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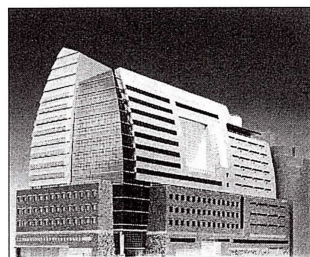
THE CAMPUS IN THE CITY

Weaving academic buildings into urban fabric goes against the American grain. Our oldest campuses were either gated or relegated to the countryside. But the growing importance of continuing education, the limited number of large-scale sites, students' need to work, and New York City's popularity as a college town all suggest that local schools will continue to expand facilities along our streets and avenues.

On the East Side, between 24th and 25th streets, as Baruch College's new North Campus building tops out, the positive impact on lower Lexington Avenue is becoming clear. Already, officials at Appalachian State College have moved their school's Manhattan home away from home out of Tribeca to this neighborhood north of Gramercy Park. New York University dormitories are now having a similar effect just east of Union Square, on 14th Street. Further down the block, many mourn the Palladium, which has been razed to make more room for student housing. But the once-tawdry street is cleaner and more stable than it has been—even sprouting sidewalk cafés.

Although the massive presence of NYU threatens to tip the balance on small-scaled Greenwich Village streets (and too great a concentration of institutional facilities can deaden any urban area), buildings for education sprinkled throughout cities make welcome contributions. Campus expansions have created havoc in some neighborhoods, but campus planners have learned to work with community groups to ease transitions and to design projects with payoffs for everyone. For the local community in Morningside Heights, a new Columbia residence hall on the corner of 113th Street and Broadway will have stores and a branch of the New York Public Library in the base. The facade treatment will blend into the streetscape. Even the new Alfred Lerner Hall within Columbia's gates fosters continuity.

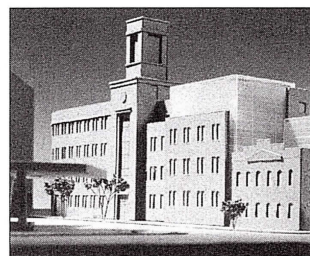
The growing campuses of elementary and secondary schools are making good neighbors, now that educators and their architects are trying to blend into rather than stand out from nearby dwellings. In Manhattan and even Williamsburg, Brooklyn, schools are maintaining the scale of surrounding buildings with carefully-considered facades intended to preserve a sense of local history, rather than signal change. Schools move in for the long haul and build facilities for their own use. Unlike commercial developers, they expect to live with their results for years to come.



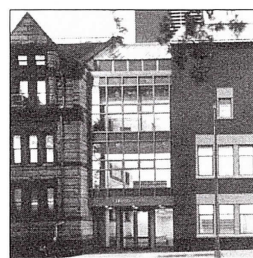
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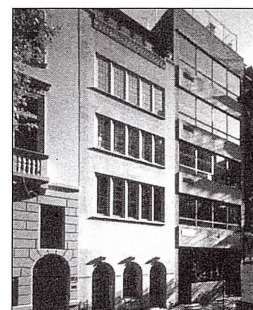
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P.S. 133, Beginning with Children School, Fox & Fowle



Trinity Middle School, Buttrick White & Burtis



Buckley School, Butler Rogers Baskett

Joong-Seok Lee

Joek Poille/Esto

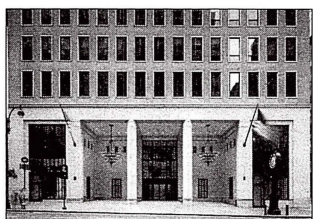
David Joseph



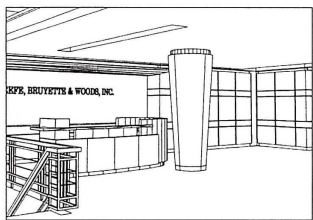
Melrose Commons,
Larsen Shein Ginsberg + Magnusson



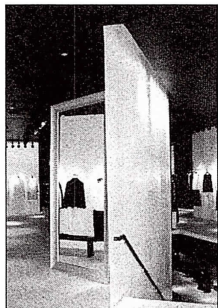
Siegel Swanson loft,
Abelow Connors Sherman Architects



J.P. Morgan Investment Management
Group, Sydness Architects



Keefe, Bruyette & Woods
headquarters, Cetra/Ruddy, Inc.



Donna Karen Collection boutique,
Manhasset, Architectureproject

Places to Live, to Work, and to Shop

by Nina Rappaport

In the South Bronx, the Melrose Commons Urban Renewal Plan (OCULUS, June 1995, p. 12) is moving forward again. Construction began in November at the Plaza de Los Angeles, on Elton Avenue between 156th and 159th streets. The 26 three-family homes currently under construction will be joined by nine more next year. On a sister site, ground was broken last month for the mid-rise La Puerta de Vitalidad. **Larsen Shein Ginsberg + Magnusson Architects** designed these projects on a pro bono basis to help realize the goals of "We Stay/Nos Quedamos," the neighborhood community organization.

Also in the Bronx, between 180th and 181st streets, **Meltzer/Mandl Architects** recently completed the Hughes Avenue Apartments. The seven-story, 72-unit rental development features 36 studio apartments and 36 two-bedrooms ranging from 450 to 850 square feet. The architects kept costs down by exercising ingenuity in layouts and building form and by using inexpensive materials such as brick and colored Dry-vit. The 200-foot depth of the site even allowed them to create an outdoor courtyard.

In a recently completed renovation to house an art studio and private gallery, **Abelow Connors Sherman Architects** retained the historic character of a 17th Street loft. At the center of the project, a media room with a state-of-the-art audiovisual system is flanked by a painting studio to the north and living spaces to the south. The floor has been coated with an epoxy-urethane fin-

ish, while partitions are covered in joint compound (in lieu of paint) to establish an abstract three-dimensional gray background for the owner's paintings. Vistas to the paintings and to video monitors are seen through framed spaces.

Sydness Architects designed the renovation of the J.P. Morgan Investment Management Group's offices at 522 Fifth Avenue. (When Jeff Sydness was a principal at Swanke Hayden Connell, the project was awarded to that firm in an invited design competition between four New York architects. Sydness continued work on it after he formed his own firm.) The new design reduces the existing first-floor arcade to a three-bay entrance portico flanked by new retail spaces. The lobby has been relocated to the center of the building. Respecting the structural columns, the architects created an elliptical space to ease the flow from the entrance, through the lobby, to the elevator bank. Lower facades of the building have been re-clad in beige granite. Storefront windows are made of bronze.

For two full floors of the World Trade Center, **Cetra/Ruddy Incorporated** has been awarded a contract to design the national headquarters of Keefe, Bruyette & Woods, an institution-oriented securities broker. The modern, wood-paneled 97,800-square-foot space, with metal details and a limestone floor, will have an 80-person trading floor, state-of-the-art conference facilities, a cafeteria, and 200 workstations. Baseboards and ceiling moldings will be made from steel channels. A stainless-steel flying stair will descend to the lower level, where a floor-to-ceiling glass wall—sculpted

and frosted with an abstract pattern—will allow light into the reception area. Completion is expected in the fall of 1999.

Hillier New York, the architect of record for the Moët Hennessy Louis Vuitton Tower on 57th Street (designed by French architect Christian de Portzamparc), has been retained to design the company's 108,000 square feet of office space spread over 24 floors. Each division will have a floor of its own with a distinctive lobby. Since the designers envisioned the building lying on its side, like a row of chic storefronts, every "retail store" will be have an individual personality identifiable as you step off the elevator. Completion is scheduled for the end of September.

The DKNY world flagship boutique, designed by **Architectureproject**, is under construction at 655 Madison Avenue. The 17,000-square-foot project on three floors has retail space above and below a corner storefront (the space on the second level was once a Knoll showroom). A grand concrete stair will connect the three levels in an open interior volume 35 feet high. In December, the same firm completed the retailer's first U.S. location, a 4,800-square foot Donna Karan Collection boutique on two levels at the Americana Shopping Center, in Manhasset, Long Island. The central space there has a cantilevered steel staircase with limestone treads. As in the firm's DKNY stores worldwide, the perimeter walls and ceilings are painted black, and the interior wall panels hang from the ceiling, appearing to float; they are covered in gold leaf, armor-coat plaster with marble dust and other elusive materials.

Clothing hangs from trapeze bars that drop out of slots in the ceiling which also hold light fixtures.

For a commercial strip outside Dover, Wisconsin, the same architects are designing a two-story retail-and-office building in the shape of a sculptural parallelogram. The exterior of the 15,000-square-foot project will be dramatically lit from troughs recessed in the ground around its perimeter.

□ **Michael Neumann Architecture** has two new retail interiors to its credit. For *Laundry* by Shelli Segal, the architects designed a prototype store on Wooster Street in Soho. A translucent white fabric scrim stretched over steel frames re-materializes the white-painted brick walls of the store, providing alternating display surfaces and niche hanging areas. The narrow entry is mitigated by wide, low display steps to direct customers into the central space, where the ceiling plane drops and splits, creating a continuous flow. Fitting rooms, at the back of the double-height space with a balcony, are enclosed by metal-mesh curtains.

For the Coach prototype store in a 2,200-square-foot space at 84th and Broadway, the architects created an up-to-date design with some traditional materials to harmonize with the product line. The structural elements are industrial in feel, with rough-hewn timber lintels at the windows, but the custom carpentry is made of English oak and brass. The scheme will be used as the basis for a new store in Tokyo.

Congratulations Due

Five architects have been elected to compete in the 100,000 Prize Competition

for the Design of Cities (OCULUS, February 1999, p. 5), sponsored by the International Foundation for the Canadian Centre for Architecture. Finalists, who will focus on the west side of midtown Manhattan, are:

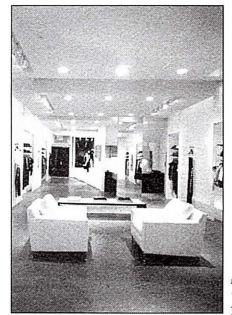
Ben van Berkel and **Caroline Bos** of Van Berkel & Bos UN Studio, Amsterdam; **Peter Eisenman** of Eisenman Architects, New York; **Thomas Mayne** of Morphosis, Santa Monica; **Cedric Price** of Cedric Price Architects, London; and **Jesse Reiser** and **Nanako Umemoto** of Reiser + Umemoto RUR Architecture, New York.

□ The winners of the **Pier 40 Design Competition**, cosponsored by Manhattan Community Board 2 and the Van Alen Institute, were announced at a ceremony and panel discussion at New York University on January 11. From 140 entries, three schemes were selected to share equally the first-place cash prize of \$6,000 that was funded by the pool of the competition entry fees. **Majid Jelveh** and **Christian Joiris** of New York proposed a park that would open up to the water with a skeletal remnant of the pier as a frame; **Deamer + Phillips** of New York proposed removing only the center of the building to allow the river to run through as a channel for swimming; and **Knorr, Triebswetter, Liang and Kroehling** of Germany conceived a park with sports facilities and a marina.

Honorable Mention went to **Robert James** of New York, who used the existing structure, with a central baseball field and large outdoor rooms in the outer ring—and to **Jabbawy, Wang and Tai** of Philadelphia, which would increase the connection to

the water with a boardwalk and floating wooden deck. The winning schemes all met the community's request for open space in a public park (with amenities such as baseball diamonds and swimming pools). Each winner also maintained something of the existing structure.

□ Seven groups of New York architects and authors received awards at the XI Bienal de Arquitectura de Quito, Ecuador. *New York 1960*, by **Robert A. M. Stern**, **Thomas Mellins**, and **David Fishman** (Monacelli Press), won first prize in History, Theory, and Criticism; *Architecture of the Everyday*, edited by **Deborah Berke** and **Steven Harris** (Princeton Architectural Press), received Honorable Mention in History, Theory, and Criticism. The New York Times Printing Plant in Queens by the **Polshek Partnership** and an Upper East Side town house by **Tod Williams Billie Tsien and Associates** both received Honorable Mentions for Architectural Design. Projects by **Gabellini Associates** won Special Mentions in Interior Design. The restoration of the Enid A. Haupt Conservatory at the New York Botanical Garden in the Bronx by **Beyer Blinder Belle Architects and Planners** won an Honorable Mention for Conservation, Preservation, Restoration, and Rehabilitation—as did the Andy Warhol Museum in Pittsburgh by **Gluckman Mayner Architects**.

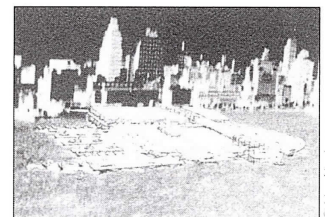


Mark Boss

Laundry by Shelli Segal,
Michael Neumann Architecture

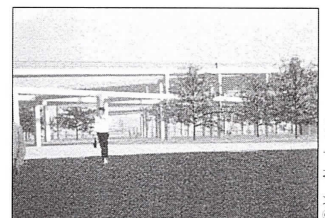


*IFCCA Prize Competition
for the Design of Cities,
description and conditions catalog*



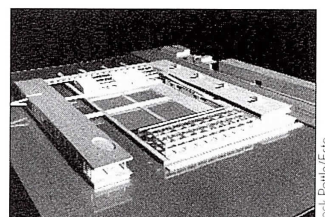
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*Prize-winning Pier 40 scheme,
Sebastian Knorr, Michael Triebswetter,
Liu Liang, and Dr. Nicole Kroehling*



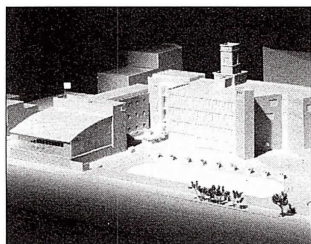
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*Prize-winning Pier 40 scheme,
Majid Jelveh and Christian Joiris*



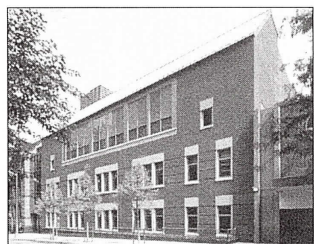
Jack Potte/Eso

*Prize-winning Pier 40 scheme,
Deamer + Phillips*



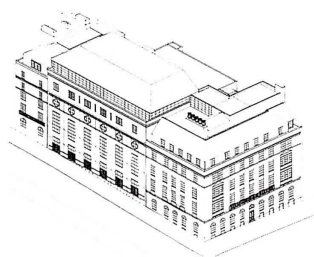
Jack Potter/Esto

P.S. 133,
Beginning with Children School,
Fox & Fowle

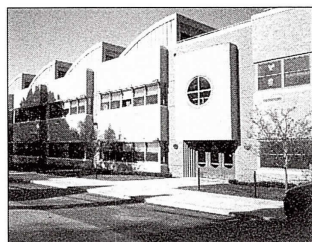


David Joseph

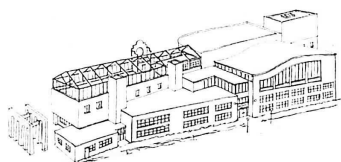
Trinity Middle School,
Buttrick White & Burtis



The Chapin School,
Butler Rogers Baskett



New School 15, Yonkers,
Richard Dattner Architect



Learning Community Charter School,
Jersey City, Oppenheimer & Vogelstein
and Ethelind Coblin

New Schools on the Horizon

by Nina Rappaport

Contextualism may have spawned some overgrown high-rise monsters in small-scale residential neighborhoods, but new school buildings and additions, designed with the existing streetscape in mind, are making positive contributions to the city . . .

□ At Bartlett and Harrison streets, in Williamsburg, Brooklyn, **Fox & Fowle Architects** is renovating P.S.133 (the "Beginning with Children School"), which is located in an old Pfizer factory. The architects are building an addition on the site of the abandoned plant and original 1849 Charles T. Pfizer headquarters. One of the new buildings recalls a lost Pfizer facade; the other is, frankly, infill. The 33,000-square-foot project—with classrooms, science labs, a computer classroom, an art room, a performing arts classroom, and offices for the new upper school—will allow the existing pre-kindergarten through sixth grade school to run through the eighth grade. There will also be a new gymnasium and a school yard with a separate recreation area for younger children, a grass playing field, full- and half-court basketball areas, and a teaching garden. Construction begins in April.

□ Having acquired the third floor of a loft building adjacent to three town houses it occupies, Grace Church School is now able to add needed facilities while maintaining the historic character of its mixed-use Greenwich Village neighborhood. **Fox & Fowle Architects** is designing the new resource center, classrooms, art studios, multimedia center, and science lab. The renovation, which will

begin construction in May, will be connected to existing facilities.

□ Completed last year, the **Buttrick White & Burtis** addition to Trinity School enhances West 91st Street with rooflines, materials, and proportions similar to those of nearby apartments, town houses, and the original school. A four-story glass entrance pavilion and connector replaces a single-story building on the site. The new middle school structure, which provides horizontal and vertical circulation for the entire campus, houses 14 classrooms, a computer center, a learning center, and faculty offices. It has a major athletic facility, with two competition-size gyms and training facilities. Two floors of classrooms bridge the gym on trusses that define the rhythm of the classroom bays.

□ On East 73rd Street in the Upper East Side Historic District, **Butler Rogers Baskett Architects** expanded the Buckley School onto the site of an adjacent building. The architects had the building demolished. But they removed and stored its facade, slightly altering it during reinstallation to align with floor levels of the existing school. Behind the facade, an entirely new structure accommodates current academic requirements.

With no building site available for an addition, The Chapin School on East End Avenue had to grow upward. While maintaining the scale of the neighborhood, the same architects created 20,000 square feet of new space. They managed to place a gym above the new library—using a heavier grade of steel than was structurally required—to stop transmission of sound between the two.

□ **Richard Dattner Architect's** new 72,000-square-foot elementary school hugs a sloped site on a residential street in Yonkers. A circular window highlights the main entrance to New School 15 and enliven the streetscape. Curved metal roof monitors bring northern light from clerestories into the classrooms, and perforated-metal shading devices project above windows of the east facade to eliminate glare. The brick school for 500 pupils has an auditorium that seats the entire student body, a kitchen, a cafeteria, a gym, offices, a library, and special classrooms for art, music, and computers.

□ For the Cathedral School, at the Cathedral of St. John the Divine, a library renovation costing over \$100,000 was recently completed. Designed by **Marty Nystrom** and **Anita Cooney**, this Barclay Learning Center, which has new study carrels and a book-arts area with ample natural light, is fully integrated with the school's computer center. Next for the school will be the redesign of its playground.

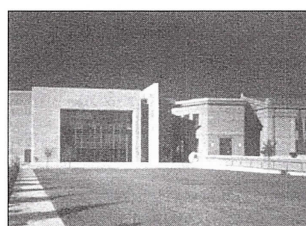
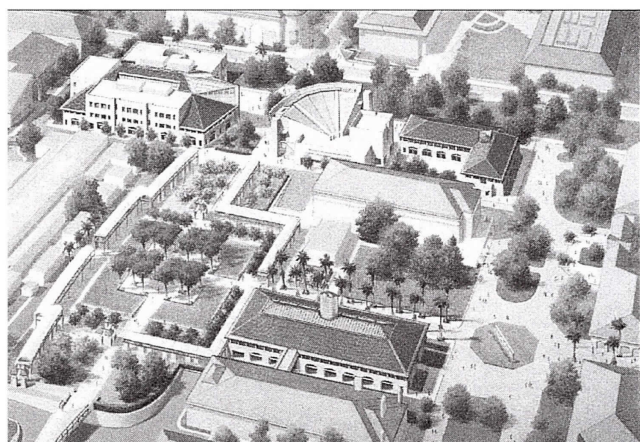
□ **Oppenheimer Brady & Vogelstein** and **Ethelind Coblin** have been designing charter schools in Jersey City. Two years ago, the architects renovated and added classrooms to the Boys and Girls Club building, for the Learning Center Charter School. In September for 500 children, they completed the Golden Door Charter School, which was built of modular construction. Now they are designing an \$8 million Community Educational and Recreational Center that will house a school for 500 children, a community center, and a regulation high school gym to be used as the home court for the famous St. Anthony's Parochial School team.

Campus Architects as Clients

We tend to think of colleges as leafy precincts separate from the workaday world, and historically they have been—at least in the United States—as **Alan Plattus** pointed out in his introduction to a conversation with university administrators in charge of campus planning at the Architectural League last fall. Plattus is primarily a faculty member at Yale, where he serves as an associate dean in the architecture school and directs the Yale Urban Design Workshop. But he describes himself as an interested faculty member who “sticks his nose into” what Yale campus planner **Pamela Delphenick** does.

Since Plattus considers the university's development from both perspectives, he opened the program with a history of buildings for academia. “Teaching began almost as soon as the American continent was settled,” he said. Though colleges here were both more numerous and more isolated than their counterparts in Europe, our persistent idealism underlies the idea that universities are special places, he explained, and the gate separating the campus from the city reflects this.

Plattus compared a view of Oxford University in England (completely integrated with the town) and **William Burges'** 1875 plan for Trinity College in Hartford, Connecticut, which was a series of enclosed Gothic quadrangles. He noted that the American idea “was to remake the world” and showed **Thomas Jefferson's** 1817 plan for the University of Virginia. (“Very explicitly a projection of an ideal vision of education uncorrupted by fleshpots.”) Later buildings there, by **McKim, Mead & White**, **Michael Graves**, and **Tod Williams Billie Tsien and Associates**—as he showed—create “a very different spatial order and very different values” from Jefferson's idyllic vision.—*Jayne Merkel*



Richard Barnes

left: *Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, Polshek Partnership*

below: *Gates Computer Center, Stanford University, Robert A.M. Stern*

Stanford

Stanford Builds

The campus architect at Stanford University, **David Neuman**, works squarely within the American tradition. His efforts go toward making Stanford an even more special and unified enclave, with an “enduring planning framework, complementary landscape treatment, strong contextual architecture, controlled perimeter treatment,” and “carefully designed interactions.” Even though the university is located on an 8,200-acre site adjacent to suburban Palo Alto, the architect sees one of his challenges as dealing with growth and density. “Especially in the core of the campus, he said, the amount of space required for research and teaching has increased—though the univer-

Stanford University Engineering Quadrangle, Sequoia Hall and the Science and Engineering Learning Center (both completed in 1997); Electrical Engineering Building and McCullough Building Annex (expected completion, summer 1999), Pei Cobb Freed & Partners

sity population remains about the same. He sees creating “unity, despite disparate programs” and developing “a distinct image of Stanford as a place” as other challenges.

Neuman has been trying to “reinvigorate” the original Beaux Arts campus plan by **Frederick Law Olmsted** and **John C. Olmsted**, which he said was dictated by the founders. It prefigures, and may have influenced, the Olmsted's classical approach to Chicago's Columbian Exposition of 1893. Stanford has just spent \$200 million rehabilitating the original quadrangles (with

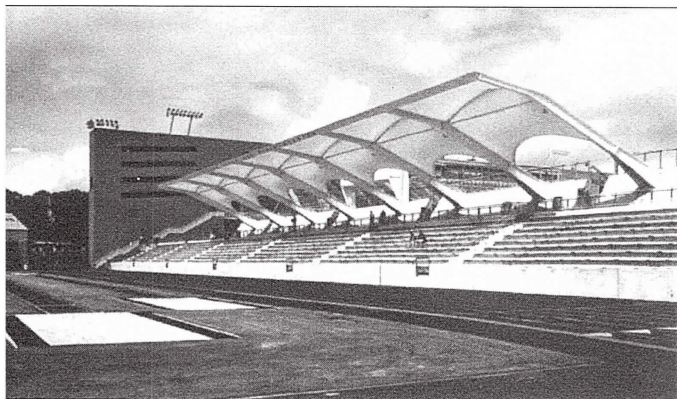
Hardy Holzman Pfeiffer's Los Angeles office). And Neuman has been trying to integrate the fast-growing medical center campus, where a million square feet of mid-century facilities designed by **Edward Durell Stone** were built, “reorganizing the orthogonal plan in what Stone called ‘his way.’”

Neuman showed new construction at Stanford, such as **Robert A. M. Stern's** Gates Computer Science building and **Antoine Predock's** Allen Center for Integrated Systems Expansion (both completed in 1996). **Richard Olcott**, of the Polshek Partnership, designed the Iris & B. Gerald Cantor Center for Visual Arts, a new wing and seismic restoration of the 1891 Stanford Museum (open since January). The Schwab Residential Learning Center for the Graduate

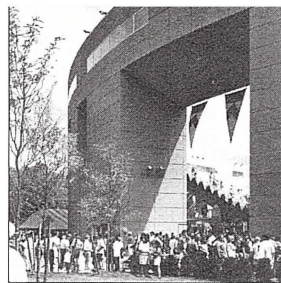


Peter Aaron/Esto

School of Business by **Ricardo Legorreta** opened in 1997; Lyman Hall graduate dormitories by **Tanner Leddy Maytum Stacy** and the Center for Clinical Sciences Research by **Norman Foster** are going up now. But the largest project is the Science and Engineering Quad—four new buildings by **James Ingo Freed** of Pei Cobb Freed & Partners, with landscaping by **Laurie Olin & Partners**. Two of the buildings were completed in 1997, and the remaining two will be finished this summer.



left and right:
Princeton Stadium,
Rafael Viñoly Architects



Princeton

Distinction at Princeton

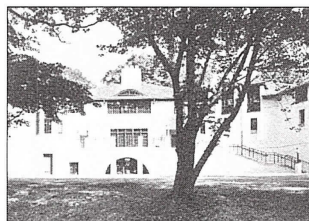
The director of physical planning at Princeton, Jon Hlafter, seeks more architectural diversity. The school, though bucolic by New York City standards, is still part of the town. Only a fence and a grassy front yard separate it from Nassau Street. “Historians say the word ‘campus’ came into use after the College of New Jersey was established in the town of Princeton, in 1756,” Hlafter explained. The oldest building, Nassau Hall, was designed that same year by a doctor and carpenter Robert Smith. The cupola was replaced with a taller tower, and the hall was “updated in a contemporary way” after various fires. Hlafter uses this change-within-tradition model as a guidepost. But the school also emphasizes architectural excellence, an objective that has been recognized with eight AIA Honor Awards for different buildings. (The Office of Campus Planning even received one.)

Princeton’s architectural ambition began in the nineteenth century, with President James McCosh, who “made it a showplace reflecting a broad world view of education, with Florentine palazzos, Greek temples, Byzantine delights. He turned a small college into a world class university.” His successors’ architects would

make the place look like Oxford or Cambridge—at least in pictures.

The Collegiate Gothic quadrangles at Princeton are not built into the city grid, the way they are at Yale. And within the idealized sanctum, Hlafter seeks variety. He showed recent buildings by **Robert A. M. Stern**, **Gwathmey Siegel**, and **Rafael Viñoly** that are very different from one another. Stern’s Center for Jewish Life was conceived as an addition to an old Princeton eating club (it ended up as a total replacement reminiscent of its predecessor). Significantly, “the view from the public street” of the dining hall and social center “is less open than the side facing the campus green,” Hlafter said. Gwathmey Siegel’s 42,000-square-foot McDonnell Hall for the Physics Department completes Princeton’s physics and math complex, enclosing a plaza. “By using contrasting materials, he avoids a sense of closure.” As a modernist, Gwathmey was less concerned with a continuity of history than of space.

In a different style (but in the same spirit), Viñoly decided not to replicate or incorporate fragments of beloved old Palmer Stadium, “a true sports icon designed by Henry Hardenbergh in 1914.” The concrete was crumbling, and



Peter Aaron/Esto

Center for Jewish Life,
Robert A.M. Stern

there were also had too many seats. For the renamed Princeton Stadium, Viñoly reduced capacity by more than twenty-five percent; his replacement seats only 27,800. It is surrounded by a horse-shoe-shaped colonnaded structure with facilities, bathrooms, and “wonderful outdoor rooms under the grandstands,” Hlafter said.

Preserving Yale

What’s going on at Yale forms an interesting contrast,” Plattus remarked when he returned to the podium. “Yale is an old place that hasn’t always aged well. And it is not a place apart. It is in every way embedded in its host city of New Haven.” The university has made its architectural heritage the centerpiece of its building program and is now committing the bulldog’s share of its resources to rehabilitation, though doing so represents a departure from tradition.

“The Yale you see today is clearly not the Yale of 1717 that grew up on the northwest

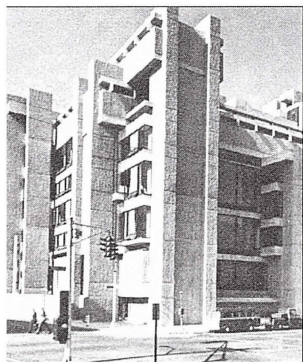


McDonnell Hall for the Physics
Department, Gwathmey Siegel

corner of the New Haven Green,” Plattus noted. The original row of buildings in that location, known as “Old Brick Row,” was “arguably the first formal campus plan in America,” Plattus said. It influenced a number of colleges built in the nineteenth century but didn’t last at Yale. “The first building there was replaced three times, and South College, which replaced that, is now re-erected as a memory of itself.” After the turn of this century, historic buildings by **Bruce Price** and other distinguished architects were demolished.

A recent master plan, by **Cooper Robertson** with landscape architect **Laurie Olin**, established a preservation policy. The bulk of the structures being restored are in Yale’s Collegiate Gothic quadrangles, which were built between 1917-35, largely by **James Gamble Rogers** (according to a plan by **John Russell Pope**). The are more archetypal than Yale’s original buildings because the quadrangles cre-

Yale

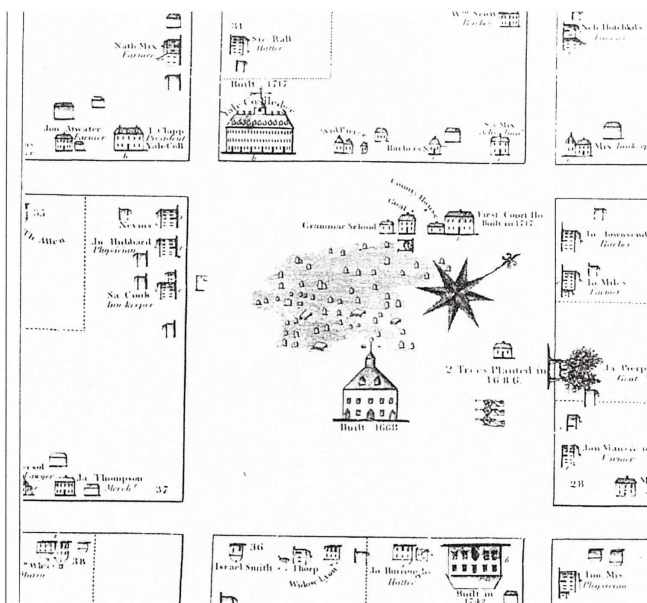


Art and Architecture Building,
Yale University, Paul Rudolph

ate the greater sense of enclosure that has usually been preferred in this country. Yale's quadrangles, however, are more a part of the town—and more like the medieval English universities—than any other American examples. When they were built, New Haven was already a declining New England industrial center, not a quaint country village.

Significantly, the Cooper Robertson plan "argues that these buildings' role in the urban environment is as important as their own merit," Plattus said. Yale's rehabilitation program, unlike Stanford's, encompasses the buildings of the 1960s "when, under President Griswold, Yale became a veritable museum of contemporary architecture," with major buildings by **Louis I. Kahn**, **Eero Saarinen**, **Paul Rudolph**, **Gordon Bunshaft**, and **Philip Johnson** (his Kline Biology Tower is the only white elephant).

Kahn's Jewish Community Center of New Haven, which was not originally part of the Yale campus, is now being renovated by **Deborah Berke** for the School of Art. Rudolph's deteriorated Art and Architecture Building is sched-



Central part of New Haven, CT, 1748.
At upper left edge of green is first Yale college building, constructed in 1717 by Henry Caher



Yale University Art Gallery,
Louis I. Kahn

uled for rehabilitation when Berke's project is finished. And Kahn's last work, the Center for British Art, has just reopened after an extensive rehabilitation by **Gregg & Wies**. Plattus noted that it was "the first Yale building on the other side of Chapel Street. The original plan didn't have shops and called for tearing down the church next door that houses the Yale Repertory Theater."

Beyond preservation issues, Yale planners struggle with "the extent to which university planners should be planners of the town." Historic Hills House Avenue, once a grand private street with houses by **Andrew Jackson Davis**, is now virtually a part of the campus, with offices and other facilities housed in the residences.

In an open discussion period, Plattus asked the planners from the other schools about preservation guidelines. "We don't have institutional guidelines, but there was a lot

of sentiment to save Palmer Stadium, and we've allocated \$25 million for preservation of the **Ralph Adams Cram** Graduate School. For that amount of money, we could have built quite a number of buildings," Hlafter replied.

Neuman, who had already said he found most of Stanford's buildings from the 1960s and 70s to be "problematic," explained, "We have guidelines mainly on massing, zoning things, the material and color palette, and landscape guidelines to go with the Mediterranean architecture and paving. We're still dealing with the haphazard development that took place between 1902, when Leland Stanford died, and the 1980s." One era's ambition is another's nightmare.

From the audience, **Margaret Helfand** (who is acting as an advisor to the University of California at San Francisco's new Mission Bay campus) asked what to do when "there is no context or historic precedent, when there is a completely blank slate." Hlafter offered: "New universities usually begin with a clear piece, such as Nassau Hall or Dartmouth Hall, that can later become the basis of a whole."

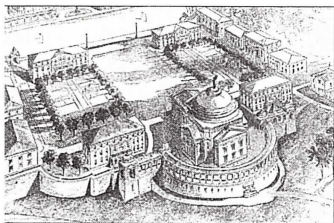
How they choose.

Asked if Stanford selects architects in competitions, Neuman said, "In the last five years, we've made 600 commissions ranging from \$200,000 to \$120 million (for the Science and Engineering Quadrangle by James Ingo Freed). Eight have been design competitions; the other 592 were made through a screening and interview process after an RFP.

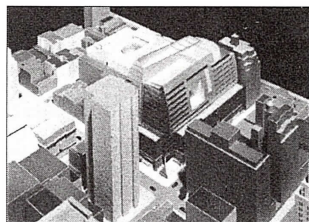
We keep a list of anyone who has said he's interested in a certain kind of project, consider about 35, and decide on 13 to invite. Then the president, the senior deans, the participating constituency, and the person-in-charge invite four to submit schemes, knowing full well that our compensation does not pay the architects' costs. We try to level the playing field as well as get as much feedback as possible from the process."

Plattus wondered, "How much pressure is there to select a different firm for each project?" Not too much, apparently, as Neuman said they have a lot of "repeat offenders."

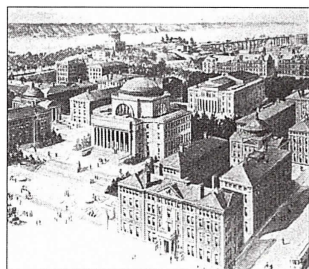
Hlafter said that at Princeton they create a small committee with someone from architecture, from the department that is building, other interested people, assorted deans, and vice presidents. "Usually we'll have a list of 30 or so firms that we'll discuss and narrow the list to five to interview. Occasionally, the board will want to interview the top two or three." Princeton has not held a competition in the last 30 years.



New York University rendering of master plan for the new University Heights Campus, Stanford White, 1893



Baruch College North Campus Academic Complex, Kohn Pedersen Fox



Columbia University 1895 master plan rendering, McKim Mead & White

College Buildings

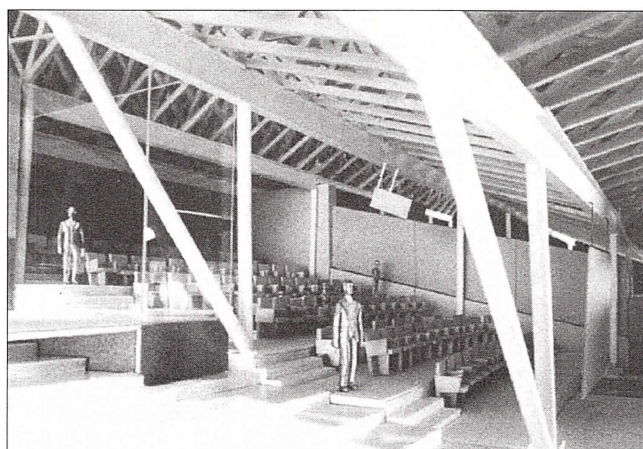
by Jayne Merkel and Nina Rappaport

At a panel on colleges as clients, Yale Associate Dean Alan Plattus advanced a theory about “the relative ages of universities and the distances of their buildings from cities” (p. 7). His idea was that old colleges were part of the urban fabric, whereas newer ones were placed to be as isolated as possible. It worked for the comparisons at hand—between Yale, Princeton, and Stanford—but the theory begins to fall apart in New York City. Columbia, the city’s oldest university, founded in 1754, has a gated campus, with buildings in loose quadrangles facing one another, rather than the world beyond. (Of course, Columbia moved twice: from Wall Street to 49th Street in 1859 and from midtown to Morningside Heights in the 1890s; and the school *has* been building on surrounding streets in recent years.)

New York University, founded 1831 on Washington Square, abandoned the tradi-

tional McKim Mead & White campus it built in the Bronx in 1893 (that campus now belongs to Bronx Community College). Since 1973, NYU has been consolidating its facilities around the original, un-gated urban location. A few years ago, it even moved the Stern School of Business to Greenwich Village from a 1975 Skidmore, Owings & Merrill building on Trinity Place, near Wall Street. And, instead of expanding City College’s elegant, turn-of-the-century Collegiate Gothic campus on 138th Street, the City University of New York has been scattering (or acquiring) colleges throughout the Boroughs. It has especially begun integrating the Manhattan campuses of John Jay and Baruch colleges into city neighborhoods.

Filling almost an entire city block on Lexington Avenue between 24th and 25th streets, the 14-story Baruch College North Campus Academic Center, designed by **Kohn Pedersen Fox**, with **Castro-Blanco Piscioneri**



International Climate Prediction Center, Rafael Viñoly Architects

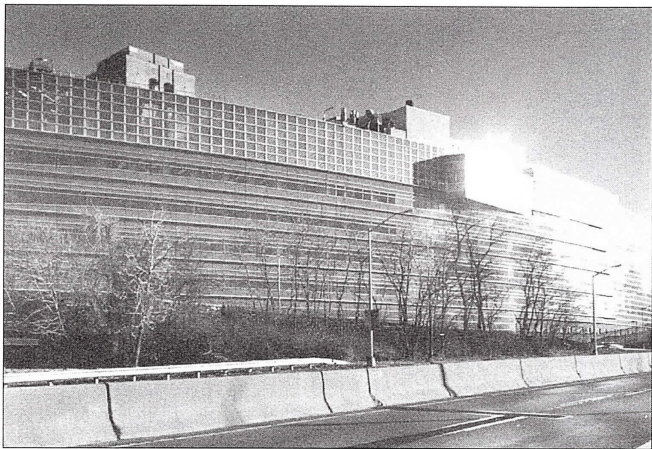
and Associates Architects, is transforming the slightly-shabby neighborhood north of Gramercy Park into a bustling collegiate enclave. The massive 785,000-square-foot, \$270 million building reinterprets the traditional academic quadrangle—bringing the School of Business, School of Liberal Arts, performing arts center, student center, and recreational facilities under one roof. The building’s 10-story atrium replaces the traditional, grassy square, and its three levels below grade will house a concert hall, black-box theater, swimming pool, gymnasium, and squash courts. On the ground floor will be a bookstore, cafeteria, and student union—all welcome new amenities for the 15,000 Baruch College students who have been meeting around a few wooden benches on the sidewalk outside the original high-rise classroom building at Lexington Avenue and 23rd Street.

Upstairs in the new building will be meeting rooms, lecture halls, and classrooms for 3,000 students (with vertical transportation to allow them to change classes in 15 minutes)—and facilities for distance learning. Like most buildings nearby, facades of the lower floors will be sheathed in brick. Upper stories, clad in aluminum and

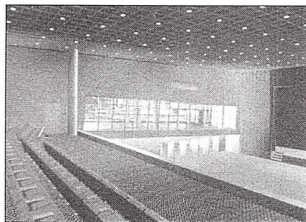
curving inward, will almost disappear into the sky.

The new tower helps tie the old high-rise Baruch College building south of 23rd Street to the new 330,000-square-foot library **Davis Brody Bond** installed in a turn-of-the-century arcaded industrial building on the north side of 25th Street. A Shakespeare & Company bookstore has located next to the old Kenmore Hotel, on 23rd Street, and the collection of buildings for the college (including the Children’s Court Building at Lexington and 22nd Street, renovated for Baruch by Kohn Pedersen Fox) is turning the area into a campus.

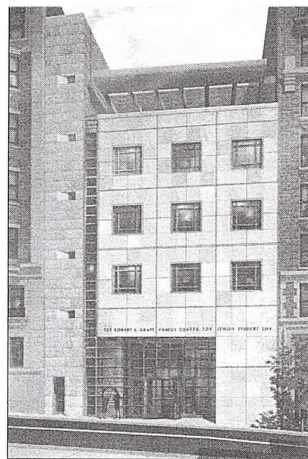
Just across Lexington Avenue, Appalachian State College has purchased a loft on East 24th Street for visiting students and faculty. The North Carolina college had a raw loft in Tribeca—almost a crash pad—for a dozen years. When the college lost its lease, the idea of giving up their home in New York led to protests, so school officials decided to buy and build a proper one, in a location adjacent to the growing Baruch campus. **Murphy, Burnham & Buttrick** configured the 4,000-square-foot space to have two 12-bunk communal bedrooms, a faculty suite, and a studio apartment for a rotating faculty director who



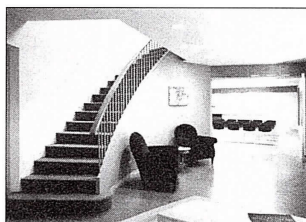
New York State Psychiatric Institute, Peter Pran



Alfred Lerner Hall, Bernard Tschumi and Gruzen Samton



Robert K. Kraft Center for Jewish Student Life, Gruzen Samton



Deutsches Haus Renovation, R.M. Kliment & Frances Halsband Architects

Cervin Robinson

Columbia Builds

Columbia University continues to expand (OCULUS, Sept. 1996, pp. 14-15), and the construction budget is \$100 million larger this year compared with last year. For 364 seniors, **Robert A. M. Stern Architects'** Broadway Residence Hall is under construction at 113th Street. It will have an arcaded base with shops on the ground floor and a branch library. On the roof will be trellised outdoor spaces. Two blocks north, ground has been broken for **Gruzen Samton's** Robert K. Kraft Center for Jewish Student Life, on 115th Street between Broadway and Riverside Drive. But the most noticeable addition to the campus is the new Alfred Lerner Hall, a student center by **Bernard Tschumi** and **Gruzen Samton**. It is nearing completion inside the quadrangle, where from the steps of Low Library, the copper-clad rooftop mechanical penthouse weighs heavily on the eastern end. The University's desire to continue the tradition of the redbrick, copper-roofed McKim Mead & White buildings along Broadway and the architects' desire to energize the campus with expressionistic glass-enclosed ramps make the building read as a series of additions.

Actual additions and ren-

spends a semester in Manhattan. Private quarters in the loft are limited, to encourage students to socialize with one another and explore the city.

The idea was to make the place spare enough that the students will go out for entertainment—there is no TV. Two big, framed subway maps by the loft entry help orient visitors. Bulletin boards, bookshelves, and a coffee table with magazines in the large, open living room are filled with travel tips. Stained-maple and stainless-steel details give the space some institutional presence, but the centerpiece of the design is a seminar room surrounded by a circular wood-framed glass wall that gives the loft a certain dignity so it can be used for alumni receptions or small classes. Furnishings, on the other hand, are simple—Broyhill, of North Carolina, donated the Romey couches and big wood bunk beds, and plain maple floors and exposed pipes retain the feeling of a loft.

The existence and popularity of this urban retreat is evidence of New York's growing appeal as a college town. Applications to local universities are way up, and schools are growing physically. Dormitories, which have been out of style, are in demand again. On 14th Street, just East of Union Square, New York

University has recently completed a crisp, white precast concrete residence hall with 637 beds. **Davis Brody Bond** designed the project to feature aluminum canopies that shelter a sidewalk café. Just down the street, on the Palladium site, the university has broken ground on lodgings for 998 students. Designed by **Kevin Roche John Dinkeloo Associates**, the project will have stores on the ground floor and sports facilities in the basement. The same firm is creating a new NYU student center (still in schematic phase) to replace the glassy modern one by Harrison & Abramovitz now standing on the corner of Washington Square South and LaGuardia Place. In addition to replacement meeting rooms, cafés, and club facilities, the center will have a 1,000-seat theater for drama school productions.

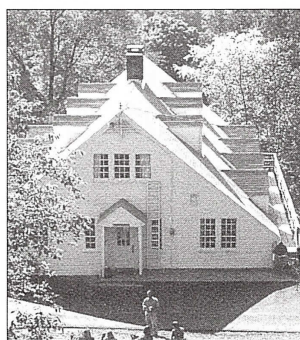
On Eighth Street, the NYU film school's boldly-striped Iris and B. Gerald Cantor Film Center, by **Davis Brody Bond**, is now in operation. For NYU, **R. M. Kliment & Frances Halsband** recently renovated a nineteenth century house for the Deutsches Haus on Washington Mews and is updating the Kevorkian Center for Near Eastern Studies, in a building designed by Philip Johnson and Richard Foster in 1972. They are also renovating the 56,000-square-

foot Languages and Literature Building that was built in 1904 for the Merck Company.

On Tenth Avenue in the West 60s, **Rafael Viñoly Architects** is adding onto John Jay College of Criminal Justice. Along with developing the master plan for the college, the architects designed a dramatic new library in an old Flemish-Baroque high school building and added an athletic center in 1988-89. At Queens College in Flushing, Viñoly is designing the 38,000-square-foot, \$14 million Bernard and Gloria Salick Center for Molecular and Cellular Biology. The low-rise structure, with a tall glass-and-steel cylinder at one end, curves around an arc-shaped reflecting pool. It will be a leading laboratory for HIV/AIDS research, with outpatient facilities, exhibition space, and offices. Also for Queens College, **George Ranalli** has designed a 46,000-square-foot limestone addition to the Student Union. The project features a 450-seat theater, a larger dining hall, meeting and seminar rooms, and new cafés with an outdoor terrace.



Cranbrook Institute of Science addition, Steven Holl Architects



Peter Finger

left: Marlboro College existing building
bottom: Marlboro College campus model,
Deborah Berke Architect



ovations may appear to be more integrated. **Scott Marble Karen Fairbanks Architects** is converting the Frank Altschul Auditorium at the School of International and Public Affairs (designed originally as a performance space) to a 400-seat teaching classroom. The architects are upgrading the audiovisual systems, replacing the stage with a podium, and opening the entry corridor to the outdoor courtyard with glass doors that bring in natural light.

R. M. Kliment & Frances Halsband is modernizing the undergraduate biology laboratories in Schermerhorn Hall. And **Weiss/Manfredi Architects** is developing a master plan for improvements to the Graduate School of Business, Uris Hall; **Davis Brody Bond** has the same task for the International Affairs building.

One of the most dramatic additions to the cityscape is the recently-completed glass-and-steel New York State Psychiatric Institute, which bows out over the West Side Highway in Upper Manhattan, forming a new edge to the Columbia University Medical Center campus. The blue-and-green institute was designed by **Peter Pran** (now of NBBJ, Seattle) when he was at Ellerbe Becket, with **Jill Lerner** (now of KPF) and **Tim Johnson** (now of

NBBJ, New York).

Further north, across the Hudson, **R. M. Kliment & Frances Halsband** have completed a master plan for Columbia's Lamont-Doherty Earth Observatory in Palisades, New York. On a bluff at the Observatory's 140-acre campus, **Rafael Viñoly Architects'** \$7 million International Climate Prediction Center will overlook the Hudson River. The long and low, cedar-sided structure crawls along the terrain, supported by a series of closely spaced, paired roof trusses. Completion of the wood-framed, metal-roofed, one-story facility for 85 researchers is expected by the end of the year.

Beyond the City

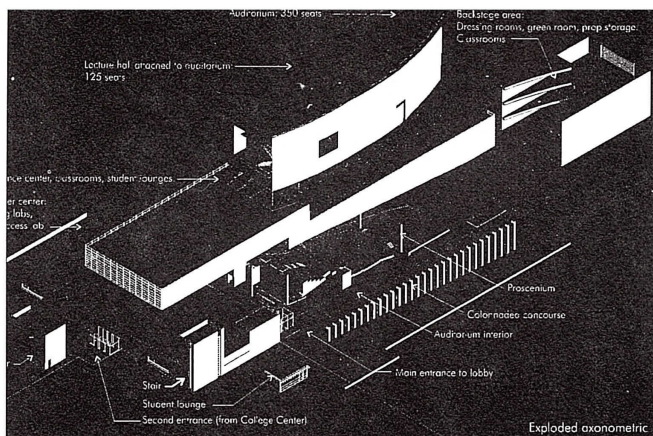
Even outside New York, campus planners are increasingly interested in forging connections with surrounding towns. These connections are a primary aim of **Cooper, Robertson & Partners'** master plan for Yale, alongside historic preservation (see p. 10). The university is planning needed renovations of famous Louis I. Kahn and Paul Rudolph buildings. One of the **Polshek Partnership's** first decisions was to relocate the School of Art so that Paul Rudolph's Art and Architecture Building could

be adapted to current needs of the architecture school. Luckily, the Jewish Community Center (across Chapel Street from the Art and Architecture Building) was moving to the suburbs, so **Deborah Berke Architect** was commissioned to transform the center's 75,000-square-foot Louis Kahn building into art studios, a gallery, and a theater for the School of Drama. Graduate painting studios will be housed in a 50,000-square-foot addition facing Crown Street. The center's handball courts will become the gallery, and its gymnasium, with soaring Gothic-arched trusses, will house the department of graphic design. (Even the swimming pool will be turned into photographic studios.) Berke sees the restoration of Kahn's gridded glass, stainless steel, and white-marble facade, with brickwork just behind it, as one of the most exciting parts of the job, since it will make a noticeable impact on the streetscape.

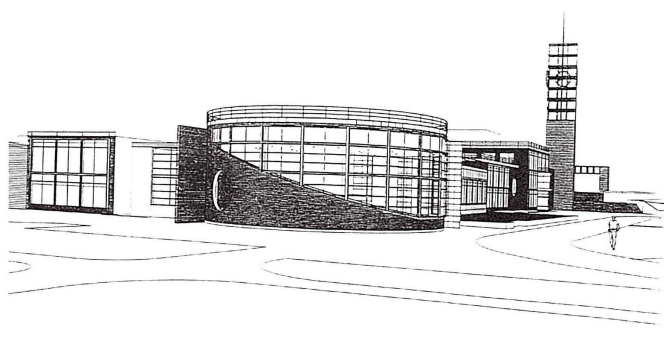
Berke used the same gift for subtle insertions to create a master plan last year for tiny Marlboro College in Southern Vermont, where she is also designing a new

Admissions building. In the tradition of the fiercely democratic school, the community helped to decide where to add onto the simple white frame buildings (and which to renovate). Burke also helped the school assemble a list of young architects to undertake the projects.

Rafael Viñoly Architects is designing the first building of a new academic quadrangle on the eastern edge of Brown University. For the Watson Institute for International Studies, two long-and-narrow bars pierced by square windows will parallel a 200-foot-long atrium, while blocky glass pavilions will reach back into the courtyard. The three-story, 44,000-square-foot building of brick, brownstone, and glass will house offices of the *Journal of World Affairs* and *The International Review*. There will be 70 research offices, classrooms, seminar rooms, and a television studio. And as well, the University's popular International Relations program and Center for Latin American Studies will be located there. Also for Brown, Koetter, Kim & Associates of Boston recently completed a \$30 million teaching-laborato-



Mohawk Community College, Utica, Perkins Eastman



University Union, SUNY Binghamton, Kevin Hom + Andrew Goldman Architects

ry building called W. Duncan MacMillan Hall.

Kohn Pedersen Fox has designed a new academic building for undergraduate and graduate programs at the Wharton School of the University of Pennsylvania. The 300,000-square-foot structure at the corner of 38th Street, Locust Walk, and Walnut Street will negotiate the transition from the campus center to a neighborhood commercial/pedestrian spine. Similarly, the interiors are intended to create both a corporate environment and a collegial community for faculty and students.

In a "design concours," which was a kind of ideas charrette, KPF originated a preliminary scheme for a new academic building at the Massachusetts Institute of Technology's Sloan School of Management. The architect for the project remains to be selected, but the 127,000-square-foot Tang Center—if built—will face Memorial Drive in Cambridge. Across from Briggs Field on Vassar Street, **Steven Holl Architects** is designing a new MIT dormitory.

At Smith College, in Northampton, Massachusetts, where **Frances Halsband** is acting as Architect Advisor, the **Polshek Partnership** is renovating and expanding the Art Center, and **Weiss/Manfredi Architects** is designing a

Campus Center of between 50,000 and 70,000 square feet, with meeting spaces, offices, places to eat, a bookstore, and a post office. Weiss/Manfredi is also renovating the 60,000-square-foot Performing Art Center at Trinity College in Hartford, Connecticut, and the firm is creating a 40,000-square-foot addition, to form a core in the long, narrow Collegiate Gothic campus.

At the once-acclaimed campus of SUNY Purchase, **Kevin Hom + Andrew Goldman Architects** developed a master plan with recommendations for new buildings. The firm was subsequently invited to renovate the 60,000-square-foot 1974 library by Edward Larabee Barnes, adding academic support spaces. The architects are also designing a 41,000-square-foot addition to their own SUNY Stony Brook Student Activities Center, which anchors the central campus mall. The brick building with an aluminum-and-glass curtain wall will feature two large multipurpose rooms, an art gallery, a wellness center, a lounge, offices, and an addition to the cafeteria. At SUNY Binghamton, the same firm was commissioned to design the University Union, a 95,000-square-foot addition to the student union, with a post office, multipurpose rooms, offices, lounges, food services,

and a clock tower as a landmark. The building unifies two existing structures, with new interior and exterior treatments, and it integrates the upper and lower levels of the campus. Its brick skin with expanses of glass will connect to newer areas of campus. H+G is also renovating and expanding the Marvin Center University Union at George Washington University, in Washington, D.C. The \$19 million, 363,000-square-foot project, has a modern facade proportioned to relate to older buildings nearby. It will have a theater, great hall, lounges, dining rooms, meeting rooms, and multipurpose rooms. And, for Johns Hopkins University in nearby Baltimore, **Tod Williams Billie Tsien and Associates** is designing a new arts center.

Community colleges, which are growing even faster than private universities, are frantically building to keep pace with expanding programs and enrollments.

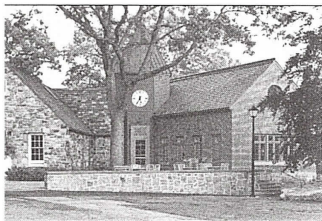
Perkins Eastman Architects completed a master plan for Dutchess Community College, in Poughkeepsie, New York, and is now designing three major projects there. One is a science-and-arts classroom building to replace Hudson Hall, which is being renovated to be a library with spectacular reading rooms and views of the hills and valleys in the distance. The existing library will be altered and expanded

to house student services. The same firm is also designing a new 60,000-square-foot building with an auditorium, conference facilities, and a long-distance learning center, for Mohawk Community College, in Utica, New York. With **March Associates** of Utica, Perkins Eastman is creating new entrances and quadrangles, a student services center, and improved science laboratories and classrooms in existing buildings.

Some small improvements make big differences. At the Ruth Leff Siegel Center at Sarah Lawrence College, in Bronxville, New York, **Buttrick White & Burtis** added a third series of additions to what was once a gardener's cottage. Responding both to the architecture of the surrounding residential neighborhood and to the character of the liberal arts college, the architects created an asymmetrical set of irregular forms, with a series of nooks and crannies as well as a larger dining room.

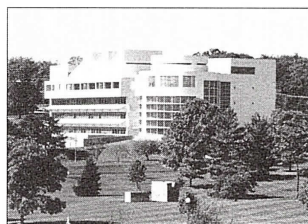
Out West: Cranbrook and Beyond

Even though the site is luxuriously suburban at the historic Cranbrook campus in Bloomfield Hills, Michigan, **Steven Holl Architects** faced the problem of fitting into a strong existing context. The architects continued the shaping and bracketing of exterior spaces with their recently-completed addition to the



Jonathan Wallen

Ruth Leff Siegel Center, Sarah Lawrence College, Buttrick White & Burtis



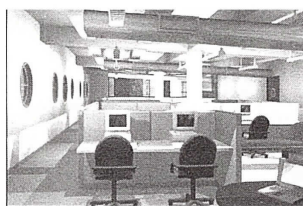
Forsyth Associates

Levitt Center for University Advancement, University of Iowa, Gwathmey Siegel & Associates

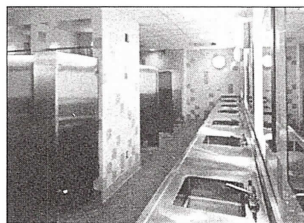
ing arts campus with a striking composition of primary geometric forms clad in Indiana limestone and anodized aluminum. The same firm is also designing the 185,000-square-foot information, technology, and education library at Ferris State University in Big Rapids, Michigan.

Margaret Helfand (now of **Helfand Myerberg Guggenheimer**, see p. 22) has been acting as a design advisor for the University of California at San Francisco. UCSF is building a new 43-acre urban campus on a plot formerly owned by the Union Pacific Railroad. The site was donated by developers of the surrounding 303-acre planned community called Mission Bay, which is more than a dozen blocks from Yerba Buena Gardens. The Catellus Development Company believes that integration of the campus into the street grid will be a catalyst for the birth of the entire neighborhood—6,090 housing units, a 500-room hotel, 960,300 square feet of retail, 6.6 million square feet of research-and-development facilities, light-industrial buildings, other commercial space for biotechnology and multimedia companies, and 49 acres of open space.

Machado and Silvetti of Boston was selected in a competition to develop a master plan for the campus.



The New School University Knowledge Station, Fox & Fowle Architects

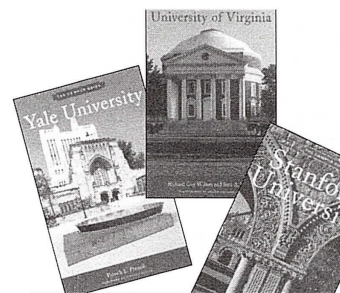


Barnard bathrooms, Robert Gray

Behind the Streetscapes

Some college building projects never see the light of day because, like most commercial improvements in New York, they are built within existing buildings. Much of the work involves technological upgrades of one kind or another. **Fox & Fowle Architects** has recently completed the first phase of the New School University Knowledge Union, a 22,000-square-foot technology center with a multimedia lab and classrooms equipped for computer graphic instruction; computer, video, and sound presentation; and digital video and audio editing. The second phase of the project, which will be used by architecture students at Parsons School of Design as well as others from the New School, is now under construction one floor up.

And in a 1925 dormitory at Barnard, **Robert Gray Architects** has created what the students call "the bathrooms of our dreams." As requested, these new Hewitt Hall bathrooms have oversized stainless steel kitchen sinks for hair washing, raised shower stalls for leg shaving, terra cotta floors, peach-colored patterned walls, and flattering multi-phosphor fluorescent lighting.



Princeton Architectural Press has initiated a new series on college architecture. The first books in **The Campus Guide** series, on Yale University (by Patrick Pinnell), the University of Virginia (by Richard Guy Wilson and Sarah Butler), and Stanford University (by Richard Joncas, David Neuman, and Paul V. Turner) are due out in April. The 168-page, 6 1/4 x 10 inch-paperbacks will contain six perspective maps, 80 color illustrations, plus 20 in black-and-white, for \$21.95. Forthcoming volumes will describe the architecture of Duke, Princeton, Harvard, Columbia, West Point, U.C. Berkeley, Cranbrook Academy of Art, the Illinois Institute of Technology, the Massachusetts Institute of Technology, and the University of Pennsylvania.

1927 Cranbrook Institute of Science by Eliel Saarinen. (Renovations of the little-changed existing building are beginning now.) To open the dead-end circulation between the Hall of Minerals and the Hall of Man, the architects inserted a slipped U-shape derived from the scientific diagram for "strange attractors" (devised by meteorologist Edward Lorenz). It provides various routes through the displays. The new Institute surrounds a garden where various scientific phenomena will be exhibited. Even the south-facing glass wall in the new entry, which contains many types of glass, is a "light laboratory" demonstrating the different characteristics of light.

Among numerous other college projects around the country is **Kohn Pedersen Fox's** master plan for the University of Chicago Graduate School of Business. The same firm is designing the Engineering Center Building at the University of Wisconsin in Madison, and **Hardy Holzman Pfeiffer Associates** has completed the Murchison Performing Arts Center at the University of North Texas in Denton.

At the University of Iowa in Iowa City, **Gwathmey Siegel** has recently completed the Levitt Center for University Advancement, a sequence of public gathering spaces and private administrative offices which anchors the perform-

A **symposium**, "Yale: Planning and Building for the University's Fourth Century," will take place from Friday through Sunday, April 9-11. Presentations will be given by Vincent Scully, Catherine Lynn, the architects of new projects, and university officials. Architectural tours of the campus will be offered. For information and registration, call 203-432-2889.

Are Planners Good Husbands?

by Raymond Gastil

Cities Back from the Edge: New Life for Downtown argues that “project planning” is a bad way to create cities and “urban husbandry” is the good way. As authors Roberta Brandes Gratz and Norman Mintz explain, project planning is top-down and out-of-touch with the real possibilities of a place. Urban husbandry, however, which comes from below, is defined by a close attention to existing physical, social, and economic fabric. The authors’ argument is admirably unified, and they expand it into an important book (Wiley-Preservation Press, 1998, 361 pages, 7x9 7/8, 88 black-and-white illustrations, cloth, \$29.95) for anyone who cares about the future of cities.

Through scores of examples, project planners are painted as remote experts imposing their will. By contrast, “urban husbands” are often amateurs who become redevelopment experts while rebuilding districts block by block, storefront by storefront. Project planners tear things down; urban husbands restore, renovate, and preserve. The authors organize examples, which are more than just war stories, into sections such as “Transportation and Place” (focused on how traffic can—but doesn’t have to—tear a city apart), and “Big, Little, and Predator,” which explains beyond anecdote how destructive a Wal-Mart or Wal-Mart wanna-be is.

For the architects, planners, preservationists, and developers who have worked to restore urban places, Gratz and Mintz provide reminders and ideas on how to get things done. But will the book play anywhere but Peoria? Does it speak to architects

(especially younger designers) who practice in New York? Does it speak to designers and students engaged in an “eco-tech” visual and theoretical conception of the city that is far-different from the authors’—or to the emerging sense that something valuable, meaningful, and urban can be wrenched out of our big buildings/big roads/big screens world?

It probably cannot connect to that audience, in part because is simply not visually driven. It is excellently designed, the renderings are good, the photographs fine. But design is not the authors’ focus. The book suffers because its illustrations are dull, in black-and-white. But it also is hurt by odd visual-content choices. The wintry cover photograph, of Bed Bath and Beyond on Sixth Avenue, shows four frigid pedestrians and four trash cans. This is too modest and mean a vision of what it has meant for New York to come “back from the edge.” And that stretch of Sixth Avenue, for all of the preservation success it represents, may not be the goal to which we aspire. New York can and has done better; so can the rest of the country.

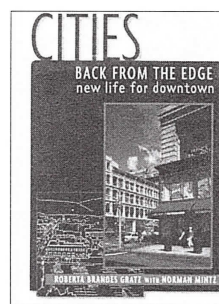
The question, Couldn’t we do better? is really at the heart of the book. Yes, cities are their people, and people are their activities. If people come downtown to ride the carousel in a once-abandoned neighborhood, we probably should not complain about the homely case that the painted ponies come in. It’s how we build today. Get used to it.

Gratz and Mintz focus on preservation because they have no hope for better contemporary buildings. But shouldn’t they be part of the struggle against defining design deviancy down? The question extends beyond the

book’s detachment from contemporary design, to the unquestioning celebration of all “urban” activity. No doubt the authors are right: It has been a long hard fight for public spaces, and we must never look back. But haven’t they ever seen a street fair that they found foul (or a flea market they didn’t like)? Haven’t they ever wondered whether the world really needs another gourmet coffee shop/bakery in an old building?

Cities hunger for the new, and another place to get a fresh scone doesn’t always satisfy. This leads to the substantive question: Can we really condemn project planners? Or do we, for our cities to thrive, in fact need to embrace large, ambitious projects? Yes, we need to learn from the mistakes of urban renewal. But, given our infrastructure needs, the scale of urban rebuilding, and the new construction necessary, the urban husbandry model is not comprehensive enough. Urban husbandry didn’t bring us the Brooklyn Bridge, and to truly come back from the edge, our cities need the contemporary equivalents of the Brooklyn Bridge just as much as they need scones.

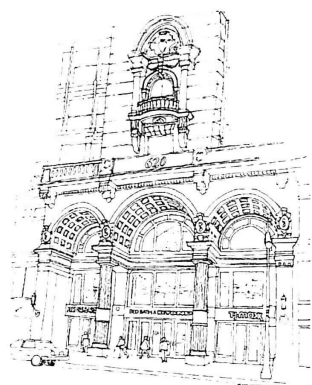
Raymond Gastil directs the Van Alen Institute. He earned a master’s degree in architecture at Princeton, taught landscape architecture and urban design studios at the University of Pennsylvania and Pratt Institute, directed the Regional Plan Association’s regional design- and transit-oriented communities programs, and co-authored the booklet, Redesigning the Suburbs: Turning Sprawl into Centers.



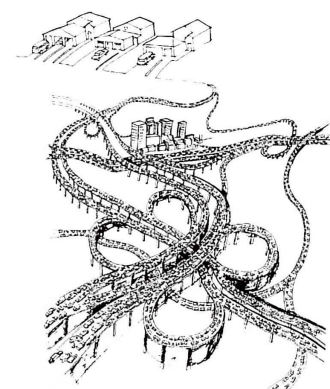
Cities Back From the Edge: New Life for Downtown, Roberta Brandes Gratz and Norman Mintz



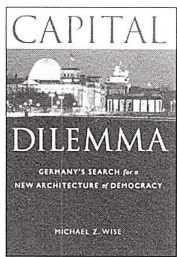
Soho, the model for reborn manufacturing districts across the United States



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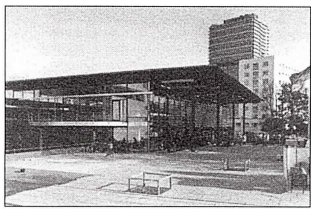
The Mess



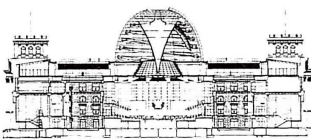
Capital Dilemma,
Michael Z. Wise



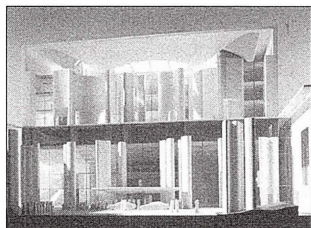
Padagogische Akademie—former
teacher's college designed by Martin
Witte and converted into the
West German Bundestag, Bonn



Bundestag in Bonn, Günter Behnisch,
completed in 1992



Final section design for
Reichstag renovation,
Sir Norman Foster and Partners



Final design of Federal Chancellory
for United Berlin, Axel Schultes
and Charlotte Frank

Kapital Ideas at Parsons

by Douglas Dohan

Since the demolition of the Berlin Wall, in 1989, the open space that divided the historic capital into two cities has become one of Europe's busiest construction sites. But the rebuilding of Berlin is no easy task. As architects and planners redesign the city, they have to grapple with reuniting two countries and reorganizing the economies. And they must assimilate social systems, integrate infrastructures, and reconcile numerous painful histories before they can even ask how the city should look.

As frenzied construction proceeded last November, a symposium sponsored by the Goethe Institute and the New School University's Parsons School of Design provided an opportunity to step back and look at what is emerging. "Nach Berlin: Kapital Architectures" was an all-day event organized by **Karen Van Lengen**, chair of the Parsons department of architecture, and **Dr. Stephan Nobbe**, director of the Goethe Institute-New York. It brought together, in Tishman Auditorium, historians and critics, city planners, and architects involved with Berlin to discuss social, cultural, and architectural issues surrounding the colossal changes there.

Van Lengen opened the conference with a lecture on social and political history, showing how architecture has embodied the culture of Berlin. As the capital of Hitler's Third Reich and ground zero for the conflict between communist and capitalist societies, the city, of course, was the scene of frightening and repressive political realities. However, it has also been a center of enlightenment and religious tolerance in northern

Europe, and a progressive attitude can be detected in the development of Berlin's housing blocks.

Seventy percent of Berlin was destroyed during World War II, and Van Lengen described the current building boom as the continuation of postwar reconstruction. However, when the city was divided, East Berlin rebuilt to support a culture centered around the state—with parades and state functions being the design focus—while West Berlin was redeveloped to erase the recent history of fascism.

With an inspired planning scheme for Berlin's new government center, architect **Axel Schultes**, won the 1992 Spreebogen master plan competition with his partner, Charlotte Frank. Schultes explained the difficulty imposed by the city's heritage. In the early nineteenth century, even before Karl Friedrich Schinkel's time, "the model was not the polis but the acropolis—the non-city. The intention was to create a state, not a city," so the scale of the grid has always been too grandiose. "Friedrichstrasse isn't almost all right," he joked, intentionally misquoting Denise Scott Brown and Robert Venturi. "The Berlin block itself ought to be reviewed. All we have to fear is the nostalgia of the locals."

Schultes and Frank saw their task as letting the federal buildings spread out into the city, so they proposed a loose, linear complex of buildings that extends across the River Spree in two directions, symbolically reuniting the once-divided city. (An east-west orientation also cancels out Albert Speer's intended north-south axis, as Michael Z. Wise later pointed out.) Schultes then gave a rather poetic presentation on the partners' design for the

Federal Chancellory. He showed how the evolution of their winning design for the building, located within the Spreebogen district, became increasingly complex, abstract, and transparent in response to political pressures.

Michael Z. Wise, the author of *Capital Dilemma: Germany's Search for a New Architecture of Democracy* (OCULUS, Nov. 1999, p. 15) then spoke about the role Berlin will again have as the capital of Germany. He reviewed the architectures that German governments have used to represent themselves over the past century: the Reichstag, built (1884-94) to house the Imperial Diet after unification in 1871; the grandiose plans of Hitler and Speer to renew Berlin; and the new government seat in Bonn, after the World War II. Wise showed the first West German Bundestag, a temporary parliament which was located in a simple, Bauhaus-style teachers' college. And he explained how a new emphasis on transparency culminated in Günter Behnisch's 1992 steel-and-glass parliament building, in Bonn. After Hitler, as Wise noted, government had to be an open, visible tool of the German people—an idea that lives on in Sir Norman Foster's design for the renovation of the Reichstag, with walkways for looking down on the proceedings and a transparent dome.

Delving even further into history, **Alan Balfour**, dean of the School of Architecture at Rensselaer Polytechnic Institute and author of *Berlin, The Politics of Order 1737-1989*, traced the evolution of the city's form: from its walled, medieval origins, through the late arrival of industrialization. (The railways appeared in 1838 and apartment blocks were built in the 1870s,

unleashing an "unabashed mercantile nature.") Bringing his story into the present, Balfour said that the two forces affecting a "critical reconstruction," are "the inherent strength of the historical plan and the damage inflicted by traffic engineers, which has been complicated by excessive speculation."

Chicago architect **Hemut Jahn** talked of the future in an exhaustively detailed description of his Sony Center mixed-use complex, now under construction in Potsdammer Platz. He called it "a city within a city," and then proceeded to describe every single detail, down to the mullions of the double-facade sunscreen.

The conference concluded with a panel discussion moderated by **Michael Sorkin**, who has been teaching in Vienna for several years. Joining the speakers on the podium were **Wallis Miller**, a University of Kentucky architecture professor; Schultes' partner **Charlotte Frank**; and **Volker Hassemer**, a partner in Berlin GmbH, the organization coordinating the rebuilding of Berlin. Sorkin tried to lighten up the debate, and he suggested that Berliners, who seem "trapped in a collective guilt," do the same. Yet Sorkin pinpointed a flaw present in much of discussion that had taken place during the day. "It focused on a terribly limited set of iconographic strategies: transparency (glass walls, transparent domes) and 'not.' Every building seems to be argued in terms of *not* embracing something. . . . This problem of no-past leads to a lot of watered-down architecture." He would prefer to see emphasis on "what Germans want—greatness, ambition, potency, pride." Sorkin asked, "What about adjectives such as self-effacing,

witty, sustainable? . . ." The discussion finally concluded with a question-and-answer period where a Parsons student asked Hassemer whether city planners have set aside space for future generations to build, once the dust has settled. To the pleasure of the audience, Hassemer responded yes.

Douglas Dohan is a third-year graduate student in architecture at the Parsons School of Design.

What's the Word?

Each year, books appear which promise to demystify technical issues or unravel confusing building codes. This winter, OCULUS asked members of the Building Codes Committee to review recent additions to the AIA New York Chapter library . . .

Fourth Edition Design Guide to the 1997 Uniform Building Code by Richard T. Conrad, Steven R. Winkel (Wiley, 486 pages, 6 1/4 x 9 1/4, 128 black-and-white illustrations, cloth, \$79.95)

This is the last update, as further editions of the Uniform Building Code have been suspended. (The new focus is on printing the International Building Code by the year 2000.) The fourth edition is the first to address the Uniform Building Code since adoption of the "common code format." The chapter on "means of egress" has been completely rewritten; it will become the model for the International Building Code. Changes have also been made in the accessibility provisions. The text is clearly divided into easy-to-read reviews in a large, traditional typeface, while code sections are in a smaller, modern boldface font. Illustrations are crisp and concise, while the section reviews provide well-rounded clarifications and systematic explanations

with insight into the intentions of the code. For practicing design professionals seeking more information on specific regulations in the UBC, this book is a very useful tool. —*Marcel de Winter*

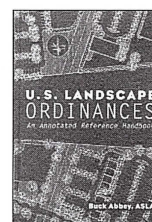
U.S. Landscape Ordinances, An Annotated Reference Handbook by Buck Abbey, ASLA (Wiley, 1998, 408 pages, 6 1/4 x 9 1/2, 184 black-and-white illustrations, cloth, \$74.95)

This volume contains a brief history of the evolution of national landscape ordinances, and it includes a concise list of requirements for landscape ordinances throughout the United States, as interpreted from local requirements. In many cases, there is a brief description of the intent of a local ordinance, followed by location diagrams and lists of permitted plant species. Also included is a particularly useful glossary. Although a good deal of effort went into the acquisition and communication of the information, its use is somewhat limited. Practicing designers would be wiser to gather the current information directly from the local regulatory agencies than to rely on time-sensitive information from a handbook likely to become outdated.—*M.W.*

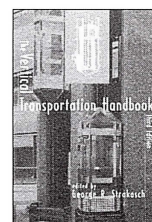
continued on page 19



Design Guide to the 1997 Uniform Building Code, *Richard T. Conrad and Steven R. Winkel*



U.S. Landscapes Ordinances, *Buck Abbey, ASLA*



The Vertical Transportation Handbook, *George R. Strakosch*

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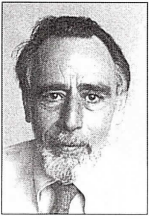
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Harold Edelman, FAIA

Harold Edelman, FAIA, Remembered

By Ron Shiffman

Harold Edelman, FAIA, was more than an architect and a teacher. In his serene, quiet, and forceful manner, he was a humanist with a sense of justice who was blessed with an aesthetic sensitivity and a desire to learn as well as educate. He died in December at the age of 75.

I first met him in a classroom at Pratt Institute in 1956. He was imposing, yet a bit humble, unlike many of his colleagues. He never played the role of the architect that Ayn Rand portrayed in the popular novel of the time, *The Fountainhead*.

Along with his partners, Judy Edelman, FAIA, and Stanley Salzman, FAIA, Harold had a profound impact on me and many of my classmates because he took architecture very seriously. He saw it as a part of a larger cultural framework, and I remember his chastising us because we were so fixated on design that we missed the beauty that New York City had to offer: museums, theaters, concert halls, and—most of all—the streets, cafés, and people. It's the small things and small spaces that change and enrich our lives, and Harold worked to save and enhance them, to make them special. In the process he helped to enrich us all.

Whether designing housing for working people and the disenfranchised, or helping to preserve a park, rehabilitate a church, or protect a landmark, Harold brought sensitivity to his work. As the January 5th article in *The New York Times* pointed out, he “designed buildings that were not the castles that shaped the city’s skylines, but the build-

ings that fill the lower spaces, places where people live, worship, or rest when sick.” These are the places that give us space to reflect, to laugh, and to cry; they are places that become settings for our memories. These are the places that shape our lives and, in that process, shape the city. Harold Edelman helped to shape this city.

He was more than an architect to those who sponsored housing for the Two Bridges community on the Lower East Side or those who fought for senior citizen housing in upper Manhattan or Brooklyn. To them he was an advisor, advocate, and friend. Long before it was fashionable, he worked in areas others ignored—the Harlem Triangle, the South Bronx, and Williamsburg—as well as the Lower East Side. His work on St. Mark’s-in-the-Bowery Church, one of New York’s most-recognized landmark churches, extended beyond that of architect to historian, artist, and theologian. Not only did he design the reconstruction of the church and the park that surrounds it, but he carefully researched, designed, and supervised installation of stained glass windows that frame the interior. He did for St. Marks what Chagall did for the Hadassah Synagogue in Jerusalem. But, unlike Chagall, he did it without public acclaim.

His advocacy ranged from the housing work he did for non-profit organizations, such as the Settlement Housing Fund, to the fight to preserve and reuse the Jefferson Market Courthouse. He worked with others in his beloved Greenwich Village community to redesign and enhance Washington Square Park, which had been decimated by years of municipal

insensitivity and the intrusions of planners and technicians. He brought to that endeavor what he brought to everything he did: a love for his community, his city, his profession—and a respect for those who worked for and with him.

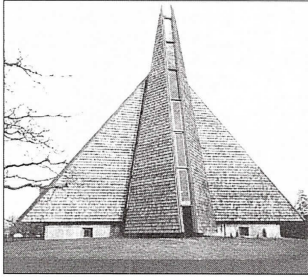
For me, Harold’s lifelong marriage to Judy and their personal and professional partnership have always been inspiring because of the wonderful loving way they influenced and supported one another. Judith Edelman will continue the practice with Randy Wood and Andrew Knox, though Harold’s own legacy will be with us for generations to come. Those who loved him and were influenced by him will, by using the places he designed and preserved, pay homage to his contribution to this city and to the profession of architecture that he practiced so well.

Ron Shiffman, AICP, is founder and director of the Pratt Institute Center for Community and Environmental Design. He served on the New York City Planning Commission for five years and received the AIA New York Chapter’s Andrew J. Thomas Award last year.

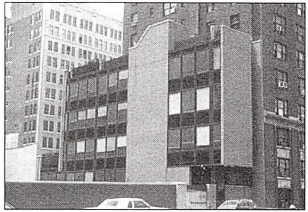
Chapter Notes

The architect-members of the Chapter elected **Laurie M.**

Maurer, FAIA; Rolf H. Ohlhausen, FAIA; L. Bradford Perkins, Jr., FAIA; Lee Harris Pomeroy, FAIA; and Ronnette Riley, FAIA, to serve on the 1999 Nominating Committee. The committee will select the new members of the 2000 Board of Directors and the Chapter’s elected committees (Fellows, Finance, Honors, and OCULUS). The Chapter members of the New York Foundation for Architecture’s Board of Trustees are also chosen by the Nominating Committee.



Sinai Reform Temple,
The Edelman Partnership

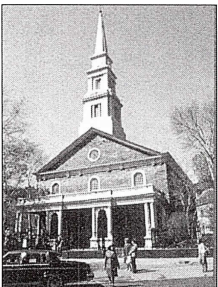


Spearin,
The Edelman Partnership



Two Bridges tower,
The Edelman Partnership

Andrea Rubens



St. Mark's Church
The Edelman Partnership

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The Vertical Transportation

Handbook by George R. Strakosch (Wiley, 528 pages, 10 7/8 x 7 1/3, 135 black-and-white illustrations, cloth, \$89.95)

This book covers all the fundamentals of vertical transportation and is a good reference for architects, structural and mechanical engineers, elevator designers, maintenance engineers, and technicians. Elevator traffic issues are taken seriously, and the book offers solutions for most types of problems with commercial buildings. Traffic studies and performance evaluations have been done, and the results are illuminating. In a further edition, however, the inclusion of life-safety issues, fire alarm and elevator recall, and interfaces with fire alarms would be helpful. It would also be a good idea to expand the emphasis on power requirements—to explain the requirements in tall buildings for normal power and standby emergency generators.—*Hardee Bhatia*

Author Needed

NCARB is seeking an author with expertise in city, urban, and regional planning and design for its next Professional Development Program self-study monograph, *Community Planning for Architects*. The monograph is intended to provide new learning opportunities in community planning for registered professionals. Monograph authors are not responsible for preparing the quiz questions that accompany the publication.

Those interested should send a cover letter, resume, and brief description of professional qualifications to Kim Garrison, Professional Development Program, NCARB, 1735 New York Avenue, NW, Suite 700, Washington D.C. 20006. Material must be received by March 31, 1999.

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DEADLINES

March 8

Registration deadline for the ACSA/OTIS International Student Design Competition, "Urban Housing Plus," sponsored by Otis Elevator and ACSA. Entrants must be at least 3rd-year architecture students. The theme this year is: "Integrated Urban Development Solutions." Visit acsa-arch.org/activities/studdesign.html for more information.

March 8

Registration deadline for the ACSA/Wood Products Promotion Council Carl E. Darrow Student Design Competition for a regional meteorological center and field station. Call 202-785-2324 for information.

March 8 (or March 19 for students)

Submission deadlines for the DuPont Benedictus Awards, recognizing the use of laminated glass in commercial and residential projects. Winning architects receive a sculpture by glass artist Hans Gudo Frabel; winning students receive \$15,000 for their programs. Call 202-626-7446 for more information.

March 15

The Ninth SXL International Residential Design Competition registration deadline. This year's theme is "A House for Goethe." Write to: 9th SXL International Residential Design Competition, Shinkenchiku-sha, 2-31-2 Yushima, Bunkyo-ku, Tokyo 113-8501, Japan. Or, call 81-3-3811-7101.

March 15

Submission deadline for the 5th OISTAT Architectural Competition: World Theatre in Prague 1999. This ideas competition, sponsored by the International Organization of Scenographers, Theatre Architects, and Technicians (OISTAT), asks architects to find a creative solution to the problem of designing a building for public performances. For information, write to: the General Secretary of the OISTAT, Competition 1999, P.O. Box 117, 7550 AC Hengelo, The Netherlands.

April 2

Deadline for workshop proposals for Build Boston '99, the 15th Annual U.S. Building Industry Convention in Boston (held November 16-18, 1999). Architects, engineers, contractors, building owners, managers, and other building industry professionals are eligible. Build Boston '99 is designed and managed by the Boston Society of Architects (BSA) and the World Trade Center, Boston. Call BSA at 617-951-1433, ext. 221, for entry/guidelines.

April 8

Deadline for the Presidential Design Awards 2000. Projects that have been sponsored, authorized, commissioned, produced, or supported by the U.S. Government (that have been completed and in use anytime between January 1, 1989, and January 1, 1999) are eligible. Current and former Federal employees, Federal contractors, state and local governments, and nonprofit organizations may enter. Call Thomas Grooms at 202-501-1888 for an entry form.

April 8

Nomination deadline for the Special Presidential Millennium Design Awards, recognizing Federal design projects completed in the twentieth century that have made a significant contribution to the environment and quality of life in the U.S. Any individual may submit a nomination. Call Thomas Grooms at 202-501-1888 for a nomination form.

AROUND THE CHAPTER

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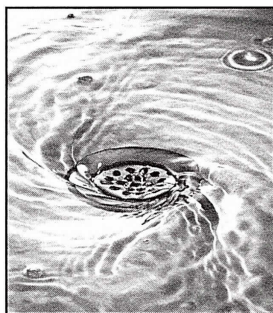
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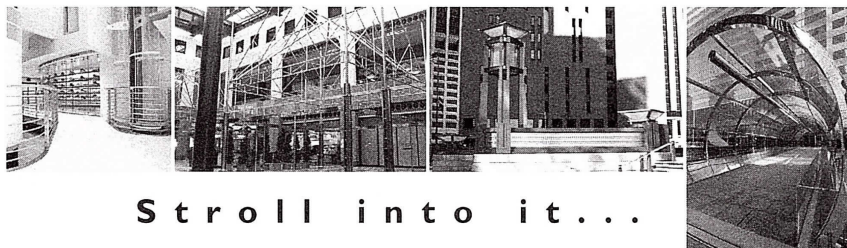
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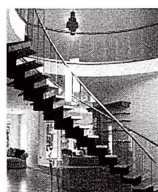
continued from page 20



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May 7

The Van Alen Institute Dinkelo Fellowship submission deadline. Entrants are asked to demonstrate how architecture and technology can be environmentally conscious. The winner will be awarded a two-month stay at the American Academy in Rome. Competition is open to all those who have graduated or will graduate from a U.S. architecture degree program between May 1990 and September 1999. Call 924-7000 for more information.

May 26

Submission deadline for the Envisioning California's Great Central Valley: Housing the Next 10 Million competition, sponsored by the Great Valley Center and the AIA California Council. Open to all professionals and students, this competition asks entrants to design new habitation models that are less land-intensive. For more information, contact the AIA California Council at 916-448-9082.

September 1

Application deadline for the James Marston Fitch Charitable Foundation Mid-Career Grants, open to mid-career professionals who have an advanced or professional degree and at least 10 years experience in historic preservation, architecture, landscape architecture, urban design, environmental planning, law, engineering, archaeology, architectural history, or the decorative arts. Grants of up to \$20,000 will be awarded to support innovative original research and creative design that advances the practice of preservation in the U.S. Contact Margaret Evans at 777-7800 for more information.

BOOKLIST**Rizzoli Bookstores' Top 10**

As of January 5, 1999

1. **Antoine Predock: Buildings & Projects 1994-1999**, Antoine Predock (Rizzoli, paper, \$40.00).
2. **Minimum** (mini edition), John Pawson (Phaidon, cloth, \$18.00).
3. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
4. **The Houses of McKim, Mead & White**, Samuel G. White (Rizzoli, cloth, \$70.00).
5. **Julius Shuman**, ed. Peter Gossel, et. al. (Taschen, cloth, \$39.99).
6. **San Francisco: A Guide to Recent Architecture**, Peter Lloyd (Könemann, paper, \$5.98).
7. **Chicago: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
8. **Las Vegas: A Guide to Recent Architecture**, Pulver Phillips (Könemann, paper, \$5.98).
9. **Los Angeles: A Guide to Recent Architecture**, Dian Phillips Pulverman and Peter Lloyd (Könemann, paper, \$5.98).
10. **Greene & Greene: Masterworks**, Bruce Smith and Alexander Vertikoff (Chronicle, cloth, \$40.00).

March 1, 6:00 PM
Housing

March 2, 8:00 AM
Architecture for Justice

March 3, 5:30 PM
Public Architects

March 4, 8:30 AM
Professional Practice

March 8, 6:30 PM
Learning By Design:NY

March 11, 6:00 PM
Environment

March 15, 6:00 PM
Historic Buildings

March 16, 6:00 PM
Minority Resources

March 16, 6:15 PM
Design Awards

March 17, 12:30 PM
Architecture for Education

March 17, 6:00 PM
Marketing & Public Relations

March 18, 6:00 PM
Building Codes

March 19, 8:00 AM
Zoning & Urban Design

March 23, 4:30 PM
Round Table

March 23, 5:30 PM
Public Sector Liaison

March 24, 5:30 PM
Health Facilities

March 24, 6:00 PM
Architecture Dialogue

March 31, 6:00 PM
Women in Architecture



Carol Clark



Margaret Helfand, FAIA, Henry Myerberg, AIA, and Peter Guggenheimer atop Mount Imja Tse in Nepal



Michael Gelfand, AIA, and Joseph Donovan, AIA

When the Crumbling Building is Home

by Kira L. Gould

Few members who shuffled through the snow to hear a discussion of Local Law 11 on January 14 (see page 23) knew that problems of building maintenance had already poignantly hit the Chapter. That day, AIA New York Chapter receptionist **Rosalia Romero** hurried home, not because the facade of her apartment building was crumbling, but because of its structural beams.

The building, at 1064 Carroll Place, near 165th Street in the Bronx, has “been falling apart for some time,” Romero explained. Six months earlier, her grandfather and another man with experience in construction were hired to repair a sloping floor on the sixth floor. They discovered that the beam under the floor was rotting. When they went to work on the floor below, they discovered another problem. Finally, in January, the fire department evacuated some residents, most of whom wound up staying in Red Cross shelters. Romero, who was required to remove her possessions (no small job—she has a 13-month-old son), was allowed back in to her apartment that night. But deferred maintenance on the building leaves her in limbo.

“We have been to court—even—and nothing’s been done,” Romero said. “When the structural problems were discovered, the landlord offered to pay tenants to not report them.” The crisis is intensified by the fact that several members of Romero’s extended family live in the same building, and her whole family lives on the block. Over the years, their proximity has provided a supportive network for all involved. But

with the building at least partially uninhabitable, family members’ ability to help one another is wiped away.

The difficulties at Romero’s building, which had still not been resolved at press time, are reminders that issues the Chapter deals with on a daily basis are not as abstract as they sometimes seem. At the root of each issue involving the built environment, there is a person or family dealing with the effects of zoning, codes, design, and maintenance.

Comings and Goings

□ Margaret Helfand Architects, Henry Myerberg Architects, and Peter Guggenheimer Architect are pleased to announce the formation of a new architectural firm: **Helfand Myerberg Guggenheimer**. The business consolidates an expertise in high-profile design for institutional, corporate, and private clients, developed over the past two decades in the three predecessor firms. Many of these firms’ projects have received awards and international press coverage for innovative design; two won 1998 AIA New York Chapter Architecture Awards (OCULUS, Jan. 1999, pp. 13, 18).

The work of all three partners is grounded in a respect for modernist principles, such as the search for simplicity, respect for logic, passion for materials and construction, and responsiveness to site, budget, and use.

Current work of Helfand Myerberg Guggenheimer includes the Beginning with Children Library in Brooklyn, Flatbush Branch Library, Museum of American Folk Art (as associate architect for Tod Williams Billie Tsien and Associates), Stage Technology Laboratory building for New York City Technical College, exhibition and public spaces

at the International Toy Center. The firm is producing offices for the Renegade Marketing Group, *Time Out New York* magazine, and CNET: The Computer Network, as well as retail stores, galleries, and residences. After April 15, 1999, the office will be located at 428 Broadway, New York City

□ **Jordan L. Gruzen, FAIA; Peter Samton, FAIA; Scott P. Keller, AIA; Gerard F. Vasisko, AIA; and Michael Kazan, APA**, announce that **Michael Gelfand, AIA**, and **Joseph Donovan, AIA**, have joined the partnership of Gruzen Samton Architects Planners & Interior Designers. Donovan leads the firm’s K-12 public school efforts. Gelfand focuses on the housing, hospitality, and healthcare work that are mainstays of the firm.

Opportunities at CUNY

In January, **Liz Arcuri**, who is a senior planner with the City University of New York (in charge of Capital Budgets and Planning), presented CUNY’s five-year plan to members of the Chapter at an event sponsored by the Committee on Education. Opportunities for architects and the allied professions abound. Last April, the New York State Executive Budget recommended—and the legislature authorized—an unprecedented five-year capital budget program for CUNY. It has projected \$1 billion in bonded projects and \$25 million in minor rehabilitations between 1998 and 2002.

THE LAST WORD ON RULES ABOUT BUILDING FACADES

On one of the season's snowiest nights, more than a hundred people showed up to hear about Local Law #11, the new regulation for periodic inspection of building facades. The discussion, sponsored by the Building Codes Committee, was one of this year's first Chapter events.

Local Law #11 applies only to buildings of more than six stories. All exterior walls of these structures are now subject to periodic inspection—except those walls less than one foot from an adjacent building. Previously, under Local Law 10/80, only street facades and rear or side facades facing public places were required to be inspected

A large number of buildings will become candidates for periodic inspection, according to Ron McCain of the Facade Inspection and Audit Unit of the New York City Department of Buildings. All previous exemptions were deleted from the new law, which amends the old administrative code requirements.

The category of "precautionary and ongoing maintenance" was also eliminated. Now there are only three categories outlined: a building may be designated "safe," "unsafe," or "safe with a repair and maintenance program." Another change is that the architect or engineer who makes an inspection and finds an unsafe condition must report it to the owner and to the Department of Buildings immediately. Unsafe conditions must be repaired within 30 days.

McCain explained that the new law was instituted at the mayor's request, after bricks came loose from the facade of a Madison Avenue office building around Christmas in 1997. (The following January, a student was killed by falling bricks at a Borough Park elementary school.) The City Council passed the law in early 1998, and it was refined in response to testimony given by members of the Municipal Arts Society, the AIA New York Chapter, and other organizations at a public hearing.

After McCain explained the law to the audience, Michael Gurevich of the New York City Brickwork Design Center, who has recently lectured on brickwork maintenance (OCULUS, Feb. 1999, p. 24), described inspection techniques. The well-attended meeting was a first step toward preparing local practitioners to implement the new law. Both speakers encouraged members to contact them with questions or concerns. Gurevich can be reached at the Brickwork Design Center, 684-4229; or call McCain, at the Facade Inspection and Audit Unit of the buildings department, 312-8157. —by Kira L. Gould and Michael de Luna

CONTINUING EXHIBITIONS

March 12 — April 30
Elsie De Wolfe: Suitability, Simplicity, and Proportion.
Municipal Art Society, 457 Madison Ave. 935-3960.

March 19 — April 21
Encounters: The Vernacular Paradox of Israeli Architecture.
Pratt Manhattan Gallery, Puck Building, 2nd flr., 295 Lafayette St. 718-636-3517.

Through March 21
Unlimited By Design.
Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8420.

March 22 — May 7
The American Dream by Mail Order.
Columbia University, 400 Avery Hall. 854-8165.

March 26 — May 7
The Presence of Objects: Gaetano Pesce.
Columbia University, Arthur Ross Gallery, Buell Hall. 854-8165.

March 27 — October 24
The Astor Place Riots: Looking Back 150 Years.
Museum of the City of New York, 1220 Fifth Ave. 534-1672.

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

Through March 31
Building the Empire State.
The Skyscraper Museum, 16 Wall St. 968-1961.

Through April 3
Order and Disorder: Architectural Transitions in Prints and Photographs.
The New York Public Library, Fifth Ave. and 42nd St. 930-0654.

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

Through April 4
Over the Door: The Ornamental Stonework of New York.
The New York Historical Society, 2 W. 77th St. 873-4300.

Through May 2
New York Vertical by Host Hamann.
Museum of the City of New York, 1220 Fifth Ave. 534-1672.

Through May 7
Architecture and Revolution: Las Escuelas Nacionales de Arte en la Habana.
Columbia University, 100, 200 Avery Hall. 854-8165.

Through May 9
New York Horizontal: Circuit Camera Views of the City by William Hassler.
Museum of the City of New York, 1220 Fifth Ave. 534-1672.

Through June 27
Landscapes of Hope: Rebuilding New York City's Neighborhoods.
Museum of the City of New York, 1220 Fifth Ave. 534-1672.

Through April 9
Liquid Assets: An Installation by Evan Douglas.
Columbia University, 100, 200 Avery Hall. 854-8165.

Through August 22
George Washington's New York.
Museum of the City of New York, 1220 Fifth Ave. 534-1672.

MARCH

6

Saturday

Fifth Annual Historic Districts Council Preservation Conference

By Joseph P. Riley, Jr. Sponsored by the Historic Districts Council and the Cooper Union. 9 am. Cooper Union Great Hall and St. Marks-in-the-Bowery. RSVP 799-5837.



10

Wednesday

AIA NEW YORK CHAPTER EVENT

Lecture: Penzoli Place

By Margo Grant Walsh. Sponsored by the Interiors Committee and the IIDA Commercial Forum. 6:30 pm. Haworth Showroom, 625 Sixth Avenue. RSVP 661-4261. \$20 or \$30 (nonmembers). (4 CES/LU's)

Forum: Greenpoint, Brooklyn, Looks Ahead

Sponsored by the Van Alen Institute. 6:30 pm. 30 W. 22nd St. 924-7000. Free.

Lecture: Great American Mansions—Strut & Swagger Houses

By Wendell Garrett. Sponsored by the New York School of Interior Design. 6 pm. 170 E. 70th St. RSVP 718-834-0195. \$35.

Symposium: Architecture and Revolution—Las Escuelas Nacionales de Art en la Habana

With Hugo Consuegra, Vittorio Garatti, Roberto Gottardi, John Loomis, Ricardo Porro. Sponsored by Columbia University and the Cooper-Hewitt National Design Museum. 6:30 pm. Columbia University, Avery Hall, Wood Auditorium. RSVP 854-8165. Free.



Tour: Eco Smart—Healthy Properties Showroom

With Barry H. Dimson and Joyce Lee, AIA. Sponsored by the Metro NY Chapter, Construction Specifications Institute. 5:30 pm. Eco Smart—Healthy Properties, 40 Wall St., 23rd fl. 663-3167. Free. (2 CES/LU's)

11

Thursday

Lecture: Carlos Zapata

Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th fl., 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

11

Thursday

Lecture: Emerging Voices—LOOM (Raveevarn Choksombatchai & Ralph Nelson) and LOT/EK (Giuseppe Lignano & Ada Tolla)

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



12

Friday

AIA NEW YORK CHAPTER EVENT Conference: Universal Cityscape—Housing for the Age Boom

With Barbara Flanagan, Holly Helene, Stephen Golant, Edward Steinfeld. Sponsored by the AIA New York Chapter, Cooper-Hewitt National Design Museum, AARP, MetLife Mature Market Group, and the NYC Department for the Aging. 8:30 am. MetLife Auditorium, 24 E. 24th St. RSVP 849-8380. \$40. (5 CES/LU's, 2.5 HSW)

Lecture: Climate is Destiny

By Dave Hickey. Sponsored by Columbia University and Skidmore, Owings & Merrill. 6:30 pm. Columbia University, Avery Hall, Wood Auditorium. RSVP 854-8165. Free.

13

Saturday

Beaux Arts Ball

Sponsored by the Architectural League of New York. 9 pm - 1 am. Starrett-Lehigh Building, W. 26th St. and 11th Ave. 753-1722. \$100, \$250 or \$500 (includes drinks, light fare and dancing to the music of DJ Johnny Dynell).

18

Thursday

Lecture: James Stewart Polshek

Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th fl., 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

Tour: Behind the Scenes at the Federal Courts

By Steven Flanders. Sponsored by the 92nd St. Y. 10 am. RSVP 996-1100. \$20.

Lecture: Emerging Voices—Wendell Burnette and Evan Douglas.

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

24

Wednesday

Lecture: The Geometry of Terror—Space, Gaze, and Narrative in Hitchcock's Rear Window

By Juhani Pallasmaa. Sponsored by Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-8165. Free.

Lecture: Great American Getaway Houses—Wilderland Majestics

By Harvey H. Kaiser. Sponsored by the New York School of Interior Design. 6 pm. 170 E. 70th St. RSVP 718-834-0195. \$35.



Lecture: Light Structures—The Joy of Engineering

By Jorg Schlaich. Sponsored by Princeton University. 5:30 pm. Betts Auditorium, Architecture Building. 609-258-3741. Free. (2 CES/LU's).

25

Thursday

Lecture: Emerging Voices—Kevin Daley and Chris Geniki; Brian Healy

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



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Friday

AIA NEW YORK CHAPTER EVENT Seminar: How to Get the Most Out of Your Project Photography

Sponsored by the Marketing and Public Relations Committee. 8 am. 200 Lexington Ave., 6th fl. RSVP 683-0023, ext. 17. (members) \$30 per session, \$200 for all eight sessions. (nonmembers) \$40 per session, \$260 for eight sessions. (students) \$5 per session, \$30 for eight sessions. (4 CES/LU's)

28

Sunday

Tour: Behind the Scenes at Grand Central Station

By Mark Nusbaum, AIA. Sponsored by the 92nd St. Y. 11:30 am. RSVP 996-1100. \$25.

Tour: Secrets of the Chelsea Hotel

By Jerry Weinstein. Sponsored by the 92nd St. Y. 1 pm. RSVP 996-1100. \$25.

29

Monday

Lecture: Icons, Attractors, and Slow Spaces—Shopping for Architecture in a World of Sprawl

By Aaron Betsky. Sponsored by Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-8165. Free.

Lecture: Mario Gooden

Sponsored by Pratt Institute. 1 pm. Higgins Hall, Rm. 111, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

31

Wednesday

Exhibition Opening:

Pier 40 Design Competition

Sponsored by the Van Alen Institute. 7 pm. 30 W. 22nd St. 924-7000. Free.

APRIL

2

Friday

Lecture: The Place of Fate—Pastiche and Contextualism in Historic Preservation

With Paul Spencer Byard, FAIA, and Diane Barthel-Bouchier. Sponsored by Columbia University. 12:30 pm. Columbia University, Avery Hall, Rm. 114. RSVP 854-8165. Free.

3

Saturday

Symposium: Last Things Before the Last?—Discussions of Contemporary Architectural History.

Sponsored by Columbia University. 10 am. 114 Avery Hall. 854-8165.

6

Tuesday

Tour: Arts for Transit at the Metropolitan Transportation Authority

By Sandra Bloodworth. Sponsored by the 92nd St. Y. 10 am. RSVP 996-1100. \$15.

8

Thursday

Lecture: Tod Williams and Billie Tsien

Sponsored by Pratt Institute. 6 pm. Memorial Hall, 200 Willoughby Ave., Brooklyn. 718-399-4304. Free.

Lecture: Emerging Voices—Asymptote Architecture (Hani Rashid and Lise Anne Couture); Michael Bell

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

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