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back cover
Architecture is one product Americans export more than import. Despite international economic crises, hundreds of New York firms are working today in other countries. By contrast, only a relative handful of foreign architects are designing buildings here. Although the coveted commission for the Museum of Modern Art expansion did go abroad (and even though a few of the New York firms which have been active overseas are now designing buildings here) local talent has been generally flowing outward.

This architectural brain drain is generally regarded as good news, even though it takes a toll on personal lives and adds volatility to firms’ balance sheets. The architects who describe their experiences in this month’s feature on global architecture are, to a man (men have been more successful than women in finding work abroad), enthusiastic about their opportunities to build in other countries. One reason for this, of course, is that there are fewer major building opportunities here—though the money fueling international building projects often comes from local sources. Clearly, far-flung ventures are attractive despite attendant risks compared to the known legal, political, physical, and economic obstacles to building in New York.

Still, the importance of New York City is likely to grow as the result of global practice. International ties are deeply embedded in this community, and since half of the students in regional architectural schools today come from other countries, those ties will only grow stronger. When New York architects do find opportunities to build at home, they can implement lessons learned about responsible environmental practices and by working with approvals processes which are based on a love of history and an intuitive understanding of how building height and design affects cities. Elsewhere, we see alternatives to our numbers-driven approach to zoning, rigid preservation strategies, and simple-minded contextualism. When more building is done here, the real payoff from these civics lessons being learned on foreign shores will begin for the people of New York.
ON THE DRAWING BOARDS

Grab Bag of Commissions and Completions
by Nina Rappeport

Asymptote is bringing virtual architecture into the very real world of the New York Stock Exchange. The digital-architects have been commissioned to develop a computerized model of the stock trading floor in order to find efficient ways to manage circulation there.

For the Solomon R. Guggenheim Museum, Asymptote is designing an interactive museum of digital art which visitors will be able to navigate using computers.

The architects of the Whitney Museum expansion, the Andy Warhol Museum in Pittsburgh, and the Georgia O’Keeffe Museum in Santa Fe will design the new Austin Museum in Texas. Gluckman Mayner Architects was selected from a shortlist which also included Christian de Portzamparc and Moshe Safdie. The $35 million, 100,000-square-foot downtown museum will have an educational complex (with a theater), a shop, a restaurant, and outdoor public gathering spaces as well as galleries. Construction of the project will begin in the fall of 2000.

Gluckman Mayner is also designing a Picasso Museum in the Spanish city of Malaga, where the artist was born. A sixteenth century palace is being renovated and expanded to house a permanent collection of the artist’s work.

Harry Cobb of Pei Cobb Freed & Partners was recently selected to design the proposed $130 million National Constitution Center, a museum of the U.S. Constitution at the north end of Independence Mall in Philadelphia.

Working with a team of scholars, Ralph Appelbaum Associates (the firm responsible for exhibits at the Holocaust Museum in Washington and the Ellis Island immigration museum) will design interactive displays. The National Constitution Center will host televised discussions of constitutional questions and sponsor a web site for electronic town meetings. Fundraising for federal and private contributions is currently underway.

A 765,000-square-foot United States Courthouse on Fan Pier in Boston was completed in September. This building, by Harry Cobb (built to house the Court of Appeals for the First Circuit and District Court of Massachusetts), spreads over 4.5 waterfront acres where a Harborpark has been incorporated into the complex. The ten-story, brick- and granite-clad, L-shaped building, with its sloping 90x400-foot concave glass wall facing the water, provides views of the entrances to the judges’ chambers, 27 courtrooms, a library, offices, support facilities, and a day care center. In a controlled sequence of spaces, the street-side entrance hall leads to the cylindrical rotunda, the upper level courtrooms and offices, and to the glazed public great hall.

A similar scheme of solid walls with punched windows and a massive cylindrical form is likely to appear in the 351,000-square-foot annex to the U.S. Courthouse in Washington, D.C., being designed by Michael Graves Architect. The existing 576,000 courthouse, which will be renovated in the $93 million project, occupies a Constitution Avenue site opposite Capital Mall, Judiciary Square, and the Municipal Center of the District. Construction of the annex is to be completed by August 2002; the renovation should be finished two years later.

Michael Graves is also developing a master plan for the renovation of the Cincinnati Art Museum. Currently, the facility consists of an agglomeration of additions built around an 1886 neo-Romanesque rusticated stone structure by James W. McLaughlin (with a 1907 asymmetrical, neoclassic facade by D. H. Burnham). Graves, who did his undergraduate work at the University of Cincinnati and worked for the architect of one the additions, Carl A. Strauss, as a coop student, has undertaken similar reorganizations of the Detroit Art Institute, the Newark Museum, and the Museum of Art and Archaeology at Emory University in Atlanta.

Recently Gwathmey Siegel & Associates was selected by the State Department and the General Services Administration to design the 127,000-square-foot U.S. Mission to the United Nations that will replace the existing facility on the same site at 45th Street and First Avenue. Michael Graves, Harald Holzman Pfeiffer, Kahn Pedersen Fox, and Tom Phifer were also short-listed for the project. The prominent, new high-security building is intended to “express the dignity, enterprise, vigor and stability of the United States.” It will house offices, a press room for 150 occupants, a foreign affairs briefing center, a 24-seat meeting room, an employee cafeteria, an ambassador’s apartment, and parking for 10 cars. Design will begin early next year.
Der Scutt is renovating the lobby of the General Motors Building at Fifth Avenue and 59th Street for Donald Trump. The existing ceiling and the white marble walls designed by Edward Durrell Stone and Emery Roth & Sons in 1968 will be retained. But a new green marble floor in a lively geometric pattern set in bronze strips will be added along with lighting, a large concierge desk, and updated elevator portals.

A residential renovation and addition for ABC sports anchor John Saunders by Jack Travis Architect combines influences from both African and American culture. The 1920s main house on a contoured, two-acre site in Hastings-on-Hudson, New York, will be gutted to create new bedrooms, a formal living room, an upper foyer, and a balcony. A 12-foot circulation “throat” will lead to a 58x28-foot addition in an “African” form, where the kitchen, dining room, family room, lower-level theater, and children’s playroom are being built into the side of a hill. “The two volumes are offset, as fragmented as the tension between the cultures,” Travis explained. “The ‘throat’ is both a gap and a light of the hope of bringing the two together.”

Travis is also designing a $2 million Seventh Day Adventist Church in the South Bronx. He won the commission in a 1995 invited competition. The sanctuary building houses the 12,500-square-foot church for a congregation of 1,000. A youth center will be connected by a breezeway—on a plinth so that clerestory windows can bring sunlight into the classrooms below. A series of triangular North African forms will contrast with rectangular classrooms.

The Eileen Fisher Store on West Broadway by CR Studio Architects, which recently won a New York AIA Interior Architecture Design Award, opened this year in a 4,000-square-foot building that typifies the evolution of Soho. What was a mechanics’ garage became a restaurant, then several different galleries, and now—finally—a contemporary one-story boutique (typical of Main Street but unusual in New York). The architects retained the existing roof and beams but designed a new foundation and facade. Because of the new entry garden on the north side of the site, the building is exposed to the street on two sides. This is ideal for retail displays. To further emphasize the openness, the large windowpanes are butt-jointed at the corner. Inside, the open volume of the store has six dressing rooms and a collections area that is defined by a soft, fabric-panel ceiling.

CR Studio also designed the Eileen Fisher Showroom on the 25th and 26th floors of 530 Seventh Avenue. The 6,000-square-foot loft flexibly accommodates offices, conference rooms, and displays. Existing concrete floors and structure are exposed, and they are emphasized by the insertion of a poured-in-place sculptural concrete stair. Glass walls with various degrees of transparency frame views of the city. A leather floor delineates the showroom area, which can become a runway.

At 170 East 70th Street in the old Lenox School and in the adjacent garage on 69th Street, the New York School of Interior Design has opened a location designed by Hardy Holzman Pfeiffer Associates. The architects combined the two structures, expanding the third and fourth floors of the 69th Street building for administrative offices. The old Lenox school now houses a student center, lounge, gallery, cafe, bookstore, library, and CAD center. The school’s own collection of modern furniture enhances the scheme. A gallery for public exhibitions links the two buildings at street level.
Hospitals to Lift the Spirit
by Nina Ratnapor

While the Staten Island University Hospital remains in continuous operation, Norman Rosenfeld Architects has been substantially expanding and renovating facilities there according to an ambitious “Year 2000” master plan. A new north façade and a tower addition for the Heart Institute are under construction. The six-story, 84,000-square-foot tower will contain operating rooms, an open-heart surgery recovery area, intensive care units, special procedure rooms, and a coronary care unit. The ground floor will house a state-of-the-art, image-guided surgical suite. Beyond the entrance, a two-story, 30,000-square-foot radiation oncology wing will enlarge facilities for diagnostic treatment.

New York’s third burn center, which opened this summer in a 6,000-square-foot former laboratory, is also part of the Staten Island University Hospital project. Colorful graphics and natural daylight in special treatment rooms were designed to assist patients’ recovery, and a triangular plan gives nursing staff maximal ability to reach and observe patients. In the scheme, there is also a new 22,000-square-foot education center with six conference rooms, a 300-seat auditorium, and a medical library.

Norman Rosenfeld Associates has also recently completed the first phase of a renovation for the NYU Downtown Hospital in a joint venture with the recently combined firm now called Larsen Shein Ginsberg + Magnusson Architects. Two floors of the old Beckman Hospital were converted into outpatient facilities to serve the Wall Street community.

Larsen Shein Ginsberg + Magnusson Architects (LSGM) has turned a pair of floors in each of four wings of the Dazian Pavilion at Beth Israel Medical Center into the first “Patient Centered Care” units in the city. Bridges between the wings provide support space and access between clusters. The project recently won an award from the Center for Health Design.

On Union Square, the same architects recently completed the cancer center in the Beth Israel Hospital Philips Ambulatory Care Center. This “hospital without beds” is a 40,000-square-foot collection of offices, laboratories, suites, and clinical space for a multidisciplinary approach to cancer diagnosis and treatment.

At the Lutheran Medical Center in Brooklyn, LSGM Architects are designing a $40 million renovation in a joint venture with Perkins Eastman Architects. The hospital is housed in a converted bowling ball factory near the Brooklyn Army Terminal in Sunset Park. This project provides a new entrance, lobby, amenities, and an administrative building for the 480,000-square-foot facility.

In keeping with the recent interest in addressing the psychological needs of patients and their families, the lively interiors of the Pediatric Intensive Care Unit at the Babies and Children’s Hospital of Columbia Presbyterian Medical Center are colorful and resemble playrooms. To reduce stress and provide comfort to waiting families, the recently completed unit, designed by Spector Group and Architecture + furniture, has “wandering paths,” private patient-care rooms (large ones, at 15x15-feet), smaller lounges, and generously sized windows. Abstract patterns in colorful wood paneling and laminated...
surfaces decorate patient rooms. The central space is animated with fiber-optic ceiling lighting in star constellations, desks constructed to resemble building blocks, and a 750-gallon aquarium.

At Lenox Hill Hospital, Perkins & Will has completed a new birthing center where the rooms for labor, delivery, and recovery have colorful fabrics and warm wood finishes on walls and furniture. Last year the firm’s “Hotel for Healing” in the Orthopedic Patient Unit opened to provide more-than-normal patient comfort and ample amenities. The renovation was designed with a 37-bed unit, a 12,000-square-foot physical therapy area, a lounge, and a library.

In New Jersey, the firm is completing the master plan for the Hackensack University Medical Center. It will feature the light-filled, 90,000-square-foot, four-story Don Imus-WFAN Pediatric Center for Tomorrow’s Children. Offices and meeting spaces will be situated on the north side of a new central entry atrium with tree-like columns. Clinical spaces are closer to the existing main hospital.

In Hastings-on-Hudson, New York, Perkins & Will is developing a strategic plan for the Columbia-Memorial Hospital and creating a new 5,000-square-foot center as they renovate the maternity unit. The architects are building a 32,000-square-foot pavilion with a lobby galleria, and remodeling 9,000 square feet of existing space to provide units for emergency services, surgical suites, and recovery rooms adjacent to areas for outpatient procedures.

**Postmodern Modular**

With Battery Park City’s proximity to shopping, mass-transit, and the waterfront, it seems a natural for residential development. But it’s a strange place to plop a single-family house—unless the idea is to turn heads. Country Home magazine was undoubtedly aware of the irony of selecting a site at Cesar Pelli’s World Financial Center—on the terrace facing the yacht basin—for their “Liberty House.” However, three of the magazine’s earlier efforts—to give people what they want at home today, using innovative construction methods—were erected at the Mall of America located near Minneapolis.

At Battery Park City, the “country house” was built at the end of August using a factory-made, modular system trucked to the site and assembled with a crane over a few hours. Architect Dennis Wedlick (who also designed one of the Minneapolis houses) managed to make eight modules (14 × 18-feet, or larger) look suburban. A peak atop the central, two-story hall approximated a gabled roof. But there were also hints of modularity. Upon completion, black-painted wooden battens at exterior seams articulated the pieces on the facade. “We had to have a little fun,” Wedlick explained.

Inside, the pre-fab sections gave the center-hall layout of the house the rather awkward proportions of a semi-truck trailer. The double-height hall looked extremely slender, and there was a narrow suite grafted onto each side. But a charming kitchen and study occupied a bright, porch-like area at the rear with panoramic views of the harbor.

Chipped bird baths and mounds of potted country flowers everywhere evoked the lived-in look. Down to the cotton balls in the bathroom—arm’s length from the mirror, naturally—the project was conceived to benefit Habitat for Humanity. The $5 entry fee was a donation to Habitat’s do-it-yourself effort to house the poor. And when the little building at Battery Park City was razed, its parts were scavenged for use in the organization’s sweat-equity construction projects.

Wedlick has also designed plans for a Life magazine “dream house.” Since completing this latest Country Home project, built by Joseph Sciamarelli of Sound Design Construction, Wedlick’s office has continued work on speculative housing for developer Gerald Hines in Aspen Highlands, where Robert A. M. Stern designed the village center.

**Modular Modern**

Fundraising associated with the other modular house on view in September benefited the house itself. The once-famous Aluminaire House, designed by Albert Frey and A. Lawrence Kocher in 1951, has been under reconstruction by students and faculty at the New York Institute of Technology’s Islip Campus for at least a decade.

To describe the effort by professors Michael Schwarting and Frances Campani, an exhibition at the Architectural League utilized construction photographs and computer renderings. Frey and Kocher’s original drawings were also displayed along with reprints of the pages of Architectural Record where the house was published in April 1951—after receiving glowing reviews in the daily papers.
Envisaging Twenty-first Century Houses
by Jayne Merkel

How can a building protect family intimacy while fostering a larger sense of community? At the Stefan Stux Gallery in Chelsea earlier this fall, seven architects exhibiting projects in “Intimate Space: The House for the Twenty-first Century” asked this question in one way or another with plans, models, and texts.

The exhibition was organized by New York architect Diane Lewis to stimulate debate among members of an “invisible community of architects who know one another’s work from reading each other’s plans.” To participate, Lewis invited Toshiko Mori, of New York City and Harvard University; Dan Hoflman, the chairman for twelve years of architecture at Cranbrook; Richard Taransky of Philadelphia, who studied at I.I.T. (with Mies van der Rohe) and at The Cooper Union; and three couples. Mack Scogin + Merle Elam of Atlanta have been teaching at Harvard, Mathias Sauerbruch and Louisa Hutton practice in Berlin, and David Turnbull and Jane Harrison live in London.

Two decades ago, when Soho was young, the Leo Castelli Gallery held a similar exhibition of “Houses for Sale,” but then the idea was to sell artifacts and attract art world clients. Drawings, plans, and models were created, and a number of the drawings were sold. However none of the houses were built, so the exercise was something of a failure—though eight prominent architects presented intriguing ideas.

One purpose of Lewis’ exhibition was to start a discussion about the future of the domi-
cile. Her theme, derived from Sigmund Freud's *Civilization and Its Discontents*, was intimate space. In a tiny rear gallery she achieved intimacy between the objects on display. Visual materials and documentation were crammed so that it was difficult to discern which architect was responsible for which house. But the close quarters created a dialog between the objects in the gallery—and this was one of the points of the show.

A panel discussion among the architects, with architect-critics Deborah Gantz and Richard Klein, in the gallery on September 26 took place before a standing-room-only crowd. When participants sat down to talk, it became clear that many of them were concerned with similar issues. "How do you create a civic realm when people are dispersed on the edges of a city?" Elam, Taransky and Hoffman all asked in different ways.

The houses were not discreet commercial objects that could be dropped on a lot and sold to the highest bidder. "None of us are theoretical architects," Mori explained. "We practice, we write, we build, we teach. But somehow this started me on a new path reacting against history." Her message, she realized, was designed as she designed, was: "Look at history for what it is: You can make it. We are architects. We have to make civilization. No one else is going to do it."

Hoffman tried to organize the history he has seen evolving in the midst, where most people live near the periphery and "by the middle of the twenty-first century half of all houses will be mobile (or manufactured). You already see that in the Detroit area. What strikes me is how external life is in mobile home parks. The houses are small and people use the lots, so the neighborhood becomes an intimate space for the community and the individual."

For Taransky, "The most intimate moment is when someone tells you a tale." As he explained, "Even more intimate is a whisper, with telling skin to skin. A lot of my work is about growing up in postwar America and the scattering outside the city." The large charcoal drawings of his "House for a Momentary Public" were haunted with shadowy figures.

Lewis said, "I believe all architects are great storytellers—because when you draw, you propose a tale. Architecture was the first written language. A house is a story; a story is a history. And my house is the after history house inspired by Raymond Queneau Une Histoire Modele." Her collage depicted cracked earth in one frame, airplanes bombing cities in another, the blank slate that destruction creates, and finally a rebuilt, outward-looking cube. She explained that she believes, "Making war is the same as making architecture, only in reverse. To build you have to know how to destroy." But she continually emphasized that the idea of *tabula rasa* has been greatly misunderstood.

Gantz viewed the entire show as an intimate conversation: "Toshiko said, ‘Diane gave me this project, and now that I’ve started, I can’t stop. I keep on weaving.’ So I think Toshiko must be Penelope." And then Gantz said, "Dan’s project became an Odyssey. Diane was Circe as usual."

"The Odyssey is the greatest story of domesticity. Everywhere Odysseus goes, they either eat him or feed him. But they all invite him in, and they all have archetypal houses: the tent, the cave... . . ."

Hoffman noted: "What is different about the houses in the show, is that they are not inward-looking like those prototypes which draw people to the hearth. Here the emphasis is on flowing out, though it is countered by another flow." His drawings, in the style of old-fashioned embroideried samplers, posited arrangements of trailer-like modules into communities. Lewis’ house had courtyards on all four corners, which would operate on two scales. Turnbull & Harrison’s house was "both universal and hyperlocal—an escape and a containment made of a single surface of synthetic material which varied in color, composition, and profile according to gradients of weight, resiliency, luminosity, temperature, status... . . . The structure is the surface."

The postmodern houses of two decades ago in the Castelli show were based on historic prototypes which were either reworked, combined, or subverted. They were plucked from history—not embedded in it—and they were disconnected from a site, rather than integral to it. The architects in Lewis’ show seem to see the question for the future as, "How we might infill," as Elam put it. Klein wanted to see the continuity of "current use linked to original use." And these houses—frankly, heirs of the modern movement—were built on a continuous history that Lewis traced through Modernism. "If you look at the plans of theModern masters," she said, "you can see they were not throwing away history but building on it.”
Global Architecture

can be hard on personal lives, but it makes us wiser.

It shows us other ways to build and points up our
strengths and weaknesses. So American architects
bring home more than just commissions. Working
abroad, Ted Liebman believes he and his partners are
“learning how to really understand what’s important
within cities.” He said, “It’s made us better architects.”

by Jayne Merkel

“The world really is getting smaller,” as John Winkler
remarked by telephone from Kuwait, proving his point. “Almost
ing all of the work we’re doing abroad involves communication or
transportation—from trading floors for financial institutions
and international corporations’ satellite offices to facilities for
tourism, airports, train stations, and seaports.”

“I use the same small cellular phone anywhere in the world,
and I don’t have to worry about the telephone service in
Pakistan or whether I can send a fax from Beirut,” Winkler
added. As chief executive officer of Skidmore Owings & Merrill, he
is constantly en route to projects such as the Changi
International Airport Rail Terminal in Singapore; the Toronto,
Tel Aviv, and Manila airports; the Kuwait Police College (a 75-
acre West Point in the Middle East); the Renault Point du Jour
office complex in Paris; and the United States Agency for
International Development office building in Cairo.

Winkler said that despite the Asian financial crisis, “a
tremendous amount of Taiwanese money is funding work, not
only in Taiwan, but in mainland China. And the Chinese gov-
ernment wants to shore up any slippage in tourism that might
occur in Hong Kong,” so it is commissioning buildings for trav-
elers. “There is enormous opportunity now in Thailand and
Korea,” Winkler continued, “because Taiwanese people are buying
projects (that are already approved) and beginning some
brand-new ones to take advantage of distressed positions.”

Almost everywhere he works today, Winkler finds that archi-
tects are using the same computer programs and technology.
“You’re able to communicate as an architect. Generally, because
of licensure, you have to work with a local firm. But in the last
three years there has been a noticeable move toward a similari-
ty of approaches. All the people who were educated in the West
are now at work and training other people.” Even language bar-
riers break down “as soon as you touch a keyboard.” Although
there are cultural differences, such as the preference for green
architecture in Germany and the desire for arcades in Kuwait,
they tend to be codified in similar ways.

According to Arthur Rosenblatt of RKK&G, “You can be the
principal architect on a project anywhere in the world if you
have a computer, an E-mail address, and a capable colleague
locally.” New communication systems allow firms of all sizes to
work in other countries. “It used to be that only the large firms
could do it. We are a relatively small firm, and we specialize in
an obscure area (museums and cultural facilities). But today we
are able to work overseas and do design development in the
United States.” Rosenblatt is planning museums in Puerto Rico,
the Virgin Islands, and Poland. For a cultural center near
Auschwitz, he is “in constant touch with the drafting room.
There isn’t anything they do [in Poland] that we don’t know
about immediately,” he noted. “It’s a very profound change, and
it’s going to affect the kind of architecture people are going to
be doing.”

The Auschwitz project involves the restoration of an historic
synagogue. Once one of 14 in the city, it is the sole survivor of
the Holocaust. The site is the first Jewish-owned property to be
transferred to a non-profit group (representing the deceased
Jewish owners) under a Polish law passed six months ago.
Rosenblatt, as the founding director of the Holocaust Museum
in Washington, D.C. (and the person responsible for hiring
James Ingo Freed to design that project), is a logical choice for
this one.
Coming Home

Not all architects who have been working in Asia are still active there. Some had their projects canceled midstream, though Fox & Fowle was luckier. “We have two buildings under construction in Shanghai, and we can’t wait to see them, but we are extremely busy doing work at home now. New York City has always been our focus, and we have all our new work here,” Robert Fox explained. “We are doing a mixed-use complex in Yonkers right on the waterfront. We are doing interiors, institutions, five different schools. We are finishing an apartment house in the West Village for Rockrose.” He didn’t even mention the firm’s very visible work in Times Square.

Kohn Pedersen Fox has had a similar experience. “We’ve found that activity in the United States has picked up tremendously. While we’ve enjoyed our work in Asia, the slowdown has allowed us to concentrate a little more on the work here,” William Pedersen said. Although most of his firm’s Korean work has been shelved, the Rodin Pavilion for Samsung has just been completed. A huge mixed-use project on Nanjung Road in Shanghai is also going forward, as is the World Financial Center there. And the four- or five-million-square-foot mixed-use Roppongi complex, “a kind of Rockefeller Center for Tokyo” is about to start construction. KPF is responsible for the hotel and a 53-story office building there, Rockefeller Center for Tokyo” is about to start construction. KPF is responsible for the hotel and a 53-story office building there, and also in Shanghai, which they won earlier this year. Its scheme is composed of two curved slabs clad in red granite. A central, glass-enclosed corridor runs between the slabs, and there is a restaurant and lounge at the top. The 764-foot-high base has a three-story lobby, a ballroom, five restaurants, a fitness center, and conference facilities. Construction will begin before the end of the year.

Similarly, Garrison Siegel Architects found a toehold in Asia when they received a mention in a competition to design the National Museum of Korea in Seoul. Afterward, their Korean collaborators, Kunwon, invited them to enter a second competition for the Korean Embassy in Beijing. And that one they won. Now the partners, who are in their thirties (barely out of KPF), are designing a museum on top, and Jon Jerde of Los Angeles is filling the ground floors with retail stores. Kohn Pedersen Fox is also beginning the design of a large mixed-use project in Manila.

Lessons Learned

We had wonderful opportunities in Asia,” Pedersen said. “Generally we were given a chance to do our best work, and that was worth all the time and difficulty and travel. It broadened our knowledge of issues and building types. In Shanghai, we had to figure out how to build meaningfully in modern China without resorting to worn-out symbols such as pagodas that trap a culture in its history in an obvious way.” For the World Financial Center in Shanghai, which will be the tallest building in the world, they drew on “ancient Chinese beliefs where the earth is symbolized by a square prism and heaven by a circular disk. The big circular opening [at the top of the building] relieves wind pressure, but it also represents the circle and the square, the earth and the sky.”

Because Asian high-rise buildings tend to have deeper and wider floor plates to accommodate large teams of office workers, the architects were forced to think about ways to design office buildings differently than they do here. From their work in Europe, such as the Thames Court in London and the DG Bank in Frankfurt, they have learned to consider the environmental aspects of design as well.

“In Europe, energy costs are six times what they are here. Companies own their buildings and hold onto them,” Pederson explained. “They spend more on first-costs. Double-walled facades are common.” Here in the U.S., developers often sell their buildings so “much depends on a building’s ability to become economically feasible”—immediately.

The Competition Entrée

Some architects have entered the international arena through competitions. Several years ago, Sydness Architects won a competition to design the Lujiazui-Itochu Headquarters building, which is now under construction. Then the young firm was invited to enter an international competition to design the 38-story, 385-room Hon Ta Hotel, also in Shanghai, which they won earlier this year. Its scheme is composed of two curved slabs clad in red granite. A central, glass-enclosed corridor runs between the slabs, and there is a restaurant and lounge at the top. The 764-foot-high base has a three-story lobby, a ballroom, five restaurants, a fitness center, and conference facilities. Construction will begin before the end of the year.

Similarly, Garrison Siegel Architects found a toehold in Asia when they received a mention in a competition to design the National Museum of Korea in Seoul. Afterward, their Korean collaborators, Kunwon, invited them to enter a second competition for the Korean Embassy in Beijing. And that one they won. Now the partners, who are in their thirties (barely out of KPF), are...
designing the 162,000-square-foot embassy complex with ceremonial spaces, meeting rooms, offices, courtyards, and housing.

The retail architecture firm of Tucci Segrete & Rosen recently won an invited competition to redesign and renovate the Centrum Department Store in Wroclaw, Poland. The 200,000-square-foot Art Deco store, originally named Wertheim, was itself the product of a competition in 1927. The winner, Herman Dernburg of Berlin, produced an innovative design typical of Wertheim stores. It had broad horizontal windows, rounded corners, prominent cornices, and a facade decorated with ceramic sculpture and gilding. The interior featured glass-roofed indoor shopping courts.

Because its owners were Jewish, the store was closed by the Nazis in 1938. It was bombed during World War II and has been rebuilt in stages. But although it was designated an historic landmark in 1977, the building has never been fully restored. This renovation and modernization by Tucci Segrete & Rosen will create 150,000 square feet of department store space and a 50,000-square-foot shopping mall.

The architects are also renovating the 300,000-square-foot Centrum flagship store in the middle of Warsaw. Their proposed design joins two adjacent buildings at the roof level and contains facilities for a health club, restaurant, food court, sporting goods department, and a day care center.

Beginning in 1979, Hashimoto & Partners, the New York interior design and construction management firm, has done American offices, showrooms, and stores—largely for Japanese clients. Only since the early 1990s, has the partnership been designing interiors in Japan. In a recent competition, the firm won an intriguing and, in some ways, typically Japanese commission to design (with Umezawa Architect of Japan) a headquarters and showroom for Minoya, a manufacturer of casual menswear emblazoned with the logos of American brands such as Converse, Pepsi, Lucky Strike, and P opcKeds. The project, located in a renovated warehouse in Gifu, Japan, “conveys images of sunny Southern California and New York Loft style.” All the furnishings are from ABC Carpet and Crate & Barrel.

Now, with the downturn of the Japanese economy, Hashimoto is designing retail outlets for American stores in Japan—often in prime locations vacated by failing local businesses.

Colonizing Russia

Of course, New York architects keep the airlines in business. But the most notable new direction for designers to fly has been due East, to Russia. Notably, the firms that are involved most heavily have not particularly been jet setters in the past.

Sidney Gilbert first went to Russia in 1984 as a founder of Architects and Designers for Social Responsibility. Later, when the Russian colleagues he had met traveled to the U.S., Gilbert entertained them. He visited again on return trips and eventually developed exchange programs between American and Russian architects and students.

Then the Soviet Union fell. When the country opened to foreign investment, Gilbert sent his son, who was a management consultant at MCRInsey fe Company, with the most-experienced project architect in his corporate interiors firm to Russia. Both thought it made sense to pursue work there, and now, a few years later, Sidney P. Gilbert & Associates (merged with a recently-created Russian firm to form ABD-SPG&A) has a licensed Russian partner named Boris Levant and a staff of 30 in Moscow.

Gilbert’s first projects, for Otis Elevator, Mary Kay cosmetics, Baxter International, and the Russian First Voucher Fund, were constructed in spaces without actual leases. The work managed to get done, although every project, he said, was “a case study in abnormalcy.”

When the architects went to see the space that their client Emerson Electric had rented (before the program was even written), they found it a swarm with Armenian contractors. Though the client did not know it, the lease provided for a fit-out, which was already underway. Eventually, Gilbert and his client were able to get the crew to stop.

More recently, ABD-SPG&A has completed Western-style interiors in Russia for Bristol-Myers Squibb; Cleary, Gottlieb, Steen & Hamilton; Comistar Investment Bank; Creditanstalt (an Austrian investment bank); DeBeers, Donaldson, Lufkin & Jenrette; Fleming/United City Bank; Mercedes ASR; SBC Warburg Dillon Read. But strange things still happen. It is never clear who will be working on a job or what materials will be available (and at what price). In Russia, the architects just show suppliers what they want and then wait to see what they get. Gilbert’s firm has finally discovered how to control costs—to some extent—which is not easy in Moscow.

His firm’s workload has not lightened, despite the recent eco-
onomic crisis. “Anybody who deals with a developer is dead. New development projects, for now, are all treading water,” he said. “But I work with end users, such as Western law firms which are growing there now, as the banks are retracting.”

Also in Moscow, S. P. Papadatos Associates maintains an office specializing in design/build projects. Three of the firm’s principals—Peter T. Papadatos, Nicholas Burbelo, and Sergey Pavlovich Ivanov—are usually there. Peter Papadatos, a New York City native, had previously designed the New York offices (in the Seagram Building) of RC Securities, a prominent Russian trading company. Burbelo is an American with roots in St. Petersburg; he was educated in the U.S. as a civil engineer. And Ivanov was born and educated in Moscow, but he worked in Bulgaria, India and China before the Russian-American firm SPA International was formed.

Because of their connections with Russian architects, it was possible to make an immediate transition when the economy collapsed. “It’s amazing how, within two weeks, everything changed,” said S. P. Papadatos, whose firm has also worked for the Port Authority and done churches, office interiors, lobbies, and housing in America. “We had been doing interiors—mainly—for the DialogBank Headquarters, Renaissance Capital Group, RCI (a travel organization with time-shares all over the world), and Troika Dialog (a trading company). Suddenly you could see the change from fine, highly detailed corporate interiors to housing—because of investors like the World Bank. We’re working on the Moscow Airport now.”

Like SPA International, The Liebman Melting Partnership has been doing most of its work in Russia on design/build contracts. And though the partnership has someone in Moscow almost continuously, “We do all our design work in America,” Ted Liebman said. He met his partner, Alan Melting, at the Urban Development Corporation in 1970, but the firm really grew out of the partners’ work in Iran designing new towns and housing. In the early ‘70s, Liebman spent a year traveling through Europe with his wife and their daughters, where he studied 80 housing projects and lived in a dozen of them.

“Personal relationships are more important in work outside the United States,” Liebman said. “I would never work with a Russian group where I didn’t feel I had a rapport. In America, the contract is more important.” He finds Russians “really want Western technology. We’ve learned what you can get done, what some of the peculiarities are, and the constraints of the approval process. It’s very complex, but it’s based on a love of history and a shared concept of how landmarks relate to the planning of the city. They worry about how your building will appear on the horizon.”

Like Papadatos, Liebman is optimistic about the future in Russia despite the stock market crash. “We’ve just won a 255-unit middle-income housing competition in Moscow for a Russian client. Business has been going uphill for the last eight years, and all the blips have caused great concern and gotten great press coverage. But over the years we’ve seen steady, incremental improvement in Russia. There will probably be some slowing down, and all the reforms are imminent. But no one who has been investing for the long term is stopping.”

Special Relationships

Liebman’s experience with an extraordinary international client is not unique. Davis Brody Bond has been working on many different projects with Valeo, a French company that makes car parts. Valeo’s Thermal Systems Technical Center outside Detroit won an Honor Award this year for the architects; their Electrical Systems facility in San Luis Potosi, Mexico, won for the firm last year.
“The whole ‘group’ (as they call themselves) is very clear in its thinking, and the corporate philosophy—their way of doing business—is actually embodied in the buildings. It’s all about involving everybody in every activity,” Steven Davis said. Although the company has worked with a number of distinguished architects in France, Davis Brody Bond developed Valeo’s design guidelines, which is a 100 page book. Doing so helped the architects understand that the company’s commitment to “total quality, supplier integration, involvement of personnel, constant innovation” was more than a matter of words. “The buildings have a great deal of transparency, and they are designed to adapt to changing conditions, but there is a reason behind every decision.”

For Valeo, the architects are also working on a 155,000-square-foot Engine Cooling Technical Center in Buenos Aires; a 75,000-square-foot Friction Materials Manufacturing and Technical Center in Sorocaba, Brazil; a 180,000-square-foot Wipers and Clutches Assembly in nearby Campina, Brazil; and a 60,000-square-foot Distribution Center in Hellmond, the Netherlands.

Elsewhere, Davis Brody Bond is designing a fully-automated Distribution Center for Estee Lauder in Laachen, Switzerland and a campus master plan and one million-square-foot New University in Bulawayo, Zimbabwe.

Richard Meier is building headquarters for Siemens in Munich and for the Richmers Shipping Company in Hamburg. There is also a department store in Dusseldorf, and a museum for the art of Hans Arp near Bonn. Meier has designed a bridge in Alessandria, Italy, the Church of the Year 2000, and a museum for the ARA Pacis in Rome.

Perkins Eastman Architects is designing a research park for the Repsol petroleum company outside Madrid and an office building in Madrid for San Sebastian de los Reyes. With Intecsa-Uhde of Madrid, Perkins Eastman is designing an office campus for the Banco Bilbao y Viscaya and Universidad Complutense de Madrid Law School, both of which are in Madrid. Perkins Eastman is also planning senior housing in Osaka, Japan, and Sao Paulo, Brazil, resorts in Baraibuna and Bahia, Brazil, and a rain forest preservation project in the Amazon.

In Turkey, Gerner Kronic + Valcarcel, Architects has three projects underway for the same client—an investor that one of the partners met many years ago. The 21-story Olive Grove Tower will house one of the world’s wealthiest banks along with a restaurant, shops, and a five-level underground parking garage which required the deepest excavation in Istanbul. The $100 million, 500,000-square-foot structure will be completed in 2001. Another office and retail complex, Macka Palace, is nearing completion in the former Italian Embassy Residence, where the architects built a five-story addition with a roof garden, which became an Armani cafe. Gucci also opened its flagship store there. The architects also renovated Abdullah Efendi, a 35,000-square-foot private home with business offices and conference rooms on a 20-acre site outside Istanbul.

Since corporate interiors for multinational companies are ubiquitous in the information age, it is not surprising that Gensler, a multinational company in its own right, is doing projects all over the world. Not everyone, however, knows about the firm’s airport planning work (in Guam and Liverpool as well as in Palm Springs, San Diego, Houston, and Salt Lake City), or its plan for the 12.5-acre World Trade Center in Manila. And Gensler also designs trade shows and exhibits that, themselves, travel.

### Teaching Abroad

Not all the work New York architects do in other countries is architecture. Diane Lewis, who taught at the Architectural Association in London last year and organized an exhibition of architectural glass in that city, is now spending her sabbatical leave from Cooper Union teaching at the Technical University of Berlin. Already, she has invited colleagues from both cities to participate in an exhibition which took place in New York last month at the Stefan Stux Gallery (see p. 8).

Michael Sorkin has been teaching at the Academy of Fine Arts in Vienna for the last four years. As a result of contacts made there, he was asked to do site planning and architectural proposals for the Friedrichshof art commune about 100 miles from Vienna, to design 70 units of publicly-assisted housing in Vienna (currently on the back burner), and to participate in an invited competition for the urban design of a new train station and a “mini Lille” in Schwerin, Germany. He is also preparing for group shows in Glasgow (on the twentieth-century house) and in Karlsruhe (on the “second Modernism”). And he is working on a polemical master plan for Hamburg Harbor, which will be displayed in a gallery by the Hamburg Arts Commission.
Germany’s Search for a New Architecture of Democracy

reviewed by Stanley Collyer

During the second half of the twentieth century, no city has captured the public imagination the way Berlin has. After World War II, as a result of economic aid from the United States and West Germany, some of the city’s infrastructure and housing stock were rebuilt. Fine modern buildings by Le Corbusier, Mies van der Rohe, Hugh Stubbins, Hans Scharoun, and Alvar Aalto replaced the rubble left by Allied bombing in the sector of the city controlled by the West. Then through the 1980s, the International Building Exhibition produced scores of new residential complexes by a host of well-known architects. But in the core of the old city, which was littered with buildings from East Germany’s Communist regime, Germans found themselves wondering exactly what to keep and what to bulldoze.

The architectural selection process is the subject of a new book by Michael Z. Wise, a journalist who has written for Reuters and The Washington Post while covering Central Europe. In Capital Dilemma: Germany’s Search for a New Architecture of Democracy (Princeton Architectural Press 1998, 224 pages, 6 x 9, 35 black-and-white illustrations, cloth, $25.00), he limits his scope to nine projects. Wise begins by tracing the history of German Federal architecture in Bonn after World War II. He describes his architecture of reticence which became the overriding design philosophy in the West German capital in Bonn.

Everything there is low-key, with architects such as Günter Behnish injecting a dose of transparency into the design of the government buildings to project a more open image of German democracy, disconnected from the Nazi era.

Wise also closely examines the retrofitting of the Reichstag as the seat of the German Parliament, the conversion of Göring’s Aviation Ministry to offices for the Foreign Ministry, and the site of the former Royal Palace which had been demolished by the Communists.

Although he takes pains to describe the evolution of Axel Schultes’ new Federal Chancellery and Norman Foster’s Reichstag conversion, he misses an important reference to Louis I. Kahn’s Exeter Library in the original proposal for the Chancellery facade. He traces the Reichstag design and the controversy surrounding the replacement of its dome in detail, giving a sensitive account of the political and symbolic implications. But he fails to mention that the original Reichstag design came about democratically—through a design competition. Christo’s wrapping of the building also warrants only a mention. For many Germans it symbolized an important new beginning.

In describing the transfer of power from the sleepy West German city of Bonn to the vibrant cultural climate of Berlin, Wise neglects to mention that West German politicians—especially conservatives—always regarded Berlin as a hotbed of left-wing causes, despite the presence of moderates such as Mayor Willi Brandt. Bonn students never demonstrated with the ideological fervor evident in Berlin in the 1960s and ’70s.

Did this deep-seated apprehension of civil unrest lead the government to postpone the construction of a public “forum” near the new Federal Chancellery—or was it really a shortage of funds, as Wise suggests? And was a second stage of the Spreebogen planning competition mandated by a conservative chancellor when he learned that an avowed Social Democrat (Schultes) was the winner?

To insist, as some do, that Berlin requires bombastic buildings because it is the German capital is to miss the point. As the capital of Prussia from the time of Friedrich Wilhelm I, the architecture of Berlin was almost always austere to the point of understatement. Stronger expressions of grandeur and power can be found outside of the city—in Potsdam (Sans Souci).

Although it is understandable that Wise would attempt to limit the scope of the book to make it more readable—and that it certainly is—the result is an account that exists in a vacuum, untouched by the international influences which had such a profound effect on the architecture of post-war Berlin. When Wise discusses the rationale for reuse of the existing Reichstag, he could have mentioned a local precedent—the construction of a new church by Egon Eiermann straddling the partly-destroyed Kaiser Wilhelm Memorial Church at Breitscheid Platz in the center of West Berlin. More than any other site in the city, this one most effectively conveys the idea of the utter senselessness and destructiveness of war.

Stanley Collyer, who edits Competitions magazine, lived in Berlin for many years.
The City Club of New York’s plan for the redevelopment of Governors Island, to the Chapter’s Zoning and Urban Design Committee on September 18. Kenneth LeBrun, the senior financial analyst of Reckson Company, conceived the economic aspects of the plan, which are worked out in impressive detail. The team’s study was funded with a grant from David Rockefeller.

Whitaker has been involved with waterfront planning in New York since the 1960s (Oct. 98, pp. 10, 15). His team’s first concerns were making the island accessible to the public and preserving the historically significant buildings from the eighteenth, nineteenth, and early twentieth centuries. “The three strands to the puzzle,” Whitaker said, “were scale, economics, and governance.” In order to keep new construction in scale with what is already there, he would establish a maximum building height of 52 feet—the cornice line for the base of McKim, Mead & White’s Liggett Hall (Building 400). Because housing would be built by different developers and individuals, the island as a whole would have a variegated rooftopscape. When team members asked what could be built within those limits (which might actually pay for itself), one of the things New York needs most—moderate-income housing—came up. They realized that the distance between the existing streets (which are already paved and served by utilities) is similar (at 370 feet) to the depth of the blocks between Washington Square and Eighth Street in Greenwich Village. The existing streets on Governors Island would be ideal for four-story, steel-framed housing, which is relatively inexpensive to build. Blocks like the beloved ones intersected by McDougal Alley and Washington Mews would also accommodate courtyard housing schemes that are nearly impossible to build within the confines of the Manhattan grid.

This new residential construction, in conformance with existing building codes, could be built to rent for $24 per square-foot. “We looked at comparable costs in Hoboken and Brooklyn, and, taking these numbers, we realized affordable market-rate housing is a real possibility,” Whitaker said.

The plan also involves minimal rehabilitation of existing historic structures. “The Coast Guard offices don’t lend themselves to anything but office spaces or classrooms,” Whitaker said. In the historic district it would cost $40 per square foot to create an apartment. “We could offer it for $18 per square foot in rent.” (Apartments on Roosevelt Island rent for $28 per square foot.) Similarly, commercial space in the historic district could rent for $12 per square foot. (By comparison, the Rose Associates building at 29th Street and Sixth Avenue will rent for as much as $50 per square foot.)

The community would be governed by a public trust, created by the city, which would enter into a series of public/private partnerships for development.

“The key to this is 24-hour ferry service,” Whitaker emphasized. The City Club study assumes the cost of maintaining the island with
at service would be $30 million a year. “Maintenance costs were not revealed, so we had to make a number of inferences.” They estimated conservatively (at 50 percent more than RPA researchers assumed). Housing would still cover them still, “this is not a scheme for using only. If Alvin Ailey needs a rehearsal facility, at’s okay. If Rockefeller University needs housing for faculty, that’s okay. If you, as a private citizen, wanted to build a house, that would be okay,” Whitaker said.

Investment would be on a fee simple basis, because the island could have to remain with the Public Trust. However, asing, rather than purchasing land, spreads out initial costs, so monthly payments are lower. “With the Public Trust, the historic tax credits check in for commercial development, and you can tap into the highway bill.”

The City Club scheme, with nine four-story housing units on the southern periphery of the island, would leave the great lawn in the middle, the nine-hole golf course, and the athletic fields, which Community Board 1 utterly needs. It excludes the existing school sites, which could serve the community, and assumes the entire 187-acre tract as recently as 1996), the Regional Planning Association has proposed a scheme. It was unveiled to the Chapter’s Zoning and Urban Design Committee and the Governors Island Task Force on September 16. Jane Thompson introduced the proposal that grew out of a March 1997 charrette where six design firms participated, including her own, the Thompson Design Group of Boston.

In the hope that the General Services Administration will opt to preserve Governors Island for public use (to replace Coast Guard facilities that dominated the entire 187-acre tract as recently as 1996), the Regional Planning Association has proposed a scheme. It was unveiled to the Chapter’s Zoning and Urban Design Committee and the Governors Island Task Force on September 16. Jane Thompson introduced the proposal that grew out of a March 1997 charrette where six design firms participated, including her own, the Thompson Design Group of Boston.

The RPA plan is “private reuse in a public context,” as Thompson characterized it. It should generate the $20 million needed annually for island maintenance. Robert Pirani, director of environmental programs for the RPA, described the scheme’s proposed “economic engine” for Governors Island in broad terms. Its largest piston would be the Governor’s Island Inn, a 220-room hotel occupying a neo-Georgian structure designed by McKim, Mead and White that was elegantly named “Building 400” by the Coast Guard. Pirani said that the immense basketball court would be transformed into a ballroom and that the existing rooms are much larger than the standard for New York hotels.

Permanent residence on the island does not make sense in Pirani’s view, because it is too small. An island community of 5,000-6,000 residents would not be large enough to be viable in his opinion.

If a hotel and conference center will make the re-use of the island feasible, it is the open space there that will continue to make it desirable. “It’s the next Central Park,” as Thompson said. Anthony Walmsley, a landscape architect from Tourbier and Walmsley of New York, took the audience on an armchair grand tour. The ferry would arrive at Division Road which forms an east-west axis across the island. From the ferry landing, guests could choose to head into the historic district to the north or the open space to the south, which was created with rubble.
from the Lexington Avenue subway tunnel.

Two pathways, cutting bold diagonals across the island, would draw visitors from the ferry landing to spectacular views of the Statue of Liberty and Ellis Island. The open space would include two miles of waterfront walkways, a great lawn, a sports center and fields, a 4000-seat amphitheater, an aquarium, and an environmental education center. By razing the newer buildings on the south side, Walmsley plans to create a bowl-shaped contour on the otherwise flat terrain. A retaining wall at the island's southern tip would be pulled down to re-create a wetland marsh.

On the north, three-tiered Castle Clinton, which faces Manhattan, would become a museum of some type. Fort Jay, the original American military installation on the island, which dates to the American Revolution, would house a performing arts school because of the difficulty of reorganizing its small spaces. South Battery, which guarded Buttermilk Passage (between the island and Brooklyn), would become a “celebration space” for weddings and banquets. Pirani assured the audience that the public would have access to all outdoor areas even when indoor space was leased for private use.

The RPA plan would require between $250 and $300 million for capital improvement. Because the private sector will invest only after they are convinced that water and electricity, ferry service, and communication lines are in place, $100 million would be paid up front with public funds. A government authority, like the one for Battery Park City, would manage the island and lease space for further development. Sliding scale rents for non-profit and for-profit organizations on the island would cover the annual operations costs. A detailed budget of capital, expense and revenue, prepared by Economic Research Associates (ERA), was expected to be available in early October.

The audience asked: Would anyone use these hotels? Thompson said the economic analysis of ERA showed a clear demand. What about the NYU and Columbia plans to use the island for dormitory space? They do not pay for themselves, Pirani said. Inevitably, the question of casinos came up. Thompson told the audience that ERA’s analysis demonstrated that gambling on any scale could generate immense financial returns, but it would quickly dominate the culture of the island. “No Gambling.” Many people in the crowd sighed with relief.

It all comes down to what the federal government does with the island. The GSA was represented at the meeting by the Assistant Director of Property, Jon Marcic. While he had no formal role, at the end of the discussion he said, “GSA does not require that there be a completed master plan. Our mandate, according to the current legislation, is to sell the island at fair market value.” He added that the federal government would throw in the Coast Guard ferry boat. Pirani told the audience that fair market value had been set, for purposes of balancing the federal budget, at $500 million. But President Clinton, has promised to sell the island to the city and state for one dollar if a plan for public use was developed. That would be quite a deal.
survival of buildings.

Tom Crane showed work from a just-published book of historic house museums in and around Philadelphia. “These houses are forgotten and struggling,” he explained, “and we wanted to capture their elegance and their place in our own collective memory.” He did so with color photography and some occasionally inventive use of light. “Sometimes,” he admitted, “you have to make sunlight.”

Walter Dupresne finds inspiration in the work of Berenice Abbot’s 1950s photos of New York, and he often uses specific shots to inspire his own work. “In some cases, she was working just slightly ahead of Robert Moses,” he marveled. “She showed how the city was about to change—and it did.” His photos of these same spaces and crevices in the city (sometimes from the same angles and sometimes from very different ones) illustrate that change never stops.

Comings and Goings

Mark Chen, AIA, has been named director of design for the New York office of The Hillier Group. Chen has been recognized nationally for his work in the education and health care fields. His Pediatric AIDS Center for Bronx Lebanon Hospitals was awarded a Progressive Architecture award. The office has also recently promoted John K. Mulliken, AIA, and James Butterfield to associate, and hired Bozena Grocholski as a project designer.

□ Mihai Radu, who has worked with Richard Meier, I.M. Pei & Partners, and Swanke Hayden & Connell, has joined Christidis & Lauster Architects to form Christidis Lauster Radu Architects.

□ Mancini Duffy has welcomed William Bouchey to the firm’s New York office as group design director. Bouchey’s 13 years of experience include corporate, retail, exhibition, and residential projects.

□ Nicholas Quennell and Peter Rothschild have announced that Andrew Moore, Alison Browne-Shipley, and Mark Bunnell are now partners in the firm of Quennell Rothschild & Partners.

□ WPG Design Group has appointed Robert C. Krone, AIA, as president; David R. Koons and David Lawrence Korn as senior associates.

□ Jordan Gruzen, FAIA; Peter Samton, FAIA; Scott Keller, AIA; and Michael Kazan welcome Gerald F. Vasisko, FAIA, as a new partner of the firm Gruzen Samton Architects Planners & Interior Designers. Vasisko has been with the firm for 20 years, during which he has managed such projects as the Long Island City High School, The Montana apartments complex, and the Radisson Plaza Hotel in downtown Raleigh, North Carolina. He is currently directing the Queens Family Courthouse design and work by the firm on the Grand Central Terminal rehabilitation.

□ EDAW, which has offices in 22 locations around the world, has opened a New York City office at 200 Varick Street. Timothy Delorm, who has worked on such projects as the State Island Ferry Terminal/Waterfront Master Plan, will run the office as director of planning and landscape architecture.

□ Ehrenkrantz Eckstut & Kuhn Architects has named Robyn Loring Specthrie as director of marketing and business development.
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DEADLINES

November 13
Submission deadline for the Steel Joist Institute Design Awards. Projects must have been built in the U.S., Canada, or Mexico within the last three years and will be judged on the basis of flexibility, speed of construction, cost, and aesthetics. Contact the Steel Joist Institute, 3127 10th Avenue, North Extension, Myrtle Beach, S.C. 29577, or visit www.steeljoist.org.

Submission deadline for Brunner Grant for advanced study that contributes to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other presentation. Call 683-0023, ext. 11, for an application.

November 15
Application Deadline for the Rome Prize Competition, sponsored by the American Academy in Rome. Winners, who will be selected to pursue independent research in the fields of architecture, landscape architecture, historic preservation, urban design, and urban planning, will receive a stipend, room and board, and a workspace at the Academy’s facility in Rome. Contact the American Academy in Rome, 7 East 60 St., New York, NY 10022, 751-7200.

December 18
Submission deadline for the Rudy Bruner Award for Urban Excellence, given to urban places demonstrating a successful integration of effective processes and meaningful values into good design. Call (617) 492-8401 or email info@bruner-foundation.com for more information.

January 15
London AIA Excellence in Design Awards submission deadline. This award program is open to projects completed between January 1, 1993 to December 31, 1998 by U.K.-based architects working anywhere in the world, by U.K. students working in the U.K., or by any architect working in the U.K. Write AIA, Kent House, 14-17 Market Place, London WIN 7AF or fax 011-44-171-636-1987 for more information.

January 29
Submission deadline for the James Beard Foundation/Interior Design Magazine Awards, honoring excellence in interior and graphic design for restaurants in the U.S. or Canada. Write the James Beard Foundation, 6 West 18th St., 10th Floor, New York, NY 10011 or visit www.jamesbeard.org for more information.
Jury Members Choose This Year’s Winners
by Kira L. Gould

The 1998 Design Awards were announced on September 16 by the distinguished jury and the AIA New York Chapter’s special guest moderator, public television show host Charlie Rose at the Lighthouse, a previous award winner, designed by Mitchell Giurgola.

After a grueling day, jurors presented 32 awards culled from among 274 entries. In the Architecture category, the jury was made up of N. Michael McKinnell, FAIA, of Kallman McKinnell & Wood in Boston; Cathy J. Simon, FAIA, of Simon Martin-Vegue Winkelstein Moris in San Francisco; and Yoshio Taniguchi of Taniguchi & Associates in Tokyo.

Architecture Honor Award winners were David Brody Bond for Valeo Technical Center in Auburn Hills, Michigan; Eisenman Architects with Lorenz & Williams for the Arocaff Center for Design and Art at the University of Cincinnati; Henry Myerberg Architects for the Rhys Carpenter Library at Bryn Mawr College; Richard Meier & Partners for the Rachofsky House in Dallas; and Tod Williams and Billie Tsien for the Freeman Silverman Residence in Phoenix. Awards went to David Brody Bond with Tobey + Davis for the U.S. Bureau of the Census Administration and Data Processing Center in Bowie, Maryland; Edward I. Mills & Associates, Architects for the Melnik Residence in Brighton, Michigan; Richard Meier & Partners for the Swissair North American Headquarters in Melbourne, New York; and Weiss/Manfredi Architects for the Women’s Memorial and Education Center at Arlington National Cemetery in Virginia.

Citations were awarded to CR Studio Architects for the Eileen Fisher store in Soho; Polshek and Partners Architects for the Jerome L. Greene Hall at Columbia Law School, and William Nicholas Bodouva + Associates for Terminal One at John F. Kennedy International Airport.

Interior Architecture awards were selected by Ming Fung of Hodggets & Fung in Santa Monica, California; Stephen Knowles, AIA, of Herbert Kruse Blunck Architects in Des Moines, Iowa; and Linda Searl, FAIA, of Searl & Associates in Chicago.

Honor Awards went to Gensler for Home Box Office offices on Sixth Avenue and to Leslie Gill Architect for the Watrous/Weatherman Residence in Brooklyn. Awards were given to Anderson Architects for Barnesandnoble.com, Belmont Freeman Architects for a Loft Residence and Studio, and Gluckman Mayner Architects for the Helmut Lang boutique—all in New York City. Citations were presented to Gabellini Associates for the Wolfkowitz Residence, Hardy Holzman Pfeiffer Associates for the New Amsterdam Theatre, Toshiko Mori Architect for Issey Miyake Pleats Please, Rockwell Architecture for Best Cellars, and Thanhauser & Esterson for Michael Callen-Audre Lord Community Health Center. All are located in New York.

Project Awards were determined by Peter Q. Bohlin, FAIA, of Bohlin Cywinski Jackson in Wilkes-Barre, Pennsylvania; Phyllis Lambert of the Centre Canadien d’Architecture in Montreal; and Jose Oubrerie of Ohio State University.

Honor Awards were given to Rogers Marvel Architects for the Studio Museum in Harlem, Skidmore Owings & Merrill for 350 Madison Avenue, and Eisenman Architects with HNTB Sports Architecture for the Football Stadium Expansion at the University of Arkansas. Awards went to CR Studio Architects for the African Burial Ground in Lower Manhattan, Castro-Blanco Picsoneri Associates (architect of record) and Hanrahan + Meyers (design architect) for the Latimer Gardens Community Center in Queens; Mirage and Architecture Research Office for the U.S. Armed Forces Recruiting Station in Times Square. Citations were earned by The Hillier Group (architect of record) and Christian de Portzamparc (design architect) for the Louis Vuitton Moet Hennessy Tower on West 57th Street, and by G. Phillip Smith & Douglas Thompson, Architects for the Jacques Marchais Museum of Tibetan Art in Staten Island.

The audience asked about the difficulty of judging architectural work without visiting it. Jurors said they yearned for more work that clearly showed a concept explored from the beginning of the project to the end. Some jurors noted that unsuccessful projects were often clogged with too many ideas. Conceptually powerful entries, they agreed, were always going to garner attention and awards. Simon wondered why photos and drawings often neglected context, when text explanations called attention to it.

Do these winners collectively offer any harbingers of what is to come in the twenty-first century? Bohlin, and the others, thought not. “We can’t always be looking for the boldly visionary,” he said. Watch for extensive coverage of the awards in the January 1999 issue of Oculus.
For many years the Heritage Ball has been the occasion which recognizes individuals whose contributions to architecture and its allied arts have made a lasting impression. This year the AIA New York Chapter will honor Lewis Davis, FAIA; Samuel Brody, FAIA (1926-1992); and Richard Ravitch for their belief in the social basis of architecture and for decades of outstanding contributions to cities.

The Heritage Ball serves both as a ceremony for bestowing the President’s Award and as an important fund raiser for the Chapter. Local membership dues constitute only 40 percent of our revenue. This year’s ball will help to fill the gap of income that will be needed to fund the Chapter’s ever-expanding programs.

Income from the Heritage Ball will supplement fund raising for the new premises and has allowed us to develop a website serving both members and others in cyberspace. Along with the generous support of our benefactors and underwriter, the Heritage Ball has paid for additional pages of *Oculus*, subscriptions for colleges so that students can learn about Chapter members, and complimentary copies that the chapter sends to elected officials in charge of capital funding. The Chapter’s proactive fund-raising efforts have allowed us to avoid increasing our 1998 local dues.

The Heritage Ball has been criticized for catering to larger firms that can better-afford the high price of admission. So this year we have tried to make it possible for firms of any size to attend with $50 after-dinner dance tickets. Additionally, we are planning to acknowledge, in the commemorative journal, the small- to medium-sized firms purchasing two or more dinner tickets. The Chapter has also responded to these concerns by hosting the annual spring party, which provides an opportunity for the entire design community to come together.

I am hopeful that members will join in the celebration as we acknowledge the achievements of this year’s three distinguished President’s Award winners. As Paul Goldberger, Hon. AIA, wrote, what is most remarkable about the housing the trio designed is, “the extent to which it not only improved the lives of its occupants, but of everyone in the city of New York.”
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<th>Date</th>
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<td>November</td>
<td>AIA NEW YORK CHAPTER EVENT Seminar: Architectural Metal</td>
<td>Sponsored by the AIA New York Chapter and the Ornamental Institute of New York. 8 am. 211 East 43rd St, 657/5354, $35. (8 CES/LUS, 1 HSW)</td>
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<td>Lecture: The Old Croton Aqueduct</td>
<td>By Brian Goodman. Sponsored by the Construction Specifications Institute, New York Chapter. 6 pm. City Crab and Seafood House, 18th St. and Park Ave. South. RSVP 663-5167. $10. (2 CES/LUS)</td>
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<td>Panel Discussion: Art and Architecture—Resonances and Reverberations</td>
<td>With Carole Rifkind, Dan Cameron, Sibila Kolbowski, Sheila Kennedy, Mark Robbins, and Peggy Dramer. Sponsored by the Architectural League of New York and by the New Museum of Contemporary Art. 6:30 pm. Great Hall, Cooper Union, 7 E. 7th St. 219-1222, cx: 228. $10.</td>
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<td>Lecture: Architectures of the Unforseen</td>
<td>By Brian Mosumi. Sponsored by the Columbia University School of Architecture, Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, 854-3510. Free.</td>
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<td>Walking Tour: Classical Revival in Carnegie Hall</td>
<td>Sponsored by Cooper Union. 1 pm. RSVP 353-4195. $15.</td>
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<td>Conference: The Disney Legacy—Storytelling, Placemaking and the American Life</td>
<td>Sponsored by Cooper-Hewitt National Design Museum. 9:30 am. Great Hall, Cooper Union, 7th St. and 3rd Ave. 849-3889. $40 or $25 students.</td>
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