



# OCULUS

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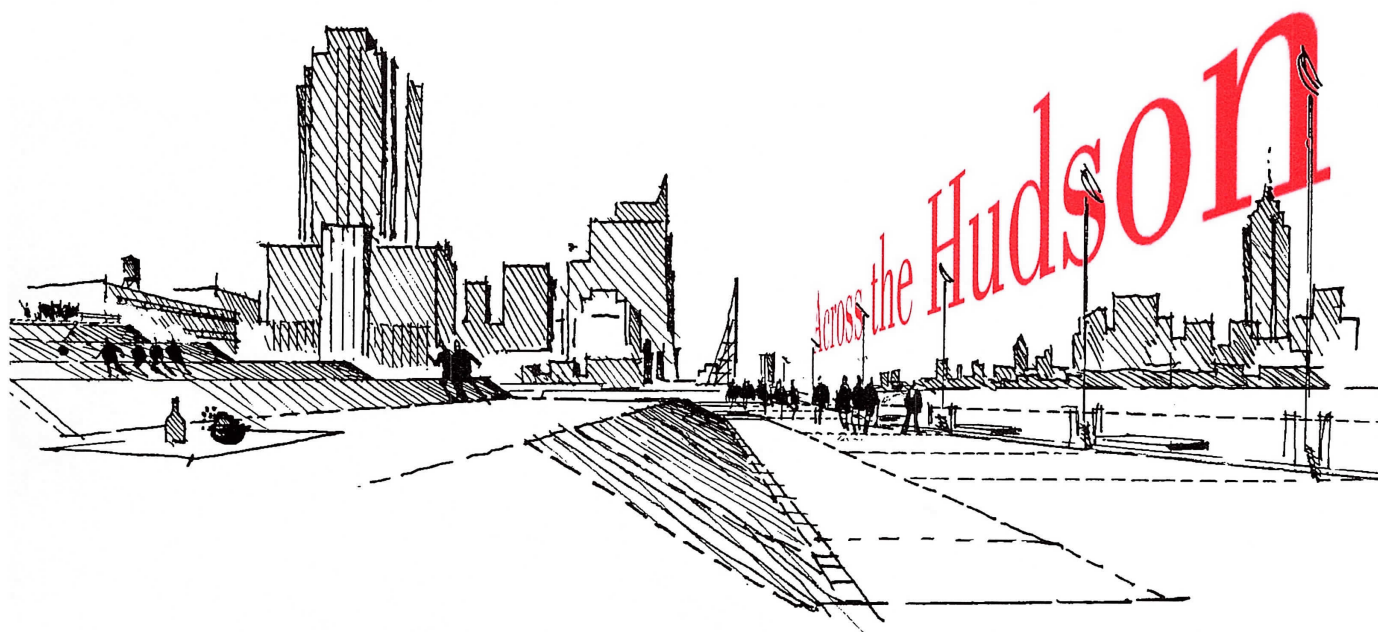
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Volume 62, Number 9, May 2000

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EXCERPTS FROM CHAPTER TESTIMONY ON ZONING CHANGES

The AIA New York Chapter and its Zoning Task Force support this important proposal and its passage with the modifications described below. The Chapter, which represents 2900 architects, professional affiliates, and public members, established the Zoning Task Force specifically to review the proposed Unified Bulk Program.

Having carefully studied the text, we believe that the proposal achieves many of the goals set forth by Chairman Rose, bringing predictability and, in some cases, flexibility to the zoning regulations. Many of its elements simplify zoning requirements and reinforce a contextual approach to urban design. However, we strongly urge consideration of the following recommendations:

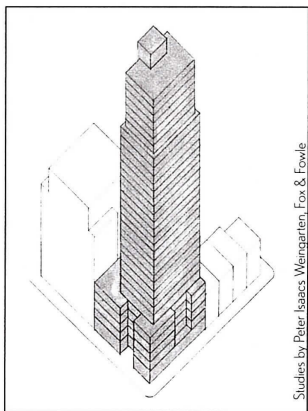
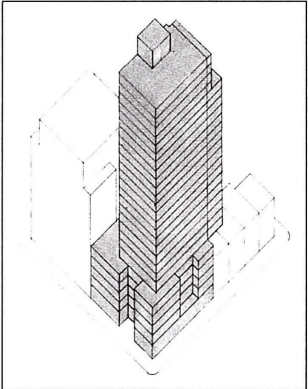
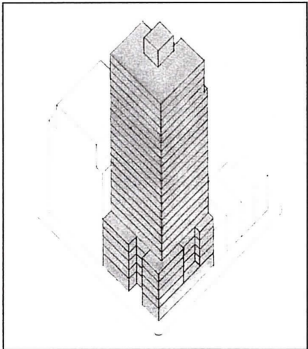
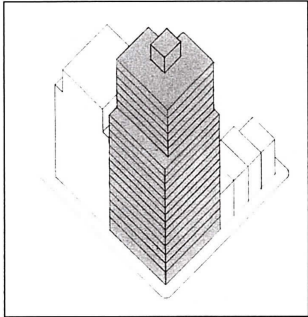
- Removing design restrictions, especially the thirty-three percent minimum tower lot coverage requirement, which unduly limits building forms.
- The introduction of height limits is counter to the culture and spirit of New York City. While it is important that the scale of buildings relate to neighborhood context, we are not fully convinced that height limits are the best means to regulate scale.
- The proposal only includes two mapping changes, though many areas of the City should be rezoned to make zoning more in keeping with existing scale. (Still, a comprehensible set of bulk regulations is an important first step to facilitate appropriate map changes.)
- Community facilities are typically unique buildings in terms of use, form, and significance to the broader community. Historically they have been treated as exceptions to the rule—often serving as place-defining landmarks. In many instances, they should actually break the context.
- The Resolution should account for new technologies and environmental progress. Buildings housing emerging information technology and Green buildings will require higher floor-to-floor heights and unanticipated mixes of uses.

In creating greater predictability in zoning, the program in many cases inhibits design excellence for typical as-of-right buildings (the type most often erected in New York City). The public interest in the design of beautiful buildings, streets, and neighborhoods goes to the core of the City's future well-being in an increasingly globalized world where cities compete for talent. If we are to retain natives and attract newcomers, our housing, workplaces, and neighborhoods must be well designed. But these bulk regulations could result in residential buildings too deep to create apartments with daylight, or office buildings with ceilings too low for efficient air distribution.

After the block and lot system, zoning is probably the single greatest determinant of the look, feel, and character of New York City. It is a testimony to the genius of the 1916 Zoning Resolution that it provided the context in which great streets, such as Park Avenue and the Grand Concourse . . . could develop. Buildings that are emblematic of New York, such as the twin-towered apartment houses of Central Park West, the Guggenheim Museum, "wedding cake" towers, the Seagram Building, even white-brick postwar apartment buildings would not be permitted as-of-right by the Unified Bulk Program.

We are concerned that the Unified Bulk Program is too limiting—in many cases legislating building form. This need not—and ought not—be the case.

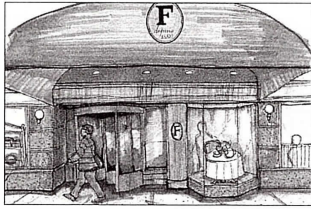
*Specific recommendations can be found on p. 17; the verbatim text will be available at [www.aiany.org/soon](http://www.aiany.org/soon).*



Studies by Peter Isaacs, Wengarten, Fox & Fowle

The top three configurations are allowable under the Unified Bulk Program. The tall, thin, articulated tower at the bottom, however, would not be permitted unless bulk controls were more flexible and lot coverage was reduced to 25 percent, even though it has the same FAR (volumetric size) and is within district height limits.





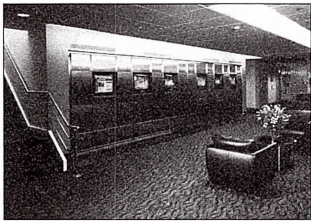
*Fauchon flagship facade,  
Bogdanow Partners*



*H&M Store, Phillips Group*



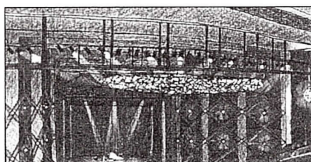
*Vine restaurant,  
1100 Architect*



*Court TV, Einhorn Yaffee Prescott*



*Mann Library renovation, Cornell  
University, Lee/Timchula with Beyhan  
Karahana & Associates*



*Performing Arts Center at SUNY  
Purchase, Hardy Holzman Pfeiffer*

## Shopping Places

by Nina Rappaport

**A** mainstay for many architects, Lee's Art Shop, on 57th Street between Seventh Avenue and Broadway, is consolidating and expanding into three upper floors of its building. The store will total 22,000 square feet of retail space, including a fourth-floor gallery. **Meyer & Gifford** is reconceiving the mid-nineteenth century building—formerly home to the American Society of Engineers—by retaining existing historic character and inserting new elements. The architect has redesigned storefront signage; the exterior will be cleaned and display areas will be installed in the upper windows. Meyer & Gifford will restore interior vaults and columns (recasting some capitals) while enlivening the space with modern fixtures, inserting escalators and elevators, and capping the top floor with a skylight.

□ **Bogdanow Partners Architects** has designed Fauchon's New York flagship, which will open this summer on Park Avenue at 56th Street. The 3500-square-foot retail space will resemble Fauchon, a famous Parisian bakery and confectioner. Large corner window displays with awnings will identify the shop on the street. Inside, the floor will be paved with honed marble, and delicacies will be displayed on contemporary sycamore-and-curl maple custom casework and shelving with traditional details. The Fauchon tea salon, with the same furnishings and a new rendition of the mural at the original store, also will recall the salon in Paris.

□ At the end of March, the high-fashion Swedish discounter H&M opened its first U.S. department store, in a 35,000-square-foot space at 640 Fifth Avenue, next to Rockefeller Center. **Phillips Group** installed video monitors and a Bose sound system, along with colorful walls surrounding the store's three-level atrium. The firm has also designed H&M stores for 34th Street and Broadway; the Palisades Center, in Nyack; and the Garden State Plaza shopping mall, in Paramus, New Jersey.

□ On the ground floor and lower level of The Exchange at 25 Broad Street, **1100 Architect** is currently completing Vine, a new restaurant, bar, and gourmet market. The designers have inserted new elements into the 1898 Greek Revival landmark, where the Crescent Heights investment team transformed offices on the upper floors into apartments four years ago. The new 55-seat restaurant has Brazilian walnut floors, perforated beech paneling, a cast-resin bar, Venetian plaster wainscoting, and oxidized steel chandeliers with glass flutes. The ground-floor also has a 25-seat cafe along a wall of nine-foot-high windows and a gourmet deli. In the basement, a bar has been built using oak paneling from antique desk partitions. Clear glass doors reveal the wine cellar, while inside the former bank vault, behind a huge old bronze circular vault door, is a 6800-square-foot events hall. Its walls of metal safe-deposit boxes have been polished; some boxes fronted with milky panels provide diffused illumination.

## More Media Madness

The High-Tech and New Media Project Studio at **Mancini Duffy**, headed by Peter Black, has recently been com-

missioned to design an office expansion and renovation for Yahoo. In a 52,000-square-foot space at 1065 Avenue of the Americas, one floor will house the sales offices. The second will have a conference center, a break room, and a "town hall" meeting area. For 1250 Broadway, the same firm is designing a 26,000-square-foot office for E-steel, a company that connects buyers and sellers of steel products at a website.

□ **Einhorn Yaffee Prescott** recently renovated Court TV's 18,500-square-foot headquarters, at 600 Third Avenue. The open, fluid layout with glass panels and a bright working area was completed in three months. Three additional floors may be renovated in the future.

□ At Cornell University, in Ithaca, **Lee/Timchula Architects** is designing a rehabilitation of the Mann Library and Bailey Horotorium, at the New York State College of Agriculture and Life Sciences, with **Beyhan Karahan & Associates**. This project continues work begun by Edward Larrabee Barnes and John M.Y. Lee Architects in 1993. After completing a loading dock, Lee/Timchula finished an addition last month which will house the collection during the restoration of the original art deco library.

□ **Hardy Holzman Pfeiffer Associates** has been selected to design major capital improvements to the Performing Arts Center at SUNY Purchase. The five-theater complex is the largest regional professional nonprofit arts center between Manhattan and Toronto. Once the Center has raised \$450,000, the proposed project will be funded with an additional \$2.55 million from the State University Construction Fund.



## Harlem on the Move

by *Atim Annette Oton*  
and *Nina Rappaport*

Several years ago, when the Upper Manhattan Empowerment Zone was initiated, then-director Deborah C. Wright expressed very guarded optimism about its prospects for success. The majority of recent attempts at redevelopment had ended in disappointment. Yet today Harlem's core is being transformed. Revitalization has begun creeping east of Fifth Avenue as well as onto blocks just north and south of 125th Street. Architects are moving their homes and offices into the neighborhood, and even a dot-com is locating there.

Encompassing the area north of 110th Street on the West Side (and north of East 100th Street), the only empowerment zone program for historic preservation in the country has been launched by the New York Landmarks Conservancy in conjunction with the Upper Manhattan Empowerment Zone. The \$4 million Upper Manhattan Historic Preservation Fund is part of an effort to increase the already growing number of visitors to Harlem. "The cornerstones of successful heritage tourism destinations are their unique historic buildings, of which Upper Manhattan enjoys a rich diversity that rivals European counterparts in both grandeur and style," said the president of the empowerment zone, Terry C. Lane. "This program will address a currently unmet need to preserve Upper Manhattan's architectural and historic treasures."

Two of the first restoration grants have been awarded to Harlem churches. At St.

Martin's Episcopal Church, on Malcolm X Boulevard (Lenox Avenue) and 122nd Street, the landmark tower and historic carillon are being restored. As well, the aging slate roof will be replaced at Ebenezer Gospel Tabernacle, on Lenox Avenue at 121st Street.

Another grant is for a pilot program to illuminate Lenox Avenue facades in and around the Mount Morris Park Historic District, between 115th and 125th streets. After completing a master plan for the landmark Riverside Cathedral and illuminating its tower last year, **Body-Lawson and Associates** has been commissioned to design exterior lighting for five religious buildings on Lenox Avenue—the Malcolm Shabazz mosque and the Ephesus, Bethel Light, St. Martins, and Ebenezer churches.

Five neighborhood churches are underway by Percy Griffin, of **Griffin Architects**. His firm is working on Second Canaan Baptist Church, Mount Nebo Baptist Church (on Adam Clayton Powell Boulevard near 114th Street), and the First Calvary Baptist Church (on Amsterdam Avenue at 148th Street). Meanwhile, Griffin is designing a two-story addition to the Macedonia Baptist Church on 147th Street near Convent Avenue and finalizing construction on St. Lukes Church, in Laurelton, Queens. This last project is a three-story building with a 500-seat fellowship hall, a 250-seat senior-citizen dining area, and a school for 300 children.

### The Commercial Sector

Griffin Architects has also begun preliminary design on a pavilion addition to the famous Cotton Club, at 666 East 125th Street. The new

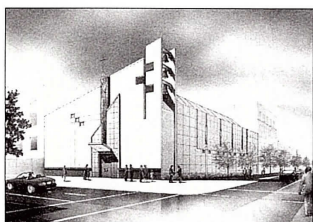
## Preservation 2000 Conference in Harlem

The Historic Districts Council held its sixth Annual Preservation Conference on April 15 at the Schomburg Center for Research in Black Culture. Landmarks Commission chairman **Jennifer Raab** introduced the keynote speaker, Boston mayor **Thomas Menino**, who launched the nation's first citywide Main Streets Program to inject new life into nineteen neighborhood business districts in his city. Using Boston as a case study, he stressed his role as a "preservation mayor" and the importance of historic preservation for urban revitalization in ethnic neighborhoods, where it has served as a catalyst for local improvement of retail projects. He also described ways to "preserve the best of the old and blend it with the new."

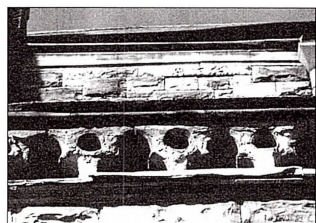
Continuing the discussion at the first conference session, Mayor Menino joined author **Roberta Brandes Gratz** and the director of the 125th Street Business Improvement District, **Barbara Askins**, to discuss big-box retail development in commercial zones, such as 125th Street. Balance between local stores and franchises was seen as key in the continued success of these neighborhoods. Other sessions on preserving historic buildings and neighborhoods were pertinent to restoration work and revitalization underway in Harlem. Topics included "designating landmarks" and "balancing church mission and preservation," both led by former chairman of the Preservation Commission **Gene Norman**; "funding preservation," with **Karen Ansis** and **Scott Hyel**; "preserving and restoring murals," with **John Reddick**; "community organizing strategies"; "commemorating East Harlem"; and a technical workshop for homeowners, with **Alex Herrera** and **Roger Lang**. "Preservation of public schools" was by **Raymond Plumey** and **Franny Eberhart**.

Preservation 2000 was cosponsored by the New York Landmarks Conservancy, the Preservation League of New York State, and the Municipal Art Society—along with 15 preservation and community organizations in Harlem. —N.R.

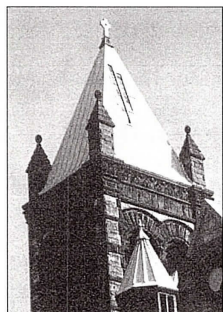




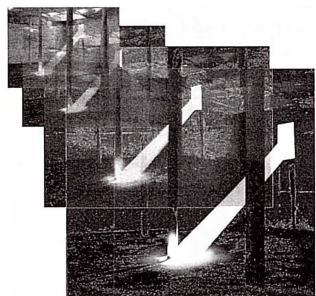
Second Canaan Baptist Church,  
Griffin Architects



St. Martin's Episcopal Church  
(copper roof has deteriorated to the point  
that water is damaging the masonry  
and the structural system of the  
42-bell carillon)



Ephesus Seventh Day Adventist Church  
(missing a portion of its steeple that  
was removed due to deterioration and  
is in need of immediate replacement)



Urban Box Office Network,  
Caples Jefferson Architects

two-story structure will offer takeout food on the first floor and a tearoom on the second.

**Yui+Bloch** recently completed restoration of the 1939 Lenox Lounge, on Lenox Avenue near West 125th Street. Leaving as much of existing historic fabric as possible, the architects updated the art deco interior with subtle insertions. Minor restorations were made to the bar, where the tile floor was repaired. For the Zebra Room lounge, a jazz venue, Yui+Bloch replicated the original zebra wallpaper, restored glass-finned tubular light towers, and reproduced the padded leather ceiling (saving the unique rosettes, which are actually Bakelite ashtrays).

For a revitalization of the Harlem landmark Minton's Restaurant, at West 118th Street and St. Nicholas Avenue, Yui+Bloch has replaced the Rockwell Group, which was hired two years ago by the original development team backed by both Empowerment Zone funds and private investment from Robert DeNiro and restaurateur Drew Nierporent. This 10,000-square-foot jazz club, now being redesigned, will have an airy wood-paneled bar at the entrance to a 50-seat lounge. The latter provides a transition to Minton's 145-seat jazz room and restaurant. The atmosphere will evoke the 1930s and 40s, with backlit ruby window glass, Indian-orange fabrics, and finishes in mocha, moss, and brown. A contemporary open display kitchen will be designed with the chef.

**Jack Travis Architect** is designing a series of storefronts with the Harlem Business Alliance, a nonprofit corporation that initiates and plans local Harlem projects. Travis is helping to select appropriate

locations and designing renovations of businesses like Carl Reiding's barbershop. He's working on a health and vitamin store at Lenox Avenue and 130th Street and on a mix of stores with a barber shop, bar, and grocery on Seventh Avenue and 126th Street. Travis is also designing a group of retail stores, on St. Nicholas Avenue and 125th Street, with a barber shop, optician, spa, women's lingerie, and bar.

**Caples Jefferson Architects** is designing a headquarters facility on 126th Street for Urban Box Office. The company is a new hip-hop network on the Web which posits "urban" as a state of mind (as opposed to an ethnic category) that is innovative, restless, and cutting edge. Among the thirty-plus sites under development are HairNet, LatinFlava, and Indie Planet. The portal, at ubo.net, features exclusive video, audio, and other new-media webcasting by "icons" ranging from Muhammad Ali and Lauren Hill to the Estate of Malcolm X. Just a block west of Caples Jefferson's Heritage Health & Housing headquarters (OCULUS, Summer 1999, p. 6), which is now under construction, the ubo.net facility will occupy 87,000 square feet in the Mink Building, on the corner of Amsterdam Avenue at 127th Street. The former fur storage warehouse will house over 600 employees, four video studios, and two audio broadcast studios. The building's tiled vaults and brick wall will be left intact—sliced by light slots introduced around the periphery. Studios, postproduction suites, and offices will be combined for programmatic and visual synergy.

## Mixing Uses

Three major projects along the West 116th Street commercial corridor have begun construction under the auspices of the Alliance for Neighborhood Commerce, Homeownership and Revitalization (ANCHOR) Partnership Plaza Program. The program was created by the City's department of Housing Preservation & Development and the New York City Housing Partnership to stimulate commercial activity in the community and revitalize housing.

ANCHOR's Renaissance Plaza, on Fifth Avenue, is a limited-equity 11-story, cooperative with 241 one-, two-, and three-bedroom apartments, 60,000-square-feet of retail space, and a 200-car parking lot designed by **Greenberg Farrow Architects**. The total \$60 million development cost is being financed with bonds and a mix of moneys from private banks, the state, and New York City. Renaissance Plaza is being developed by Suna/Levine, with Masjid Malcolm Shabazz Mosque as Community Sponsor.

The first project in the area was the controversial 25,000-square-foot vendor marketplace on West 116th Street, east of Malcolm X Boulevard, which removed vendors from 125th Street. For the Malcolm Shabazz Development Corporation, **Rabboni Muhammad and Associates** and **Danois Architects** conceived it to unify as many as 115 vendors selling food, arts, and apparel under one roof.

## Home Sweet Home

Danois Architects also designed the Shabazz Gardens Partnership New Homes, which are under construction on 117th Street west of Malcolm X Boulevard. As part of the City's New Homes



Program, the 41 three-family row houses are being sold to moderate- and middle-income owner/occupants. The proposed second phase of the project is a pair of six-story condominium buildings with 55 two- and three-bedroom apartments and 11,000-square feet of neighborhood retail stores. Sponsored by the Malcolm Shabazz Local Development Corporation and developed by the Bluestone Organization, the buildings will flank the western corners of West 117th Street at Malcolm X Boulevard, in the federally sponsored Mt. Morris Homeownership Zone.

Under the auspices of the city's Housing Preservation & Development (HPD) department's HomeWorks program, Abyssinian Development Corporation has begun construction on a housing project called Renaissance Homes, designed by architect **Guy Maximo Harding**. The 33 redeveloped brownstones each contain an owner-occupied duplex or triplex unit, for a total of 60 new rental apartments.

Last year, with support from the Rhodebeck Charitable Trust, Abyssinian rehabilitated a vacant multifamily building at 36 West 131st Street, creating fourteen rental apartments. Abyssinian's architect, **Hamlet E. Wallace** is responsible for a diverse mix of housing on this block, including a HUD 202 senior citizens project, a moderate-income condominium, a low-income tax credit-financed project, and a moderate-income rental project.

As part of an HPD neighborhood redevelopment program, Abyssinian renovated 64 units in four HPD-owned buildings. **Gerry Bakirtij** was the architect of this project financed through the low-income tax-credit program.

At 118th Street, between Fifth and Madison avenues, the 40 three-family Fifth Avenue Partnership homes are being built with masonry bearing walls. Designed by **Danois Architects**, the four-story row houses were developed by the Briarwood Corporation with Hope Community as the community sponsor. Parking spaces are planned behind the two rows of ten houses on each of the avenues; those along 117th and 118th streets will have full-depth rear yards.

On a block of 117th Street near Lenox Avenue, Danois has recently completed 41 three-family row houses with bay windows and details of cast-stone and brick. Each of these houses, developed for the Bluestone Organization, consists of an owner-occupied duplex with two rental units.

For developer Landmark Projects and the Central Harlem Partnership Homes, Danois is designing another 41 houses (with stoops) as infill where HPD demolished row houses in the 1960s and 70s. The architect is required to set the houses back—behind the line of the original brownstones—because of a change in zoning regulations for stoops. Nearby, nine brownstone facades that have been standing without their houses attached—on the west side of Mount Morris Park between 120th and 121st streets—will soon be whole again when Danois completes 36 condominium units there.

For the HomeWorks Project, **Victor Body-Lawson** and **Rodney Leon** are renovating 32 historic brownstones spread throughout Harlem. And for various clients, **Anthony Crusor Architect** has eight two- and three-family town houses in construction document phase scattered around Harlem.

## Institutionally Speaking

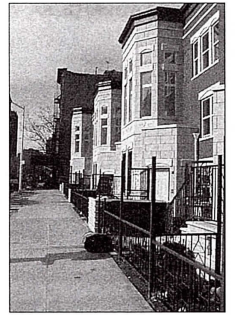
At 239 East 121st Street, Anthony Shitemi, of **Urban Architecture Initiatives**, is in the middle of construction on Odyssey II, a new six-floor residence for the homeless and people infected with HIV. The 39,000-square-foot facility of concrete plank construction will have 64 apartments, a sunken courtyard, and a first-floor atrium. The architects are working with Mega Contracting and Joselow Abraham Consulting Engineers.

Albert Morgan, of **Morgan Architectural Design**, has received a commission from Bellevue Day Care Center and Bellevue Hospital for a 7000-square-foot 24-hour satellite daycare center. The project involves conversion of existing second-floor offices and an adjacent roof area for infants and preschool children. (The roof will become a usable outdoor area.) The project is the first of its kind.

In a former apartment building on Lenox Avenue at 110th Street, **Jeffrey Goodman** and **Steven Charlton** have created a stylish and colorful new youth hostel. Called Parkview Hotel, it has double-height single-pane windows on the first floor, banners in the lobby, and shared or single rooms with kitchenettes.

For the New York City Housing Authority, **Herbert Beckhard Frank Richland & Associates** will soon complete the Police Service Area Number 5, a precinct building on 123rd Street between Second and Third avenues, in East Harlem. The modest 37,000-square-foot building with brick and granite trim fits in well with its low-rise neighbors while conveying a sense of civic presence.

*Atim Annette Oton is a Brooklyn-based architectural designer and the executive vice president of Blacklines magazine, a new architecture publication focused on Black designers.*



Shabazz Gardens, Danois Architects



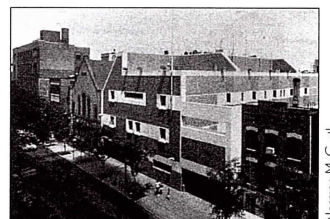
Fifth Avenue Partnership Homes, Danois Architects



Central Harlem Partnership Homes, Danois Architects



Mount Morris Condominiums, Danois Architects

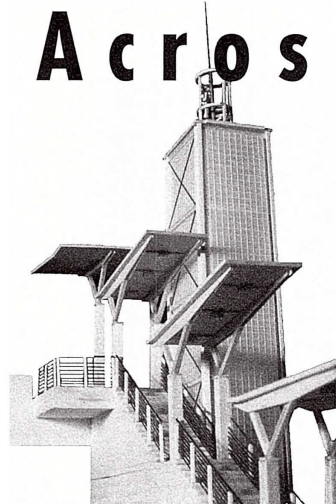


New York City Housing Authority Police Service Area Number 5, Herbert Beckhard Frank Richland & Associates



# Across the Hudson

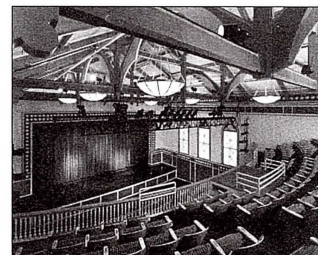
by Nina Rappaport and Jayne Merkel



69th Street Station, North Bergen,  
*Jambhekar Strauss Architects*



South Waterfront, Peter DeWitt Architects



Stevens Institute of Technology DeBaun  
Auditorium, Gerald Gurland and  
Dean Marchetto & Associates

**S**kyrocketing real estate prices in Manhattan, new light-rail trolleys in New Jersey, state initiatives to lure corporations from New York, and ferries across the Hudson are creating a gold rush to the New Jersey waterfront. But along with recently completed parks and piers, improvements to historic sites, office buildings, stores, and hundreds of apartments under construction in New Jersey, there are bitter battles between developers, political leaders, and local organizations trying to improve connections and maintain mandatory public access to the water.

Though most New Jersey projects devote land to parking that undermines the pedestrian environment, the state's new trolley system is a boon. On April 15, the first links of the \$1.1 billion Hudson-Bergen Light-Rail Transit System were opened by New Jersey Transit. It will eventually extend 20.5 miles, providing a lifeline for depressed communities and connecting Hudson river-front towns to each other. **Parsons Brinckerhoff** planners and engineers is responsible for rail construction, while **Jambhekar Strauss Architects** is designing twelve passenger stations and support facilities. Expressive, contemporary stations will respond to the surroundings of each town, with work by artists and landscape architects.

The undertaking has been planned to mesh with existing public transportation. In Hoboken, patterned paving and a pedestrian plaza help clarify connections between the light-rail system, PATH commuter trains, and ferry lines. At the Port Imperial Ferry light-rail station, tensile fabric shelters evoke a nautical theme. A sculptural tower will make the station visible from afar. In Bayonne, the materials (brick and bluestone) and historic-styled light fixtures reflect the residential neighborhood on one side, while painted steel canopies and exposed beams evoke the industrial area on the other. To brighten the somber environment in North Bergen, the 69th Street Station has a well-lit overpass and a glass-block elevator tower.

## In Hoboken

One of the city's largest proposed developments is Maxwell Haus, a 950-unit \$300 million residential-and-commercial complex at the former Maxwell House coffee plant on the Hoboken waterfront. Designed for developers Danny Gans and George Vallone by **Thompson Design Group**, of Boston, (with **Dean Marchetto & Associates Architects**, of Hoboken) the 1.28 million-

square-foot project would restore three 1938 buildings. On two piers, rows of town houses would be built. The landscaped rooftop of a garage for 1600 cars would connect to the existing Elysian Park by a bridge across Sinatra Drive, and the project's ground floor would have 160,000 square feet of retail and restaurant space.

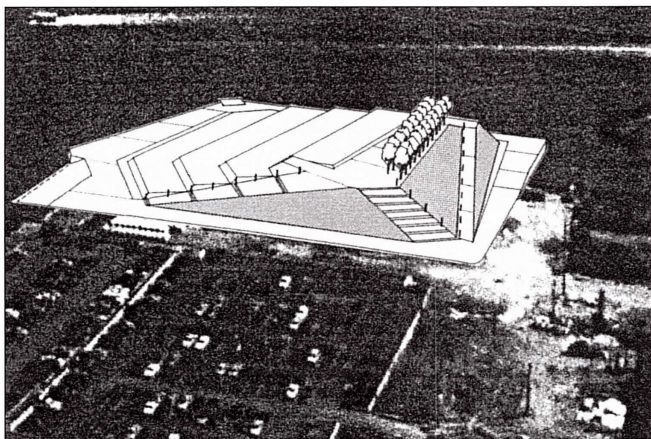
For a vacant urban block, Marchetto is working on the Hoboken Parking Authority's first robotic garage. The six-story brick building will look like a row of houses with simulated windows. Inside will be an automatic parking system where cars are lifted and moved by a computer similar to those used in storage warehouses. The German-made space-saving steel shelving system, which costs \$20,000 per spot to develop, will make its U.S. debut here.

Also for Hoboken, New York's **Peter DeWitt Architects** has designed the mixed-use South Waterfront project. The Applied Companies is constructing the project on the northernmost of the Port Authority's three blocks just beyond the Hoboken PATH station. Interior loading bays at the 13-story building have minimized disruption of street traffic during construction of the 60,000 square feet of retail space, 526 residential units, and parking for 585 cars.

To maximize views from the apartment towers' interiors, DeWitt has employed corner windows set in a brick field. Narrow stripes articulate the vertical bays. Wider stripes define a rusticated base relating to the scale of downtown Hoboken, and two elevated courts overlooking the river provide recreation space for tenants. The project is scheduled for completion in September 2001.

On another two-acre waterfront plot, protests over plans for a large-scale commercial development with few public amenities led instead to the creation of Hoboken South Park. On the site will be three new mixed commercial-and-residential city blocks and 12 acres of parkland with spectacular views of the New York City skyline. Uses for the park, which was designed by the joint venture of landscape architects **Cassandra Wilday** and **Henry Arnold** for the City of Hoboken, were determined through an extensive consensus-building process. Active and passive recreation areas are planned, with a diagonal path oriented to the Empire State Building bisecting the pier. It leads to a large green "beach" and a grove sheltering small pavilions and playgrounds. The first phase opened to the public last June.





*Veterans Park, Jersey City,  
Weiss/Manfredi Architects and H.M.White Site Architects*

At Hoboken's nearby Stevens Institute of Technology, the Grace E. and Kenneth W. DeBaun Auditorium was recently restored and upgraded by **Gerald Gurland** with **Dean Marchetto & Associates**. Original windows discovered during construction were repaired. Inside, the architects expanded the proscenium and the stage; reconfigured, restored and refinished the seating; and added state-of-the-art audiovisual and distance learning systems. Period colors and motifs again embellish the space designed by Richard Upjohn in 1871.

For Weehawken, a 3.9 million-square-foot development is being proposed by Roseland Properties. A hotel, 1600 residential units, and 1.3 million square feet of office space have been designed by the **Martin Group** of Philadelphia. The project's eight towers would be 10-12 stories high, with most of the remaining "green" open space (reserved for a public park) located on a contaminated parcel below the Lincoln Tunnel vents.

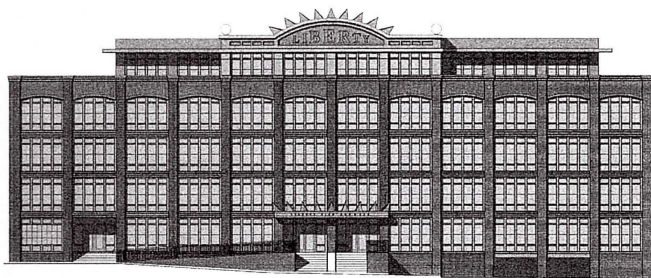
## Jersey City

The centerpiece of the Hudson River waterfront walk—a series of public open spaces extending from the Bayonne Bridge to the George Washington Bridge—is a 2.5-acre park designed by New Yorkers **Weiss/Manfredi Architects** and **H. M. White Site Architects** landscape designers. Its construction will begin just south of the Colgate clock this fall.

The project, named Veterans Park, will have a giant viewing platform that opens to the east with a series of terraces and berms creating an amphitheater overlooking New York harbor. To make the new 20-foot high earthwork, which will be visible from Manhattan, 20,000 cubic yards of fill are being added.

At the uppermost level of the park will be an allée of deciduous trees on a platform paved with crushed stone. An intensified perspective framed by the trees and a contoured, bermed walkway will align views south to Ellis Island and the Statue of Liberty. Other views defined by broad terraces will take in the expanse of the Manhattan skyline. Seeded grass on horizontal surfaces and turfed grass on sloped ones should accentuate the terraced ground plane.

A former industrial building being converted to residences is the 19th-century Colgate-Palmolive sugar warehouse and refining plant at Washington and Essex Streets, in the Paulus Hook area. The \$13 million conversion, designed by **Dean Marchetto** for Diversified Management Systems, will have 74 luxury loft apart-



*Colgate-Palmolive sugar warehouse, Dean Marchetto & Associates*

ments ranging in size from 640 to 1576 square feet. The rear wing of the existing building will be demolished, and equivalent space will be built atop the remaining portion of the four-story structure. The roof will have a deck and a metal cap in green metal to echo the Statue of Liberty's crown. On the waterfront will be a public walkway and (in the rear) a landscaped plaza.

In 1998, responding to the growing demand for artist housing in the New York metropolitan area, Jersey City planners created the WALDO (Work and Live District Overlay) in a deteriorated industrial sector on the waterfront. Zoning regulations now call for creation of live/work lofts with support facilities (such as galleries, museums, and a high school for the arts). Only certified working artists will live in the district.

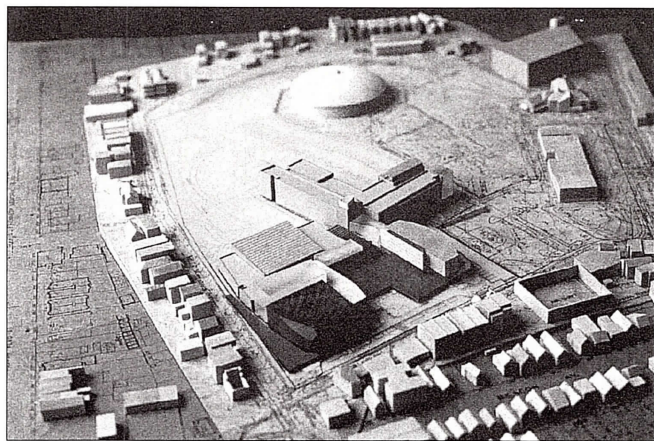
Today, WALDO's first artists' cooperative is about to be constructed. The project, designed by New York's **RKT&B Architects** is to be located in a seven-story warehouse at 110 First Street. It will contain 133 live/work units ranging in size from 900 to 1800 square feet—as well as a performance space, gallery, and cafe. The central portion of the building is being removed to create a courtyard surrounded at each level by walkways. These will be constructed (using a steel-and-concrete framework) to be the means of entry to each apartment. Top-floor units will have private roof terraces.

Facades of the existing structure are being restored to their original appearance. Windows will be historically accurate replicas; first-floor loading docks and awnings are being rebuilt. Green-design principles guiding the development include the "preservation and retrofit" of an existing structure, natural ventilation, use of nontoxic building materials, and divided waste disposal. Construction is scheduled to begin early this summer and be completed within a year.

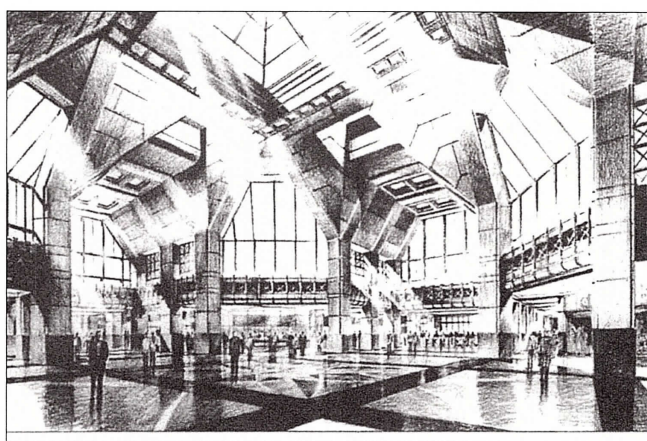
Also in Jersey City, the Liberty Harbor North master plan, by Miami's **Duany Plater-Zyberk** with New York's **Liebman Melting Partnership** (OCULUS, September 1999, p. 16), is moving through the approval process. Environmental impact has been surveyed; public hearings are taking place now. The 7500-unit development with 4 million square feet of commercial space is traversed by the new light-rail system. (Liebman Melting is also designing Fulton's Landing, a 105-unit midrise condominium adjacent to Liberty Harbor North. It is scheduled by the same developer for construction this summer.)

In the planning stages for Jersey City is a controversial pro-





*Jersey City Intermediate School, Ehrenkrantz Eckstut & Kuhn Architects*



*Secaucus Transfer Station, Brennan Beer Gorman/Architects*

posal, by United Diversified of Bayonne, for a pair of 43-story spires designed by **Ismael Leyva Architects**, of New York. Residential, commercial, theater, hotel, and retail space would be built on a narrow site located between Jersey Avenue and Grove Street (within the Jersey Avenue Redevelopment Area) which is currently targeted for light-industrial development. The 475-foot-high towers would abut New Jersey Transit train tracks—several blocks west of the Hoboken Terminal. The developer is also seeking approval to build above the tracks of the new Hudson-Bergen light-rail system and establish a station within the project.

On the education front this spring, **Ehrenkrantz Eckstut & Kuhn Architects** (and **Clarke Caton Hintz Architects** of Trenton) completed a new 12,000-square-foot facility for the Jersey City Public School's new Media Arts High Tech Program—as well as an equally large cafeteria—both at Snyder High School, an urban facility built in the 1920s. This first high-tech center of its kind for a U.S. high school has two TV studios, an audio recording studio, an internet radio broadcast station, and two computer labs for use by students enrolled in the program and by others at the school. It was underwritten by a number of corporate sponsors.

For a sloping site in the Heights neighborhood, EE&K has designed the Jersey City Intermediate School for 750 students in grades 6-8, a hundred of whom have special needs. Each teaching space will provide for the integration of new technology. The school is being carefully designed to respond to a varied context, with outdoor spaces that will serve as informal extensions of the classroom.

## In Newark

Ehrenkrantz Eckstut & Kuhn is the coordinating architect for the City of Newark and New Newark Foundation, a public/private partnership. The firm is simultaneously preparing initiatives for three districts. On the waterfront, with Clarke Caton Hintz, they are planning a promenade which will assure public access to the Passaic River. The river walk will also provide a setting for mixed-use development and an amphitheater to complement the New Jersey Performing Arts Center, on the west. The Army Corps of Engineers is reconstructing the bulkhead now in preparation for the approximately 1.2 million-square-foot project.

The Arena Area Redevelopment Plan—by EE&K, **The Hillier Group's** Newark office and **HOK Sports** of Kansas City—calls for

Newark to become the home of the New Jersey Nets NBA franchise. A new 3.67 million-square-foot sports-and-entertainment center with an 18,000-seat arena would benefit from direct access to Newark's historic Penn Station. Neighboring retail, entertainment, and office development are intended to energize Market Street and restore its historic pedestrian-scaled environment. Construction is scheduled to begin next year for an anticipated opening in 2003.

Ehrenkrantz Eckstut & Kuhn's two million-square-foot New Newark project, with **Mikesell & Associates** of Newark, is a mixed-use downtown neighborhood. It comprises 580,000 square feet of retail space, a million square feet of apartments, 408,000 square feet of mixed-use space, 71,400 square feet of entertainment, and 3,740 square feet of parking spaces to reinforce and extend the emerging arts district, where historic office buildings are beginning to be converted to residential lofts. Construction is expected in 2001.

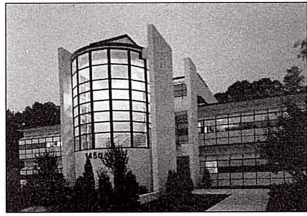
## Elsewhere in New Jersey

A massive transportation facility underway since 1992 is the Allied Junction/Secaucus Transfer station being designed by **Brennan Beer Gorman/Architects**, New York. The structure is now in place for the 50,625-square-foot project, which will link Northern New Jersey commuter rail lines with Amtrak's Northeast Corridor and the New Jersey Turnpike. The project is expected to serve 70,000 passengers daily.

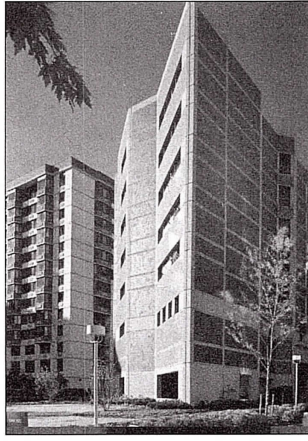
Located in the Meadowlands, midway between Newark's Pennsylvania Station and New York City's Penn Station (with Manhattan only six minutes away), the faceted, angular Secaucus Transfer complex is scheduled for completion in June 2002. Recently, the contract has been awarded for the station's finishes, such as walls and ceilings. Plans also call for as much as 6.3 million square feet of new development on the 28-acre site—278,000 square feet of office space in four towers, a 600-room hotel and conference center, 10,700 square feet of stores, and parking for 4000 cars.

Where transit is not the key to new projects in New Jersey, available building stock often is. **Gerner Kronick+Valcarcel**, of Manhattan, designed a new headquarters for the Hancock Tire America Corporation in an existing industrial building in Wayne, New Jersey. The focus of the 30,000-square-foot renovation is a tall, cylindrical glass-walled addition that the architects call the





*Hancock Tire America Corporation,  
Gerner Kronick+Valcarcel*



Norman McGrath

*Prospect Heights Care Center,  
Hackensack, Herbert Beckhard  
Frank Richlan & Associates*



Jeff Goldberg/Esto

*Monell International Research Center for Climate Prediction at Columbia University's  
Lamont-Doherty Earth Observatory campus, Palisades, New York, Rafael Viñoly Architects*

building's "spinal cord and brain." It enabled them to create an image for the otherwise horizontal structure, provide a central meeting place, facilitate circulation, and accommodate up-to-date mechanical and electrical systems (which the existing building's inflexible structural system—precast and poured-in-place concrete tees—would not).

The architect's reflective glass set in black mullions contrasts with white concrete vertical slabs and increases energy savings, as has the reuse of an existing building. Though completed only last summer, the project, which contains extra office space for the company to grow into, has been completely rented.

A three-story cylindrical lobby with a glass roof also punctuates the glass-and-precast concrete Roseland Corporate Center. **Herbert Beckhard Frank Richlan & Associates** designed the 220,000-square-foot four-story building now nearly completed in Roseland, New Jersey. A two-story cafeteria adjoins the lobby, with a library above. Two office wings offset around the central hall create desirable corner offices. Parking provided on-grade and in an adjacent split-level structure is mostly concealed by landscaping.

In Hackensack the same architect has completed the 119,000-square-foot Prospect Heights Care Center. The seven-story, 210-bed facility has four floors of long-term nursing care and a penthouse level devoted to residential units. On each living floor, communal sitting areas and dining rooms situated at the ends of the building offer views of the New York skyline. The main floor features a theater, a multipurpose room with a 2000-gallon coral reef aquarium, and a childcare center. Exterior walls have 45-degree-angled windows to maximize residents' privacy. The facade is sheathed in precast concrete panels with tile inserts. An adjacent parking garage roof has been transformed into a landscaped garden.

**The Hillier Group's** Althea Gibson Early Childhood Education Academy, in East Orange, has bright corridors, colorful activity-centered classrooms, and "building block" towers which imbue it with a comfortable atmosphere for preschool children. The Academy received three major design awards last year. *New York Construction News* pronounced it "1999 institutional project of the year"; the AIA Committee on Architecture for Education gave it a Merit Award, and *American Schools and Universities* magazine awarded it a Special Citation.

## Viñoly in the Palisades

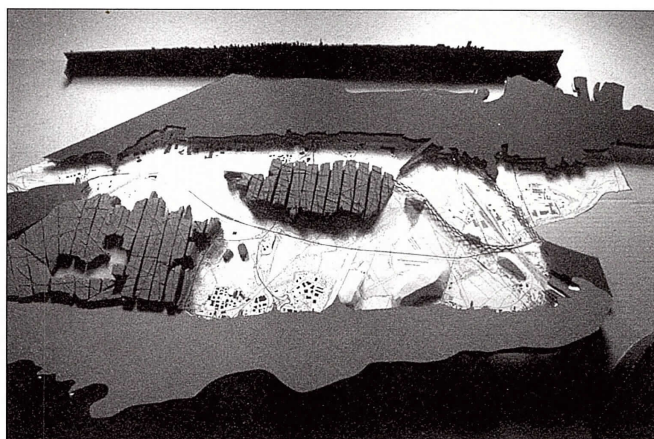
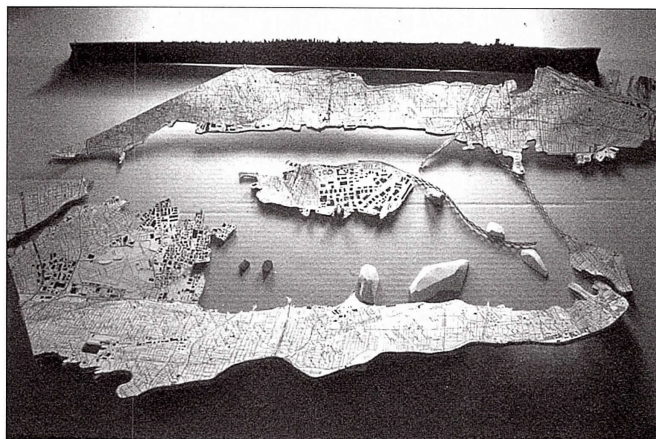
Probably the most dramatic new building across the Hudson is also the most unique. **Rafael Viñoly Architects'** 562-foot-long Monell Building is situated on a rocky cliff 500 feet above the river. The site, in Palisades, New York, was originally part of Torrey Cliffs, the estate of renowned Columbia University botanist John Torrey. Now 430 scientists and staff members study the Earth and its processes there, at the Columbia University International Research Center for Climate Prediction, on the 149-acre Lamont-Doherty Earth Observatory campus.

The long crescent shape of the Monell Building, which follows the contours of the ridge, "emerged from the topography of the site and the extraordinary quality of the landscape," Rafael Viñoly said. Building materials are the same as those that were removed during initial clearing and excavation—wood and stone. The \$12.25 million complex comprises two wings that spread along the Palisades Cliff—meeting at the center to form the main entrance lobby, which cuts across the building from west to east and cascades down the hillside, offering dramatic views of the Hudson River to the north. From the main staircase, users access a lower-level lounge and an exterior deck.

The roof is formed by simple wooden trusses placed on a gently arched, wood-framed base. Each wing has two overlapping curved roof sections—one slightly smaller and lower than the other. A continuous clerestory where the roofs meet at the center supplies daylight to the common areas between the offices and conference rooms. Further diminishing operating costs, the cross-section of the building reduces the dependence on air-conditioning, by allowing natural ventilation for most of the year.

To afford river views, fifty researchers' offices are grouped along the eastern side of the building. The Lamont-Doherty directorate is located at the southern end of the building, with a separate entrance, conference room, and deck. Conference rooms and support spaces are on the west. Also on this side, adjacent to the entrance, is a 192-seat conference hall which serves the entire campus. Glass behind the stage looks onto a meadow with a view of the old Lamont house. Viñoly is now working on a master plan for the entire campus, which will include a student center and additional classrooms.





*left: conceptual model of existing condition; right: Meadowlands Park conceptual model, Branch and Branch Plant Architects*

## Reclaiming the Meadowlands

by Gavin Keeney

**F**rom the train between Penn Station and Newark, views of the New Jersey Meadowlands reveal an overlay of infrastructures that have been imposed over the years on the vast wetland adjoining the tidal Hackensack River. Now much-reduced, this altered marsh landscape has an edgy, industrial quality. Big-box retail, stadium facilities, and Newark airport have made inroads into drier sections, while crisscrossing causeways and viaducts overhead link the metropolitan verges of the Hudson River to northeastern counties of the New Jersey interior. In part, development has been possible because of construction of a dam on the upper Hackensack. However, reduction in the volume of water passing to the sea has increased the salinity of the estuary and riparian zones, causing a loss of biodiversity and slow death by acculturation.

Within this half-natural wilderness, the Metropolitan Waterfront Alliance has proposed a wetlands park linked to the planned Secaucus rail transfer station, a mixed-use commercial development midway between New York City and Newark. The station would combine intermodal (rail and highway) components which are now separated and would further amplify the commercial prospects of the Meadowlands region. Waterfront Alliance's plan for the marshes, capped landfills, highway, and railway verges adopts a management strategy based on ecological boundaries—partly to acknowledge the entire interstate watershed—from the Jersey highlands to the Hudson-Raritan estuary. It would encourage regional, state, and federal planning authorities to cooperate on developing a park that addresses the full range of opportunities in the Hackensack River basin—instead of only commercial development.

The origin of the wetlands park project—and of the Alliance itself—was a 1997 conference in Pocantico Hills, New York. Sponsored by the Rockefeller Brothers Fund, two dozen experts (about half from New York and half from New Jersey, representing environmental groups, public agencies, and foundations) gathered to consider the last urban frontiers in the metropolitan area—800 miles of mostly postindustrial waterfronts and abused wetlands in New York and New Jersey. In many respects, an outgrowth of the Regional Plan Association, the Metropolitan Waterfront Alliance was established last January by **Carter Craft** and **Kent Barwick** (with the RPA's **Robert Yaro** and **Tony Hiss**) to find site-specific opportunities to return marginal lands to public use. The Meadowlands project is a trial balloon testing the potential

for success, with a variation on the public-private partnerships that have produced many of New York City's recent waterfront parks.

The proposed Meadowlands park, was designed by Toronto architects **Plant** (Lisa Rapoport and Christopher Pommer) and **Branch Plant** (Lisa Rapoport and Mary Tremain) to realize the often mutually exclusive goals of resource planning, recreational use, and commercial development. That the total 22,000 acres of wetlands has been reduced to 6000 acres is acknowledged in this plan, which encompasses more than half of the original basin now traversed by landfills and corridors. Ironically, the eleven capped landfill mounds in the area are ideal vantage points for surveying the vast reaches of this extraordinary tableau. Other public access—to the navigable portions of the river by kayak, canoe, and motorized watercraft, for instance—is currently limited. But the plan would open existing park-like marshland to ecotourism, using the \$350 million Secaucus Transfer Station (designed by **Brennan Beer Gorman/Architects**, see p. 10) as a launch pad.

An additional program of public relations and education would be necessary to attract day-trippers to the area, which is generally imagined to be an all-purpose dumping ground. The Plant and Branch Plant plan is intentionally broad and episodic, as it attempts to restructure perception of the site in both concrete and subtle ways. While byways and lookouts resemble those in many parks, the blinds, blinkers, and calibrated masts that frame and mark specific areas are interpretive environmental artworks calculated to alter the experience of the place by provoking historical reverie.

The plan's first phase is intended to accentuate some inherent differences within a system that now appears to have a deadening sameness. Merely an appetizer, the plan might encourage public agencies ultimately responsible for stewardship of the Meadowlands to open them to new activities. To fully realize the proposal, the Alliance needs the support of the Port Authority, borough presidents, New York City Planning, the National Park Service, New York State DOT, and the Hackensack Meadowlands Development Commission. This last agency is perhaps the most important, since its charge has always been to sponsor retail and commercial development in the basin (such as the Ikea store, in Elizabeth). To celebrate the conflicts between wild and engineered systems is in itself a form of provocation. Reversing or halting the destruction of the remaining 6000 acres will be an act of collective contrition.



## What's Next in the Harbor?

Since the Coast Guard moved away, in 1999, the fate of Governors Island has been tossed at sea—by politics in Washington, Albany, and City Hall. Plans for the future remain on the table. At a panel sponsored by Architects Designers and Planners for Social Responsibility, speakers offered something old, something new, something borrowed (or at least familiar), and something blue. The event took place on March 29 at the new CUNY Graduate Center.

Presenters considered six centuries. Panelist **Seth Kamel**, a doctoral candidate in American History at Columbia, directs Big Onion Walking Tours. The company offers free tours of Governors Island every month. Kamel encapsulated the history of the island, beginning with the year 1637, when the Dutch purchased it from the Canarsee Indians. It would become “the heart of a defensive network designed to protect the country’s merchant capital,” Kamel explained. Beginning in 1776, “a few cannons and a redoubt enabled General Israel Putnam to hold off the British” (so they burned Washington, D.C.).

The island almost doubled, to its current 172-acres, when the southern end was filled using earth excavated from the Subway and the Brooklyn Battery Tunnels. The area is now home to athletic fields, modern military housing, and a school.

Though the buildings have been maintained at federal expense since the Coast Guard moved out, the island’s fate has been in limbo. Newt Gingrich tacked the sale of the island, for \$500 million, onto the 1996 Balanced Budget Amendment. The

next year, however, President Clinton promised Senator Moynihan that the Federal government would sell the island to New York for \$1 if the city and state could come up with a plan for it that would benefit the public.

Governors Island has yet to be surrendered (and the authority that will be entrusted with its development has not been named), though a plan has been approved. The selected plan is similar to a Governors Island Group plan developed three years ago, which was described by Regional Plan Association director **Robert Pirani**. (Governors Island Group is a coalition of nonprofit organizations including the AIA, the American Planning Association, the American Institute of Landscape Architects, and the Municipal Art Society.) As prepared by consultants from the **Thompson Design Group**, of Boston, and **Tourbisier and Walmsley**, of New York, the earlier plan calls for preservation of three forts built for the War of 1812. The installation’s historic houses and the 400-room McKim Mead & White administrative building would be converted to a conference center and hotels. On the south end, school or university facilities might be added, and existing housing would be demolished for parkland (OCULUS, November 1998, p. 17).

As an alternate to the existing plan, international businessman **Jerry Greenberg** presented a new (if rather silly) scheme he called “World Island.” He would build a kind of permanent world’s fair with exhibitions, an international crafts demonstration and marketplace in Building 400, and a “world class” conference center with hotels and office towers. Greenberg suggested a “Pax Pavilion,” with bureaus for tourism and

## AT THE PODIUM

trade from over 200 governments . . . even an international grocery store (the “world of cuisine”). To accommodate his scheme, he would “enclose” the entire south end of the island and create several levels, making 400 developable mall-like acres.

Though Greenberg’s plan was described by moderator **Bob Bogen** as “visionary,” it was **Kent Barwick**, speaking as president of the Metropolitan Waterfront Alliance, who really showed vision. Barwick is convinced the “water is this region’s great natural resource.” He says that “the reoccupation of 521 miles of waterway around New York—800 including New Jersey”—will be the issue of the future. Partly because of the success of the Clean Water Act (and partly because of the recreational potential), “people are coming back to the water. There are 300-400 waterfront projects already underway,” and ferries are returning.

Quoting planner Stanton Eckstut, Barwick said: “Before you make a plan for the waterfront, make a plan for the water.” Governors Island could be the key to the entire harbor transportation system. “If we want Red Hook to come alive, Sunset Park, Greenpoint, or Long Island City, we have to reinvent some of the connections that have been lost.”

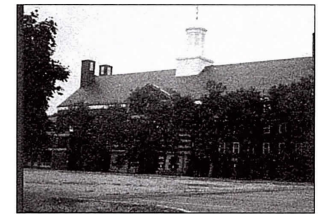
Where other planners see the need to connect ferry service to Governors Island as being the problem to solve, Barwick and his colleagues at the Alliance anticipate an opportunity. Governors Island is the potential Grand Central Terminal of a waterborne transportation system and, therefore, a gateway both to miles of underdeveloped industrial shoreline and some of the finest beaches in the nation. —J.M.



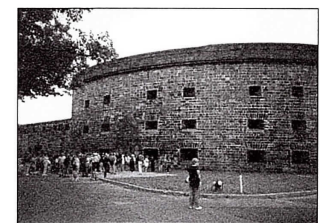
*Governors Island*



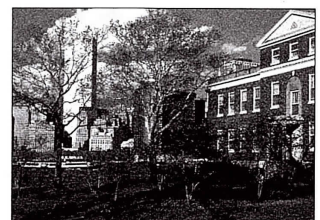
*Historic Houses, Governors Island*



*Administration Building 400, Governors Island*



*Castle Williams, Governors Island*



*Governors Island landscape*



## The Campus Guide: Princeton University

reviewed by William Morgan

**T**he college campus is one of the great contributions to our national architectural heritage. So it's good news that *The Campus Guide: Princeton University*, by Raymond P. Rhinehart (1999, 198 pages, 146 illustrations, paper, \$21.95), has joined volumes on the University of Virginia, Stanford, and Yale in the campus guide series from Princeton Architectural Press.

While works on Harvard, Cranbrook, West Point, and other colleges are forthcoming, it is difficult to imagine any school that can match Princeton for an ensemble of significant works by major architects—not to mention its truly Edenic setting.

Princeton is, perhaps, the most beautiful campus in America. From Nassau Hall, the largest building in the American Colonies by carpenter-builder Robert Smith, to contemporary works by **Robert Venturi**, **I.M. Pei**, and **Gwathmey Siegel**, Princeton has always managed to secure the best designers of the day. Between projects by **Rafael Viñoly** and 19th century architect **Benjamin Henry Latrobe** are exemplary buildings by **John Notman**, **William A. Potter**, **Henry Hardenbergh**, **Richard Morris Hunt**, **Frank Miles Day**, **Charles Klauder**, and **Ralph Adams Cram**.

Princeton has found an adoring hagiographer in Raymond Rhinehart, a speechwriter for the AIA. With prose that is refreshingly free of architect-speak (he has a doctorate in English literature—from Princeton, of course), Rhinehart deftly weaves together institutional history, architectural description, and unabashed love for the campus. Controversy and irony are not excluded, and

the author identifies heroes and villains. Clearly, he believes that knowledge and awareness are the first step toward preservation.

Rhinehart's writing can sometimes border on cute. ("The triangle is one of the smallest musical instruments in an orchestra, but in Pei's hands, the triangle makes a mighty sound.") But he is to be praised for his overall sense of balance. Every building is discussed fairly, whether it's **Robert A.M. Stern's** Center for Jewish Life ("no architect is more capable of pouring old wine into new bottles") or the dreadful 1960s Engineering Quadrangle, which Rhinehart diplomatically refers to as "resoundingly utilitarian." The perfume of landscape designer **Beatrix Farrand's** wisteria vines may be obvious, but the author also recognizes the poetry in **Machado & Silvetti's** parking garage.

Rhinehart's true service to his alma mater, however, is his paean to the Gothic. Rich in all its periods, Princeton achieved transcendence under the leadership of Ralph Adams Cram, supervising architect of the university from 1907-29. Tastes change, of course, but Collegiate Gothic is unquestionably Princeton's most enduring and endearing architectural legacy. **Cope and Stewartson's** Blair Arch—basically Trinity College of Cambridge writ more perfect in the New World—defined the university's new Anglo-medieval image (and, appropriately, graces the guide's cover). No Collegiate Gothic ensemble at Yale or Duke—even at Oxford or Cambridge—approaches the splendor and inventiveness of **Frank Miles Day** and **Charles Klauder's** work at Princeton's Holder Hall. In fact, someone familiar with Cram's own Graduate College and splendid university chapel might be truly disappointed by encoun-

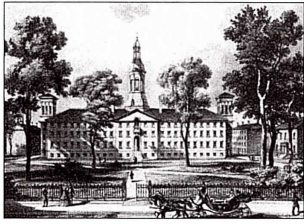
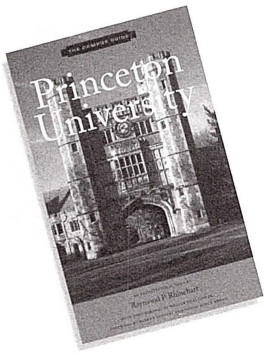
ters with their English precedents. Forgotten Gothicists like **Benjamin Wistar Morris** and **Raleigh Gildersleeve** shine here, too.

Sad to say, the guidebook's arrangement of buildings into walking tours fragments discussion of the development of Gothic at Princeton. The publisher deserves thanks for gathering the material and making it generally accessible. Nevertheless, the role of these books seems ambiguous. They are not really guidebooks—in the sense of a pocket-sized Pevsner—but architectural histories masquerading as guides. A heavy-stock, 6x10-inch book is not exactly pocket size.

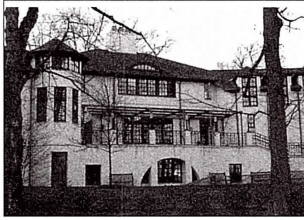
Yet, if anything, it should be fatter. The Theological Seminary, the Institute for Advanced Study, and Princeton Borough get a dozen pages each. But I think readers would also enjoy knowing that like Jefferson in Virginia, Woodrow Wilson designed his own house (on Library Place, in Princeton). While picturesque, the small maps are inadequate. And worse, the publisher assumes that the reader will actually be facing the buildings while reading about them, so there are far too few photographs.

These shortcomings aside, Rhinehart's introduction to the buildings of Princeton is a remarkable achievement. Given the Princeton area's tremendous growth in recent years, the author's admonition that the "University's uniqueness threatens this precious legacy" is a timely one.

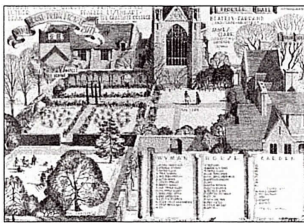
*William Morgan is a professor of architecture at Roger Williams University. A Princeton native, he taught at Princeton University, and is the author of Collegiate Gothic.*



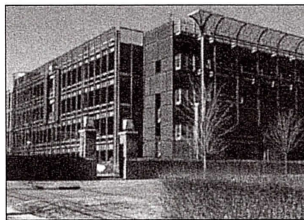
Nassau Hall, Robert Smith



Center for Jewish Life, Robert A.M. Stern



Landscaping master plan, Beatrix Farrand



Parking garage, Machado & Silvetti



Blair Arch, Cope and Stewartson



## Gwathmey Siegel at the CUNY Graduate Center

**G**wathmey Siegel's rather radical renovation of 580,000 square-feet (on 12 floors) of the old B. Altman & Co. department store building has finally put the City of New York Graduate Center on the map, in a way the former upper-floor quarters across from Bryant Park certainly never did. Now the school is on the street—even on Fifth Avenue—at 34th Street, catercorner from the Empire State Building. And today, through the glass ceiling of the dining commons on the top floor, the world's most famous skyscraper can be seen during lunch by 4000 graduate students and one of the most prestigious faculties in the nation.

Outside at street level, Trowbridge & Livingston's curvaceous Beaux Arts marquees of glass and cast iron have been preserved. But inside is one of the biggest and best graduate faculties in the nation, where 1600 professors grant doctorates in 26 fields—just behind the front doors, where handbags and cosmetics were once sold with a glittery hustle and bustle. The architects' enormous circular reception desk is the centerpiece of a new 17-foot-high lobby of steamed beechwood paneling that leads to a modern elevator bank with a shiny black structural glass ceiling and rear wall.

To the south of the entrance is a 92,000-square-foot library with open shelves and 500 wired workstations. And, to the north, is an elegant 389-seat auditorium with beech paneling, a reception space, recital hall, and screening room. In the adjoining art gallery, selected models, drawings, and photos of works by the renovation architects have been installed as part of the opening celebrations. The

show will run until August 14.

Comprehensive exhibitions that take stock of a major Manhattan firm are all too rare. Here we see that Charles Gwathmey, unlike the other Five Architects who debuted at the Museum of Modern Art in the 1960s, has made a significant imprint on New York City. Gwathmey Siegel has been growing steadily since it was founded in 1968. In the last five years or ten years, the firm has designed college buildings, museums, libraries, offices, and some spectacular houses around the world (but mostly in the United States, and mainly on the east and west coasts).

Local projects such as The American Museum of the Moving Image, in Astoria; the addition to Frank Lloyd Wright's Guggenheim Museum; the East Campus Housing and Academic Center at Columbia University, the multipurpose building at Hostos Community College in the Bronx, and the Morgan Stanley Dean Witter World Headquarters (at 1585 Broadway) are all displayed prominently on boards, along with the CUNY Center and the Public Library on the east side of the former B. Altman's. Numerous New York apartments; academic buildings at SUNY Purchase, Cornell, and Princeton; and houses in the Hamptons make Gwathmey Siegel better represented in the region than most prominent local firms.

What is most apparent is the consistency in the work. The Corbusian language spoken with an American accent, as seen in the 1965 Gwathmey Residence and Studio in Amagansett, has continued to serve Gwathmey well. He has adapted it to circumstances as different as gymnasiums, laboratories, and even museums—at scales ranging from the little addition to Whig Hall at Princeton (1970) to an entire

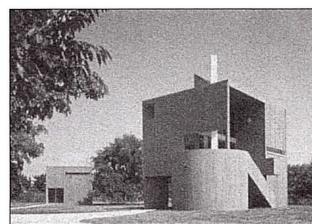
## IN THE GALLERIES

new campus for Nanyang Polytechnic, in Singapore (designed in 1993).

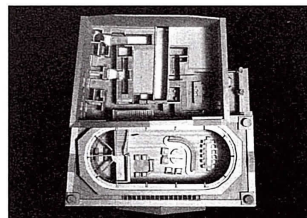
The architects have managed to cram the life's work of the whole group into the 58x24 feet gallery space while maintaining the illusion of spaciousness. So the installation suggests that the CUNY Graduate Center's biggest flaw—the failure to make effective use of the old store's display windows (what you see in most of them is chairs and table legs and some raw metal library stacks, with posters blocking only part of the view)—is more a matter of program than design.

From the sidewalk even casual passersby can grasp the scope and character of the firm's work, as models of Gwathmey Residence and Studio, the DeMenil Residence in East Hampton, the San Onofre Residence in Pacific Palisades, and the amazing Gymnasium Apartment in New York are displayed in front of large photographs in the Fifth Avenue windows (along with Whig Hall, the Stadtportalhauser in Frankfurt, the David Geffen Company Building in Beverly Hills, and the Levitt Center for University Advancement at the University of Iowa). One whole gallery wall displays the strong simple staircase of the Levitt Center, in a photographic mural which looks like you could climb it. The mural, too, is visible from the street, so tourists headed to the Empire State Building can not only learn about the architects who redesigned the interiors but get a preview of what it would be like to enter. —J.M.

The show also pictures Charles Gwathmey and Robert Siegel; senior associate Jacob Alspector; and associates Nancy Clayton, Steven Forman, Eva Frank, Gerald Gendreau, Dirk Kramer, Thomas Levering, Joseph Ruocco, Elizabeth Skowronek, and Lilla Smith.



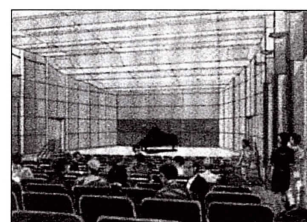
*Gwathmey residence and studio, Gwathmey Siegel*



*Gymnasium apartment, Gwathmey Siegel*



*B. Altman & Co. department store, Trowbridge & Livingston*



*CUNY Graduate Center, Gwathmey Siegel*



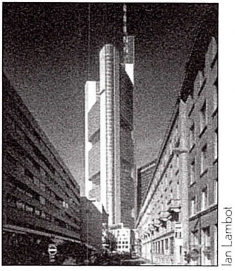
*Morgan Stanley Dean Witter World Headquarters, Gwathmey Siegel*

Roberto Schezen

Roberto Schezen

Jill Goldberg/Esto





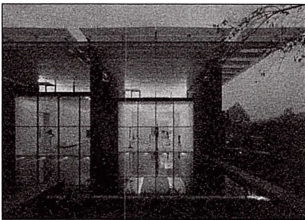
Ian Lambert

Commerzbank Tower, Foster and Partners

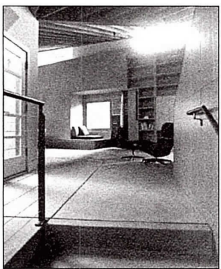


Andreas Lauble

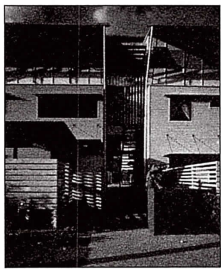
Götz headquarters, Webler + Geissler



C. Richters

Fondation Beyeler,  
Renzo Piano Building Workshop

Wescott-Lahar House, Fernau + Hartman



Richard Stringer

Cotton Tree Pilot Housing, Clare Design



Andy Inucci

Palmer House, Rick Joy

## Ten Shades of Green

by Gavin Keeney

In the new American economy, artistic and responsible, technologically advanced Green buildings stand very little chance of inhabiting real space. But, hoping to give Americans pause while in the throes of a rambunctious bull market, the Architectural League mounted an exhibition of leading-edge projects this spring. Curator **Peter Buchanan**, the British writer and critic who launched the league's fall lecture series on the subject (OCULUS, November 1999, p. 8), selected thirteen ambitious solutions that address energy-wasting practices worldwide. The projects ranged from office buildings to exhibition spaces to housing estates.

As commercial structures go, many of these buildings radically reorganize the implicit hierarchy of the modern workplace. **Norman Foster's** 1997 Commerzbank in Frankfurt, for example, is a narrow 258-meter tower with a spiral of interior gardens. To be built in Manhattan, it would require top-to-bottom rewriting of the unwritten rules of real estate—to say nothing of the zoning and building codes.

Though it is not fully Green, **Renzo Piano's** 1997 Fondation Beyeler, in Riehen (near Basel, Switzerland), presented sustainable architecture at an important crossroads. Of course, as a gallery it must function as a hermetic vessel for art. But it also embraces its extraordinary site and Piano's signature technological sublimities at a small scale.

Modest housing schemes were displayed as well, such as **Clare Design's** Cotton Tree Pilot Housing, in Queensland, Australia (1994); **Brian Mackay-Lyons' Howard House**, in West Pennant, Nova Scotia (1998); and **Hackland+Dore's**

Slateford Green, a post-council housing estate in Edinburgh, Scotland. There were even American examples—**Lake/Flato's** Cotulla Ranch House, in La Salle County, Texas (1996); **Rick Joy's** Palmer House, in Tucson (1998); and **Fernau & Hartman Architects' Wescott-Lahar House**, in Bolinas, California (1998). Utilizing sophisticated environmental controls and harnessing mostly passive flows of air, light, and water, these custom or affordable housing units transcend their circumstances. Americans' current penchant for sport-utility vehicles, big-box retailers, and huge splashy houses on quarter-acre lots seemed inexorably retro when confronted with the Green alternative.

## Career Moves

□ **Cooper, Robertson & Partners** announces new associates: **Andrew Ballard, AIA, Kenneth A. Dietz, Jonie Fu, Randall Morton, Todd Rader, Leila Satow, Timothy Slattery, A. James Tinson, AIA, and Andrew Williams, AIA.**

□ Four new associates have joined **The Hillier Group Architects** in New York: **Barbara Zieve, Paul Stocks, Bozena Grocholski, and Jennifer Mujat-Kearnes.**

□ **Robert A.M. Stern, FAIA; Robert S. Buford, Jr., AIA; Roger H. Seifter, AIA; Paul L. Whalen, AIA; and Graham S. Wyatt, AIA,** announce that **Alexander P. Lamis, AIA,** has become a partner in the firm of **Robert A.M. Stern Architects.**

□ **Ronald Evitts** has opened his own firm, **Ronald Evitts Architect**, in New York. He moved here to coordinate the Whitehall Ferry Terminal for Venturi, Scott Brown and Associates where he worked for 11 years, and remains a consultant on the terminal to Schwartz Architects.

## Green Sources With Clout

At a January sustainable design workshop organized by the Chapter's committee on the environment [OCULUS, March 2000, page 19], representatives of Steven Winter Associates noted that skepticism about manufacturers and others touting Green products is an important aspect of the learning process. However, some organizations have proven particularly reliable and credible over time, such as the U.S. Green Building Council ([www.usgbc.com](http://www.usgbc.com)). Similarly, *Environmental Building News* ([www.environmentalbuilding.com/index.html](http://www.environmentalbuilding.com/index.html)) is a magazine that declines advertisements to protect its objectivity.

—K.L.G

## Honors

□ **Scott Newman, AIA**, a partner at Cooper, Robertson & Partners, received a New York Preservation Award from the Municipal Art Society, for the restoration of his home, on East Second Street.

□ *Learning by Design* magazine, a publication of the National School Boards Association, awarded **Peter Gisolfi Associates**, of Hastings-on-Hudson, a Citation of Excellence for the design of the Agnes Irwin Upper School Library, in Rosemont, Pennsylvania.

□ **Kenne Shepherd, AIA**, of Kenne Shepherd Interior Design Architecture, has been nominated for the 2000 Avon Women of Enterprise Awards.

## Aalto Symposium

The Eighth International Alvar Aalto Symposium will be held from August 11-13 at the Alvar Aalto Museum in Jyväskylä, Finland. Contact organizers at 011-358-14-624811, [marjo.holma@jkl.fi](mailto:marjo.holma@jkl.fi), or [www.alvaraalto.fi](http://www.alvaraalto.fi) for information.



### PROVISIONS THE TASK FORCE APPLAUDS

- Elimination of the Tower-in-the-Park regulations
- The end of zoning room-density calculations
- Addition of bulkhead controls that permit the construction of bulkheads to house mechanical equipment
- Creation of greater flexibility in streetwall regulations
- Removal of the “packing the bulk” in tower-on-a-base regulations that encouraged badly designed, deep, dark apartments
- Clarification of controls for lots divided by district boundaries
- Permission of infill development on preexisting tower-in-the-park developments with unused floor area
- Removal of residential plaza bonuses from the Resolution and the provision of urban plaza special permit requirements.

### ZONING TASK FORCE RECOMMENDATIONS

In reacting to the recent creation of tall, out-of scale buildings, the proposed regulations may now encourage shorter, bulkier, poorly proportioned buildings. Most of the following recommendations suggest ways to modify the proposal to provide greater design flexibility and encourage more suitable as-of-right buildings. These recommendations are based on the principle that the base of the building defines urban space, while the control for a tower should allow for design flexibility. Hence, regulations should control the height and expression of the building base, while encouraging freer design of towers.

### RECOMMENDATIONS FOR BULK FLEXIBILITY

**The 33% minimum tower lot-coverage requirement** will create stocky buildings and limit design flexibility. We strongly oppose this aspect of the proposal as currently written. Greater flexibility in streetwall controls is an improvement over those of the contextual districts. The following are suggestions to build on these improvements:

- In commercial districts mapped within residential zones, the corner recess of 15 feet does not allow a tower to meet the ground in the same relationship on both streets. It should be increased to 20 feet on a narrow street for projects wider than 75 feet.
- The minimum distance of 30 feet for a recess from a corner will permit only a 15-foot-wide (or 10 feet as suggested above) street-wall segment to occur between the corner and a recess. This will be too narrow to be effective as a streetwall element. A recess should be located no less than 30 feet from a corner recess.
- We do not understand the required setbacks on buildings set back up to 50 feet from a street line. Where streetwalls are desired, buildings should be at or near the street line. Where they are not desired, buildings should be allowed to take their own form.
- Where pressured by height constraints, the largest projects using air-rights-transfers as well as community facilities developments will likely be forced to fill the envelope (and therefore not be able to take advantage of these relaxed streetwall design regulations). We suggest that there be provisions to encourage articulation of the streetwall in these situations. Perhaps a formula could be developed that would permit some areas in streetwall recesses to exceed the height limit.

The proposed height restrictions concern many architects. . . . While not severely limiting in this proposal, there is always the potential that height restrictions, once introduced, will be progressively lowered.

**Too many building types, many of them innovative in their day and still very desirable, could not be built as-of-right under the Unified Bulk Program.**

- Make the proposed text development-neutral for community facility use.
- The change in rear-yard setback regulations may hinder good apartment layouts.
- The alternate envelope should require a streetwall except when adjacent to elevated structures.
- Requirements for distance between buildings should be reduced.
- Protecting sunlight in parks and playgrounds from poorly planned massing should not be limited to the Major Modifications Special Permit.

### REVIEW PROCESS

We recommend clearer definitions of major and minor modifications to allow for design flexibility.

In those situations where the extent of modifications is modest and can be clearly delineated and objectively evaluated, the use of a certification would be appropriate. Authorizations would be used in those instances where greater modifications are requested, but still within delineated boundaries that could be objectively evaluated. Special permits would be appropriate for proposed modifications where the extent or impact cannot be predetermined. We recommend that the certification, authorization, and special permit apply in noncontextual as well as contextual districts.

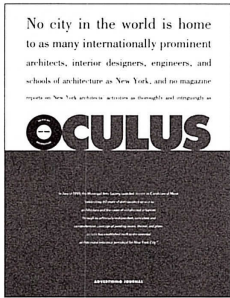
- Sunshine Zoning should be applicable for all sites adjacent to or opposite public parks and playgrounds.
- Enclosing non-bonusable portions of residential plazas should be by authorization.
- Infill of Height Factor developments using unused floor area is a desirable (yet delicate) design intervention, and there is often a need to orchestrate the full range of bulk regulations to elegantly solve site-planning issues.
- Full-block developments should be able to have portions of the development built to the district height limit by authorization.
- Design review should become “urban design review.”

### TERMINOLOGY

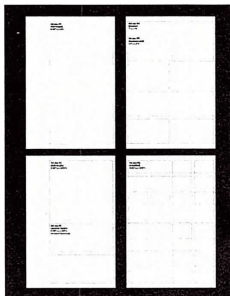
The following terms should be defined:

- perimeter wall
- base plane
- building base
- standard envelope
- contextual tower
- alternate tower
- tower on a base
- height building
- standard building height
- district height limit





The Publication	Distribution
<p>OCULUS is a quarterly publication of the New York City Chapter of the American Institute of Architects (AIA). It is published by the Chapter's Publications Committee, which is composed of members of the Chapter who are interested in the publication of the magazine. The magazine is published by the Chapter's Publications Committee, which is composed of members of the Chapter who are interested in the publication of the magazine.</p>	<p>OCULUS is distributed to all members of the New York City Chapter of the American Institute of Architects (AIA). It is also available to non-members who are interested in the publication of the magazine. The magazine is published by the Chapter's Publications Committee, which is composed of members of the Chapter who are interested in the publication of the magazine.</p>



## OCULUS Advertising Campaign Kicks Off

For the better part of the last year, the Chapter's OCULUS Committee has been hard at work preparing an ad campaign dedicated to the idea of making the magazine increasingly self-supporting as Chapter expenses rise with the move to the LaGuardia Place premises. Committee members for 1999—**Walter Hunt, AIA; Everardo Jefferson, AIA; Beth Greenberg, AIA; Rayond Gastil, Mildred Schmertz, FAIA, and Sally Siddiqi**—have all been involved in this effort, working closely with OCULUS editor **Jayne Merkel** and publication designer **Cathleen Mitchell**. The campaign kicked off in late April with a new media kit and an additional advertising representatives **Will Turner** and **Rachel Sama**.

The expanded advertising strategy for OCULUS is based on the experience of other chapters. However, though it is an affiliated publication, OCULUS has the credibility of an independent magazine. Perhaps most important, readers of OCULUS represent an attractive New York City demographic that is fairly easy to quantify. This distinguishes us from many other publications where companies might choose to advertise their products or services.

Advertising sales represen-

tative **Will Turner**, who worked in product sales for many years, and OCULUS veteran **Dave Frankel** are already hard at work selling ads for the Summer, September, and future issues. You can leave messages at 212-683-0023, ext. 12, if you have ideas about potential advertisers. The OCULUS staff and year 2000 OCULUS committee members (**Susan Chin, FAIA; Mark DuBois, AIA; Everardo Jefferson, AIA; Wendy Evans Joseph, AIA; and Paul Kevin Kennon, AIA**) hope that Chapter members will support these efforts to attract necessary revenues to keep the publication healthy. —K.L.G.

## Task Force Testifies

The Planning Commission Chairman, **Joseph B. Rose**, told Zoning Task Force chairmen **Bruce Fowle, FAIA, and Mark Ginsberg, AIA**, "We are paying great attention to your response" after they testified at the City Planning Commission hearings on the proposed Unified Bulk Program.

His answer to the AIA was considerably more encouraging than the ones he gave other groups and individuals testifying, few of whom offered such specific and carefully-argued recommendations. The Chapter's testimony was unusual not only because the task force had tested the pro-

gram on an actual site (see drawings, p. 3) but also because the AIA met the city halfway with practical suggestions for improvements.

The Real Estate Board of New York rejected the program out of hand. Its president, Steven Spinola, opposed mandated streetwalls and height limits. "The Unified Bulk Program is overly and needlessly restricted... It would have negative economic effects. Absolute controls have produced unimaginative architecture," he said, adding it is "so extensive it's impossible to fully test." He warned that restrictive bulk transfers would lead to pressure to demolish landmarks, and he objected to the idea that the program "would not allow a reasonable grace period" for projects already in the planning stages.

When Commissioner William J. Grinker asked him, "Are there to be any limits at all to the market?" Spinola said, "If you're concerned with certain abuses, two attorneys in a room could deal with that."

Most of those testifying, however, wanted more controls. *The New York Times* reported that at the April 25 hearings at City Hall "... there was strong support for the most far-reaching revision of the city zoning resolution since 1961...about three-fourths of the nearly 50

*continued on p. 22*



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## BOOKLIST

### Rizzoli Bookstores' Top 10 As of March 2000

1. **New American Townhouse**, Alexander Gorlin (Rizzoli, cloth, \$60).
2. **CAD Layer Guidelines**, Second edition, Michael Schley (ALA, cloth, \$35).
3. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).
4. **Venetian Villas**, Michaelangelo Muraro (Könemann, cloth, \$29.95).
5. **Alexander Gorlin**, Vincent Scully (Rizzoli, Paper \$35).
6. **John Lautner**, Alan Hess (Rizzoli, cloth, \$70).
7. **Hidden Tuscany**, Cesare Cunaccia (Rizzoli, cloth, \$75).
8. **Gehry Talks: Architecture & Process**, Mildred Friedman (Rizzoli, cloth, \$65).
9. **Ricardo Legorreta Architect**, Ricardo Legorreta (Rizzoli, cloth, \$65).
10. **Paris: A Guide To Recent Architecture**, Susanna Sirefman (Könemann, paper, \$5.98).

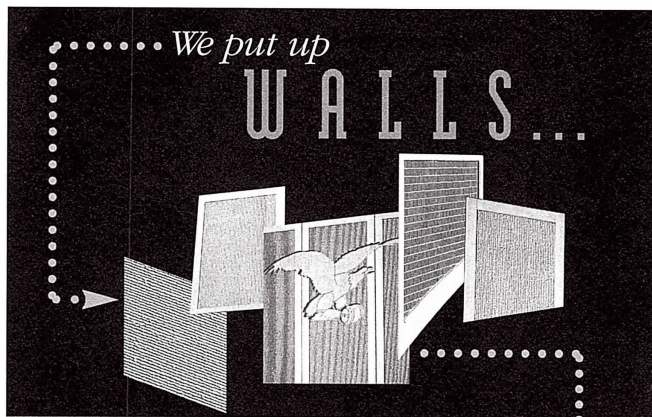
### Urban Center Books' Top 10 As of March 2000

1. **Farmax: Improv on Destiny**, MVRDV (010 Publishers, paper, \$40).
2. **Folds, Bodies & Blobs**, Greg Lynn (Books By Architects, paper, \$29.95).
3. **Maison de Verre: Pierre Chateau**, Marc Vellay (Global Architect, paper, \$58).
4. **Metacity/Datatown**, MVRDV (010 Publishers, paper, \$21.50).
5. **The Inflatable Moment**, Marc Dessauze (Princeton Architectural Press, paper, \$27.50).
6. **American Ruins**, Camilo José Vergara (The Monacelli Press, cloth, \$60).
7. **Norman Foster: A Global Architecture**, Martin Pawley (Universe Publishing, paper, \$25).
8. **The Art & Architecture of Paul Rudolph**, Tony Monk (John Wiley & Sons, paper, \$45).
9. **The Creative Office**, Jeremy Myerson (Ginko Press, cloth, \$59.95).
10. **Richard Rogers Complete Works Volume 1**, Kenneth Powell (Phaidon Press, cloth, \$95).

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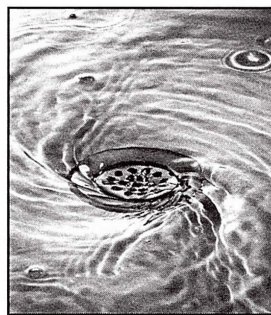
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## EXHIBITIONS

May 7 - August 20  
**Tiborocity: Design and Undesign by Tibor Kalman, 1979-1999**  
New Museum of Contemporary Art,  
583 Broadway, 212-219-1222.

May 12 - October 29, 2001  
**A Century of Design, Part II: 1925-1950**  
Metropolitan Museum of Art,  
1000 Fifth Ave., 212-570-3951.

Through May 13  
**Ten Shades of Green**  
The Architectural League  
457 Madison Ave., 212-753-1722.

Through May 16  
**Greater New York**  
P.S.1 Contemporary Art Center, 22-25  
Jackson Ave. at 46th Ave., Long Island  
City, Queens, 718-784-2084.

May 16 - January 7  
**American Modern, 1925-1940:  
Design for a New Age**  
Metropolitan Museum of Art  
1000 Fifth Ave., 212-570-3951.

Through May 21  
**Singular Voices/Voices of Many**  
The Hudson River Museum  
511 Warburton Ave., Yonkers,  
914-963-4550.

Through May 22  
**All-Institute Exhibition,  
Work by Students at Pratt Institute**  
Hammerstein Ballroom  
311 West 34th St., 718-399-4304.

Through June 1  
**New Urban Sculpture**  
Metro Tech Center, Civic Center/Borough  
Hall, Brooklyn, 212-980-4575.

June 8 - August 3  
**Reinventing the Garden Seat: Historical  
to Modern Designs by Munder-Skiles**  
New York School of Interior Design  
170 East 70th St., 212-472-1500.

Through June 30  
**Common Places: Cultural Identity in the  
Urban Environment**  
Storefront for Art and Architecture  
97 Kenmare St., 212-431-5795.

Through August 6  
**National Design Triennial:  
Design Culture Now**  
Cooper-Hewitt National Design Museum  
2 East 91st St., 212-849-8400.

Through August 14  
**Gwathmey Siegel & Associates  
Architects**  
Graduate Center of the City University of  
New York Art Gallery, 365 Fifth Ave.,  
212-817-7177.

## Corrections

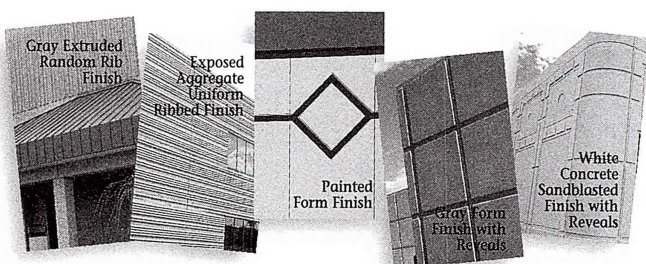
The photographer was not listed for two pictures on page 3 of the February 2000 OCULUS. The images of the Seagram Building and of the New York Public Library's Rose Main Reading Room should have been credited to **Esto**. OCULUS apologizes.

Our mention of the Embassy Suites building under construction in Battery Park City (April 2000, page 16) attributed the project to Perkins Eastman. While that firm is the building's architect, the firm responsible for the 16-screen movie theater is **Furman and Furman Architects**.

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## July 1

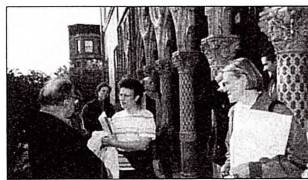
Entry deadline for the 14th Annual Excellence on the Waterfront awards program, sponsored by the Waterfront Center. Proposals can be for built projects of all types, comprehensive waterfront plans, or (for the Clearwater Award) grassroots citizen efforts. For information, contact the Waterfront Center at [www.waterfrontcenter.org](http://www.waterfrontcenter.org) or 202-337-0356.

## July 1

Registration deadline for the competition to create a "Sun Wall," a technologically advanced and visually exciting solar system for the 32,000-square-foot vertical south-facing wall of the U.S. Department of Energy (DOE) national headquarters (Forrestal Building) in Washington, D.C. The competition, sponsored by the American Institute of Architects and the DOE, is open to architects, engineers, designers, and students. The wall, which is currently blank, spans a space nearly two-thirds of an acre. The system could generate as much as 200 kilowatts of electric power—enough energy for more than sixty homes. Once completed, the "Sun Wall" will be the largest such solar energy system on any government building in the United States and one of the largest such systems on any building in the world. Contest entries are due August 1. The winning design will be announced in October and awarded \$20,000. Criteria for the contest, design specifications, rules of entry and registration materials are available on the Sun Wall Design Competition website, [www.doe-sunwall.org](http://www.doe-sunwall.org), or by contacting: Dr. E. Jackson, Jr., The American Institute of Architects, 1735 New York Avenue, NW, Washington, D.C. 20006-5292, 202-626-7446.



Teachers observe architectural features of Park Slope row houses at Learning By Design workshop



Learning By Design workshop finishing at Montauk Club, Park Slope



Fourth grade students at PS 372, in Brooklyn, with their new row house designs for an infill site in Park Slope

## Old Neighborhoods, New Teaching Ideas

by Kira L. Gould

To discuss recent efforts that have brought architects into K-12 classrooms, this month at the AIA national convention, in Philadelphia, Catherine Teegarden, who directs the Learning By Design:NY program, will join Linda Lipson, codirector of the Philadelphia Architecture in Education program. Teegarden will have a lot of examples from which to choose. Learning By Design:NY has worked with 40 schools in the metro area this year.

Several of these efforts focus on preservation. One of them (a pilot program that involves teacher-training, architect-led classroom workshops, family-and-community events, and a community forum) is supported by a grant from the Landmarks Preservation Foundation (which promotes the Landmarks Commission and encourages public participation in preservation). New York City's program is also funded by the New York Foundation for Architecture; Philadelphia's is funded by the Philadelphia Foundation for Architecture.

The Hamilton Heights section of Harlem and Brooklyn's Park Slope were chosen as pilot sites because of interest the community has shown in expanding the historic districts designated early in the 1970s. The Historic Districts Council is helping to organize community forums in each neighborhood. Says Margaret Leung, a Landmarks Preservation Foundation board member, "We felt that school programs, accompanied by some family activities, could go a long way toward getting current residents—and the next generation—engaged in the history of the area."

On the Upper West Side, "Keeping the Past for the Future" is a teacher/workshop program in District 3 supported by the preservation-advocacy group Landmark West! This program is built around the copiously illustrated, *My Preservation Journal* workbook created by group board member Carlo Lamagna with educator Julie Maurer. Teachers receive free sets of the books, which are designed to familiarize children with preservation and architecture. According to Landmark West! president Arlene Simon, the goal is to helping kids "be proactive about their surroundings. Too often, especially when it comes to saving historic buildings, we wind up being reactive. If children learn early to look and really see their environment, they will be more engaged adults."

A program for District 17, in Brooklyn (including parts of Crown Heights and East Flatbush), involves ten middle schools. Architect-led classroom workshops focus on landmarks in the borough, such as Coney Island, the Weeksville Houses, and the arch at Grand Army Plaza. Students are visiting the sites, conducting research, and building scale models of the landmarks for permanent display in the district office. Helping to fund this program is a grant from the Independence Community Foundation, which supports Learning By Design's programs at 25 schools in Brooklyn and Queens.

This year is the tenth anniversary of the City of Neighborhoods program, a joint effort of Learning By Design:NY with the Cooper-Hewitt National Design Museum. Park Slope was the featured neighborhood at three Friday lectures (by architect Brian Shea, historian

Andrew Dolkart, and urban educator John Muir). Three Saturday workshops explored the language of design, designing for the future, and neighborhood history. As part of the Landmarks Preservation Foundation grant, additional programs follow this month and next.

The fourth annual Learning By Design:NY year-end exhibition of students' models, drawings, and paintings will run from May 19 to June 18 at the Durst Gallery (1155 Avenue of the Americas). A reception will be held from 6:00 to 8:00 P.M. on Friday, May 19. For information, contact Catherine Teegarden at 718-768-3365 or [cteegarden@earthlink.net](mailto:cteegarden@earthlink.net).

## Zoning Hearings

*Continued from p. 18*

speakers who signed up to address the commission spoke in favor of the plan."

However, one speaker after another criticized the program more than praised it. (A number of those testifying failed to address the Unified Bulk Program at all, using the occasion instead to voice irrelevant long-standing gripes.) But even many who approved of the proposed height limits complained that the program did not go far enough. For example, Daniel Perez of Community Board 10 noted that one problem with the contextual approach is that "although most of Central Harlem is brownstones, we have a number of tall New York City Housing Authority projects that are already out of scale. A lot of people in the community are talking about making the whole area an historic district [where different rules would apply]. We feel it should be put off." —J.M.



## THE LAST WORD ON CONTROL IN THE ARTS



The tempest surrounding the Brooklyn Museum of Art's display of Chris Ofili's painting "The Holy Virgin Mary" last fall was both exciting and disappointing for the artistic community in New York. It was disappointing

because it reminded us of the influence politics can bring to bear on art. But it also showed the power art sometimes has over politics—in this case, a unique artistic expression met the full range of New York taste and opinion head-on, and won. If only architects were so lucky.

Both the latest art controversy, at the Whitney Biennial, and the Sensation exhibition in Brooklyn hold an important lesson for us as architects. They serve to remind us that we are part of the larger artistic community of New York City. Especially at a time when the public is willing to rally around the issue of artistic freedom, this is something that can invigorate our work. It should push us past mere problem-solving, to find unique solutions that raise our work to the level of art.

When art and politics met at the Brooklyn Museum, budgets were threatened and city officials chimed in. As architects, we are dependent on the very forces that compete to influence our work: first the client, then codes and zoning regulations, historic preservation, commercial drive, and even the Art Commission. All of these demand our collaboration, and none are without merit. But I believe that architects can be trusted to bring good judgment to bear. With more choices and fewer controls and regulations, we are better-off.

Zoning, building codes, and commissions heighten the challenge of doing something different—of breaking the mold. As architects we use our technical know-how to design buildings that stand-up and shelter, that serve the client's needs and are accessible to all people. But architecture is really much more than technology. Like artists, we are frequently striving to do something relevant and innovative that comments on our society and is beautiful. A quick look around shows that the buildings which matter in this city weren't originally part of the status quo. The Seagram Building, or the Guggenheim, or the new Hayden Planetarium demonstrate that architects have the ability to create art out of program and site. As members of the artistic community, we should add our voices in opposition to the censorship that artists like Chris Ofili face. Let this controversy invigorate our work.

## COMMITTEE MEETINGS

**May 8, 6:30 P.M.**  
*Learning By Design:NY*

**May 10, 6:00 P.M.**  
*Committee on the Environment*

**May 15, 6:00 P.M.**  
*Historic Buildings*

**May 17, 12:30 P.M.**  
*Architecture for Education*

**May 17, 4:00 P.M.**  
*Round Table*

**May 17, 6:00 P.M.**  
*Architectural Dialogue*

**May 17, 6:30 P.M.**  
*Health Facilities*

**May 18, 6:00 P.M.**  
*Building Codes*

**May 19, 8:00 A.M.**  
*Zoning and Urban Design*

**June 1, 8:30 A.M.**  
*Professional Practice*

**June 5, 6:00 P.M.**  
*Housing*

**June 7, 5:30 P.M.**  
*Public Architects*

**June 12, 6:30 P.M.**  
*Learning By Design:NY*

**June 14, 4:00 P.M.**  
*Round Table*

**June 14, 6:00 P.M.**  
*Architectural Dialogue*

**June 15, 6:00 P.M.**  
*Building Codes*

**June 16, 8:00 A.M.**  
*Zoning and Urban Design*

**June 19, 6:00 P.M.**  
*Historic Buildings*

**June 21, 12:30 P.M.**  
*Education Committee*

**June 21, 5:30 P.M.**  
*Health Facilities*



**MAY  
11**

Thursday

**AIA NEW YORK CHAPTER EVENT****Seminar: Administration and Management: You can manage a project; can you manage a business?**

Sponsored by the Chapter's marketing and public relations committee, the Society for Marketing Professional Services New York Chapter, and the New York chapter of the Society of Design Administration. 6:30 P.M. Haworth showroom, 624 Sixth Ave. To register: Melora Heavey 212-243-7400. \$35 (\$45 at door). 4 CES/LUs.

**13**

Saturday

**Walking Tour: Green-Wood Cemetery, a walking tour of Brooklyn's necropolis**

Sponsored by the Beaux Arts Alliance. 11 A.M. Take the R Train to the 25th Street station in Brooklyn. Walk up one hill to Green-Wood Cemetery Gates of Heaven. To reserve: 212-639-9120. \$25.

**19**

Friday

**Walking Tour: Merchants, Mayors and Magnificence: Manhattan Civic Center**

Sponsored by the Municipal Art Society. With urban historian Joseph Svchak. 1 P.M. Meet at St. Paul's Chapel on Broadway, between Fulton and Vesey sts. For information: 212-935-3960. \$10.

**20**

Saturday

**Walking Tour: Historic Harlem**

With Anthony Bowman. Sponsored by the Municipal Art Society. 1 P.M. Meet at 457 Madison Ave. To reserve: 212-935-3960. \$35.

**21**

Sunday

**Walking Tour: Midtown Between the Wars: Art Deco and the Historic Revival** With John Kriskiewicz. Sponsored by the Municipal Art Society. 1 P.M. Meet in front of 110 East 42nd St., between Park and Lexington avenues. For information: 212-935-3960. \$15.

**23**

Tuesday

**Lecture: On the Plaza—the Future of Public Space in the Americas**

With Setha M. Low, CUNY professor of Environmental Psychology and Anthropology, and architect Marisa Oliver responding. 6:30 P.M. Van Alen Institute, 30 West 22nd St. 212-924-7000. Free.

**24**

Wednesday

**AIA NEW YORK CHAPTER EVENT****Lecture: Kenneth Frampton on Edward Logue, Housing and the New York State Urban Development Corporation in the 1970s**

The Second Annual Sam Ratensky Housing Lecture, sponsored by the George Lewis Fund. 6:30 P.M. Reception to follow. Seagram Building, 375 Park Ave. Reservations required: 212-683-0023, ext. 21. Free. 2 CES/LUs.

**Forum: Building Community-Based Commerce**

With Barry Benepe and David Sweeny. Sponsored by Architects, Designers, and Planners for Social Responsibility. 6:30 P.M. CUNY Graduate Center, 365 Fifth Ave. For information: 212-817-7292. \$8.

**25**

Thursday

**Panel discussion: Brasilia 2000—the Modern City**

With architect and professor Fernando Moreira of the Federal University of Pernambuco in Brazil; Sunil Bald, an architect currently teaching at the University of Michigan; and Lance Jay Brown, architecture chair at CUNY. Cosponsored by DOCOMOMO New York/Tri-State and America's Society. 6:30 P.M. 680 Park Ave. RSVP 212-249-8950. \$5.

**30**

Tuesday

**Walking Tour: Greenwich Village**

With John Wilson. Sponsored by the Municipal Art Society. 11 A.M. Meet at the Washington Square Arch. For information: 212-935-3960. \$10.

**JUNE  
1**

Thursday

**Gallery tour: Communication Design at the Triennial**

With curator Ellen Lupton. Cooper-Hewitt National Design Museum. 91st St. and Fifth Ave. 5:30 P.M. To register: 212-849-8380. \$15 or \$10 (museum members and students).

**2**

Friday

**Studio tour: Richard Gluckman**

Sponsored by the Cooper-Hewitt National Design Museum. Location given on registration. 4-6 P.M. To register: 212-849-8380. \$30 or \$25 (museum members and students).

**1-3**

Wednesday-Friday

**Anything Multidisciplinary Conference on Architecture**

With architects Elizabeth Diller, Peter Eisenman, Frank Gehry, Greg Lynn, Hani Rashid, Bernard Tschumi, Zaha Hadid, Jean Nouvel, Ben van Berkel, Rem Koolhaas, Romi Khosla, Osamu Ishiyama, Arata Isozaki, Jacques Herzog, Rafael Moneo, and Solà-Morales. Participants from other disciplines are Akira Asada, Biuliana Bruno, Germano Celant, Beatriz Colomina, Hubert Damisch, Elizabeth Grosz, Gary Hill, Kojin Karatani, Jeffrey Kipnis, Fredric Jameson, Bruce Mau, Saskia Sassen, Mark Taylor, and Anthony Vidler. Cosponsored by the Anyone Corporation and the Guggenheim Museum. 10 A.M.-1 P.M.; 3-6 P.M. 1071 Fifth Ave. Reservations 212-423-3587. \$120 for three days; \$50 one day.

**6**

Tuesday

**Panel Discussion: New York—Backwater or Fountainhead for World Architecture**

With David Childs, Winka Dubbeldam, and Reed Kroloff. 6:30 P.M. Van Alen Institute, 30 West 22nd St. 212-924-7000. Free.

**10**

Saturday

**Study tour: Masters of Wood: George Nakashima and Wharthon Esherick.**

Sponsored by the Cooper-Hewitt National Design Museum. New Hope, Pennsylvania (specific location given on registration) 8:30 A.M.-7 P.M. To register: 212-849-8380. \$180 or \$155 (for museum members and students).

**13**

Tuesday

**Book Party: The Design and Art of Nicos Zographos**

With author Peter Bradford and designer Nicos Zographos. The Urban Center, 457 Madison Ave., 212-935-3595. 6:30 P.M. Free.

**14**

Wednesday

**AIA NEW YORK CHAPTER EVENT****Panel Discussion with AIA New York Chapter Design Award Winners.**

Sponsored by the Women in Architecture Committee with moderators Lynn Gaffney and Campari Knoepfner. 6:30 P.M. 200 Lexington Ave., 1st Floor Conference Center, RSVP: 212-684-4229 \$15. (1.5 CES credits)

**14**

Wednesday

**Fashion and Design:****The dynamic tie between two industries.**

With editors from *Elle Decor*, *House & Garden*, and *House Beautiful*. Decoration & Design Building, Conference Center, 979 Third Ave., 212-759-8814. 10 A.M. Free.

**15**

Thursday

**Gallery tour:****Environmental Design at the Triennial**

With curator Donald Albrecht. Cooper-Hewitt National Design Museum. 91st St. and Fifth Ave. 6 P.M. To register: 212-849-8380. \$15 or \$10 (museum members and students).

**29**

Thursday

**AIA NEW YORK CHAPTER EVENT****Annual Meeting and Honor Awards Presentation**

6 P.M. Ames Auditorium, The Lighthouse International, 111 E. 59th St. RSVP 212-683-0023, ext. 21. Free.

**JULY  
17**

Monday

**AIA QUEENS CHAPTER EVENT****Ninth Annual Golf Outing**

7:30 A.M. Clearview Golf Course, 202-12 Willets Point Blvd., Queens. \$200. To register, call Gerald Caliendo, 718-268-9098.

For updated calendar information, visit the Chapter's website, at [www.aiany.org](http://www.aiany.org)

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