



OCULUS

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Another Round for
Columbus Circle

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Preserving
the Modern

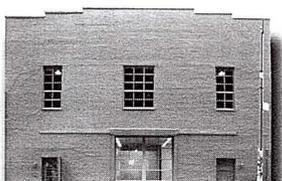
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THE NEW MINIMALISM
THE PAULA COOPER GALLERY,
RICHARD GLUCKMAN
ARCHITECTS



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News

from the Chapter. The role of the architect –
 how it is changing, why it is shrinking, and
 what can be done – has been discussed

locally and throughout the country in recent years. Robert Geddes, FAIA, who becomes
 the AIA New York Chapter's president this month, believes that architects can and must
 respond proactively, and he wants this Chapter to take the lead.

Geddes, who has worked as an architect and urban designer in New Jersey and
 New York for decades, was dean of the Princeton University school of architecture for 17
 years. He is now the Luce professor of architecture, urbanism, and history at New York
 University. Geddes sees the Chapter's civic voice expanding – and suggests that the
 debate over elements of the *Third Regional Plan* (released last year by the Regional Plan
 Association; see *Oculus*, April 1996, p. 10) is an ideal vehicle to launch this expansion, in
 part by creating a Chapter task force to promote the plan. He is working to establish a
 relationship between the Chapter, local university planning and design departments, and
 the local offices of the Department of Housing and Urban Development. He seeks to
 involve architects in a wider range of community activities. In the process, Geddes
 explained, these investigations are likely to increase the base of practice. "When one
 thinks about a civic issue in the city, the AIA should be in a leadership position. This
 includes our policy statements, but also we need to be the place where ideas and action
 are originating."

Geddes recalls a time when New York was a vibrant focal point of the architecture
 world, when the Seagram Building and Lever House had just gone up. "We need to make
 architecture function here more like it does in Rotterdam and Barcelona, where public
 concern for architecture is very high." Part of that process is teaching the public what
 architects do, as basic as that sounds. But he insists that energy must be focused inward
 as well. One area he feels has been neglected for too long is ethics; he will host a meeting
 of the National AIA's Ethics Committee next fall.

As for membership services, Geddes will continue efforts that include a survey of
 members and nonmembers, as well as recruiting younger architects. "I think we've finally
 been reaching out effectively to the younger folks, and we need to build on that," he said.
 "The Young Architects Group has been doing some very interesting explorations into
 materials, modes of practice, technologies, and other issues. And nonmembers can parti-
 cipate in those forums as well."

The new president is also dedicated to the long-range goal of establishing a new per-
 manent home for the AIA New York Chapter, which he says is the necessary physical coun-
 terpoint to these philosophical goals. "Architects and the public need to come to a place
 where the spirit of architecture is evident. It should be at street level, with the kind of
 neighborhood presence that enlivens urban surroundings. To get the real dialogue and
 action invigorated, women, minorities, young architects, and others need to be coming
 to this place." Geddes is firm on this point: "We who are so concerned with the idea of
 'sense of place' don't have one of our own." —Kira L. Gould

Negotiation by Design

The dispute between Fordham University, which wants to build a new 45-story radio tower on its Bronx campus, and the New York Botanical Garden, which wants to preserve its carefully-maintained landscape, may be resolved by a creative solution — a new design by **Polshek and Partners Architects**. The university's tower was halfway up when its building permit was suspended after the Botanical Garden alerted the Buildings Department that the tower's planned height would violate the "sky exposure plane." The FCC also had not been made aware of the environmental review requirement (which it is now completing) to assess the impact of the tower on the gardens.

Meanwhile, the Botanical Garden commissioned an alternative design for the tower, which is more attractive, less obtrusive, and less costly. It also meets what the Botanical Garden's broadcast engineers, Cohen, Dippel, and Everist of Washington, D.C., have evaluated as Fordham's transmission requirements. At the end of October, the Botanical Garden submitted to the FCC Polshek's proposal for two 185-foot steel pre-engineered poles that form the structural support for the antenna (which is concealed in a plaster cylinder between the two poles). The cylindrical poles taper as they rise in six-inch increments with ornamental metal connectors at each transition and a ladder between the poles. The Botanical Garden is now awaiting feedback from the FCC before continuing discussions with Fordham on what it hopes will be a more positive note.

Politically Correct Design

□ A Veterans' Day celebration was planned for the first anniversary of the first new building project of the New York State Office of Mental Health to come in under budget and on time. The architects hoped that might call attention to the plight of the beleaguered agency. Those hopes were dashed, however, when the mainstream press either ignored the event or consigned it to the back pages. **Architrope** (Andrew Bartle and Jonathan Kirschenfeld) was able to provide 44 tasteful and vibrant studio apartments in the Knickerbocker Residence in Bushwick, Brooklyn, with kitchenettes and full bathrooms, social services, common rooms, and a covered porch overlooking a 4,000-square-foot walled garden for \$2,832,000 — less than the \$3 million budget. However, that did not interest the architecture critic of *The New York Times* or any other mainstream journalist very much. Are there any surprises here? The project was mentioned on the *Times* real estate page, in *Architectural Record*, *The Daily News*, and briefly on two local television stations. The agency that built the pristine, geometric, five-story, 27,000-square-foot brick building has been absorbed by the Dormitory Authority, where it is expected to languish, powerless and underfunded.

Even though the residence occupies a tight urban site, the architects managed to create the same kind of manicured lawn behind it as they did for an earlier, much-published house and artist's studio in Canaan, New York, and for a contextual, freestanding gymnasium at the quaint half-timber Berkshire Country Day School in Lenox, Massachusetts. The first new building to be added to the

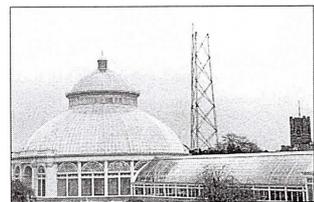
campus, the gymnasium is more geometric and restrained than its neighbors, but its broad gabled roof, heavy stone base, and simplified half-timber skin allow it to blend in without looking like a modern intrusion or aping the historical detail.

Besides running his own practice with Bartle, Kirschenfeld works with Aldo Rossi and Morris Adjmi in the New York office of **Studio di Architettura** on East 20th Street.

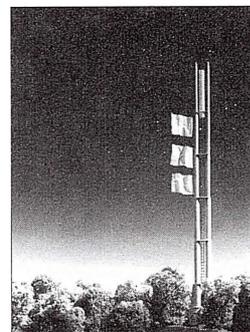
□ **Swanke Hayden Connell Architects**

looked forward as well as back in the celebration of its ninetieth anniversary at the end of October. A photography exhibition at its offices in the Puck Building described the history of the firm from A. Stewart Walker and Leon Gillette's Fuller Building on East 57th Street of 1929, to the new Isbank in Istanbul and the Edificio Central in Caracas, with preservation of the Merritt Parkway bridges in Greenwich County, Connecticut, and the Winchester House in London in between.

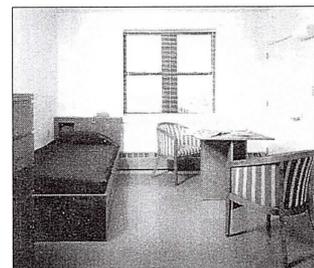
SHC recently broke ground on a new New York City Fire Department headquarters in the Metrotech complex in Brooklyn (relocated from 250 Livingston Street). The eight-story, 400,000-square-foot structural steel building has a precast brick-panel curtain wall with punched-in windows and a precast concrete base with cornice lines dividing the facade. The new headquarters will incorporate offices, garages, laboratories, situation rooms, an auditorium, and facilities for the health department and the program with EMS. The design-build project, with Forest City Ratner Companies in a turnkey lease agreement, will be ready for occupancy in October 1997.



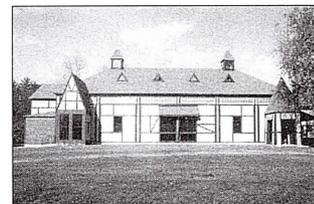
New York Botanical Garden conservatory with half-finished radio tower



Proposed radio tower, Polshek and Partners



Knickerbocker Residence, Architrope



Berkshire Country Day School gymnasium, Architrope



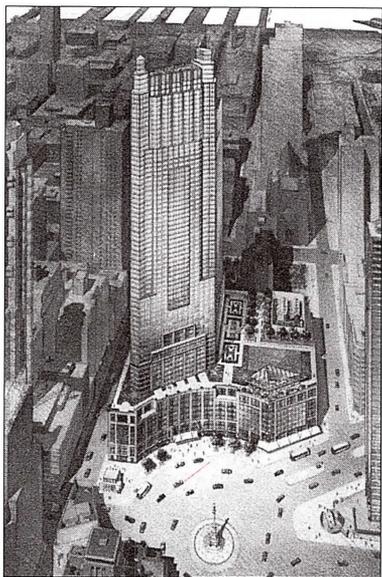
New York City Fire Department headquarters, Swanke Hayden Connell Architects

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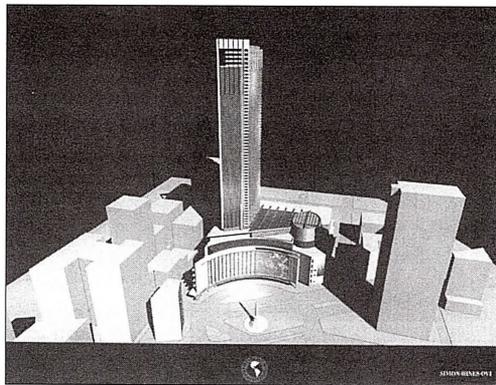
Jack Potler/Esto

Paul Warchol

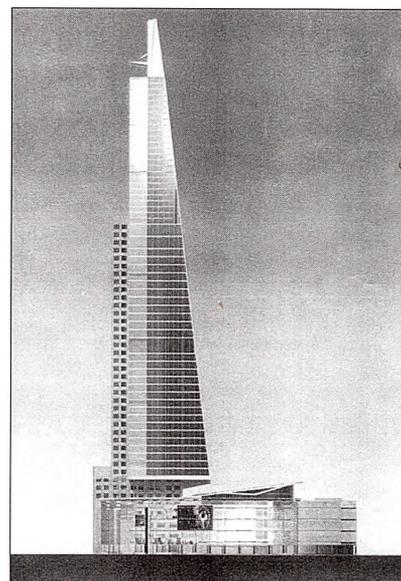
Paul Warchol



*The Trump Organization and Colony Capital,
Robert A. M. Stern Architects and
Costas Kondylis & Associates*



*Discovery Circle Partners, Gensler and Associates
and Schuman Lichtenstein Claman Efron*



H. J. Kalikow & Company, HLW International

Another Round for
Columbus Circle
by Jayne Merkel

The developers who submitted proposals in November for the Coliseum site on Columbus Circle seem to think New York is becoming Fun City again. Instead of just offices for bankers and lawyers, they proposed galleries and movie theaters, hotels and health clubs, apartments and museums, shops and sky-high plazas, even a high-tech amusement park.

Their architects expressed this newfound optimism with a modern idiom more reminiscent of Zaha Hadid than McKim, Mead & White. Though concern for context was evident in the urban design of the schemes — and mandated by the design guidelines developed by **Ehrenkrantz & Eckstut Architects** for the MTA — overt references to architectural detailing in nearby buildings were few and far between. But every team carried its buildings up to the street line, created enticing activity on the ground floor, and provided view corridors for its own and nearby towers.

Nine teams composed of various combinations of developers, realtors, and

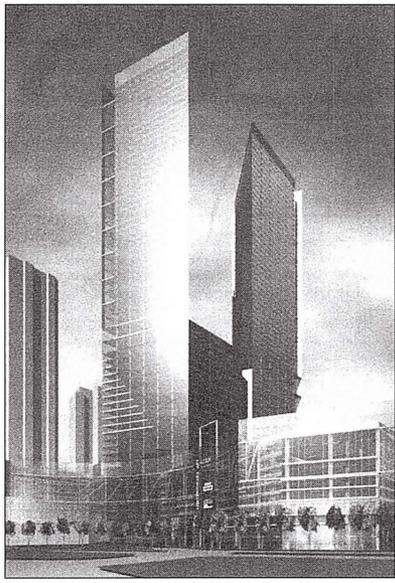
financiers expressed interest in the underused 149,500-square-foot parcel on the southwest corner of Central Park. Six of the teams hired New York architects; several engaged more than one firm.

The Trump Organization in partnership with Colony Capital of New York asked **Robert A. M. Stern Architects** and **Costas Kondylis & Associates Architects** to design a single 750-foot-tall, V-shaped tower on the southern half of the site, where competition for vistas with One Trump Plaza would be minimized. A folded profile maximizes sight lines to the north on the upper floors, where other apartments directly facing the park have big bay windows. The hotel rooms and apartments below are simply sheathed in glass and framed in a rectangular stone grid, like the one on the large, curved base to be built around the old Coliseum up to the sidewalk.

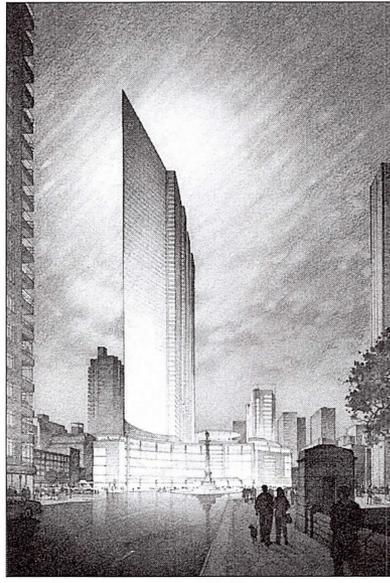
“The great raw bulk space inside will be left alone until Donald Trump gets a tenant to fix it up,” Stern explained. “It’s minimally disruptive if you just tear down one building and put another in its place — a one-shot deal, and it’s cheaper to build all at once.” The urban design structures of his scheme, however, are complicated. Not only are there little aedicules on the ends of the tower, recalling paired apartment towers on Central Park West, but one side of the tower also meets the corner of the park at a diagonal, as high-rises already do on the northeast and northwest corners of the park. The southern facades of the proposed tower and much of the base reinforce the city grid.

A taller, thinner tower, even farther south on the site, rises directly and dramatically out of the base of the boldly modern scheme submitted by Discovery Circle Partners (Hines GS Properties, the Simon Property Group, and David Plattner of Original Ventures). A few thick, horizontal notches play off against numerous thin, vertical mullions, creating an unusual abstract composition on the east facade of the skyscraper designed by Andrew Cohen of the Los Angeles office of **Gensler and Associates Architects**. Other geometric elements — a cylinder and a triangular slab on the roof of the base; a big, semicircular etched-glass curtain wall on Columbus Circle — help create a suitable atmosphere for “a futuristic amusement place,” a science museum, entertainment complex, shopping mall, and a domed swimming pool on the rooftop arena, complete with bodysurfing waves. Architects from Gensler’s New York office are also participating along with Peter Claman of **Schuman Lichtenstein Claman Efron Architects**, who is designing the apartments.

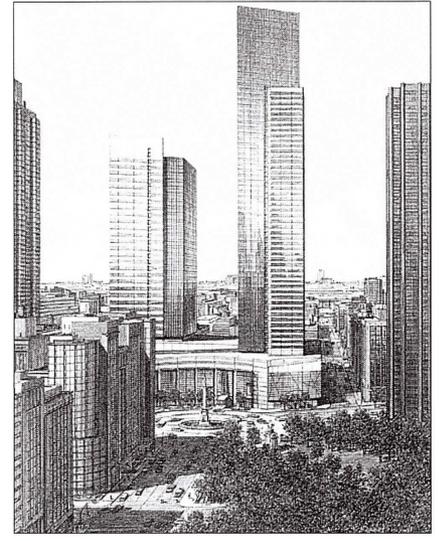
Paul Boardman of **HLW International** also designed a single tower on the south side of the site, though in this case it is an angular glass shaft intended to house offices for a global communications company (on 40 of its floors) as well as 20 floors of apartments. The soaring tower, which is rectangular in plan, sweeps back on the north side to form a tall pyramid and steps back several times on the gridded masonry south facade. It rises out of a semicircular base that houses a moving



Tishman Speyer, the Mirage Corporation, and Morgan Stanley Partners, Murphy/Jahn



Coliseum Development Partners, Gary Edward Handel & Associates with Polshek and Partners



Coliseum Partners, Kohn Pedersen Fox, Gruzen Samton

clock, gigantic screens, monitors, windows looking into an atrium, television studios, and other facilities of the “large well-known media company” envisioned by Peter Kalikow of H. J. Kalikow & Company for HJK, L.L.C., of New York City. The 1.2 million-square-foot twenty-first century center for culture and media also contains a large, not-for-profit multi-purpose theater; a sixth-floor rooftop restaurant overlooking Central Park, and retail space on 58th and 60th streets.

The scheme by **Murphy/Jahn** of Chicago for Tishman Speyer, the Mirage Corporation, and Morgan Stanley Partners of New York also has a transparent semicircular base with a screen wall and shimmering angular glass towers. There are two of them, triangular in plan, housing apartments at each end of the 58th Street block. Together they form a parallelogram on the south side of the site.

“There is a definite intent not to continue the pleasing, postmodernist tradition of affixing to a modern building a historical front, which became the model of the real estate boom of the late 1980s. As new buildings go up, after the real estate recession, they should *reflect what has changed in Architecture*,” the architects explained (italics theirs). “The context sets certain limits...yet there is a way to *dramatize the new without disrupting the old*.” Their aesthetic betrays an interest in “glass and light construction,” but the idea is “not to display high technology, but to improve performance.” On the circle itself, the glass becomes an illuminat-

ed prism containing information “like a film.”

Lightness, transparency, and dramatic angles also appear in the Coliseum Development Partners scheme put together by Millennium Partners and designed by **Gary Edward Handel & Associates** with **Polshek and Partners**. It has two towers as well, but they are of radically different size and character. “The bulk of the new construction will be” in a sleek glass 64-story tower “on the southern portion of the site, on top of the current office tower, consistent with the taller buildings of Midtown,” according to Handel, who used to be a senior associate partner at Kohn Pedersen Fox and designed Millennium’s mixed-use towers a few blocks north. “A much smaller building at the northern end of the site,” largely in masonry, he said, is intended to fit in with the “residential character of the Upper West Side.”

Like several other contenders, they proposed a 100-foot-tall atrium fronting Columbus Circle. But this one is an open-but-covered winter garden leading to the lobbies for 500 apartments, elevators to a 1,000-room Westin hotel, a Sony entertainment complex in the old exhibition hall, and “New York’s first urban spa” to be operated by Reebok Sports Club of New York, complete with outdoor tennis courts, a pool, and a landscaped roof terrace. The whole busy complex will be visible through the gridded glass windows on the circle.

An unmatched pair of flat-topped composite towers, partly sheathed in glass

and partly covered with horizontal bands, dominates the scheme by **Kohn Pedersen Fox** for Coliseum Partners, a joint venture of the LeFrak Organization, Edward Minskoff Equities, and DLJ Real Estate Capital Partners, New York. The major facades of the relatively slender towers “will be parallel to adjacent streets...to locate them clearly within the city grid, like most of Manhattan’s buildings, rather than floating freely on top of the Coliseum Centre’s five-story podium,” the architects said. A part of each tower — the glazed portion of the office tower on the south and the stone-banded corner of the taller residential tower on the north — will be rotated to conform to the diagonal axis of Broadway. The northeast corner of the curved base juts back on that diagonal and appears to float over the sidewalk. The Columbus Circle facade, while also largely glass, is divided by vertical stone mullions similar to those in the concert hall at Lincoln Center.

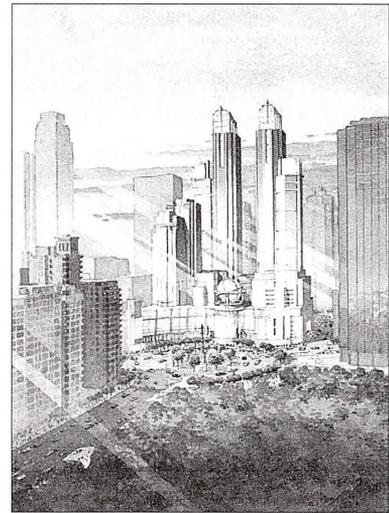
KPF’s James von Klemperer and Joshua Chaiken, working with design partner William Louie, designed the overall scheme, which resembles a cluster of towers on the skyline, but **Gruzen Samton** will be involved as design consultants for the planned hotel and residential components. Though several teams hope to interest Sotheby’s in the base, Coliseum Partners already has a commitment from the auction house to use 408,000 square feet as an exhibition area. The \$800 million project also includes 250 condominium apartments, a “four-star hotel,” 200,000 square feet of “upscale retail town



*Silverstein Properties and Cousins Market Centers,
Kevin Roche John Dinkeloo & Associates*



Columbus Circle Associates, Cesar Pelli



*Columbus Centre Partners,
Skidmore, Owings & Merrill and
Elkus/Manfredi Architects*

houses on Columbus Circle,” and parking for 640 cars.

A combination of glass and masonry towers also characterizes the scheme for Silverstein Properties and Cousins Market Centers of New York by **Kevin Roche John Dinkeloo & Associates** of Hamden, Connecticut. But instead of combining materials in one tower, these architects intend to remodel the rectangular 20-story office tower on the southern side of the site, adding four additional floors in a gabled glass top and covering the shaft in vertically striped masonry. They also plan to build two 58-story glass residential towers on 60th Street, on the diagonal, perpendicular to one another. Both glass towers, with horizontal pinstripes, stepped back in plan and profile, appear to rise miraculously out of a transparent base on Broadway.

Together the twin towers will contain 840 apartments. The smaller building will have 697,121 gross square feet of office space. In the retail podium, “mezzanines at the first and second floors will be eliminated, the third-floor well will be filled in, and the seventh floor will be removed. Four large floors with high ceilings will be created for stores, food courts, and cinemas,” the developers said. When the first cellar level of parking is converted to retail use, the podium will contain 510,536 gross square feet with 640 parking spaces underground.

Cesar Pelli & Associates Architects of New Haven, Connecticut, took a somewhat more traditional approach to the context in his design for Columbus Circle

Associates (Forest City Ratner, Daniel Brodsky, and Peter Lehrer), framing both the base and towers in an abstract masonry pattern and stepping back an unmatched pair of the towers in the manner of their Central Park West and Central Park South neighbors. The decorative detail is original rather than historicizing, with chunky curved bands between stories, projecting window heads, and stacked, curved balconies. The two towers on the north and south ends of the site rise to 750 and 540 feet, but avoid blocking each other’s views too much because they are separated by a 130-foot view corridor. In another concession to context, Pelli placed the main pedestrian entrance on axis with 59th Street, and the lobby near the subway station on the southeast corner beneath a glass rotunda. A dramatic nine-story atrium filled with landscaping and flooded with natural light will lead to a big Sears & Roebuck store, an aquarium, and an entertainment complex being developed by Virgin Records, which together are intended to satisfy, educate, and captivate tourists.

The most dramatically contextual scheme is the one for Columbus Centre Partners (the Related Companies and Himmel and Company, New York) by **Skidmore, Owings & Merrill**, New York, with **Elkus/Manfredi Architects**. Although its detailing is hard-edged and modern, the project resembles both Rockefeller Center and certain stretches of Central Park West because it consists of a cluster of towers. A pair of peaked masonry towers pierce the skyline, and a gigantic

globe below on Columbus Circle (mercifully made of glass this time) rests on the roof of the largely glazed base rather than on poor Atlas’s shoulders.

The towers — three in all, with two elements each — have complex floor plates, vaguely octagonal, many-cornered, or rectangular with projecting bays. And all the towers have some kind of abstract stepped-back top freshly recalling Art Moderne or Constructivist works from history. The globe is reborn, not just as a decorative element, but as the skin for a rooftop restaurant crowning an activity-filled base with recording, film, and television studios and movie theaters for the public. The towers house a 300-room hotel and 700 condominium apartments.

Architecture and urban design, of course, will be only two factors among many considered along with the proposals’ broader value to the city and financial viability when the Metropolitan Transit Authority makes its final selections next month. And the final scheme will surely be refined as negotiations go forward. But the number and ambition of the proposals themselves are impressive, less full of simpleminded bravura than the last round. Clearly, the unplanned boom in theme restaurants on 57th Street, the city’s efforts on 42nd Street, and the tourist boomlet have convinced more than a few major players that New York City’s future is not solely in the hands of the financial community. The revived Columbus Circle will be a nicer place to visit. You may even want to live there.

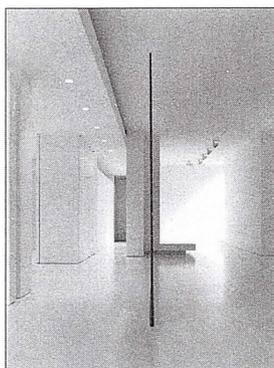
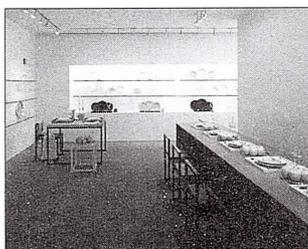
the new minimalism

by jayne merkel

John Pawson's minimal boutique for Calvin Klein on Madison Avenue was barely a year old and his Architectural League lecture last fall still fresh in memory when his book, *Minimum* (Phaidon, 1996, 272 pages, 145 illustrations, 9 7/8 x 11 3/8, \$95.00 cloth), appeared and immediately dominated both *Oculus* best-seller lists. Pawson explains the direction of his work by combining photographs of raw ruined antiquities, simple sheds in barren landscapes, and works by Luis Barragan and Mies van der Rohe with Japanese temples, minimal art, and parts of buildings by Tadao Ando, Gunnar Asplund, Le Corbusier, Louis Kahn, Adelberto Libera, and Adolf Loos to show that "simplicity is a recurring ideal shared by many cultures."

The popularity of this beautiful, object-like book might not seem significant if half a dozen more almost-minimal shops had not sprung up all around Pawson's, if the only 1996 AIA New York Chapter interior architecture honor award had not gone to a super-minimalist apartment by **Frank Lupo** and **Daniel Rowen**, if Lupo himself had not recently become a senior designer at SOM, and if the only New York project in *Architecture* magazine's feature on architects' own houses last month had not been **Calvin Tsao** and **Zack McKwon's** minimalist duplex on the Upper West Side.

In the high fashion boutiques where style is essential, a very restrained geometric neomodernism is as in vogue as tailored black suits, collarless shift dresses, and stark accessories. **Peter Marino's** big, new four-story, almost-white Emporio Armani is more reminiscent of Pawson's store down the street (if far less disciplined) than it is of his own eclectic uptown Barney's next door. The restrained new Searle store at 58th and Madison by **Gabellini Associates** architects has an assertive emptiness relieved by a big oval column, a glowing marble box-of-a-sales-desk, and deep, wide open-slat stairs. Crisp stainless steel signage and a wall of glowing monitors help create a cool, hard-edged atmosphere in the Krizia boutique at Madison and 66th Street by **Timothy P. Greer**, AIA (now a partner at Butler Rogers Baskett), even though he used the soft tonality the Italian chain requires and restored the traditional classical facade with the same Indiana limestone and Vermont granite that Rosario Candela used in 1926. **Daniel Rowen Architects** recently managed to simplify the



Top photo:

Calvin Klein, exterior, John Pawson

Second photo: Calvin Klein

home collection floor, John Pawson

Third and fourth photos:

New York City apartment,

Frank Lupo and Daniel Rowen

Nicole Miller boutique at 64th and Madison without destroying the eccentricity appropriate to the romantic modernism of the clothes. The interior of the new Chanel store on East 57th Street by the French decorator **Christian Gallion** with **Brand & Allen Architects** of San Francisco is as decorous as the quilted, braided, and gold-trimmed clothing on display. The new sliver building by **Byard Platt Dovell Architects** that houses the store, however, takes its cues from the company's famous black-edged packages, which are elegantly geometric and modern.

Not all new stores share this aesthetic, though a certain clarity prevails even in other styles. The new Versace by **Spatium** on Fifth Avenue — in one of the historic "marble twin" town houses next door to Cartier — is all rich wood, bronze and gilding, polished marble, and mosaic flooring, with detailing inspired by imperial Rome, the Roman baroque, and the Napoleonic empire. And the delightful new Moschino, a more playful town house conversion on Madison near 68th Street, by set designer **Piero Capobianco** of Los Angeles and **Adam D. Tihany International** of New York, takes its cues from Milanese modernism, Surrealism (especially Miró and Magritte), and pop culture. (The "toy-lette" alone is worth a detour.) Retail stores, however, have rarely been harbingers of emerging trends the way art galleries have.

And the new galleries in booming Chelsea (except four tiny ones in a homey brick town house on West 22nd Street) are very much in the minimalist vein. **Deborah Berke**, AIA, who was called a leader of the movement by the British magazine *Wallpaper*, said she believes the galleries designed by **Richard Gluckman**, AIA, have been a major influence. She thinks his new Paula Cooper Gallery at 534 West 21st Street is one of the best recent examples of the trend.

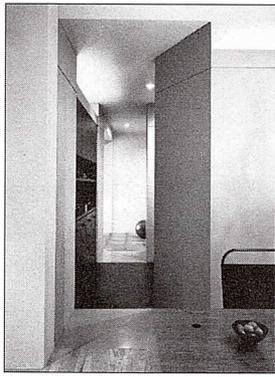
At Paula Cooper, Gluckman maintains the ultra-restrained, pristine industrial garage imagery of his Dia Center for the Arts at 548 West 22nd Street of 1987, his Gagosian Gallery on Wooster Street of 1992, and his renovation of the Mary Boone Gallery on West Broadway, also in Soho, of the same year. But the genre is perfected here. The exposed rafters under the gabled roof, the bare concrete floors, and the plain white walls make the interior seem almost Cistercian. When the gallery opened this

fall, instead of walls throbbing with colorful, frenetic paintings as in his earlier galleries, it featured a few classic Carl Andre sculptures spread out over the floors. At Matthew Marks on West 22nd Street, by architect **William Katz** of New York and Taos, there were new minimal paintings by Ellsworth Kelly, who also emerged in the 1960s and was having a retrospective at the uptown Guggenheim. Other artists associated with minimalism were having shows at various galleries and museums this fall (Richard Serra at Gagosian; Donald Judd, Ellsworth Kelly, and Frank Stella at Joseph Helman; Ronald Bladen at the Sculpture Center; Joseph Marioni at Peter Blum). Design magazines and even *The New York Times* were noting the minimal trend.

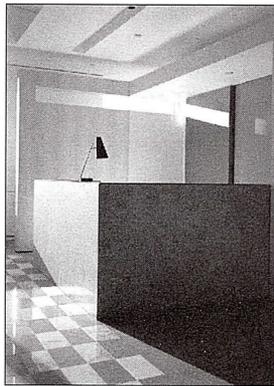
Berke said she believes “the reason we’re seeing minimalism is that everything goes in cycles.” She designed the new industrial-chic CK boutique for Calvin Klein in Bloomingdale’s, with sportswear hanging on plain lead pipes, as a prototype for free-standing CK stores to be built around the world. Her offices for Baron & Baron, an advertising and package-design firm on West 57th Street, are even more severe. Up a flight of stairs from the last elevator stop in a 26-story building, the space was once used to make theatrical backdrops. The metal doors have been stripped of their paint, the floors were taken back to raw concrete, and industrial frames support plain black resin tabletops. But a stunning elegance prevails because new exquisitely-proportioned, steel-framed glass doors divide the spaces dramatically, and atelier skylights allow views of blue skies, fluffy clouds, and the pinnacles of nearby towers.

“Minimalism is a reaction against decon. It’s neoclassicism after the rococo,” agreed **Alexander Gorlin**, a New York architect who has worked simultaneously in classical and classically modern idioms. “Also there was the exhibition at the Carnegie Museum of Art in Pittsburgh [where Gluckman recently redesigned the Scaiffe Galleries], ‘Monolithic Architecture,’ about objects that are mute like the Loos tomb, some of Richard Serra’s work, and Herzog and de Meuron’s buildings. Terry Riley’s show last year [‘Light Construction’ at the Museum of Modern Art] was about the new simplicity, as opposed to the agitated angst of decon.”

Gorlin believes the trend reveals “some interest in materiality for itself. The plain



Paul Warchol



Paul Warchol



First and second photos:
SCS Communications offices,
Tsao & McKwon Architects
Third photo: Chanel facade,
Byard Platt Dovell Architects
Fourth photo: Moschino boutique,
Piero Capobianco and
Adam D. Tihany International

surfaces act as a background on which light plays and aging can be recorded. There is an emphasis on materiality, light, and time. It needs a more basic treatment of surface than you could have with decon, which was an artificial construct that really looks better on a computer where students are doing their design these days.”

Richard Gluckman, who describes his approach as reductive rather than minimalist, said, “We have always been more concerned with the spatial qualities than with details.” God is in the space this time. That may be one reason there has been a resurgence of interest in the work of Louis Kahn — an exhibition of his drawings and a discussion of his synagogues at the Jewish Museum on November 19, and an Architectural League viewing of the Michael Blackwood film on his career at the Museum of Television and Radio on November 26. Other signs of the trend can be seen in recent exhibitions devoted to the work of Charles Rennie Mackintosh (*Oculus*, November 1996, p. 4) and the decision of the owners of the colorful and festive Bayamo restaurant on lower Broadway to convert it to a spartan new establishment called Village. **Morris Adjmi** and **Lisa Mahar** of map (m/a partners) design were responsible for both the concept and the design.

In a very reductive space, not only the materials and the light but the details are noticeable, so they have to be immaculate. That’s why minimalism (or whatever you call it) is hard to do, often expensive, and difficult to maintain.

“One of the reasons is that under most standard means of construction, you need a third element at every juncture. Where the floor meets the wall, there is usually a baseboard. When you don’t have a baseboard, you don’t have anything to hide the messy edges or to protect the corner when you vacuum,” Berke explained. “The material, the color [become very important because] there’s less to distract the eye from the detail or quality of construction.”

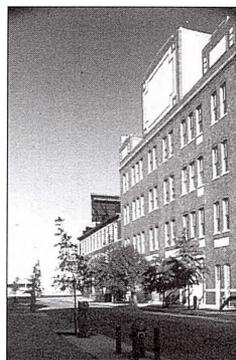
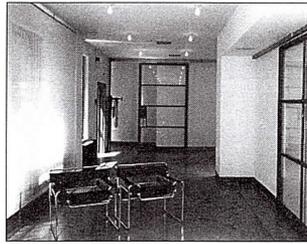
Probably because of the difficulty and cost, minimalism has appealed more to designers and artists than to the general public. But there is another reason. It grew out of art, as Gluckman explained: “My first project in New York was the renovation of a town house for Heiner Friedrich and Phillipa de Menil, and in that house Dan

Flavin did a project for the main stair that we had redesigned. There were major installations by Cy Twombly, Walter de Maria, Donald Judd, Blinky Palermo. This was my introduction to this kind of work.”

Eventually the influence of these artists changed Gluckman’s approach to architecture, so it is not surprising that a revival of interest in the minimalist art of the 1960s and the architecture it inspired have occurred at the same time or that many of the architects who practice it have ties to the art world. Pawson included pictures of work by Judd and Flavin, as well as Richard Serra, James Turrell, Robert Irwin, Piet Mondrian, Agnes Martin, and other minimalist artists in his book, and used Judd’s furniture in his Calvin Klein store. The store’s Christmas “decorations” (actually an installation of very long, vertical, red fluorescent tubes) this year were done by Flavin.

Tsao and McKwon recently purchased a Marioni. And though they have not designed galleries, they use a reductivist approach to highlight objects in space, the way designers of galleries often do.

Frank Lupo and Daniel Rowen designed galleries for Tony Shafrazi (on Prince Street), Larry Gagosian (on Madison Avenue), and Susan Sheehan. “As young architects designing galleries, we were asked to do work that would not compete with the art,” Lupo explained, “so we asked ourselves which elements we could manipulate to create extraordinary architectural space with this restrictive palette. They were very simple. They either involved dealing with scale — making the walls, ceilings, and portals of transition as large as possible — or seeking to truly study the proportions of wall surfaces and voids using golden sections, double squares, or squares.” He continued, “Also, we made sure we had articulated or domesticated other elements, like eliminating a frame around an opening or replacing a standard base with a reveal. We tried to completely isolate display surfaces from any hardware or mechanicals that might detract from them. Richard Gluckman did it so brilliantly at the Wooster Street Gagosian, where the supplies of return air are in a little separation between the walls and the ceiling. We used the principles we developed for the galleries in the apartment, where we took them even further. We trenched out the edges of the floor, so it seems to float, and inverted or subverted



First and second photos: Baron & Baron Advertising, Deborah Berke

Third photo: Paula Cooper Gallery, Richard Gluckman

Fourth photo: Dia Center for the Arts, Richard Gluckman

Fifth photo: Village, map design

relationships between what is usually wall, ceiling, or floor.”

All these architects who cut their teeth in the art world are branching out now. Gluckman is designing a number of museums and has formed an associate relationship with **Fox and Fowle** for three major office buildings in China. Frank Lupo is at **Skidmore, Owings & Merrill**. And Daniel Rowen Architects is designing offices for a Masterzone, a British publishing company, *This Old House* magazine, and *Martha Stewart Living* — clients that might have seemed unlikely candidates for minimalism.

Rowen doesn’t think it’s strange. “I call minimalism good modernism. I was a student of Charlie Gwathmey and worked for him for years,” he said. (Greer also worked for Gwathmey.) Gluckman noted that a number of the architects coming to maturity now, people such as Tod Williams and Billie Tsien, Steven Holl, and Henry Smith-Miller, were trained by the second generation of modernists, so the new direction is more a continuation of modernism than a reaction against it, as historically-inspired postmodernism was.

But as Rowen said, “You can’t help but think there is some kind of cultural dictate for this.” It may be as much a reaction to the frenetic pace of contemporary life, a needed respite from flickering computer screens, loud music, fast-paced travel, and technological change, as it is to the equally sensorially-charged deconstructivist architecture that preceded it.

Whatever it is, the interest in the spare geometry of minimalism suggests an interest in subtlety, the basic components of design, and an awakening of an architectural sensibility, as opposed to the decorator’s undisciplined largesse. Tsao and McKwon pare away everything inessential (in their apartment almost all the walls provide storage) because “we don’t want the container to read. We want it to be sensed. We want the objects — including architectural objects like our sculptural staircase — to read and the container to be more implied,” McKwon said.

The restraint in minimalism may signify a desire for simplicity and calm, meditative, and even spiritual experience. And since this particular trend, though related to impulses in many cultures, has roots in modernism, it may indicate a certain optimism and idealism — instead of dread — in the air as the millennium approaches.

Stern on "Preserving the Modern"

by Amy Lamberti

On a World Series night, **Robert A. M. Stern**, FAIA, attracted a large crowd to the restored theater of the Guggenheim Museum, and then accusingly asked, "Where were you?" By showing images of lost and badly altered modern buildings, he challenged preservationists and the Landmarks Preservation Commission to recognize New York City's wealth of modern landmarks.

While organizations such as the Municipal Art Society's Post-War Working Group have begun to focus on modern buildings, Stern's talk sponsored by the New York Landmarks Conservancy encouraged participation by the larger, silent majority.

In a thought-provoking and often amusing talk, Stern argued that the definition of preservation must evolve. "Our conscience must not be blinded by glass curtain walls," he said. He touched on much of New York City's twentieth-century architecture, beginning in Lower Manhattan with a plea for the preservation of Park Row. As Stern pointed out the many potential landmarks below City Hall, his argument that the Landmarks Preservation Commission must expand its focus gathered steam. It is a challenge, he said, "to decide at what moment what you have is better than what might replace it." Many of the potential landmarks he identified were built on sites where older buildings once stood.

He went on to emphasize that even buildings that do not seem threatened can be lost. He listed "Midtown Maimings," such as unsympa-

thetic storefront alterations and complete recladdings, along with "Midtown Murders," such as the facadism run amok at the National Maritime Union Building on Ninth Avenue. He even included the interior of the Pan-Am Building, which he said has gone from "a last hurrah for the Bauhaus to arty Las Vegas redux." The challenge lies not only in corporate architecture, but also in the public realm.

"Where are we? What are we doing?" Stern asked as he showed images of the now demolished Aquacade in Queens and the Children's Zoo in Central Park.

Stern concluded by listing 35 buildings built between 1932 and 1967. He urged the audience to write to the Landmarks Commission to request that these buildings be designated. He pointed out that with designation comes public recognition and the promise that the building's architectural integrity will be maintained. Modern buildings have proven increasingly difficult to preserve; even for those already designated, such as Lever House, the possibility of deterioration over time cannot be completely avoided. Many of these buildings are not threatened by wholesale demolition but by piecemeal alterations that slowly destroy their design integrity.

The idea of "preserving the modern" introduces fundamental questions about preservation. Modern buildings such as Manufacturers Hanover Trust "lack the classical separation between inside and outside," explained group member Theo Prudhon, AIA. "We are on the cusp of figuring out a whole new approach." Last spring, the Municipal Art

Society hosted a series of discussions on questions of building type, transparency, and design intent.

According to David Anthonie, a member of both the MAS group and DOCOMOMO (the international organization Documents and Conservation of the Modern Movement), the Landmarks Preservation Commission will soon designate the Ford Foundation building, Chase Manhattan Bank headquarters, Manufacturers Hanover Trust Branch Bank (both interior and exterior), the Port Authority Uptown Bus Terminal, and the Huntington Hartford Gallery building at Two Columbus Circle. So far these moves have received little public support, a condition that Stern's lecture may well change.

The combined efforts — from Stern's advocacy to the Post-War Working Group's meetings — have begun to give the complicated question of preserving the modern the consideration that it deserves. When curtain walls leak, the discussions often lead to preserving design intent rather than original building fabric. As more modern buildings reach the landmark age of 30 years, the complex issues surrounding their preservation require attention from a large and vocal constituency. Who better than the author of *New York 1960* to act as a catalyst in generating that support?



New York City Department of Cultural Affairs

Two Columbus Circle, Edward Durrell Stone, 1965 (now NYC Department of Cultural Affairs)



Robert A. M. Stern

Socony-Mobil Building, Harrison & Abramowitz

G. E. Kidder Smith

by Nina Rappaport

Long before preserving modern buildings was in vogue, long before preservation of any kind was commonplace, George Everard Kidder Smith, FAIA, was helping to save major monuments of modern architecture.

In 1950 when the indefatigable architect, author, and photographer was working on *Switzerland Builds*, his friend Sigfried Giedion alerted him to the planned demolition of the Villa Savoye. “So I went and took some pictures of the structure, dilapidated and full of hay, and all the sash and windows broken,” he said. “And I tried to get the director of MoMA, Rene d’Harnoncourt, to suggest making it the house of the American cultural attaché. What a coup that would have been. But it fell through. Then a year or two passed, and Giedion came over on the *Queen Mary* and called me from the dock and said, ‘They are going to tear down the Villa Savoye, next week. What can we do?’ I said to him, ‘You take care of Harvard [where he was teaching at the time], and I’ll see about the rest of the world.’” Kidder Smith recalled.

“So I sent out 35 cablegrams to architects all over the world and said, ‘The Villa Savoye, threatened with immediate destruction. Please telegraph Andre Malraux (French Minister of Cultural Affairs).’ When Malraux walked into his office on Monday morning there were 35 telegrams from all over the world. The village of Poissy was going to tear it down and build an elementary school. Malraux was very interested in the arts and

decided to save it,” he continued. “Le Corbusier came to my hotel to thank me and, damn it, I wasn’t there. He gave me a nice signed lithograph with a note: ‘A Kidder Amitié.’”

Although he is registered to practice architecture in three states, Kidder Smith is best known for his books, especially the monumental, three-volume, state-by-state survey, *Architecture of the United States* (New York: The Museum of Modern Art with Doubleday/Anchor, 1981). It has now been updated, condensed, and reissued by Princeton Architectural Press as *Source Book of American Architecture, 500 Notable Buildings from the Tenth Century to the Present* (700 pages, 500 black-and-white illustrations, 6 1/2 x 9 1/2, \$50.00 cloth, \$34.95 paper). The new version has 500 instead of 1,000 buildings and is organized chronologically rather than geographically. With grants from the Graham and Ford foundations, the architectural observer traveled across the country with his wife, Dorothea, to document significant buildings, as he had for the earlier volume, for which they logged over 135,000 miles.

He discussed the effort in a lunchtime talk on November 7 at Urban Center Books, explaining that his selection is “a personal view,” with one of his criteria being that the building is open to the public or easily visible. The book’s straightforward format — which features numerous indexes, maps, opening hours, and a bibliography — makes it useful to both architecture students and tourists.

Kidder Smith takes his own photographs, often from unexpected viewpoints. He

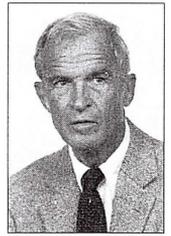
was the first nonprofessional photographer to win an AIA Gold Medal for his architectural photography, in 1959. Since 1938 he has used a 4 x 5 Sinar camera. He has no training and shoots all his photographs at 100 sec at f/16 in natural light. “I know nothing about artificial light. I am basically a naive architect looking at a building with a machine in my hand,” he said. To find the right angle, he said he “cases the building by squinting. It is not where you stand but when you stand there. What I am really trying to deduce is a picture, not of the subject, but *in* the subject.” He recently sold 14,000 images to Bill Gates’s Corbis Corporation.

The buildings Kidder Smith did not capture on film he is likely to have documented in an extensive clipping file, begun when he was an architecture student at Princeton in the late 1930s. Every Saturday morning he would take current architecture magazines, chop off the spines, and throw away three-quarters of the pages. “When there was an article on an interesting building,” he said, “I would put it in a file. Within a minute I can put my finger on original tear sheets of any building of the last 50 years.” Now he is giving his archive to the Cooper-Hewitt National Design Museum.

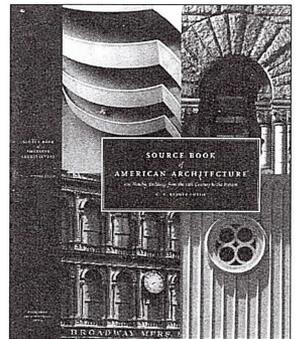
The other building he saved was Frank Lloyd Wright’s Robie House in Chicago. “My sister-in-law was at one time married to David McGiffert, whose father was head of the Chicago Theological Seminary. He came to dinner (this was in the 1970s), and said, ‘We are going to tear down the Robie House.’ I said, ‘This is impossible; it is the greatest house of the twentieth century in

the United States,’ and he said, ‘Sorry, we are going to build a new dormitory on the site.’ So the next day I sent 30 or 40 telegrams to mostly American architects, saying this treasure was being threatened, please send telegrams to the Chicago Theological Seminary, and that stopped it.”

Kidder Smith believes in preservation of modern architecture because, he said, “Whereas a building might not be so important now, it will be useful to have this talisman to show our cultural development. Look at the Chrysler Building. Thirty years ago it was almost a joke to save it. Now it is a pleasant souvenir. The buildings reveal us.”



G. E. Kidder Smith



Source Book of American Architecture

James Marston Fitch

Anyone arriving a few minutes late for a recent talk by James Marston Fitch might have been shocked to see moving footage on the screen instead of slides. Had Fitch gone high-tech?

Then his whole body appeared on screen, walking through South Street Seaport. Soon Adele Chatfield-Taylor came into view, talking about the influence of the Columbia preservation program, which Fitch founded in the 1960s and she had attended.

It soon became obvious that although the event sponsored by the Cooper-Hewitt National Design Museum on October 30 was billed as a lecture, it was really a film about Fitch and the preservation movement. Actually, *James Marston Fitch, Pioneer in Preservation Education* is a videotape that was produced by recent graduates of the program — Christine Ferinde of the Building Conservation Association and Jon Calame of the World Monuments Fund — with Frank Muhli, Jr., who served as director. But afterwards Fitch appeared in person too, in conversation with Laurie Beckelman, to discuss the tape that showed the pivotal role its hero had played in the preservation movement.

“In the 1960s few professionals were trained to deal with this material,” Fitch explains on the tape. “The movement really began with impassioned amateurs, the proverbial ‘old ladies in tennis shoes.’ One day I got a call from the State Department about a Czech architect who was coming to New York. She said she worked for the state in the

office of historic preservation, and I asked what her area was. She said, ‘Churches.’ Churches? The Communists are saving churches? She said, ‘Yes,’ not at all surprised.

“So I went to Czechoslovakia and found they had a whole government agency devoted to preservation. That was the first time I heard about the French and Italian offices that take care of the national patrimony. So I began to ask, Where do you get the talent?” he continues.

Fitch’s inquiries led him to establish the department of preservation planning at Columbia, and later a similar program at the University of Pennsylvania. Today there are 47 such programs in the United States, and the effect the early graduates have had on cities, especially this one, is inestimable.

The entertaining 40-minute videotape shows Fitch and now well-known members of his first classes talking about their successes at the Seaport, Grand Central Station, Ellis Island, and the Grace Church School, as well as in Fort Greene, Brooklyn, at Radio City Music Hall with demonstrating Rockettes, and in the 21-block cast-iron district for which they developed the Broome Street plan in the program’s first studio. Today we call it Soho. —J.M.

James Marston Fitch, Pioneer in Preservation Education is available from the James Marston Fitch Charitable Trust (Morley Bland, 777-7800) for \$19.95 plus tax; at the offices of Beyer Blinder Belle at 41 East 11th Street (for \$21.60); or by mail for \$25.

Mike Wallace at the Buell Center

There wasn’t anything funny about Mike Wallace’s Buell Center lecture,

“Mickey Mouse History: The Preservation Front,” despite the title and the author’s lively, entertaining style. It started out lightly enough. “The worst thing you can say about someone is, ‘He’s history,’ ” the John Jay College historian quipped as he began to explain that *who* is history — or in the history books — has moved out of the ivory tower and into a larger, more dangerous political arena.

“The history wars,” as he called them, are now being fought for high stakes by prominent mainstream politicians such as Newt Gingrich, who helped undermine the “Enola Gay” exhibition at the Air Force Museum on the Washington Mall. The exhibition was intended to show the ambivalence American presidents have felt about the decision to drop the bomb, but with their statements removed, it ended up boosterishly celebrating the beginning of the nuclear age.

The postwar era is the source of key disagreements between the Far Right and what it calls the “Eastern Liberal Establishment” — almost all academics, intellectuals, journalists, and New Yorkers. Summarizing the argument of his recent book, *Mickey Mouse History and Other Essays on American Memory* (Temple University Press, 1996, 318 pages, 14 black-and-white illustrations, 6 x 9, \$18.95 paper), Wallace said, “We are seen as dedicated to decadence — the thrills of the 1960s. To [conservatives], America was a virtual paradise before that time. They’re right in that in the

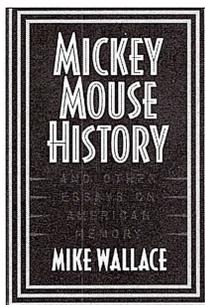


James Marston Fitch



Christa Armstrong

Mike Wallace



Mickey Mouse History, Mike Wallace

1960s something did happen. Movements to consider the rights of women, gays, blacks, Latinos, and the peace and environmental movements did change history — and views of history. Even Epcot began to embrace a broader view of the past.

“This generation of historians, preservationists, and curators has been acknowledging more people than before,” he said, and “the strategy [of the Right] is to defund those [academic and cultural] institutions that allow the infection to spread.”

Besides promoting a certainty about events of the past that few professional historians share today, conservatives want history to emphasize only the positive and turn students into uncritical, obedient, enthusiastic citizens. But if they have their way, there might not be any genuine historic buildings left to remind citizens of their heritage.

“The first priority of the new conservative agenda, expected to be submitted by Majority Leader Trent Lott, is a bill called S.1,” a later version of the Omnibus Property Rights Act introduced by Senator Dole in 1995 and again in 1996 with minimal modifications, Wallace explained. The bill is intended to strike down any government regulations that keep owners from maximizing returns on their holdings.

Influenced by University of Chicago law professor Richard Epstein’s 1985 book, *Takings: Property Rights and the Power of Eminent Domain*, it substitutes “highest and best use” for the “reasonable use” standard set by the 1978 Penn Central decision. That decision still stands and affirms that property owners’ rights are “not absolute but

subject to reasonable regulation for the benefit of the larger community.”

Historic district legislation has been targeted by extreme property rights advocates, as has the National Trust for Historic Preservation. But “if the court were to shift its standard from ‘reasonable’ to ‘highest and best’ use, and decide that government must compensate owners for any and all lost or unrealized value...the entire body of preservation law might well topple,” Wallace said.

That’s the least of it. Only a portion of a property has to be affected by regulation for a property owner to request compensation. Wallace said that the notion of property rights Epstein and his followers espouse requires compensation not just for “eminent domain like seizing land for a highway, but any government-imposed constraint whatever, be it an environmental law, labor code, building permit, or zoning code.”

The October 25 lecture was part of the Buell Center’s fall series, “Architecture and Democracy.” James Marston Fitch, responding, gave the obviously shocked audience some hope by arguing, “I think he undervalues the strength and power of the preservation movement.” But the afternoon ended with a chill in the air. —J.M.

The American Resources Information Network (ARIN) provides updated information on the “Takings” issue, the progress of S.1, and other public interest issues on the World Wide Web or at 202-673-4211.

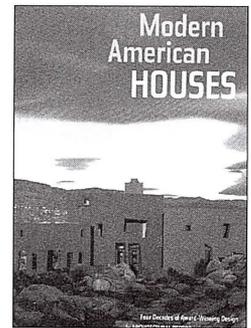
A Place to Live or Pure Architecture?

by Kira L. Gould

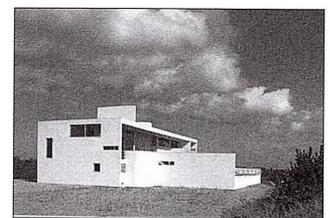
Houses have long been considered laboratories of design, buildings whose architecture is distilled to its most fundamental parts. But which parts are fundamental, and whether those parts can, should, or must acknowledge their context or heed their region’s vernacular, will almost certainly never be settled. Those issues have been debated on the pages of *Record Houses* every year, and this year *Architectural Record* celebrated the fortieth year of that forum with a photo-packed book and a daylong conference.

While there was a good bit of looking back by architects whose work had been featured over the years — such as **Ulrich Franzen**, **Charles Gwathmey**, and **John Johansen** — there was only the most tentative of glances forward. Perhaps this is not surprising, since domestic life seems likely to continue its spiral of rapid change in the near future. But in an essay in the book, Charles Gandee, a former *Record* editor, touched on another reason for the stall: “I wonder if it would have been worthwhile for us to have expanded our idea — to have gone beyond the limited formal concerns of architecture, to have paid a bit more attention to the lives these houses were ostensibly meant to accommodate....It was only later, after I decamped in 1987, that I began to wonder, Where are the people who live in these houses? Why are all these rooms so empty?”

Gandee’s essay commended the magazine on its long-awaited break from the old-boy network in the mid-1980s,



Modern American Houses



Haupt House,
Gwathmey Siegel & Associates

but allowed that a concern for community, neighborhood, and, well, personal comfort was sometimes left out in the houses that had made it into the pages — and many of those that still do — of *Record's* annual issue.

There are, of course, welcome exceptions. Increasingly, the houses in these issues are connected to their regions by sensitive use of materials and subtle intrusions into the landscape. James Cutler's Wright Guest House in Seattle, in the 1989 issue, exemplifies this approach. But while architecture's fundamentals are being explored, one still finds brazen sculptural statements that formally fight against their own stasis and site.

Cultural changes have driven nothing more directly than residential design. "The American house is the machine for consuming in," quipped **Thomas Hine**, moderating a conference panel on "Lifestyles." **Richard Gluckman** recounted a litany of changes — more childless households, the disappearance of the dining room, and the multifunction mandate for nearly every room in the house — and predicted more changes to come.

Multiculturalism has belatedly found its way to the *Record Houses* pages. **Jack Travis** urged the editors and audience to support more investigation in such areas. Franzen, whose own house was featured in the first *Record Houses* issue in 1956, speculated that the consumerist lifestyle doesn't really change the architecture, which is, he said, just a container of the lives within.

But is it? In a segment on "The House of the Future," Johansen showed space bubble-style houses and amor-

phous rooms, and **Gisue Hariri** described her firm's design of a house for a family who would communicate with each other and those outside the house — school, shops, work — via computer screen. Fanciful or frightening? Such containers perhaps prescribe conditions that could rob humans of every richness in life. If we insist on living in machines — and celebrating architecture that comes closest to this "ideal" — will we not eventually become machines ourselves?

Civic Consciousness-Raising

by *Nina Rappaport*

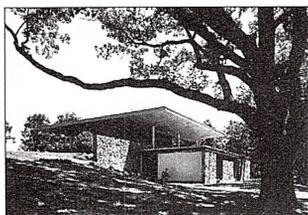
Although the exhibition "Environmental Justice and Design: A Harlem Case Study" at the Van Alen Institute was initiated by the City College Architecture Center, it is typical of the new direction on West 22nd Street. The show was part of the fall program, "In Recovery: Public Health, Public Space, and Design."

"Architects need to deal with the health of materials and the environment. Soon commonly used materials will be considered toxic, and concern for how we rebuild our schools and air quality will make its way into the building codes," said **Raymond Gastil**, who became executive director last year when the Van Alen Institute changed its name and focus (*Oculus*, May 1995, p. 5).

Earlier fall forums on public health in the city were "School Space/Breathing Space" and "Is Defensible Space Defensible?" The third was held in conjunction with the opening of the "Environmental Justice" exhibition on November 13.

Rachel Godsil, the NAACP attorney who led the fight against urban incinerators, discussed her work in the Brooklyn Navy Yard and in East New York. "My legal work improved," she said, "because a community resident knew about a New York City law [against refuse burning] that the professional environmental lawyers didn't know about." Architect **Mojdeh Baratloo** described her work on the Bathgate Avenue Community Park in the Bronx. She observed that while she worked intensely with the community, ultimately "the design process is a very private practice." **Ghislaine Hermanuz**, director of the City College Architectural Center, explained that she and her colleagues at City College can "show community groups that there are ways of thinking about what can be done with their open space that they have not considered. For example, perhaps a parking lot should stay a parking lot if it provides jobs." She said she agreed to participate in the seminar because "these words — environmental justice, sustainability — must be given meaning."

As part of its recent reorganization, the 102-year-old private, nonprofit Van Alen Institute is considering issues such as "health in the city," "real downtown/virtual downtown," and "public-private property," around which it sponsors competitions, forums, and exhibitions. "As a laboratory, we are developing programs that can engage critical urban issues facing the larger metropolitan region and that recognize the role of architecture in shaping those urban issues," said **Michael A. Manfredi**, chair of the board of trustees, which is made up of architects, plan-



House near Essex, Connecticut,
Ulrich Franzen

Charles Gwathmey at the Architectural League

by Craig Kellogg

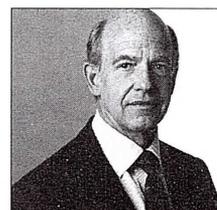
Addressing an Architectural League audience at Rockefeller University's Caspary Hall on November 13 — with Ralph Lauren in attendance in a bunchy, vintage sweatshirt, as well as an unusually large number of Suits — Charles Gwathmey said he feels vital again after more than 30 years in the profession. "I hope I'm an artist...I'm definitely young and naive," he exclaimed, conceding only that the advance of the years has given him the ability to edit his work.

His firm has used unusually fine modernist detailing to edit Philip Johnson for Sony and now the public space of Hugh Stubbins's Citicorp Center. And these are only two of a number of such operations on landmarks around town. Quick to understand the nature of an object, take its temperature, and begin resuscitation, Gwathmey Siegel & Associates Architects is sufficiently conscientious and reverent when given a challengingly familiar context, such as the Guggenheim Museum. But Gwathmey also believes in preservation through radical transformation. With the near-total gut of the old B. Altman's department store on Madison Avenue at 34th Street to accommodate the Library of Science, Industry, and Business, familiar facades remain recognizable. And it is this juxtaposition of the old shell and new guts that demonstrates his understanding of the object-frame inter-relationship.

The audience discovered that Gwathmey, given only landscape cues, occasionally

piles up tons and tons of earth to make a split-level stone acropolis of local Texas limestone, or whacks away for various other heavy-duty interventions. In such cases, the genius loci is inevitably a personal geometry similar to his platonic, modernist achievements of so many years ago. He is better on a challenging, naturally multilevel site, as in an addition to the Henry Art Museum on the campus of the University of Washington in Seattle, where he elegantly resolved crazy circulation and site features.

Gwathmey found his renewed energy and commitment after two sudden deaths in his immediate family. It's as if, after a sober youth spent detailing straightforward connections, he had decided to stop suppressing some of his fantasy life, despite the inevitable complications. Although his recent projects resonate with familiar themes, he now places more emphasis on the interactions of new, curvy plan elements collaged in jazzy, unexpectedly expressive ways. The tropically-pastel Museum of Contemporary Art in North Miami, Florida — composed of wedges and solids — managed to be both a departure and a surprising stretch. Describing himself as "a spokesman for the work," Gwathmey showed how he, Siegel, and their colleagues have worked their way "from Princeton to Singapore and back to Amagansett" — interesting, solid projects, now a little daring, not "drab, but consistent," as he put it.



Luca Vignelli

Charles Gwathmey



Steven Brooks

Museum of Contemporary Art, North Miami, Florida, Charles Gwathmey

ners, and educators. Assisted by interns, Gastil and Casey Jones, the program director, help "promote inquiry into the process and development of the public realm" and foster architectural involvement, Gastil said.

The established competition programs — the Dinkeloo Prize, the Paris Prize, and the Van Alen Fellowship — reach out to the organization's core constituency of students, architects, landscape architects, and urban designers.

What happens once these competitions are completed? For Governors Island, the site selected for the 1996 Van Alen Fellowship in Public Architecture, the institute not only organized an exhibition of the entries, but guided public officials through it and held public forums. The competition boards were displayed at other organizations, such as the Municipal Art Society. In October they went to the Coast Guard Ferry Station for the Urban Land Institute's real estate charrette with the Alliance for Downtown New York. The results were also published in the October issue of *Competitions* magazine. "Our intention is to remain part of the discussion. If some ideas are used, then we are excited," Gastil said.

The competition juries are dominated by designers and critics, as opposed to most developer-driven competitions in New York. Gastil said, "Our goal is to become a voice on the issues dealing with the public realm and to be a clearinghouse for ideas. As much as an independent organization can, we will put projects together to make New York a better place."

ANY 16: Whiteness

by Craig Kellogg

Whiteness means one thing to architects and any number of things to the rest of the world. To debunk the purity and brightness of what he calls the “achromatic color of minimum lightness,” the new senior editor of *ANY*, Ernest Pascucci, and architect Mabel Wilson have assembled the journal’s most intriguing issue yet. *ANY*, which stands for *Architecture New York* (though its reach is much wider), has for five years been deconstructing, pontificating, provoking, and experimenting with influential graphics and editorial content. Cynthia C. Davidson, the respected former editor of Chicago’s *Inland Architect*, founded it soon after she married Peter Eisenman and moved to New York.

Even with the various guest editors *ANY* has engaged — and despite the range of topics it explored, from writing to feminism to the new urbanism — *ANY* is only now beginning to transcend Eisenman’s sphere. Although two recent issues were devoted to his friends Philip Johnson and Charles Gwathmey (and more are promised on the other Five Architects), the Whiteness issue (*ANY 16*) broadens the cast of characters and concerns. “We saw it as an interdisciplinary collision similar to Mark Wigley’s new book (*White Walls, Designer Dresses: The Fashioning of Modern Architecture*, MIT Press, 1996, 424 pages, 115 illustrations, 8 x 10, \$40.00 cloth; reviewed in *ANY 16*, pp. 10–11) about architecture’s fascination with white form during the modern movement and its connections to fashion design. At the same time we heard whiteness emerging in critical race theo-

ry,” Pascucci explained.

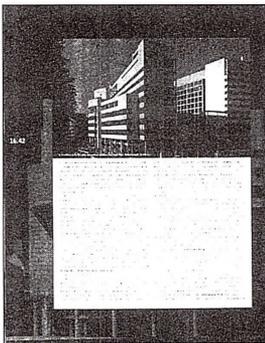
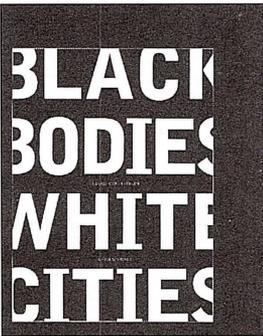
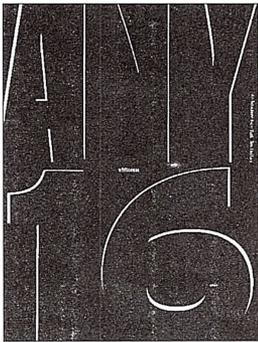
ANY 16 explores what the editors call “the ultimate normative category” in the many overlapping aspects of whiteness: gender, style, chroma, object theory, and race. It explores whiteness and its opposite, blackness, in all their ramifications. Pascucci and Davidson asked African-American architect and cultural critic Mabel Wilson to act as editorial consultant, and together they unraveled white’s unstained reputation as a symbol of purity and value. Articles range from Wilson’s “Black Bodies/White Cities: Le Corbusier in Harlem” to Steven Brower’s “Letter from Black Mountain,” Emily Apter’s “The Landscape of Photogeny: Morocco in Black and White,” Arjun Appdurai’s “Off-White,” and Pascucci’s “White Forms, Forms of Whiteness,” which explains his rationale.

At the party on November 14 introducing the issue, architecture critic Wouter Vanstiphout, the author of “Black and Whiteness” — an essay on what he calls “the tangled, messy, provincial, and gossipy” story of the competition for the Hague city hall — read his piece to the mostly noir downtown crowd. (Eisenman was not in attendance, nor was the subject of the essay, his cousin Richard Meier.) Vanstiphout described Meier’s creation of a pure-white city hall for the Hague as part of a broad comedy — fitting since the players are all such big shots. The achievement of the American architect (Meier) — which Vanstiphout called, using Meier’s own words, “space, form, and light” — proves the persistence of the idea of the City Beautiful. The rise of the virgin from the miasma plays just as well at the end of the twentieth century in the

Netherlands as it did in Chicago nearly a century earlier.

The white gallery at the Guggenheim Museum in Soho was perfectly suited to Vanstiphout’s story of Dutch intrigue in which a resplendent, borrowed modernism outshone other entries in the 1986 competition by being “too big, too white, and...too good.” Socialist alderman Adri Dulvesteijin, who had called for the competition, described how he felt “when Meier’s crate was opened and inside was the perfect model, its whiteness blinding...like when the archaeologists opened Tutankhamen’s sarcophagus and first saw the inner shell of pure gold.” Alternately Rem Koolhaas, the underdog in the competition, carried his own “XS” maquette in his pocket for added flair. Dutch architect Aldo van Eyck made the sacrifice of switching his support for a populist design by his countrymen, Van den Broek & Bakema, to OMA’s scheme of “indeterminate specificity.” He hoped to break the tie between Meier and the unglamorous local firm, so that Koolhaas (in his mind the lesser of the evils) could emerge the winner. Koolhaas, in fact, *was* the announced winner, but the machinations didn’t end with the announcement. Meier was ultimately selected, and whiteness triumphed.

Today the Hague city hall stands proudly, as overlarge and white as proposed. Although there is a nagging European resentment of “modernism’s ideals...plundered by rich American intellectuals,” as Vanstiphout characterized it, the Hague now has its monument to “(puritanical) cleanliness.” And we have Vanstiphout’s verifiable urban myth, in plain English for a change.



page layouts from *ANY*

Intertwining: Steven Holl

by Lester Paul Korzilius

The second in a series of books by New York architect Steven Holl,

Intertwining, Selected Projects 1989-95 (Princeton Architectural Press, 1996, 172 pages, 410 illustrations, 17 in color, 8 1/2 x 8 1/2, \$35.00 cloth) features 22 projects. Like its predecessor, *Anchoring*, it combines examples of Holl's work with statements about his design intent.

The widely publicized Stretto House in Dallas (featured in a recent monograph by Monacelli Press) is a convincing demonstration of architecture as art. An orthogonal plan and curvilinear roof skillfully frame a series of essential and nonessential spaces. As at Scarpa's Querini Stampalia Foundation, there are multiple floor levels, shifting planes, and an interaction with water that connects the building to its environs.

An unbuilt competition project for the Venice Film Festival features four cinemas suspended above a lagoon, overlapping to allow slots of light to connect water and sky. An addition to Eliel Saarinen's Cranbrook Institute of Science creates a garden courtyard by filling out an existing U-shaped plan with a gallery for long-term exhibitions. A Jesuit chapel for the University of Seattle manipulates light in a manner recalling Corbusier's chapel at La Tourette.

The most significant project is the Finnish Museum of Contemporary Art ("Kiasma") now under construction in Helsinki near Alto's Finlandia concert hall. When completed, this project should establish Holl as an architect of the first

tier. The building curves both in plan and section around a central circulation void. The procession through this space creates changing views and sources of light. Nearby Töölo Bay extends toward the museum, forming a reflecting pool near the entry.

Other notable projects include a chapel and town square in Port Ludlow, Washington, a housing project ("Void Space/Hinged Space") in Japan, and an addition to the architecture building at Andrews University in Berrian Springs, Michigan.

Unfortunately, the book attempts to explain the work in terms of obtuse and unrelated theories, detracting from the significance of the achievements. At its root, architecture as art is unexplainable. Ideally, there would be a clear description of each building, context, and design priorities, leaving interpretation of the results to the reader. Hopefully in the future, well deserved acclaim and recognition will allow the work to speak for itself.

Viñoly's Tokyo Forum at Columbia

□ Process was the theme of the exhibition on **Rafael Viñoly's** recently completed Tokyo Forum at Columbia University's Avery Hall in September and October. The show began at Harvard University, and parts of it are now on view at the Florida International University in Miami and in Lima, Peru. It was a particularly appropriate show for a school because Viñoly decided to display sketches and process models juxtaposed with final photographs. The exhibition included model photographs, working models of different

elements of the building, working drawings, and construction documents in Japanese, as well as large photographs of the project under construction. The curved wall in the downstairs lounge became a collage composed with materials that showed students what really goes on in an office. Curator Evan Douglas of Columbia said, "The process in architecture is a very significant issue and one that is underestimated in the field." He said he hopes that more exhibitions are directed in this manner.

Parsons in the City

□ The Washington Irving High School at Irving Place and 16th Street has recently opened a new art gallery with a \$25,000 grant from alumna Evelyn Stefansson Nef. The gallery was a design-build project by students of the Parsons School of Design master's of architecture program. **James Garrison** of Garrison Seigal Architects had his construction technology students design, detail, and build a 1,000-square-foot gallery in conjunction with Robert Prouse, director of the master's of lighting design program, and Clinton Kuopus, director of exhibitions at the school. The project helped to advance Parsons's goal to integrate design and construction in the education process.
—N.R. and J.M.



Intertwining, Selected Projects, 1989-95, Steven Holl



Rafael Viñoly's Tokyo Forum on exhibition at Columbia University



Washington Irving High School art gallery, James Garrison and students from Parsons School of Design

Jeff Goldberg/Esto



photos: Dorothy Alexander

Margaret Sedlis, Carol Patterson,
Fiona Lally



Audience at "The Business of
Small Practice"



Arlene Petty and Erika Rosenfeld,
moderator



Suzanne Raboy, Kathy Gianetti,
Mary Homer, and Susan Appel



Alex Washburn



Alex Washburn, Sandy Marnick,
Marilyn Jordan Taylor, AIA, Bob Yaro

The Business of Small Practice

by Kira L. Gould

The Women in Architecture Committee hosted a workshop-style two-day forum in November to empower architects who are either running their own small firms, or planning to do so. The lawyers, insurance and risk experts, and business consultants at the front of the room made the prospects sound somewhat scary. After all, architects, like many other professionals working in our obsessively litigious society, seem to be increasingly vulnerable. However, knowing all the possible risks can help a firm protect itself.

The first night featured lessons in business and financial planning, technology systems, and human resources from Suzanne Warner Raboy of Warner Raboy Associates, a business consulting firm; Kathleen Gianetti of Summation Consulting Group, which advises architecture and engineering firms on computer systems; Mary Homer, an accountant with Milgrom Galuskin Rosner; Katherine Agrillo, a financial planner with the Equitable Assurance Company; and Susan Appel, a human resources expert with Kohn Pedersen Fox. Architecture writer Erika Rosenfeld moderated both evenings, the second of which focused on risk. Speakers included Carol J. Patterson, a lawyer with Zeitlin & De Chiara; Margaret Sedlis, a specialist in contract, project, and risk management; Fiona Lally of Rasenna Consulting, who advises clients about insurance; and Arlene Petty, an insurance broker with Petty Burton Maloney who specializes in architecture and engineering firms.

All the sticky issues came up — tracking overtime, differentiating between architectural and interior design tasks (and billing accordingly), and dealing with independent contractors. Of the latter, the experts advised bluntly, "Don't do it." (But as one attendee pointed out, if large firms find themselves doing it, it is unlikely that small firms can avoid it.)

Every one of the experts said that if architects were better prepared to run a business when they emerged from school, some of the hurdles they face in running small firms might not seem so great. Some strides are being made; the Society of Design Administration is working with Pratt Institute to bring management issues into the architect's education. For those already in the trenches, workshops such as these serve as crash courses.

Some of the best advice may have been the most basic: Do your homework and then stand your ground. Sedlis encouraged the professionals to question client-generated contracts. "Don't think that they are smarter than you are, and do not assume that they are not flexible," she advised. "Clients will have more respect for you if you can show them why something won't work."

Building the Infrastructure: What's Ahead?

by Kira L. Gould

Discussion among local planners and designers about the Regional Plan Association's *Third Regional Plan* tends to be generally favorable. After all, dozens of them were consulted during the drafting of the plan. But the occasional naysayer turns up, and at the George S.

Lewis public policy discussion on October 30, it was **Sandy Hornick**, the representative of the City of New York. The rest of the panel, the moderator, and the audience seemed to support the plan's approach — especially the part that deals with the regional infrastructure. Panelist **Marilyn Jordan Taylor**, AIA, of Skidmore, Owings & Merrill, said: "Infrastructure is the means of connection, and it is not optional." And architects and designers, she insisted, must take an active role in making sure that these opportunities — which may be some of the last chances to maintain economic sustainability in the region — are not missed.

It is an ambitious plan. As **Robert Yaro**, executive director of the Regional Plan Association, explained, it includes a regional rail link, using a dormant tunnel under the East River and the Second Avenue subway line that was never activated. While some of the proposals are expensive, Yaro believes a shift in perception is necessary. "Paris spent some \$30 billion on regional rail," he explained, "because leaders of the city and the country understood the importance for economic sustainability. The federal government here manifestly does not care about cities."

But even if we got more money from the feds, it is doubtful that the city would get behind all aspects of the plan. Sandy Hornick, deputy executive director of strategic planning for the New York City Department of City Planning — as well as Joseph B. Rose, director of the department (who was originally scheduled to speak), and Mayor Rudolph Giuliani — believe that the plans for infrastructure investment

outlined in the plan released last spring, *A Region at Risk*, are seriously flawed. "This approach depends too heavily on transit," Hornick said. "It's not addressing where people are coming from and where they are going." In other words, the car is still king. "Suburbanites and those living in southern Brooklyn, Queens, and Staten Island don't want to pay huge auto taxes to support transit," he said. "The plan has no new highways."

There are, of course, some areas of agreement. For instance, there's hardly a person who lives in or has ever visited New York who hasn't cursed the utter inaccessibility of the airports. Hornick agreed that airport access should be a priority. And without federal funds, there's little chance that the huge price tags could be met. **Alex Washburn**, AIA, president of the Pennsylvania Station Redevelopment Corporation, weighed in on the misconception that New York City is a drain on federal funds. "Actually, we're a huge cash cow," he said. "Over the last decade, we have paid the government some \$10 billion more in taxes than we got back. We get some funding earmarked for transportation investment, which is crucial, but we are not getting our share as it is, and many in Congress would like to further shrink that share."

Johansen on the Future

by Kira L. Gould

The Dialogue Committee was formed to provide a place to talk about the state of the profession. But its guest on October 23, the architect **John Johansen**, AIA, doesn't care much about that. In fact, he's horrified by most of what is being

built: "I hope that this hideous period of PoMo and sweetheart art objects is over soon!" Though he has taught at Pratt Institute since 1950, he says that if he were facing architecture now as a graduate, he would turn away.

But when he was a young graduate, he himself did not turn away. And the passion for modernism that defined his work then still fuels his creative energies. At a forum convened with the assistance of the Professional Practice Committee, Johansen showed work several decades old, along with some of his more recent investigations, many of which seemed as though they would be perfectly at home in a science-fiction film. These plastic-bubble houses that seem to float, tenuously connected and devoid of all but the most elemental furniture, recall some of his earliest work, including a design for a biomorphic sprayed-concrete house of 1956.

Johansen railed against the cartoonishness of much of today's architecture. He has always celebrated the rationalism of the modern movement, when architectural form represented the function inside. After all, he said, "The inside is the other side of the outside." This approach is most dramatically illustrated in one of Johansen's better-known projects, the Oklahoma Theater Center in Oklahoma City. He calls it an "explosion of parts," adding that it's a wonder it was designed, built, on budget, accepted, and has not yet been demolished. A series of boxes connected by circuit systems, such as ductwork, walkways, and stairs, allow each section — thrust-stage theater, children's theater, and rehearsal space — to take its own shape, independent of the others.

Johansen seemed almost personally affronted by society's dismissal of modernism, but he also has shrugged into the arrogance that age affords some masters of their profession. When asked about the particulars of some of his space age-style designs, he said, "It's up to you to figure out how to build it!" As unconcerned with materials and structure as he seems to be, Johansen is convinced that soon the realities — the limits — of our planet will begin to transform architecture. Whether it will become the organic bubbles he foresees remains to be discovered, but he is certain that "new buildings will be lighter, cheaper, more serviceable, and more beautiful — or they won't be built."

For all his modernist bluster, Johansen is something of an environmentalist, the kind of emerging breed who believes that the planet and its parts, including humans, are an interdependent collection of organisms. As soon as this notion is more widely accepted, he believes, "buildings will finally become more adaptive; they will themselves be organisms, with properties of self-organization and self-regulation." This idea may fly in the face of the interior-exterior articulation tenet of modernism that makes such buildings so difficult to adapt. But these contradictions don't bother Johansen these days. He is busy generating the ideas for what comes next, and he's happy to leave the details — and the discrepancies — to younger architects to sort out.

January 5
Entry form and fee deadline for the 1997 *Custom Home* design awards for custom homes completed after January 1, 1994. Contact Christine Fishburn, 1997 *Custom Home* Design Awards, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005, 202-736-3346.

January 7
Deadline for the 1996-97 Young Architects Citation sponsored by the Architectural League on the theme "Architecture, Medium, Culture." Winners receive \$500 and are invited to show their work at the Urban Center and to lecture at the League in the spring. Jurors include Walter Chatham, Laurie Hawkinson, Michael Webb, and Adam Yarinsky. Contact the Architectural League, 457 Madison Ave., New York, NY 10022, 753-1722.

January 17
Deadline for the twelfth annual exhibition of architectural illustration sponsored by the American Society of Architectural Perspectivists. The highest honor in architectural drawing, the Hugh Ferriss Memorial Prize, will be chosen from submissions, along with awards for informal sketches, formal presentation drawings, and individual juror awards. Contact the American Society of Architectural Perspectivists, 52 Broad St., Boston, MA 02109-4301, 617-951-1433, ext. 255.

January 31
Deadline for the 1996 Paris Prize in Public Architecture, sponsored by the Van Alen Institute: Projects in Public Architecture. The topic, "Real Downtown/Virtual Downtown" (authored by Toshiko Mori and Jacques Herzog), encourages participants to investigate the effect of technology on Lower Manhattan. Write to 30 W. 22nd St., New York, NY 10010, 924-7000, vanalen@designsys.com.

March 3
Submission deadline for grants of up to \$10,000 from the architecture, planning, and design program of the New York State Council on the Arts, available to architects, designers, and scholars for projects that advance the field and contribute to the public's understanding of the designed environment. The program includes architecture, architectural history, landscape architecture, urban and rural planning, urban design, historic preservation, graphic design, and industrial design. Contact the New York State Council in the Arts, 915 Broadway, New York, NY 10010-7199, 387-7013.

May 1
Submission deadline for the Dinkeloo Fellowship Competition sponsored by the Van Alen Institute, for architectural portfolios linking design, technology, and the public realm. Open to recent and prospective architecture graduates, this fellowship offers a two-month residency at the American Academy in Rome and related travel support. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, 924-7000.

A Place for Us: Vernacular Architecture in American Folk Art. *The Museum of American Folk Art, Eva and Morris Field Gallery, Columbus Ave. between 65th and 66th sts. 595-9533. Closes January 5.*

Drawing the Future: Design Drawings for the 1939 New York World's Fair. *The Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 19.*

Greenport International Waterfront Design Competition. *Van Alen Institute, 30 W. 22nd St. 924-7000. Closes January 31.*

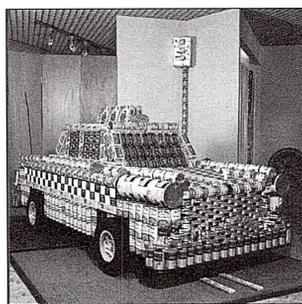
The Skyscraper: Bioclimatically Considered. *The Architectural League, 457 Madison Ave. 753-1722. Closes February 8.*

International Competition for the Church of the Year 2000. *The Architectural League, 457 Madison Ave. 753-1722. Closes February 15.*

Mixing Messages: Graphic Design in Contemporary Culture. *Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes February 17.*



Gaston Silva, AIA,
NYC Department
of Buildings commissioner



Kevin H. Wick

CANstruction honorable mention,
"Broadway Boogie-Woogie,"
Hellmuth, Obata & Kassabaum

Buildings Department Tries New Approach

by Amy Lambert

When **Gaston Silva**, AIA, the new commissioner of the Department of Buildings, spoke before a group of Chapter members last fall, his words inspired hope for the future of the department — a future that is streamlined and on-line rather than wasted standing in line. As an architect from the private sector who has had experience in other city agencies, Silva seems unusually well qualified to bring the Department of Buildings into the twenty-first century.

By introducing computer networks in all boroughs, the Department of Buildings plans to improve access to information and, eventually, to allow architects to file plans without setting foot in the department itself. Applications on disk, self-certification, and improved express service are just a few of the other ways Silva hopes to make filing plans and obtaining Certificates of Occupancy easier.

In his comments and the ensuing discussion, Silva took notes and responded eagerly to suggestions on improving everything from self-certification to paying microfilm fees. Members of his staff were also there to respond to questions.

From his introduction, which invoked the historical need for the Department of Buildings, to his closing remarks, Silva repeated his commitment to collaboration and consensus-building. "My door is always open," he said, "and we are willing to tackle tough issues." The Building Codes Committee, which sponsored the event, continues to work with the

Department of Buildings on issues related to New York City's famously complex codes and regulation processes.

Building a Tradition of Charity and Design: CANstruction 1996

by Amy Lambert

The fourth annual CANstruction competition inspired witty and ingenious combinations of cans, bags, and boxes of food. Twenty-three design-build entries by architects and engineers filled the Decoration and Design Building for a week this fall before being dismantled and donated to New York's Food for Survival program. This year's awards ceremony brought Stanley Tucci, the star of the film *Big Night*, together with leaders of the design community for a lively event.

Jurors selected six winners in four categories to recognize imagination as well as nutritional content, structure, and graphics. The jury included **Mayer Rus**, editor-in-chief at *Interior Design*; **Julie Iovine** from *The New York Times*; **Sandra Bloodworth**, director of the Arts for Transit program at the MTA; engineer **Ysrael A. Seinuk**; and architects **Robert Hillier**, FAIA, **Todd Dalland**, FAIA, and **Lenore Lucey**, FAIA. **Hellmuth, Obata & Kassabaum** received an honorable mention for "Broadway Boogie-Woogie," a yellow cab complete with piecrust hubcaps. **Beyer Blinder Belle's** "Think Twice," which offered a commentary on the fleeting nature of success, also received an honorable mention. The award for the best use of labels went to **Urbitran International's** "The Little Engine That CAN," which traveled through hills and valleys of spinach. **Perkins Eastman Architects** received

the award for the best meal for its witty use of puns on a movable chorus line called "Yes! Oui CAN-CAN."

The award for structural ingenuity — a challenging decision for the jury since each creation seemed to defy gravity — was given to "Life Boat" by **Ambrosino, de Pinto & Schneider**. Tucci quoted Seinuk's assessment of this boat constructed of tuna cans, which recognized the "nice use of horizontal support and the great use of the upper layer as reinforcement for the lower layer." He then quipped, "I thought it was the 'cantilevers.'"

The award for the jury's favorite was presented to "CAN you spare some change? CAN do" by **HLW International**. This design was cited for its compelling blend of social message and elegant form, as well as its nutritional content, use of labels, mass, and presence. A giant coffee cup emblazoned with "I love N.Y.," combined with a sound track asking, "Hey, buddy, can you spare some change?," seemed to embody the mission of the event.

Other entries were similarly engaging, including **Butler Rogers Baskett Architects'** striking carousel that alluded to the city's many hungry children. "Weddings" by **OLGAD** (the Organization for Lesbian and Gay Architects and Designers) offered a social statement by showing gay couples atop a huge wedding cake. **Robert Silman Associates'** Rockefeller Center featured a figure skater and more Mueller's pasta than most supermarkets.

While the canstructions offered architects the opportunity to display design savvy and a sense of humor, the competition's ultimate goal was collecting food. Over



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BOOK LIST

Rizzoli Bookstores' Top 10

As of November 25, 1996

1. **Architecture and the American Dream**, Craig Whitaker (Crown, cloth, \$40.00).
2. **Skyscrapers**, Judith Dupre (Blackdog, paper, \$24.98).
3. **Palaces of Florence**, Francesco Gurrieri and Patrizia Fabbri (Rizzoli, cloth, \$85.00).
4. **Venetian Villas**, Michelangelo Muraro (Book Sales, Inc., cloth, \$49.98).
5. **Falling Water: Romance with Nature**, Lynda Waggoner (Rizzoli, cloth, \$18.95).
6. **Minimum**, John Pawson (Phaidon, cloth, \$95.00).
7. **Hotel Gems of France**, Luc Quisenbaerts (Euroservice Publishers, cloth, \$69.95).
8. **Richard Meier Houses**, Richard Meier (Rizzoli, cloth, \$75.00).
9. **Mansions of Long Island Gold**, Monica Randall (Rizzoli, paper, \$29.95).
10. **New American House**, Oscar Riera Ojeda (Watson-Guption, cloth, \$55.00).

Urban Center Books' Top 10

As of November 25, 1996

1. **Sex of Architecture**, Diana Agrest (Harry N. Abrams, Inc., paper, \$19.95).
2. **Minimum**, John Pawson (Phaidon, cloth, \$95.00).
3. **Skyscrapers**, Judith Dupre (Blackdog, paper, \$24.98).
4. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).
5. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
6. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
7. **New American Ghetto**, Camilo Vergara (Rutgers University Press, cloth, \$49.95).
8. **El Croquis 78: Steven Holl** (El Croquis, paper, 49.00).
9. **Region at Risk: The Third Regional Plan**, Robert Yaro (Island, paper, \$35.00).
10. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).

January 6, 6:30 pm

Learning By Design

January 8, 6:00 pm

Women in Architecture

January 9, 8:30 am

Professional Practice

January 14, 6:30 pm

*Young Architects at
Architecture Research Office*

January 15, 5:30 pm

Public Architects

January 16, 6:00 pm

Building Codes

January 22, 6:00 pm

Architecture Dialogue

January 24, 8:00 am

Zoning & Urban Design

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023, ext. 17.

37,500 cans of food will be donated to Food for Survival’s charitable programs as a result of the design community’s efforts. Cosponsored by the Society of Design Administration, the AIA New York Chapter, and the D&D Building, CANstruction has expanded to several other cities, from Dallas to Boston. According to Carol Clark, “CANstruction was a tremendous success. We are grateful to Cheri Melillo, the local and national CANstruction chair, who once again demonstrated her stunning organizational talents and terrific public relations strengths in realizing this event.”

Chapter Notes

The National AIA announced in December that eight New York firms were among the winners of its 1997 honor awards. These awards are given for outstanding architecture and design achievement in one of three categories — architecture, interiors, and urban design. Six interiors projects by New York firms were honored, along with two architecture projects. The Neurosciences Institute in La Jolla, California, by **Tod Williams Billie Tsien and Associates** and the Delta and Pinelands Company Guest House in Mississippi by **Walter Chatham**, AIA, received architecture honor awards. Interiors winners ranged from the Root Residence by **Pasanella + Klein Stolzman + Berg Architects** and the Bottega Veneta store in Boston by **Francois de Menil Architect**, to the Tokyo International Forum by **Rafael Viñoly Architects** and the Delano Hotel by **PMG Architects**. **Hardy Holzman Pfeiffer Associates** received two interiors honors, for the New Victory Theater and the

Dillingham Hall at Punahou School in Honolulu.

Skidmore, Owings & Merrill received an urban design honor award for the Tribeca Bridge.

□ **John Tarantino**, AIA, received National AIA’s highest honor for a public architect this year. The Thomas Jefferson Award for Public Architecture is presented in three categories, including one for an architect working in a public agency. Tarantino has spent over 25 years in agencies throughout New York City, working on projects such as the Yankee Station renovation. He currently serves as chief architect at MTA New York City Transit, overseeing the major capital campaign program to renovate and improve the city’s subway stations.

□ The AIA New York Chapter would like to thank Johnathan Sandler for his tremendous contributions to the organization as executive assistant throughout 1996. He has left the Chapter to travel and pursue graduate school opportunities. His successor, Philip Norkeliunas, has worked at historic house museums, the New York Landmarks Conservancy, and the Conservancy for Historic Battery Park. Philip provides the New York Chapter with a vital public face in the front of the office and, like Johnathan, comes to the Chapter with an interest in learning more about the profession of architecture.

□ On Tuesday, January 21, the Corporate Architects Committee is sponsoring a tour through the Sirmos Factory, a company that designs, manufactures, and sells lighting, furniture, and

accessories. Master craftsmen and artisans will create designs by hand as part of this event, which will be held at 8:30 am at the factory facilities at 30-00 47th Avenue at 31st Street in Long Island City. The tour is limited to 20 people. RSVP to 683-0023 ext. 21.

□ On Thursday, February 6, the Committee on Architecture for Justice will present an evening symposium featuring the new designs for major courthouses currently under way in the Eastern District of the U.S. Courts. Projects to be presented by their lead designers include the U.S. Courthouse in Brooklyn, designed by **Cesar Pelli Architects** with **HLV International**, and the U.S. Courthouse in Islip, Long Island, designed by **Richard Meier and Partners** with the **Spector Group**. The discussion will provide insights into these large-scale projects, which have inspired different design responses despite similar programs.

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January

4

Saturday

Lecture: Going to the Fair

By Pierre Montiel. Sponsored by the Museum of the City of New York. 2:00 pm. 1220 Fifth Ave. 534-1672, ext. 206.

8

Wednesday

Tour: Transit 101

Sponsored by the New York Transit Museum. 1:00 pm. 14th St. and Eighth Ave. RSVP 718-243-3060. \$9.

Lecture: The Skyscraper, Bioclimatically Considered

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

9

Thursday

Seminar: Linking the Building Industry Through a Universal Language, New York IAI Briefing

With Patrick MacLeamy, AIA. Sponsored by the Industry Alliance for Interoperability. 8:30 am. IBM Midtown Theater, 590 Madison Ave., room 950. 800-798-3375.

13

Monday

Symposium: Basic Land Use and Zoning – From the Ground Up

With Robert S. Cook, Jr., Sylvia Deutsch, and Michael Sillerman. Sponsored by the Bar Association Committee on Land-Use Planning and Zoning and CitiBar Center for Continuing Legal Education. 8:30 am. Association of the Bar, 42 W. 44th St. RSVP 382-4721. \$125.

14

Tuesday

Forum: The Greenport Competition

Cosponsored by the Architectural League and the Van Alen Institute. 6:30 pm. The Urban Center, 457 Madison Ave. RSVP 753-1722.

15

Wednesday

Tour: Hyper-Ventilation – Ventilation Plant Tour

Sponsored by the New York Transit Museum. 1:00 pm. 42nd St. and Sixth Ave. RSVP 718-243-3060.

Lecture: High Strength Concrete – Who Needs It? The Uses of Lower Strength Concrete in Construction

By Russell Carpenter. Sponsored by the Metro NY Chapter CSI. 6:00 pm. Warwick Hotel, 65 W. 54th St. 663-3167.

16

Thursday

Panel: Grant Opportunities in Design Fields

With representatives from NYSCA, the NEA, and the New York Foundation for the Arts. Cosponsored by the Architectural League and the New York State Council on the Arts. 6:30 pm. 457 Madison Ave. 387-7013.

17

Friday

Exhibition: Techno-Seduction

Cosponsored by the Cooper Union for the Advancement of Science and Art and the College Art Association. The Foundation Building, Cooper Union, Seventh Ave. at Third Ave. 353-4157. Closes February 15.

20

Monday

Tour: Historic Harlem

By Anthony Bowman. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 1:00 pm. RSVP 935-3960. \$30.

21

Tuesday

AIA NEW YORK CHAPTER EVENT

Tour: The Sirmos Factory

Sponsored by the Corporate Architects Committee. 8:30 am. 30-00 47th Ave. at 31st St. RSVP 683-0023, ext. 21.

22

Wednesday

Tour: Under Construction – Subterranean Chinatown Tour

Sponsored by the New York Transit Museum. 1:00 pm. Canal St. and Broadway. RSVP 718-243-3060. \$9.

23

Friday

Panel Discussion: Techno-Seduction

Cosponsored by the Cooper Union for the Advancement of Science and Art and the College Art Association. 6:00 pm. The Great Hall, Seventh Ave. at Third Ave. 353-4157.

24

Friday

Symposium: In ANY Event, Public Fear

With Anthony Vidler, Elizabeth Diller, Leslie Dick, and Arjun Appadurai. Sponsored by ANY magazine. 7:00 pm. Guggenheim Museum, 1071 Fifth Ave. RSVP 425-3587. \$15. Continues on Saturday, January 25.

25

Saturday

Lecture and Tour: Architecture in Transit

By John Kriskiewicz. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. RSVP 935-3960. \$15 (and a token).

Tour: Day One on the IRT

Sponsored by the New York Transit Museum. 10:00 am. RSVP 718-243-8601. \$15.

Event: Hard Times Stories and Morning Glories – Life in a Tenement

With Ruth Abram. Cosponsored by the Lower East Side Tenement Museum and the Museum of the City of New York. 2:00 pm. 1220 Fifth Ave., ninth floor. RSVP 366-6200, ext. 1252.

31

Friday

Tour: 57th Street, Culture and Kitsch

By Matt Postal. Sponsored by the Municipal Art Society. 12:30 pm. The Art Students League, 215 W. 57th St. RSVP 935-3960. \$10.

February

6

Thursday

AIA NEW YORK CHAPTER EVENT Symposium: New United States Courthouses in Brooklyn and New York

Sponsored by the Committee on Architecture for Justice. 6:00 pm. Old Foley Square Courthouse, 40 Centre St. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers, students free).

11

Tuesday

Breakfast Meeting: Intern Development Programs

By Sidney Shelov, FAIA. Sponsored by the Society of Design Administration. 8:15 am. CFA, 236 Fifth Ave., ninth floor. RSVP 366-6200, ext. 1252.

12

Wednesday

Lecture: Specifications Automation and Software

By Rob Dean. Sponsored by Metro NY Chapter CSI. 6:00 pm. Warwick Hotel, 65 W. 54th St. 663-3167.

13

Thursday

Lecture: Historical Architecture and Art Form, Contemporary Practitioners

By Stephen Gottlieb, AIA, Irene Rousseau, and Rhoda Anders. Sponsored by the Fine Arts Federation of New York. 5:15 pm. The National Arts Club, 15 Gramercy Park South. 201-533-4413. Modest admission fee at door.

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