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the Ordinary and Everyday

CONVERSATIONS ABOUT THE FUTURE OF NEW YORK



Volume 61, Number 4, December 1998

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Oculus, published ten times a year, September
through June, is a benefit of AIA New York
Chapter membership. Public membership is
\$60, or a year's subscription to *Oculus* is \$40.
Send a check and your mailing address to
Oculus subscriptions, AIA New York Chapter,
200 Lexington Avenue, New York, NY 10016.

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MORE THAN JUST A PRETTY PORTAL

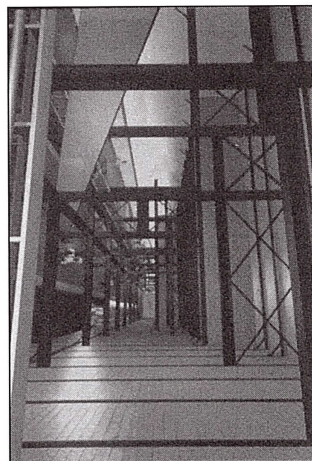
Now that it glistens, Grand Central Terminal is certainly cause for celebration—as is the idea of re-creating Pennsylvania Station's lost dignity in the Farley Post Office building. But these triumphs will remain hollow as long as the renewed hubs of yesteryear lead to worn-out transit and old-fashioned commuter rail. Our own subway, with its labyrinthine passageways and tawdry tunnels, has not been expanded in over a half century. Meanwhile, Montreal, Mexico City, Tokyo, Washington, and San Francisco have built entire systems, and car-scaled cities throughout the U.S. have begun the first little links of rail transit. Since World War II, the London Underground has been extended and expanded, and a long, southeast extension to the Jubilee line is now under construction. The Paris Metro has also grown so that, incredibly, no point in the city is more than 550 yards from a station. And the Paris system is still expanding, with a new east-west Meteor line to Bercy opened last month. The Metro compliments the extensive recent Regional Express Rail (RER) system serving the periphery of Paris, which has also been created in the postwar period.

While other cities make historic improvements, here in New York we are grateful to have our old subway station floors tiled and decaying rails replaced. Our rapid transit system actually contracted while others grew. The elevated trains on Second and Third avenues were dismantled in 1940 and 1955, respectively, when the Second Avenue Subway line was planned. But it never materialized.

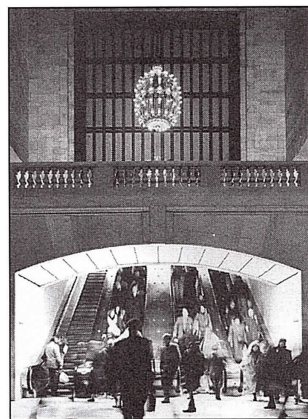
Why not celebrate the rebirth of urban transportation with ambitious plans to begin building again? Adding a few strategic miles could encourage development in areas now dormant and make this city twice as convenient. The Subway Shuttle could be extended down 42nd Street and then several blocks south (past a new Javits Center station) to connect to the Farley Post Office, where the Airtrain to JFK will depart. Later, the 34th Street crosstown line could run all the way to the East River. And why not run a shuttle from Broadway through Central Park to the Lexington Avenue lines to link the East and West sides at 72nd Street or 78th Street? At the rivers, these crosstown connectors could meet trolleys or monorails running along the "Emerald Necklace" of waterfront parks, tying transit to the growing network of ferries.

Renewed attempts to provide rail access to the airports are already underway (see page 12). With new TEA-21 federal funds, the MTA may finally bring the E and F subway lines through the 63rd Street tunnel and the Long Island Railroad through Grand Central. These improvements could increase East Side ridership enough to make the long-abandoned Second Avenue subway a necessity. Eventually, the Second Avenue line could cut across Randall's Island and extend down through western Queens and Brooklyn, bringing a whole string of industrial and working-class neighborhoods into the loop.

The process would be long and complicated, and consultants will say none of these ideas can ever be achieved. (Remember how they once said that the earth was flat.) But as the CEO of Ove Arup New York said at a discussion described in this issue (page 14), "We did it a hundred years ago; we can do it again."



*Times Square subway station rendering,
Kohn Pedersen Fox*



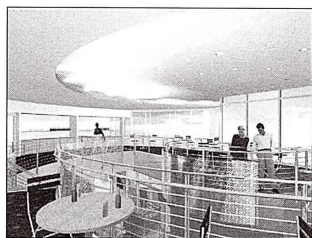
Grand Central Terminal



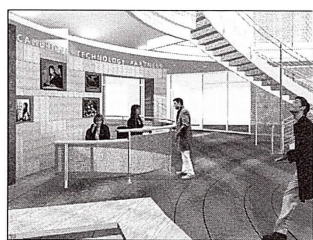
*General Waiting Room
Pennsylvania Station, circa 1910*



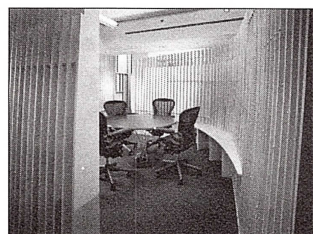
*Terminal One, JFK International,
TAMS and Ove Arup & Partners*



Cambridge Technology Partners headquarters
mezzanine lounge,
Suben Dougherty Partnership



Cambridge Technology Partners headquarters
reception area with "buzz wall,"
Suben Dougherty Partnership



Eduard Heuber

McCann Erickson offices,
curvilinear video screening room,
Resolution: 4 Architecture



Eduard Heuber

McCann Erickson offices,
view through a pair of "Siamese suite"
work areas toward interior window-wall,
Resolution: 4 Architecture

The Basics: Places to Live or Work

by Nina Rappaport

Suben Dougherty Partnership, a small, New York-based interiors firm, has recently designed Cambridge Technology Partners' new 155,000-square-foot world headquarters, which is currently under construction inside a nine-story, speculative office building located in Cambridge, Massachusetts. The project's developer, Boston Properties, expanded its planned seven-story structure to accommodate the partnership's local staff of 700 workers involved in networking, communications, enterprise applications, and management consulting. The corner entrance to the building opens onto a lobby featuring a curved reception desk, a wood-paneled "buzz wall" with multimedia displays, and a perforated-metal staircase with wood details that leads to a mezzanine lounge. There is also a cafeteria and a gym on the ground floor and an employee training facility on the second floor. Throughout the space are "phone booth" work areas, lockers for visiting workers, game rooms with coffee bars, and "quiet rooms." The floors of the building are divided by moveable partitions so that rooms as large as 10,000 square feet can be configured for multimedia meetings. Instead of arranging executive offices in a traditional row, the designers have stacked them vertically, in a "column," to be near other staff members.

Suben Dougherty has also designed the Irving Sherwood Wright Center on Aging in New York, a comprehensive geriatric outpatient practice and research center, in an existing three-story building on First Avenue

between 77th and 78th streets. The 13,600-square-foot project is a joint venture of Presbyterian Hospital, Cornell Medical Center, the Hebrew Home for the Aged, and the Burden Center. The designers maintained the building's original massing, while re-configuring interiors and creating a new facade of gridded stucco above a masonry facing at ground level. Mesh awnings articulate the ground-floor windows, a coved glass-and-metal canopy defines the entrance, and a three-story glass curtain wall angles outward above the central entrance bay to provide views up and down the block to building interiors.

□ For the McCann-Erickson advertising agency, another progressive company that promotes teamwork, **Resolution: 4 Architecture** is renovating 20,000 square feet of midtown office space which was originally designed in 1987 by Joe Tanney when he was working at Gwathmey Siegel. Since he founded Resolution: 4 Architecture with Robert Luntz in 1990, Tanney has been doing minor projects for the agency. But McCann-Erickson, with a newly installed chief executive officer and philosophy, recently began work on a major renovation program.

Using translucent partitions to overlap public and private spaces and bring more natural light into the core, the architects opened up the plan and section on the sixteenth floor. They paired individual work spaces so that the art directors and copywriters who work together could meet informally. Existing mahogany millwork was retained in the core, with new Baltic plywood added for contrast. The project was so successful that it will be used as a prototype, and the architects have been

commissioned to design a 10,000-square-foot conference center upstairs with sliding partitions, multimedia spaces, and folded-plane ceilings.

Resolution: 4 Architecture is also designing a new Equinox Health Club off the sunken terrace at 50th Street and Broadway, adjacent to the subway entrance. The 26,000-square-foot facility, with areas for active and quiet exercise, will interact with its site.

□ Last year, **Sidnam Petrone Architects** designed offices for America Online, employing a greenhouse atrium and a bridge to link mezzanine wings. Now the architects have two residences under construction. In Harrison, New York, the butterfly roof, stucco exterior, and industrial materials of one project create a dramatic form in the landscape. Sited in a wooded area with rock outcroppings, this house occupies the middle of the terrain. A large, open "great room" with a glass wall, double-height ceilings, exposed steelwork, and exposed metal-deck roof leads to the kitchen (with a master bedroom suite above it). A more conventional wing at the rear contains a guest bedroom, mechanical suite, and mudroom.

In Saddle River, New Jersey, the same architects designed a moderately priced, speculative modern house. The faceted facade—with its white synthetic-stucco skin and a long, sloping roof—bends away from a busy street at the front and embraces a wooded landscape to the rear. To create flexibility for unknown buyers, the architects incorporated sliding partitions into interior walls. When closed, the partitions divide the big, open living space of the kitchen, family room, dining room, and living room.

□ On 5.2 acres of the Atlantic Coast, in Bahia, Brazil, **Gaetano Pesce**, the Italian designer with an office in New York, is completing a live-work compound called *Maison Salvador*. Experimental in both materials and structure, the main house has a 2,000-square-foot living room, an enormous kitchen with an outdoor bread-baking area, support spaces, an upper-level bedroom, and a bathroom pavilion. Connected by walkways, seven self-sufficient guest houses for artists and friends are elevated over the sand on colorful pylons. The pavilions are made of such innovative components as Pesce's hand-made, weatherproof colored-resin tiles (2,500 of them), which are molded in palm leaves. Drawings and models of the house are featured in "La Presence des Objets: Gaetano Pesce," an exhibition of work from the past decade. It remains on view through January 3 in Montreal at the Museum of Decorative Arts, which is located in a building designed by Frank Gehry.

□ **Gene Kaufman Architect** is transforming a turn-of-the-century East Village public bath into the Bath House, a live-work photographic studio. The dark bath environment is ideally suited to creating a black-box, artificially-lit photographer's studio. Kaufman opened three arches on the facade and built a new glass wall recessed eight feet into the interior to create a small entry court and to bring natural light into the client areas and living space. The entrance leads to a double-height lobby with dramatic bridges and balconies, which will serve as backdrops for photo shoots. In a reinterpretation of the baths, a two-story, 5x18-foot translucent washing and dressing house

will be inserted into an existing tower ventilation shaft illuminated by a slit window 60 feet up. The entry court is visible from the second floor residential unit, which is topped by skylights.

Kaufman is also converting the Ansonia Clock Factory in Park Slope to 34 condominium apartments and seven two-family townhouses surrounding a garden court that will replace a parking lot. The 75,000-square-foot project features four penthouse apartments with skyline views in a 10,000-square-foot two-level rooftop addition.

In the Public Realm

The City of San Jose, California, has selected **Richard Meier & Partners** to design a \$230 million, 550,000-square-foot City Hall. The building will be the first of several (including a new public library) in a new civic center that might yet be derailed by a lawsuit filed by a former mayor who contends that the use of redevelopment money to purchase the land violates state law.

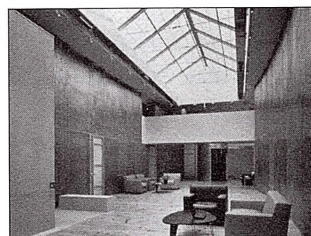
Meier, who built a new city hall and central library in The Hague four years ago, was selected by a nine-member committee of San Jose residents, city officials, and area architects. They considered submissions from 23 firms and visited projects by six finalists: **Gwathmey Siegel; Rafael Viñoly; James Ingo Freed of Pei Cobb Freed & Partners; Moore Ruble Yudell** of Santa Monica, and **Craig Hartman** of the **Skidmore, Owings & Merrill** San Francisco office.

□ **Jordi Architects** of Bern, Switzerland, and **Sven Stucki** of New York were selected to design new office interiors for the Permanent Observer Mission of Switzerland to the U.N. and New York Consulate

General of Switzerland. To create a 40,000-square-foot space, the architects will link two floors at 633 Third Avenue, using an open, wood-and-glass stair. In the visa section, there will be a large mural of the red-and-white Swiss flag on the wall. Work spaces will have natural daylight, and both closed offices and open areas are planned in the scheme, which locates a cafeteria and a conference room in the southeast corner.

□ A 900-foot-high tower that Donald Trump is building across from the United Nations will be designed by **Costas Kondylis & Associates**. (A late-October announcement in *The New York Times* did not note the architect.) The project will be located at First Avenue and 47th Street on the site of the 1961 United Engineers Trustees Building, which will be demolished. The rectangular slab of Trump World Tower will be sheathed in a light-colored bronze-and-glass curtain wall with hidden mullions that the architect describes as "a minimalist approach inspired by the Seagram Building." A landscaped plaza with a private garden will provide open space for residents of the 376 luxury condominiums, who will share the structure with a restaurant, health club, and parking garage.

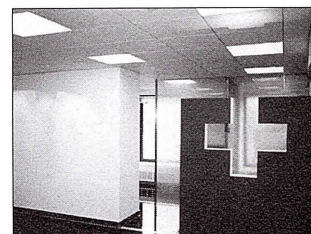
Kondylis said the building will be as tall as a modern, 90-story tower because all 72 floors will have at least ten-foot ceilings (seven floors will have 12-foot ceilings). Trump acquired 120,000 square feet of development rights for "the tallest residential tower anywhere in the world" from the Japan Society and other nearby structures. The Daewoo Corporation of South Korea is also investing in the project.



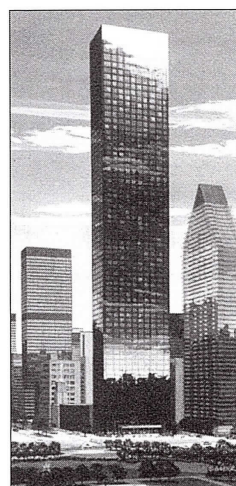
*America Online offices,
Sidnam Petrone Architects*



*America Online offices,
Sidnam Petrone Architects*

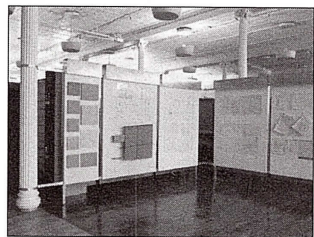


*Consulate General and Permanent
Mission to the U.N. of Switzerland,
Jordi Architects and Sven Stucki Architects*



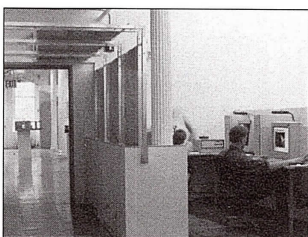
*Trump World Tower,
Costas Kondylis & Associates*

Parsons School of Design Architecture Department

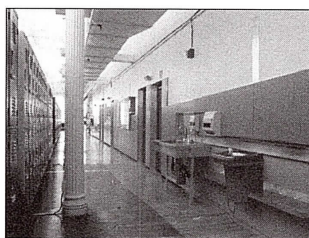


Pinup wall near student lounge

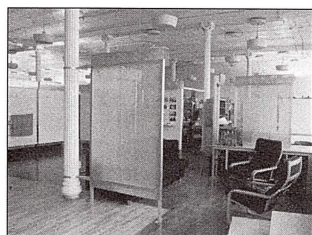
all photos Randy West



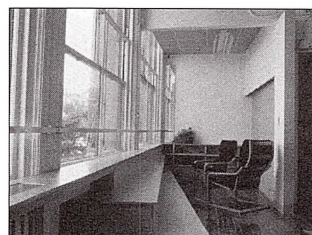
Computer lab



Interior street



Pinup wall in student lounge



Student lounge

Designing and Building at Parsons

Architecture begins—literally—in the classroom at Parsons School of Design, where the third-year Masters of Architecture students in **Peter Wheelwright's** studio designed and built themselves new quarters. An exhibition documenting the process has been on view since October in the second-floor gallery at 25 West 13th Street. The show there creates some double- and triple-entendres, since a portion of the exhibit takes place in the remodeled space itself.

The renovation follows a tradition established by **Susanna Torre**, the previous chair of the architecture department who, several years ago, commissioned designs for various Parsons' facilities from faculty members. Offices, a reception area, and long, narrow exhibition gallery at the school were designed by **Michael Morris** of Morris/Sato Studios. **Alan Wexler** devised the kitchen-on-wheels which is used at exhibition openings, and **Craig Konyk** designed a display-wall of vertical slats which has been reinstalled in a new student lounge.

Karen van Lengen succeeded Torre in 1995, continuing her predecessor's attempts to connect studio activity with real-world experience. In 1996, Parsons students in the construction technology class designed and created an art gallery for student work at Washington Irving High School. The next year, they built a pavilion in the Bronx at the Morris Avenue Community Garden.

Parsons' architecture studios are located in a cast-iron loft building on 14th Street,

between University Place and Fifth Avenue, adjacent to (and continuous with) offices and classrooms in another building on 13th Street. The scheme developed in Wheelwright's graduate studio last spring (and built by those same students during the summer) strengthens the connection between the two buildings. Morris' design for the long, narrow entrance gallery once terminated at the door to the large, crowded, 130x60-foot studio space in the 14th-Street building.

A row of handsome, cast-iron columns has always helped to define the corridor, but the students' redesign converts the space into something of a "street" that connects a series of activity areas and highlights each as it passes. The interior street was accommodated by relocating a stand of lockers which ran from column to column, thus forming a wall. Moving the lockers behind the colonnade made the columns more visible, and closing the gaps (where the columns were located) allowed room at the opposite end of the corridor for a daylit student lounge with views of 14th Street. The new lounge has a pinup space, microwave, small refrigerator, couch and chairs, and steps where students sprawl—the same way they do on the stoop outside.

Still, the *pièce de résistance* is the new interior street with its exquisite detailing and articulation. On one side of the corridor, six-inch gaps between banks of lockers denote the locations of dividing walls, while across the corridor, six-inch vertical aluminum strips embedded in the wall mark the locations of east-west partitions that

intersect with the back of that wall. The same metal strips placed on-end frame doorways along the way, and a steadily widening, diagonal path of light-colored, refinished wood flooring (divided from the remaining beat-up dark floor with a thin aluminum strip) articulates the "fold" in the space, which happens to be the threshold that studio work crosses to go into the gallery. The street "pavement" helps give a sense of movement, as if to proclaim: "The activity taking place here is on the way to becoming architecture."

Along the corridor, interior windows and slits in the wall help describe "events." Windows display the library and glimpses of the shop, while glass-block slits near the floor partially reveal the rest rooms. A drinking fountain and cleanup sink on the wall of the corridor further emphasize connections in this "water works" area, and a display terminal at the end of the 13th Street gallery, which can be used to augment exhibitions, signals the CAD lab around the corner in the studio area.

Seed money for the project was granted by the Bruce Ford Brown Charitable Trust, and numerous suppliers donated materials. Then the students built their design over the summer. "We got a \$100,000 renovation for \$10,000 in cash and materials," Van Lengen exclaimed happily. And the project is good for recruiting, too. "Prospective students coming through this summer were really impressed," said **Doug Dohan**, a graduate student on the project team. "It looks like something is going on up here." —J.M.

New York Stories

So little time . . . so many stories. Even Woody Allen never told so many. This year, books on New York available for holiday giving should satisfy nearly everyone on your Christmas and Hanukah lists combined.

Gotham: A History of New York to 1998 by Edwin G. Burrows and Mike Wallace (Oxford University Press, 1383 pages, 7 x 9 7/8, 164 black-and-white illustrations, cloth, \$70) has 1236 pages of stories about the city's economic, political, social, and cultural history. Burrows and Wallace somehow manage to keep the pace of the narrative lively while summarizing the findings of three generations of historians—especially those of the last two decades. Like the city itself, the book is too big, too rich, and too multifaceted to absorb all at once. But it belongs on the shelf and in the minds of all committed New Yorkers. For architects, it provides a valuable context for beloved historic treasures, quirky street plans, and development booms.

Stripped of your nostalgia by the lovingly-told (but frequently horrific) tales in *Gotham*, you'll be ready to examine *The Houses of McKim, Mead & White* (Rizzoli, 252 pages, 10 x 12, 200 illustrations—175 in color, cloth, \$70) with a suitably jaundiced eye. However, only the monetary price is obvious in this behind-the-scenes tour of mansions designed between 1880 to 1906 by the great-grandfather of author **Samuel G. White**. Photographs in the book, by Jonathan Wallen, bring the splendid old houses to life.

Wallen also photographed the neoclassical masterpieces produced by an architect of the next generation, for

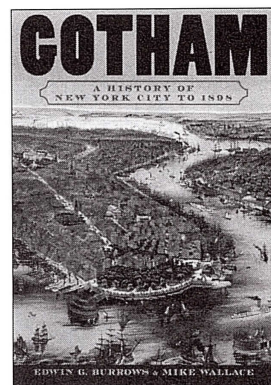
Steven McLeod Bedford's book, *John Russell Pope: Architect of Empire* (Rizzoli, 240 pages, 9 x 12, 250 illustrations—100 in color, cloth, \$60). Although Pope was born and educated locally (at P.S. 35, CCNY, and then Columbia), he was one of the last to study at the *École des Beaux-Arts* and was the first New York architect to have a truly national career. However, because Pope's practice, from 1900-1937, was primarily devoted to public (rather than commercial) buildings and to country houses (rather than apartments), his physical impact on New York City was limited.

The editor of *Interior Design* magazine, Mayer Rus, has published *Loft*, with photographs by Paul Warchol (Monacelli Press, 240 pages, 9 1/2 x 11 1/2, 200 color illustrations, cloth, \$50). The book pictures the work of rising stars including: **Smith-Miller + Hawkinson**, **Belmont Freeman**, **Deborah Berke**, **Morris/Sato Studio**, **LOT/EK**, **Pasanella + Klein Stolzman + Berg**, **Shelton Mindel & Associates**, **American Design Company**, **Hanrahan + Meyers**, **Resolution 4: Architecture**, **Zoran**, **Architecture Research Office**, **George Ranalli**, **Studio Sofield**, **Scott Marble + Karen Fairbanks**, **Martin Raffone**, **Phillip Tefft**, **Smith and Thompson**, **Weisz and Warchol Studio**, **Stamberg Aferiat**. The fact that the projects are interiors typifies this moment in New York, as does the fact that their influence, like that of the loft building type, is international.

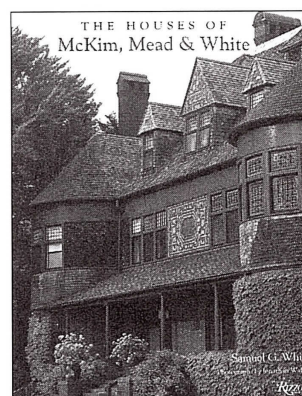
Susanna Sirefman's handy little *New York: A Guide to Recent Architecture* in the popular Könenmann series (319 pages, 4 1/8 x 4 1/8, 144 black-and-white illustrations, paper, \$5.98) may not be quite as up-to-date. But with addresses, directions, cost figures, square footages, names of engineers,

information about access, and succinct descriptions, it is especially useful.

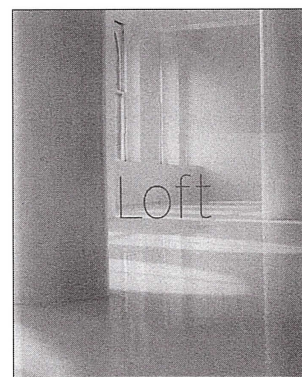
ANY 22, the latest issue of *Architecture New York*, lives up to its name by surveying the current, scene—emphasizing built work (rather than theory) and local (rather than international) projects. This "New York Stories" issue contains essays by editor Cynthia Davidson, Mathew Berman, Molly Nesbit, Paul Henninger, Connie Beckley, Damon Rich, Henry Urbach, John Sellers and Andrew Ross. Their subjects include: Governors Island, Times Square, Columbus Circle, the viewing platform at Battery Park City by **Machado and Silvetti**, the Folk Art Museum by **Tod Williams Billie Tsien and Associates**, the Studio Museum in Harlem by **Rogers Marvel Architects**, **Gluckman Mayner's** Whitney Museum renovations, the Skyscraper Museum's search for a home, **Frederick Fisher's** P.S.1, **Peter Eisenman's** design for the Staten Island Institute of Arts and Sciences and ferry terminal, the LVMH Tower by **Christian de Portzamparc** and **Hillier/Eggers**; the Austrian Cultural Institute by **Raimund Abraham**, the Condé Nast Building by **Fox & Fowle**, the CUNY Graduate Center by **Gwathmey Siegel**, the Lerner Student Center by **Bernard Tschumi** and **Gruzen Samton**, the demise of **Arata Isozaki's** Palladium, the closing of Barneys, **Greg Lynn's** Korean Church, the Bronx Community Paper Mill by **Maya Lin** and **HLW**, and interiors by **Joseph Giovannini**, **Kolatan/MacDonald**, **Deborah Berke**, and **Smith-Miller + Hawkinson**. There are also book reviews, a critique of **Yoshio Taniguchi's** scheme for MoMA, and commentaries on "Television City" and "The Great Wired Way." —J.M.



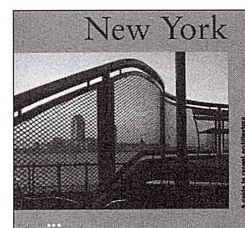
Gotham: A History of New York City to 1998, Edwin G. Burrows and Mike Wallace



The Houses of McKim, Mead & White, Samuel G. White

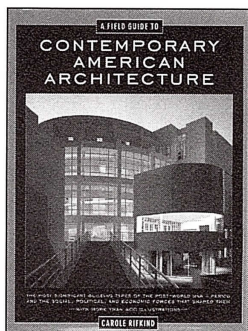


Loft, Mayer Rus with photography by Paul Warchol



New York: A Guide to Recent Architecture, Susanna Sirefman

Evidence of a desire “to look to the present and not the past” emerged in a spirited discussion on New York architecture now . . . Are we getting what we deserve?



Author, architectural historian, and critic **Carole Rifkind** posed that question for a discussion last month to celebrate the publication of her latest

book, *A Field Guide to Contemporary American Architecture* (Dutton, 374 pages, 8 1/4 x 10 3/4, 112 black-and-white illustrations, cloth, \$45).

Rifkind further stirred the pot by having critic and architect Joseph Giovannini comment on plans for the Coliseum site—as well as inviting planning commissioner Amanda Burden to spar with 42nd Street planner Rebecca Robertson. Burden, who believes in building size limits, was in charge of planning and design at Battery Park City when the centerpieces there were taking form between 1983 and 1990. Robertson, on the other hand, champions increased density. She was president of the 42nd Street Development Project in the crucial, early 90s and is a vice president of real estate and special projects for the Shubert Organization which, to support the Broadway Initiative, favors air rights transfers in the theater district. Historian Thomas Mellins, who is a coauthor of *New York 1930* and *New York 1960*, and architect Hugh Hardy also took part in the discussion.

Joseph Giovannini:



Dorothy Alexander

“New York is in a state of aesthetic retreat, and our building instinct has been sublimated into a form of preservation—that’s where our building energy is going. You could make the argument that the retreat started with the Coliseum site. If anyplace in New York deserves a breakthrough, signature building, this is it. Moshe Safdie’s original scheme for the Columbus Circle site left a lot to be desired, but at least it showed a line of investigation. Compare what is proposed there to Frank Gehry’s Disney Hall in Los Angeles. Gehry couldn’t even get himself invited to the MoMA competition. His buildings might not even be legal here given our code regulations.”

“At this point in New York, there’s an onset of defensible design. Architects and developers are encouraged to create the least offensive design possible. The common denominator is at variance with the architecture of the vanguard and of exploration. David Childs’ project for the Coliseum site is an Upper West Side building with the twin-towered idea. It has a very ambitious section. But what we have there is a safe building—an abnegation of New York’s responsibility to look to the present and not the past. The jazz club is expressed, but the sequence to it is quite muddled and draws people through this shopping center. It’s the result of the emphasis on projects that pay for themselves. It leads to over-commercialization.”

“The one way to take design seriously is to do pure architectural competitions. The MTA apparently had few if any architects on the board making the decision. You have no professional body to assess the architectural value of a project.”

Amanda Burden:



“Architectural schemes today are chosen for financial and not aesthetic reasons. The city planning mandate is very clear—to facilitate development. One trend dominates building in New York today: Scale and height are unimportant. Ironically, the project with more meetings to its credit than any in history, Riverside South, exemplifies the notion that scale is unimportant. In the 1970s, it would have been unthinkable not to have put a premium on design. Good architecture was equated with good economics. Architecture was a constant subject of public discourse. Today, the silence is alarming.”



Bachrach

Rebecca Robertson:

“I don’t think big, per se, is a problem in architecture. In the theater district, density is something we want. When we were planning the New 42nd Street, we wanted people going in and out of the buildings for entertainment all day. We wanted to create a street environment. It’s a place you want to gawk.”

“We took the image of what 42nd Street was when people loved it. All urban design has to begin with a vision. This was an intensely design-oriented project. We encouraged developers to use architects we thought would be right, because the govern-

ment doesn't care enough about design to hold competitions. On site 12, where there will be a 1.6 million-square-foot tower [for Condé Nast], Fox & Fowle has dealt with the issue of scale by being sensitive to this environment. The building sits way back on Broadway and has a huge sign on Times Square. The issue is the grain of the urban design, not just whether it is big. ”

Hugh Hardy:



“The best things in New York are the streets. It's the public life that makes this place so extraordinary. Popular culture is what 42nd Street is about, and popular culture has changed. You can't really restore anything. Look in the mirror. It's all going. All of it.

“Architecture is inescapably a public art, and you can't restore the social conditions of an earlier time. The motivation for the renovation of 42nd Street came from government. That's what's remarkable about this. Think about Penn Station. We are fortunate to have a politician in Washington (Senator Daniel Patrick Moynihan) who cares about architecture. The idea that the post office could become what we've lost is a romantic idea. The building is going to be a place for high speed rail, with one-seat rail service to Kennedy, and miscellaneous retail, because that's the engine that will pay for the public investment. But it was Moynihan who said he would find the money in the transportation bill. He said we should not be intimidated by the past.”

“There is no reason why the public in this city and the professionals in this community couldn't create an absolutely matchless monument to the idea of arrival. ”

Thomas Mellins:



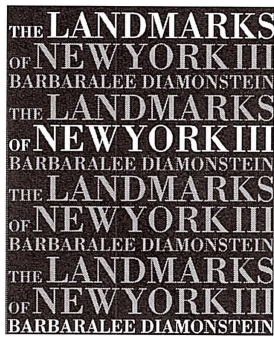
“My question is, Is New York getting the public space it deserves? In contrast to the great public squares of Europe, which are defined by cathedrals and palaces, here public space is primarily in parks and the streets themselves. In the nineteenth century, the streets were used as market places, not just conduits for traffic. Children played there in the early twentieth century. But after World War II, we turned them over to the traffic engineers. In the 1970s, there was the beginning of a reaction to this; now there's a real rethinking of the idea of the street as public space. Betsy Barlow Rogers' 110th Street Project on the northern border of Central Park is systematically analyzing everything between the buildings and the street to see how it can be organized into public zones. And Arlene Simons' Landmark West! foundation is transforming 72nd Street between Broadway and Columbus Avenue. It's not just a matter of repaving the sidewalk and replanting the trees closer together, but of acknowledging that it is now commercial space and it takes away from public space when a canopy goes all the way out to the street.

“There's an effort not to make everything too neat and tidy, so you feel you're in New York, not a theme park. Here you have a privately-funded group talking to every shopkeeper on the street. They thank her for widening the street when all she did was repave it. ”

Rifkind opened the discussion period by noting, “It's a question of vision. Do we want this city to grow incrementally . . . have splashy buildings . . . be a cluster of different communities?”

A member of the audience said, “I'm a tour guide. What people respond to in historic buildings is the level of detail. Can we get that level of detail again?” Burden explained that most developers go for the bottom line, and nobody is demanding better quality. Architect Ted Liebman added, “New York is the most difficult place to build a wonderful building, and we have so many already. It's like Sydney, where they have the opera house, so no one is going to build another one. A Gehry building would get lost here. And we don't have that tradition. Juries here are usually dominated by developers. If you want great buildings, you have competitions—and build the winners.”

Mellins said, “In Paris, where there is a great respect for preservation, they are setting a standard of new buildings that we are not equaling.” Robertson agreed: “I drool when I go to Paris. Here, there's no clear recognition of the importance of aesthetics even though people come here because this is a beautiful place to be.” Giovannini said he's embarrassed when friends come to visit from abroad, but he cited two new buildings he appreciates—the one now under construction for Baruch College by Kohn Pedersen Fox on Lexington Avenue at 25th Street and an apartment building on Central Park West at 87th Street (by Costas Kondylis). To that list Burden added Raimund Abraham's Austrian Institute, Christian de Portzamparc's Louis Vuitton Moët Hennessy Tower, and Greg Lynn's Korean Church in Queens, saying, “We should give those buildings huge applause.”



The Landmarks of New York III,
Barbaralee Diamonstein

The Landmarks Debate

It was architects versus preservationists at a summer panel discussion organized in conjunction with the publication of the latest edition of *The Landmarks of New York* by **Barbaralee Diamonstein** (see *Oculus*, June 1998, p. 14).

Peg Breen, the president of the New York Landmarks Conservancy, began by expressing surprise at the continued resistance to preservation when it “adds to the city’s economy and quality of life.” She cited national figures on “how preservation provides jobs” and other good things. “We need to make government take care of landmark buildings as well,” she asserted. “It is important to identify landmark buildings before they’re threatened.”

Former executive director of the Conservancy and chair of the New York City Landmarks Preservation Commission **Laurie Beckelman** said, “There doesn’t seem to be much discussion of preservation. I don’t feel the sense of the other great battles. There used to be a real rallying cry.” However, as a vice president of the World Monuments Fund, she admitted she had been away a lot recently. **Beverly Moss Spratt**, a former Landmarks and Planning Commissioner, seemed more concerned with abuses of the

landmarks law by self-seeking members of neighborhood organizations than any real lack of zeal.

All three architects on the panel said in different ways that it was time to begin valuing the future as much as the past. Paul Goldberger hinted



at this idea during the first panel.
Charles Gwathmey

read from the letter he sent to the University of Virginia when he interviewed for a job there. In it, Gwathmey criticized the University’s attempt to preserve Jefferson’s vision by re-creating his preferred forms, writing, “as a modern architect, I believe that the established policy of romantic reverence and homage to Jefferson is misguided. This nostalgia has unfortunately created mediocre and uninspired imitations. . . . Architects create art not by reestablishing the established, but by questioning, reinterpreting, and inventing new meanings of form and space. . . .”



Then **Samuel White** of Buttrick White & Burtis piped

up. “Are they still looking for architects? I’d take a softer line.” But when his turn came to speak, he also argued against nostalgia. It was an impressive position considering that he admitted: “I spend ninety-nine percent of my time trying to replicate or restore existing work.”

“Does anybody really think the Historical Society [where the panel was held] is better because Hugh Hardy was not able to put his building on it?” White asked. He talked about how shocked Italo Calvino was—when White was working with him on Casa Italiano at

Columbia—that architects were prohibited from altering the facade. White then praised Aldo Rossi’s Building for Scholastic and Agrest & Gandelsonas and Wank Adams Slavin’s “brave and risk-taking” design for a tower addition to 18 East 81st Street, although he admitted that he sometimes opposes new additions to old buildings and neighborhoods.



Dorothy Alexander

Finally, it was the historian, critic, and architect **Alexander**

Gorlin who brought down the house. Citing one example after another of bold new buildings in historic settings, from Chartres to Bilbao, he pointed out that “Renaissance Rome was built—literally—out of the fragments of the ancient Empire.” Then he made his own seemingly flip (but deadly serious) counter-proposal: A second landmarks commission to “target ugly monuments and mark them for immediate demolition.” —J.M.

Contemplating the State of Design in New York

The architect of one of the biggest restoration projects in this city’s history,

Grand Central Terminal, summed up the spirit of the hour at the October 1 panel discussion “Design at the Millennium: New York City and Beyond.”



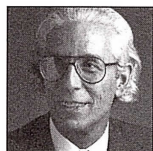
Alan Orling

John Belle said, “Small is beautiful.” “Where will

we find the landmarks of the future?” **Barbaralee Diamonstein** asked participants at the New-York Historical Society panel. They agreed, in the final discussion organized in connection with the publication of Diamonstein’s recent book, that we were not

likely to find new landmarks in the usual places. Panelists deplored the current tendency in this city to think too big, look backward rather than forward, and pander too much to automotive traffic.

The evening began on an upbeat note with **Hugh Hardy** exclaiming, “How interesting to live in a time when preservation and new forms exist side by side. We have minimalism, the revived Grand Central. The 50s are alive and well, and there is entertainment architecture where absolutely everything is artificial!”



Alexander Cooper

turned down the volume a little with his list of worries: The population of LaGuardia will double in the next ten years. The elderly population is growing—how will we support them? Buildings are getting bigger: his firm is working on a stadium for the Miami Heat that covers seven acres. There are now parking garages with 16,000 spaces. And “Jon Jerde has been called the prophet of our time . . . George Steinbrenner . . . Roth IRAs.”

He worries about “our ability to control numbers” yet is encouraged by recent efforts on behalf of “the larger order of our cities such as our new waterfront parks, transportation, light rail, streetscape improvements. Universities are going from expansion to restoration (80 percent of Yale’s capital budget is going toward reconstruction as is 95 percent of the budget at UCLA). And the joy of the city: historic preservation.” He too mentioned Grand Central.

John Belle noted of Grand Central: “It only took ten years to build, and it took ten

years to restore, despite 85 years of technical invention. Most of the time was spent on intense debate.” He said that, by virtue of what they do, architects become constituents of change.

Preservationists, on the other hand, tend to take the position that buildings are best the way they are found. But the gap is narrowing now that architects are trained in historic preservation and are sympathetic to original intent.

The critic **Witold Rybcznski** commented that “we hear a lot of talk about urban problems. Cities have always been dangerous. They’re where the fires and plagues were and where urban terrorism is growing.” Rhetorically, he asked why people live in cities. “Employment is only the second reason. The life of the street somehow makes it worthwhile. Today you can eat well and be entertained in North Dakota. There are Bloomingdale’s all over the country. If a big city isn’t elitist, it isn’t anything. Urbanity isn’t just wearing gloves and sipping tea. It means inventions. Ideas bounce around and get created. Historic preservation is crucial to preserving urbanity, but that’s not enough. We also have to allow for the kind of urbanity that is unpredictable—and allow it to flourish.”

“Too often the rebuilding of places is labeled a rebirth, when a city—like Cleveland—is still hemorrhaging residents,” noted



Roberta Brandes Gratz. With Norman Mintz, she

authored *Cities Back from the Edge* (Wiley-Preservation Press, 361 pages, 7 x 9 7/8, cloth, \$29.95). “Too much is just too big. For 50 years, we’ve been designing our

houses, office buildings and everything to accommodate the car. I’m not suggesting doing away with cars, but we need to revise the process to encourage transit, too.”

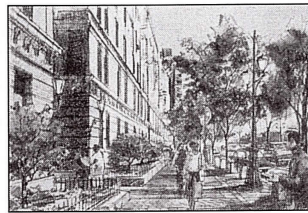
“The more you design for security, the less secure an environment becomes. The most popular kind of housing we have in New York—the townhouse with no garage—is illegal to build today. Public participation in planning is essential because nobody knows better what is called for than the people who will use it. Some of the most economically vibrant communities in the country have been saved from the bulldozer. What is not broken, should not be fixed. It’s about how places function rather than how they look.”

One reason preservation became so important is that “contemporary architecture has not found the means of updating the urban environment,” as **Peter Marino** pointed out.



Though he is an architect known best for high fashion boutiques in fancy old neighborhoods, he worries, echoing the other panelists, that “everything is getting much bigger. Everything is getting much faster. More than ever, technology rules and will rule on all levels.”

The New York Times real estate columnist **David Dunlap** asked, “What is the biggest passenger terminal construction project completed in recent months?” The answer was not Grand Central, but “Terminal One at Kennedy Airport” by William Nicholas Bodouva+Associates, at 675,000 gross square feet. “Because we are retro when we should be neo, it received far less fanfare,” he said. Even a project we perceive as



Proposed redesign of Heritage Corridor at 110th Street

preservation—such as the Ford Center theater for Livent—“is no such thing. It’s a new theater with some old facades. The same thing is true of much of the work at the New York Public Library,” which, Dunlap contended, involves much more than a technology upgrade.

The discussion was opened to include the audience, and in response to a question about the fate of Governors Island, Gratz said she didn’t have confidence in the outcome of that process. “We are too driven today by the marketplace. We are even planning airports to be supported by shopping. We have lost the vision of a public way that does not involve commerce.”

Belle said Governors Island is likely to be “the next great civic cause of this city—a great resource that is being squandered by politicians. We have to get together and lobby for something more than the biggest bang for the buck.”

Asked what is happening north of Central Park, Hardy mentioned Betsy Barlow Rogers’ “adventures in cityscape” on 110th Street. Marino mentioned that his office had designed a guest house in Harlem pro bono. Playing the pied piper, he continued, “They really need architects up there for organizations that can’t afford services.” Gratz said when she wrote her first book (*The Living City: Thinking Small in a Big Way*) in 1989, she “focused



72nd Street between Columbus and Broadway

a lot on the South Bronx, which was demoralized. A process surfaced, and the area is [now] more-reclaimed than anywhere else in the country. I suspect that some of that is happening north of 110th Street,” she said. But there are contradictions in bringing in “national chains to rejuvenate the community while local merchants are struggling without assistance.”

After a whole series of questions about transportation, Hardy responded, “We could begin by enforcing the traffic regulations we already have.” Belle called public transit “the most difficult problem of all,” recalling Victor Gruen’s apt phrase “autosclerosis.” Gratz said: “Transportation is the key to everything in the future. We should make the use of the cars more expensive. The trend to finance new construction on the back of parking garages is very scary. George Steinbrenner was opposed to the opening of a Metro-North station at Yankee Stadium because he can make so much money on parking. But if we’re serious about tackling the issue, it’s not so difficult to solve.” —J.M.

We invite responses to the commentary in these pages. Write to: Oculus, American Institute of Architects, 200 Lexington Avenue, New York, NY 10016. Letters to the magazine will be published at the editors’ discretion and may be edited for both clarity and length.

Talking about Transportation at th

Last summer's \$217 billion TEA-21 federal highway bill was the largest infrastructure appropriation in American history. On October 29, the director of the New York City Planning Department, the president of New York Waterway, the director of the Regional Plan Association, and an acclaimed transportation engineer joined **Senator Daniel Patrick Moynihan** to discuss the ramifications of the transit funding that Moynihan attached to the highway bill.



"How can transportation become a means of enhancing rather than destroying a city?" asked **Robert Campbell**, the architecture critic of *The Boston Globe*. He introduced the discussion on "Infrastructure and Urban Design" by placing transportation planning in an urban design context. Campbell talked about how Paris, with a land area roughly comparable to Boston's (but with four times as many people), has expanded the Metro to 270 stations and built a regional rail system (RER) since World War II. American cities, by contrast, have remained focused on the car.

Echoing other recent speakers, he mentioned the good things that have been happening in New York: the renovation of Grand Central Terminal, the upcoming re-creation of Penn Station in the old Farley Post Office, the new connection of the Long Island Railroad to Grand Central, the planned container port and freight rail tunnel to New Jersey from Brooklyn, the proposed N-line subway extension to LaGuardia Airport, and the light-rail "Airtrain" link to JFK. "It is inconceivable in any European or East Asian city that you wouldn't have rail access from the airport," he said. All the planned transit improvements together are expected to cost only \$25 billion—about half the wealth of Bill Gates.

"We must not just respond to demand. Transportation determines settlement patterns; it doesn't just respond to them," Campbell said. He led into the senator's talk with truisms accepted in the northeast which are anathema elsewhere in the United States. "The Interstate Highway System blew our country apart, encouraged sprawl, created alienating suburbs, and helped destroy our cities. But the younger transportation planners are very different than the older ones. They are aware that we live in a country in which gasoline is cheaper than bottled water."

Senator Moynihan, who has been battling the car since the older planners were young, added his historical perspective. "In another era, public works had the connotation of Public Good. Between 1907 and 1927, the much-reviled Tammany Hall built the New York City water system, the first true aqueduct since ancient Rome, digging for 1,000 feet under the Hudson to take water up to the fifth story of a brownstone. The Empire State Building was erected in 13 months. The Throgs Neck and Verrazano Narrows bridges connected the mainland. Then entropy settled in. Not entropy as a physical law—we came to a

political era when prestige was acquired not from building things but from preventing things from being built. It was what Evelyn Waugh called 'fear of magnificence.'"

He talked about Westway. "Everybody was for it, and it didn't happen. By that time [the 1960s] we had developed a series of procedures for approving public works that defy the imagination," he said as he produced an enormous chart describing the multitudinous bodies—only too familiar to architects—that have to be consulted. "We've been working on Penn Station for six years—though they built it in five."

For a long time "our mayors and our public officials stopped seeing what was happening to the city," he said, citing a junkyard under the Brooklyn Bridge, the rotting viaduct on the FDR Drive that used to connect an abandoned factory with 118th Street, and other sad signs of decay that languished for years when "the city declined so palpably."

"I think we're coming out of it," he said hopefully, mentioning the Hudson River Park.



Joseph B. Rose, director of the New York City Planning Department and chairman of the Planning Commission, described the rationale behind other projects currently afoot. "In New York, as the 'command center of the global

economy,' which Saskia Sassen has called us, we face competition from London, Paris, and Tokyo. These places are political capitals and command resources beyond their populations. It's hard to do the investment you should when you are leaking hundred of billions of dollars out of the city [in taxes diverted to Washington, D.C.]." In September, the Port Authority began construction of the \$1.5 billion Airtrain rail line to JFK. The 3.1 mile link will connect the airport to Jamaica train station so that the trip between JFK and Manhattan will take 45 minutes. On the airport property, a two-mile loop between the terminals will take eight minutes. Another segment will connect to the Howard Beach subway station.

Rose explained that new public transit to the airport is "the single most important investment we can make" but suggested that the Airtrain is only a temporary solution since it requires a two transfers. "What you build has to connect to the Subway system."

LaGuardia will have that connection, because there is an extra track in place under the N line. When the Subway is extended to the airport, an express train with stops at Queensborough Plaza and Grand Central will offer a one-seat ride to City Hall in 15 minutes, with six trains every hour. "Ultimately we will have to get this same kind of system to Kennedy," Rose said. Explaining that the mayor has held out for subsidies from airport taxes that the city obviously deserves, Rose said he expects some system to be in place by 2005, if not by 2003, which is the date that has been announced.

e Institute for Urban Design by Jayne Merkel



"I completely agree that we've got to get airport access going, but I'm not convinced that the politicians understand the problem of compatibility. The detail is important, but it's not difficult technically," said **Gregory Hodkinson**, the CEO of Ove Arup & Partners in New York. "It reflects on the way the city is viewed. It would make the city more efficient. It's an investment. With the kind of population density and the kind of usage we have, we can make returns on the civic infrastructure."

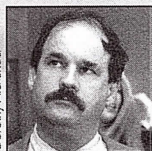
"There is something wrong with the way we go about public work," he said, illustrating his argument with bizarre examples from his own experience with the City Department of Redundant Services (such a thing actually exists). "About a hundred years ago, New York City was undeniably the envy of the world. The subway system was getting going. A hundred years later, we're in need of a major upgrade. I was in Paris last week, where there is a brand new section of the Metro [the Meteor line]. It was done efficiently because there was a single-minded determination on the part of the city. One of the things we could do is address the problem we created by air-conditioning trains. You can bake a pizza in some stations. That can be fixed. You can ventilate them very easily. Of course, the rest of the world is heating and cooling stations."



Arthur Imperatore, Jr., explained how his company, New York Waterway, has revived the oldest public transportation system—ferries. In 1986, his father purchased land that had been owned by the New York Central in Weehauken, New Jersey. "He saw that to make it work, he had to have ferry service to Manhattan. Folks told him privately-funded ferry service would never work again," but he obtained Pier 78 at 39th Street in Manhattan and started the first ferry service since 1959. "We had to overcome the perception that transportation was bad for the river." Progress was blocked by the Koch administration, which thought ferries would encourage business development in New Jersey. "It took somebody with a vision—private initiative. Now we're at the point where we need public support to expand," he said.

Daily, New York Waterway ferries move 28,000 passengers over ten different routes. They carry five percent of all trans-Hudson commuters, and keep millions of cars out of New York City yearly. The system is fed by light rail, heavy rail, private cars, park-and-rides, public buses and private buses. Eventually, trolleys will run for 22 miles along the New Jersey coast, from Weehauken to Bayonne, linking all waterfront sites, ferry ports, and parking areas. The company received \$12 million from the State of New Jersey and \$20 million from New York to expand the pier at West 39th Street with Skidmore, Owings & Merrill (*Oculus*, October 1998, pp. 9-12). New York Waterway also runs ferries from Queens West to East 34th Street and from Wall Street to the La Guardia Airport Marine Air Terminal shuttle (with stops at 34th and 62nd Street) every hour. Eventually, the company expects to expand and offer service to Governors Island.

Imperatore predicted that, in the future, waterfront sites throughout New York and New Jersey will be developed with "major new communities" because of his company's ferries. Campbell then commented, "The general sense of optimism and progress we're hearing tonight is very different than you would have heard ten or fifteen years ago." It does seem possible, as the symposium subtitle suggested, to begin "Stretching the Engineering Envelope."



Dorothy Alexander

However, Regional Plan Director **Robert Yaro**, whose organization called attention to the transportation crisis several years earlier, offered some cautionary notes. "We have invested \$30 billion since 1980, and what we've created is a functioning early-twentieth century system because of all the deferred maintenance since 1950," he said, comparing New York to Paris, where a \$40 billion investment since 1968 has been devoted to building new lines and capacity. "We have virtually no capacity in this system for growth, and ridership is at a 50-year high. Our studies forecast that existing industries will generate two million new jobs by 2020, a third of those in New York City (500,000 in Manhattan alone), and unless we insure transportation to them, those jobs will go to Atlanta, to China, or to New Jersey, which is investing much more. And the system we build has to have amenities. These are going to be workers with choices. Forget about ennobling. Let's just think about having jobs for our kids."

When the discussion opened up, **Bruce Fowle**, spoke for the architects in the crowd. "We're concerned about the lack of concern for aesthetics and design in transportation systems." After all, \$600 million of the appropriations in the highway bill are earmarked for "enhancements."

"Why is it that no engineering school in the United States teaches design? Why is it that every transportation agency is run by an engineer?" **Craig Whitaker** asked. Hodkinson explained that in Europe design is seen as a means of efficiency, whereas in this country it is considered a frill. **Marilyn Jordan Taylor** pointed out: "There were no departments of transportation before the 1960s. They were created at a time when design was at a nadir."

Rose puzzled the crowd, saying that "when government is responsible for good design, we're all in trouble. Designers and clients are responsible for good design." Yet aren't we—the people of this community—clients for public transportation, and shouldn't government speak with our voices? The evening ended with a charge to architects from Yaro: "The MTA runs out of money in 14 months. We're looking at how we can create a new capital program for the next 20 years. A big part of this is the station rehabilitation program. This is the place where the design community could be a major force." Or, as Hodkinson put it, "We did it a hundred years ago . . . we can do it again."

Dominique Perrault at the Architectural League

Publicly-funded *projets*, of the sort New Yorkers can only dream about in this super-commercialized age, were the subject of a lecture in October by Parisian architect **Dominique Perrault**. He concentrated on only two designs—his Bibliothèque nationale de France in Paris and the Velodrome Olympic swimming pool in Berlin—both of which were commissioned through competitions. But, given repeated references to civic achievements in Paris which are heard in New York, a look at major public buildings by a French architect proved especially instructive.

We all know that architectural competitions in New York City are rarely open, and design-quality is only one of many criteria for selecting major development schemes. Financing, potential job creation, and preferred uses—even though use often changes over the life cycle of a building—are usually assigned higher priorities than architecture. Worth noting though, is the way that factors other than design are considered in Paris. Planners twenty years ago, “tried to find a balance between the west and east sides,” Perrault said, explaining the placement of the library in the city and making an argument for publicly-supported projects. “The idea was that if a new, big, and important building could be built on this site, a district would grow up around it. President François Mitterrand and the Mayor of Paris, Jacques Chirac, were together on this—though they were not on the same side otherwise.”

“We didn’t want to build a building, we wanted to build a place and a new landscape,”

Perrault commented. The landscape, to be fair, is a garden between the four L-shaped towers, and you have to climb a tall staircase (like scaling the side of a Mexican pyramid) to ride the escalator down to it. But there is also, as the architect said, “A very important park on the other side of the river,” adjacent to Frank Gehry’s American Center. And there is an impressive collection of new and renovated housing nearby—as well as a new subway line.

Because Perrault’s library was conceived as an urban landmark, it is lavish and distinctive; no doubt, the detailing could be superbly built because of generous funding for the *Grands Projets*. And though the design—with its underground facilities (which don’t seem subterranean, since they face a garden) and its glass towers now retrofitted with shutters—remains controversial, the library has accomplished its planners’ civic goals.

For the Velodrome project in Berlin, a similar commitment to urbanism existed, though the architects faced a different challenge. The building was designed to be appropriate for Olympic competition without referring to those monumental facilities created for the Olympics during the Nazi era. Perrault’s Velodrome is therefore virtually invisible. The architect buried it at the center of a park which provides green space for the city. While importing a sense of the outside into the interior through skylights in the roof, the pool manages to disappear into the landscape, floating like a disk in the meadow. —J. M.

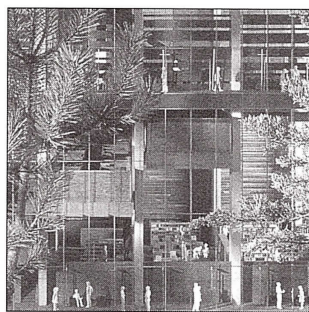
Asian Cities Pulsate at P.S.1

With flashing slides, video footage, computer projections, and even miniature golf (clubs and balls were supplied), “Cities on the Move: the Asian City Between Euphoria and Crisis” certainly simulates a whirlwind trip as glimpsed from an airplane or bus window. But it doesn’t communicate how development in one fast-changing East Asian city differs from that in another, or why globalization is sometimes positive and sometimes catastrophic.

The visitor sees what he or she already knows: Change is often abrupt and unsettling, and Westernization is obliterating indigenous culture. “Cities on the Move” shows that disjunctures in scale dehumanize, and that a sorry, overgrown, briefly-shining sameness is settling like thick fog all over the world.

The show reflects the pace of our time, at once disarmingly accelerated and maddeningly slowed by the empty pauses when electronic images reset themselves. Because the show relies almost exclusively on disjointed imagery presented in large windowless rooms where frightening pictures of global construction flash seemingly at random, it lacks the ability to clearly tell a story in the way of a traditional exhibition. The ability to compare and contemplate the images has been completely lost.

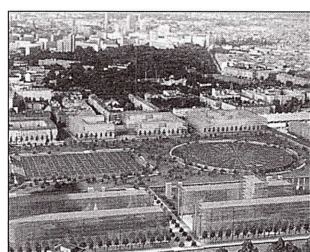
Even the body of a text which is laid out in full (**Jesse Reiser** and **Nanako Umemoto’s** Tokyo Bay Experiment, produced by the Columbia Headquarters for Japanese Architecture Studies and Advanced Research), would be better studied in another context—



Bibliothèque nationale de France, Paris, model of sunken garden, Dominique Perrault



Bibliothèque nationale de France, stairway to podium, under construction, Dominique Perrault



Velodrome Swimming Pool, Berlin, Dominique Perrault

Works by Dominique Perrault are featured along with those of Jean Nouvel, Bernard Tschumi, Rem Koolhaas, Patrick Berger, Le Corbusier, and a pantheon of French architects and artists in the highly recommended exhibition, “Premises: Invested Spaces in Visual Arts, Architecture & Design from France, 1958-1998,” which runs through January 11 at the Guggenheim Museum SoHo.

in book form. And the slide show sequences and videos would be absorbed more thoroughly in an easy chair at home. This is unfortunate since they include contributions from **Arata Isozaki, Herzog & de Meuron, Rem Koolhaas, Kisho Kurokawa, Greg Lynn, Fumihiko Maki, Saskia Sassen, Kazuyo Sejima, Takashi Murakami, Ken Yeang**, and a predominantly-Asian host of lesser-known artists, architects, and urban designers. So this vivid and rich exhibition ultimately fails in the same way its creators accuse Asian cities of failing—by discarding too much of the tried and true in a flashy attempt to be contemporary.—J.M.

Previously on view at the CAPC in Bordeaux, "Cities on the Move" will travel to the Louisiana in Denmark, the Hayward Gallery London, the Museum of Modern Art in Helsinki, and to Bangkok.

Books on the Ordinary and the Everyday

Reviewed by Alexander Gorlin

An "architecture that suppresses authorship, denies celebrity, and flirts with invisibility," is called for in *Architecture of the Everyday*. I thought I would have an embolism reading this in a book from editors **Steven Harris and Deborah Berke**, one a coverboy of *The New York Times* Home Design section, and the other, the reigning queen of minimalism who has appeared in lavish spreads in *Vogue* and *Wallpaper**. Keeping a low profile, the editors do not use their own work to illustrate their polemic, and this is a shame as Berke's numerous, charming houses in Seaside certainly fit the bill for the everyday.

The non-hero of the book is **Henri Lefebvre**—predictable enough since a difficult French philosopher is *de*

riguer for every new architectural theory these days (and Derrida, Lacan et. al were already taken). But, since a good polemic must be easily grasped—as Le Corbusier (and, in his footsteps, Rem Koolhaas) understood—Lefebvre is a poor leader for this movement. In her essay **Mary McLeod** explains how Lefebvre wasn't even very clear about what he meant by the "everyday." She writes that his was an "elusive" concept, contradictory due to his "intensely dialectical approach." Apparently, Lefebvre stood against the homogenization of modern life, as exemplified by the repetitive suburbs and office blocks ruining the French countryside.

Of course, Lefebvre's own short essay in the book appears to contradict the book's tirade against architecture's star system. But since he opposes uniformity, the reader can't help wondering whether Lefebvre would endorse the creative burst of a Guggenheim Bilbao every now and again.

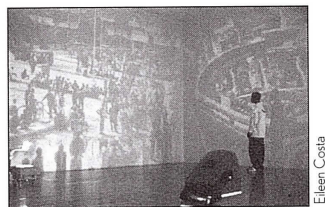
Since Robert Venturi is the wise old sage of the "ugly and the ordinary," his ghost haunts this book. But Venturi and Denise Scott Brown are heavily criticized by **Deborah Fausch** in her essay—not only for the misapplication of lower middle class taste to America as a whole, but also for not being systematic enough (nor obscure enough) in their thinking. Yet at least Venturi always said he was an architect first, so he had some excuse. And he had clear preferences.

In this book, the "everyday" is everything and therefore nothing. Essay topics include the vernacular of Turkish squatter shacks, cyber-feminist architecture ("On

WomEnhouse" by **Pat Morton**), the everyday garden in the Hamptons of a refugee 1980s junk bond salesman ("Tom's Garden" by **Margie Ruddick**), the not-everyday glamour architecture of Coop Himmelblau and Superstudio ("On 1960's Utopian Architecture" by **Peggy Deamer**), and postwar SOM as a corporate interpretation of Mies ("On a Theory of Normative Architecture" by **Joan Ockman**). The only witty part of the book (and nearly the only plans, besides Levittown), are of houses reconstructed by **Mark Bennett** from 1950s and 60s TV sitcoms such as "I Love Lucy."

The book eventually collapses into a mess of intellectual confusion held together by the graphic design of **Sara E. Stemen**. But, although the text of *Architecture of the Everyday* (Princeton Architecture Press/Yale Publications on Architecture, 229 pages, 6 1/4 x 8 3/4, 133 illustrations, paper, \$19.95) is ambiguous, the visual images are not. They belie the editors' true interpretation of the "everyday." Artist **James Casebere's** photographs of ghostly-white models of prisons and shacks and **Gregory Crewdson's** dioramas of an embalmed suburbia allude to an "everyday" that is as appealing as the world of Diane Arbus.

At least in his book, which traces design from furniture to the large-scale infrastructure of cities, housing architect and theorist **Nicholas J. Habraken** states very clearly that *The Structure of the Ordinary* (edited by Jonathan Teicher, MIT Press, 352 pages, 7 1/2 x 10 1/2, 121 illustrations, cloth, \$50) is not about architecture. Instead, the book highlights the "built environment" in a Christopher-Alexander-pattern-lan-

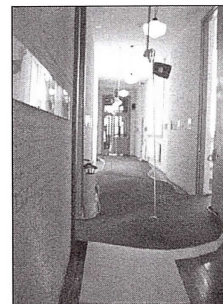


Eileen Costa

"Cities on the Move"

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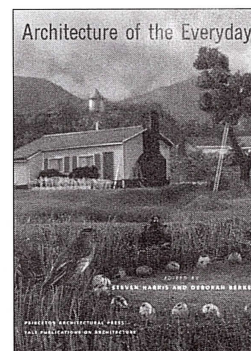
"Amsterdam 1994, San Paolo 1997, Osaka 1994, Chardighan 1994," 1998



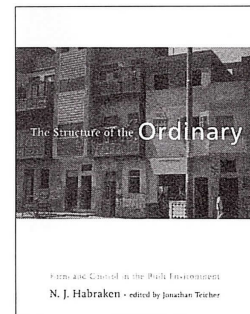
Eileen Costa

"Cities on the Move"

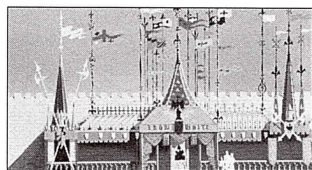
Cai Guo-qiang, "Red Golf," 1998



Architecture of the Everyday, Steven Harris and Deborah Berke



The Structure of the Ordinary, Nicholas J. Habraken



Show building for Snow White's
Scary Adventure,
Fantasyland, Disneyland, Anaheim

Images © Walt Disney Co.
Imagining Collection

guage sort of way. Habraken likes background architecture and the urban fabric of traditional cities such as Amsterdam and Venice. He also says he likes American suburbs, although he never really goes into much detail as to how he has come to admire such contradictory typologies.

The problem with this book is that it could have been written in 1940. The author rapidly lost this reviewer's interest by taking an old-fashioned functionalist approach—ignoring many innovations in modern architecture (such as the free plan) and talking instead about enclosures that are partitioned and volumes that are subdivided—as if Le Corbusier and Frank Lloyd Wright never existed. In this book, the architect is taken to task for trying to do too much. Palladio, for example, is a villain for customizing the vernacular farmhouse into a luxury villa! Mediterranean hill-towns are dragged out again as a model of ingenious planning, and Habraken talks a lot about “townscape.”

Though he writes in a dry, dusty, sometimes-smug tone, Habraken offers insights to readers who can slog through his book—most often at the beginning of chapters. The author is by far most comfortable explaining the past. He outlines the growth of Haussmann's Paris, the organization of Amsterdam townhouses, and the plan of Suzhou in China. Among the many odd things singled out for praise are real estate developers and shopping malls for their organization of “infrastructure and infill”—some things Habraken says architects should learn in order to know their place and limitations today. Such comments certainly reflect his own salad days after World War II, when

structure and infill were his calling cards.

Habraken appears to be advocating the re-establishment of a hierarchy of codes to control and shape development at all scales. Yet his book offers only a puzzling silence about New Urbanism, which is strange since **Andres Duany** and **Elizabeth Plater-Zyberk** have campaigned for controls. And although Venturi is the best-known champion of the “ordinary,” perhaps he too is too extraordinary for the author, as Habraken never refers to Bob or to Denise. I guess Venturi's lament has become a self-fulfilling prophecy. At this point, everyone who doesn't hate him apparently ignores him.

Alexander Gorlin practices architecture in New York, writes on architecture, and is currently Visiting Professor of Architecture at the Cooper Union.

Designing the Disney Theme Parks—at the Cooper-Hewitt

by *Garvin Keeney*

Disney's architecture of reassurance is less reassuring than Uncle Walt intended. His idea of a reassuring radial plan studded with vertical architectural landmarks is both naïve and ineffective—given the maze-like effect of his amusement parks. And a close reading of Disney's favorite themes reveals Manichaeism at the heart of the work. This unsettling good-and-evil dualism is evident in vintage posters for Disney products—and especially obvious in the florid renderings produced by Imagineers (as the Disney creative team is known) to guide construction.

Accompanying the show, which is currently on view, Walt Disney delivers his cheerful sales pitch (live on video

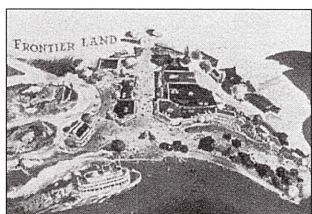
tape) to museumgoers. But the visionary world of the Disney theme parks, under its sugar coating, is complicated by a deterministic moral code. Not content to merely entertain or titillate, Walt Disney attempted to moralize his audience. The foundation for Disney's moral agenda was evident in his co-option of European fairy tales. But with his first theme park (cleverly planted in 1954 in an Anaheim orange grove adjacent to the new San Diego freeway), Disney realized a new Eden through the construction of idealized set pieces linked by rail—isolated in the park behind a protective berm some thirty-five feet high.

There is malevolence in many of the parks' attractions. Witness Cinderella's Castle at Disneyland, Tokyo, where the dungeon was designed for the incarceration of Disney villains. From several versions of the New Orleans Square Haunted House (1957-1969) to the ExtraTERRORestrial Alien Encounter at Orlando (1992)—by way of the Tokyo Cinderella Castle Mystery Tour (1986)—Disney villainy and production values underscore a sinister worldview.

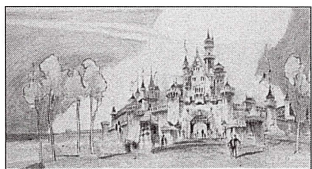
Then, there is Walt Disney's early obsession with technology, which grows more disturbing in the mechanical sets and figures that animate park attractions. His “anamatronics” are at odds with the happy face of the studio. The story of Pinocchio illustrates the apparent contradiction of cheeriness alongside malevolence. The animated wooden boy endures ritualistic trials and humiliations worthy of a Mozart opera, and the story ends when the doll is granted a human heart and a consci-



Minnie Mouse's Kitchen,
Mickey's Toontown
Disneyland, Anaheim



Aerial view of Frontierland
from presentation book



Sleeping Beauty Castle,
Disneyland, Anaheim

ence with no strings attached. One quickly thinks of the Tin Man in *The Wizard of Oz* and then of the Wizard himself.

Meant to titillate or to simply hide the real, Disney's world is riddled with wormholes into an archaic universe of demi-urges and archangelic beings. The Twilight Zone Tower of Terror (1990) and the very real Disney "utilidor," where minions tend to changing the sets as well as the out-of-sight, out-of-mind shuttling of the actors through tunnels at Disney World, are both emblematic.

The underside of the Disney juggernaut, then, is a darkening, primitive, almost-Wagnerian twilight against which ghosts and diabolical miscreants flit. This is perhaps one reason critics have found Disney culture frightening. Shadings of truth and Shakespearean pathos are not in the Disney way. (But neither were they favored by Tolstoy, another moralist.) Villains are villains—period, and behind the scenes is an Ancient of Days calculating eternity with an architect's caliper.

The lesson of the show is a cautionary one. Self-righteous moralism easily slides into its opposite—an oppressive and despotic absolutism. When you wish upon a star you are asking for something that might be better left unasked-for. Disney's well-meaning moralism is as deceptive as Italian rationalist architecture, which, though beautiful and spare, could also be eerie ... architects beware.

The creation of a mythicized, dysfunctional universe based on fairy tales is best left for today's notorious black hats—the plentiful postmodern thugs and their standing armies. Walt Disney was a

first class carnie, but for a more nuanced fare you have to look elsewhere. So my favorite "theme park" therefore remains remains the Royal Shakespeare Company at Stratford-on-Avon.

Gavin Keeney, a writer and garden architect, is principal of Landscape Agency New York and Studio of Small Pleasures.

Equal Partners

by Nina Rappaport

What better place is there to meet and fall in love than architecture school? Ever since a substantial percentage of women began entering the profession two decades ago, the number of family practices has been hard to ignore. This fall the trend was documented, discussed, and scrutinized in an exhibition, catalog, and symposium at Smith College in Northampton, Massachusetts. "Equal Partners: Men and Women Principals in Contemporary Architectural Practice," curated by Smith College art history professor **Helen Searing** (through December 13), raises worthy questions about architectural collaboration.

The trend is important because so much of the work by these partnerships is of extraordinary quality. That may result from a relationship which is reinforced 24 hours a day. So then how does the passion in a relationship combine with a passion for design to influence the creative process? Such questions are merely posed in the well-designed, straightforward exhibition of drawings, models, photographs, and multimedia presentations.

Searing acknowledged critics who noted that her show "seems arbitrary at first

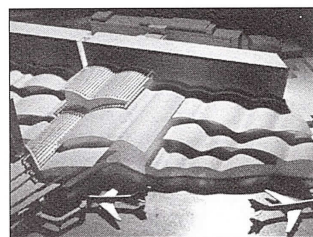
glance." Space limitations made it possible to include only 15 pairs of collaborators. The New York architects in the show are **Asymptote, Smith-Miller+Hawkinson, R.M. Kliment and Frances Halsband,** and **Tod Williams Billie Tsien Associates,** though many more are mentioned in the catalog.

At an October 17 symposium held in conjunction with the show, Searing pointed out the new building types on display that blend functions, such as live-work spaces. "Speaking of Architecture: A World View," organized by **Paula Deitz**, a cultural critic and the editor of *The Hudson Review*, and landscape architect **Susan Cohen**, focused on cultural identity and humanity expressed in contemporary architecture.

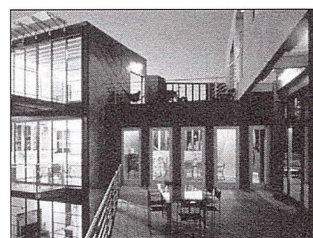
Searing said that the word contextual is now used "too casually" and that "buildings can make references to history," while responding to "programmatic changes and new technologies which can also be sympathetic to their surroundings."

Samuel Mockabee discussed his rural Auburn Studio as an example of how new architecture can be inventive in a place with a long tradition. His buildings, he explained, establish a relationship between the individual and society. At this same session, **Peter Davey**, the editor of *The Architectural Review*, said design needs to create a public realm in which architects pursue a way to make a better place to live rather than just building for the sake of show or big-ness. Historian **Vincent Scully** and architects **Madeleine Sanchez** of New York, **M. J. Long**, and **Laura Hartman** also participated.

Images from Equal Partners at Smith College



Miami International Airport,
Arquitectonica



Canyon House, Santa Monica,
Cigolle X Coleman



Little Village Academy, Chicago,
Ross Barney + Jankowski

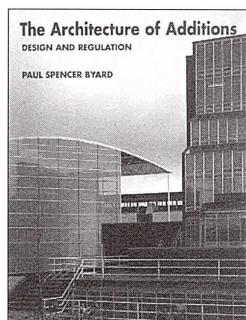
model by re-PRESENTATION, Inc.

Erhard Pfeiffer

Steve Hall

Rizzoli Bookstores' Top 10
as of October 1, 1998

1. **Fallingwater: Frank Lloyd Wright's Romance with Nature**, Lynda S. Waggoner (Rizzoli, cloth, \$18.95).
2. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Konemann, paper, \$5.98).
3. **CAD Layer Guidelines 2/E: Computer-Aided Design Management Techniques for Architecture, Engineering, and Facility Management**, ed. Michael Schley (AIA Press, cloth, \$35).
4. **Skyscrapers**, Judith Dupre (Black Dog & Leventhal Publishers, cloth, \$22.98).
5. **Los Angeles: A Guide to Recent Architecture**, Dian Phillips-Pulverman and Peter Lloyd (Konemann, paper, \$5.98).
6. **San Francisco: A Guide to Recent Architecture**, Peter Lloyd (Konemann, paper, \$5.98).
7. **Chicago: A Guide to Recent Architecture**, Susanna Sirefman (Konemann, paper, \$5.98).
8. **Paris: A Guide to Recent Architecture**, Barbara-Ann Campbell (Konemann, paper, \$5.98).
9. **Architecture Culture 1943-1968: A Documentary Anthology**, ed. Joan Ockman (Rizzoli, paper, \$35).
10. **American House Now**, Susan Doubilet (Rizzoli, paper, \$25).



The Architecture of Additions,
Paul Spencer Byard, FAIA



Paul Spencer Byard, FAIA

The Psychology of Adding On

by Kira L. Gould

For New York architect and lawyer **Paul Spencer Byard, FAIA**, to write *The Architecture of Additions*, his critical look at more than 60 additions both built and unbuilt, he had to probe the really sticky core of preservation. Regulations and politics and the passions they ignite command most of the coverage these days, but preservation, as Byard points out, is really about meaning. When Marcel Breuer proposed a sleek box to be tacked onto the top of Grand Central Terminal in 1968, the idea seemed wrong. The problem was not, Byard writes, with "the functional issues raised by adding offices over the Terminal" but, instead, with "what Marcel Breuer's design proposed to say from its position above the Terminal and, more particularly, what it proposed to say when read together with what the Terminal was already saying down below."

This fall, as a part of the AIA New York Chapter Writers' Forum, Byard presented ideas from his new book (W.W. Norton, 1998, 191 pages, 7 3/4 x 10, 339 black-and-white illustrations, cloth, \$40). The most successful additions, he said, manage to complement older buildings without imitating them. In the book, Byard explores the contributions of Modernism and the problems and possibilities of successive movements, some of which he touched on in his lecture.

For Byard, Saint Peter's in Rome represents the most straightforward form of architectural evolution-by-addition. Bramante, then Michelangelo, then Maderno, and finally Bernini enlarged the building, crafting an architectural

response for the Roman Catholic Church "to the Protestant Reformation—in the process, celebrating, changing, and reusing Michelangelo's magnificent dome." The author also casts a bright light on the possibilities and problems of preservation itself. "Every act of preservation is inescapably an act of renewal by the light of a later time, a set of decisions both about what we think something was and about what we want it to be," he writes. "The value of preservation is only partly in the accuracy and breadth of its understanding of the past. Its value in the end is the presentation [that] the old and the new make together about continuity and difference."

Building for Education

by Kira L. Gould

The Architecture for Education Committee joined forces with the Computer Applications Committee in October to produce a program with the Society for College and University Planning and PBS Adult Learning Service. The satellite conference, "Creating Tomorrow's Learner-centered Environments Today," was held at the Manhattan Borough Community College. Speakers included **Clara M. Lovett**, president of Northern Arizona University; **Sally M. Johnston**, a leading developer of student-centered, physical and virtual learning environments who works with Western Governors University; **Freeman A. Hrabowski III**, president of the University of Maryland in Baltimore County; and **Jacquelyn M. Belcher**, who presided over the transition of DeKalb College into Georgia Perimeter College. **Don Norris**, the moderator, is a strategic planning consultant.

Norris reminded the audience that the electronic age is creating new ways to learn. "Learning will be increasingly interactive, collaborative, and inclusive. In the future, literally every employee in a leading-edge organization will be an active learner."

The most compelling project that panelists discussed was the George Johnson Center, a combination student union, cafeteria, and library at George Mason University. Designed by **Marcellus Wright Cox & Smith** of Richmond, Virginia, in association with **Shepley Bulfinch Richardson and Abbott** of Boston, this center was an idea which required vision, persistence, and a creative approach to financing. The library portion was funded largely by the State of Virginia, while the other two components were funded by a student fee revenue bond. The center has become the center of student life with entertainment, hundreds of computers, food (which can be taken into the library and to the computer stations), and opportunities for solitary and group study—and it is a physical representation of the fused-function programming that Norris insists is the future of American learning.

After the video presentation, **James Brogan, AIA**, Hardy Holzman Pheiffer's director of information technologies, moderated a panel discussion on the possible obsolescence of actual classrooms because of new distance-learning courses that utilize the Web and the increasing demand for "portals of learning" (a.k.a. "classrooms") where students gather to develop social and cognitive skills.

The Bertram L. Bassuk Memorial Award

Under the direction of the Chapter's Senior Roundtable Committee, the New York Foundation for Architecture has recently endowed a one-time grant in memory of longtime practitioner, teacher, and Chapter member Bertram L. Bassuk, FAIA. Students of the five New York-area architecture schools were asked to submit projects on religious architecture, the focus of Bassuk's later work. In particular, the selection committee requested projects reflecting changes in traditional religious ritual, exploring the evolution of classic ecclesiastic design in the second half of the twentieth century, or providing for new or expanded uses in response to community needs.

The selection committee and the New York Foundation for Architecture are pleased to announce that **Doron Hakimian** of the New York Institute of Technology is the recipient of the Bertram L. Bassuk Memorial Award. Hakimian, who lived in Israel for several years, submitted a project entitled *Persian Yeshiva in the Old City of Jerusalem*. In it, he addressed Jerusalem's lack of a Jewish Learning Institution (Yeshiva) relating to the lives and traditions of Persian Jews living in the old city. He proposed a contemporary Yeshiva that would fit into the fabric of the old city and presented a series of schemes that incorporated traditional Persian architecture.

Other outstanding competition entries were received from **Aimee Lopez** and **Andre Soluri** (both of The Cooper Union) and **Kimberly Elman** (of Columbia).

Are you prepared for IDP in 1999?

The Intern Development Program of the National Council of Architectural Registration Boards (NCARB) will be mandatory in New York State as of September 1, 1999. Those graduates with a Bachelor of Architecture degree dating from after June 1996 will have to register with NCARB and document their training experiences with verification from employers.

Of course, historically, architects have been apprenticed to experienced practitioners who passed along knowledge and skills to them as they worked. But mentoring opportunities declined as schools began to teach aspiring architects and as the practice of architecture became more complex. Because the architectural profession still has the responsibility of providing interns with

the best possible advice about training and long-range career plans, IDP was created as a profession-wide, comprehensive program to help recapture the spirit of mentoring while bridging the gap between architectural education and professional practice. The future of our profession depends on how well we train today's interns to become competent architects.

To learn more about IDP, call the Chapter at 683-0023, ext. 11, for a copy of the 1998-1999 NCARB Intern Development Program Guidelines. Or, for help getting prepared for IDP in 1999, contact Sam Lee, NCARB / IDP-NYC coordinator at 212-484-2451, E-mail him at sam_lee@gensler.com, or fax him at 212-766-5013.

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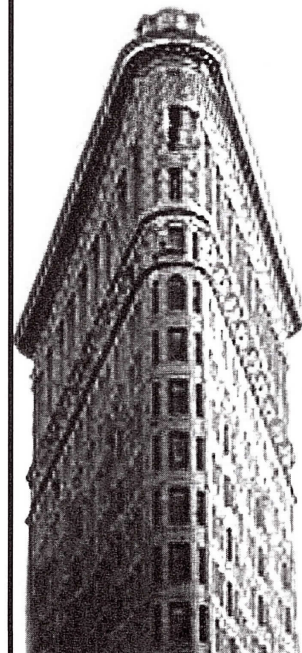
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CONTINUING EXHIBITIONS

Tel Aviv: Modern Architecture 1930-1939. Columbia Graduate School of Architecture, Planning and Preservation, 400 Avery Hall. 854-3510. Closes December 18.

Plus Minus New York: Work by Kisaburo Kawakami. Columbia Graduate School of Architecture, Planning and Preservation, 400 Avery Hall. 854-3510. Closes December 18.

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.

Tensions in Architecture. Material ConneXion Gallery, 4 Columbus Cir. 445-8825. Closes January 5.

Premises: Invented Spaces in Visual Arts and Architecture from France, 1958-1998. The Guggenheim Museum SoHo, 575 Broadway. 423-3500. Closes January 10.

The Making of the Woolworth Tower. Sponsored by the Alliance for Downtown New York. Woolworth Building, 233 Broadway. 835-2789. Closes January 10.

The Architecture of Reassurance: Designing the Disney Theme Parks. Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8420. Closes January 10.

George B. Post: Great American Architect. New-York Historical Society, 2 W. 77th St. 873-0509. Closes January 10.

Building for New York and the Nation: The Architecture of Cass Gilbert. Sponsored by the Alliance for Downtown New York. U.S. Courthouse at Foley Square, 40 Foley Square at Pearl St. 835-2729. Closes January 21.

Planning Potsdamer Platz: An Urban Experience in Central Berlin. Sponsored by Parsons School of Design and the Goethe Institute. Aronson Galleries, 66 Fifth Ave. 229-5667. Opens December 16, Closes January 22.

Humphrey Repton, Landscape Gardener, 1752-1818. New York School of Interior Design, 170 E. 70th St. 472-1500. Closes January 30.

Design Ideas for New York's East River. Van Alen Institute, 30 W. 22nd St. 924-7000. Closes January 31.

Cities on the Move, the Asian City in the 90s: Between Euphoria and Crisis. P.S.1, 22-25 Jackson Ave., Long Island City. 718-784-2084. Closes February 7.

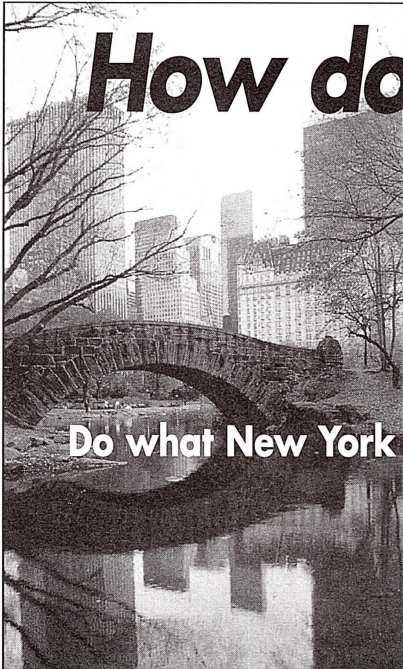
From Site to Insight: The Design and Renovation of the New York Custom House. Sponsored by the Alliance for Downtown New York. Alexander Hamilton U.S. Custom House, One Bowling Green. 835-2729. Closes February 7.

Building the Empire State. The Skyscraper Museum, 16 Wall St. 968-1961. Closes in March.

The Little Apple: Souvenir Buildings from the Collection of Ace Architects. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes March 28.

New York Vertical by Horst Hamann. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes April 11.

New York on the Rise: Architectural Drawings by Hughson Hawley. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes April 4.



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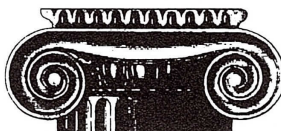
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December 18

Submission deadline for the Rudy Bruner Award for Urban Excellence, given to a designer of urban places in the United States demonstrating a successful integration of effective processes and meaningful values. The Gold Medal winner is awarded \$50,000, and each silver medal winner is awarded \$10,000. Call 617-492-8401 or E-mail info@brunerfoundation.com for more information.

January 15

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

January 29

Submission deadline for the James Beard Foundation/Anterior Design magazine Awards, honoring excellence in interior and graphic design for restaurants in the U.S. or Canada. Write to: The James Beard Foundation, 6 West 18th St., 10th Floor, New York, NY 10011. Or visit www.jamesbeard.org.

January 29

The Architectural League of New York 1998-99 Young Architects Forum deadline. The competition is open to architects and designers ten years or less out of either undergraduate or graduate school. Winners receive a cash prize and are invited to exhibit their work at the Urban Center and to present a lecture during April or May at the Architectural League in New York. For the required entry form or for more information, call 753-1722.

February 2

Submission deadline for the Healthcare Design Awards sponsored by the Boston Society of Architects and the Healthcare Assembly. The award is open to all New England architects or to any architect who wishes to submit a project which is located in New England. For more information, call 617-951-1433, ext. 221, Fax 617-951-0845, or E-mail bsarch@architects.org.

March 1

Submission deadline for the Urban Design Awards sponsored by the Boston Society of Architects. The competition is open to all Massachusetts architects/planners/landscape architects or to any architect/planner/landscape architect who has designed a project in Massachusetts. For more information call 617-951-1433, ext. 221, fax 617-951-0845, or E-mail bsarch@architects.org.

March 1

Sustainable Design Awards program submission deadline. This program, sponsored by the Boston Society of Architects, is open to designers located anywhere in the world who are working on projects anywhere. For more information call 617-951-1433, ext. 221, fax 617-951-0845, or E-mail bsarch@architects.org.

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December 1, 8:00 AM
Architecture for Justice

December 2, 5:30 PM
Public Architects

December 3, 8:00 AM
Professional Practice

December 3, 6:00 PM
Historic Buildings

December 7, 6:00 PM
Housing

December 8, 6:15 PM
Design Awards

December 9, 6:00 PM
Marketing & Public Architects

December 10, 6:00 PM
Women in Architecture

December 14, 6:30 PM
Learning By Design:NY

December 16, 12:30 PM
Architecture for Education

December 16, 4:00 PM
Round Table

December 16, 5:00 PM
Health Facilities

December 16, 6:00 PM
Architecture Dialogue

December 17, 6:00 PM
Building Codes

December 18, 8:00 AM
Zoning & Urban Design

December 22, 5:30 PM
Public Sector Liaison

Call 683-0023, ext. 17, to confirm meeting times and locations.

A new AIA Guide to New York, and you can help!

Dust off your shelves and make room for one more book. The eagerly anticipated Fourth Edition of *The AIA Guide to New York* is in the works, and you can play a role in it. Author Norval White (together with the spirit of his late coauthor Elliot Willensky) has invited Chapter members to participate in the creation of the new edition.

Each month, this space will report suggestions *Oculus* readers offer, and White promises that everyone who submits an entry which is actually used will be credited in the book. The best suggestion in each category will earn a hardcover copy of the guide and a citation (like a diploma) at a special Chapter book party. Currently, White is soliciting nominations for the “best new buildings in the city” competition. (The first responses will be published in February’s *Oculus*.) But also this month, the author welcomes other ideas. Submit corrections to what was printed in the third edition, old photographs, new photographs. Or suggest new entries (including your own best work).

The guide was originally published privately by White and Willensky (with the assistance of many contributing writers, of course) in 1965-67 for the 100th anniversary of the AIA national convention, under the imprint of the AIA New York Chapter. That first edition was financed by advertising. In 1968, when Macmillan took over as publisher and produced a 450-page trade-edition with an index, the advertising was retained.

Ten years later, Macmillan commissioned White and

Willensky to write a revised second edition. To keep the book fresh, White and Willensky traded their responsibilities from the first edition and sub-divided the precincts for which other contributors had previously supplied research. This 1978 edition totaled 650 pages.

A decade later, the authors were well-known and negotiated a contract with Harcourt Brace to vastly expand the book, to 999 pages. Willensky was vice chairman of the Landmarks Commission at the time and was able to include a great deal more detail because of his connections. But in 1990, just two years later, he died of a heart attack. In his absence, the Chapter has engaged architectural historian Andrew Dolkart as a consultant.

The fourth edition of the guide is being published by Times Books, an imprint of Random House, with a release date set for the spring of 2000. The length of the book will remain “just short of 1,000 pages,” but there will be some 3,500 photographs—more than treble the number printed in the third edition. There will also be a new graphic design with a smaller typeface to make space for the additional photos and for new maps.

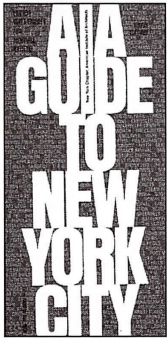
Please send your suggestions to:
*norval@li.com or Norval White at
PO Box 241, Salisbury, CT 06068.*

Sustainable Design Booklet

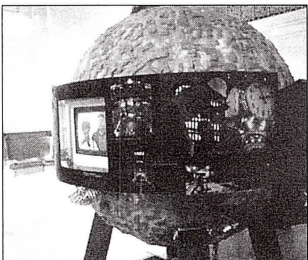
The Committee on the Environment recently published summaries of four lectures it sponsored in 1998, to establish “a dialogue and common vocabulary” and encourage “a highly design-oriented community of architects and designers to look at what could and should be done differently.” The booklet expands the concept of green architecture and includes discussions and photographs of such projects as the new EPA headquarters, the Estée Lauder Laboratories, and 40 Wall Street. AIA members can earn CES learning units by reading the booklet and completing the included AIA/CES Self-Report form. Copies of the booklet are available from the Chapter for \$6 (members) or \$10 (nonmembers). Send order with payment to 200 Lexington Ave., 6th Floor, New York, NY 10016. Please make checks payable to the AIA New York Chapter and add \$2 for shipping and handling.

Celebrating the Renewal of Grand Central Terminal

This fall, the Municipal Art Society held two exhibitions on “The Triumph of Grand Central Terminal.” A photographic survey of the building’s construction and the battle to save it (including the July/August 1962 *Oculus* cover where the protest was recorded) was installed in the Urban Center galleries. And in the station’s Vanderbilt Hall, an interactive, multimedia display inside (and projected onto) three big spherical kiosks designed by **Michael Sorkin** allowed commuters to add personal recollections of the historic station to a time capsule filled with documentary footage.



AIA Guide to New York City
Norval White and Elliot Willensky



“The Triumph of Grand Central”
interactive exhibition by Michael Sorkin

THE LAST WORD FROM ROLF OHLHAUSEN, 1998 CHAPTER PRESIDENT



Rolf Ohlhausen

This has been a memorable year for the Chapter. As I prepare to step down, it seems appropriate to look back on our many accomplishments of 1998. Perhaps the most significant development has been the Chapter's progress toward moving into new headquarters. After an intensive search, the site at LaGuardia Place was found. Then, over the last six months, more than \$1.1 million from our membership has been committed in the Campaign for LaGuardia Place. This impressive expression of support enables us to initiate the public phase of the campaign, which will be led by a steering committee of John H. Beyer, FAIA; Hugh Hardy, FAIA; J. Max Bond, Jr. FAIA; and James S. Polshek, FAIA, that will be chaired by A. Eugene Kohn, FAIA.

The Board intends to close on LaGuardia Place before February of next year, making this long-held vision a reality. In partnership with our affiliate, the New York Foundation for Architecture, the headquarters will become a magnet for both members and the public—rich with possibilities for education, service, and advocacy. The new premises will also give us a meeting place and exhibition gallery which will foster intellectual discourse and social collegiality.

Oculus and *Annals* also continue to reach out to members and the public. We have proceeded with plans to initiate an AIA New York Chapter website designed by Michael Gericke of Pentagram, working with a website consultant and expect to be online by the end of the year. Similarly, the New York Foundation for Architecture, our charitable affiliate, has become more active, too. It now supports the Learning by Design:NY program, one of the most visible and effective public initiatives sponsored by the Chapter.

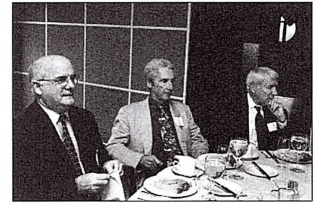
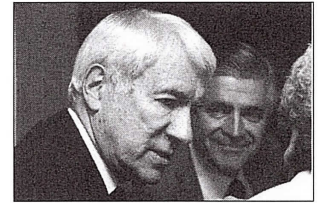
This fall, executive director Carol Clark left after four years of dedicated leadership to become president of the Brooklyn Historical Society. During Carol's tenure, the Chapter became increasingly proactive, and her legacy includes a strong commitment to civic engagement. On December 1, at our inauguration celebration, we announced that Sally Siddiqi has been named the executive director of the AIA New York Chapter.

For their outstanding contributions to the life of this city and for their achievements as designers in the pursuit of social goals, we honored Lewis Davis, FAIA; the late Samuel Brody, FAIA; and Richard Ravitch at this year's Heritage Ball. The Chapter's design awards program was also a great success, with a symposium led by a local architecture buff, public television's Charlie Rose.

Membership has increased to over 2600, and more members are participating in Chapter affairs. Our annual meeting, held this year at the New School with more than 250 attendees, was the largest in recent history. In addition, we continued to have a disproportionate number of our members selected for national fellowship. This year, the Chapter welcomed nine new fellows, five of whom were women.

None of our achievements would have been possible without the hard work and contributions made by this year's Chapter Board members and the extraordinary efforts of the Chapter's dedicated staff, especially Stephen Suggs, who has served as acting executive director.

I welcome the 1999 Chapter Board, our new president, Walter A. Hunt Jr., AIA, and president-elect Paul Spencer Byard, FAIA, who will lead us into the next millennium.

Rolf Ohlhausen, FAIA, and
A. Eugene Kohn, FAIAWalter A. Hunt Jr., AIA,
Rolf Ohlhausen, FAIA, and
A. Eugene Kohn, FAIAA. Eugene Kohn, FAIA,
and Costas A. Kondylis, AIARolf Ohlhausen, FAIA, Peter Samton,
FAIA, and Jerry Maltz, AIA

ATTENTION MEMBERS!

In December questionnaires will go out for the **1999 AIA New York Directory of Architecture Firms**. In order for firms to be listed in the directory, Chapter members who are principals must complete and return the questionnaire and firms must be in good standing. This means all 1999 dues, including Chapter supplemental dues, are fully paid or are being paid on an approved installment plan. If you have questions about the Directory or supplemental dues, please call Suzanne Howell Mecs at 212-683-0023, ext. 18.

Starting in 1999, directory information will be integrated as a searchable database on the Chapter web site. Be sure to reply promptly to be included!

DECEMBER

6

Sunday

Tour: Broadway's Bright Light-A Personal Tour with Master Architect Hugh Hardy
By Hugh Hardy. Sponsored by the 92nd Street Y. 9:30 am. RSVP 996-1100. \$20.

8

Tuesday

Tour: The Grandeur of Carnegie Hall
By Richard Dattner. Sponsored by the 92nd Street Y. 2 pm. RSVP 996-1100. \$20.

Film: Concert of Wills—The Making of the Getty Center
Sponsored by the Architectural League and the Museum of Television & Radio. 6:30 pm. 25 W. 52nd St. 753-1722. Free.

Lecture: The Universal Kitchen Project
By Jane Langmuir. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 849-8380. \$15 or \$5 (students).

9

Wednesday

AIA NEW YORK CHAPTER EVENT
Writers' Forum:

Writing for Design Professionals
By Stephen A. Kliment, FAIA, 6 pm. 200 Lexington Ave., 6th floor. RSVP 683-0023, ext. 21. \$5 (members) or \$10 (nonmembers). (4 CES/LUs).

Film: Der Platz (The Place)
by Uli M. Schuppel.

Sponsored by Parsons School of Design and Goethe Institute. 6:30 pm. Goethe Institute, 1014 Fifth Ave. 439-8700. Free. Also showing December 17, January 6 and 13.

10

Thursday

AIA NEW YORK CHAPTER EVENT
Panel Discussion: Grant Opportunities in Green Design and Construction.

By Joyce Lee, Mark Eggers, Craig Kneeland, and Janet Joseph. Sponsored by the Environment Committee. 8 am. 200 Lexington Ave., 6th floor. RSVP 683-0023, ext. 21. \$10 (members) or \$20 (nonmembers). (4 CES/LUs)

11

Friday

Forum: Planners Network on Privatization of Services

Sponsored by Pratt School of Architecture. 5:30 pm. 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

13

Sunday

Tour: New York Underground—A Subway Buff's Tour

Sponsored by the 92nd Street Y. 1 pm. RSVP 996-1100. \$20.

Tour: Bright Lights, Big City—New York Aglow

With Edward Hayman and Tama Starr. Sponsored by the 92nd Street Y. 7 pm. RSVP 996-1100. \$20.

Tour: Best Dressed Landmarks of the Holidays

By Patricia Olmstead. Sponsored by the Municipal Art Society. 12 pm. 457 Madison Ave. 935-3960. \$15.

16

Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: Planning and Financing for Schools

With Rose Diamond and Ken Karpel. Sponsored by the Architecture for Education Committee. 12:30 pm. 200 Lexington Ave., 6th Floor. RSVP 683-0023, ext. 21. \$5 members, \$10 nonmembers. (4 CES/LUs)

20

Sunday

Gallery Talk: New York on the Rise—Architectural Drawings by Hughson Hawley

By Rob Del Bagno. Sponsored by the Museum of the City of New York. 2 pm. 1220 Fifth Ave. 534-1672. Free.

Tour: Stanford's White's New York II: Midtown Manhattan

By Francis Morrone. Sponsored by the Municipal Art Society. 1 pm. Meet at the NE corner of 5th Ave. and 34th St. 935-3960. \$15.

21

Monday

Tour: Rockefeller Center

By Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. 457 Madison Ave. 935-3960. \$10.

26

Saturday

Tour: A Home in Midtown

By Matthew Postal. Sponsored by the Municipal Art Society. 1 pm. Meet at the statue of Atlas, 5th Ave. between 50th and 51st sts. 935-3960. \$15.

27

Sunday

Tour: Ladies' Mile—

The Architecture of Desire
By Francis Morrone. Sponsored by the Municipal Art Society. 1 pm. Meet at the NW corner of Broadway and 10th St. 935-3960. \$15.

30

Wednesday

Tour: Times Square and How It Got That Way

By Francis Morrone. Sponsored by the Municipal Art Society. 11:30 am. Meet at the NW corner of 47th St. and 6th Ave. 935-2960. \$10.

JANUARY

8

Friday

Forum: Planners Network on Privatization of Planning

Sponsored by Pratt School of Architecture. 5:30 pm. 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

Thanks to the annual support of donors, more than 9,000 New Yorkers can enjoy *Oculus*. Because no city in the world is home to as many internationally prominent architects, publishers, schools of architecture, architectural exhibitions, and cultural institutions devoted to environmental design as New York City, no magazine covers New York architects' affairs and architectural activities as thoroughly and intriguingly as *Oculus*.

With the need to expand Chapter programs, the AIA New York Chapter relies on the generosity of donors to support the publication of *Oculus*, so readers will continue to benefit from the publication and AIA members will continue to benefit from Chapter programs. The Chapter is grateful to the following contributors for their continued support of *Oculus* in 1998.

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