



# OCULUS

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Modern

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Technology and Place

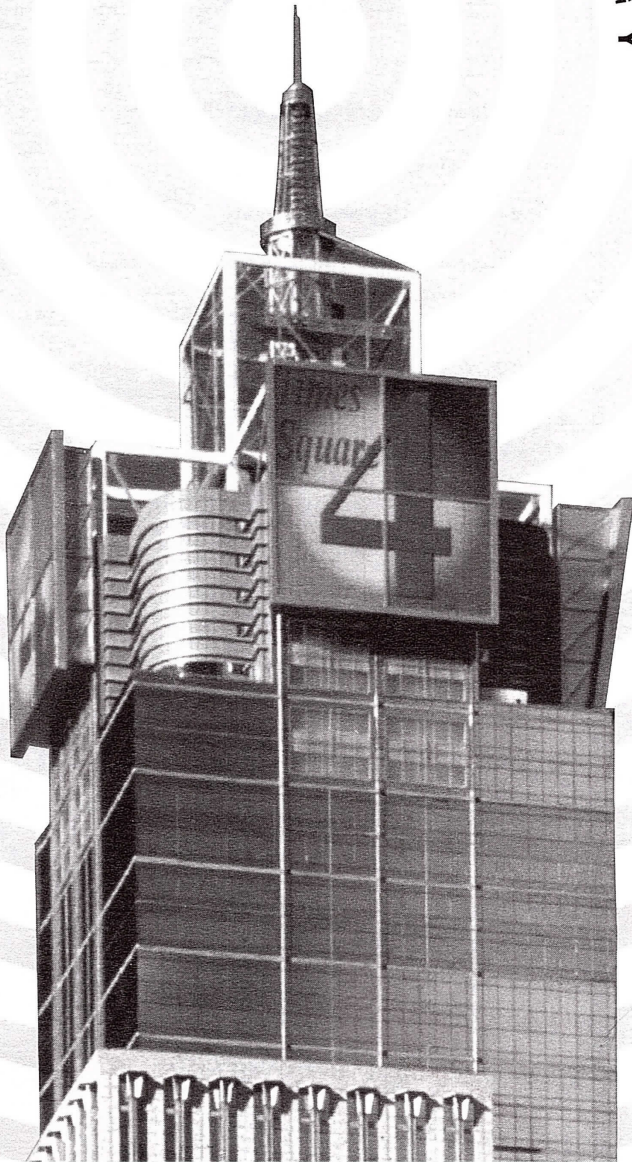
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Volume 61, Number 8, April 1999

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ON THE DRAWING BOARDS

New Places in New York by SHoP, Richard Dattner, Norman Rosenfeld, William B. Tabler, and Rei Kawakubo, Takao Kawasaki, and Studio Morsa. Commissions and competitions elsewhere for Bernard Tschumi, Steven Holl, Garrison Siegel, and William B. Tabler with Rogers, Burgun, Shabine and Deschler. Virtual Architectural in Real Spaces by Zaha Hadid and Asymptote Architecture.

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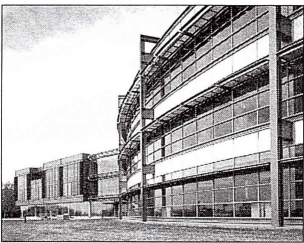
TALKING ABOUT TECHNOLOGY

Architects' first reaction to recent technological changes was retreat. Around the time that doctors, lawyers, and engineers discovered computers, in the 1970's, we opted to pull out our pencils and head for the history books. Rusticated limestone veneer soon supplanted raw concrete, Beaux Arts parti replaced Modern open plans, and new columns marched proudly down city streets (as if they were actually supporting something). A penchant for the past even helped kill the nascent solar movement born of the energy crisis. As soon as oil was flowing again, it was right back to watered lawns and air-conditioned boxes.

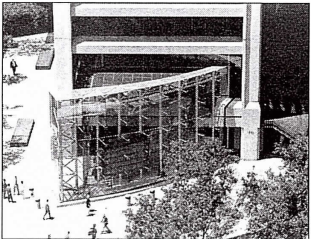
Why are we talking about technology now? It hardly matters whether the reason is boredom, user-friendly new devices, or a reaction to tepid post-postmodernism. Familiarity with digital communications has bred contentment. Now, with E-mail and CAD, cellular phones, and synthetics, architects are sprinting toward 2000. Asymptote Architecture has designed a room for electronic trading as well as a new virtual trading floor for the New York Stock Exchange. The top of Fox & Fowle's Condé Nast Building is crowned not with a pitched roof, but with a structurally-efficient hat truss, housing antennas and rigging for signs and building maintenance. And new kinds of glass walls are everywhere apparent.

This month, OCULUS reports on lectures and discussions about green design, new building methods and materials—even prefabrication—that have been held at various places around town and in Chapter forums; starting on page 8, we feature a raft of theorists and historians who have been wondering how technology is affecting our sense of place.

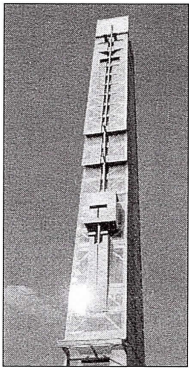
Books on virtual architecture, too, are rolling off the presses. Though for several years OCULUS has been reporting on the computer-generated forms showing up everywhere from Wall Street to Queens, and we applaud the digital experimentation centered at the Columbia University School of Architecture and celebrated in New York galleries, we have mixed feelings about the frenzy of enthusiasm for Frank Gehry's computer-assisted curves in Bilbao. Technology is now in style, and therein lives a danger—since styles change as fast as you can freeze an image on a monitor. Thoughtful discussion of technology is essential if we hope to remain our machine's masters and make the most of existing advances—if we hope to build the greatest good for the greatest number. The reports in this issue are intended to stimulate further discussion. Anyone with thoughts on technology (or any other universal theme) is invited to share them with our readers the way this month's guest columnist, Michael Kostow, has in The Last Word, on page 27.



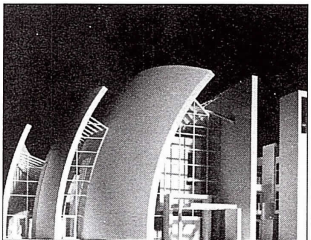
*Armstrong headquarters,  
Lancaster, Pennsylvania,  
Audrey Matlock Architect and Gensler*



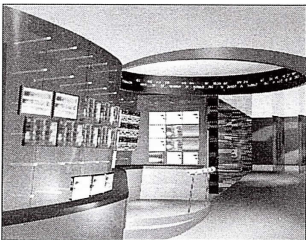
*American Bible Society, Fox & Fowle*



*Austrian Cultural Institute,  
Raimund Abraham*

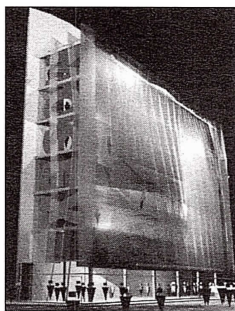


*Church of the Year 2000, Rome,  
Richard Meier & Partners*



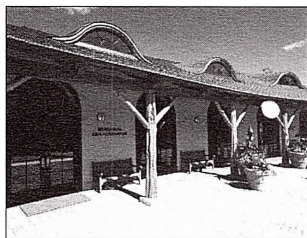
*New York Stock Exchange  
Trading Floor Center, Asymptote*





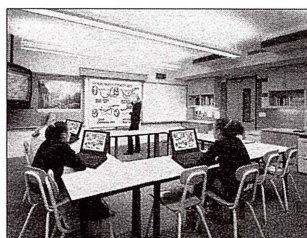
computer rendering by Max Strong

*Museum of Sex,  
SHoP/Sharples Holden Pasquarelli*

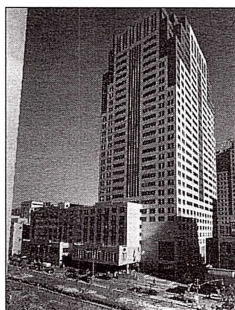


Peter Strong

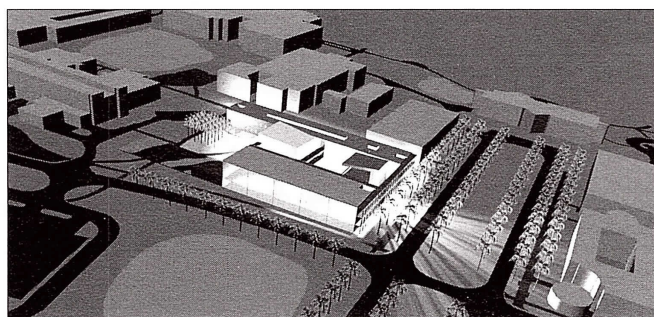
*The New York Botanical Garden  
Children's Discovery Center,  
Richard Dattner Architect*



*The Hewitt School electronic classrooms,  
Norman Rosenfeld Architects*



*Brooklyn Renaissance Plaza Hotel,  
William B. Tabler Architects*



*Florida International University, Bernard Tschumi Architects*

## New Places to Learn and Stay in New York

by Nina Rappaport

**T**he first museum of sex in the United States is expected to open early next year in a space it has acquired on the northeast corner of Fifth Avenue and East 27th Street.

### SHoP/Sharples Holden

**Pasquarelli** has designed a 12,000-square-foot temporary home with galleries, offices, a store, and a café. The architects' larger, more dramatic facility is planned for the future. Appropriately, the skin will be the organizational device for that 36,000-square-foot building. The surface will be composed of undulating, occupiable layers of translucent coextruded polycarbonate panels, acid-etched Starphire glass, Teflon-coated fiberglass panels, and flat-lock zinc panels. The six-story building, which will also have a theater, a roof garden, and a research center, will be supported by a composite steel frame made of I-sections and custom-rolled steel tubes. Exhibitions, lectures, workshops, and multimedia events at new museum, nicknamed "MoSex," will describe the history, evolution, and significance of sex in various cultures. Though the institution was conceived in reaction to the cleanup of 42nd Street, its atmosphere may be a tad more clinical.

□ Another kind of Nature is on display in the recently-completed Children's Adventure Garden Discovery Center at the Bronx Botanical Garden. The low-lying naturalistic structure designed by **Richard Dattner Architect** has a portico supported on tree-trunk columns. Eyebrow windows punctuate a shingled roof. Expressed timber and exposed ductwork turn the building into a demonstration of how a building works, while laboratories, a resource center, and offices round out the program.

□ Comme des Garçons, the avant-garde boutique that moved to Soho before many art galleries did, has followed them to Chelsea. But the design of the new store on West 20th Street, with an entrance through a serpentine aluminum tunnel, follows only the instincts of the clothing designer **Rei Kawakubo** and the Japanese architect **Takao Kawasaki**. The New York firm **Studio Morsa** supervised construction of soaring, cave-like (but pristine), all-white, 5000 square foot space.

□ A series of classrooms with electronic blackboards linked by cables to individual students' laptop computers is **Norman Rosenfeld Architects'** latest addition to the Hewitt School. The new classrooms, which enable students to participate in classroom activities even when they are at home, are part of a decade-long campaign of improvements undertaken according to the firm's master plan.

□ **Bernard Tschumi Architects** has been selected to design Florida International University's \$15 million School of Architecture, in Miami. Responding to the climate, the studios, classrooms, and offices will sur-

round a central outdoor courtyard. A gallery, reading room, and colorful lecture hall for the whole university will be inserted in the court, where exterior walkways, a covered terrace, and grand stairs will provide shade and gathering areas. The local firm associated with the project (to be completed by early 2001) is **Bruno-Elias & Associates**. Other firms which were project finalists include **Spillis Candela & Partners**, **Mateu Carreno Rizo & Partners** and **Arata Isozaki & Associates**.

□ New York architect **Steven Holl** is one of six finalists invited to participate in a sketch-book competition to design an \$80 million addition to the Nelson-Atkins Museum of Art, in Kansas City, Missouri. This first expansion since the museum opened in 1933 will increase its space by 60 percent, to 374,000 square feet. The other finalists are **Tadao Ando** of Osaka, **Annette Gigon/Mike Guyer** of Zurich, **Carlos Jimenez** of Houston, **Machado and Silveti** of Boston and **Christian de Portzamparc** of Paris. Ada Louise Huxtable served on the selection committee with the Museum's director, Marc F. Wilson; Museum trustees Donald J. Hall, chairman of Hallmark Cards, and Henry W. Bloch, chairman of H&R Bloch; J. Carter Brown, director emeritus of the National Gallery of Art; Arthur S. Brisbane, president and publisher of the *Kansas City Star*; John C. Gaunt, dean of the University of Kansas School of Architecture; and Vicki Noteis, director of the Kansas City Planning and Development Department.

□ For the Gotanda district in Tokyo, **Garrison Siegel Architects** has designed a master plan now being implemented in stages. The 60-acre light-industrial area will be



converted to commercial and residential use, with a promenade of public gardens and open spaces linking the piers to the riverfront. Programming of the blocks and massing is currently in planning place.

The Brooklyn Renaissance Plaza, an office tower and hotel complex completed last year by **William B. Tabler Architects**, is the first luxury hotel built in Brooklyn in over fifty years. The building is a low-rise donut with an 8,000-square-foot clear-span ballroom in the hole. An elaborately decorated three-story entrance lobby leads to retail spaces, a bar and restaurant, a fitness center, a swimming pool, and 20 rooms for conferences and meetings. The high-rise, office tower portion at the complex has a green-tinted glass facade with panels of "toothed glass" that mimic the appearance of granite covering columns and spandrels. Top floors of the tower form a ziggurat.

With **Rogers, Burgun, Shabine and Deschler**, Tabler designed a 1,870-room, 750,000-square-foot addition (opened in January) to the Meridien Towers Hotel in Cairo, Egypt. The 40-story Y-shaped concrete tower is set back from the existing curved building to afford the new rooms a view of Cairo and the Nile. A 15-foot-diameter revolving restaurant is on the top floor. On the lobby below, a 45-foot-high glass wall is the backdrop for a tea lounge and a sculptural fountain, waterfall, and winding stream leading to a food court. Outdoor fountains flow from terraces to a promenade along the Nile. In the adjacent galleria will be ballrooms, a health club, a banquet hall, a shopping mall, a cinema, and a convention hall to serve also as an 85-seat theater.

## Virtual Architecture in Real Spaces

by Jayne Merkel

The luminous, mural-sized drawings of space in constant motion that

London-architect **Zaha Hadid** showed at an uptown location of the Max Protetch Gallery in the 1980s, depicted what came to be known as a virtual world before computer software made it commonplace. Now Hadid's studies for the Contemporary Arts Center in Cincinnati and the Museum of Contemporary Art in Rome, which were on view at the Max Protetch Gallery on West 20th Street in March, are no less visionary, though they are more focused and varied. She showed huge drawings, paintings, models, and digitized images; many were powerfully futuristic, bird's-eye-perspectives. They still glow, and they don't quite seem earthbound. The question remains whether the buildings will be able to sustain the vision. Surprisingly, the little silver tea service in the form of a building with slanted walls that the Iraqi-born architect designed for the show does a pretty good job.

A similar combination of curvaceous shapes and reflective surfaces could be seen in "OffsideOn," an exhibition of computer-generated images of athletic equipment and other objects that

**Asymptote Architecture** showed in February and March at the Henry Urbach Architecture gallery on West 26th Street. Some of the continually-rotating forms were displayed in shadow boxes; others were projected through a series of glass walls. In the evening, reflecting in the window, they appeared to float over the midtown skyline like a blimp changing form.

## Burgeoning Tribeca

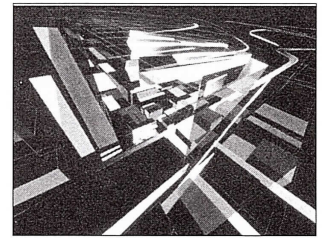
by Nina Rappaport

With Tribeca's popularity continuing

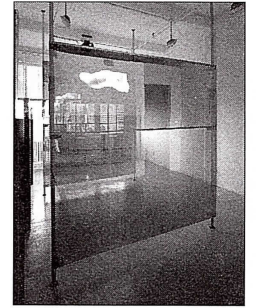
to grow, blocks of lofts are being converted to apartments, hotels are planned, rooftops are exploding, and even new town houses are in the works. Judy Duffy, district manager of Community Board 1, has noted that the area is building not only up, but also expanding into the commercial area to the east. Many projects are being built by architects or architects in collaboration with developers.

Three "green" single-family houses, probably the first new town houses in Lower Manhattan in over a century, will be built on Reade Street. With the Downtown Development company **Guenther Petrarca** (formerly Architecture+interior) is designing and developing the five-story dwellings of approximately 6,000 square feet. Each house will have high ceilings, a finished basement, a single-car garage, a studio with separate access, extensive south-facing windows, an elevator, a roof terrace, and a rear terrace off of the kitchen. The state-of-the-art, sustainable houses will utilize low-toxic finishes, geo-thermal heating and cooling, passive—as well as active—solar energy, extensive air and water filtration and fresh-air ventilating systems.

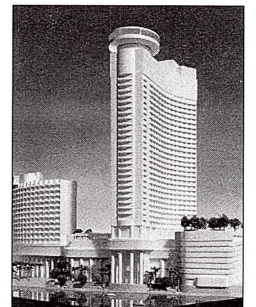
The same firm is designing several loft conversion projects. At 90 Franklin Street, Guenther Petrarca is converting an art deco warehouse to condominiums for the architect and developer Robert Levine. The 17-story building will have 25 lofts ranging from 2,000 to 5,000 square feet, with polished concrete floors and top-of-the-line -



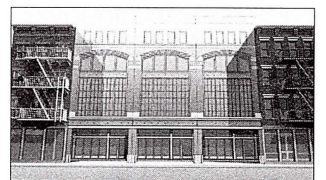
The Contemporary Arts Center, Cincinnati, Zaha Hadid



"OffsideOn," Asymptote Architecture



Meridien Towers Hotel Addition, Cairo, Egypt, William B. Tabler Architects



Reade Street Townhouses, Guenther Petrarca



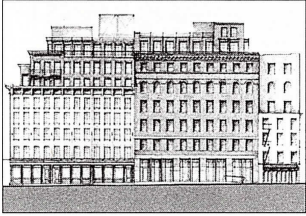
90 Franklin Street, Guenther Petrarca



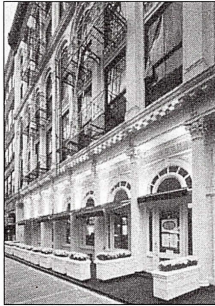
## IN THE STREETSCAPE



53 North Moore Street,  
Meltzer/Mandl Architects



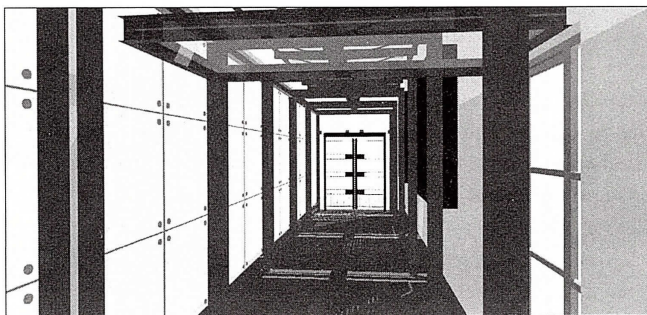
Fisher Mills,  
Byrns, Kendall & Schieferdecker



City Hall restaurant, Bogdanow Partners



City Hall restaurant, Bogdanow Partners



67 Hudson Street entryway, Audrey Matlock Architect

Boffi kitchens. Many units occupy full floors.

□ In 1887, Albert Wagner, the architect of the Puck Building, designed the Romanesque Revival 70,000-square-foot former manufacturing building at 140 Franklin Street. Now **Sanba Inc.** has designed a conversion of the six-story structure to condominium loft units (up to 6,000 square feet) and duplex penthouses. Buyers will be offered a choice of finishes.

□ **Meltzer/Mandl Architects** is transforming four landmark industrial buildings into a total of 49 loft units on entire block of Hudson Street, between North Moore and Beach streets. The former warehouse and paper mills will be converted as-of-right through a recent change in the zoning. Facades are being faithfully restored, and the loading dock will become a terrace for a restaurant.

□ Probably the smallest project in Tribeca—and certainly the smallest project **Audrey Matlock Architect** has ever done—is a little glass-and-steel entryway to a co-op at 67 Hudson Street. The project is wedged onto a little slit of land between two masonry landmark buildings—the Beaux-Arts co-op (which started out as a hospital) and a seven-story, Flemish style commercial building (which is also residential now). The one-story, 12x50-foot passageway

opens to the street with gates which, like the glass walls, are suspended from a steel structural frame. Double sets of I-beam columns provide an elegant take on the industrial character of the neighborhood. They lead residents and guests into the off-street building entrance and help support a single central horizontal beam, that, in turn, supports inverted steel trusses. The trusses are laterally stabilized with stainless steel cables. They hold a series of flat glass skylights in place, so the structure will light up the middle of the block.

□ Two abandoned warehouses at Beach and Greenwich streets known as the Fisher Mills are being combined to create a 36-unit condominium by **Byrns, Kendall & Schieferdecker**. A 1,600-square-foot courtyard is being cut from one building. The subtracted floor area will be transferred to a roof addition of three floors on the five-story building and two floors on the six-story building. The old and new sections will be keyed together and integrated. Though the planned penthouse was one of the first to be highly visible from the street, the addition was nevertheless approved by the Landmarks Preservation Commission.

□ **Joseph Pell Lombardi's** art deco-inspired design for a new 12-story, 68-unit residential condominium at 3-9 Hubert Street (just south of Canal) is awaiting approval. Planned is a two-story limestone base and a brick tower with large multi-paned windows. The building will have luxury loft apartments; two penthouses will be enclosed by glass walls.

□ The only new rental building in Tribeca, Catherine Village, is under construction at 336 Broadway. Designed by

the **Steven B. Jacobs Group** the 15-story building (plus penthouse) has 146 units, ground floor commercial space, and an underground parking garage.

□ Hartz Mountain's new eight-story hotel, the TriBeCa Grand, is to be built on the triangular site at Sixth Avenue and White Street. The company's in-house architects are designing the project's shell. However, two other firms are responsible for the interiors.

Larry Bogdanow said **Bogdanow Partners** will create the hotel public areas—lounges, the lobby, and café—to “feel as though they have always been there.” **Tsao & McKown** will design the 210 guest rooms, equipping them for business and comfort as “a home away from home.” Calvin Tsao said his “techno glam” style will “bring together aesthetics and business amenities without being forced or artificial.” Completion of the project, which will feature a four-story cascading water sculpture and a 100-seat screening room, is scheduled for next year.

□ Bogdanow Partners also recently designed a new restaurant called City Hall in a 10,000-square-foot space with a cast-iron facade of Corinthian columns that continue into the lobby. Located at 131 Duane Street, the 1,800-square-foot dining room has 15-foot ceilings, a central banquette, and booths on the perimeter. Historic black-and-white photographs of New York are backlit around the room. The restaurant's oyster bar has a terrazzo-and-mother-of-pearl counter. A smaller dining room downstairs has red-orange vaulted stucco ceiling; another has brick vaults where the underside of the sidewalk's glass block skylight is exposed.



## 2nd Street Modern

Jayne Merkel

**T**he New 42nd Street is finally starting to look new—not just renewed. Construction projects now underway make certain that when the 21st century drops on the twenty-first century, Times Square will look as if it has already arrived.

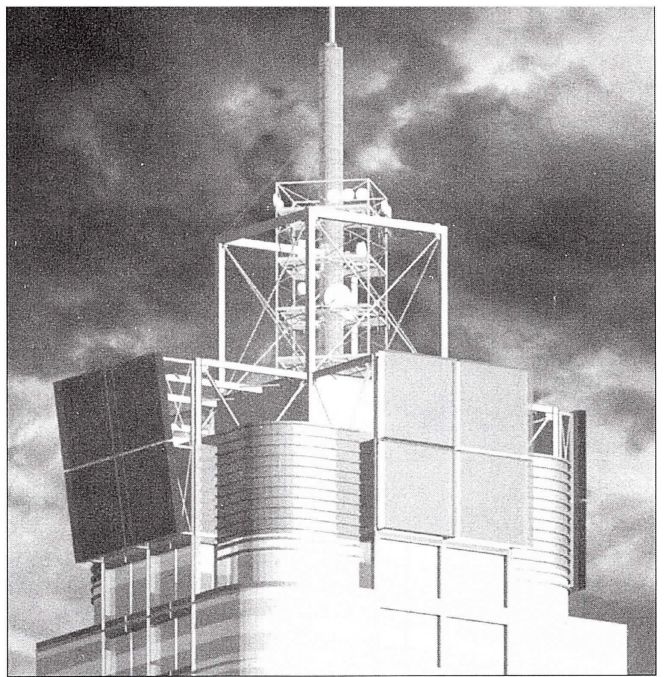
Despite attempts to bring back the old, with preserved theater facades and big new signs glowing in the tradition of the Great White Way, the scale of the place is changing, as modern buildings are dramatically outstaging their older neighbors. In January, ground has been broken for **Fox & Fowle's** Reuters Building at 3 Times Square, on the northwest corner of Seventh Avenue and 42nd Street. A ceremony brought the excavation right beside Disney's New Amsterdam Theater: first by video broadcast and then, in fact, as construction workers pushed wheelbarrows filled with dirt across the street—avoid Letterman style—for developers, owners, tenants, and architects to shovel while standing on-stage before a drum, seated audience. The role presentation had a millennial, electronic, feel because Reuters executives pushed images of their operations in staccato rhythms.

In spite of the in-person accolades and personal well-wishing all around, it was clear that we were "not on Broadway anymore." The old theaters may still give the place character, but the real action is many blocks up, where international communications and publishing companies do business. A century ago, the seeds for the re-escalating entertainment-publishing district were sown, as the developer William Lavin pointed out when he broke the podium. In 1895, long after Oscar Hammerstein

ventured across 42nd Street to build the Olympia Theater (at Broadway and 44th Street), Adolph Ochs put up an imposing tower on 42nd Street for his newspaper *The New York Times*. After that, the subway station was named Times Square.

The size of Reuters' new 30-story, 855,000-square-foot tower (next door to the New Victory Theater) will be somewhat masked by the fact that it is composed of discrete elements relating very specifically to its neighbors. Creating a dynamic presence on that crucial corner, ground-level retail stores on 42nd Street will maintain the scale of historic shops and theaters. A seven-story drum with terra-cotta decoration reminiscent of the lost Rialto building (formerly on the site) turns the corner, and a three-story mid-block lobby penetrates the Seventh Avenue facade. Further up, a gently-curving, full-height wall slices through a series of gridded slabs. Large electronic signs appear in different locations on each facade, echoing those directly across Times Square where Fox & Fowle's 51-story Condé Nast Building is inching toward completion. And, developer Douglas Durst hopes to build another modern, \$650 million, 50-story tower, also to be designed by Fox & Fowle, on the Sixth Avenue end of the block for the newly combined Nasdaq and American Stock Exchange, according to *The New York Times*.

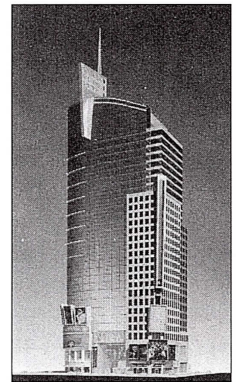
Further down the north side of 42nd Street, in the middle of the block between Seventh and Eighth avenues, construction is underway on **Platt Byard Dovell's** 42nd Street Studios. The glistening, gridded, 10-story glass-walled complex will contain badly-needed rehearsal space, offices for non-profit institutions, and a



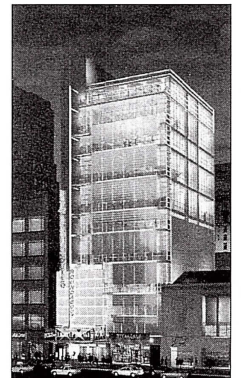
*The hat truss atop the Condé Nast Building transfers sheer stresses from the core to perimeter columns, stiffening the structure so the frame can be lighter and more efficient. Also visible is a series of davits (hooks) forming a system for hanging signs (which are assembled at the top from sections carried up in elevator cabs). The davits also hold equipment for window washing and building maintenance. A collection of antennae and satellite dishes inside a tall 60x60-foot cube projects from the middle of the hat truss, supported by a 1-k frame. A cylindrical needle, similar to the one on the top of the Empire State Building, will rise out of the very top, picking up 12 different FM frequencies. Fox & Fowle Architects*

199-seat black-box theater for struggling performance companies to rent. The 84,000-square-foot, \$22.9 million complex, developed by The New 42nd Street Inc. as a non-profit incubator for performing arts groups, will have fourteen column-free, sprung-floor studios occupying five floors with 13-foot ceilings. Offices, support spaces, dressing rooms and lounges will fill the rest of the building.

Incorporated on the ground level will be a lobby entrance for the adjacent Selwyn Theater. (The architects were originally asked to incorporate the facade of the old Selwyn office building, but it collapsed in December 1997, freeing them to change a design that had been a kind of collage into a thoroughly modern scheme.) The final facade, developed with lighting designer Anne Milittle, a veteran of the New York stage and Walt Disney Imagineering, is abstract. Its bands and boxes will light up the night in the spirit, if not exactly to the letter, of Broadway.

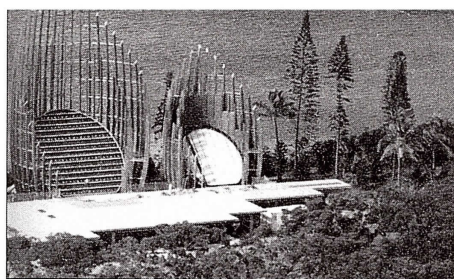
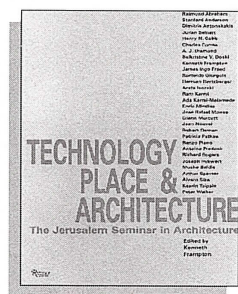


*Reuters Building, Fox & Fowle Architects*



*42nd Street Studios, lit at night with an ever-changing pattern of colored light, Platt Byard Dovell Architects*

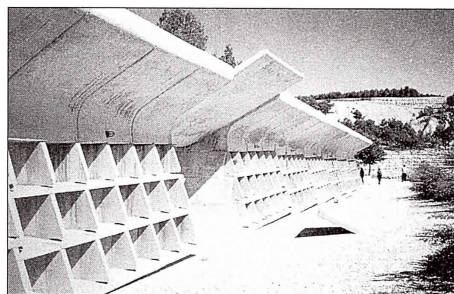




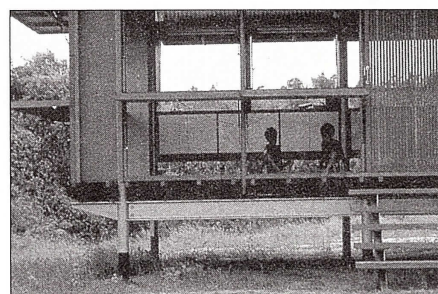
Jean Marie Tjibaou Cultural Center, New Caledonia, Renzo Piano



Seabird Island School, British Columbia, Patkau & Patkau



Igualada Cemetery-Park, Barcelona, Carme Pinós and Enric Miralles



Marika-Alderton House, Australia, Glenn Murcutt

## Kenneth Frampton on Technology and Place by Jayne Merkel

"On the one hand, technology threatens the identity of place. And without place, there's no architecture. Alternatively, we may say that technology itself is our salvation, and we no longer have any need for place. The fact is that none of us has any possibility of influencing the apocalyptic development of technology," said New York architect **Raimund Abraham** in 1996 at a conference on "Technology, Place, and Architecture."

Columbia professor and theorist Kenneth Frampton, who organized that conference, repeated Abraham's remarks at a February 11 Architectural League event.

Proceedings of the conference—the third of a star-studded series of Jerusalem Seminars in Architecture sponsored by the Rothschild Foundation—were published last year, along with summaries of earlier meetings, in a book called *Technology, Place & Architecture* (edited by Kenneth Frampton, Rizzoli, 1998, 288 pages, 8 1/2 x 11, 245 illustrations, 120 in color, paper, \$39.50). But Frampton was so disappointed with the press coverage the book received, that he asked to talk about ways the architects who participated in the conference are using technology to alleviate—rather than create—placeless sprawl and environmental disaster. This time so many people were interested, the League had to hold the lecture in the Donnell Library auditorium.

Frampton usually calls technology "technique," which means to him the ways building materials are used, connected, engineered, and crafted. He predicted Abraham's Austrian Cultural Institute on 53rd Street will be the most important building in midtown Manhattan since the Seagram Building on Park Avenue. But as Frampton read statements the architects had made at the conference, it became clear that few are asked to create such a strong sense of place. Pritzker Prize-winner **Álvaro Siza** of Portugal had said, "We lack clients with enthusiasm. We usually receive a program which is so strict that all we can do is supply window details. What we really can provide, nobody wants," echoing complaints of architects everywhere. (At the Jerusalem Seminars each architect lectures on his or her own work and then participates in a discussion with another. About two thousand, mostly Israeli, architects and students usually attend the seminars, which are held in Jerusalem.)

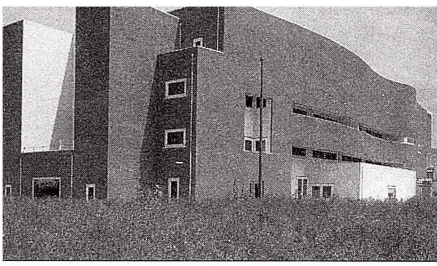
"An architect is a specialist in non-specialization," Siza explained at the conference. In February, Frampton added, "I think it was an unfortunate consequence when architecture was accepted into the university—and I say that as someone who has misspent his career there. It is obvious that architecture is neither a scholarly discipline, nor a science, nor an art. It is closer to craft than anything else."

"Architects today are too concerned with being different, which results in the banality of our towns," is what Siza had said. Though Frampton reported that it had been hard to get him to talk about materials directly, Siza showed his Galician Center for Contemporary Art in Santiago de Compostela (where he faced concrete with stone set on steel profiles) and his courtyard housing in Quinta da Malagueira (which accomplished what Frampton called "cross cultural fertilization," by drawing on vernacular prototypes).

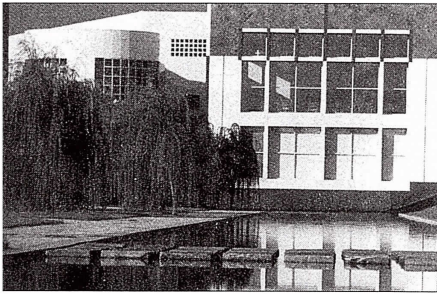
Most of the conference participants use vernacular sources in inventive ways. Siza was paired with **Patricia Patkau** of Patkau & Patkau in British Columbia. She showed her Seabird Island School for Native American students in Agassiz, British Columbia, which was built by Northwest Indians from the architects' model using simple hand tools. The building was inspired by Totemic figures and native houses along the coast, and it is sited to shelter existing tribal buildings.

At the conference, Australian **Glenn Murcutt** had shown his Re House in New South Wales, which reinterprets traditional aborigine houses. This winter, Frampton noted, "It flies in the face of current local building practice," explaining that concrete bunkers are used to house aborigines in Australia today. He said Murcutt "believes in the continuing viability of vernacular technique, because he sees new technology as less sustainable." It's why Murcutt uses the environment to heat and cool buildings (and why rain is stored in tanks on the roof). "I'm very interested in buildings that adapt to climatic changes the way clothing does," Murcutt said. "Layering and changeability are the key." Though much of his work is in rural areas, Murcutt is concerned with sprawl. "We do not realize the cost of things for which we do not receive a bill"—such as the asphalt-paved roads and 14-wheel trucks which underlay the costs of suburbanization.

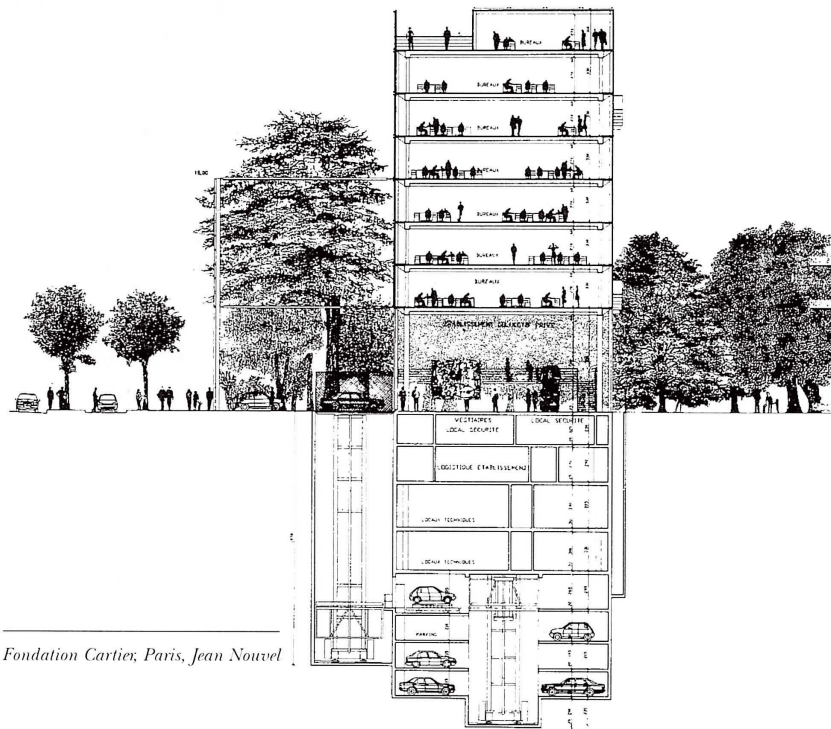




Aveiro University Library, Aveiro, Portugal, Álvaro Siza



Solana, Dallas, Peter Walker



Fondation Cartier, Paris, Jean Nouvel

Murcutt was matched with the urbane Frenchman **Jean Nouvel**, who started out as a devotee of high-tech design derived from Archigram, the radical English group of the 1960s. However, today he disapproves of architecture's tendency to be monumental and is reappraising the idea of architecture as a machine," Frampton said, and Nouvel "talks about the importance of unprecedented new materials (like those he used in his Cartier foundation in Paris)." From Nouvel's statement, Frampton read: "Glass now possesses ever-more-sophisticated characteristics. Soon there will be ultra-sophisticated glass which, as a result of built-in microbubbles of air, will provide more thermal insulation in a few centimeters than is currently available in dozens of centimeters of glass wall—let alone the stone wall of earlier times. There is wood that can be molded and reconstituted, optical fiber, plastics, carbon fiber, etc. So the main change in technology involves change in material itself. . . . Material is now subject to new issues: people are becoming increasingly preoccupied with recycling . . . material recyclability is rapidly becoming a moral question."

"**Peter Walker** criticizes that ideological pose," Frampton continued. He had invited Walker, a landscape architect, to join the conference because "you have to consider the landscape if you want to find a way out of placeless sprawl." He showed the designer's Marina Linear Park in San Diego (where Walker integrated the tracks of an existing rail line with a large highway and separate lanes for bicyclists, pedestrians, and joggers). He also showed Solana, the designer's 900-acre development around an IBM headquarters near Dallas.

Walker resents the disappearance of the beaux-arts tradition. Today, instead of formal building compositions—elegant courts, plazas, boulevards, and parks—we have what we euphemistically term 'infrastructure,' an endless system of low-grade roads, freeways, vaults, and tunnels underground. There isn't much ground left for the landscape architect. These networks squeeze the pedestrian into a series of narrow, often fragmentary, spaces that have little human scale relative to the large modern buildings served by the infrastructure, Walker said. "Buildings are almost invariably conceived as freestanding objects. . . ."

Walker also deplores the fact that clients seem only to want low maintenance. "A rock is low maintenance," he noted wryly.

Plants, of course, aren't. "When there is a drought or budget freeze, they stop watering. And they never ask what doesn't need watering." Despite technology, "you can't successfully violate the natural ecology of a place."

Frampton pointed out that in Spain, there aren't any landscape architects, because "there is no division between architecture and landscape architecture." He showed the Igualada Cemetery-Park in Barcelona by **Carme Pinós** and **Enric Miralles**. (Miralles was another conference participant.) "Is it a building—or is it a landscape? It defies categorization," Frampton argued. At the conference, Miralles had said that for him, "Technology has much more to do with conceptual processes than with technique in the literal sense . . . . Technology cannot be conceived of solely in terms of lasers or other forms of high-speed communication, above all because the time of each place is somewhat different."

**Renzo Piano** started, like Jean Nouvel, celebrating technology (at his Pompidou Centre, with Richard Rogers), but recently he has been more concerned with materials and place. "There are many contradictions in architecture," Piano said in 1996 at the conference. "One is surely the interaction between technology and place. Technology today is universal, and if you are not careful, you may easily destroy the spirit of a place."

In Piano's Jean Marie Tjibaou Cultural Center, in New Caledonia, ten enormous openwork timber shelters resembling native huts rise to shield the building from monsoons. Then, showing his Daimler Benz headquarters on Berlin's Potsdamer Platz, Piano explained, "When you are asked to design a piece of a city, even as little as fifteen buildings, it is really difficult because you don't have the time to do such a thing. However, you begin to think of those elements from which a traditional city is composed: different kinds of streets and squares. You think about different functions. . . . You have to make sure you have everything there operating 24 hours a day, the sacred and the profane. . . . We have juxtaposed a library, a casino, a hotel, residential buildings, and a commercial center. This is the urban tradition, and it is precisely this integration that is fundamental. Today, we are told that to be modern you have to forget all this, that you have to break completely with the past. Personally, I find such an attitude quite mad."



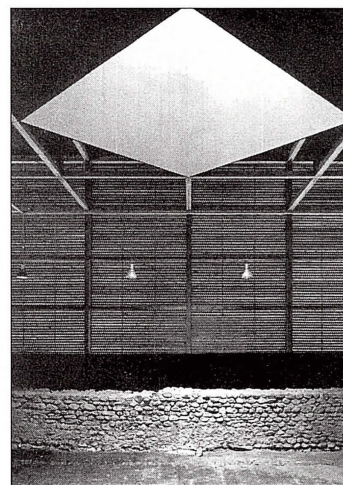
# Peter Zumthor

## in Print

reviewed by Gavin Keeney

## and in Person

reviewed by NinaRappaport



*Protective Housing for Roman Archaeological Excavations, Chur, Graubünden*

On entering architect Peter Zumthor's dimly lit masterpiece, the Thermal Baths at Vals, expect to grope "into the black, as into hard, sweaty, muscled flesh, or hands into hot leather" though, in Switzerland, "such sensuality seems misplaced. If the spa were in Italy, there would at least be a bar," as *Wallpaper\** magazine noted in a twelve-page feature. For the story, a fashionable photographer snapped an extremely photogenic couple—models Paul and Virginie—sauntering through Zumthor's halls and lazing nearly naked in the variable thermal pools, effectively exploding the myth that buildings are best photographed with long exposures that preclude the inclusion of people.

A year later in *The New York Times*, on January 7 of this year, Diana Ketchum's story, "Architecture's Swiss Mystic," further fanned the hype about this former cabinetmaker, whom she admitted "has barely a dozen buildings to his credit." With just a few commissions, Zumthor, the new superstar architect, has reinvented Modernism as minimalism derived from the Swiss vernacular combined with his own sense of transcendent atmospherics. And he writes. In the introduction to *Peter Zumthor Works: Buildings and Projects 1979-1997* (Lars Müller Publishers, 1998, 302 pages, 9½x11¾, 200 photographs, 120 plans, cloth, \$75) Zumthor himself describes the origins of his sensibility—a near state of grace between tectonics and poetics that relies on ephemeral and often mysterious intuitive forces.

Based in Haldenstein, Switzerland, Zumthor burst onto the international scene with an exhibition in 1996 at the Architectural Association, in London, following his inclusion in MoMA's "Light Construction" group exhibition of 1995 (and two years after the University of Austin group exhibition "Construction Intention Detail"). Before these three shows, he was a regional presence.

*Works* features 8 buildings and 12 projects, ranging from small rural houses (including Zumthor's own studio of 1985-86) to public architecture and provincial museums. Since 1978, like most architects, he has been entering design competitions—losing more than he wins. But his major commissions, like the Thermal Baths at Vals, all resulted from competitions.

The signature Zumthor style is based on slatted wooden sheaths that provide luminous, permeable envelopes for pro-

jects as diverse as his shed protecting the Roman Archaeological Excavations at Chur (1985-86) and the Berlin Topography of Terror (ongoing since 1993), a former SS facility now in ruins. A second, interior sheath often encloses interiors. The Kunsthau on Lake Constance (1990-1997) in Bregenz, Austria for example, is an art museum with suspended panels of etched glass (with gaps) layered over a cast-concrete stone core. Between the two is a narrow void that functions as a temperate zone isolating the glass exterior from the concrete interior.

The Kunsthau is sited in an urban context, on a new square, as a component of a consciously-formed rhythm of buildings "looser" than the more compact, finely-textured Old Town nearby. "Reduced to static essentials," Zumthor sees the building as embodying the bare necessities of program and material form. The concrete is shaped and finished to present variety of volumetric and tactile experiences—"concrete, stony to 'velvet gleam.'" And Zumthor's constructivist tendencies are everywhere on display in the interior detailing, where clips, joints, and finishes reveal rather than conceal the structural logic. Nevertheless, the interior is transformed by the poetry of light and shadow, opacity and transparency, and the way the building filters the lakeside ambiance.

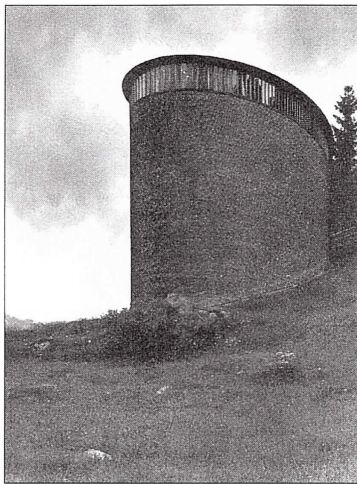
The Berlin SS site is to become an international exhibition and documentation center. Zumthor's self-imposed brief has been to provide absolute minimal form. For the 1993 competition, he conceived a very long and narrow building (240x15-meters) intended to have no architectural language other than a "drawing into focus of a particular and unique void in the urban texture." The envelope is an elemental structural shell wrapped around a group of exhibition spaces. From the inside the half-glazed shell with a vertical slatted wood frame is experienced as a porous membrane. In fact, Zumthor would have us believe that he designs spaces for the ways he expects future inhabitants to interact and experience them. (In the book it is odd, however, that so many of his projects are presented in Hélène Binet's exquisite black-and-white photographs, which are devoid of inhabitants.)

Taken together, the Bregenz Kunsthau and the Berlin Topography of Terror are emblematic of Zumthor's versatility. But all his commissions and his unbuilt proposals are statem-

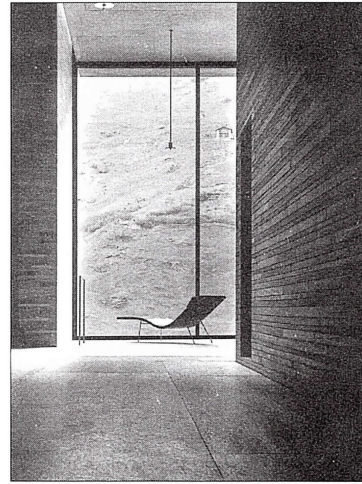




*Zumthor Studio, Haldenstein, Graubünden*



*Caplutta Sogn Benedetg, Sumvitg, Graubünden*



*Thermal Bath at Vals, Graubünden*

both tectonic and poetic. Whether the project is an apartment building rising into the trees (Burghalde Apartments, Baden, 1989) or a renovated homestead perched on a northern slope in his home canton of Graubünden (Gugalun House, Versam, 1990-1994), Zumthor's architecture is highly crafted, utilizing basic concrete, stone, wood, glass, and steel. The buildings are situated to enhance and magnify the surroundings, so that by some uncanny power they evoke a feeling that Richard Rogers, in *Architecture* magazine, has termed "wrenchingly mysterious." Ketchum points out that the serene nature of Zumthor's buildings has caused others to complain that they are "dishonest," amounting to nothing more than what critic Hilfried Wang terms "scenography." But to these and other essayists, the appropriate answer is simply, "Whatever."

### Peter Zumthor at the Architectural League

In February, for a packed hall at the Ethical Culture Society, Peter Zumthor focused his presentation on two current efforts. The first, in the former East Germany, was a project where a curator invited each of nine European poets to dedicate a poem to a specific landscape. For his part, Zumthor was asked to create individual pavilions for the poems. He limited to the audience that the project was something he thought he could not do. "But if it is not possible, I get more interested," he said.

The architect observed trees, brooks, and the wave of the fields: "The longer and longer you look, the more your perception changes," he explained. "What is normal becomes special and you can see all the details." Zumthor started to draw and decided, in a natural way, where to situate architectural objects in the landscape. "The objects found their places, as in acupuncture, in the spots of energy which radiate something that is already there." He tested the process by questioning whether an object seemed absent when he removed it from his Louis Kahn-type plasticene models.

The pavilions are to be simple geometric forms with organically shaped interiors. Walls will be covered with pure saturated pigments, ornament walls will be perforated to bring in natural light, and each poem will be recorded on a piece of paper. (In a later project, two pavilions are being built in an English park.

For poetry readings, one will be a steep amphitheater with metal stairs leading to wooden bleachers. The other, a rectangular library as in a private villa, will have a meeting room and places to read while walking, sitting, standing, or lying down.)

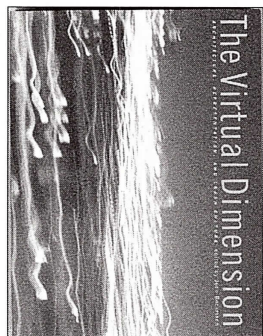
The architect then presented his Swiss Pavilion for Expo 2000, in Hannover, Germany. "I hate Expos," he said. "They are just for countries to show off, but they still seem to go on." The Swiss government wanted a pavilion of wood. Although it "shrinks and changes too much," Zumthor nevertheless "hates" to see wood chopped into pieces and "glued together again, becoming eighty percent glue." He decided that he "would make the shrinking wood a quality of the process" and selected the traditional lumberyard as the pavilion theme. Swiss politicians agreed.

Without using any nails, Zumthor is stacking 10x20-centimeter wood planks as though they were set up to dry (something always done as a matter of course in Switzerland)—sandwiching small wood blocks between them for air circulation. These walls are being arranged within a 60x60-meter square, in a maze-like orthogonal plan. To control settling, the designers invented a system of steel rods and huge springs. By the end of the exposition, the structure will shrink 20 centimeters, and the wood will be ready to sell.

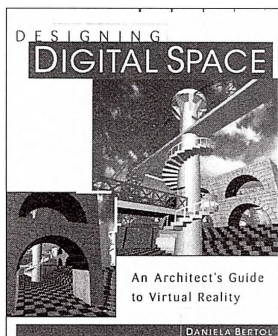
The roof of the 8-meter-high pavilion is corrugated metal, and the floor is asphalt. In the rain, the smell of the seven different woods will permeate the space. Stainless-steel cafés, which Zumthor hesitated to admit are there, will serve regional foods. Otherwise, the architect programmed the pavilion to display only natural products. Since there are no audiovisuals, the experience will be restful. He asked poets to write inscriptions on the building, recalling the Swiss tradition of writing on buildings, and these neon words are his only flashy element. Filtering through the surfaces will be the music of hammer dulcimers and accordions—about which, in closing, Zumthor noted: "It's nice that some things are already so well designed . . . architects don't have to do anything to them."



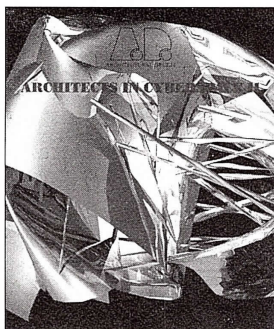
# Virtual Architecture in the Bookstores Reviews by Gavin Keen



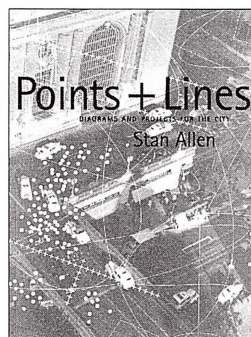
The Virtual Dimension,  
John Beckmann



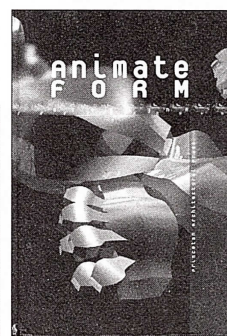
Designing Digital Space,  
Daniela Bertol



Architects in Cyberspace,  
Neil Spiller



Points + Lines,  
Stan Allen



Animate Form,  
Greg Lynn

**V**irtual architecture is not new, as Piranesi's etchings prove, but the realm of the imaginary has recently found new expression in digital media, where it has evolved with lightening speed, as the following seven publications detail . . .

Dynamic new forms of hardware and software offer ways to encode architecture both on and off the Web. Just three years ago, these advances were surveyed in *Designing Digital Space: An Architect's Guide to Virtual Reality* by **Daniela Bertol** (John Wiley, 1996, 327 pages, 7 1/2 x 9 3/4, 260 black-and-white illustrations, paper \$39.95). More recently, *The Virtual Dimension*, edited by **John Beckmann** (Princeton Architectural Press, 1998, 350 pages, 6 x 8, 100 black-and-white illustrations, paper, \$24.95), included a collection of essays, interviews, and new-media design projects by architects, artists, and philosophers.

The virgin territory of cyberspace is already known to many, in the form of the Internet. But in its broadest definition, cyberspace encompasses all digital domains utilizing computer screens (the common graphic interface) or even advanced head-mounted displays and virtual reality body suits. **Manuel De Landa's** essay subject for *The Virtual Dimension*, "Meshworks, Hierarchies, and Interfaces," concerns the social implication of future interface technologies. The wildest expectations for VR involve surgically implanted circuits—"human/machine interfaces"—that will transform us into cyborgs, or human-machines. Speculations along this provocative line are the subject of "Changing Space: Virtual Reality as an Arena of Embodied Being," the essay by artist **Char Davies**, who anticipates new devices for total immersion in virtual space.

CAD systems are now commonplace (if not required) in design studios, though architects still use online digital networks mostly for mundane tasks such as E-mail, file transfers, and networking between distant offices. The future lies in the actual domain of virtual architecture as an end in itself—the design of online sites and communities. For the twenty-first century's architects, commissions for virtual projects may be the equivalent of yesterday's Pacific Rim.

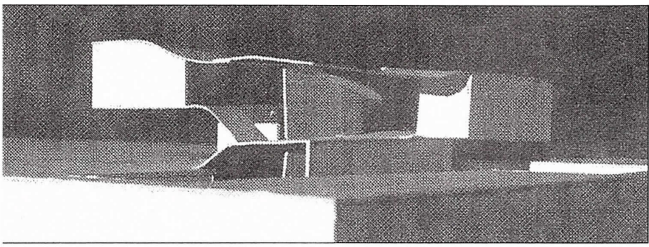
A parallel development is CAD-CAM technology, in which CAD is integrated with manufacturing. Computerized cutting, routing, milling, and bending machines are already revolutionizing the process of building. In "Antitectonics: The Poetics of Virtuality," the dean of the M.I.T. School of Architecture, **William J. Mitchell**, briefly notes the impact of such innovations. His book with Malcolm McCullough, *Digital Design Media* (Van Nostrand Reinhold, 1995) provides a closer look at computerized milling and stereo-lithographic modeling.

**A**bundant evidence is already available on the viability of digital technologies in architecture. Along with the legendary MIT Media Lab, architects Ben van Berkel, Caroline Bos, Asymptote, and NOX/Lars Spuybroek have blazed a path for others to follow. *Architects in Cyberspace II*, edited by **Neil Spiller** (*Architectural Design/A.D.*, Vol. 68, No. 11/12, 1998), and Spiller's *Digital Dreams: Architecture and the new alchemic technologies* (Ellipsis, 1998) are both surveys of such designs. Much remains to be accomplished, however, in mainstream architectural practices.

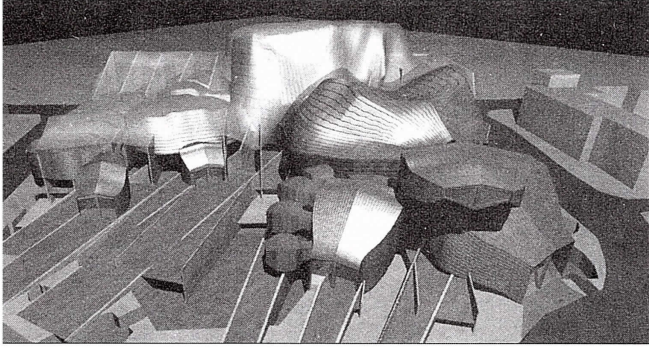
In "Terminal Velocities: The Computer in the Design Studio" (from *The Virtual Dimension*), **Stan Allen**, challenges architects to use the new software programs "against the grain." He is disappointed by the current taste for hyper-realist CAD renderings; an artist can produce similar effects with traditional tools. Instead, Allen would scrap the entire system of "closed unity" associated with classical representation. He advocates models of deformation derived from "algebraic combinations." Allen has also published a 1999 Princeton Architectural Press book which applies the same method to urban design (*Points + Lines: Diagrams and projects for the city*, 144 pages, 8 x 10 3/8, 160 duotone illustrations, paper, \$35).

**Greg Lynn's** work, as presented in *Animate Form* (Princeton Architectural Press, 1999, 128 pages, 6 1/2 x 8 3/4, 570 illustrations, 500 in color, cloth, with CD-ROM, \$40), typifies this expressionistic and synthetic architecture. Lynn relies on innovations in computa-



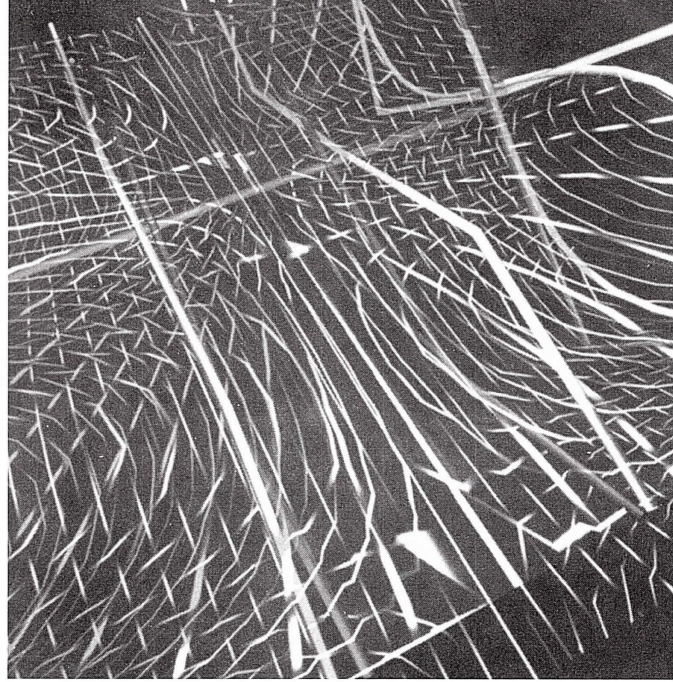


*Dream House 1960, Ben Van Berkel and Catherine Bos  
from The Virtual Dimension*



Computer rendering of the Cardiff Bay Opera House

*Cardiff Bay Opera House, Gregg Lynn, Michael McInturf, Edward Keller,  
Chul Kong, Gregg Pasquarelli, Jefferson Ellinger, Kim Holden,  
Heather Roberge, Philip Rudy, Robert Verdes—from Animate Form*

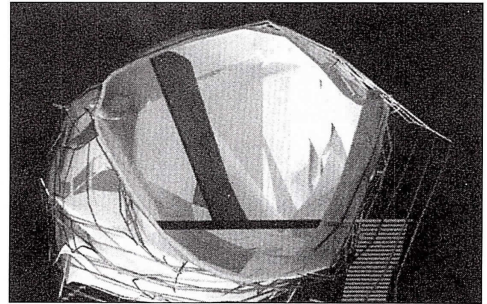
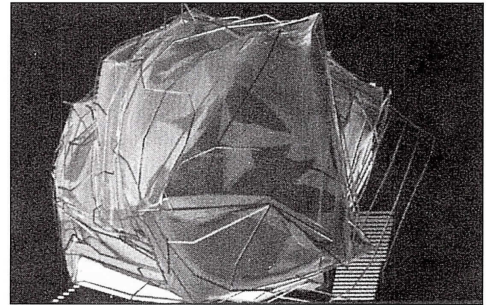
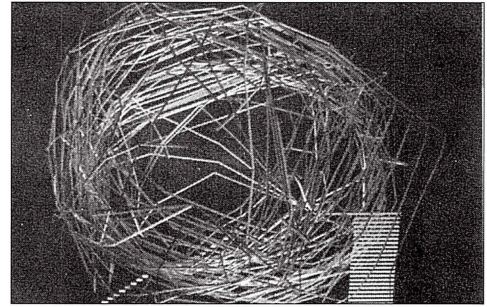


*Hypersurface panel study, from "Hypersurfaces: Socius Fluxus,"  
Stephen Perrella, Virtual Dimension*

ion-and-modeling software borrowed from aeronautics, animation, genetics, and kinematics (motion mechanics). He warps elementary forms by subjecting them to dynamic environmental forces—the “gradient forces” that shape a landscape over time—then freezes the frame to produce an architectural object that expresses its metamorphosis. His prototypes often turn up in art galleries, online magazines, and the avant-garde press. Occasionally they go further. Lynn’s Cardiff Bay Opera House (1995) is a bona fide competition proposal for a post-industrial site in Wales, and his Korean Church in Queens is now under construction.

Computer-generated renderings of Lynn’s Cardiff Bay project reveal a shimmering architectural ensemble similar to the Guggenheim Museum in Bilbao. The CD-ROM included with the book allows readers to circle above the project or swoop through interior spaces. Yet Lynn’s ethos is perhaps best illustrated by his description of the distance between the modernist use of series and repetition and his own. His architecture employs a “continuous series” where “each object in the sequence is critical and individual to each repetition.” Using Borromini’s geometry, Lynn combines the historical Baroque attempt at dematerializing architecture with newer deterministic and vitalistic philosophies. The results are extraordinarily sensuous building forms that actually imply what Lynn denies, a conscious and intuitive process.

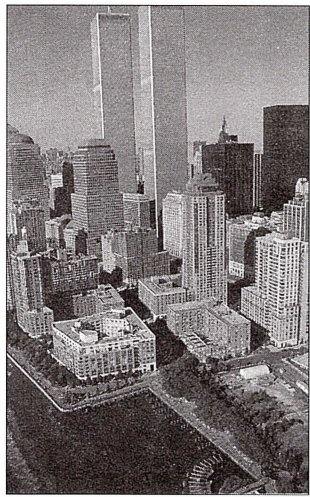
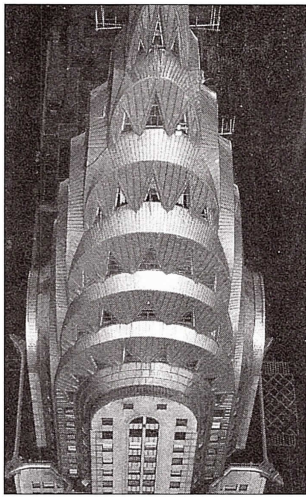
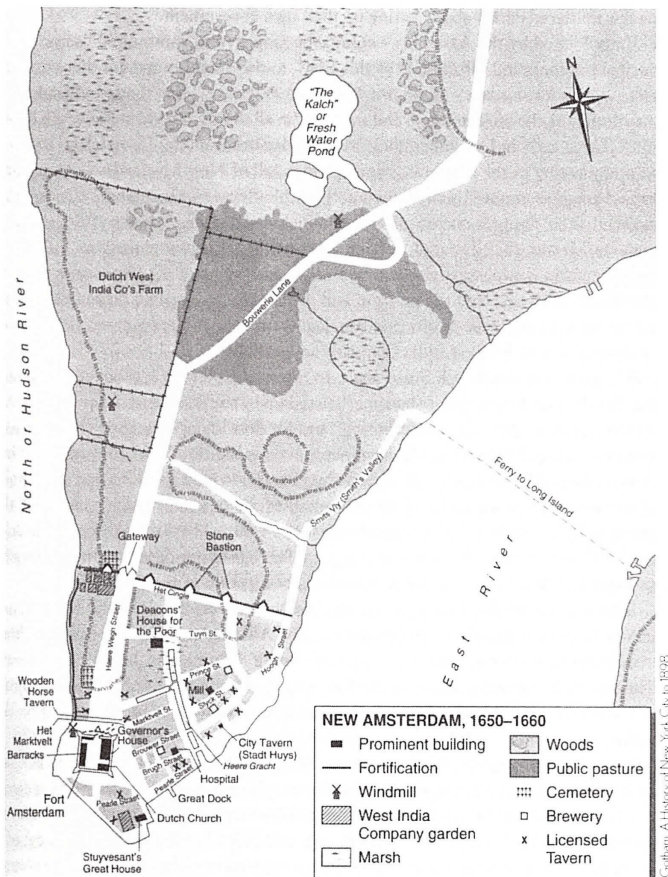
*The Virtual Dimension* uncovers the newest frontier for architects, albeit one still in its Wild West phase. In “Line Parable for the Virtual (On the Superiority of the Analog),” essayist **Brian Massumi** demystifies an aspect of this territory known as “topology”—the study of forms that are warped or deformed. To Massumi, topology is apparitional: “The virtual is not the digital,” he writes. Reading and writing are virtual activities. Fortunately, Massumi manages to salvage other methods of intuitive form-making in a statement that should be pasted onto all computer terminals: “Imagination is the mode of thought most precisely suited to the vagueness of the virtual.”



*Competition scheme for Cultural Information Exchange Center,  
Manhattan, Ammar Eloueini and Éline Parmentier,  
from Architects in Cyberspace II*



# The Sense of Place in Gotham



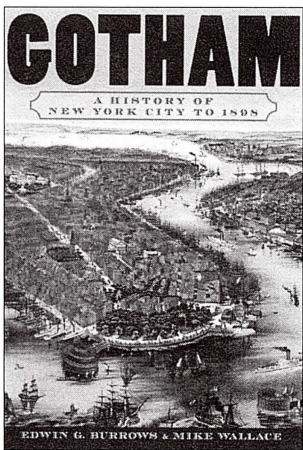
## The Sense of Place in Gotham: Why There's a "There" Here

**T**wo lively historians of New York City focused the Buell Center discussion series concerning "The Fate of Place" onto our hometown one Friday in February. **Mike Wallace**, a coauthor of the acclaimed *Gotham: a History of New York City to 1898* (OCULUS, Dec. 1998, p. 7) who is now working alone on a sequel, explained how the city was seen throughout its early history. Commentary was added by Yale Dean **Robert A. M. Stern**, a coauthor of *New York 1900*, *New York 1930*, and *New York 1960*. (He is working on *New York 1880*, which is due out this spring, and on *New York 1990*.)

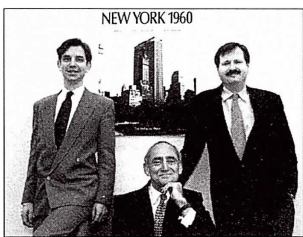
"What we tried to do in *Gotham*," Wallace explained, besides to synthesize the recent work of dozens of scholars' articles in obscure journals, was give "readers a feel for the kinds of space that provided a stage for the players at various moments in time." Because New York City has always been primarily a marketplace, it became a totally manmade environment where ideas and technology are in constant flux.

"The book tracks the city's changing position on the planet, from Indian country . . . to a pissant trading post under the Dutch . . . to a more mercantile place under British rule . . . through a brief moment as the national capital. New York emerges as the critical link between Europe, the industrialized North, and the plantation society of the South. These are the three most dynamic zones of the nineteenth century. With the opening of the Erie Canal, New York City becomes the place where capital and cattle comes in. J.P. Morgan goes from being an agent of British capital to being preeminent."

As the city lurched from the edge of the world to its center, New York changed from being mainly a seaport to being the country's largest manufacturing area. Finally, it came to be a major financial center. "Once finance becomes the main prop, and the city is integrated with international capitalism, it experiences the ups and downs of the business cycle, which inscribed themselves in the city's skyline," Wallace explained. Construction ceases during recessions, and recoveries bring new styles. We can see turn-of-the-century riches in the New York Stock Exchange and the Woolworth tower, the 1920s

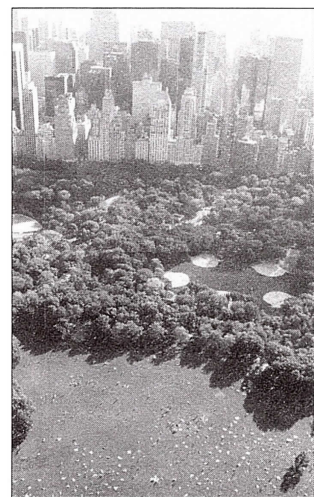
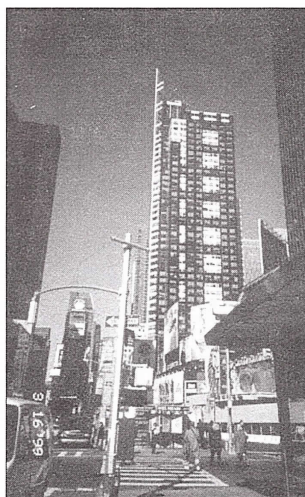


Gotham,  
Edwin G. Burrows and Mike Wallace



Thomas Mellins (left), David Fishman (right),  
and Robert A.M. Stern (sitting)  
authors of *New York 1960*





boom in the Chrysler and Empire State buildings, postwar prosperity in the Seagram Building and World Trade Center, and the long shadow of the 80s in the World Financial Center and AT&T buildings.

Even before zoning, districts emerged based on use—though these areas could shift. The port moved from South Street, to the Hudson, to Brooklyn, to New Jersey. Retailing relocated from Pearl Street, to Wall Street, to Broadway, to Fifth and Madison avenues. Similarly, most everybody moved each May 1 (Moving Day) to find a better place or a better price. “Housing is recycled in New York. One-family houses are converted to apartments, then become SROs, and are later restored as one-family houses,” Wallace said. Commercial buildings, of course, can become homes, too.

**W**hat most distinguishes New York is that it early became a “totally fabricated environment with a massive disconnect from geography.” This calls its authenticity into question.

When the grid was imposed on the island in 1811, the land was flattened. And, even in Central Park, as Stern later noted, “There isn’t a leaf that’s original.”

Wallace said, “The city’s openness to new technology—electricification, public transportation, skyscrapers” led to spatial fluidity accompanied by social fluidity: the upper classes were always on the run from recent immigrants. “This does give rise to an ahistorical sensibility, which is an American quality typified by New York.”

“It would seem there was no ‘there’ here,” Wallace said, referring to Gertrude Stein’s famous statement about Oakland (which he said really meant that there was nothing there for her). But not so fast,” he continued. In the 1840s, tourism began—and with it the idea of image. The city became the national publishing center, with a number of newspapers as well as British books reprinted here, since their original copyrights did not apply in the United States. Subsequently, a whole series of prideful, boastful guidebooks appeared. Views from the 1770s show the river with a little island in the background. But in nineteenth century, the focus shifted to the land and,

eventually, to Broadway’s great cultural and civic centers.

Later guidebooks show a kaleidoscope of juxtapositions that reflect the city’s diversity. It became the setting of fiction, at least in Europe. By the 1840s, New York street life was deemed worthy by novelists who described flaneurs, those men-about-town who wandered into the poor districts where rich readers didn’t usually go. Buildings reflected the shocking contrast and separation between rich and poor, just as literature did. And, class affected architectural style, with the old Knickerbockers choosing the Colonial Revival for its symbolism. Preserving historic structures was another way to establish a sense of entitlement in the face of continual streams of immigrants.

“Today, given the loss of the port and manufacturing, we’ve turned to our history as something marketable. People are drawn to reenact moments they’ve seen in movies or on TV. Even Broadway gives revivals of its own success, and 42nd Street’s new signage is playing on old images of what was there.” But signage is now being “lathered on as a gloss for corporate office buildings,” Wallace observed.

Stern noted the importance of the great grid and of Samuel Ruggles (who built Gramercy Park) putting in Lexington Avenue to create more corners of desirable real estate. “In 1876, T. H. Huxley observed that New York’s was the landscape of intelligence,” Stern said, “with buildings for the action of human being—rather than religion—dramatically higher than any church, unlike any other vista in the world.” After the Civil War, the museums and historical society demanded sites on Central Park, and created big institutional settings in the 1890s. “Each institution was obsessed with establishing a place,” though “by the 1960s, people were getting a little nervous that the whole city was erasing itself,” Stern said.

The discussion ended, inevitably, with Wallace wondering if the Internet was replacing the places where people meet face to face to exchange ideas. But the roomful of avid listeners proved the need for real places still exists.—*J.M.*



# Eichler Homes

## AT THE PODIUM

### Merging Technology

**T**he stylish, Modern houses that Joseph Eichler built in California between 1949 and 1974 succeeded because they incorporated local building practice and accommodated lifestyles of the time. Recently rediscovered, the houses were the subject of a Buell Center symposium and a midwinter Columbia University exhibition which was organized by **Paul Adamson** with Kevin Alter of the Center for American Architecture and Design at the University of Texas. Adamson is now producing a book on the subject.

As a developer, Eichler employed modernist architects to design middle class homes in subdivisions outside San Francisco, Los Angeles, and other West Coast cities. Architects A. Quincy Jones and Frederick Emmons of Los Angeles and the San Francisco firm Anshen and Allen worked with him during the first decade.

Unlike other American mass-produced housing—such as Carl Koch's Lustron House, and the General Panel Corporation's kit-of-parts by Walter Gropius and Konrad Wachsmann—Eichler's houses adapted to local conditions. They also absorbed influences from Richard Neutra and Rudolf Schindler while "respecting the intimacies and dignity of everyday life," Adamson said.

Ernest Braun's promotional photographs, which were in the exhibition, show smiling housewives in full-skirted dresses floating through flat-roofed, glass-walled houses with generous interior courtyards. They look a bit silly now, but the period images portray the houses as settings for gracious living rather than marvels of construction technique or mar-

keting.

In fact, though the developer used new experimental materials, the Eichler Homes resemble more expensive, one-of-a-kind, postwar houses. The architects "were not trying to put their individual stamps on them," **Gwendolyn Wright** pointed out. Nor were they particularly individualized for buyers. She believes, the houses bridge "the conventional split between the architect-designed villa and modern housing within bureaucratic structures."

Eichler's designers accommodated "a desire for a certain kind of conventionalized, comfort, and social roles. As architects we have trouble recognizing other peoples' desires or respecting them." Wright observed that there was privacy within the open plan for conjugal sexuality in the master suite, but that children's areas were designed for supervision by parents. Earlier, Adamson had noted that the houses "respected the intimacies and dignity of everyday life."

In planning too, as Adamson pointed out, Eichler respected norms—putting the car right out front rather than behind the house as Clarence Stein did at Radburn. Yet kitchen and dining areas were unusually open, and a dining table with a range top in it was one of the homes' most popular features. In some cases, the table would also fold to ninety degrees, as a space-saving measure.

Though the houses within each subdivision were designed for people of similar income levels, Eichler challenged FHA practice and sold to families of different races. And while sticking to standard wooden construction, the houses were experimental, using new materials like the gypsum board manufac-

tured by the government to meet demand for postwar housing. "He picked up on all these new materials—foam insulation, plastic bubbles [skylights], plywood. He balanced technological innovation with the acceptable," Wright said.

**Kenneth Frampton** was also impressed with the amount of innovation—unusual in houses, he noted, because builders cannot typically afford to invest in prototypes and testing the way the automobile industry can. "Eichler Homes were influenced by Wrightian prototypes . . . in the use of standard post-and-beam, sliding glass doors, stack-loaded concrete block, cork floors." The houses were "very modern in style and in a way of living that speaks to how we want what we want," Frampton observed. "If we look at today's advertising, commodity is not consumed in a modern environment, which accounts for New Urbanism and Celebration." He wondered: "What was different about what was going on after World War II?"  
—J.M.

### Green Technology and Ingenuity

**A**t the Century Association, in the first lecture of a series initiated and sponsored by Fox & Fowle Architects, **Walter Stahel** explained that sustainable solutions must provide "economical, ecological, and social" benefits. Stahel directs a Swiss environmental research institute, and he used this recent appearance to emphasize that coming environmental crises may be averted by simply altering our expectations and the way we do things.

"One way to increase the surplus of good is to decrease wants or wishes," he said,



## AT THE PODIUM

which may mean redefining how much is enough. But he quickly added that "sufficiency" doesn't always mean abstinence, citing the example of aluminum airplane bodies that don't need to be painted, though they usually are. Passengers, he held, would not miss the paint, which must be stripped and replaced every few years, at considerable material and labor costs.

Stahel's "pillars of sustainability" are: nature conservation, social ecology, cultural ecology, reduced resource flows, health, safety, and non-toxicity. To show how crucial social and cultural factors are, he noted that the World Bank invested tens of millions of dollars in clearing the air of pollution in a demonstration city during the 70s. However, the effort was in vain as the city—Sarajevo—was ultimately destroyed by a civil war. Without question, cultural factors affect consumption: Why else would Germans and Americans consume twice as much per person as the Japanese?

Stahel argues his ideas about sustainability are really common sense: "If you want to do something, don't do the opposite." Refrigerated trucks, for instance, senselessly heat things up before cooling them down. In other cases, the necessary technology has been around all along. Fuel cells, which will soon be used routinely to power laptop computers, were invented in the nineteenth century.

A few habits, though, are hard to change. In Germany, despite a populace committed to "green buildings," people insist on having their own washers and dryers—though these require forty times the resources of a Laundromat. But Europeans are willing to use towels more than once, so European hotels now ask

guests to leave them on the floor only when they are dirty. Putting one back on the rack indicates, "I will use this again," and most people do. (American hotels, by contrast, still change towels daily, since you can't get five stars unless you do, Stahel said.)

When you do laundry, it is more efficient to use cold water (but less sanitary). Stahel suggested that adding enzymes to kill bacteria allows you to accomplish both goals.

He believes sustainable solutions must be as sexy as others. You have to find a better way of giving people what they want. Airplanes in Europe are towed away from the gate, whereas in this country they reverse their engines to back up, consuming enormous amounts of fuel. Researchers found that if a plane's front (the heavy end) is lifted slightly, it can be pulled with a simple device.

But Stahel says an even more important transport problem is: "Get people to live where the infrastructure is because the big issue is use of the car." Dense housing, public transportation, Taylor working (with scientific task management), and home offices all play roles. In Manhattan, many of us already do our part.—J.M.

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Wayne Berg, FAIA

## Reflection on Wayne Berg 1946-1999

by Steven Holl, FAIA

**W**ayne Berg was a natural architect with such an innate intuitive power that he could literally pull full-blown designs out of nothing in hours. When others struggled with the confusion of perspective, plan, and section, Wayne played them simultaneously with the force of a virtuoso. He had an intuition for space and form and aimed at architecture's difficult assignments. Where the task at hand might yield mediocrity, with Wayne there was brilliant circumstantial invention.

I worked beside him in San Francisco and remember when Wayne attempted to rely on his intuitive powers while driving. If he got lost on the highway, a series of random intuitive turns would be his method for finding the course. I took my architectural exams with him in 1973, and on the exam morning in Berkeley this intuitive method put us at the event almost an hour late!

In some ways we lived parallel lives—born in small western towns, away from home for internships in San Francisco, and finally drawn to the rigorous challenge of New York City. In this place of

ambition which tends towards war, Wayne was concordant, oblivious to its ruthlessness.

He was an inspiring teacher and colleague on the faculty at Columbia University Graduate School of Architecture, where his students sensed the seriousness of his efforts and produced brilliant and sensitive schemes for an architecture of high social aspirations. Without a moralizing philosophy, Wayne's teaching cut a clear, inspiring course committed to shaping lives, and forming the structure of communities. In the qualities of a teacher, he excelled—while still growing as an architect. Among his last works were a wonderful Community Center in Williamsburg and a brilliant dormitory for 250 students (under construction at Pratt Institute in Brooklyn). This last building, winner most recently of a P/A Award for Excellence in Unbuilt Design is nearing the second floor of its construction

Wayne had grown brilliant and wise in recent years. It is a pity that the buildings he could have realized—the spaces of wonderful proportions and light in the service of communities and everyday lives, will have to remain a promise to be fulfilled by his colleagues and students.

In the last months of his life, he grew a huge beard with tinges of the gray of a 52-year-old. A stoic dissident in the end, Wayne accepted his unreal and early demise with the dignity of a monk. He exuded a tranquillity and strength in the solitude of his passing which, like the serenity of his buildings, brings tears of joy.

*Steven Holl, FAIA, an internationally known architect and principal architect in Steven Holl Architects, teaches at Columbia University*

## Wayne Berg—Friend, Colleague, and Brother

by Victoria Meyers, AIA

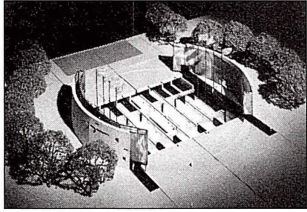
**T**his is how I would describe Wayne Berg: He was a good friend. Wayne always made time for me and for others. He was sensitive, caring, and thoughtful—always there when I needed him.

Wayne distinguished himself as an architect and a teacher. His dormitory building at Pratt Institute was a recent addition to an impressive body of work. About a year ago we both competed for a community center project for the New York City Housing Authority. Wayne won, beating many of the best and brightest architects in New York for the commission. His building, which will be part of his legacy, is a brilliant and sensitive design which will enhance the lives of the Williamsburg residents whose neighborhood it will enhance.

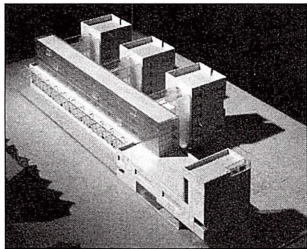
I would call Wayne a brother. I always knew he was looking out for my interests—that's just the sort of person he was. During the early 90's, when my practice was struggling, Wayne noticed and went out of his way to make sure that our firm, Hanrahan + Meyers, was invited to compete for the New York Chapter AIA Headquarters. We won, and this was an important project in my career. I will always remember Wayne's generosity of spirit in recommending our participation, whenever I think of him. In this respect, I see my career and his generous counseling and caring as yet another part of his impressive legacy

With Wayne's recent passing, a light went out in the world of New York architecture. We will miss him.

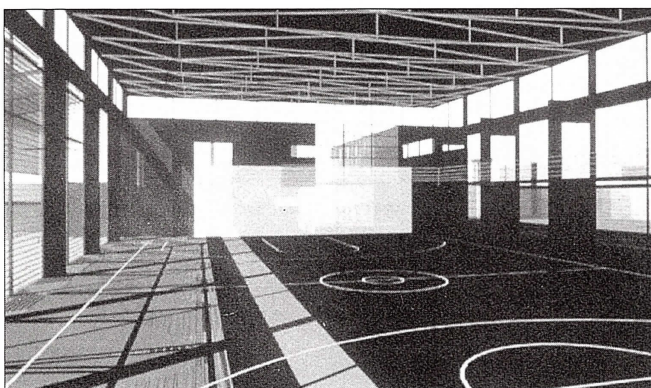
*Victoria Meyers, AIA, a recipient of numerous design awards, is a principal in Hanrahan + Meyers and a member of the Columbia architecture faculty.*



World War II Memorial,  
Pasanella + Klein Stolzman + Berg



Stabile Hall, Pratt Institute,  
Pasanella + Klein Stolzman + Berg



Williamsburg Houses Community Center, Pasanella + Klein Stolzman + Berg



## A Tribute

by Theo. David, FAIA

**A**rchitect Wayne Berg, whose loss we mourn, will be missed also as a teacher. His frequent visits to our juries at Pratt were distinguished by inclusive criticism delivered gently (but firmly). He helped our students bridge the chasm between the altruistic creativity of youth and everything one needs to know and to be, as a professional architect.

Our solace is that we will continue to benefit from Wayne's sensitivity and talent as a designer, when we finish, as part of our academic environment, his wonderful Stabile dormitory, which he designed for his firm.

*Theo. David is Professor of Architecture at Pratt Institute*

## Remembering Werner Seligmann

by James G. Garrison, AIA

**I**n November, Werner Seligmann, one of the "Texas Rangers," who later served as dean of the school of architecture at Syracuse University, died at the age of 68. With his passion for highly refined, humanist-inspired modern architecture, Seligmann influenced both colleagues and Syracuse students such as **Raymond L. Beeler, AIA; Dan Kocieniewski; Greg Dembo; Gerald Gendreau, AIA; William McDonald; Brian McGrath; Alice Raucher; David Rockwell; Mark Robbins; and Robert Siegel, AIA.**

In 1955, Werner began his teaching career at the University of Texas at Austin, where fellow Rangers included John Hejduk, FAIA; Lee Hodgden; Bernard Hoesli; Colin Rowe; John Shaw; and Robert Slutsky. Before becoming dean of the Syracuse University School of Architecture, in 1976, Werner also taught at Cornell University, Harvard University, and the Swiss Federal Institute of Technology.

At Syracuse, where he transformed the school into an academy characterized by passion, rigor, and thoroughness, Werner was an activist dean. He chose clear and personal leadership rather than the polite accommodation of pluralism—unabashedly molding the school according to those values he believed to be enduring. Werner recognized architecture as a body of intellectually and emotionally powerful ideas embedded in a historic continuum from the Renaissance through modernism. He regarded the architectural process as a deliberate one where ideas are considered according to their elegance and utility. And he demanded extraordinary performance from both his students and faculty.

Werner continued to practice throughout his teaching career, creating exuberant and carefully crafted buildings including the Beth David Synagogue in Binghamton, New York, and both the Center Ithaca and Elm Street Housing, in Ithaca, New York. Yet he was not interested in the manufacture or reflection of a personal style, believing firmly in the transcendent power of architecture. As a survivor of the holocaust and the madness of that era, he came to pursue the light of culture with messianic resolve. The strength of this vision combined with his gifts as a teacher inspired a generation, and these architects are his abiding legacy.

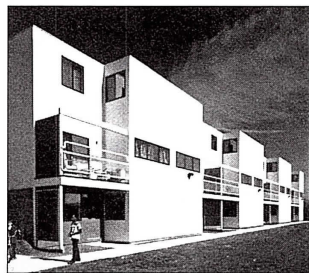
*James Garrison, AIA, a graduate of the Syracuse University School of Architecture, is a principal of Garrison Siegel Architects, New York City.*

## Remembering Thomas Haser Struhs, AIA

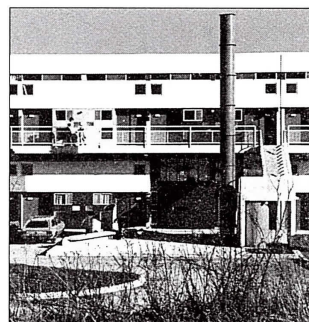
**A** member of the AIA New York Chapter for 15 years, architect **Thomas Haser Struhs** died last September at the age of 52. Struhs earned his bachelor of architecture degree at the University of Illinois and a master's degree at Harvard Graduate School of Design. He taught at the University of Illinois in the early 70s and then worked with Paul Rudolph; Caudill, Rowlett, Scott Architects and Planners; and Abramovitz, Kingsland, Schiff (formerly Harrison & Abramovitz). Struhs formed his own firm in 1981. He started at Kajima International in 1990, working until 1995 as design manager of the Interior Architects Group and a vice president. He is survived by his companion, Frank Oveis, and by two brothers, Edward and Joseph.—*K.L.G.*



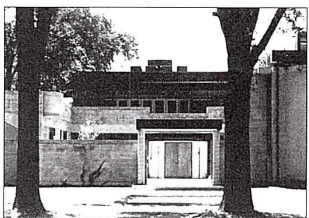
*Scattered Site Housing, Ithaca, New York, Werner Seligmann*



*Scattered Site Housing, Ithaca, New York, Werner Seligmann*



*Scattered Site Housing, Ithaca, New York, Werner Seligmann*



*Beth David Synagogue, Binghamton, New York, Werner Seligmann*

### Passages supporting Wayne Berg's nomination to AIA Fellowship in 1995:

Wayne Berg is an exceptionally talented designer with a questioning intelligence—very rare in our profession. I speak with some considerable knowledge based on long acquaintanceship.

—**Robert A.M. Stern, FAIA**

Wayne's spirit and enthusiasm remain unaffected by the city... and, more importantly, Wayne's presence has made its mark on New York in ways which range from his revitalizing effort on an important architectural firm, to inspiring students, to being an increasingly valued voice in the profession and community, finally, in a series of clear and elegant projects with a wide range of scales.... In recent years, Wayne and I occasionally have found ourselves in competition for the same commissions and have found ourselves working on the same campus, but the nature of this work has never interfered with a mutual desire to create a better architecture, one informed by a personal ethic.

—**Tod Williams, FAIA**

Wayne Berg is continually in pursuit of architectural poetics, while remaining firmly aware of the practical dimension of construction. The Columbia faculty needs advocates of what is both exploratory and buildable, and Wayne is one of our best.—**Bernard Tschumi, AIA, Dean, Columbia University School of Architecture, Planning and Preservation**



**April 5, 6:00 PM**

*Housing*

**April 6, 8:00 AM**

*Architecture for Justice*

**April 6, 6:15 PM**

*Design Awards*

**April 7, 5:30 PM**

*Public Architects*

**April 7, 6:00 PM**

*Foreign Visitors  
at Peter Poon Architect*

**April 7, 6:30 PM**

*Young Architects  
at Deborah Berke Architect*

**April 8, 8:30 AM**

*Professional Practice*

**April 12, 6:30 PM**

*Learning By Design:NY*

**April 13, 6:00 PM**

*Computer Applications  
at HLW*

**April 15, 6:00 PM**

*Environment*

**April 16, 8:00 AM**

*Zoning & Urban Design*

**April 20, 6:00 PM**

*Minority Resources*

**April 21, 12:30 PM**

*Architecture for Education*

**April 21, 5:30 PM**

*Health Facilities*

**April 21, 6:00 PM**

*Architecture Dialogue*

**April 21, 6:00 PM**

*Marketing & Public Relations*

**April 22, 6:00 PM**

*Building Codes*

**April 27, 4:30 PM**

*Round Table*

**April 27, 5:30 PM**

*Public Sector*

**April 28, 6:00 PM**

*Women in Architecture*

## Events in Review

**F**rom February 18 to March 5, the National AIA Justice Facilities Exhibition was on view at John Jay College of Criminal Justice. The opening evening was hosted by president **Gerald Lynch** and professor **Diane Martmus** of John Jay College. **Peter Krasnow, AIA**, vice chair of the AIA New York Chapter Committee on Architecture for Justice, introduced panelists **Ronald Younkens**, an executive director from the Office of Court Administration; **Kuo Tsu**, an assistant commissioner from the Department of Design and Construction; **Patricia Weber**, a project manager from the Dormitory Authority; and **Antonio Figueroa**, a deputy commissioner of the Department of Corrections.

Participants outlined forecasts for projects during the next several years. Discussions focused on security issues, plans for court renovations, and video conferencing as a national trend aimed at limiting inmate transport for arraignment. The evening was sponsored by CRSS, construction managers of the Crossroads Juvenile Center. The Committee on Architecture for Justice meets at the Chapter at 8 am on the first Tuesday of each month. Meetings are open to all members. For more information, please call Committee chair **Frank Greene, AIA**, at 563-9154.

## Where to Obtain AIA Contract Documents

**C**harrette Art Supply at 215 Lexington Avenue no longer stocks AIA Contract Documents for the Chapter—although Charrette sells the documents by telephone (800-367-3729), providing next-day delivery. Alternately members can order the documents through the AIA Bookstore at 800-365-2724. For on-site purchases, contact the Brooklyn Chapter at 718-539-6578, or call the Long Island Chapter at 516-294-0971. The Chapter is currently looking for other Manhattan vendors to stock the contracts for on-site purchase and apologizes for any inconvenience.

## Call for Student Workshop Hosts

The High School of Art and Design is planning a series of workshops to help its architecture students plan for their futures. These meetings will offer students important information about the real-world skills they need for college entrance and eventual careers. The school is asking AIA members to host about a dozen students for informal presentations on recent architectural projects (or workshops can be scheduled at the high school). If interested, please contact Anita Lewis, the director of the Career Center at the High School of Art and Design by calling 219-8991.

## Addenda to 1998 Chapter Awards in OCULUS

In our our January issue, the names of some members of the **Davis Brody Bond** project teams were not mentioned. **Frank Michielli, AIA**; **Anthony Louvis, AIA**; **David Manty, AIA**; **Cynthia Crozier, AIA**; and **Fred Chomowicz, AIA**, worked on the Valeo Technical Center in

Auburn Hills, Michigan. Those responsible for the U.S. Bureau of Census were **Margaret J. Sedlis, AIA**; **Nathan C. Hoyt, AIA**; **Jonathon Schwartz, AIA**; **John P. Henle, AIA**; **Margaret Dunker, AIA**; and **Helen Traversy** all of Davis Brody Bond, and **Lane Abernathy, AIA**, of Tobey + Davis.

## IDP Connection

**T**he Young Architects Committee is sponsoring an event on April 28 to help practitioners working toward licensing (as well as their mentors) learn more about NCARB's Intern Development Program. IDP was first adopted by the State of Mississippi in 1978 and will be officially adopted by New York on September 1, 1999. It aims to bridge the gap between the academy and the profession—helping to ensure the competency of young architects. The 1996 Boyer Report, "Building Community/A New Future for Architecture Education and Practice" (published by the Carnegie Foundation), proposed "an enriched educational climate in the [architectural] academy and profession dedicated . . . to placing architecture more firmly behind the goal of building not only great buildings but more wholesome communities." IDP is a major step toward fulfilling this goal, and the April 28th event indicates the Chapter's increased dedication in educating the profession about the program.

*For more information on the Young Architects' IDP event, refer to the calendar or call the Chapter at 683-0023. For more information on IDP and integrating your professional development program with IDP guidelines, contact Sam Lee, NYC Coordinator for IDP, at 484-2451 or send E-mail to him at sam\_lee@gensler.com*





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**Rizzoli Bookstores' Top Ten**  
*As of February 1, 1999*

1. **Palaces of Rome**,  
 Luigi Borghia, et. al. (Könemann, cloth,  
 \$39.98).
2. **New York: A Guide to Recent  
 Architecture**,  
 Susanna Siefman (Könemann, paper,  
 \$5.98).
3. **Frederick Fisher, Architect**,  
 Frederick Fisher, et. al. (Rizzoli, paper,  
 \$40).
4. **Cistercian Monasteries**,  
 Jean Francois LeRoux, et. al. (Könemann,  
 cloth, \$39.98).
5. **Frederick Law Olmsted:  
 Designing the American Landscape**,  
 Charles E. Beveridge, et. al. (Universe,  
 cloth, \$25).
5. **Minimum** (mini-edition),  
 John Pauson (Phaidon, cloth, \$18).
6. **Frank O. Gehry: The Complete Works**,  
 Francesco Dal, et. al. (Monacelli, cloth,  
 \$75).
7. **The Houses of McKim, Mead & White**,  
 Samuel G. White (Rizzoli, cloth, \$70).
8. **Julius Shuman**,  
 ed. Peter Gossel, et. al. (Taschen, cloth,  
 \$39.99).
9. **Pierre Koenig**,  
 James Steele (Phaidon, cloth, \$44.95).
10. **Greene & Greene: Masterworks**,  
 Bruce Smith and Alexander Vertikoff  
 (Chronicle, cloth, \$40).

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**April 8**

*Deadline for Presidential Design Awards 2000. Projects that have been sponsored, authorized, commissioned, produced, or supported by the U.S. Government (which have been completed and are in use 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. The awards recognize Federal design projects completed in the 20th 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.*

**May 3**

*The Boston Society of Architects 1999 Urban Design Awards deadline. For urban design projects throughout the world, this biennial program is open to all Massachusetts architects. Any other architect may submit an urban design project in Massachusetts. Phone 617-951-1433 ext. 221 for the Call for Entries.*

**May 7**

*Van Alen Institute Dinkelloo Fellowship submission deadline. Submissions should demonstrate how architecture and technology can be environmentally conscious. The winning entrant 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 17**

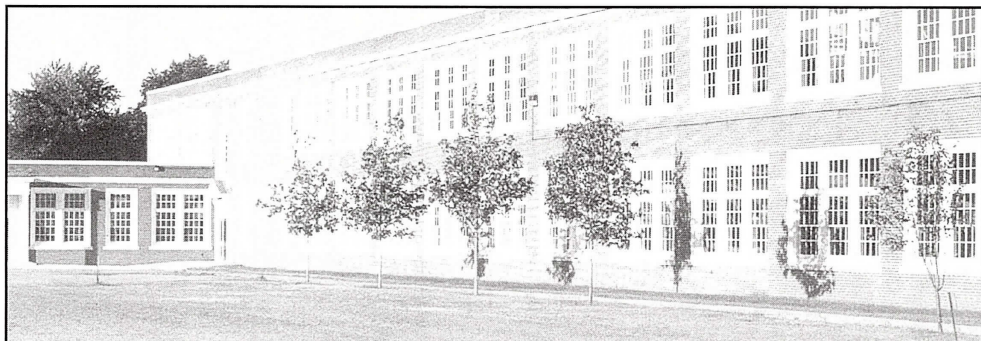
*Submission deadline for the Boston Society of Architects 1999 Sustainable Design Awards, cosponsored by the AIA New York Chapter. Architects throughout the world are eligible to submit sustainable design projects located anywhere in the world. Phone 617-951-1433, ext. 221, for the Call for Entries.*

**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.*

**June 1**

*With Caribbean Volunteer Expeditions, Rachel Frankel, AIA, is organizing a group of volunteers to travel in August to Suriname in South America. The two-week expedition aims to document and research the synagogue remains and cemeteries of Jodensavanne. Volunteers pay their own airfare, lodging, and meals (estimated at \$1,500) and are responsible for their own medical precautions. In the field volunteers will assist in creating a plan of the cemetery grounds and taking inventory and photos of the tombstones. For more information, contact Rachel Frankel, 683-6150, or write to Caribbean Volunteer Expedition, Box 388, Corning, NY 14830, <http://members.aol.com/ahershue/>*



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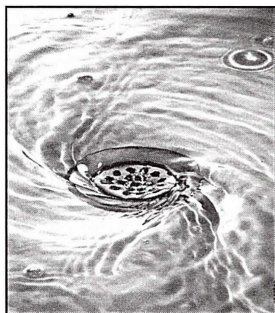
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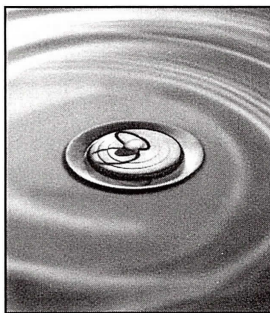
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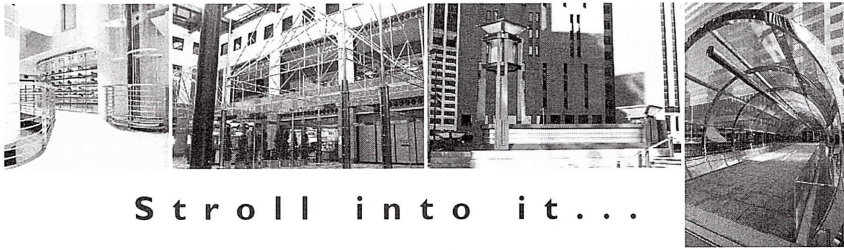
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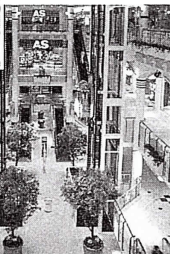
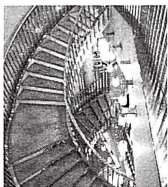




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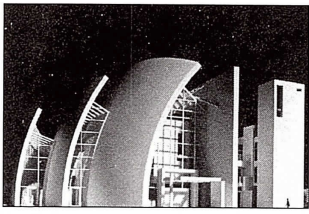
### June 10

*Roswell Housing Competition submission deadline. Entrants are asked to design housing, either for humans or aliens, in the heart of downtown Roswell, New Mexico. The designer is asked to choose between the local and the foreign, the contextual and the strange, the residential and the transient, the known and the unknown, the classic and the contemporary, the conventional and the avant-garde. For more information, call 323-296-6226 or visit [www.frank.org](http://www.frank.org).*

### 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.*





photos, Jack Peller/Echo

Church of the Year 2000, Richard Meier

## Cooling Rome's Millennial Church

by Kira L. Gould

**T**he AIA New York Chapter's Committee on the Environment is entering its second year with another packed lineup of events. Chair Joyce Lee, AIA, and Vice Chair Paul Lalli, AIA, will showcase green aspects of projects not typically heralded for sustainability. Each represents the gradual, yet persistent, way the profession and industry are addressing critical issues of energy conservation.

At a committee meeting in February, **John Eisler, AIA**, a principal with **Richard Meier & Partners**, presented that firm's work on the Church of the Year 2000, which is currently under construction. The project is part of an effort by the Vatican to bring churches and community centers to neighborhoods several miles from the center of Rome that have long lacked such facilities.

Despite the hot summers in the region, the church is a naturally-ventilated building. The motivation for this came in part from the Vatican, which stressed the importance of efficiency, inexpensive operation, and low maintenance. Technical challenges were tackled with the assistance of Ove Arup + Partners engineers, which also collaborated

with Meier's office on the initial competition entry.

As Richard Meier & Partners' first church, the design represents something of a departure from the firm's other work. Though the exterior is white, the volume of the sanctuary is composed of three 90-foot-high shells linked by glass walls and ceilings. Light is critical to the scheme—both sunlight and the glow that emanates from within the building at night—so the design team insisted that the double glazing be clear, for maximum transparency. Only the shell structures and other shading devices limit the light and heat entering the space.

Eisler explained, "There's no chiller, so the engineers helped us find a way to let cool air from the basement enter the space. We let the layer of warm air stay at the top, while the cool air naturally flows along the floor, where parishioners are seated." Sophisticated computer models confirmed the validity of low-tech solutions, such as the ten remote-controlled windows at the top of the volume that release hot air. Rain sensors close them automatically. For cold days, radiant floor heating was installed.

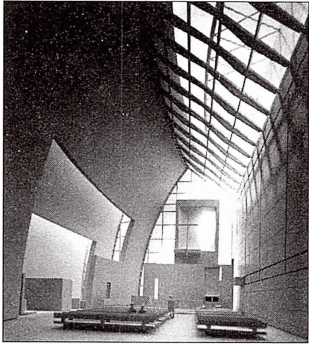
## Chapter Cosponsors Sustainable Design Competition

**T**his year, the AIA New York Chapter will join the Boston Society of

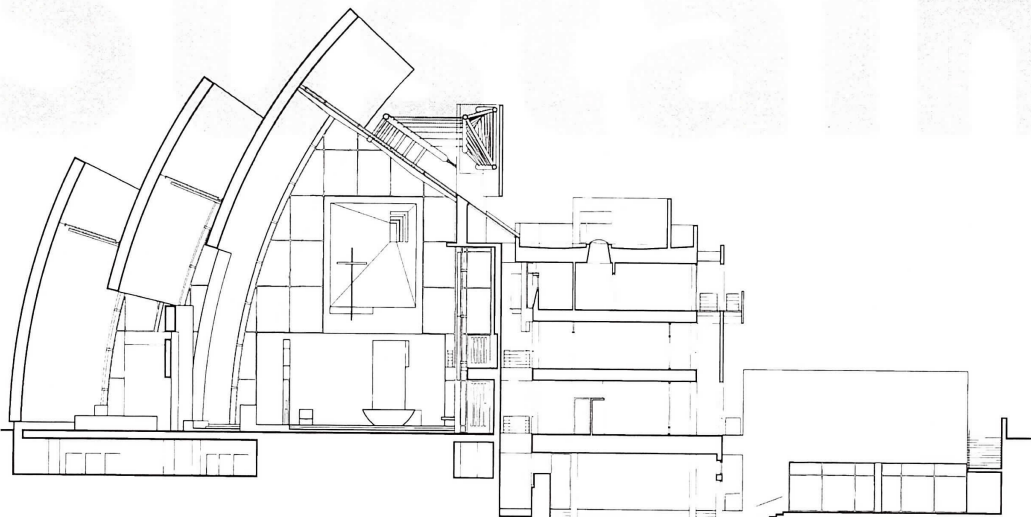
Architects/AIA to sponsor the society's biennial competition in sustainable design. The joint venture was initiated two years ago by the AIA New York Chapter's **Joyce Lee, AIA**, when she organized the Chapter's Committee on the Environment. **Sally Siddiqi**, our new Chapter executive director, who has long been interested in sustainability, looks forward to the future of this relationship; Richard Fitzgerald, who directs the BSA, sees the cosponsorship as natural. He hopes that other large chapters will join the effort or start their own competitions in the future.

"Architects have been into sustainability-consciously or unconsciously-forever," Fitzgerald continued, "Design awards programs are generally meant to educate the profession and to educate others—clients, contractors, engineers, and the public. This one highlights an important social responsibility of our profession, and it also points up the marketing advantage of firms that do sustainable design."

Jurors will include **Joyce Lee, AIA**, an architect with the New York City Office of Management and Budget; **Randolph Croxton, AIA**, of Croxton Collaborative; **Marilyn Phelan**, an architect with Stubbins Associates; **Andrea d'Amato**, an environmental planner with the Environmental Affairs Department of the City of Boston; and **Jay Wickersham**, deputy director of the Massachusetts Office of Environmental Affairs. The deadline for entries is May 17. Call 617-951-1433, ext. 221, for more information.—*K.L.G.*



Church of the Year 2000, Richard Meier





## The Green Challenge: Low-Energy Building Design

by Barbara A. Nadel, AIA

**W**ith careful planning and research, sustainable design can be incorporated into commercial, residential, and institutional projects. Sustainability calls for meeting present requirements through appropriate and efficient use of natural resources, without compromising future generations' abilities to satisfy their own needs. The recent AIA New York Chapter seminar, "Designing Low Energy Buildings," explored methods, criteria, and references for architects working toward both sustainability and energy conservation.

Designers should develop energy-efficient strategies during programming—when daylighting, acoustics, and ventilation are first considered—and review these decisions throughout the design process according to **William Liebenhausen, AIA, CSI**, director of sustainable design at Steven Winter Associates (SWA).

Effective energy design strategies depend on many factors: local climate, energy costs, life-cycle investment criteria, hours of operation, and building configuration. Computer modeling software—capable of quantifying the impact of design decisions on life-cycle energy costs—is available from some environmental groups, such as the Washington, D.C.-based Passive Solar Industries Council.

Building form affects energy performance, especially with regard to heat transfer through the exterior envelope. Insulation type, location, and thickness is also critical to the design of energy-efficient and passive solar buildings.

Residential structures in cold climates can benefit from passive solar heating, while commercial buildings generating significant internal heat gains from lights, people, and office equipment do not. These increased heat loads must be factored into energy calculations.

Shading needs depend on solar angles and latitude, and may be used as exterior design features. Overhangs work better on south facades than on east and west elevations.

Basic passive solar heating principals are achieved with east-west plan elongation: south-facing windows receive maximum heat and daylight in winter, and the minimum in summer. Locate buffer spaces on the north side of a building, with primary living and work spaces facing south.

Glazing decisions, concerning both windows and frames, impact energy efficiency, interior condensation levels, heat loss, and mechanical systems. Daylighting—or the controlled use of natural light to displace artificial illumination—is essential to balancing energy consumption for heating, cooling, and lighting. Prudent use of task and ambient light, dimmers, and lighting controls will further reduce energy consumption.

## AROUND THE CHAPTER

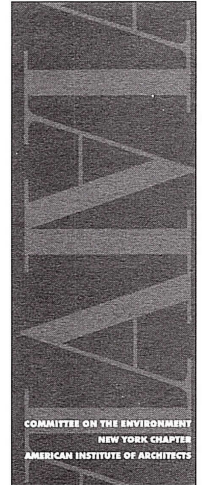
### Green material selection

**A** wealth of information is available on the environmental impact of building materials, from government studies to manufacturers' literature. The overall design goal should be specifying materials with long-term environmental benefits that meet project performance and budget criteria.

Selection and specification guidelines are available to assist designers in reviewing environmental criteria for various materials. The Green Building Rating System, for example, provides the minimum percentage of recycled content in major construction materials. Other resources, such as government regulations and standards, provide detailed specifications clearly defining the green criteria for certain materials. Many of these resources also list sample products or manufacturers that meet their criteria. For more information, designers can refer to trade organizations like the Carpet and Rug Institute, in Dalton, Georgia; the *AIA Environmental Resource Guide*; and *Environmental Building News* magazine.

Research in sustainable design is still evolving, observed seminar participant and SWA Director of Environmental Hazards Research **Catherine Coombs**. By selecting and specifying environmentally preferred materials, designers will rise to new challenges and improve the building industry's practice standards.—B.A.N.

*As principal of her firm, Barbara A. Nadel, AIA, specializes in health, justice, and institutional planning and design. She is New York Regional Director on the AIA National Board of Directors and a frequent contributor to Architectural Record magazine.*



*Committee on the Environment brochure*



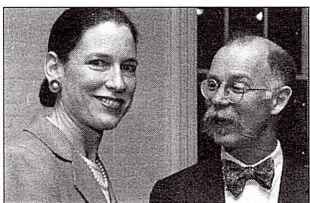
## Spring Party 1998



Gerald Gurland, FAIA,  
and Everardo Jefferson, AIA



Ronald B. Feingold, Esq.,  
John Soraci, AIA, and Roy Pachecano, AIA



Sylvia Smith, AIA, and John West III



Francoise Bollack, AIA,  
and Carl Meinhardt, FAIA



Fredric Bell, AIA, Lorenzo M.  
Pagnamenta, AIA, Susan Chin, FAIA,  
and Carol Clark



Herbert Oppenheimer, FAIA,  
and Anna Halpin, FAIA

## Enabling Architecture

by Kira L. Gould

**E**motions flared at the third of three evenings examining The Americans with Disabilities Act (and how the architectural community understands and incorporates it). A program in the subject sponsored by the AIA New York Chapter Interiors Committee, took place in February at Steelcase WorkLife New York. The editor in chief of *Architecture* magazine, Reed Kroloff, moderated.

**Tama Duffy, AIA**, of Perkins & Will, reviewed Ellerbe Becket Architects & Engineers' handling of the MCI Center in Washington, D.C., where the architect's client assured designers that he himself would ensure that disabled patrons had access to the same sightlines as others. The client even indemnified Ellerbe Becket in legal documents. Such indemnification, however, did not ultimately hold up in court when the Justice Center sued the firm for pattern and practice infringement, establishing a precedent that made the entire design community shudder. As architect and attorney with Whitman Breed Abbott & Morgan, **James Belbusti** pointed out, the architecture firm had neglected its professional "duty of care." He urged designers to "get out in front of the problem and craft a solution."

Panelist **James Weisman**, an attorney with the Eastern Paralyzed Veterans Association, was part of a group that actually caught the MCI Center problem before the floor was poured. However, at that point, the Justice Department was unwilling to intervene. "The Ellerbe Becket folks knew what to do," he said. "They had designed some excellent ADA-compliant

facilities in Atlanta, where officials insisted that everything exceed the standards." But at MCI they claimed that integration of "disabled individuals and others and the issue of sight lines were in conflict."

The audience then tackled a hypothetical case, and it was in this process that camps quickly established themselves. Several people showed that they clearly saw the ADA regulations as just another chip on their shoulders.

The fact that the guidelines are sometimes unclear—and often seem to conflict with various local building codes—only made these folks more resentful. Others, however, pointed out that the risk of losing a client (and future and referral business that client might have generated), is better than risking breaking the law by not following ADA regulations to the letter.

In an effort to help mitigate some of the confusion, the EPVA has published comparative code books that detail the city and state regulations and how they relate to the ADA Guidelines. Copies can be obtained by contacting the EPVA at 718-803-EPVA or [www.epva.org](http://www.epva.org).

## Spring Party and Fellows Reception at the Skyscraper Museum

**O**n Thursday, April 29, take a break from work and join us as we honor the 1999 Fellows and welcome new members at the Skyscraper Museum (16 Wall Street). Hors d'oeuvres, wine, and music will be provided from 6:00 to 8:00 pm. \$25. Reservations required. Call Melissa Baldock, 683-0023, ext. 14. The Chapter would like to thank the Skyscraper Museum for donating the space for the evening.

## Comings and Goings

**C**raig Benton Nealy, AIA, and Joan Gould Dineen announce the establishment of their architectural practice, **Dineen Nealy Architects, LLP**. Current projects include the interior architecture for the Sulka flagship store on Madison Avenue, the new restaurant in Sotheby's expansion in New York, and interior architecture concepts for the new Nieman Marcus store in Palm Beach, Florida.

□ **Fox & Fowle Architects** announces that **Michel R. Franck, AIA**, has joined the firm as principal in charge of the Interior Design Studio. Franck's recent projects include the 54,000 square foot Chase Development Center for Chase Manhattan Bank, in New York, and the 500,000-square-foot corporate headquarters for IS Bank, in Istanbul.

□ **Brennan Beer Gorman Monk/Interiors** announces the promotion of **Jennifer L. Mackenburg** to principal, **Gregory Stanford** to senior associate, and **Tonny Sadha** to associate. Brennan Beer Gorman/Architects announces the promotion of **James A. McMullan, AIA**, and **David E. Hawthorne** to associate. Marketing manager **Christopher R. Laul** has also been promoted to associate of BBG/BBGM.

□ Known as **Architecture + furniture**, the partnership of **John Petrarca, AIA, RIBA**, and **Robin Guenther, AIA**, which has been in existence since 1984 and is changing its name to **Guenther Petrarca**. Associates at the renamed firm are **Gregory Talmont, AIA; Jason G. Harper, AIA; and Kathleen Byrne, AIA**.



## THE LAST WORD FROM NEW YORK CHAPTER MEMBER MICHAEL G. KOSTOW, AIA

As professionals, we need to continually examine our roles in order to take advantage of new possibilities, keep pace with the times, and maintain the value of our services. Architects, particularly, should ask themselves: What kinds of services will be needed in the future? Where is the value in good architecture and design? How can we better serve our clients, our communities, and ourselves? Can the unique services we provide be applied in other ventures? We must think broadly to answer these questions.

In the face of increased competition from other disciplines as well as market pressures favoring specialization, architects can assume a more global role in the building process—taking an even broader view and asserting themselves as leaders. For example, we may eschew prefabricated buildings, but doing so means letting this area continue growing without our input. (It's clear that architects could help make prefab solutions better.) Engineers or designers will instead take advantage of these opportunities; as they do, our potential as architects to make a difference further recedes.

Because of our training, we are uniquely qualified to provide vision and leadership, working with clients on strategic or tactical levels. To meet changing needs, architects analyze, plan, organize, create, and design—helping clients to realize the physical forms of their visions. I believe our abilities can open an important new frontier for the profession. Ours are precisely the skills needed in the later stages of the information age. If we find ways to shift our thinking and transform the skills we have developed as architects, a host of new opportunities will surely be revealed.

We may witness physical environments eroding in their importance, as virtual mediums explode. Architects should take the lead in developing new approaches to both creating and delivering "space"—expanding the focus of our practices to provide services currently ignored by other disciplines.

We must react to change, not just witness it. Society will continue to evolve alongside the expectations of clients and even the character of our industry. The proactive problem solvers among us must consider the additional variables we encounter to be the opportunities that they are. —*Michael G. Kostow, AIA*

*Michael Kostow, AIA, who is a principal of Kapell and Kostow Architects would be pleased to hear from like-minded readers. E-mail: mickey@kapellandkostow.com or call 334-0116. Members interested in writing guest columns should contact the OCULUS editor at 683-0023, ext. 20.*

*April 2 - 30*

**The Cultural Corridor: Visions for East Harlem—Architects, Urban Designers and Community Leaders Explore New Opportunities for El Barrio**  
*Taller Boricua Gallery at the Julia De Burgos Latino Cultural Center, 1680 Lexington Ave. 831-6274.*

*Through June 18*

**Pier Pressure: Pier 40 Design Competition**  
*Van Alen Institute, 30 W. 22nd St. 924-7000.*

*April 14 - 23*

**Exhibitions: Master of Architecture, Architectural Design BFA, and Interior Design BFA**  
*Parsons School of Design, Aronson Gallery I, 66 Fifth Ave. 229-8900.*

*April 15 - 29*

**Young Architects Forum**  
*The Architectural League, 457 Madison Ave. 753-1722.*

*April 17 - September 26*

**Gotham Comes of Age: New York Through the Lens of the Byron Company, 1892-1942**  
*Museum of the City of New York, 1220 Fifth Ave. 534-1672.*

*Through April 17*

**Lisbeth Firman: Recent Paintings**  
*Michael Ingbar Gallery of Architectural Art, 360 Broadway. 334-1100.*

*Through April 21*

**Encounters: The Vernacular Paradox of Israeli Architecture**  
*Pratt Manhattan Gallery, Puck Building, 2nd fl., 295 Lafayette St. 718-636-3517.*

*Through May 2*

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

*Through May 7*

**The American Dream by Mail Order**  
*Columbia University, 400 Avery Hall. 854-8165.*

*Through May 7*

**Architecture and Revolution: The Cuban National Art Schools**  
*Columbia University, 100 and 200 Avery Hall. 854-8165.*

*Through May 8*

**The Presence of Objects: Gaetano Pesce**  
*Columbia University, Arthur Ross Gallery, Buell Hall. 854-8165.*

*Through May 9*

**New York Horizontal: Circuit Camera View of the City by William Hassler**  
*Museum of the City of New York, 1220 Fifth Ave. 534-1672.*

*Through May 23*

**Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection**  
*Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8400.*

*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 August 22*

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

*Through October 24*

**The Astor Place Riots: Looking Back 150 Years**  
*Museum of the City of New York, 1220 Fifth Ave. 534-1672.*



APRIL

7

Wednesday

**Lecture: Virtual Space—  
A Philosophical Genealogy**

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

**Lecture: Mark Alan Hewitt on  
Harrie T. Lindeberg**

Sponsored by Classical America in a series on "The Architecture of Houses." 6 pm. National Academy of Design, 1083 Fifth Ave. RSVP 369-4880. \$15.

8

Thursday

**Asymptote (Hani Rashid & Lise Anne  
Couture) and Michael Bell**

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

**Architecture Spring Symposium—Part 1,  
Spreading Images: Architectural  
Photography and the Design Press**

Sponsored by Parsons School of Design. 6:30 pm. Parsons Auditorium, 66 Fifth Ave. 229-8955. Free.

9

Friday

**Planners Network Forum: Trans-  
migration and Urban Restructuring**

Sponsored by Pratt Institute. 5:30 pm. Puck Bldg., Lafayette & Houston sts., Rm. 21. RSVP 718-399-4304. Free.

14

Wednesday

**AIA NEW YORK CHAPTER EVENT**

**Lecture: Commercial Interiors**

With M. Arthur Gensler and Neville Lewis. Sponsored by the Interiors Committee and the IIDA Commercial Forum. 6:30 pm. Haworth Interiors, 625 Sixth Ave. RSVP 661-4261. \$20 or \$30 (nonmembers). (4 CES/LU's)

**A Remembrance of Wayne Berg**

Sponsored by the Columbia University School of Architecture, Planning and Preservation, friends, and colleagues of Wayne Berg. Columbia University Chapel. 1:30 pm. For information, please call 594-2010.

**Forum: Swimming and Floating**

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

14

Wednesday

**Lecture: Points + Lines**

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

**Lecture: Daniel Marot (1663-1752)—  
Huguenot Architect and Designer in the  
Netherlands**

By Dr. Danielle Grosheide. Sponsored by the New York School of Interior Design. 6 pm. 170 E. 70th St. RSVP 759-6222. \$25.

**Panel Discussion on  
"The Architecture of Houses"**

Sponsored by Classical America with Wendy Moonan moderating and architects Michael Dwyer, Tom Kligerman, and Richard Sammons. 6 pm. National Academy of Design, 1083 Fifth Ave. RSVP 369-4880. \$15.

15

Thursday

**Lecture: Jordi Berja**

Sponsored by Pratt Institute. 6 pm. 200 Willoughby Ave., Higgins Hall, Rm. 111. RSVP 718-399-4304. Free.

**Young Architects Forum: Vrinda Khanna  
& Robert Schultz; Sunil Bald & Yolande  
Daniels**

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

16

Friday

**Lecture: Maps of Glory—Projections of  
(Post)Modern Transport**

With Martha Roler and Keller Easterling. Sponsored by Columbia University. 12:30 pm. Avery Hall, Rm. 114, Columbia University. RSVP 854-8165. Free.

17

Saturday

**A Grand Tour of Grand Central**

By Justin Ferate. Sponsored by the Beaux Arts Alliance. 1 pm. Meet at the Philip Morris Building, opposite Grand Central Terminal, 42nd St. and Park Ave. RSVP 639-9120. \$25.

18

Sunday

**Symposium: Historic Places/Public  
Spaces—The Archaeology of New York's  
Historic Sites**

Sponsored by the Museum of the City of New York and the Professional Archaeologists of New York City. 1 pm. Call 748-8628 to register.



19

Monday

**AIA NEW YORK CHAPTER EVENT  
Dialogue: Restoration 2000—  
Preserving Architecture  
for the Next Millennium**

With Bruce Eisenberg, AIA; Gunny Harboe, AIA; Norman Weiss, AIA; Jeffrey Chusid; and Amerimni Galanos. Sponsored by the Historic Buildings Committee, Marble from Greece, and New York Construction News. 5:30 pm. 1221 Ave. of the Americas, RSVP 644-9200, ext. 105. Free. (5 CES/LU's)

20

Tuesday

**Lecture: Building Through the Virtual**

By Michael Silver. Sponsored by the Cooper-Hewitt National Design Museum. 7 pm. 2 E. 91st St. 849-8380. Free.

22

Thursday

**Lecture: Kykuit—  
The Rockefeller Family Home**

With Ann Rockefeller Roberts and Mary Louise Pierson. Sponsored by the Beaux Arts Alliance and the Merchant's House Museum. 4 pm. 115 E. 74th St. RSVP 639-9120. \$20.

**Lecture: John Kernen & Terence Riley**  
Sponsored by Pratt Institute. 6 pm. 200 Willoughby Ave., Higgins Hall, Rm. 111. RSVP 718-399-4304. Free.

**Architecture Spring Symposium—Part 2,  
Framing Images: Architectural  
Photography in the Gallery**

Sponsored by Parsons School of Design. 6:30 pm. Parsons Auditorium, 66 Fifth Avenue. 229-8955. Free.

**Young Architects Forum: Omar Khan &  
Laura Garófalo; Edward Mitchell**

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

26

Monday

**Lecture: Technology in the 1990s,  
Asymptote [Rashid + Couture]**

Sponsored by the Museum of Modern Art. 6:30 pm. 11 West 53 St. Advanced tickets \$9, \$6.50 for students and seniors, free for members after 6:00 pm. For information 708-9480.



27

Tuesday

**AIA NEW YORK CHAPTER EVENT  
Doing Business with the New York City  
Economic Development Corporation**

By Ann Kaymen. Sponsored by the Public Sector Liaison Committee. 5:30 pm. 200 Lexington Ave., 1st fl. RSVP 683-0023, ext. 21. Free. (4 CES/LU's). Refreshments provided by the Office of David Elliot Leibowitz.

28

Wednesday

**AIA NEW YORK CHAPTER EVENT**

**Seminar: Intern Development Program**  
Sponsored by the Young Architects Committee. 6 pm. 200 Lexington Ave., 1st fl. RSVP 683-0023, ext. 21. \$5 or \$10 (nonmembers). (4 CES/LU's)

29

Thursday

**AIA NEW YORK CHAPTER EVENT  
1999 Spring Party and Fellows Reception**

Sponsored by the Chapter and the Skyscraper Museum. 6 pm. 16 Wall Street. Reservations required. 683-0023, ext. 14. \$25.

**Young Architects Forum:**

**Douglas Pancoast;  
Shin-Fu Peng & Róisín Heneghan**  
Sponsored by the Architectural League. 6:30 pm. 457 Madison Ave. 753-1722. \$7.



30

Friday

**AIA NEW YORK CHAPTER EVENT  
Seminar: Strategic Planning—How to  
Enhance Your Business Through Mergers  
and Acquisitions**

Sponsored by the Marketing and Public Relations Committee. 8 am. 200 Lexington Ave., 1st fl. RSVP 683-0023, ext. 17. Members \$30 per session or \$200 for all eight sessions, (nonmembers) \$40 per session or \$260 for all eight sessions, students \$5 per session or \$30 for all eight sessions. (4 CES/LU's)

MAY

2

Sunday

**Tour: From San Juan Hill to Lincoln  
Center—The Drama of Urban Renewal**  
By Marvin Gelfand. Sponsored by the 92nd St. Y. 1 pm. RSVP 996-1100.

AIA New York Chapter  
The Founding Chapter of  
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