Gallery, 2 Lincoln Square. 595-9533. Closes March 8.*

**Signs and Wonders: The Spectacular Lights of Times Square.** *The New-York Historical Society, 2 W. 77th St. 873-0509. Closes March 8.*

**Times Square: Then and Now.** *The New-York Historical Society, 2 W. 77th St. 873-0509. Closes March 8.*

**Precedent and Invention: New Courthouses in Historic Settings.** *Federal Courthouse, 500 Pearl St. at Foley Square. 683-0023, ext. 11. Closes March 15.*

**Designing Women: American Art Posters from the Collection.** *The New-York Historical Society, 2 W. 77th St. 873-0509. Closes March 22.*

**Robert Adam, The Creative Mind: From Sketch to the Finished Drawing.** *Frick Collection, 1 E. 70th St. Closes April 5.*

**Full Circle: Invited Designs for Columbus Circle.** *Municipal Art Society, 457 Madison Ave. 935-3960. Closes April 15.*

**Rethinking the Modern: Three Proposals for the New Museum of Modern Art.** *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes April 28.*

**Arquitectonica: The Times Square Project.** *Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8420. Closes May 10.*

**Alvar Aalto: Between Humanism and Materialism.** *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 19.*

**New York from Above: An Aerial View.** *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 14.*

**Bridging New York.** *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 28.*

**Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-1997.** *The Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St. 501-3000. Closes June 28.*

**The New Metropolis: A Century of Greater New York, 1898-1998.** *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 3, 1999.*

#### NEW EXHIBITION

**Dream Houses - Three Latino Constructions by Warren James, Miguel Rivera, Madeleine Sanchez.** *Hostos Community College Art Gallery, 500 Grand Concourse, the Bronx. 718-518-6700. Opens March 18; closes June 19.*

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March

**10**

Tuesday

**Lecture: The Architectural Legacy of Alvar Aalto – A Critical Discussion**  
By Steven Holl, Patricia Patkau, Juhani Pallasmaa, and Colin St. John Wilson. Sponsored by the Museum of Modern Art and the Bard Graduate Center for Studies in the Decorative Arts. 6:30 pm. 11 W. 53rd St. 708-9781. \$8.

**Class: Why Are We Building So Many Inappropriate Healthcare Facilities?**  
By Steven P. Nohe, Sr., CMC. Sponsored by NYU. 6:00 pm. For further information, call 790-1362.

**11**

Wednesday

**Conference: Make the Connection – New York City's Design, Production, and Market Links**  
Sponsored by the Municipal Art Society and the Industrial Technology Assistance Corporation. 1:00 pm. 457 Madison Ave. 935-3960. \$45.

**12**

Thursday

**Lecture: The City Transformed, Brooklyn in the 1920s**  
By Barry Lewis. Sponsored by Cooper Union. 6:30 pm. Wollman Auditorium, 51 Astor Pl. at Third Ave. 353-4195. \$18.

**Lecture: Emerging Voices – Julie Snow, Michael Gabellini**  
Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

**13**

Friday

**Lecture: Fast and Loose in Search of Truth, The Case of Colonial Williamsburg**  
By Cary Carson. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University GSAPP. 12:30 pm. Avery Hall, room 114, Columbia University. 854-8165. Free.

**Lecture: The Experience of Place**  
By Ron Shiffman. Sponsored by the Cooper-Hewitt National Design Museum, Smithsonian Institution. 6:00 pm. 2 E. 91st St. Registration required, 849-8380. Free.

**14**

Saturday

**Symposium: Archigram**

By Peter Cook, Dennis Crompton, Mildred Friedman, David Green, William Menking, Graham Shane, Michael Webb. Sponsored by Pratt Institute. 3:00 pm. Thread Waxing Space, 476 Broadway. 718-399-4304.

**16**

Monday

**Lecture: Continuing Experiment**

By Peter Cook. Sponsored by Pratt Institute. 6:00 pm. Steuben Hall, fourth floor, 200 Willoughby Ave., Brooklyn. 718-399-4304.

**18**

Wednesday

**AIA NEW YORK CHAPTER EVENT Reception and Lecture:**

**Developing a Culture of Profitability**  
By Hugh Hochberg. Sponsored by the Interiors Committee and the International Interior Design Association. 5:15 pm. 200 Lexington Ave., eleventh floor. RSVP 661-4261. \$10 per session or \$35 for four-part series for members (\$15 per session for nonmembers). (4 CES/LUs)

**Lecture: Review of Mediation and Arbitration Resolution Clauses in AIA Document A201**

By Agnes J. Wilson. Sponsored by the American Association of Cost Engineers, New York section. 5:30 pm. Jewel of India Restaurant, 15 W. 44th St. RSVP 539-7185. \$35 (includes open bar and dinner).

**19**

Thursday

**Lecture: Emerging Voices – Marlon Blackwell, Karen Fairbanks & Scott Marble**

Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

**20**

Friday

**AIA NEW YORK CHAPTER EVENT Seminar: How Can the Public Relations Effort in an Architecture Firm Be Organized and Paced for Results?**

Sponsored by the Marketing and Public Relations Committee. 8:00 am. 200 Lexington Ave., eleventh floor. RSVP 683-0023, ext. 17. \$30 per class, \$100 for four classes, or \$200 for eight classes. (4 CES/LUs)

**20**

Friday

**Lecture: Melrose Commons, A Historical Overview**

By Petr Stand. Sponsored by the Cooper-Hewitt National Design Museum, Smithsonian Institution. 6:00 pm. 2 E. 91st St. Registration required, 849-8380. Free.

**Lecture: Alvar Aalto Lighting**

By Markku Norvasuo. Sponsored by Pratt Institute. 6:00 pm. The Puck Building, Lafayette and Houston sts. 718-399-4304.

**25**

Wednesday

**AIA NEW YORK CHAPTER EVENT Public Policy Forum: Airport Access – Past, Present, Future**

Sponsored by the George S. Lewis fund and the Zoning and Urban Design Committee. 6:00 pm. 200 Lexington Ave., eleventh floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

**AIA NEW YORK CHAPTER EVENT Discussion: How are Big Firms different from Small Firms?**

Sponsored by the Interiors Committee. 6:30 pm. Memmo & Freschi, 200 Lexington Avenue. RSVP 683-0023, ext. 21. Free. (4 CES/LU's)

**Lecture: Living with the Mouse, A Report from Celebration**

By Andrew Ross. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University GSAPP. 12:30 pm. Wood Auditorium, Avery Hall. 854-8165. Free.

**26**

Thursday

**Lecture: Emerging Voices – Sarah Caples & Everardo Jefferson, Michael Maltzan**

Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

**27**

Friday

**Lecture: Ambulatory Care Facility Design – A New Approach**

By Richard A. Sprow, AIA. Sponsored by NYU. 9:00 am. For further information, call 790-1362.

**28**

Saturday

**Lecture: Cast-Iron Architecture in America – The Significance of James Bogardus**

By Margot Gayle and Carol Gayle. Sponsored by Cooper Union. 2:00 pm. Wollman Auditorium, 51 Astor Pl. at Third Ave. 353-4195. \$10.

**31**

Tuesday

**Symposium and Reception: An Admirable Vision, The Landmarks Movement and New York City**

By Denise Scott Brown, Douglas Durst, Paul Goldberger, Hugh Hardy, Peggy King Jorde, Richard Meier, and John Zucotti. Sponsored by the Historic Landmarks Preservation Center and the New-York Historical Society. 5:30 pm. 2 W. 77th St. 873-3400.

April

**1**

Wednesday

**Tour: New York's Great Hotels**  
By John Tauranac. Sponsored by the 92nd Street YM-YWHA. 2:00 pm. 996-1100. \$20.

**3**

Friday

**Lecture: Practice**

By Stan Allen and Michael Speaks. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, Columbia University GSAPP. 12:30 pm. Avery Hall, room 114, Columbia University. 854-8165. Free.

**7**

Tuesday

**Lecture: Expressions of Influence and Affluence – Classical Architecture in the 1990s**

By Donald M. Rattner. Sponsored by the 92nd Street YM-YWHA. 7:30 pm. Call 996-1100 to register. \$15.

**9**

Thursday

**Lecture: Wayne Berg**

Sponsored by Pratt Institute. 6:00 pm. Steuben Hall, fourth floor, 200 Willoughby Ave., Brooklyn. 718-399-4304.

AIA New York Chapter  
The Founding Chapter of  
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