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# News

from the executive director, Carol Clark.  
 "Civic Engagement: From Room to Region"  
 is the theme AIA New York Chapter presi-

dent Robert Geddes, FAIA, has chosen for 1997. Recognizing how quickly a year passes for the Chapter's principal leader, Geddes got to work early last fall laying the groundwork for a series of exciting new initiatives (see "The Year Ahead," p. 18) intended to get architects involved in their communities, including an unprecedented gathering of AIA representatives from the 31 counties in the tri-state metropolitan region. Three Chapter committees – Housing, Transportation and Infrastructure, and Zoning and Urban Design – will bring together architects from New York, New Jersey, and Connecticut to discuss the region's future. Taking its cue from the committees, the Board endorsed the Regional Plan Association's report, *A Region at Risk*, and urged that the Chapter convene a broadly-based group of architects to help mobilize public opinion and focus attention on critical issues of equity, the economy, and the environment.

On another front – in Albany – the Chapter has been working with a coalition of groups that represent New York City's design, construction, and real estate industries. With the prospect that New York City will reach its constitutional debt limit in early 1997, and therefore be unable to finance new capital projects with general obligation bonds, the Chapter urged legislative leaders to create the New York City Finance Authority to maintain – not to expand, but simply to continue to operate – an effective capital program. While this immediate step is a critical one, the Chapter is creating a partnership with the New York Building Congress to examine long-term reforms to the capital budget process.

Through its committees and its many activities, the Chapter seeks to promote three central goals: design excellence, professional development, and public outreach. At its third annual strategic planning retreat last month, the Board reaffirmed consensus on these goals and discussed the results of the recent membership survey. Establishing a storefront presence for the Chapter and the New York Foundation for Architecture in a permanent location remains a high priority and one that will require a successful capital campaign in addition to the Chapter's ongoing fund-raising program. Following an extensive search process, the Chapter engaged professional fund-raising counsel to assess its ability to raise moneys for the new headquarters. The location must be a highly visible place that can become an important venue for architecture and design professionals and provide a public gallery for changing exhibitions to show what architects can contribute to a civilized society and to promote a better understanding of the built environment. With many diverse voices working as a team, the Chapter hopes to increase its activism and elevate its profile in New York City.

**Building for Soccer, Track, and Other Indoor Sports**

by *Nina Rappaport*

A gambling casino with an "Indian" theme, built by a Native American tribe, on land that used to belong to the United Nuclear Corporation could have been invented for an episode of *The Simpsons* sitcom. But the new Mohegan Sun Casino and Resort actually opened in October in Uncasville, Connecticut. **Brennan Beer Gorman/Architects** prepared the master plan; the **Rockwell Group** was responsible for the theme and interior design; **Edward Durrell Stone, Jr.**, did the landscape design. The Mohegan Tribe developed the casino in partnership with Trading Cove Associates, a subsidiary of Sol Kerzner's Sun International.

The resort is on a 240-acre site with 15-foot-high earth berms that hide the original 430,000-square-foot aluminum-clad industrial building. That structure was transformed into a restaurant, a 40,000-square-foot central kitchen, offices, shops, and a child-care center. The architects added a 200,000-square-foot hall with a 60-by-60-foot structural grid to provide flexibility for the 180 gaming tables, 3,000 slot machines, and entertainment facilities. The perimeter of the casino has 25-foot ceilings, and the 100,000-square-foot central drum structure rises to 45 feet.

Rockwell decorated the interiors with mythical images relating to the Mohegan symbols for the Path of Life. Each of the four canopied entrances represents a different season and is oriented towards a cardinal point. A huge main room with a timber-beamed vaulted ceiling, symbolic eternal flames, fireplaces, waterfalls,

and stone details brings all the activities under one roof.

The tribe built a wide access road from the interchange of I-95 and Route 2A to the casino. Over 7,500 parking spaces await the gambler who will only be able to make day trips until hotels are built.

Construction has begun on the GSP (Pancyprian Gymnastic Organization) stadium and athletic center in Nicosia, Cyprus, designed by **Theo. David & Associates** with KAL Engineering of Nicosia. The project, awarded through an open competition in 1993, includes two stadiums — a large one for soccer and another for track-and-field events with pitch and practice facilities. The project is being built to FIFA and UEFA international specifications and will accommodate 40,000 spectators. Separate access for opposing teams and an additional entrance below grade for the players, media, and officials conform to current stadium security standards. Galleries, social spaces, and VIP boxes provide special entertainment areas based on American practices.

The reinforced-concrete structure features spiral access ramps that rest on a cylindrical earth berm retained with rough local stone. The two stadiums are connected by a curved steel-truss canopy suspended from circular concrete columns topped by stainless steel pylons. The canopy provides the identity for the project and forms a ten-story covered stoa between the two structures for local sports events.

The stadium is scheduled for completion in the fall of 1998. Future developments in the \$17.5 million complex will include athletes' housing and

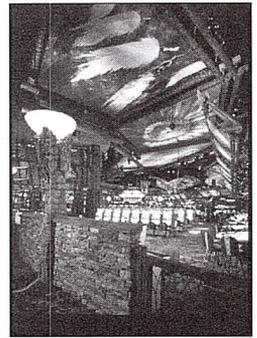
an enclosed basketball arena for Middle Eastern and European teams.

**Health, Education, and Environmental Welfare**

The St. Charles Hospital and Rehabilitation Center is under construction on a hill overlooking Long Island's Port Jefferson Harbor. Designed by **Rogers, Burgun, Shahine and Deschler Architects**, the \$45 million project includes renovation of the hospital and construction of a new building with salmon-colored brick, Indiana gray limestone, and green glass windows. The 154,000-square-foot addition will increase each patient's space by 240 square feet.

Farther east, construction will begin this spring on phase two of the Montauk public library designed in 1991 by Torre Beeler Associates (Susana Torre and Raymond Beeler). **Raymond Beeler Architect's** expansion has a wood-paneled, 1,000-square-foot room where up to 100 people can attend lectures, readings, movies, and concerts. A separate entrance, an archival storage room, and a freestanding elevator are also a part of this phase, which has long awaited funding. A mezzanine stack-and-reading area with ocean views will be built in the final phase.

In Irvington, New York, **Peter Gisolfi Associates** recently completed a \$3.3 million addition to the Dows Lane elementary school. The project adds 18 new classrooms and a multi-purpose lower-level meeting room. The brick-clad, steel-frame building has durable, child-scaled interior materials — terrazzo flooring, glazed brick, and ceramic wall tiles. Built-in furniture, cubbyholes, counters, and decorative motifs are all geared to children. The new common entry



Paul Warchol

*Mohegan Sun Casino, Brennan Beer Gorman/Architects and the Rockwell Group*



Jeff Schneek

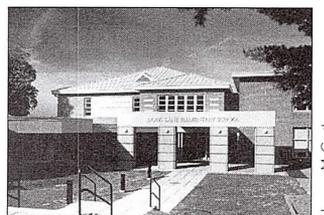
*GSP stadium complex, Nicosia, Cyprus, Theo. David & Associates with KAL Engineering*



*St. Charles Hospital and Rehabilitation Center, Port Jefferson, Long Island, Rogers, Burgun, Shahine and Deschler Architects*



*Montauk public library addition, Raymond Beeler Architect*



Norman McGrath

*Irvington elementary school addition, Peter Gisolfi Associates*

and a continuation of horizontal, decorative brick banding links the original 1955 building and the 1970 classrooms. The addition won the AIA Westchester/Mid-Hudson Chapter's community design award.

□ **Ehrenkrantz & Eckstut Architects** is working on the exterior rehabilitation of Pratt Institute's landmarked Memorial Hall, as well as a study of the school's 23 other buildings and a master plan for the renovation and expansion of New York City Technical College. The firm is also providing architectural services to the School Construction Authority for 20 public schools in New York City.

□ The Environmental Protection Agency has engaged the architects of the Audubon Building, the **Croxton Collaborative**, to design the interiors of its headquarters in Washington, D.C., in two different building complexes, with **Gruzen Samton**. Phase one, which is currently under construction, will be located on six 30,000-square-foot floors and portions of three basement levels of the new Ronald Reagan Building designed by **HOK** and **I. M. Pei** with **Ellerbe Becket**. Phases two and three will be part of **RTKL's** one-million-square-foot interior renovation of three historic buildings, including the Ariel Rios Federal Office Building, in the Federal Triangle.

The interiors will reflect the agency's mission by emphasizing indoor air quality, energy and resource conservation, and pollution reduction. These goals will be achieved with properly designed mechanical services, lighting, energy-efficient motors, and use of recycled materials. The materials selected for carpeting, plywood, adhesives,

sealants, wall coverings, paints, and varnishes will reduce processes that release volatile organic compounds and generate waste. Offices will have natural light and photocell-operated sensing devices on lighting to conserve energy. The EPA's occupancy is scheduled for September 1999.

**And Commerce**

□ **Beyer Blinder Belle** is project architect for the \$85 million rehabilitation of the public spaces of One Penn Plaza at 34th Street and Eighth Avenue. The firm has designed a galleria on the east side, a 20,000-square-foot park on the west, and storefronts for three restaurants with access to the park for café seating. In collaboration with landscape architect **Thomas Balsley Associates**, the architects have planned a pyramidal granite foundation that will emit steam in the winter and a cooling mist in the summer, and have selected seating, lighting, and plantings for the park, which is scheduled to open in the spring.

□ Midtown workers with offices in 1290 Avenue of the Americas now pass by historic Thomas Hart Benton murals installed in the lobby recently redesigned by **David Kenneth Specter & Associates**. The murals of *America Today* were commissioned for the New School for Social Research in 1930. Two metal-and-glass canopies lead into the 15,000-square-foot lobby with its backlighted, tinted-glass ceiling panels, French limestone and rosewood walls, stone floor finishes, up-to-date concierge desk, and new elevators.

**New Policies for the SCA**

□ **Martin D. Raab**, FAIA, former senior managing partner of HLW International, was

recently appointed president and chief executive officer of the New York City School Construction Authority. Raab who has years of experience in the private sector, will be making procedural changes at the Authority to better administer construction work and catch up with the deferred maintenance of the past decade. Raab said changes that will affect architects include "advancing contract awards for architectural design work to provide adequate time for the design process and a level year-round bidding cycle. We are making a study of our own internal costs. In addition, we hope to obtain industry costs for overhead and profit on SCA projects. I intend to see what the profession's experience has been on SCA work, and to see how we are doing the work in-house."

Raab continued, "I will make sure that people are paid responsibly for the work they do. I will ask for an expanded role for architects during the construction process, compensate accordingly, and hold them responsible. We want them to get things right and get them right the first time."

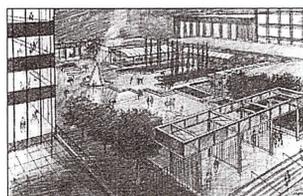
Raab said the most difficult challenges are in organization and programming work. "Design quality is one of the last things I feel we need to change. The architecture community has served the Authority well in terms of design; it is the extended construction services that need upgrading. Finally, we must ensure that in the scoping phase we identify renovation work required to upgrade existing structures and determine how to best apply current technology to our upgrades of an aging school infrastructure."



Higgins Hall renovation, Pratt Institute, Ehrenkrantz & Eckstut Architects



P.S. 7, Ehrenkrantz & Eckstut Architects



Kevin Woest

One Penn Plaza, Beyer Blinder Belle



1290 Avenue of the Americas, David Kenneth Specter & Associates

Eyes on the Waterfront

by Kira L. Gould

In a crowded island city, there is something tantalizing about seemingly limitless watery surrounds — especially now that the future of Governors Island is in question and attention is turning to waterfront access in all the boroughs. At a Van Alen Institute symposium in December, cosponsored by Parsons School of Design, the harbor and waterfront were called the next Central Park and the next Broadway.

It was **Robert Yaro**, executive director of the Regional Plan Association, who called the harbor a new kind of Central Park — for the region, not just the city. “Olmsted understood that parks should be greenswards, but also that they had to function as part of the city’s infrastructure, serve public health goals, and provide a kind of structure for growth,” he said. “The harbor can — and should — do all of these things.” The harbor is, in fact, the reason for the city’s existence. It supports some 200,000 jobs today and serves as an important recreational and ecological resource.

Planner **Crystal Barriscale**, AIA, of Beyer Blinder Belle described her firm’s work over three decades at the South Street Seaport, Ellis Island, Hudson River Park, and Queens West, the development now under construction in Long Island City, where the architects are maintaining the variegated shoreline.

Landscape designer **Margaret Ruddick** said the way to get the most out of the available waterfront is to use a measured and varied approach. “We must be strategic. The

waterfront is not one thing. It’s a series of places with their own microclimates, communities, sensibilities, and uses. Not using the same designer and varying the scale and intensity of the interventions is a good way to encourage heterogeneity. Ultimately, we have to know when not to design,” she said.

The architect, planner, and author of the recently published *Architecture and the American Dream* (Clarkson Potter, 1996), **Craig Whitaker** firmly believes that the waterfront should be public. But, he said, the waterfront often winds up feeling private because the American psyche delineates the front porch as public and the back porch as private, and that’s how many of this country’s waterfronts have been defined. For example, Waterside, the 1974 apartment complex by Davis, Brody & Associates at the end of East 25th Street, was intended to give back some of the waterfront to the people of the city. However, the public waterfront there is difficult to reach. It is paved mostly with concrete and ends abruptly at the next site, which belongs to the United Nations International School. It is underused because the public feels uncomfortable there.

Whitaker suggested that when a street separates the waterfront and the private property that faces it — as it does along Lake Shore Drive in Chicago — the waterfront can more easily be understood as public.

*For further information on harbor developments and other projects in the public realm, explore the Van Alen Institute’s new Web site, <http://www.vanalen.org>.*

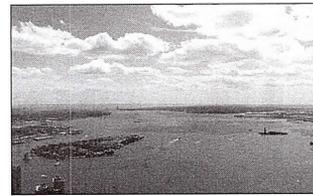
The Next Generation Speaks Out

by Craig Kellogg

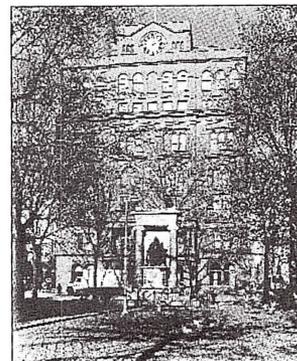
An opinionated audience of 138 turned up on a Sunday evening at the Great Hall of the Cooper Union to talk about “the nature of an architectural education and what to do with one.” The twelve students on stage, who represented the seven educational institutions in the New York metropolitan area, candidly expressed their opinions about teaching, diversity, work experience, curriculum, and the educational preparation required for an architectural career.

Early in the discussion on November 24, moderator **Dee Christy Briggs**, an undergraduate at City College, asked whether pending changes in architectural education have been motivated by students’ needs. Apparently even young architects have already taken the opportunity to express, sometimes with a suspiciously short memory, their dissatisfaction with the entry-level skills of recent American graduates. Briggs and undergraduate panelist **André Soluri** from the Cooper Union organized “The Next Generation Speaks Up” because they believe that student voices are vital now, when reforms to the disorganized system are moving quickly forward.

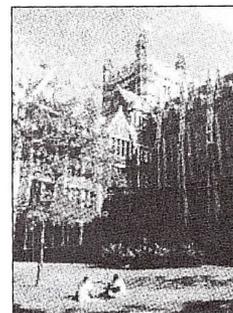
**Illya Azaroff**, a graduate student at Pratt Institute, commented on the overwhelming demands of architecture school: Attrition is expected. But when the substance of the evening’s conversation deteriorated into nihilism, he reminded the crowd that even the best student is not made an architect by graduating from school. Even so, **Lubna Shaikh**, an



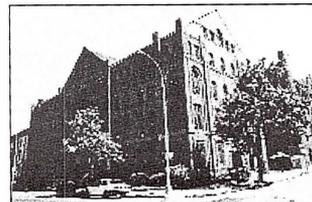
New York harbor



Foundation Building, Cooper Union



City College, CUNY



Higgins Hall, Pratt Institute

undergraduate at Pratt, said she wondered what mix of basic skills, theory, and knowledge should constitute the foundation necessary for success in the profession. She proposed the question in partial opposition to the diversity advocated by **Tommaso Nardone**, an undergraduate from the New York Institute of Technology.

Nardone suggested that educational institutions should not teach with a singular emphasis, because nimble problem-solvers aren't hatched in a factory under dogmatic textbooks. His comment launched the diversity debate. **Jon Dohlin**, a graduate student at Parsons School of Design, agreed with Nardone that a mixed student population pursuing a wide variety of subjects would likely be well-prepared for unexpected challenges.

But there must be some curriculum. **Ghiora Aharoni**, a City College undergraduate, asserted that the coming environmental crisis requires low-energy buildings. He expressed concern about the breadth of the evening's academic discussion in this time of pending natural catastrophe. Similarly, though with a completely different emphasis, **Annie Freidrich**, a Parsons School of Design undergraduate, wondered about the social consequences of architectural work. She recommended that students be exposed to different "thought styles." Instead of geometric or stylistic posturing, panelists favored sensitivity to both human and natural influences.

In comparison with the typical American experience, a European education results in a much higher level of technical knowledge. Undergraduate **Jiri Boudnick**, who attends

the Cooper Union, and **Thierry Landis**, a Pratt Institute graduate in the audience, described their European pre-college preparation in engineering, which they said helped them "size a beam." Because so many subjects compete for students' limited time, however, most of the audience agreed that interesting and effective engineering instruction should be available, but on a need-to-know basis after graduation — during their internships and from their employers. Those interested in flexibility questioned the wisdom of forcing a twelve-year-old kid to make a lifetime commitment to a field like architecture.

The evening's dialogue frequently returned to the panacea of diversity — even after that somewhat ambiguous word was banned from the discussion. Selecting a school requires serious thinking about time and financial wherewithal, especially now with the existence of the four-year bachelor of arts, five-year bachelor of architecture, two-year master's, one-year master's, and the new five-year bachelor-master's degree. One member of the audience suggested that the variety of programs available probably helps thoughtful individuals who know their educational needs, but Shaikh remained unconvinced. Again and again she asked about minimum proficiency and internships.

The introduction of this idea — the mandatory apprentice period — led to Briggs's explanation of the difference between the National Architectural Accreditation Board (NAAB) and the National Council of Architectural Registration (NCARB). The NCARB has already recommended to state boards that they make the

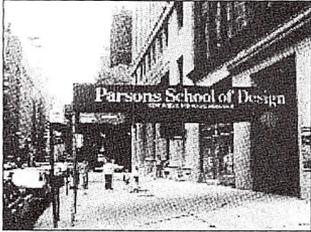
Internship Development Program (IDP) mandatory for licensure, and the NAAB could begin to regulate the integration of internship into architectural study. IDP is required in at least 38 states, and no one argued against making internships available to every student.

When the inevitable question — What use is someone educated with an architect's sensibility? — was raised, **Nam-ho Park**, a graduate student at Columbia University, expressed his frustration with the minimal influence architects have on a cityscape generated by market forces.

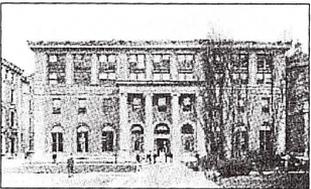
The increased diffusion of students with an architect's education could advance the cause of architecture in fields related to (but typically antagonistic toward) architects. While a lone practitioner may have a limited trajectory, imagine the effects of an entire architectural army infiltrating the offices of developers and planning commissions.

Revolutionary ideas notwithstanding, the evening's conversation was a resounding success. Nearly everyone in the audience wanted to contribute a unique personal experience and perspective to the debate. There was no logical end to the spiraling discussion. Luckily, **Judite Dos Santos**, a Parson's fine arts faculty member in critical theory and Soluri's mother, made the summary remark from the audience: "An architect's education takes a lifetime." Learning, books, and a thirst for practical knowledge simply must persist well beyond the official commencement of an architectural life.

*Craig Kellogg, a recent architecture graduate of the University of California, Berkeley, writes on design in New York.*



*Department of architecture and environmental design, Parsons School of Design*



*Avery Hall, Columbia University*



*The Illuminative House on NYIT's Islip campus*

**Alan Buchsbaum Panel at the Architectural League**

**A**lan Buchsbaum's work was so quintessentially of, and yet ahead of, its time that looking at it now, ten years after his death, produces a very peculiar déjà vu. The Paper Poppy card shop on the Upper West Side with its shiny red curved walls and supergraphics is a perfect late 1960s period piece; a white-walled, wood-floored, double-height Soho loft of 1976 for art historian Rosalind Krauss is a modern classic; an eclectic Gramercy Park apartment with a few angled walls and traditional details from the mid-1980s could be under construction now.

Even more impressive were the architect's zest for life and gift for friendship. Both were so intense that a panel discussion of a new monograph on his work at the Architectural League in December ended up resembling the memorial service at the American Academy in Rome here last September for Frank Israel, who also died of AIDS at 51. After the formal presentations, Buchsbaum's friends and relatives spoke about him, extemporaneously in this case, leaving few dry eyes in the room.

Both Buchsbaum and Israel possessed a gift for colorful, original theatrical design, but could reign in their work with discipline when necessary. Both loved food, gossip, celebrities, fashion, people, and life. And both broke hundreds of hearts when they died mid-career, because they had so much still to give to their friendships and their art.

Fred Schwartz, AIA, of Anderson/Schwartz Architects, finished Buchsbaum's work after he

died and edited *Alan Buchsbaum, Architect and Designer; The Mechanics of Taste* (Monacelli Press, 224 pages, 180 color illustrations, 9 x 12, \$60.00 cloth). At the Urban Center event he had to stop periodically to maintain his composure as he delivered a brief slide lecture on an architect whose work really defies classification.

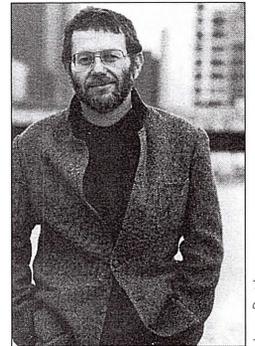
It ranged from Buchsbaum's own loft in the same building and of the same year as Krauss's, which had a curved wall of glass block, Metro shelving, airport runway lights, and a gargantuan kitchen with a free-form tabletop; to an elegant town house he restored sparsely for Anna Wintour and David Shaffer; to a stage set-like apartment with draperies for walls, which he designed for and with Ellen Barkin. Buchsbaum's ideas managed to show up later in work by other designers of an even wider range of building types.

During the short-and-to-the-point panel discussion, architect and critic Michael Sorkin read three clever poems he had written about Buchsbaum. Rosalind Krauss recalled how he always talked about images, even though then "image was sort of taboo for architects; architects were supposed to be thinking about structure." She said that, in reading recent criticism of the Barcelona Pavilion, she noticed the building was interpreted in terms of image, with references to "the play of illusion over the surfaces of marble and chrome and glass." She noted that "this deep interest in the image was one of the things Alan pioneered," but that "his was something much more original."

Stephen Tilly, an architect who was one of Buchsbaum's

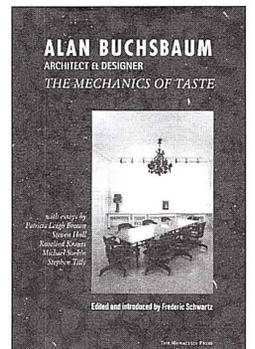
partners at the Design Coalition, talked about his "fresh way of seeing things." He read from one of the restaurant reviews the architect and Lale Armstrong wrote for *The Village Voice* under the pseudonym "FAT," about an ice-cream parlor on Eighth Street: "A friend, whom we suspect sells cones to Carvel, thinks their ice cream is the best. We don't. It's too icy, not creamy enough, and one flavor in particular gets the 'most disgusting taste sensation ever' rating. A combine of each day's leftover flavors, it's called Treasure Island but it tastes more like Riker's." About Buchsbaum's work, Tilly made the important point, "Not everything worked, which is what happens when you push the envelope."

When the discussion opened up to the audience, architect Jim Rossant of Conklin & Rossant, Buchsbaum's first employer, mentioned the importance of "his roots in the South." (Buchsbaum was born in Savannah, Georgia.) Rossant's wife, the food writer Collette Rossant, described Buchsbaum as her "best friend" and said he was responsible for her career. Then design writer and editor Joan Kron said, "I thought I was Alan's best friend." Restaurateur Larry Panish simply and movingly attributed the popularity of Buchsbaum's low-budget design for his Moondance Diner to his own eventual success in the restaurant business. By the time Buchsbaum's sister, Gloria Smiley, thanked Fred Schwartz for immortalizing him in the book, it was obvious that this was not a man likely to be forgotten. The book just widens his circle. —J.M.

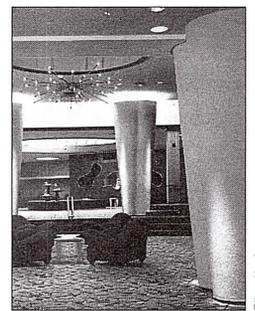


Joyce Ravid

Alan Buchsbaum



Alan Buchsbaum, Architect and Designer, edited by Frederic Schwartz

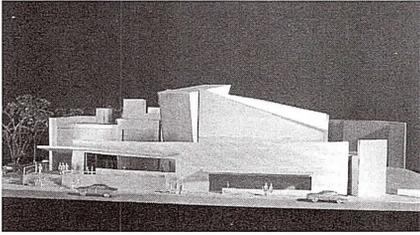


Elliott Kaufman

Lobby, Nevele Hotel

## Building for Belief

by Jayne Merkel and Philip Nobel



Riverdale Jewish Center,  
Voorsanger & Associates



New Life Baptist Church,  
Theo. David & Associates



Fuji Crypt,  
Tsao & McKown Architects

**A** religious reawakening, regional and global migrations, ethnic pride, and the ungraceful aging of older sanctuaries are creating a surge in commissions for synagogues, mosques, temples, and churches here. Some interesting projects are emerging from this class of buildings, which has been marked by mediocrity throughout the twentieth century. But distinguished architecture — even spiritual atmosphere — is the last thing many congregations seek. Architects are often surprised that virtuoso space-making is not a priority for their low-key clients.

“I love sacred space,” **Bartholomew Voorsanger**, FAIA, told members of the Riverdale Jewish Center to explain his interest in designing their expansion (*Oculus*, November 1995, p. 3). Puzzled, the rabbi replied, “We don’t have anything such as sacred space in architecture. When ten men come together to create a minyan and take out the Torahs, the space becomes spiritual. Then they finish their prayers and put the Torahs away.”

Voorsanger got the job anyway. Working on it, he came to understand that Judaism tends to sanctify time instead of space, and that “most people don’t care what it looks like.” The same is true for many Muslim and Christian congregations. When art historian Jerrilyn Dodds was assembling the exhibition of “The Mosques of New York” (see page 12) she was told again and again, “Architecture means nothing to us.” And architecture critic **Paul Goldberger**, who has written about the new fundamentalist Christian shopping-mall churches outside Atlanta and Chicago, believes “there is almost an inverse correlation between orthodoxy of any kind and the spiritual experience architecture is capable of fostering.” Yet most of the new religious buildings under way are for orthodox or fundamentalist congregations, some of whom are as interested in grand space as the clients of the last boom in religious building in the 1950s and 1960s.

Recent projects range from the almost-underground one-room synagogue **Alexander Gorlin** is designing in Long Island, to the gigantic marble mosque **Skidmore, Owings & Merrill** built for Kuwaiti Muslims on East 96th Street a few years ago, which is still growing (**Rogers, Burgun, Shahine and Deschler** is building the school). They run the gamut from **Santiago Calatrava**’s currently-tabled proposal to complete the Episcopal Cathedral of St. John the Divine with a double row of live trees in a spiky greenhouse along the cruciform roofline, to **Theo. David**’s simple but stunning (and realized) New Life Baptist Church in East New York; from the equally spare and geometric Buddhist tomb **Tsao & McKown**

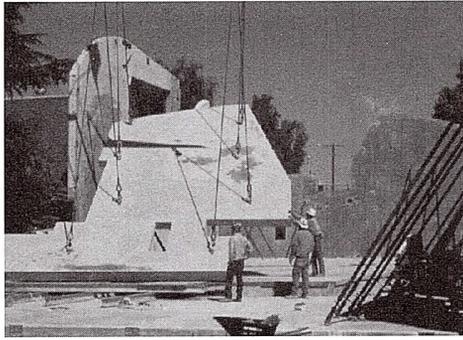
designed for Calvin Tsao’s Chinese grandfather on Mt. Fuji in Japan, to a 13,000-square-foot house **Peter L. Gluck** is designing for an exceedingly orthodox Jewish family in Borough Park with semipublic areas for the scholarly father’s visiting students, a dining room suitable for prayer, and very private separate bedrooms upstairs for the many members of the family.

Religious practices affect design in fascinating ways. Voorsanger found that because the program for an orthodox synagogue follows halakah, Jewish law that prevails by custom and is not written down, it is open to various interpretations. Even the traditional custom of seating women separately in a balcony was called into question. “There were three women on the building committee who were quite wealthy, and they said, ‘We’re not going to pay for this if we and our daughters have to sit upstairs,’” he explained. Throughout the next year, they explored 28 different seating arrangements.

The architect took the lead in resolving other dilemmas. When the site made it difficult to place the ark where the Torahs are kept, facing east, according to tradition, Voorsanger convinced the congregation that the southeasterly direction that would work was actually more appropriate since it faced Jerusalem. When it was unclear how they could fill the mikvah bath with the rainwater that is customarily required to symbolically cleanse women, he argued that New York City water is rainwater since it comes from mountaintops in aqueducts.

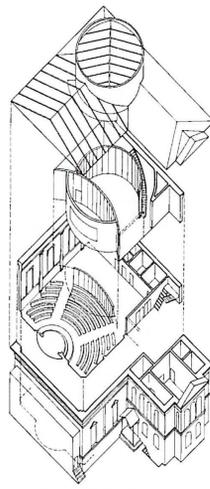
Although pragmatic concerns dominate many religious buildings, some clients respond to an architect’s quest for spiritual form. **Steven Holl**, AIA, was invited, along with some 30 other architects, to fly across the country to deliver a lecture at his own expense in order to be considered for a commission to design a chapel at the University of Seattle. He agreed because it is his hometown, and he had never built there. But under the pressure of time, he decided to use a talk he had just given on “The Phenomenology of Architecture,” and he said he thinks the Jesuits who run the school liked him because of it.

Of course they may have responded equally to the quality of his work and the depth of his commitment. Before he started to design, he made a pilgrimage to Montserrat, where St. Ignatius (to whom the chapel is dedicated) had a vision and laid down his sword. He also went to Rome to look again at Vignola’s Il Gesu and other baroque churches built for the Order. And he studied the Jesuit spiritual exercises, which he describes as similar to modern psychological retreats.



Jim Corbham

*Chapel of St. Ignatius under construction,  
Steven Holl Architects*



Jason Federbush

*New Church, Swedenborgian,  
Alexander Gorlin Architect*



Tim Haroley

*Hitchcock Presbyterian Church,  
Peter L. Gluck and Partners, Architects*

Different volumes within the chapel create different qualities of light, accentuated by colored filters, and just as in the Jesuits' spiritual exercises, no single method is prescribed. "Different methods help different people," he explained. Also, "each of the light volumes corresponds to a part of the program of Jesuit Catholic worship. The south-facing volume corresponds to the procession....The city-facing north light in the chapel of the Blessed Sacrament corresponds to the mission of outreach to the community. The main worship space has a volume of east and west light. At night, when mass takes place in the university chapel, the light volumes are like beacons shining in all directions out across the campus."

Although the 6,100-square-foot chapel defines a new campus quadrangle, Holl didn't want the windows to look out onto it. Light enters overhead in a modern interpretation of illusionistic baroque ceilings that symbolize St. Ignatius receiving the light from above. Begun in 1994, and executed with Olson/Sundberg Architects of Seattle, it will be dedicated on March 23. "What started out as a \$2.2 million project has been totally funded. They're going to build everything, even the pond and the bell tower," Holl said, beaming.

**Alexander Gorlin**, AIA, took a similarly philosophic approach in an orthodox Jewish synagogue on the North Shore of Long Island and in the renovation of a Swedenborgian church in Manhattan. The synagogue is an addition to an existing Hebrew academy, with classroom wings flanking the main corner of the cube that houses the sanctuary. Gorlin made a virtue of the need to bury most of the building's form, as zoning set a height limitation of 45 feet above sea level on a site where the entrance is at 27 feet. "It's almost comparable to the Venetian synagogues, which had to be hidden," he said. As at Holl's chapel, light enters from above, but here it comes in through small clerestory windows on the periphery and a large glass cube over the ark. This cube of light is fractured by two inverted triangles that evoke not only the Star of David, but also the "emanations of the Sefirot" and the "breaking of the vessels" described in the kabbalah. According to that ancient mystical tradition, God withdrew within himself at the time of Creation, leaving a void in time and space. The pattern of emanations representing the organization of the universe flowed into a series of vessels that broke because they could not hold the power of these primordial lights, leaving mankind with the task of trying to restore the original order of Creation.

The fractured cube also serves as an acoustical device to

reflect the voice of the cantor, who chants facing the ark during services, his back to the congregation seated in a semicircle around the corner. A large bronze door, inscribed with twelve squares representing the Tribes of Israel, closes off the ark when the sanctuary is not being used for prayer; brass doors with twelve rectangles, representing the Diaspora of the Jewish people after the Destruction of the Temple in Jerusalem, open the space to the classroom wings for use as an auditorium.

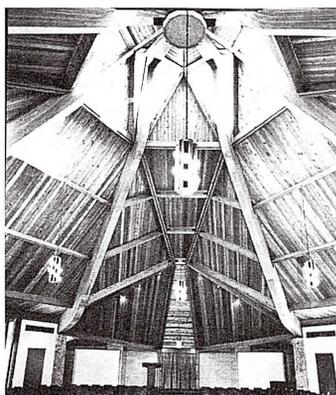
Like many Protestant congregations in the New York area, the Swedenborgian Church on East 35th Street already owns a significant work of architecture, but it has deteriorated over the years, while the size of the congregation has decreased. The New Church, as the old church is called, was built in 1858 in the Greek Revival style and now stands, whitewashed, in a garden surrounded by delicate town houses. Gorlin's renovation, to be financed by the sale of a brownstone owned by the church, preserves the exterior and creates smaller, more usable, and more symbolic spaces. The roof of the sanctuary, believed to be in danger of collapse, will be replaced by glass when the space is divided in half to accommodate 125 worshippers in the front and a three-level community room in the rear. Framed by the old cove moldings, the gabled skylights in the new sanctuary will literally describe how "the building of the wall was like unto clear glass" when the Swedenborgian Church to the New Jerusalem "descended out of the heaven from God," according to the book of Revelation. In what is now the rear of the church, "a geometry of arc and square that is based on the seal of the New Church" creates a community room on the first level, a boardroom on the second, and on the third, in a perfect circle, a library containing the works of Emanuel Swedenborg and his revelations on the nature of the world and humanity, Gorlin said.

Most congregations have more earthly objectives. When the Hitchcock Presbyterian Church in Scarsdale burned down, some of its members wanted **Peter L. Gluck and Partners Architects** of New York to rebuild it; others wanted the architects to design a bigger church to meet their current needs. They managed to do both, doubling its size by constructing one section in the neo-Norman style of its 1929 predecessor (the stone tower was already there, unscarred) and building the rest in stucco with a folded, gabled ceiling that recalls the geometry of the old in a modern way. "I looked at real Norman architecture," Gluck said, "because I wanted it to be neo-Norman, not neo-neo-Norman. And although



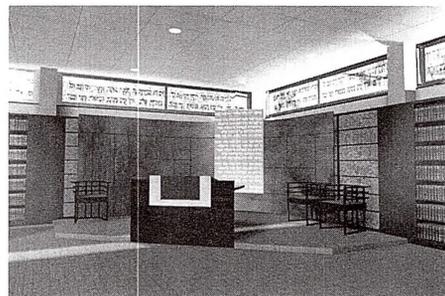
Chuck Choi

*Temple Beth Shalom synagogue,  
Edward I. Mills and Associates with Perkins  
Eastman and Partners*



Jim Graham

*Temple Shalom,  
Oppenheimer, Brady & Vogelstein*



*West End Synagogue,  
Pasanella + Klein Stolzman + Berg*

it looks completely different, a lot of people think the church was rebuilt as it was.”

Gluck took the folded roof plane idea a few steps further in an unrealized design for the Young Israel Synagogue, which was intended to recall the Tabernacle that the Israelites built to shelter the ark during their wanderings toward the Promised Land. Somewhat like Frank Lloyd Wright’s Unity Temple and Gorlin’s North Shore synagogue, the cubic structure, to have been built in Scarsdale, would have had light coming in from skylights over a central seating area that faced the ark in the middle of one side. Three tiers of balconies surrounded the space on the other three sides; stairways filled every corner.

Gluck’s commissions reflect the trends he sees today: “It seems to me there are two things going on. There’s the religious architecture you get in traditional [older] congregations, which is mostly renovation, often after a fire, and there is this new orthodoxy, which has spawned a growth industry, but in most cases, it is very pragmatically done.”

He worked with a diverse congregation of an Assemblies of God Church in Queens on a project that epitomized the pragmatic approach common today. “Cost was paramount. They just wanted a place to park their vans, a gym, almost raw space,” he said. It was never realized. “They never came up with the money, but...the contractor may have done it.”

The new synagogue building for Congregation B’nai Yisrael of Armonk, by the **Lee H. Skolnick Architecture + Design Partnership** (*Oculus*, February 1996, p. 3), refers to the biblical Tabernacle in a more literal way than Gluck’s unbuilt synagogue for Scarsdale. In a novel solution to the difficult problem of seating overflow crowds for the High Holy Day services, the sanctuary opens up to an outdoor terrace where 300 people can sit under a tent. On the other side of the sanctuary, garage doors fold up to allow access to a community room with space for another 300 chairs. The sanctuary itself is spanned by a long, asymmetrical barrel vault, closed to the north by a high curtain wall. The ark is a freestanding cylinder that locks into this glass wall. A low-slung school block shields the interior of the property from busy Bedford Road and makes a protected garden for building the sukkah or just milling around outside after services.

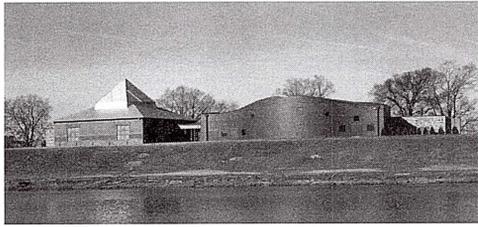
A similar reverence for nature is evident in the new building for Temple Beth Shalom in Hastings-on-Hudson designed by **Edward I. Mills and Associates**. Preserving existing trees and the contours of the sloping three-acre site were important considerations from the beginning. Mills’s solution, which won a 1997 national

AIA design award for religious architecture, was to set the two-story building into the hill, with the sanctuary on the upper floor, entered from below. To minimize its size, the sanctuary is broken into staggered volumes that step down the hill. The south wall of each unit is fully glazed to link the sanctuary with the wooded site. The 15,500-square-foot building, which also houses a chapel, administrative offices, and a school, was built on the site of the congregation’s original, demolished synagogue building.

Other congregations have chosen to add on to vintage synagogue buildings rather than start from scratch. Temple Shalom of Norwalk, Connecticut, has been working with Herbert Oppenheimer, FAIA, of **Oppenheimer, Brady & Vogelstein**, since the early 1960s, when he designed their religious complex, laying it out on a strict triangular grid, perhaps an abstraction of the Star of David. The first phase, a hexagonal social hall with a crystalline crown, was completed in 1965 — two years after the design was shown in the Jewish Museum’s exhibition of modern American synagogues curated by Richard Meier. In 1984, the soaring timber-and-shingle sanctuary and the school were added, adhering to the geometrical rigor of the original design. Now the congregation is ready to build again, and Oppenheimer is preparing plans for the rabbi’s office, an addition to the school, and other supporting spaces.

Proving again that a sensitivity to religious space-making can transcend any one religion, Oppenheimer has recently completed a building for the Greater Faith Baptist Church in the South Bronx. After a campaign full of financial shortfalls and other setbacks — during which they lost their original site to an inviolate community garden — the congregation has at last settled into their new quarters: a converted lumberyard. Oppenheimer welcomed some of the unforeseen results of this odd conversion. “I was pleased that we could build the security gate from the lumberyard into a large-scale cross at the entrance, and the framing for the lumber racks gives the interior an unusual central aisle with columns setting off the side aisles,” he said.

**Theo. David & Associates** designed two modestly funded Baptist churches for black congregations in East New York, Brooklyn. A few years ago, the firm won several awards for expanding the little brick-faced Bethelite Institutional Baptist Church on a typical 40-by-90-foot mid-block site. The architects emphasized the flatness of the brick facade and made it relate to neighborhood storefronts, while giving the church a sense of identity with a series of setbacks crowned by a central cross. Inside, the same cubic geometry created the sense of sanctuary that the enthusiastic 600-mem-



Tom Kessler

Temple Israel,  
Hardy Holzman Pfeiffer Associates



Fred George

St. Aloysius,  
Butler Rogers Baskett and  
Henry Hardinge Menzies



Our Lady of Shkodra Church,  
Denker & Bodnar

ber congregation, which raised \$630,000 for the renovation, had requested. Last October, David completed a similar church with a similar budget (\$645,000) on 25-by-100-foot lot on Dumont Avenue, also in East New York. A 15-foot-high welded steel cross is suspended over the entrance of the New Life Baptist Church, where the elevation and the plan are also cruciform. The 1,800-square-foot sanctuary rises 27 feet with a continuous clear-glass skylight crossing over the pastor's pulpit. Natural light filters through an undulating glass-block wall and a cylindrical skylight to illuminate the circular baptismal pool, which doubles as a platform for musicians.

Light also plays a symbolic and atmospheric role in the adaptation of a 1960s library at Amsterdam Avenue and 69th Street for Manhattan's West End Synagogue, a Reconstructionist congregation (*Oculus*, October 1996, p. 9). Reconstructionism is perhaps the least well-known of Judaism's many branches. Like Reform Judaism, it is rigorously egalitarian — the daughter of founding rabbi Mordechai Kaplan had the first bat mitzvah in the United States — but it goes further in several areas, expunging from the liturgy any references to Jews as the "chosen people" and rejecting the idea of an active, personal god. Despite these revisions, Reconstructionist services remain very traditional, and are conducted mostly in Hebrew.

To achieve this particular mix of conservative and progressive ideals, the West End Synagogue turned to one of its own, Henry Stolzman of **Pasanella + Klein Stolzman + Berg**. Stolzman, a member of the synagogue board, began as the leader of the building committee, but ended up accepting the commission at the insistence of others on the search team, though he admitted it resulted in an unorthodox architect-client relationship.

The confidence of the congregation was fitting. The synagogue that Stolzman is designing promises to be one of the most subtle and appropriate synagogue spaces in New York City. With a few well-placed gestures — a sandblasted glass *Yahrzeit* wall, a patinaed sheet-metal ark — the old library is becoming a new home for "the children of the book." One key to the design of the second-floor sanctuary space is the decision to keep the bookshelves in place to serve their dual functional and symbolic roles. "We experimented with removing the shelves, but it never worked. [The library] is a very powerful building." The result, Stolzman hopes, will be to emphasize the synagogue's role as a *Beit Midrash*, a house of study. The conversion is scheduled to be completed in the fall of 1997.

At the other end of the spectrum from this small urban

project is **Hardy Holzman Pfeiffer Associates'** lavish building for Temple Israel in Dayton, Ohio, dedicated in May 1995 on three acres of a city-owned site on the banks of the Great Miami River. The remaining nine acres will be developed and maintained by the temple as a public park, following the terms of a 40-year lease that stipulates that the temple provide new roads and bike trails leading to the site of a proposed Korean War memorial.

Among recent synagogues, Temple Israel has the most in common with the palaces built for Jewish congregations in the 1950s and 1960s. It combines education, worship, and community-gathering on a grand scale. Malcolm Holzman, partner-in-charge, said that his intention in the building was to "reflect in built form 3,000 years of Judaic tradition in a structure that looks to the future." The 35,000-square-foot building comprises over 8,000 square feet of educational facilities, a chapel with fixtures from a previous building designed by Albert Kahn, a skylighted sanctuary with theater-style seating, and the great hall, a giant multipurpose room that can be used for overflow services, banquets, and "life-cycle events." The combined capacity of the sanctuary and the great hall is over 1,100. These two spaces, articulated as a pyramid-topped box and a curving, tile-clad shed on the river facade, break away from the mass of the building to face slightly southeast, towards Jerusalem.

While the range of recent synagogue designs reflects centuries of ambiguity and debate over their proper form and function, within the Catholic Church a movement is afoot to restore tradition. Architect **Henry Hardinge Menzies** of New Rochelle promotes the need for increased spirituality in church buildings, arguing that the church is a single-minded home for the Mass that should not be tempered by accommodations for secular community functions such as lectures, meetings, or recitals. He traces this idea to an interview he once had with a bishop who was considering him for the design of a seminary chapel. "I asked him what he expected from me in the design of the chapel. After a few moments, he said, 'Make us pray!'"

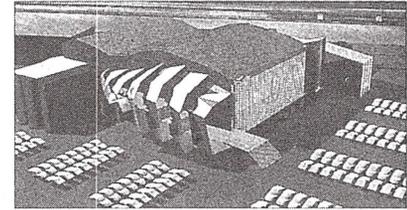
In association with **Butler Rogers Baskett**, Menzies transformed the interior of the St. Aloysius Roman Catholic Church in New Canaan, Connecticut, a sterile auditorium inspired by the liturgical revisions of Vatican II. According to Menzies, "Some people took the liturgical directives as a warrant to slowly eliminate the vertical dimension and to concentrate only on the horizontal dimension. This process has been called 'desacralization.'" To resacralize the space, he added a stained-glass reredos — an ornamental partition — between the altar and a small Blessed



*St. Anastasios Greek Orthodox church,  
Steven P. Papadatos Associates*



*Byzantine Fresco Chapel,  
Francois deMenil*



*Korean Presbyterian Church, Gregg Lynn with  
Michael McInturf and Douglas Garofulo*

Sacrament chapel beyond it. “After all, the idea of a reredos has historically been the way architects have achieved...focus as a means of introducing the sacred.” The partition is 12 feet wide and 19 feet high, and depicts the sacrament of the Eucharist, the Tree of Life, and other traditional Catholic imagery. The altar, formerly a spare oval platform, was redesigned with a new walnut lectern and a prominent baptismal font. New marble steps were added to raise it above the level of the nave.

Another reason for the relative conservatism of much recent church architecture is the increase in building by ethnic Christian congregations. In December 1995, groundbreaking took place in Hartsdale, New York, for the 700-seat Our Lady of Shkodra Church, where 90 percent of the parishioners are first-generation Albanian immigrants. The \$3 million building by **Denker & Bodnar Architects** reflects the strong traditional feelings of the congregation, many of whom remember the destruction of Albania’s churches by the Communists in 1967. The brick building is trimmed with marble, with a triple-portal entry under a central rose window. Some of the marble and stained glass for the project will come from three Catholic churches slated to be razed in Philadelphia.

Designs for the new interior of the St. Anastasios Greek Orthodox church in Paramus, New Jersey, reflect “the historical grandeur of Byzantium in a modern concept.” **Steven P. Papadatos Associates** is updating the nave, altar, and narthex with Tinos Green marble and mosaic inserts, wooden screens finished with gold leaf, and “muted stained glass resembling alabaster.”

The Byzantine Fresco Chapel by **Francois deMenil Architect** is a more experimental reinterpretation of the historical grandeur of Byzantium. The small votive chapel houses two thirteenth-century fresco fragments, a dome, and an apse. The client, the eponymous Byzantine Fresco Foundation, recovered and restored the frescoes after they were stolen from their original building. Rather than placing them under glass in a museum, the foundation felt that “only a consecrated chapel, used for liturgical functions, would do justice to the frescoes.”

The building, nearing completion in Houston, is a complex series of nested layers. DeMenil calls his building a “reliquary box.” A fieldstone wall defines the chapel precinct, within which the central concrete volume of the 4,000-square-foot building dominates. This hybrid precast and cast-in-place concrete shell is lined with a steel system that supports the roof, allowing a slot of light to enter at the perimeter. The frescoes themselves are incor-

porated into a chapel within the chapel: a structure of welded steel rods stabilized by one-and-a-half-inch-thick laminated glass infill that mimics the dome, vaults, and pendentives of the frescoes’ original home. According to deMenil, “The immaterial materiality of the infill glass panels intensifies the absence or presence of the original site and transforms it into an apparition constantly fluxing relative to spatial conditions as you move through it. The infinite is evoked through the play of darkness and light.”

Not all ethnic communities draw on traditional prototypes — or have such traditions to mine. The Korean Presbyterian Church of New York engaged **Gregg Lynn**, an architect and Columbia University professor known for self-generated computer projections, to convert the art moderne Knickerbocker Laundry Factory into a sanctuary. With **Michael McInturf and Douglas Garofulo**, Lynn designed an expressionistic rooftop addition with a curved standing-seam roof that appears to soar over the emphatically industrial building in Sunnyside, Queens. The building, which won a 1997 *Architecture* magazine citation, will have classrooms, assembly spaces, a library, and a cafeteria on the lower floors.

By far the best-known recent religious design is **Richard Meier & Partners’** Church of the Year 2000 in Rome, commissioned as part of a larger program of church construction to commemorate the jubilee year for the Catholic Church (see p. 14). The \$5 million, 8,000-square-foot chapel is part of a 22,000-square-foot community center for a housing project outside old Rome. Meier’s scheme, based on a complex geometry of circles and squares, manifests itself as three arcing, enveloping concrete walls stepping down from 78 feet to 48 feet to evoke the Holy Trinity.

Religious buildings today are often built in urban areas, in existing buildings, and for newly-formed immigrant congregations. Compared very broadly to the last boom in religious building, the quality of recent designs is quite high. Gone for the most part are the monumental artistic programs, the grand spatial effects, and the halting search for communicative forms that contributed to a generation of architecturally unresolved churches and synagogues — buildings that too often stammered when asked to sing. With some exceptions, the current crop, heavy with projects replacing those same ambitious buildings from four decades back, seems to err on the side of moderation. Perhaps, in this light, distance from Ronchamp is a blessing.

**Mosques at StoreFront**

by Jayne Merkel

An occasional onion dome atop a mixed-use building, a row of ogival arches painted over ordinary windows, a domical plywood cutout above a gate, a simple sign or Arabic letters — any of these may hint at their presence. But until the StoreFront for Art and Architecture opened “NY Masjid,” a photographic exhibition of the mosques of New York on November 23, most New Yorkers had no idea there were 70 mosques in the five boroughs (even Staten Island!) serving 600,000 Muslims in New York City.

The study that led to the show began in the wake of the World Trade Center bombing, when Jerrilyn Dodds, a Harvard-trained art historian specializing in Islamic architecture, decided something had to be done to counter the growing association of “Muslim” and “terrorist” in American minds. Dodds, who teaches in the City College department of architecture, teamed up with Ed Grazda, a documentary photographer who had been working in Afghanistan. The result is history — a very recent history that shows the astounding number and variety of mosques (masjids) tucked into our city streets. It is also a story of the breadth and depth of cultural change New York can absorb with barely a whimper — and how a little exhibition can make its mark.

Until a few dozen little black-and-white photographs, five glass storyboards, and a videotape were shown in December and January at the tiny, out-of-the-way, nonprofit gallery in Soho known mostly to art and architectural cognoscenti, the

presence of dozens of new communities and hundreds of thousands of people went largely unmentioned. Then *The New York Times* ran a long illustrated story (by Martin Filler), *The Village Voice* featured “New York’s Islamic Diaspora,” *Metropolis* magazine published the event, and several radio stations reported on the phenomenon.

One reason the mosques were not noticed before is that, like many new institutions today, they occupy existing buildings. The major changes are visible only on the inside. Even the ones in new buildings — such as the Black Muslim Masjid Malcolm Shabazz at 116th Street and Lenox Avenue in Harlem — are not very prominent, partly because they resemble nearby buildings and partly because religious activities coexist with commercial ones on the ground floor. The Masjid Malcolm Shabazz, one of the few actually designed by an architect, Sabbath Brown, is identifiable by two rows of arched windows on the second and third floors and a big pumpkin dome on the roof.

Another reason for masjid obscurity is that most are in residential neighborhoods in the outer boroughs where few journalists, photographers, or architects venture. But the fact that they are almost hidden makes the process of discovery more thrilling.

The Gawsiah Jami Masjid has a flat crown and two domes perched on a cutout arch over an open gate. It is sandwiched between a modest house and an industrial supply store in Astoria, Queens, and is visible from the elevated subway. Now that it has been published, riders are apt to take note of the tiny Bangladeshi house of worship.

But the elegant, traditional qibla wall covered with Iznik tiles from Turkey at the Fatih Camii Masjid in Sunset Park, Brooklyn, will not attract notice because it is on the inside where only the faithful see it. But the owners say, “Most people here are from Turkey, but this is not a Turkish mosque. It is for the whole neighborhood, for all Muslims.” The building where it is located was built as a theater and used as a church before the United Muslim Association bought it in 1981.

The most visible manifestation of cultural change is in Flushing, Queens, where an Afghan congregation purchased a clapboard Colonial-style house for the Masjid Abu Bakr Sediq in 1986, but plans to replace it with a new building to accommodate 500 worshippers. The most impressive mosque in New York is the granite-walled, geometric-patterned Islamic Cultural Center at 96th Street and Third Avenue in Manhattan that Skidmore, Owings & Merrill designed for Kuwaiti clients in 1991. The most appealing mosque may be the Guyanese Masjid al Abidin in Richmond Hill, Queens, which has five standing-seam onion domes, each with its own moon and star, atop a red brick house with a semicircular niche for the mihrab pressing through the east wall.

The Masjid al Falah in Corona, Queens, may be the most prominent, with its freestanding white minaret, rows of white concrete arches, and a big dome with clerestory windows on an otherwise boxy brick structure. But it didn’t catch many Western eyes until the exhibition made New York — and the country — aware of how much there is to discover in our own backyards.

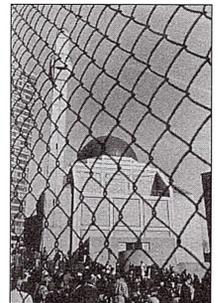


photos: Edward Grazda

*Fatih Camii Masjid, Sunset Park, Brooklyn*



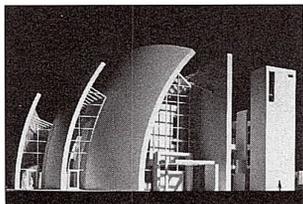
*Masjid al Falah, Corona, Queens*



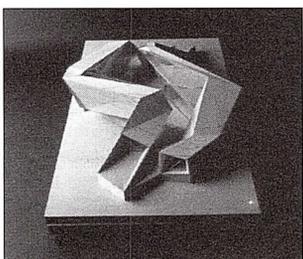
*Islamic Cultural Center*

**Vatican Competition  
at the League**

**E**ntries to the limited competition to design the “Church of the Year 2000” suggest that the multiplicity of recent trends in architecture may converge in the next millennium. The schemes by the architects invited by the archdiocese of Rome — Tadao Ando, Gunther Behnisch, Santiago Calatrava, Peter Eisenman, Frank Gehry, and Richard Meier, who won the commission — to design a little pilgrimage church adjacent to a housing project on the edge of Rome are all somewhat expressionistic and have interconnecting interior and exterior spaces (*Oculus*, September 1996, p. 3). The boards describing the projects, along with Meier’s model, are on exhibition at the Architectural League through February 15.

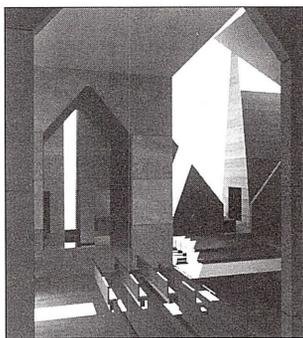


Church of the Year 2000,  
Richard Meier & Partners



Dick Frank Studios

Church of the Year 2000,  
Eisenman Architects



The Jewish Museum

Computer projection of  
the Hurva synagogue,  
Louis I. Kahn at the Jewish Museum

The similarities may result from the program. The church was commissioned by the august Vatican. It is intended to draw people to the “degraded neighborhood” and to improve the lives of the people who live there with new connections, a dignified place of assembly, and a community center. Still, the open, layered, curved volumes of Meier’s church, the first in his oeuvre, resemble those in Gehry’s more-restrained-than-usual scheme, which was inspired by traditional Italian cloisters.

Calatrava’s curves derive, as usual, from structural dynamics, in this case from the intersections of a cone, an inclined plane, and two intertwined parabolas that form a winged pinnacle reminiscent of an early Pevsner sculpture.

Ando’s scheme is, predictably, the most restrained, though

his church is triangular this time, with the shape of a cross carved into the roof to admit light. And the triangle overlaps with a square pool on a polygonal plaza. The architectural forms Behnisch & Partner employs are the simplest of all — in a spare, delicate, Miesian vocabulary, though the church interior is round — but the garden around them is lush and tropical, almost Floridian.

Only Eisenman’s angular forms derive more from his own theoretical interests in change and growth than from the program or locale. But even his folded tunnels curl around an open space, admitting natural light at various angles and creating a visible “mediation between nature and God, the physical and the infinite.” —*J.M.*

**The Synagogue  
Symposium**

by Philip Nobel

**A**t some point Vincent Scully quit writing history in favor of constructing irresistible little dramas about architects and their work. The audience lucky enough to get tickets to hear Scully and Richard Meier discuss Louis Kahn’s synagogue projects at “A Conversation: Sacred Spaces and the Influence of Louis Kahn” was treated to a show of Scully’s best bravura. He spent the sold-out evening on November 19 at the Jewish Museum trying to exorcise what haunts him in Louis Kahn’s work, “which has within it awe and terror to the nth degree.”

The high points of hyperbole came during Scully’s long-shot analysis of Kahn’s Yale University Art Gallery. For Scully, it seems, the triangular

coffers in the ceiling allude to the pyramids: Both are “vehicles of light.” In the design for the gallery, Kahn “wrestled with the pharaohs for the mastery of these magic forms until finally the first great architects of Western civilization...reached out to him and set him on his way.” As he ricocheted from project to project, searching for new ways to sing the sublime into Kahn’s work, Scully also landed briefly at the Salk Center, “the space where the continent is squeezed through to the sea, or even more than that, from the earth to the sky to infinity.” And beyond.

Partly because of Scully’s charismatic but dubious performance, the discussion swung from synagogues specifically to spirituality in general in Kahn’s work. This turn of events kept with the spirit of the Jewish Museum’s show, “Louis I. Kahn Drawings: Travel Sketches and Synagogue Projects,” which brought together the sacred and the spiritualized secular. The exhibition, which ran from September 30 through December 15, combined travel sketches first shown at Williams College with drawings and models of Kahn’s four synagogue commissions assembled by Heidi Zuckerman of the Jewish Museum. The shows were only loosely integrated — a few evocative sketches found their way into the separate, smaller gallery that housed the synagogues — but they were each strong enough to stand alone. The small room devoted to Kahn’s designs for Jerusalem’s Hurva synagogue was especially compelling. A computer model — an improved version of the images published previously in *P/A* — and a long section drawn through the Western

Wall and the Dome of the Rock revealed Kahn's intention to make Hurva nothing less than the Third Temple.

Surprise moderator Paul Goldberger, swept up in the spirit of the evening, said, "Kahn and the New Testament don't seem to exist on the same planet," and he echoed Scully's conflation of the sacred and profane in Kahn's buildings. "It is redundant to speak of Kahn doing religious buildings: A Kahn building is a religious building by definition." He also struggled with Meier and Scully to understand what was essentially Jewish about Kahn's work, in the process teaching Scully about the importance of silence in Jewish prayer. "It is there....I'm delighted," Scully said.

Meier offered consistently substantive commentary. His experience with Kahn's synagogue projects dates from 1963, when he organized the exhibition "Recent American Synagogue Architecture" at the Jewish Museum, still one of the best studies of the modern synagogue. "In part, the purpose of that exhibition, for me, was to assist Lou Kahn in the realization of his project for Mikveh Israel. Unfortunately, even that exhibition wasn't enough to make that realization possible." Meier went on to discuss the difficulties in finding "significant forms" for synagogues today. "Being sympathetic to the spirit of tradition and the spiritual requirements makes the expression of a synagogue, I think, somewhat amorphous."

Unfortunately, amid the Scully-fanned enthusiasms, soft-spoken Meier was lost. This was particularly regrettable when the discussion

turned to Jewish architects and modernism. Scully suggested that modern architecture especially suits Jews because they are under pressure to honor God through new creations. Meier stayed mute.

During a short Q&A, Goldberger got himself into deep water. Earnestly responding to a complex question from **Lance J. Brown**, AIA, about architects' and clients' inability "to create a powerful image for the synagogue," Goldberger floated the canard that the problems with postwar American synagogues could be traced to the fact that "Jews, historically, have not been an entirely visually-minded people." Goldberger suggested that, as a result, "the landscape is filled with well-meaning but relatively banal synagogues." This comment did not sit well with the audience.

Several other questions were provoked by the monumentality of Kahn's projects. What is the nature of the synagogue in relation to the historical temples in Jerusalem and to those American places of Jewish worship that we call temples? To varying degrees, the speakers danced around this sticky issue all night. Ironically, Scully's moody performance helped to highlight this question and revealed one secret of Kahn's synagogue projects. As Scully's celebration of the sublime made clear, Kahn designed *temples* — places for ecstatic and mysterious worship — not synagogues, which are at their core humble places for study, prayer, and gathering.

*Philip Nobel, a graduate of the architecture program at Columbia, writes on special projects for the AIA New York Chapter.*

## Southern Exposure

by Jose Sanchez

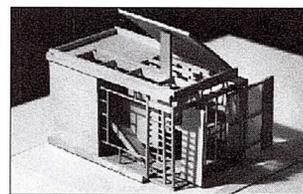
**A**re Hispanic designers visible in our cultural institutions? Can the essence of their work be narrowly defined? These were some of the questions raised at the kickoff panel discussion of the Smithsonian-funded Latino/Hispanic Design Archive at the Cooper-Hewitt on November 19.

**Miguel Bretos**, the Smithsonian's counsel for Latino affairs, explained how the archive was founded in response to a 1995 task force study that "revealed the failure of our institutions to present the totality of the nation's cultural heritage." With the complex mission of documenting Latino contributions to the design field, fostering future research, and supporting emerging talent, the archive has gathered work from over 50 designers, said archive coordinator **Luis Badillo**.

The work of two of the panelists, both architects, clearly illustrates the broad scope of the archive's selections.

**Madeleine Sanchez**, AIA, a Yale-educated architect who established her practice in New York after working with Richard Meier, showed slides of competition projects, built work, and travel sketches. She described herself as an "art architect (first) who happens to be Hispanic." Her work, such as her project for a minimalist museum in Lago Maggiore, Italy, exemplifies the kind of work being done by a number of design-oriented Hispanic architects with an international perspective.

In contrast, the work of **Gustavo Leclerc**, professor at the Universidad Veracruzana and SCI-Arc, is primarily



*Unfolding House, Madeleine Sanchez, AIA*

social. Leclerc's organization, ADOBE LA (Architects and Designers Outside of the Border Edge), studies the influence of political power on the built environment and documents the cultural iconography of Hispanics in Los Angeles. His research, documentary photography, and conceptual art projects complement what he described as "otherwise excellent recent urban studies of L.A., except for the omission of Hispanics."

The panel concurred that traditional regionalist associations no longer describe the diversity of work produced by this multiethnic group from a vast geographical area in a global society. As it continues to grow, the Latino/Hispanic Design Archive will document the genealogy of Hispanic visual arts. It will also be a catalyst for defining unresolved cultural identity issues in what **John Loomis**, New York architect and professor, called the richness of the work of designers with varying degrees of "Americanness" and cultural realities as diverse as the use of the hyphen makes possible.

*Jose Sanchez, AIA, is an architect with Vollmer Associates.*

### Selective Truths

by *Kira L. Gould*

**F**or Peter Bohlin, design is ultimately about revealing truth. More precisely, the architect told an Architecture League audience on November 7, it is about revealing *portions* of the truth — a far stickier proposition. Yet his firm, Bohlin Cywinski Jackson, which has offices in Philadelphia, Pittsburgh, and Seattle, produces work that is disarmingly straightforward, and his description of it is equally down-to-earth. "Our architecture springs from the

particulars of circumstance," he said.

This concept is evident in whole projects and in the tiniest of details. For Bohlin, revealing truth is often about choosing not to mask. "If a rail is really a pipe," he explained, "how much more satisfying to reveal that" by leaving the end uncapped. Another modest example is the skylight at the Hanover National Bank branch in Kingston, Pennsylvania, that reveals the building's steel framing. This selective expression of structural details is characteristic. At the recently completed Senator John Heinz Pittsburgh Regional History Center, a 200,000-square-foot renovation of a 100-year-old warehouse, the designers engaged in a process of subtraction — removing pieces of the structure only where necessary so that the building itself is an artifact intact, and ductwork and conduits are left exposed.

Such truth-telling, when it seems to minimize the role of the architect as form-giver, might seem stifling. But Bohlin's firm, which is designing a house for Bill Gates with a Seattle firm, has made a practice of modest, respectful interventions, whether in new construction or renovation. Each case, Bohlin said, represents "a chance to do something elemental." At the William J. Nealon Federal Building and U.S. Courthouse in Scranton, Pennsylvania, the firm is linking the new structure to an adjoining historic building with a skylighted atrium. But he pointed out that one of the most important decisions in this case may have been "not to lobotomize the old entrances," which would have significantly altered the way the historic building (and the

entire complex) related to the street.

If all this honesty seems a bit disingenuous, the architect is always in control. "Buildings can reveal, but they also can fudge," Bohlin remarked almost apologetically. Stone ledges in a house in the Adirondacks "read like landforms," he said, "but they are not." Such forms may speak to a sense of space, but they are certainly a bit deceptive as well.

### Historical Building Construction

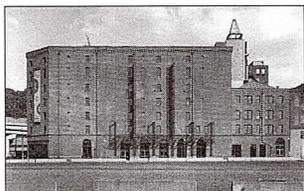
by *Lester Paul Korzilius*

**I**f you work in a small or medium-sized architectural practice in New York, the chances are that alterations, renovations, or adaptations of existing buildings will form a large part of your project workload.

*Historical Building Construction* by Donald Friedman (New York: Norton, 1995, 238 pages, 93 illustrations, 8 1/2 x 11, \$48.00 cloth) will be a useful addition to your office library, as it describes many of the structural systems in common use from 1840 to the present day.

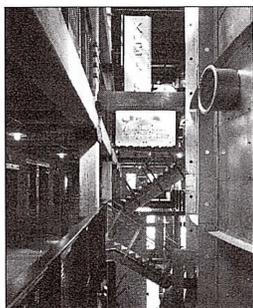
The author is a structural engineer in New York, and all of the examples are New York buildings. The book covers wood-frame-on-masonry bearing walls, cast-iron construction, bearing-wall, cage-frame, and skeleton-frame systems, and brick arch, terra-cotta arch, draped-mesh concrete, reinforced concrete, metal deck, and composite floor systems. Older curtain wall systems are briefly discussed. Even if you have considerable experience with older buildings, you will still find relevant new information in this book.

From 1840 through the 1880s, wood framing supported by



Karl A. Backus

*Pittsburgh Regional History Center,  
Bohlin Cywinski Jackson*



Karl A. Backus

*Interior, Pittsburgh Regional  
History Center,  
Bohlin Cywinski Jackson*

exterior masonry bearing walls was the most common type of construction for both commercial and residential buildings. Older joists were not designed for deflection and are shallower than those used in common practice today. As a result, bouncy floors are common in many row houses built in the 1880s. Beam and girder connections were mortise-and-tenon joints prior to 1890, and these joints have often become overstressed. The exterior walls of these buildings sometimes bow because they are not properly restrained. This condition usually appears parallel to the joists when the building is wider than 20 feet, or on facades with numerous windows.

A cage-frame building has a wrought-iron or steel frame independent of exterior walls. Exterior masonry walls are self-supporting for the full height of the building, and are tied to the frame. The Ansonia on Broadway and many apartment houses from the 1890s and early 1900s on the Upper East Side and West Side of New York have this type of construction. The exterior wall increases in thickness as it approaches the ground, and this thickness (originally only four inches less than bearing-wall buildings) can fool many architects into believing that it is actually a load-bearing wall. The cage-frame relies on the exterior masonry wall for wind bracing. Architects must be careful when removing portions of this wall, for example when enlarging a storefront.

A skeleton frame carries all floors and supports the exterior wall on its wrought-iron or steel frame, typically at every floor. This is the framing type used in high-rise buildings today. The first skeleton

frame appeared in New York in 1889. The New York City building code was slow to accept change, and amazingly required that exterior masonry walls increase in thickness nearer to the ground. Early skeleton-frame buildings did not use expansion or relieving joints on the exterior walls. As a result, the exterior masonry inadvertently took loading due to the sway of the frame, creating significant stiffness. Another problematic detail was the placement of columns and spandrel beams in relationship to the external wall. Often the face of steel (when it was not encased in concrete) was only covered on the exterior by four inches of brick. This allowed water to penetrate and corrode the wrought iron or steel, despite protective asphalt coatings. There are instances where the metal has rusted through and the spandrel beams were supported only by the exterior infill walls.

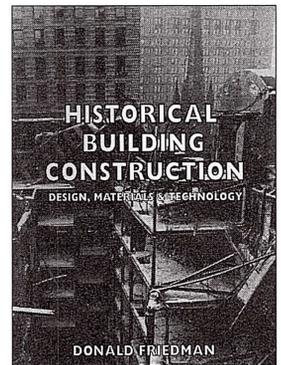
After stricter building codes were adopted for fireproof construction, the two most popular fireproof floor systems were terra-cotta tile arches on steel framing, and draped-mesh concrete slabs on steel framing. Tile arches were more common from 1880 to 1920, and draped-mesh concrete slabs from 1920 to World War II. Terra-cotta tile arches were individual sections approximately twelve inches deep placed between steel or wrought-iron beams four to six feet on center. The terra-cotta sections would span the beams with flat-arch action. Cinder concrete was used as a topping to get a level floor.

The book has many excellent diagrams illustrating the wide variety of terra-cotta arch systems. Care must be taken in modifying these floors, as the

terra-cotta arch must span from beam to beam. Slab penetrations may require removing the entire length of the arch. Also, mechanical attachments (for ceilings and ductwork) should not be made inside the terra-cotta, as they can destroy the arch. Attachments should be made directly to the floor beams, or existing hangers should be reused if possible.

Draped-mesh concrete slabs have a wire mesh that spans steel floor beams five to seven feet on center. The wire mesh acts alone in catenary action to support the span. Concrete is used only to obtain a level floor and to encase the floor beams for fire protection. With this system the concrete is not stressed, and therefore concrete quality control is not as important.

Many excellent drawings illustrate this book. While curtain walls are discussed, they are not covered in detail. The author could have given more information on the anchoring and attachment methods and materials used with early masonry curtain walls. The book covers the development of structural steel, but neglects the development of reinforced concrete. Concrete frames and slabs are currently used for residential buildings in New York, and steel-frame and composite decks are used for commercial projects. A timeline documenting the shift from the use of steel to concrete for residential buildings would have been helpful to practicing architects.



Historical Building Construction,  
by Donald Friedman

## The Year Ahead

**W**e must all effect change," said **Phyllis**

**Lambert**, director of the Canadian Centre for Architecture at the Inauguration and Design Awards presentation in December. She was talking about housing, one of the areas towards which she is directing her passion. No one believes more fervently in the architect's power to better society — and there's no better time. "Since the government has now withdrawn from social housing, I've undertaken to provide private funding to get housing rehabilitated. This kind of direct urban intervention began when I helped to stop the demolition of some low-income housing in 1979."

Lambert commended the new AIA New York Chapter president for being one of those who has always seen "architecture writ large." **Robert Geddes**, FAIA, also understands the aggregate, and housing has been one of his particular passions, especially in recent years. In his inaugural remarks, Geddes announced a partnership between the Chapter, the U.S. Department of Housing and Urban Development, and City College's school of architecture and environmental studies department. HUD has promised \$100,000 to fund this partnership — "From Istanbul to Harlem: Bringing Habitat II Home" — which will focus on charrettes in the Upper Manhattan Empowerment Zone. "Our intention is to follow through on the U.N. declaration on human settlements and the Habitat II agenda, working with communities, working as architects," Geddes said.

Geddes also mentioned

two other projects that will be central to his year as president: a partnership with the Regional Plan Association "to develop the spatial, architectural components of *The Third Regional Plan*" and a research partnership with the New York Building Congress to study the city's long-term capital needs. All of these initiatives derive from Geddes's desire to get the Chapter and its members involved in the community. "If civic life is what we want, and civic design is what we would like to achieve, then civic engagement must be our way of working as architects," he said. —*K.L.G.*

## The Business of Design

by *Kira L. Gould*

**A**t Skidmore, Owings & Merrill, a "partnership of individuals have the chance to do the work they care about," according to partner **Marilyn Jordan Taylor**, AIA, who finds this idea the most significant element of the firm's mission. An AIA New York Chapter audience heard from eight SOM partners and the CEO, **John Winkler**, FAIA, last December. The company, which was founded in 1936 and this year earned its second Architecture Firm of the Year award, is perhaps best known for its skyline-defining office buildings such as the Sears Tower in Chicago. "We want to continue to elevate the office building to art," Taylor said, "but the other realms of our practice have expanded dramatically. Master plans for Canary Wharf in London and Riverside South in New York, transportation projects, and pieces of the city fabric such as the Tribeca bridge attest to the diversity of our collective focus."

As the firm has been branching out during the past decade, changes in the world marketplace and technology have forced it to reevaluate its way of doing business. Practicing globally has put pressure on the 180-person New York office, and the partners in particular. One of the ways of handling this challenge is to monitor how much overseas work the firm accepts. SOM's work is roughly divided into three parts — domestic and local architectural work, architectural work that is "far away," and interiors, Taylor explained. Collaborating with local firms can make all the difference. "Global work can be very taxing," she said. "We always want to share the work with local architects; they are there on a consistent basis, but more importantly, they know the materials and methods that are specific to the region in a way that we never could in a short time."

One recent example is the project Taylor worked on with partner **Roger Duffy**, AIA, the Ben Gurion Airport in Israel. "This was a great example of a challenge to us; we had to find a way to bring our place-specific focus to a place that we didn't know much about. And this required total immersion in a culture." Sometimes this effort flies in the face of what the client wants. "There are many Eastern clients who want to make a personal statement. That's why they are seeking an American firm," Taylor said. "That's not the best client for us."

Technology has made distant work more convenient; communication and data transmission can be efficient, timely, and effective, explained partner **T. J. Gottesdiener**, AIA, "but we still need to be there. Global work



photos by *Dorothy Alexander*

*Phyllis Lambert and Bernard Tschumi, AIA*



*1997 Design Awards Committee chair Lorraine Bonaventura, AIA, and 1996 chair Susan Chin, AIA*



*Henry Smith-Miller, AIA, and his partner, Laurie Hawkinson, receive their design award from Jerry A. Davis, FAIA*



*Eric K. Daniels and Jerry A. Davis, FAIA, at the Design Awards ceremony*

is tough on partners; we're away all the time. And then the associate partners are really running the firm."

"We have to keep learning and constantly questioning the new technologies that become available," Taylor explained. "We have to ask, 'When does it hurt?' and 'When does it help?'" Like other firms, SOM would like to gain speed and efficiency from computer-aided design software, but the partners worry about what is at risk in the transformation. As Duffy added, the technology isn't really working for you until it becomes transparent. "When computers are like the phone — where the conversation is more important than the equipment — then we will have reached that point," he said.

While the "SOM family" was mentioned by several of the partners, there is no question that the firm maintains a very businesslike approach, including a hierarchy of professionals. That hierarchy, while it may not appeal to all young architects, represents a clear path that many seek out. Ultimately, it's all about balance — of types of work, the benefits and drawbacks of technology, and the desire to make sure that all individuals are getting to do the work they believe matters. And, of course, there's the issue of turning a profit. No one knows better about the bottom line than Winkler, the firm's CEO and a past president of the AIA New York Chapter. He runs the firm like a business in the strictest sense. With only a hint of irony, he said, "This is not a nonprofit organization."

**Joining Forces**

**T**he old maxim that two are better than one is gaining ground in the architectural world. Joint ventures have become common primarily because of increased professional specialization, expanding technologies, minority-hiring requirements, and newly available liability insurance. But they're really more about relationships.

**Richard Dattner**, FAIA, sees them as marriages, albeit brief ones. At a panel sponsored by the Minority Resources Committee of the AIA New York Chapter and moderated by **Sarelle T. Weisberg**, FAIA, Dattner described the range of reasons for doing them. The first, of course, is to get the job. Convenience can be a factor if you don't have an office near the project. Collegiality and collaboration are the creative forces at work here, but there's also complementarity — joining with a firm that can offer a skill or service that your own cannot. Compliance with some city or state proposal requests might spawn a joint venture with a firm of a certain size or ethnicity.

**Roberta Washington**, AIA, characterized good joint ventures as those where the tasks have been clearly divided and defined. "And in the best case, there's a sense of mutual appreciation," she added. "The best joint ventures I've experienced were those where the principals in charge worked hard to make it work." But Washington, who as an African-American principal has worked on several joint ventures that were set up to meet a proposal requirement, reported some bad joint ventures when she felt her firm was used solely for its minority status. And

sometimes the smaller firm's "piece of the action is so small as to be meaningless," she explained. "I want to do meaningful work, and as a woman and a minority, I have to be cautious when evaluating how a particular joint venture might play out." As **Kenneth Lazaruk**, a construction attorney at Zetlin & DiChiara, pointed out, there is no way to protect yourself against all the risks. But he recommended trying to nail down as many gray areas as possible. Fortunately, as **Linda Burton**, partner at Petty Burton Maloney, a liability insurance company, added, the liability risks of such ventures have declined in recent years; today, most professional liability insurance will cover joint ventures.

Once a firm is in a joint venture, it's a chance to learn from other professionals. According to **Robert Santos**, project executive at Lehrer McGovern Bovis, a construction management company, that means making sure that your firm is part of the team. "There's a learning curve throughout the whole project, and you want to take advantage of that," he said. "If you don't need each other, it won't work." A functioning team is also better for the client. **Rodney Enix-Ross**, director of the School Construction Authority's mentor program, which is designed to provide opportunities for small and mid-sized firms, said that as a client, he didn't want to be put in the position of negotiating problems between the joint-venture firms. "We think we have learned to tell when the joint venture is window dressing," he said. Such arrangements, he added, rarely run smoothly.



*Mustafa K. Abadan, Robert Geddes, Marilyn Jordan Taylor, T. J. Gottesdiener*



*Robert Geddes, Marilyn Jordan Taylor, John Winkler*



*Michael A. McCarthy, John H. Winkler, Roger F. Duffy, Stephen A. Apking, Robert Geddes, Mustafa K. Abadan, Peter J. Magill, Marilyn Jordan Taylor*

photos by Dorothy Alexander

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## DEADLINES

#### February 28

Submission deadline for the Deborah J. Norden Fund of the Architectural League, which awards travel and study grants for independent projects by students and recent graduates in architecture, architectural history, and urban studies. Contact the Architectural League, 457 Madison Ave., New York, NY 10022, 753-1722.

#### 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 to realize 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 on the Arts, 915 Broadway, New York, NY 10010-7199, 387-7013.

#### April 1

Submission deadline for "Ideas Afloat," a competition for creative designs for the future of Davids Island, the largest abandoned island in the Long Island Sound. The competition is sponsored by the College of New Rochelle's Castle Gallery, and jurors include Diana Agrest, Deborah Dietsch, Michael Manfredi, Henry Smith-Miller, AIA, L. Bradford Perkins, Jr., FAIA, and Robert Yaro. Contact the Castle Gallery, College of New Rochelle, 29 Castle Pl., New Rochelle, NY 10805, 914-654-5423.

#### May 1

Application deadline for \$10,000 research grant and other smaller grants from the James Marston Fitch Charitable Trust. Contact Morley Bland, the James Marston Fitch Charitable Trust, Office of Beyer Blinder Belle, 41 E. 11th St., New York, NY 10003, 777-7800.

Submission deadline for the Dinkeloo Fellowship Competition sponsored by the Van Alen Institute, for architectural portfolios from recent and prospective architecture graduates. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, 924-7000.

## AROUND THE CHAPTER

### Can Design Be Managed?

If not, the profession is clearly headed for trouble. In fact, it's clear that design can be — and is — managed, but the more telling question is what happens when one applies a business-model management style to the creative process. A group of interior designers and architects tackled this issue at the Interiors Committee's roundtable discussion in December. Most people there agreed that design is best managed by a designer trained to manage. Having been a designer gives the manager crucial information about how long a task might really take and when to make the "box" — limitations, deadlines, and other parameters — tighter or looser. Sometimes a tighter box can help produce creative results, and on some projects, the schematic design phase calls for a very loose approach.

Eventually, the talk turned to the management that was taking place outside the firm. The economy and the real estate market have been making the box shrink for years. **T. Lee Trimble**, of Ted Moudis Associates, estimated that in just the last two years, the timetable for design-to-occupancy has shrunk by more than half. What this means, of course, is that the "loose" phase — the one in which the schematic design takes place, where the creativity is really cultivated — shrinks dramatically.

In the long run, it seems, design is being managed, whether designers like it or not. Management is increasingly directed by technology and real estate trends — another reminder of how the profession is perhaps not in a position to save itself. Unless, of course, it starts exporting both its management and

design skills. The evening ended on a surprisingly optimistic note. If more architects and designers were in management positions, political office, and other typically non-designer fields, then they could begin to help preserve the design phase.

The architecture schools took a minor hit, too, for producing designers who believe in design as "this tantalizing thing," remarked Shashi Caan of Gensler and Associates. Virtually no management (or marketing, or communication skills, for that matter) is taught in architecture school, and several of the firm owners in attendance were distraught over the amount of training that new graduates require. "We get caught in the mythology that design is an epiphany," Trimble added, "and it's really a process. And almost any process — even a complicated one — can be managed somehow." —*K.L.G.*

### Young Architects

In an effort to increase awareness about the benefits of membership and reach out to young designers, the Chapter recently created a Young Architects Group chaired by **Adam Yarinsky**, AIA, partner at Architecture Research Office. Since June, members of the group have met regularly to formulate their goals. As a result, several areas of focus have emerged, ranging from educational to social activities. Technical seminars and site visits are scheduled to introduce designers to interesting materials, projects, and consultants — including a visit to local custom hardware designers Nanz Hardware, a tour of the Urban Glass Workshop in Brooklyn, and a presentation by **Reginald Hough**, AIA, about architectural concrete. Future plans

include a trip to Fordham Marbleworks, and tours of the Seagram Building and an environmentally sensitive project in Manhattan.

Another of the group's goals is to reach out to other young professionals to both educate them about architecture and expand networks. A recent mixer at the offices of Richard Meier & Partners, which included a slide presentation and an informal office tour, was the first in a series of events designed to appeal to both architects and nonarchitects. The group also toured the "Greenport Competition" exhibition at the Van Alen Institute with competition organizer **Wendy Evans Joseph**, AIA. In addition, many members are interested in becoming involved in public advocacy.

The group has initiated a mentor program to encourage communication between more experienced practitioners and young architects about everything from starting a firm to negotiating a contract. At its meetings, members present their work on current projects. "We're still in the early stages," commented Yarinsky, "but the group continues to gain momentum and enthusiasm." The meetings and events are open to anyone interested, space permitting. For more information, call 683-0023, ext. 11.—*A.L.*

### Career Landmarks

**A**IA New York Chapter members have recently received major national honors. **Richard Meier**, FAIA, received the 1997 Gold Medal for a lifetime of distinguished achievement and outstanding contributions to architecture and the human environment. Previous winners include



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## BOOK LIST

### Rizzoli Bookstores' Top 10

As of December 20, 1996

1. **Skyscrapers**, Judith Dupre (Workman Publishers, cloth, \$24.98).
2. **Philippe Starck**, Philippe Starck (Taschen, cloth, \$39.99).
3. **Richard Meier Houses**, Richard Meier (Rizzoli, cloth, \$75.00).
4. **Hotel Gems of France**, Luc Quisenbaerts (Euroservice Publishers, cloth, \$69.95).
5. **Falling Water: Romance with Nature**, Lynda Waggoner (Rizzoli, cloth, \$18.95).
6. **Palaces of Florence**, Francesco Gurrieri and Patrizia Fabbri (Rizzoli, cloth, \$85.00).
7. **Architects Office**, Anaxtu Zabalbeascoa (Whitney, cloth, \$50.00).
8. **Minimum**, John Pawson (Phaidon, cloth, \$95.00).
9. **American Masterworks: The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$60.00).
10. **Tadao Ando**, Richard Pave (Phaidon, cloth, \$95.00).

### Urban Center Books' Top 10

As of December 30, 1996

1. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
2. **Domestic Architecture of H. T. Lindenberg**, Mark Hewitt (Acanthus, cloth, \$75.00).
3. **Alan Buchsbaum, Architect and Designer**, ed. Frederic Schwartz (Monacelli, cloth, \$60.00).
4. **Edith Wharton: House Full of Rooms**, Theresa Craig (Monacelli, cloth, \$60.00).
5. **Paradise Transformed**, Guy Cooper and Gordon Taylor (Monacelli, cloth, \$50.00).
6. **Film Architecture: From Metropolis to Blade Runner**, Dietrich Neumann (Prestel, cloth, \$64.00).
7. **Sex of Architecture**, Diana Agrest (Harry N. Abrams, Inc., paper, \$19.95).
8. **Details of Modern Architecture, Volume 2**, Edward Ford (MIT Press, cloth, \$75.00).
9. **Tadao Ando**, Richard Pave (Phaidon, cloth, \$95.00).
10. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).

**February 6, 8:30 am**  
*Professional Practice*

**February 10, 6:30 pm**  
*Young Architects Group at ARO*

**February 10, 6:30 pm**  
*Learning By Design:NY*

**February 12, 5:30 pm**  
*Public Architects*

**February 19, 6:00 pm**  
*Interiors at Mancini & Duffy*

**February 20, 6:00 pm**  
*Building Codes*

**February 21, 8:00 am**  
*Zoning and Urban Design*

**February 26, 6:00 pm**  
*Architecture Dialogue*

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

**CONTINUING EXHIBITIONS**

**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.*

**Techno-Seduction.** *Cooper Union Foundation Building, Seventh St. at Third Ave. 353-4157. Closes February 15.*

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

**Drawing the Lines: New York City Subways.** *New York Transit Museum, Boerum Pl. and Schermerhorn St. 718-243-3060. Closes March 30. (Also shown at Michael Inghar Gallery of Architectural Art, 568 Broadway. Closes March 29.)*

**Virtual Color: Light, Hue, and Form Integrated.** *New York School of Interior Design, 170 E. 70th St. 472-1500. Closes May 2.*

**Disegno: Italian Renaissance Designs for Decorative Arts.** *Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes May 18.*

Frank Lloyd Wright, Philip Johnson, I. M. Pei, and Sir Norman Foster. Meier’s current projects include the Getty Center in Los Angeles, the Church of the Year 2000 in Rome, and federal courthouses in Islip and Phoenix. **R. M. Kliment and Frances Halsband Architects** received the 1997 Architecture Firm Award for producing distinguished architecture over a period of at least ten years. Kliment and Halsband is recognized as a smaller firm that excels in a variety of projects currently ranging from the federal bankruptcy courts in Brooklyn to a primary school for the New York City School Construction Authority. The dean of Columbia University’s Graduate School of Architecture, Preservation, and Planning, **Bernard Tschumi**, AIA, won the 1996 Grand Prix National d’Architecture of France. Previous recipients include Jean Nouvel (1989) and Christian de Portzamparc (1992). Tschumi is currently at work on a new student union for Columbia University (with Gruzen Samton), a school of architecture in Marne-le-Vallee, France, and a media center in Le Fresnoy, France.

□ Other Chapter members honored recently include **Raymond Plumey**, AIA, whose restoration of the Julia de Burgos Latino Cultural Center was given the Municipal Art Society’s New York Preservation Award in the government building category. The award was created to recognize outstanding examples of building restoration completed during the previous year in New York City.

**A. Eugene Kohn**, FAIA, was awarded the 1996 Sidney L. Strauss Award by the New York Society of Architects. He was recognized for his “out-

standing efforts for the design of corporate and institutional facilities and for his tireless contributions to the architectural profession over the past 40 years.”

**Chapter Notes**

□ On Thursday, February 6, the Architecture for Justice Committee is hosting a symposium featuring new designs for major courthouses currently under way in the Eastern District of the U.S. Courts. Two projects will be presented by their lead designers — the United States Courthouse in Brooklyn in design by **Cesar Pelli Architects** with **HLW**, and the United States Courthouse currently under construction in Islip by **Richard Meier & Partners** with the **Spector Group**. The symposium will be held at 6:00 pm at the Old Foley Square Courthouse at 40 Centre Street. Admission is \$5 for members and students, and \$10 for nonmembers. RSVP to 683-0023, ext. 21. (4 CES/LUs)

□ On February 18, the Corporate Architects and Architects in Alternative Practice Committee (formerly Corporate Architects) is hosting “What You Always Wanted to Know About Paint but Were Afraid to Ask,” an evening presentation by Frank Celletti of Pratt & Lambert, a division of Sherwin Williams. This technical discussion about paint technology will examine how to understand paint types, how to specify paint, how to handle job-site paint problems, and how to ensure that the paint specified is the paint used. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21. (4 CES/LUs)

□ On February 19, the Interiors Committee is hosting a guided preview of “Virtual Color: Light, Hue, and Form

Integrated,” an exhibition that explores color in architecture and three dimensions. Artists, designers, and architects — including **Charles Gwathmey**, FAIA, **Theodore Prudon**, AIA, and **Robert Siegel**, FAIA — contributed to this exhibit, which was curated by Shashi Caan and designed by Joseph McMahon, both of Gensler. The preview by the curator and several participants begins at 5:00 pm, followed by an opening reception at 6:00 pm at the New York School of Interior Design, 170 E. 70th St. Admission is free. RSVP to 683-0023, ext. 21

□ On Tuesday, February 25, Learning By Design:NY and the Senior Roundtable are cosponsoring a forum called “The Teaching of Architecture as a Liberal Art in NYC Public Schools.” Panelists include Diana Cagle, Alan Feigenberg, Hollis Headrick, Greg McCaslin, and Louis Spanier. Dorothy Dunn of the Cooper-Hewitt National Design Museum will moderate a discussion on whether architectural knowledge should be a basic element of liberal education and how it can be taught in New York City’s public schools. The discussion will take place at 6:00 pm at 200 Lexington Avenue, on the sixteenth floor. Admission is \$5 for members and \$10 for nonmembers. RSVP to 683-0023, ext. 21. (4 CES/LUs)

□ On March 26, DPIC is sponsoring a risk-management workshop for architects, called “At the Core of Professional Practice: Negotiating Skills.” Developed jointly by DPIC and **James Franklin**, FAIA, this workshop will focus on dealing effectively with clients, staff, builders, and the many other players that affect the success of an

architectural practice. The interactive workshop will take place from 8:00 am to 12:30 pm at 200 Lexington Avenue, sixteenth floor. Admission is \$95 for members and \$125 for nonmembers. (12CES/LUs)

**Another View of Architectural Education**

To the Editors:

In November's "Architectural Education: Practitioners' Views," Ronnette Riley spoke truth when she said, "The schools are advancing too many marginal people."

I was chairing a discussion of the same topic in 1975 as Chapter president when CCNY dean Bernie Spring said, "Bob, there are 35,000 students of architecture in school today and only 60,000 registered architects in the whole country! What are we going to do with them all?"

What we did, of course, was to frustrate the unreasonable hopes and dreams of over half of them — and *then* go on building more schools of architecture and expanding those already in place unthinkingly, in response to applicant pressures. Many otherwise unemployed architects are now staffing faculties that don't want to shrink while a glut of draftspersons keeps competitive salaries close to starvation wages.

In a recent [issue of] *Architecture*, Reed Kroloff said that the architecture deans themselves "estimate that only one-half to two-thirds of those graduates will enter conventional practice."

This is not a U.S. phenomenon. In western Europe, only Finland to my knowledge has wisely kept its entry standards high and the number of graduates relatively low. Small wonder that it maintains the highest of design standards as a nation.

I don't know exactly what to do about all this, but we should first face the unpleasant facts.

Sincerely,  
Robert F. Gatje, FAIA

**Corrections**

Our story on the schemes proposed for the Coliseum site ("Another Round for Columbus Circle," January 1997, pp. 4-6) failed to mention that Geoffrey Freeman + Don Ionescu Architects is a part of the architectural team for the Simon, Hines, Original Ventures' Discovery Circle project, along with Gensler and Associates and Schuman Lichtenstein Claman Efron Architects.

*Oculus* apologizes to James Sanders, AIA. We got his name and gender wrong in our mention of the film series on New York City history he produced with Ric Burns in our article on the "Dangerous Supplement" to the (In)Visible Cities Conference

(November 1996, p. 14). We also failed to mention that he is an architect, AIA member, and author of a forthcoming book, *Celluloid Skyline: New York and the Movies*, which will be published by Alfred Knopf in 1998. Sorry!

**Reminder...**

Deadlines for several Chapter awards and grants occur this month. On February 13, **travel grant** applications are due. These grants are available to full-time practitioners, licensed or unlicensed, for travel programs to further their professional development and architectural education. The deadline for the **Haskell Award** for excellence in student architectural journalism is February 14. Nominees for the **Allwork grants**, which provide stipends for students enrolled in architectural programs in New York City and State, are due March 1. Please call 683-0023, ext. 14, for more information.



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NYCHA is issuing this Request for Proposals ("RFP") to invite qualified Proposers to submit proposals to undertake a scope of work that includes a Needs Assessment, a Feasibility Study, a Community Revitalization Plan, and Financial Structuring. This RFP will be available Tuesday, January 21, 1997 at NYCHA's Design Dept., 75 Park Place, 10th floor, NYC 10007. A \$10 fee is required at the time of pick-up payable, by check or money order, to "NYC Housing Authority". Proposals will be due no later than Monday, March 10, 1997, at 3:00 pm. For additional information regarding this RFP, please contact Ms. Mary E. Ruzs, Chief, Urban Revitalization, NYCHA, Dept. of Asset Management & Private Market Operations, at 212-306-4416.

Rudolph W. Giuliani, Mayor, New York City  
Rubén Franco, Chair, NYCHA

**February**

**2**

*Sunday*

**Event: The "Little" Apple Tour and Talk**  
By John Tauranac. Sponsored by the Flushing Council on Culture and the Arts and the Queens Museum of Art. 2:00 pm. New York City Building, Flushing Meadows, Corona Park. 718-592-9700.

**5**

*Wednesday*

**Exhibition: The Streets and Beyond, New York Photographs**

Sponsored by the Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 8.

**Panel: If You Can Make it Here... The Design to Production Potential of New York City**

With Dan Baldinger, Dakota Jackson, and Mitchell Moss. Sponsored by the Municipal Art Society. 6:00 pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$5.

**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).

**Exhibition: On the Waterfront**  
Cosponsored by the Van Alen Institute and the Durst Organization. 6:30 pm. 1155 Avenue of the Americas. 924-7000. Closes March 31.

**11**

*Thursday*

**Breakfast Meeting and Lecture: 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: Full Circle, Columbus Circle – Great Potential, Needs Improvement**  
By John Kriskiewicz. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. RSVP 935-3960. \$10.

**Lecture: Specifications Automation and Software**

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

**13**

*Thursday*

**Lecture: Historical Architecture and Art Forms, Contemporary Practitioners**  
By Stephen Gottlieb, AIA, with Irene Rousseau on mosaic, and Rhoda Andors on fresco. Sponsored by the Fine Arts Federation. 5:15 pm. The National Arts Club, 15 Gramercy Park South. RSVP 201-533-4413. Modest admission fee at door.

**Tour: Indoor New York, Downtown Skyscrapers**

By John Kriskiewicz. Sponsored by the Municipal Art Society. 12:30 pm. Trinity Church. 935-3960. \$10.

**15**

*Saturday*

**Tour: Full Circle, Columbus Circle – Great Potential, Needs Improvement**  
Sponsored by the Municipal Art Society. 1:00 pm. Two Columbus Circle. RSVP 935-3960. \$15.

**18**

*Tuesday*

**AIA NEW YORK CHAPTER EVENT Seminar: What You Always Wanted to Know About Paint but Were Afraid to Ask**  
By Frank Celletti. Sponsored by the Architects in Alternative Careers Committee. 6:30 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

**19**

*Wednesday*

**AIA NEW YORK CHAPTER EVENT Tour: Guided Preview of Virtual Color – Light, Hue, and Form Integrated**  
By Shashi Caan. Sponsored by the Interiors Committee. 5:00 pm. New York School of Interior Design, 170 E. 70th St. RSVP 683-0023, ext. 21.

**Panel: Beyond "Hard" and "Soft" – Encountering Architecture**

With Carme Pinos, Javier Segui, Remo Guideri, and Mageret Morton. Sponsored by Eighth Floor Gallery. 6:00 pm. 473 Broadway. 274-8993. \$10.

**Symposium: Full Circle, Columbus Circle**

Sponsored by the Municipal Art Society. 6:00 pm. Mark Goodson Theater, 2 Columbus Circle. RSVP 935-3960. Continues on Thursday, February 20.

**21**

*Friday*

**Tour: Indoor New York, Wall Street**  
By Matt Postal. 12:30 pm. Two Broadway, Whitehall St. and Bowling Green. 935-3960. \$10.

**22**

*Saturday*

**Tour: Masonic Hall, Architecture and Ritual**  
By William D. Moore. Sponsored by the Cooper-Hewitt National Design Museum. 11:00 am. 71 W. 23rd St. RSVP 860-6868. \$20.

**Tour: Behind-the-Scenes Restoration**

By Kenneth Snodgrass. Sponsored by the Morris-Jumel Mansion. 1:00 pm. 65 Jumel Terrace. RSVP 923-8008. \$5.

**24**

*Monday*

**Lecture: Renaissance Design, Florence vs. Siena**  
By Valerie Raleigh Thornhill. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

**25**

*Tuesday*

**AIA NEW YORK CHAPTER EVENT Forum: The Teaching of Architecture as a Liberal Art in NYC Public Schools**  
With Dorothy Dunn, Diana Cagle, Alan Feigenberg, Hollis Headrick, Greg McCaslin, and Louis Spanier. Cosponsored by Learning By Design:NY and the Senior Roundtable. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

**26**

*Wednesday*

**Tour: Under Construction, Subterranean Chinatown**  
Sponsored by the New York City Transit Museum. 1:00 pm. Canal St. and Broadway. 718-243-3060. \$9.

**Exhibition: The 1996 Paris Prize in Public Architecture**  
Sponsored by the Van Alen Institute. 6:30 pm. 30 W. 22nd St. 924-7000. Closes April 30.

**March**

**2**

*Sunday*

**Lecture: Behind the Scenes, Return to Nature – Designs for Gardens, Parks, and Floral Ornament**  
By Elizabeth H. Marcus. Sponsored by the Cooper-Hewitt National Design Museum. 2:00 pm. RSVP 860-6868. \$15.

**11**

*Tuesday*

**AIA NEW YORK CHAPTER EVENT Exhibition and Seminar: CAD '97, The Next Generation**  
Sponsored by the Computer Applications Committee. 8:30 am. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. \$10 members (\$20 nonmembers).

**14**

*Friday*

**AIA NEW YORK CHAPTER EVENT Lecture: A City of Neighborhoods, Fort Greene and Clinton Hill – The Experience of Place**  
By Ron Shiffman. Cosponsored by Learning By Design:NY and the Cooper-Hewitt National Design Museum. 6:00 pm. 2 E. 91st St. RSVP 860-6868.

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