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by New York Architects



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HOUSING THE FEW

More than any other current trend, the growing gap between the rich and the rest of us is affecting where and how we live. An impressive exhibition now at the Museum of Modern Art describes some ways that changes in electronic communications, household composition, and building technology are impacting homes. And, at Artists Space last spring in a much smaller exhibition, the young New York firm Kolatan/Mac Donald Studio, which is included in the MoMA show, inventively suggested that computers and mass production might tailor the standard suburban house to individual desires.

OCULUS has discovered several dozen projects by local architects that illustrate how new ideas and values are revolutionizing the ways a few people live today. But what we could not find told an even bigger story. At a time when the economy is robust (and there is even a housing crisis in New York City for the upper middle class), we found no large low-income housing projects underway in this city, very little new public housing, and not-for-profit efforts that are totally inadequate to satisfy the need. To make matters worse, the 20-year subsidy contracts on thousands of Section 8 and Mitchell Lama projects are expiring. According to a recent report from the Joint Center for Housing Studies at Harvard:

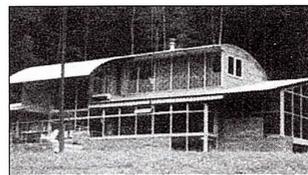
For the first time in more than a generation, the number of federally subsidized housing units fell in 1995. Moreover, there are 65,00 fewer units [nationally] under subsidy today than in 1995. Subsidy contracts on about 1 million units will expire over the next five years. . . . Tens of thousands of low-income renters will be forced to choose between covering rent hikes they cannot afford or searching for affordable units in properties that accept "portable" housing subsidies.

The housing crunch is especially hard on young New Yorkers and arts professionals who are crucial to this city's economy. Yet the situation is particularly depressing because architects have finally, at long last, figured out how to design housing. The few subsidized units that are now being built tend to be appropriately scaled, integrated into city streets, and sensitive to the existing architectural context. But there are hardly any chances to build.

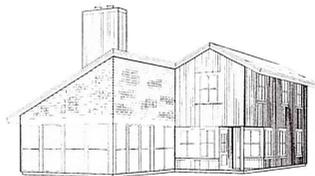
This sorry situation is not without bright spots. David Burney continues his heroic efforts to humanize the New York City Housing Authority's building stock with community centers designed by gifted architects, sensitive security provisions, and ground-breaking research. Melrose Commons is growing again, and whole blocks of contextual low-rise high-density dwellings are rising in Brooklyn, Queens, the Bronx, and northern Manhattan. But compared to the hundreds of thousands of units built—however badly—in the postwar period, today's offerings are meager indeed.

Multimillion-dollar mansions (often designed by New York architects) are rising in the Hamptons, and smaller but still immodest "McMansions" are smothering so much exurban land that wild animals driven from their natural habitats are showing up in shopping malls. These houses for a tiny percentage of the population are eating up the lion's share of government funds through mortgage tax deductions. Public expenditures for roads, utilities, and facilities to serve these subdivisions exceed revenues from property taxes, so they don't even pay their own way. And single-family houses strewn over the countryside consume energy on a massive scale. New York is one of the few American cities where people with means and political clout have not moved to the suburbs. We prove there are alternatives to sprawl. What else are we doing about it? —J.M.

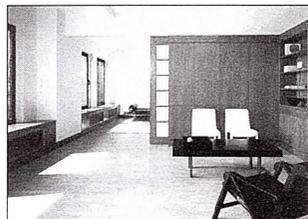
A few cost-conscious projects . . .



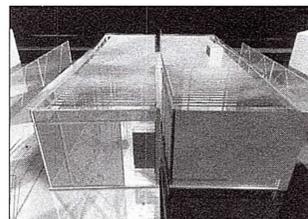
Willow House, Woodstock, New York, Kiss + Cathcart



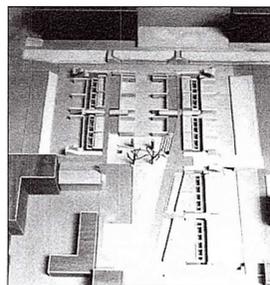
Loft/House, East Hampton, New York, Schwartz Architects



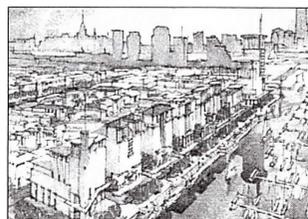
New York Apartment, Specht Harpman



Glass House @ 2°, Michael Bell



Housing and Public Square, Villagio San Domenico, Udine, Italy, Sandro Marpillero Architect



Liberty Harbor North, Jersey City, The Liebman Melting Partnership with Duany Plater-Zyberk and Company

Museum Mania

In the city of Corning, New York, **Smith-Miller+Hawkinson's** additions and renovations to the Corning Museum of Glass accomplish exactly what the client must have hoped. The architects' new entry and bridges between existing structures (designed by Wallace Harrison, in 1951, and also by Gunnar Birkerts, in 1972) demonstrate the properties of glass as a building material.

Inside, the museum is an enticing place to learn about how glass has been used for optical instruments, jars, vases, light bulbs, windows, and even television sets. At the Glass Innovation Center, designed in collaboration with **Ralph Appelbaum Associates**, the exhibits also exploit—as well as describe—the transparency, strength, variability, and versatility of the material.

The facility's entrance is now located at the end of a long new facade. Walking along the wall and passing through it, visitors experience what Hawkinson terms a “cacophony of glass.” From the lobby, distinctions between outside and inside are blurred by the stunning, high-tech glass curtain wall. And though the surrounding landscape is visible everywhere, perspectives and experiences vary unexpectedly.

□ Closer to home, **Meltzer/Mandl Architects** is designing a museum of digital art. To be called Atelier 540 and located in a new nine-story building on West 21st Street in Chelsea, the museum and new-media think tank are sponsored by the Atlantic Foundation and directed by John Johnson. David Mandl was asked to accommodate video, animation, and digital collections, though there will also be art-installation space, a gallery, a rooftop cafe, and a

170-seat theater in the basement, all designed according to Feng Shui principals.

□ The Nelson-Atkins Museum of Art, in Kansas City, has announced that **Steven Holl Architects** will design an \$80 million renovation and addition to dramatically expand the existing, absolutely classic Beaux Arts style 1927 facility with Ionic colonnades.

For this first major renovation and expansion since 1933, the selection committee (OCULUS, April, 1999, p. 4) chose Holl's scheme of seven irregular, transparent polygons partially buried in the landscape to the east of the rigorously symmetrical existing building. Scattered in the landscape of the 17-acre sculpture park surrounding the museum, Holl's “seven new ‘lenses’ form new spaces—new viewpoints,” he explained, to create a fresh and exhilarating museum experience.

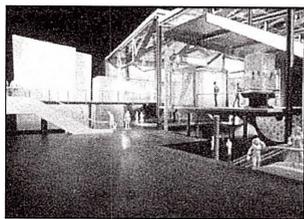
Expanded by fifty-five percent, to 374,000 square feet, the museum will have space to improve educational programs and to better display its distinguished collection of Asian art. Holl, who is the architect of the redesign for Cranbrook Institute of Science and the Kiasma contemporary art museum, in Helsinki, was selected from a field of finalists that included **Tadao Ando, Annette Gigon/Mike Guyer, Carlos Jimenez, Machado and Silvetti,** and **Christian de Portzamparc.**

□ **Malcolm Holzman** managed to serve many masters in his design for the new San Angelo Museum of Fine Arts, which opens to the public on September 26, 1999. The product of an unusual collaboration between the museum located in San Angelo, Texas,

and the local state university, **Hardy Holzman Pfeiffer's** building was intended to stimulate redevelopment in the town. (It must have done so, as the project garnered an AIA National Service Award for “playing a leading role in a major urban revitalization effort.”) The museum's facade, of gently banded limestone block with cut-out windows, culminates in a tunnel-shaped two-story mass with a sinuous copper roof and double-height galleries.

The same firm has been hired by the oldest synagogue in continuous use in New York City. It will rebuild portions of the sanctuary and lower-level areas which were damaged by fire last August. Beginning this fall, workers will replace original finishes and enhance historic details of designer Henry Fernback's 1872 Central Synagogue, at Lexington Avenue and 55th Street. Improvements will be made to infrastructure, lighting, and acoustics. Elaborate millwork, encaustic-and-quarry tile floors, and Moorish-patterned wall stencils, will be restored, as will salvageable stained-glass windows. Other will be replaced. In addition, the architects have created a new entrance vestibule and redesigned the community and classroom spaces on the lower level.

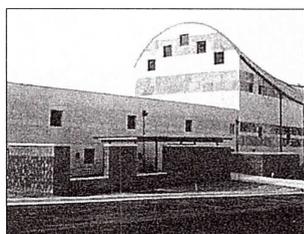
□ On June 25, after months of heated and very public debate, **Peter Eisenman's** scheme for the Holocaust Memorial in Berlin was approved by the German Parliament. Now, row after row of stubby slabs laying on their sides will turn a prominent 4.9-acre site near the Brandenburg Gate into a symbolic cemetery at the center of an area that is quickly being built up. The memorial will be constructed behind **Frank O. Gehry's** almost-com-



Corning Museum of Glass, Corning, New York, Smith-Miller+Hawkinson



Nelson-Atkins Museum of Art, Kansas City, Steven Holl Architects

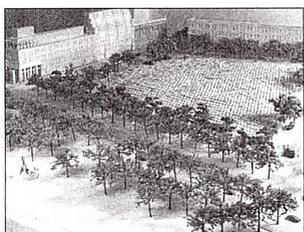


San Angelo Museum of Fine Arts, San Angelo, Texas, Hardy Holzman Pfeiffer



courtesy of HHPA

Central Synagogue, Manhattan, Hardy Holzman Pfeiffer



Holocaust Memorial, Berlin, Eisenman Architects

pleted DG Bank on the Pariser Platz and next door to the new American Embassy being designed by **Moore Ruble Yudell**. Although Eisenman's project was initially intended to consist of 3,000 grave-like markers commemorating Jewish victims, that number was reduced by one-third before approval was granted. Also part of the compromise is the construction of a building to house exhibits, archives, and a library.

Exhibitionism

Architectural exhibitions seemed to be breaking out all over this spring. More than seventy drawings by the visionary New York architect **Lebbeus Woods** were on view at the Henry Urbach's gallery in May. *New York Times* art critic Roberta Smith described Woods' Lines of Flight as "perfect for the countdown to the latest Star Wars," an astute observation since Woods illustrated Arthur C. Clarke's *The Sentinel* and served as the conceptual architect for the movie *Aliens 3*. She called him "an ingenious draftsman and cult figure who, at age 58, has never seen one of his designs built" and observed that "his sci-fi style fuses

Deconstruction, Gothic cathedral and Piranesi, with a soupçon of Eric Mendelsohn and Simon Rodia. His drawing style is equally mutable, conjuring Leonardo's Codex, German woodcuts, and action comics."

Richard Meier: Architect

□ In Paris, the first architecture exhibition ever at the Galerie Nationale de Jeu de Paume, where paintings by Claude Monet and his friends once hung, features the work of **Richard Meier**. The show, which will be on view through September 26, will

subsequently tour other venues. Organized by director **Richard Koshalek** and associate **Dana Hutt**, of the Museum of Contemporary Art, Los Angeles, the in-depth retrospective of Meier's work contains fifty models, sixty drawings, eighty collages, and detailed studies for twenty-four buildings. A catalog designed by Massimo Vignelli, with essays by **Stan Allen**, **Jean-Louis Cohen**, **Kenneth Frampton**, **Lisa Green**, and **Dana Hutt** (Monacelli, 336 pages, 9x12, 562 black-and-white illustrations, cloth, \$65; paper, \$45), accompanies the exhibition.

All The City's a Stage

Again this summer on the Lower East Side, eschewing architecture altogether, thespians ripped through Shakespeare alfresco at one of the city's bleaker patches of fenced asphalt. Evenings at Shakespeare in the Park(ing Lot), at 85 Ludlow Street from Wednesdays through Saturdays, presented a well-rehearsed troupe starring in three Shakespearean plays, each staged for a month. *A Comedy of Errors*, the company's production for June, was a disco send-up with matching Afros and actors tricked out in leather pants. July's *Richard III* had, as its singular set piece, a fabulously ratty Ford Malibu.

Changing Places

George Ranalli, a frequently-honored New York architect who has been on the Yale University faculty for twenty-three years, has become dean of the School of Architecture at City College. Ranalli, who is the first permanent replacement since J. Max Bond, Jr. (Bond stepped down seven years ago), was enticed by the challenge of leading a five-year program, with 500 students, which emphasizes how buildings fit into the urban fabric.

□ Widely-published theorist **Catherine T. Ingraham** has been named as chairman of Pratt Institute's graduate program in Architecture and Urban Design. Ingraham comes to Pratt from the Department of Architecture at Iowa State University. She has served as a visiting professor at both Columbia and Harvard universities and has edited *Assemblage: A Critical Journal of Architecture and Design Culture*.

□ At Parsons School of Design, **Peter Wheelwright** has agreed to serve as acting chairman of the Department of Architecture and Environmental Design while a search is conducted for a successor to Karen van Lengen, who left to become dean at the University of Virginia. Wheelwright, who has taught at Parsons since 1984, is the principal of PMW Architects.

□ Houston architect **Michael Bell**, who lectured in the Architectural League's 1999 "Emerging Voices" series (he has a project in "The Un-private House" show at MoMA), has relocated to New York to join the faculty of the Columbia University School of Architecture, Planning and Preservation. **Frank Gehry**, who needs no introduction, will be a visiting professor at the school this year.

Congratulations!

□ **Elizabeth Diller** and **Ricardo Scofidio**, partners in the avant-garde New York firm Diller + Scofidio, were among the 32 recipients of 1999 John D. and Catherine T. MacArthur "genius awards." Paid over ten years, the prize will total \$375,000. Diller, who directs the graduate program in architecture at Princeton, and Scofidio, a long-time member of the Cooper Union faculty, were selected because they "have created an alternative form of architectural practice

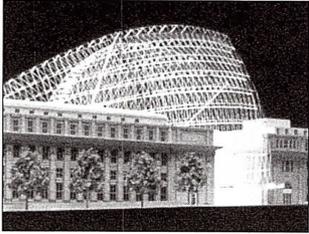
that unites design, performance, and electronic media with cultural and architectural theory and criticism."

□ The American Academy of Arts and Letters presented its Arnold W. Brunner Memorial Prize (\$5,000 for an architect who has made a significant contribution to architecture as an art) to **Fumihiko Maki**, of Tokyo. The Academy Award in Architecture (\$7,500 for an American architect whose work is characterized by a strong personal direction) was given to **Eric Owen Moss**, of Los Angeles. The two architects were included in an exhibition of Academy members at Audubon Terrace in the spring. The 1999 Committee for Prizes in Architecture was composed of **Richard Meier** (chairman), **Henry N. Cobb**, **Michael Graves**, **Charles Gwathmey**, **Ada Louise Huxtable**, and **John M. Johansen**.

□ New York architect **Johannes M.P. Knoops**, of Kohn Pedersen Fox, is a Rome Prize winner for the upcoming year. He received the Mercedes T. Bass Fellowship in the architecture category from the American Academy in Rome. Design jurors from New York included **Charles Gwathmey**, **Robert A.M. Stern**, **John H. Stubbs**, and **Tod Williams**.

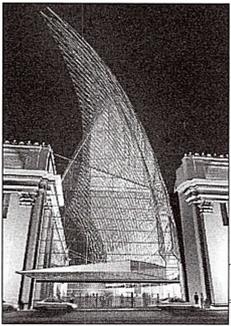
□ The Salvadori Center, which is dedicated to motivating children to pursue further education in math, science, and the humanities, presented its annual awards to **Faith** and **James Waters**, **James Stewart Polshek**, and **Mary Ann Tighe**.

**PENN STATION
DESIGN PROPOSAL**



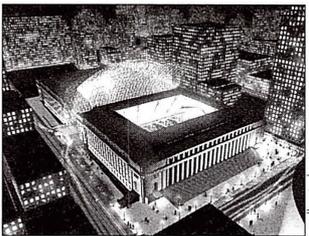
lock Pontle/Esto

Existing building and
33rd Street ticketing hall entry



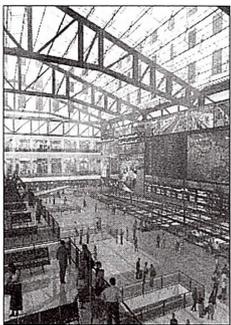
pnwbypanel

Ticketing hall entry



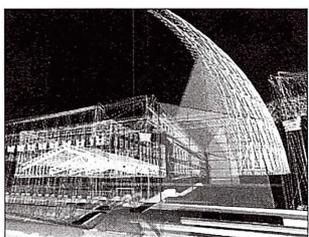
pnwbypanel

Aerial view at night



pnwbypanel

Concourse waiting area



SOA

View from 33rd Street
of glass-and-steel structure

The Newest Penn Station
by Jayne Merkel

Many architects see the proposal for a new Pennsylvania Station—to be inserted into the James A. Farley Post Office building on Eighth Avenue—as an opportunity to atone for the loss of a landmark and to once again create a ceremonial gateway for our city. But the project originated in an attempt to bring the existing Penn Station facility up to code. Planners were trying to provide faster street-level access for about half of the platforms, which are currently located under the post office building designed in 1914 by William Kendall of McKim Mead & White. (The location of the post office over the tracks allowed mail arriving by train to be hoisted directly into the building for sorting.)

It's a good thing that the ambitious current plan had such humble beginnings, for despite Herbert Muschamp's raves in *The New York Times* (May 16, 1999) and Paul Goldberger's in *The New Yorker* (June 7, 1999), a number of detractors showed up to criticize the project, at a June 15 event sponsored by the Architectural League.

Lead architects **Marilyn Taylor, David Childs, and Hugh Hardy** made presentations. And though they all concentrated on architectural issues, reinforcing the formal nature of their comments with slides, the most vocal members of the audience were concerned with other matters. People complained about the expenditure of public funds, the placement of entrances, and the fact that insertions would be contemporary rather than historicist in style. There was even grumbling about the underused old building being

used for new purposes—though public operations by the U.S. Postal Service will continue there. The discussion was hard evidence of how little the values shared among architects are embraced by the public at large.

Taylor pointed out that only fifty-thousand of the structure's 1.4 million total square feet are now open to the public. The station expansion will make hidden-away industrial areas accessible. She also noted that ninety million passengers use the station. Many of these are tourists and business travelers who are important to the economy of the city and ought to have a welcoming path to guide them to their destinations.

In his talk, Hardy asserted that the team's objective was not to create the equivalent of Grand Central Station. His firm, **Hardy Holzman Pfeiffer**, is helping "balance preservation, technology, and contemporary design" as the post office is adapted to accommodate high-speed rail service. He also said that the designers were not trying to re-create the old Penn Station, which would be impossible even if that were the intent. Instead, he made a case for accepting the passage of time and celebrating the new with the old, explaining that the only disagreements between the team members were about how best that could be done.

As in all architectural projects, limitations at the Farley Post Office are part of the game. One requirement is the need to bring people in from side streets—32nd and 33rd, though those streets run at different levels. Also needed is preservation of the dramatic colonnaded Eighth Avenue facade as a public

entry to the post office.

Connections to the station will be possible under glass canopies on both ends of the outdoor post office steps, at street level on the east side. Still another requirement is the creation of a grand public space, not like the main concourse at Grand Central or the Baths of Caracalla room from the old Penn Station, but with its own character that reflects our times.

The team's solution to this problem is a lacy new dome fitted with a thin veil of glass that will admit natural light during the day and glow on the skyline at night. This glassy structure, as designed by **Ove Arup & Partners** and **Skidmore, Owings & Merrill**, covers the space between the two parts of the post office complex.

"Its great classical shape is a slice of a slightly squished sphere that provides a sense of arrival, best utilizes the structure, and presents an appropriate scale for the post office building," Childs explained. "It forms an arc that not only brings travelers into this great room and gives them a clear indication of direction but also implies that the heart of the station is down below."

In the East Building, the existing gabled trusses that once spanned a mail-sorting room will be refurbished and reglazed with a new roof to bring daylight into the concourse waiting area and tracks below.

A model of the scheme was exhibited at the Museum of Modern Art this summer. Construction is expected to begin by the end of the year and continue into 2004.

Parsons Brinkerhoff Quade & Douglas is also part of the design and planning team.

Kolatan/ MacDonald Studio at Artists Space

by Jayne Merkel

Casual visitors to the Kolatan/MacDonald Studio exhibition at Artists Space last spring might have thought that the architects, who are known for outrageously bulbous computer-generated forms, had gone hokey—or lame. And, in a way, they had. But anyone who stayed or a while noticed that the folksy wallpaper lining the gallery walls had strange little pace-age dwellings in the pattern. And the advertisements that played continually on the TV were a little odd, in the most titillating now-you-see-it now-you-don't sort of way. The architects' quirky residences had been inserted where more mundane ones usually appear. Even the framed pictures hanging against the wallpaper on the gallery walls depicted unusual "hybrid dwellings."

The biggest surprise of all, however, was the fact that gallerygoers were viewing an academic research project—or part of one—about customized prefabricated houses, or "Housings," as the show was titled. Columbia University professors **Sulan Kolatan** and **William Mac Donald** were selected by dean **Bernard Tschumi** to participate in the twenty-fifth anniversary show at the non-profit Artists Space gallery, in Soho. (All the artists and architects who exhibit there are selected by previous exhibitors. Tschumi's own show was mounted twenty-four years ago.)

"We found very normative house types on standardized computer programs," MacDonald explained, "the Design Your Own House things that are commercially available. We took a typical Colonial with three bedrooms,

two-and-half baths, and a two-car garage and then adapted it to get a range of houses with different attributes that we found mentioned in real estate ads from various parts of the country." In Los Angeles, the ads suggested that buyers were looking for buoyancy, drainage, and an "infinity pool" (those hillside swimming pools that merge with a view of the ocean beyond). Drainage, insulation (even an insulated garage), and proximity to the football stadium seemed to be what people in Green Bay, Wisconsin, wanted. In North Carolina, marshland frontage was prized, while in Oklahoma, highway frontage and a 20-mile view in all directions was valued.

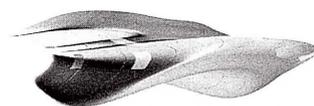
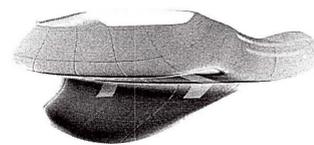
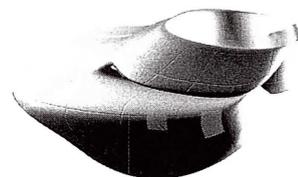
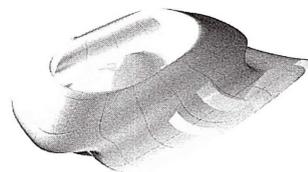
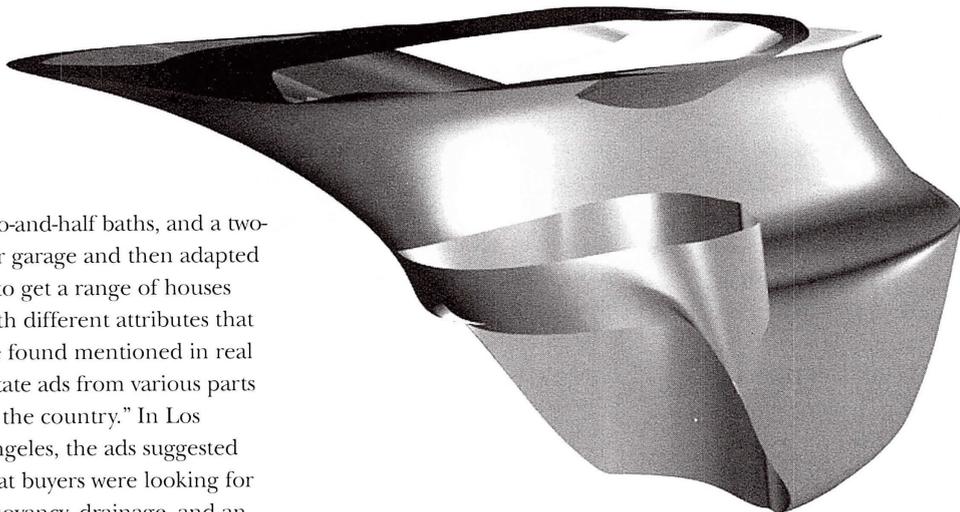
The architects used the ads as "a way to see—as scripts of customer desire," and they realized the needs were "not being served by the standard residential product." The six new hybrid structures have the various qualities people wanted, though some are wilder than others. "You can have a little-more-experimental house or a little-more-normal one."

The adaptations were made using advanced computer software which Alias/Wavefront donated. Maya software provided 3D modeling and animation. Studio 90, Power Modeler, and Composer also helped the architects to digitally blend the features into a range of hybrid houses. "Transformations from one identity to another are structural in the sense that the entire system of the house is influenced and adjusts to

each incremental change," the architects explained. "Minimal quantitative changes in the blending operations produce unpredictable and significant qualitative changes" in the forms the houses took, MacDonald noted.

In the catalog text, Tschumi pointed out that "the prevalent attitude in the making of architecture today still focuses on internal coherence. . . . Any attempt to introduce hybrid constructs, whether by proposing crossovers between disciplines or by mixing different formal sensibilities in the same project, is considered suspicious, unserious, or simply opportunistic. . . . This is why any theory of the hybrid is bound to engage us, as it signals explorations into new territories."

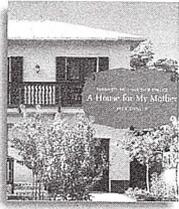
"Part lion, part snake," this work, according to Tschumi, "suggests a new and mutant sensibility." He noted that taking advantage of computer logic, new material technologies (molded fiberglass), and "strange programmatic juxtapositions," the work points toward a different attitude to architecture in which form is neither a beginning nor an end, but a strange and often fascinating byproduct of strategy." And because the architects used wit as a weapon to turn their ideas into art, it was fun, too.



L.A. house with pool, from the "Housings" show, Kolatan/MacDonald Studio

Mom's House

by Jayne Merkel



Architects tend to think of designing a house for their parents as a

chance to launch a career. But the new book by Miami-based critic **Beth Dunlop** reveals how much more complicated the process can be—encompassing not only issues of architecture, psychology, program, and memory, but in effect calling into question everything that a house and a home can be.

These questions were on the table at the Van Alen Institute on June 29, when the author and several architects whose houses for their parents were featured in the book—**Robert Kahn**, **Henry Meyerberg**, and **David Lesniak**—gathered for a discussion. Rounding out the panel, participant Merissa Fort, the daughter of Laurinda Spear and Bernardo Fort-Brescia, of *Arquitectonica*, explained that her parents' Spear House influenced her desire to become an architect. (The Barnard sophomore revealed that the house was the subject of her college application essay.)

A House for My Mother, Architects Build for Their Families (Princeton Architectural Press, 192 pages, 8½ x 9½, 200 illustrations, 50 in color, paper, \$34.95) features houses designed by 25 different architects including **Richard Meier** (in 1963), **Charles Gwathmey** (from 1963-67), and **Walter Chatham** (in 1985). Built in a variety of styles, the houses date from 1954 (for a Florida architect named Mark Hampton) to 1998 (Myerberg's is the most recent).

In general, as Dunlop noted, "The newest houses in

the book look older than the oldest houses in the book." She acknowledged, "This would probably not be true of houses architects designed for themselves." These clients chose their architects (and in some cases decided to build in the first place) to support their children—not necessarily because they wanted something unusual.

A surprising number of the houses are mid-career projects, though Gwathmey's, Venturi's, and *Arquitectonica*'s were the architects' first commissions. "My parents were wise enough to wait till I was experienced," Robert Kahn explained, "but, then, they had built a house before."

Myerberg's parents had sold the family home years earlier and had lived in an urban condominium for a decade before they decided to build a suburban house to accommodate his mother's wheelchair and caregivers. Like the mothers of many architects in the book, Louise Myerberg is an artist, though she is no longer able to be active. Her husband, on the other hand, retired home-builder Alvin Myerberg, was delighted with the chance to build again. "This house is about their lifestyle today," the architect explained.

"When they built their first house, my father wanted a two-story Colonial, and my mother wanted a modern one-story ranch. This time, my father wanted a two-story Colonial, and my mother wanted a one-story modern house."

With its eighteenth century proportions, the scheme they ended up with, in a subdivision outside Baltimore, puts a new twist on the classic Maryland country house. Wings surround a private courtyard where the architect's mother has her own

outdoor space. Curiously, the houses Richard Meier and Robert Kahn designed for their parents also have interior courts. Kahn's living room even has a vaulted ceiling like Meyerberg's.

The house outside St. Louis that Robert Kahn designed for his parents lives on as a "kit-of-parts" he has developed for clients to create semicustomized houses gradually (*OCULUS*, Oct. 1997, p. 13). Although his experience with his parents was positive on the whole, he suggested the book should have been titled *Houses Architects Designed for Their Parents, A Survival Story* and remembered that he would get calls from his siblings with ideas for the house, never quite knowing if they were provoked by the silent concerns of his parents.

When a member of the audience asked the designers if they were paid for their design work, Henry Myerberg said, "There's not enough money in the world." Robert Kahn said, "I wouldn't have done it otherwise. Actually, they wouldn't have done it otherwise." He added, "It's very expensive sending someone out to St. Louis from New York."

"You sent someone else out?" a questioner marveled.

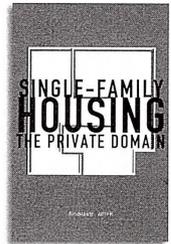
"It's much better that way, sometimes. The parents can say what they really think," he replied.

Lesniak didn't get paid. "I was finishing up grad school. It was a labor of love"—and it was returned. His problem was that his parents didn't criticize his design enough. "They were always being supportive in that parental way. They would just look at me as if I knew what I was doing." Myerberg noted that it was different for him and for Kahn, as they had existing practices.

Dunlop pointed out that in building a child's design, the roles that parents and children have played all their lives are reversed: the child takes the lead. "All clients are different, but this is one you have to live with," Robert Kahn said. The architects have to listen to their clients more intently than ever, but they know much more about their parents than what their parents are saying. Ironically, as he joked, "With your parents, you've spent most of your adolescence learning not to listen."

Single-Family Housing in a New Light

by Nina Rappaport



Like the exhibition of residential architecture currently on view at MoMA, a

new book by a pair of perceptive critics from Barcelona showcases single-family houses. But editors **Jaime Salazar Rückauer** and **Manuel Gausa** do something more, investigating ways that houses can relate to the individual body, to interior spaces, and to exterior environments. Tapping into a wealth of new residences around the world (all sixty buildings in the book were completed during the 1990s) the editors explore the idea of private houses as laboratories of innovation.

Some of the buildings have been discussed in other publications or exhibited, though they are considered differently here (*Single-Family Housing: The Private Domain*, Actar Publishers, Barcelona, and Birkhauser, Basel, 272 pages, 9x13, 800 photographs, 300 in color, paperback, \$45). This book provides a new approach to issue affecting contemporary

dwelling—similar to the one Gausa took in his book on multifamily residences, *Housing: New Alternatives, New Systems*, published by Birkhauser last year. The authors here use three categories that overlap but also have individual identities. There is the house as a container or box, which the authors call the “endo” dimension. The relationship of the house to information systems and technologies is termed the “exo-near,” where the house is a “techno-product” or artifact. Finally, the relationship of the house to the landscape and beyond is the “exo-far”.

Each author introduces these various themes in overviews filled with quotes from architects and critics. Separately, the houses are described and illustrated with large photographs—often covering a full or half page—and drawings. Graphic designers for the book, Ramon Prat and Anja Trankel, have creatively integrated the text using various point sizes, densities, and images.

Single-Family Housing highlights new technologies, used both in the design of houses and in their construction. Many of the dwellings in the book reinvestigate kits of parts and modules that can be inexpensively built and combined to accommodate a client’s taste. One insightful chapter by Gausa, in the “exo-near” category, has the sub-heading “Kit House—Kinder Houses.”

This chapter uses the Pete Seeger folk song (written by Malvina Reynolds) “Little Boxes on the Hillside” to illustrate new strategies for prefabricated houses and flexible systems, exploring the industry of factory-made buildings as products that can be inventive rather than mun-

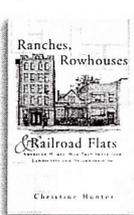
dane. Gausa’s models for the process are based on mass-marketed products: automobiles are represented by the Smart car; watches, by the Swatch; software, by the iMac; and Multifurniture, by the Mecalux/M3Mobel system, which Actar Arquitectura (the firm of Gausa, Gelpi, Arnal, Raveau, Santos) investigated in its M’House.

Noteworthy dwellings in the book include **The Project for Foreign Office’s** Virtual House; **Douglas Garofalo’s** Markow Residence, near Chicago; **Kazuyo, Sejima & Associates’** Villa in the Forest, in Chino, Nagano; **Kolatan/Mac Donald’s** DomesticScape, in Vienna; **MVRDV’s** Kavel 5e, in The Hague; **Dominique Perrault’s** Villa, in Brittany; and **Ben Van Berkel’s** Mobius House, in Het Gool, the Netherlands.

In the chapter on “the house as a landscape,” from the “exo-far” category, Rückauer writes about the merging of figure and ground so that “this landscape to which we refer is more of a strategy than a reality, because the ‘landscape’ or the ‘context’ of the contemporary project cannot only be defined through a determined image, substance or appearance. The architecture of the house can, of itself generate the place.”

Housing Helper

by Sara Elizabeth Caples



Christine Hunter’s *Ranches, Rowhouses & Railroad Flats* is a digestible, practical book

on housing and zoning issues important to architects—though the subtitle, “American Homes: How they shape our landscapes and neighborhoods,” perhaps overstates the book’s ambi-

tions. With her focus on American housing units and patterns of residential settlement, Hunter does not reach for new theories or paradigms. Instead, she offers a series of solid, easy-to-read housing studies.

The book (W.W. Norton & Company, 336 pages, 6 1/2 x 9 1/2, 177 black-and-white illustrations, cloth, \$29.95) begins with an exploration of the evolution of minimum standards for residential architecture, detailing the growth of zoning and its underlying rationales. The author then lists benchmarks for decent housing, as currently defined in the United States:

- Basic circulation, including ADA considerations
- Minimum types of required living spaces, and their relationships (i.e. separation of living and sleeping areas)
- Basic light, air, ventilation, heating, plumbing, and electrical systems (communications or TV systems are not considered basic.)

This chapter would be a useful introduction for a young architect or student beginning to design housing.

The middle of the book gets more interesting, as Hunter, with her mildly New-Urbanist point of view, argues for more-efficient use of land through the creation of mixed-density neighborhoods. Here she also presents her taxonomy of three types of residential buildings: free-standing houses, attached houses, and apartments. This section would be valuable source material for the planning of any of these residential buildings.

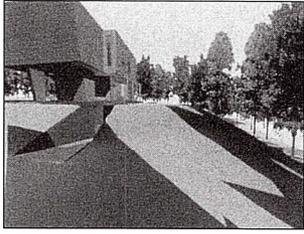
There are nuggets in the second half of the book, if you are looking for a variety of housing design strategies. The final section, “Grouping Homes Together,” explores some of the interface issues

in combining different scales of housing in a single neighborhood. Included are many helpful, hand-drawn illustrations, providing a comprehensive set of plans, cut-away sections, and perspectives. Whether you are dealing with cars in row house settings, attempting to better-integrate high-rise and low-rise housing, or varying circulation in tall residential buildings, this book will get you going.

Hunter’s work is obviously the product of a great deal of research—especially concerning the history of American housing and neighborhood types. So it’s all the more unfortunate that there is no bibliography to encourage the reader to delve deeper. And several topics are missing from the discussion. The author coherently tells the story of the urbanization and suburbanization of America. But she skirts the other big story of this century: Disurbanization, the wholesale abandonment of vast areas of our central cities, which continues to this day. And parts of cities that are being rebuilt, as in Harlem and the Bronx, are often at a lower density and scale than the surrounding fabric. By including comparisons with the zoning and housing policies of other countries, Hunter could have helped readers break out of this American problem.

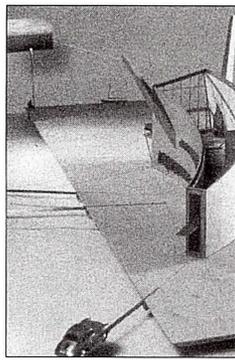
A final note: This book began with a 1992 Brunner Grant from the New York Foundation for Architecture—proof that modest seed money can broaden the architectural discussion.

Sara Elizabeth Caples, AIA, a founding partner of Caples Jefferson Architects, has designed housing for urban and rural settings; Christine Hunter, AIA, is an active member of the AIA New York Chapter.

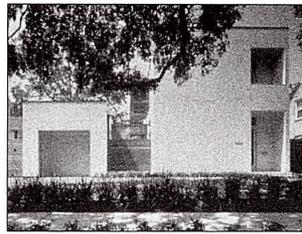


Winka Dubbedam

Residence, Millbrook, New York,
Winka Dubbedam, Archi-Tectonic

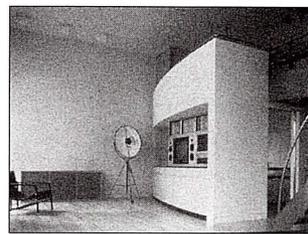


Slow House, Long Island, New York,
Diller+Scofidio



Paul Warchol

The Shorthand House, Houston,
Francois de Menil Architect



Lipschutz/Jones Loft, Manhattan,
Frank Lupo/Daniel Rowen Architects

t h e u n - p r i v a t e

MoMA's House Party

Safe sex architecture—promising titillation but none of the danger—is what you get at the Museum of Modern Art's current show on “un-private” houses.

It's all behind glass, and there is a lot of huffing and puffing in the literature about the computer invading the house, women in the work force, and the end of privacy. Revolution in the home! But even the most far-out architects in the show, **Diller + Scofidio**, acknowledge that the problem of the house at the end of the twentieth century is almost the same as before. It still requires “burglar-proofing, weather-proofing, storm-proofing, moisture-proofing, sound-proofing, child-proofing, stain-proofing, and air-freshening” alongside “radon shielding, UV screening, and encryption.”

The exhibition, which remains on view until October 5, is straight out of the pages of *Wallpaper** magazine. Image rules! Displaying photoreproduced drawings (and for the most part lacking any sign of the architect's hand), it is media-and-image driven. The most digitally obsessed project, “The Digital House” by **Hariri + Hariri**, was in fact commissioned by *House Beautiful*.

Gallery walls are plastered with faux William Morris wallpaper (maybe to help us remember a time before we were digitized, when we had hands and a body). Collaged onto this leafy backdrop are high-toned color photos and slick computer-graphic perspectives of houses made from glass, steel, plastic, and concrete. (The lone wood interior by **Guthrie + Buresh** looks lost in space.)

This exhibition continues the theme of transparent, lightweight materials that curator Terence Riley explored in the 1996 show *Light Construction*. Many of the same architects reappear. But architects from the competition for the MoMA expansion are well represented, too: seven of those participants are included. And here in New Amsterdam, Riley gives us a double-Dutch crowd. Like Elvis, Rem is everywhere here.

What is wrong with a show that perfectly mirrors the trends of our times, when museums are entertainment, life is entertainment, and bookstores sell a multitude of house-style tomes?

The exhibition is a stage set with pseudo-domestic rooms. At the entrance to the gallery is a vestibule where a vase of fresh flowers sits on a table (maybe they should have been plas-

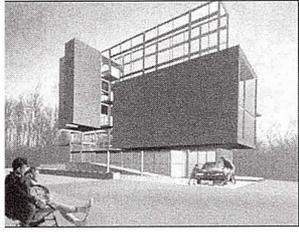
tic); a living room grouping is visible in the distance. There, sofas and a coffee table face the flat-screen TV tuned eternally to the **UN Studio: Van Berkel & Bos** Möbius House. From the sofas, you can wander into the dining area or proceed over to architectural models set atop the “mattresses” of two beds. It's all very campy.

On the “dining” table is a high-tech disc game developed in collaboration with the MIT Media Lab. Take a disc from the table's lazy Susan, and once you've positioned it on your virtual place mat, it activates an interactive computer image beamed onto the table. Each disc features a different house, for a tasty meal indeed!

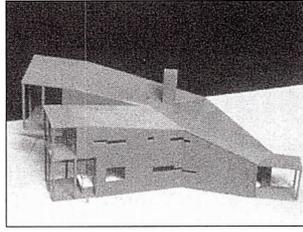
Other tables are set with architectural models like centerpieces for a party. The only things missing to make a real scene are hors d'oeuvres of mussels with saffron mayonnaise, and music. And, as in *Wallpaper**, the show comes alive when draped with guests. Of course, the effect was best at the opening, just like in the old days at Studio 54, with beautiful people dressed in black slouching around the (architectural) models. Only a small group was actually permitted inside the show that night, as a crowd gathered in the hall behind the velvet rope. (Many never got in, not even David Childs.)

Inside, it was see and be seen, as even the wise sage **Bernard Tschumi** declaimed on a light disc. “There is no more need for the cocoon, we are on the edge of exhibitionism,” he said. Cocooning was last year's megatrend. The show quoted that alarmist William Safire (of the stuffy *New York Times*) saying that Americans are concerned about their loss of privacy, with computers invading their personal information. Get with the program, Bill. Privacy is out. In its place, Riley displays Tschumi's glass-walled Hague Villa. Submit, don't resist, appears as one of the show's pervasive themes. No more architecture as critique, just sit back and take those digits like a man.

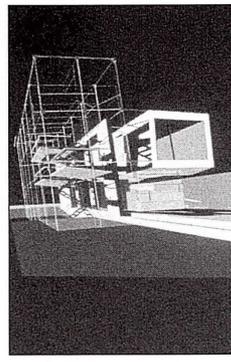
As at any party, at MoMA there is a party line. Who has not been invited is as important as who has—a MoMA tradition since Philip Johnson's International Style show, where the Russian Constructivists were left out. That was almost seventy years ago, and Philip is still partying! But this time Riley didn't invite Philip's “kids”—Peter, Richard, Michael, and Bob. He prefers a more Euro, Low Country crowd.



The Digital House,
Hariri + Hariri



Y House, Shoharie County, New York,
Steven Holl Architects



Villa, The Hague,
Bernard Tschumi Architects



Holley Loft, Manhattan,
Hanrahan + Meyers

Peter Aaron/Esto

h o u s e e by Alexander Gorlin

So why spoil the party . . . what's wrong with this scene? (I've built a few party houses myself.) When you see all those rich models (again, architectural models) dancing together, naked to the world, it does get embarrassing—especially when their socially redeeming features have been dropped.

After every party, there is a hangover. The 1980s had the 90s to redeem them, or so we thought. We believed that the government or someone would eventually get back into the business of building housing on a large scale to reconstruct the cities. In Holland this has happened, but that effort does not fit into the theme of this show. Not even Rem's social housing is included.

Modern architecture used to have a social agenda. Even the International Style show demonstrated the relationship between individual houses and housing on an urban scale. Of course, Le Corbusier was always proclaiming the house/city hierarchy. But while the **MVRDV (Winy Maas, Jacob van Rijs, Nathalie de Vries)** town houses at the MoMA show begin to embrace this issue, the theme of the private house acts as a straitjacket, a kind of procrustean bed (note domestic analogy) for buildings larger in meaning.

In fact, almost all of the exhibition's houses propose a dialogue between the private and the public. Virtually all of the bedrooms in the show are very private, even in **Kolatan/Mac Donald Studio's** wiggly-walled Ost/Kuttner Apartment and **Rem Koolhaas' Maison à Bordeaux**. (Even Philip Johnson couldn't stand living in the Glass House and built himself an enclosed brick bunker to sleep in.) Still, "Extreme Houses" might have been a better title.

In the literature accompanying the show, there is almost no acknowledgment of precedent. The Curtain House by **Shigeru Ban** seems an almost direct copy of Raimund Abraham's 1975 House with Curtains. And how can one mount a show in New York City on the house without including John Hejduk, whose ideas have been so influential (and then have **Clorindo Testa's** minor postmodern addition to an architecturally undistinguished old house).

And then so many of the projects are very old. The T-House, by **Simon Ungers** with **Thomas Kinslow**, has really been seen too many times. It should be put in a time capsule. Other projects feel quaint, like ancient World of Tomorrow displays. Certainly LCD screens are not of the distant future. But **Frank Lupo/Daniel**

Rowen Architects' loft for financial traders from the prehistoric year of 1988 is somehow proposed to have anticipated the computer and the internet.

The real party pooper is the realization that ninety-nine percent of the houses in this county are still traditional in style. Modern architects are, like Gatsby, "rowing against the tide." Even Bill Gates, the computer Croesus, hired Thierry Despont, the despoiler of Richard Meier's pristine Getty Center, to decorate his new home (designed by architects Peter Q. Bohlin and James Cutler). Mies himself lived in an old apartment house across the street from his Lake Shore Drive towers, and Tschumi lives in a converted loft building.

Unfortunately for most modern architects, the largest houses being built in the United States are still Classical (in Virginia), Mediterranean (in Florida), French (in Dallas), or Georgian (in Connecticut). And, yes, even a classical temple can have a computer inside. Modern houses are not the tip of the iceberg, but virtually the entire chunk of ice drifting on a collision course with American taste. It remains a steep uphill battle for modern residential architecture, as it has been for almost a hundred years, and the theme of this show is too reductive for the public to rally round.

Ignoring not only the issues of social housing, The Un-private House exhibit disdains other human needs like touch, taste, and smell (fresh flowers and leafy wallpaper patterns notwithstanding). It's the digital without the analog, amnesia without memory, and the house as machine again (Koolhaas says the machine is at the heart of his Bordeaux House). It's *ANY*, not *The World of Interiors*, with the latter's Proustian overtones. Riley has had the courage to raise the flag for experimental houses, but I fear that he's leading architecture on a "Charge of the Light Brigade."

Alexander Gorlin, whose model of the Governor's Palace at Chandigarh is currently on display in the Architecture and Design galleries at the Museum of Modern Art, writes, teaches, and practices architecture as principal of Alexander Gorlin Architect.

home, sweet home?

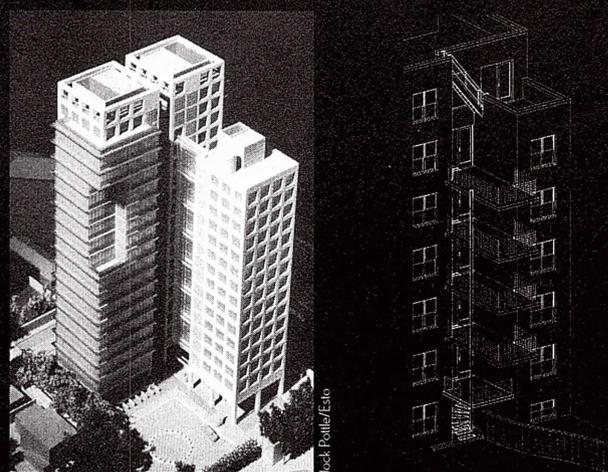
Houses by New York Architects

by Jayne Merkel



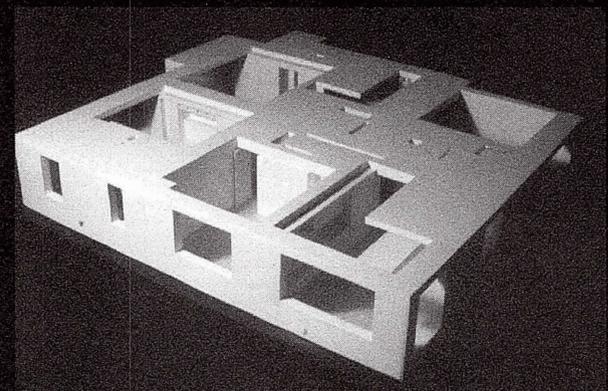
Paul Marchal

Tribeca Pointe, Battery Park City, Gruzen Samton Architects



Jack Pottle/Esto

*left: Grange Road Condominiums, Singapore, Pei Partnership
right: Garden facade, East Village Apartment Building, Manhattan,
Belmont Freeman Architects*



Eisenman Davidson apartment, Greenwich Village, Resolution: 4 Architecture

We may soon be living in fishbowls linked both by electronic communications and the global economy, as the The Un-private House exhibition at MoMA contends. But some recent residential projects by New York architects suggest a contradictory trend. They take pride in place and concede to the context. It isn't surprising, actually, that these trends coexist, since change usually triggers reactions and local character is prized in this fast changing and increasingly homogeneous world.

Where contextualism overlaps post-industrial modernism, as in recent conversions and renovations of Manhattan lofts, our native traditions are being emulated around the world. New York lofts (by **Hanrahan + Meyers**, **Frank Lupo / Daniel Rowen Architects**, and the **Kolatan / Mac Donald Studio**) make appearances in the MoMA show, even though it is devoted to "houses." And lofts' wide-open spaces (along with those of open plan, early-modern houses) show up in the MoMA exhibit's American-style single-family house built in Europe, Argentina, and Japan. In fact, eleven of the 20 firms in the exhibition are Manhattan-based. And since so many of us work abroad, New York architects' influence is widespread—even though most market-rate, new residential building here is spectacularly uninspired.

The **Pei Partnership** has drawn on prewar New York apartment plans for the Grange Road Condominiums, on embassy row in Singapore, a venture that stalled during the Asian financial crisis. Construction, however, is expected to begin next spring. All three towers have relatively small floor plates, so the apartments, which range between 2,000 and 4,000 square feet, occupy full floors with windows on all four exposures. The buildings are twenty stories high, though there are only 38 units in the whole complex because many apartments are duplexes. "I'm rather pleased with how they all nest together spatially," Sandi Pei said, adding that the interior layouts resemble prewar apartments in "how you enter and how you move from room to room" (though, admittedly, some living spaces flow into others).

The three freestanding towers in the complex are sited on one and-three-quarter acres in a lush residential area. Views will be verdant since trees overhang the ambassadors' residences in the

neighborhood, which tend to be stone or stucco, with tile roofs. But Pei's airy stone-and-aluminum Grange Road Condominiums will not be the only tall buildings in the area. A version of Habitat, by **Moshe Safdie**, and a sculptural tower by **Paul Rudolph** are located nearby.

Robert A.M. Stern has been drawing on prewar prototypes for so long that he's become famous for it. Currently, Stern's picture is being used in real estate ads for his Chatham, on East 65th Street (designed with **Ismael Leyva**). But Stern's firm is also responsible for one of the more interesting large apartment towers in Battery Park City (with **Costas Kondylis**). At Tribeca Park, as the 396-unit complex is called, the architects created a waterfront street wall overlooking the Hudson River. It is reminiscent of Riverside Drive, but departs "from the genteel Upper Westside esthetic" of Battery Park City "in favor of a tougher, bolder, vocabulary of hard edges, bold bracketed overhangs, and colossally scaled columnar elements that we believe will visually unite it with the nearby Tribeca warehouse district." The building has a metal cornice like old industrial structures nearby and a wooden water tower on the roof, like buildings all over this city. In the massing of the 453,000-square-foot project, which follows guidelines established by the Battery Park City Authority master plan, a variety of building heights—each responding to the adjoining streets—breaks down the scale. A 27-story tower punctuates the intersection of the Chambers Street pedestrian corridor and the River Terrace street wall.

Across the street, **Gruzen Samton** took cues from the neighborhood, from Battery Park City design guidelines, and from the firm's own 1993 Stuyvesant High School. The materials for Gruzen Samton's 41-story Tribeca Pointe—limestone, granite, yellow and orange brick—were selected to be compatible with those of the school, which it touches. Generous use of glass helps establish a second, larger scale and relates to the shiny skins of commercial buildings in the World Financial Center, to the south. And the extensive windows maximize spectacular views that the height and the site afford the 340 apartments.

On the north side, the building had to respond to the river and the West Side Highway. But, at 400 feet tall, the tower had to relate to the Manhattan grid as well. A curved wall pulls the two grids together and serves as a kind of lighthouse for the north end of Battery Park City, with a clear presence on the skyline. (Meanwhile, with the real estate market sizzling, Gruzen Samton has been commissioned to design another apartment complex to be built south of Stern's, and a Brookdale Living Community for seniors is going up on the east (OCULUS, September 1998, p. 13).)

The real estate boom gave **Belmont Freeman** the chance to design his first from-the-ground-up building in New York City—a seven-story East Village apartment house on Eighth Street, near Avenue B. The plan of the seven two-bedroom units is intended to appeal to unrelated roommates. From identical bedrooms, each person will have access to the angled balcony facing the garden and to the open living, dining, and kitchen areas. The project's six one-bedroom units, which face the street, also have balconies accessible from their bedrooms. At ground level a curved wall leads out to the garden—the stucco, concrete block, and stone building with metal details is strongly geometric.

Freeman's design meets the standards of the Quality Housing Program, within the New York City Zoning Resolution, which provides bonus footage for amenities such as a windowed laundry room, a common roof terrace, and generous room sizes.

More Space for Fewer People

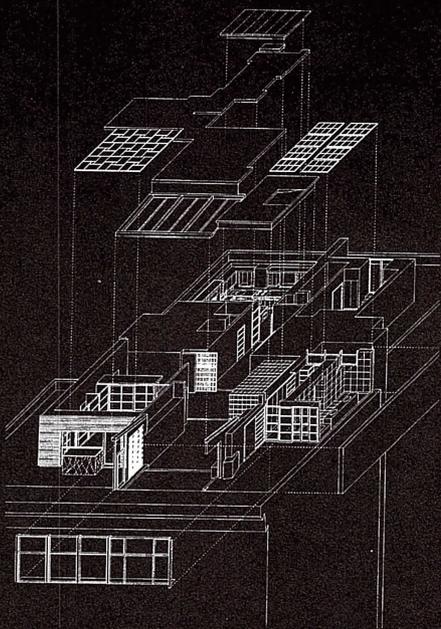
Although it's hard to argue with inducements for quality, bonuses encouraging additional size hardly seem necessary now. In new Manhattan apartments—especially those designed by architects of note—the trend is toward larger "family" units, even though demographics suggest that traditional families are becoming rarer. Fifty percent of households now consist of a couple with no children at home; another quarter of residences are occupied by singles. The concentration of wealth in households at the top has also led to demand for ever-larger units. In the 1960s, developers were subdividing large, traditional apartments or creating studios and tiny one-bedrooms, but today several small units are often combined.

In a big, white-brick postwar building in Greenwich Village, **Smith-Miller + Hawkinson** put three studios together to create an elegant loftlike penthouse for gallery director Frederieke Taylor and her art collection. In the same building, **Resolution: 4 Architecture** combined three other units on a high floor for the family of Peter Eisenman and Cynthia Davidson. As if working for another architect weren't hard enough, partner-in-charge of the Eisenman-Davidson project, **Joe Tanney**, explained that the 1900-square-foot apartment "provided some interesting constraints because many of the risers and shafts that serve the upstairs penthouses cross over in the space. As a result, he had to work with very limited ceiling heights. But the south, west, and northern views made it worth the effort, and he was able to create three bedrooms and baths, an eat-in kitchen, a large-and-open family living space that is predominantly white, and a library/study for Eisenman's extensive book collection. For special dinners, the study doubles as a dining room.

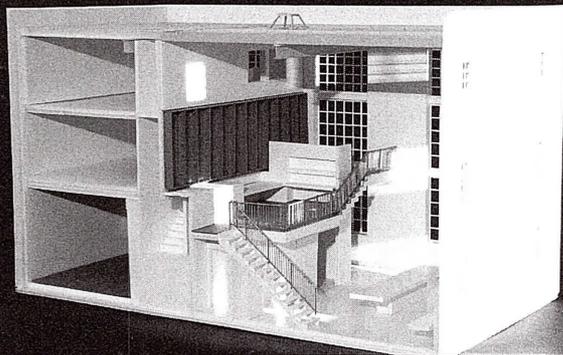
The life cycles of some New York apartments are amazing. On Central Park South, a penthouse that **Edward I. Mills & Associates Architects** is redesigning was transformed—just fourteen years ago—by the late **Alan Buchsbaum**. For previous owners Billy Joel and Christy Brinkley, Buchsbaum created a "casual loft" with a state-of-the-art sound system, eye-popping colors, and a diagonal axis. Then, for a later renovation that was never completed, Buchsbaum's scheme was demolished by an interim owner. Now, for a couple that has traveled extensively in Asia and likes Japanese design, Mills is giving the apartment, with its spectacular views and two thousand square feet of terraces, a cool and highly structured feel.

From the small vestibule, an elaborate cherry gate opens to a stone-floored entry. To one side, the view of the park is approached using a gently ascending series of paired, cascading steps and broad platforms clad in dark walnut. Dining, living, and sitting areas are defined merely by slight changes in level. Family, exercise, and dressing rooms are separated by partial-height partitions of wood and art plaster or by sliding shoji screens. Millwork of teak and beech is used throughout, as are various types of stone. In a showstopping feature, the ventless fireplace in the family room, one of three in the apartment, is surrounded by glass that permits a simultaneous view of Central Park.

Kitchen countertops in an apartment **Specht Harpman Design** remodeled for a filmmaker on lower Fifth Avenue are made from stone as well—a rare North American stone called Crow's Foot that looks like calligraphy—but the similarities stop there.



Central Park South penthouse, Manhattan,
Edward I. Mills & Associates Architects

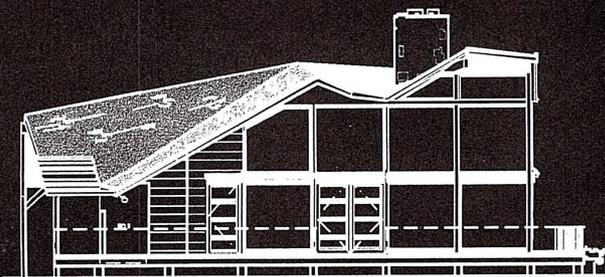


Yoshiko Sato

above: Winter House, Falls Village, Connecticut, Morris/Sato Studio
below: Pearce/Quinn Loft, Tribeca, Morris/Sato Studio



Michael Moran



Kavan Residence, East Hampton, New York, Lynne Breslin Architecture

Like most New Yorkers, this client had the problem of packing his life into a very small space. In fact, the scheme is included in the forthcoming 1999 Hearst book *Big Ideas for Small Spaces*, edited by Il Kim and James Trulove.

Asked to inexpensively create an ordered, elegant space with as much storage as possible in a prewar building that was once a hotel, the architects decided to make one Big Room from two smaller ones. A sliding translucent wall can slip into its "case" for an open feeling or slide closed to divide the living- and-sleeping area.

An important feature of the big room concept is a cabinetry "wrapper" which deforms to become a desk, serves as the case for the sliding door, provides bookshelves and display space, and becomes seating at the windows. The wrapper accommodates a variety of needs within the simple shell of the apartment built with a continuous palette of translucent acid-etched glass, pearwood flooring, and cherry doors and cabinetry. And despite the extremely limited budget (What else is new?) the wrapper is composed of custom-made cabinetry.

"The key to the design," Louise Harpman explained, "was to open the two cubicle-type spaces so that the window wall could read as one surface. By seeing the four windows connected in series, one can read an array rather than a centered composition"—an optical trick that allows the space to feel much larger than it actually is. "The array allows the space to become legible at the scale of the city, rather than internal to the scale of the rooms."

Export Lofts

The **Morris/Sato Studio**, which is famous for a classic Tribeca apartment featured both in the Meyer Rus book *Loft* (OCULUS, Dec. 1998, p. 7) and *Architectural Digest*, is currently creating something of a loft in northwestern Connecticut for graphic designers Jessica Helfand and William Drenttel. The Winter House—or the Colossus of Falls Village, as it is affectionately known—is a 32-foot-high, 60x32-foot concrete studio that once belonged to the muralist Ezra Winter. (Winter decorated the lobby of Radio City Music Hall.) Morris/Sato Studio's renovation converts the long-neglected 7,000-square-foot space into a live/work studio and home for the couple and their two young children.

The architects first carved private family living quarters and a private library from half of the gigantic shoe box. Now under construction is the technologically contemporary studio on the unimproved side. The architect's new 12x8-foot glass, painted wood, and metal sliding door will lead to a staggered mezzanine for Helfand's and Drenttel's work areas. They overhang a lavatory and an office kitchenette adjacent to the employees' spaces.

Recalling the muralist's strong diagonals, vertical light from one of the 25-foot-high windows will draw the visitor diagonally through the space. A tall slot-window on the south facade will symmetrically echo this natural light. And on the third and fourth floors, interior windows will illuminate the master bedroom suite with the glow from a 25-foot-high exterior window on the north.

The idea, as in Michael Morris and Yoshiko Sato's dramatic renovation of the 1865 landmark cast-iron Pearce/Quinn loft, in Tribeca, is to evoke the mythic aura of the former use while transforming the space to accommodate new functions. (That

apartment, designed from 1995-97 was really the most “un-pri-
vate” of residences, as the bathroom is open—exposed and
reated as a “garden”—at the middle of the loft.)

In East Hampton, **Schwartz Architects** is responsible for a
‘loft/house’ at a much smaller scale—1,800 square feet—and
for a more modest (\$199,000) budget. Scoffing at the underde-
signed and overdecorated “McMansions” popping up nearby on
potato fields, Fred Schwartz emphasized the Yankee values of
economy and ingenuity in this unpretentious, truly traditional
small house. It offers both time-honored conventional room
plans (in a gabled saltbox, with stacked bedrooms) and an
open, modern loft space in a shed-roofed volume with a fire-
place (where there are high-ceilinged living, dining, and cook-
ing zones).

A three-sided screened porch on the south side captures
prevailing breezes. And on the west, a 34-foot-long window wall
with sliding glass doors opens to a deck. The house-like volume,
which faces the street, is sheathed in cedar siding, while the loft,
which is covered in shingles, overlooks the woods and a lawn.
Reminiscent of local barns, both sheathing materials are stained
with a combination of Cape Cod grey and bleaching oil that ties
them together visually.

Not far away, the 1736 house that **Lynne Breslin** renovated for
her family in East Hampton has the same sensible, back-to-
basics spirit. The rehabilitation took on the character of an
archaeological excavation as Victorian-era bathrooms and bed-
rooms were removed, and wooden beams, floor joists, bracing,
and pins were exposed. (Her stripped-down approach has
brought a number of clients to her door.)

To save the historic farmhouse from collapse, it was lifted
and moved, then rotated to open major living spaces to the lawn
and pool. Breslin also radically simplified and rationalized the
floor plan. Some walls and floors were removed to create dou-
ble-height spaces and admit more light, while a new all-stainless
steel kitchen with an open fireplace and rustic wooden beams
conveys the spirit of old and new,” she explained.

Breslin used the same sort of contrast in remodeling the
Levan Residence, also in East Hampton. There, clapboard sid-
ing is combined with a pedimented roof over the bedrooms and
a folded-plane over the living space. As in Schwartz Architects’
scheme, a tall glazed volume contrasts with a two-story bedroom
wing, though here the el-shaped plan is actually a smaller, com-
pacted version of Breslin’s own stately but austere home.

Back to Nature

In Colorado, the fantasy is not of tame New England
Villages, but of a life in the wilds. **Alexander Gorlin’s** design
for a new house in the Rocky Mountains outside Denver is
“an abstraction of the landscape on which it is situated,”
according to the architect. It is not an actual ruin like Lynne
Breslin’s but a conceptual “ruin built in reverse.” Chunky stone
walls suggest this imagined history, as they echo the nature of
the site and mediate between exterior and interior spaces.

The building is located on a steep, heavily wooded site and
is organized along a pair of axes which form a pinwheel plan
between two ravines. From the driveway, which opens onto a
court, visitors enter the house using a bridge over a ravine, pen-
etrating the massive stone wall like adventurers. Inside, a nar-
row terraced corridor provides access to the primary public
spaces. Each room is a release to the wilderness beyond, and the

corridor terminates on the mountain side, where an outdoor
room in a tower offers views of the stepped terraces and con-
nects these usable spaces with the rugged environment beyond.

Not too far away, at the 6,700-square-foot Daniels/Falk
Residence on the edge of the Coronado National Forest,
outside Tucson, **Voorsanger & Associates** took a very different
approach to a very different kind of landscape. The house is
designed to allow the vast desert to appear to slide under float-
ing roof planes. Conceptually, horizontal floor plates dissect the
angled roof to create a sense of compression and release—in
this case to emphasize the vast landscape in relation to human
scale. Vertical elements, placed idiosyncratically, act as space
dividers and orientation devices. A bronze roof, stucco-and-
metal panel walls, a mahogany ceiling, and stone flooring frame
the spatial dynamics with crispness and warmth.

Although the comparatively gentle landscape of Virginia
was domesticated long ago, on a hillside at Greenwood Farm,
outside Charlottesville, the same architects created the illusion
of actually entering the natural terrain. There the gently curved
I-beams of the roof at the 7,800-square-foot Brody residence
seems to peel up, dissolving any division with the landscape. On
its concrete slab, the steel-framed structure utilizes a slipped-
form strategy that makes it possible to expose large expanses of
glass to the view. Floors, ceilings, and window frames are
mahogany, and insulated panels are covered in stucco, for an
elegant, asymmetrical Modern answer to the regular and
refined Virginia country house architecture of the past.

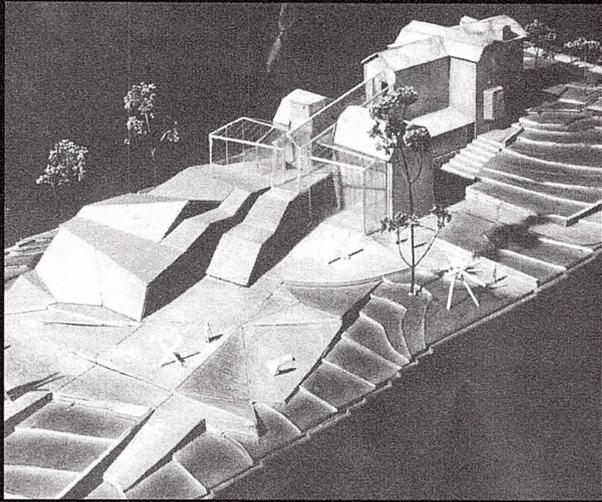
At the end of a winding mountain road in the Catskill
forests outside Woodstock, New York, **Kiss + Cathcart** built the
Willow House, a more-rugged (but still elegant) residence that
not only opens itself to Nature, but puts Nature to work on cli-
mate control. With a soaring great room and a canopied master
bedroom that looks down onto it (and out to the pond beyond),
the house for a poet, a bookmaker, and their son was built for
\$68 per square foot.

The glazed south side of the house faces a clearing, while a
stand of trees protects it on the north. The back of the building
is buried in the slope of a hill. An industrial, tunnel-shaped cor-
rugated metal roof covers a portion of the glazed south facade,
but the roof cuts back to open the remainder of the facade as a
passive solar “sun spot.” Heat is retained in a concrete block
Trombe wall and bluestone floors. But, in summer, thirty-three
windows open to admit mountain breezes and overhangs and
fabric awnings block the heat of the sun.

As usual, the architects took care not to sacrifice drama,
comfort, easy maintenance, or economy, in favor of environ-
mental efficiency. But, aware that not all clients would respond
to the metal, raw concrete, and glass aesthetic (or commission
custom designs) Kiss + Cathcart has developed a low-cost proto-
type house with gabled roofs. It utilizes the same environmental
principles that the firm applies to all of its work—without sacri-
ficing other concerns.

Whatever Happened to Housing?

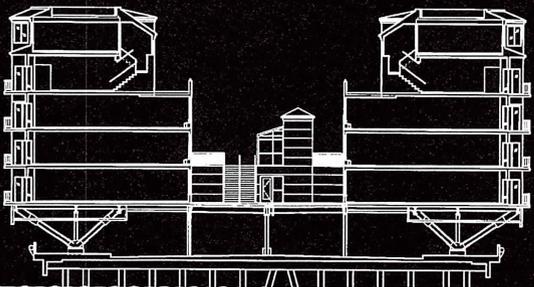
It used to be that New York architects led the nation in pro-
ducing low-cost housing, though they currently have few
opportunities to do so. Today, even most of the housing
produced for the elderly is geared toward the well to do.
But subsidized housing was once New York’s call-and-trade, and
a few years ago, Ted Liebman remarked that when experts from



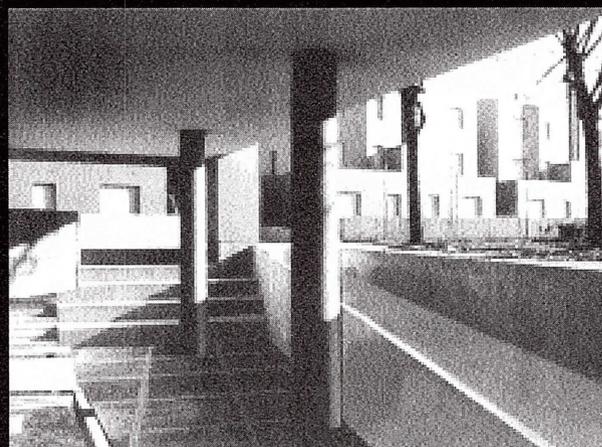
*A House in the Rocky Mountains, Colorado,
Alexander Gorlin Architect*



Brody Residence, Charlottesville, Virginia, Voorsanger & Associates Architects



Riva Pointe, Weehawken, New Jersey, Liebman Melting Partnership



*Civic Space on the Square, Housing and Public Square,
Villagio San Domenico, Udine, Italy, Sandro Marpillero Architect*

all over the country met at national housing conferences, it was always the New Yorkers who had the most interesting things to show and say. Today, he maintains that action is elsewhere.

"Some of the smaller cities are being very serious about getting good urban housing that's not going to be just big double-loaded blocks," he said. "We continue to build buildings that are somewhat ordinary. Along the New Jersey shoreline, there is one private complex after another"—each of them "gated communities with parking all around the buildings. They're little islands that do not connect with one another. That is a trend which really must stop if we're going to have neighborhoods."

Like other old-guard housing architects in New York, **Liebman Melting Partnership** is working for private clients now that there is little public building. Their Riva Pointe luxury housing development in Weehawken, New Jersey, stretches along a pier that extends 800 feet into the Hudson River. A public promenade down the central axis terminates in a public viewing platform at the pier's end. Parking is tucked under the promenade, and the eighty apartments, arranged in five-story buildings, all face the water and the Manhattan skyline.

In Jersey City, Liebman Melting is working with **Duany Plater Zyberk and Company** and developer **Peter Mocco** on a plan for the new neighborhood of Liberty Harbor North, an eighty-acre brownfield site on the north bank of the Morris Canal. The plan for this "low-rise, high-density" community was developed in a January 1999 charrette by the planning staff of Jersey City and a team of architects and planners including **Andres Duany, Osca Machado, Victoria Casasco, Walter Chatham, Alexander Gorlin, Elizabeth Guyton, John Massengale, and Robert Orr**. Unlike most other New Urbanist towns, this one has an inner-city location and mass transit connections, which a proposed light rail line would reinforce. And though the architectural configuration is still being refined, the housing that planners envision is the antithesis of the Miesian, glass-walled, single-family houses currently onstage at MoMA.

Even in Europe, where modern architecture has always been more widely accepted and better-integrated into the residential mainstream, many of the most impressive housing schemes today take a contextual approach rooted in tradition. **Sandro Marpillero**, who practices in Italy and New York, convinced the Public Housing Authority in Udine, a market town on the Adriatic Sea, to stop building new large-scale slab housing. In its place, at a rural settlement begun in the 1930s on the western edge of the Early Renaissance city of Udine, he created a series of low-rise, high-density structures around courtyard reminiscent of the large public plaza with market stalls located at the city's center.

Marpillero's forty-eight smooth-stucco units with plain-punched window openings are arranged around outdoor spaces of different scales and characters. At the Villagio San Domenico, as the project is called, a pedestrian bridge, covered passageways, loggias, balconies, a diagonal path, and private and shared gardens weave around the new civic space of a double-height portico open on three sides. These traditional Italian devices are combined in new ways to create a tighter relationship between urban design and architecture than the authority's aborted modernist plans had proposed.

If Kids Ruled the World . . .

by Kira L. Gould

Learning By Design: NY, a program of the New York Foundation for Architecture, worked with the Henry Street Settlement to sponsor a June forum about how to involve youths in school and community design projects. Educators **Janet Sygar** and **Julie Maurer** discussed their Architecture & Design/Community Studies Project at P.S.110 and Henry Street Settlement, where the team has been working with students on projects to improve the school itself. They began with lunchroom murals and have now begun to consider improvements to the playground and yard—including the design of benches and other outdoor furniture.

With her sisters, **Kate Burns Ottavino** runs a stone artisan company called A. Ottavino Corporation. She described the firm's efforts to create preservation arts internships for high school students. Her ultimate goal is to help in the creation of a preservation arts high school in New York. "We see real value in making vocational training relevant to academics and in bringing field experience into the classroom," she said.

Mary Ellen Lewis and **Gail Rothenberg's** Project Grow is a horticulture and landscape design program that began in 1992 at City-As-School, in Manhattan. School guidance counselors there have helped students build a greenhouse and recycling center at the hundred-year-old facility. As well, the children have created a compost product called What A Waste that is now sold or donated in the neighborhood. "We feel like we are helping to prove that a school can work toward making our city more livable through

youth design projects which, in turn, foster intellectual, technical, and social development," Rothenberg explained.

Paula Hewitt, founder and director of Open Road, a city-wide organization staffed by youths and adults, appeared with **Nando Rodriguez**, one student who started with Open Road while he was in middle school. (Rodriguez now attends college at SUNY Purchase.) Open Road helps public schools and other groups design, develop, and manage parks, gardens, and compost systems. (Hewitt is also director of playground programs for the Trust for Public Land, which emphasizes construction activities and participatory design. Planning "does not have to be a patchwork," she points out.)

Rodriguez and Hewitt worked together at the garden created in an empty lot by the East Side Community High School and at others in the neighborhood. Their advice: When starting a garden, draw on resources from throughout the community. Explained Rodriguez: "Involving as many groups and people as possible means that your garden will have a better chance of surviving in the long run."

The Affordable Housing Hurdle

A June conference addressed the impact of building and zoning codes on the development and maintenance of affordable housing in New York City. The conference was sponsored by the AIA New York Chapter Housing Committee, the Settlement Housing Fund, and the New York Housing Conference. **Carol Lamberg**, executive director of the Settlement

Housing Fund, opened the session with **Herbert L. Mandel, AIA**. Officials such as **Gerard A. Barbara**, Assistant Bureau Chief of the Bureau of Fire Prevention, contributed in ways that many attendees and panelists found encouraging. While parking requirements still present major barriers to affordable housing, "We seem to have fire and building department support and are moving ahead," said panelist **Mark Ginsberg, AIA**, of Curtis + Ginsberg Architects. Dissection of the new sprinkler law, which requires buildings with more than four units to be sprinkled, revealed some exceptions that could aid in the effort to create affordable housing. For instance, closets smaller than 75 square feet and bathrooms do not have to be sprinkled. Ginsberg pointed out that this exception can itself cut in half the number of required sprinkler heads.

Designing Women

More than fifty female architects showed their work this summer at the annual networking and celebration event sponsored by the Women in Architecture Committee of the AIA New York Chapter. According to Women in Architecture steering committee member **Denise Hall, AIA**, these efforts are undertaken as a way to get together and show current work in a casual, non-juried discussion. At this summer's event and reception (sponsored by Steelcase), New York-area practitioners were asked to bring a single presentation board to the Steelcase showroom, where the work was clipped onto the wall for the one hundred attendees to peruse.

The committee's events reinforce the fact "that

women are out there doing a lot of good work." Similar gatherings in the past have included Projections (a slide show of women's work) and Connections (a more casual affair). Hall says that in addition to the committee's mandate of planning events and lectures to put forth the work of local women, members are working to find funding for an expanded version of Projections that would utilize CD-ROM technology. "We've had two of the Projections events so far, and we are looking to upgrade technically and organizationally," Hall said.

In Passing

Sidney Shelov, FAIA, a distinguished dean emeritus of the School of Architecture at Pratt Institute, passed away in April. He was 83 years old. The Yale-trained Shelov came to Pratt in 1954 and spent more than four decades as a professor, distinguished professor, chair of undergraduate architecture, and finally dean of the architecture school. Shelov worked with Skidmore, Owings & Merrill in the 1940s on seven U.S. Air Force bases in French Morocco, and other jobs. He ran his own Manhattan practice in later years, designing the City Island Yacht Club, housing for senior citizens, a geriatric hospital, law offices, and other projects around the city. Professor Shelov conceived the renovation of what is now Cannon Plaza, on the Pratt campus, and he assembled the donors and volunteers to carry it out. His wife, Faith; three children; and eight grandchildren request that in lieu of flowers, donations be made in Shelov's honor to the Pratt Institute School of Architecture Lecture Series.

AROUND THE CHAPTER

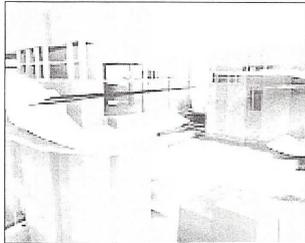
New York City Zoning

On Monday and Tuesday, September 13-14, the AIA New York Chapter and the APA New York Metro Chapter will host a joint conference entitled, What is Wrong with NYC's Zoning Resolutions and What Reforms Are Needed? The first day's program will be focused on bulk and massing issues, and on the practice of layering changes. Building-use regulations will be tackled on the second day. See this month's calendar on the back cover for the names of participating speakers. Sessions will run from 8:15 AM to 1 PM. at the AIA New York Chapter: 200 Lexington Avenue, 6th floor. The cost for members is \$30 (\$60 for nonmembers). For information or to RSVP, call the AIA New York Chapter, 683-0823, ext. 21.

Corrections and Additions

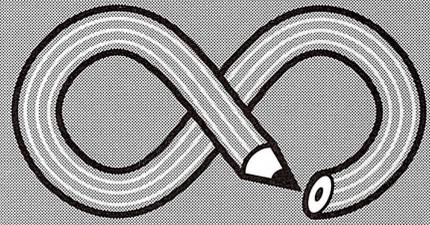
- San Francisco's Sony Metreon entertainment complex, described in the May/June 1999 OCULUS on page 3, was designed by **Gary Edward Handel + Associates** in collaboration with **SMWM**, of San Francisco.
- Since 1993, the **Steinman/Parsons Engineering Group** has been working on the restoration of the columns, Guastavino vaults, and

Bridgemarket shops under the Queensboro Bridge. Our story on the effort (May/June 1999 OCULUS, p. 3) also neglected to mention the involvement of **Walter B. Melvin, Architect** and his associates **Charles DiSanto, Edward Eacker, and Robert Bates.**



□ The image of an "urban transformation" for East Harlem (above) that appeared in the Summer 1999 OCULUS (p. 7, bottom right) was designed by **Bojan Boric** in a Columbia University studio. Our caption indicated Boric's instructor, Claire Weisz, was the designer. Graham Shane was the other professor in the studio.

□ The **Queens Chapter of the AIA** is has recently located in the Commandant's Quarters of **HOK's** Fort Totten project, which was mentioned in the May/June issue on page 3. AIA Queens currently shares the structure with the Professional Design Center and the NSPE. The Architects Council of New York may also eventually move in.



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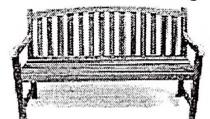
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Rizzoli Bookstores' Top 10
As of July 1999

1. **CAD Layer Guideline, 2nd ed.: Computer-Aided Design Management Technologies for Architecture, Engineering, and Facility Management,** Ed. Michael Schley (AIA Press, paper, \$35).
2. **New American Cottage,** James Trulove (Watson Guptill, paper, \$55).
3. **Lofts,** Francisco Cerver (Watson Guptill, cloth, \$35).
4. **Michael Graves,** Michael Graves (Rizzoli, paper, \$40).
5. **Spectacular Swimming Pools,** Francisco Cerver (Watson Guptill, cloth, \$35).
6. **Richard Meier Architect, vol. 3,** Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$55).
7. **New York Guide To Recent Architecture,** Susanna Sirefman (Könemann, paper, \$5.98).
8. **Palaces of Rome,** Luigi Borgia and Carlo Cresti (Könemann, cloth, \$39.98).
9. **Architecture of Historic Hungary,** Edited by Dora Wiebenson and Jozsef Siza (MIT Press, cloth, \$50).
10. **Rudolph M. Schindler,** James Steele (Taschen, cloth, \$29.99).

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September 3

Deadline for revisions or additions proposed to update the existing Guidelines for Design and Construction of Hospital and Health Care Facilities. Proposed revisions must be submitted on a special form to the AIA. Submissions will be considered for inclusion in the next edition of Guidelines, to be published in 2001. For the first time, revisions may be submitted electronically. Access the required form through the AIA website. www.aiaonline.com

September 8

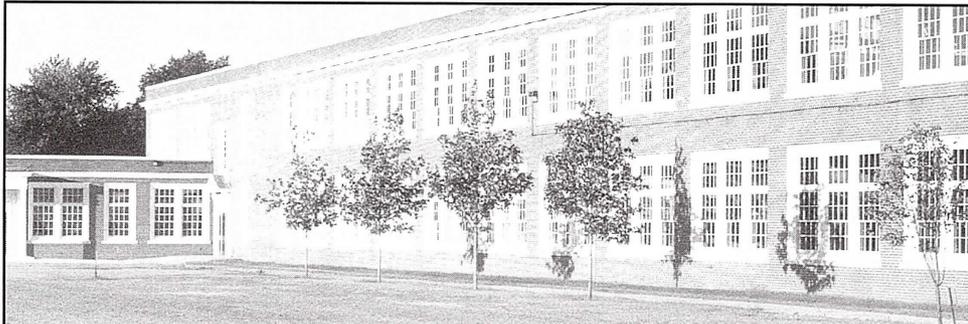
Submission deadline for the AIA New York Chapter 1999 Design Awards Program. The Program recognizes excellence and diversity of New York City architects in three categories: architecture, interior architecture, and projects. Entry is not limited to AIA members; any licensed practicing architect may apply. Jurors for the 1999 awards are Turner Brooks, Andrea Lees, and Glenn Murcutt, in the architecture category; Neil Frankel, Emmanuelle Beaudouin, and Danelle Guthrie, in the interior architecture category; and Beatriz Colomina, Alex Krieger, and Axel Schultes, for uncompleted projects. For more information, please call 212-683-0023, ext. 17.

September 27

Deadline for submissions to the Architecture for Humanity competition to design housing for the returning Kosovars. Sponsored by War Child (www.warchildusa.org), which helps children around the world suffering from the ravages of war, the goal of the competition is to raise awareness of refugees' needs and to develop better temporary housing solutions for victims of wars or natural disasters. War Child will work with corporate sponsors and aid agencies to build a prototype of the winning design. Proceeds from the \$25 competition entry fee will be donated to ongoing relief efforts. Jurors include Steven Holl, FAIA; Tod Williams, FAIA; and Billie Tsien, AIA. Visit www.archforhumanity.com or contact competition director Cameron Sinclair at cs@archforhumanity.com or by calling 212-691-1711.

September 30

Registration deadline for the new Times Square tkts™ booth competition, sponsored by the Theater Development Fund and NYC 2000. (The submission deadline is October 14.) Jurors are: League of American Theatres president Jed Bernstein, Millbrook Capital Management chairman John S. Dyson, landscape architect Kathryn Gustafson, theatre industry leader Robert McDonald, urban planner Lionel McIntyre, Real Estate Institute director D. Kenneth Patton, Times Square Business Improvement District president Brendan Sexton, media expert David Steward, designer Tucker Viemeister, and architect Marion Weiss. For information, E-mail the Van Alen Institute atvanalen@vanalen.org or call 924-7000, ext 18.



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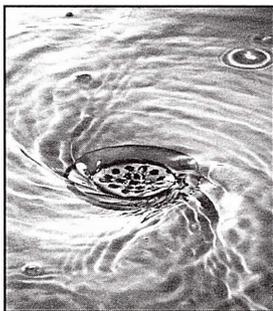
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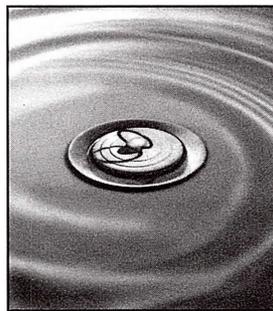
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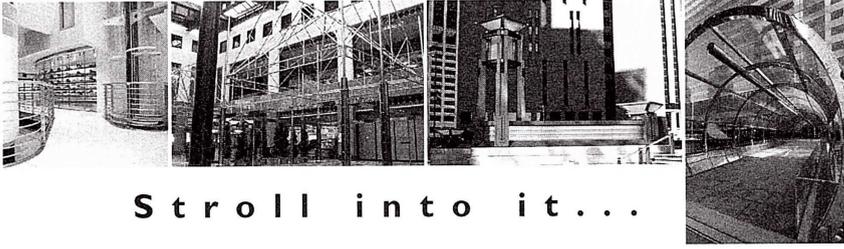
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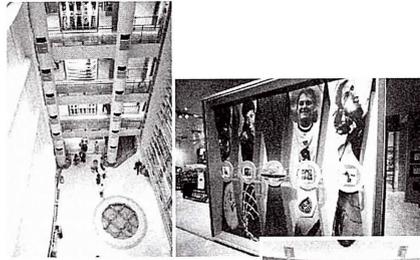
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September 1 - October 1
Landscape and Memory: The Paintings & Drawings of Richard Upton.
 Houghton Gallery, 7 East 7th St., 2nd fl.
 212-353-4220.

Through September 5
El Nuevo Mundo: the Landscape of Latino L.A.
 Cooper-Hewitt National Design Museum,
 2 E. 91st St. 212-849-8400.

Through September 5
New New York Views: Recent Acquisitions.
 Museum of the City of New York,
 1220 Fifth Ave. 212-534-1672.

Through September 5
Paul Robeson: Artist and Citizen.
 Museum of the City of New York,
 1220 Fifth Ave. 212-534-1672.

September 11 - October 9
Aldo Rossi, A Remembrance; Erik Gunnar Asplund, A Tribute. Architectural Drawings from the Estates.
 Max Protetch Gallery,
 511 W. 22nd St. 212-633-6999.

Through September 12
Surrealism: Two Private Eyes—The Nesuhi Ertegun and Daniel Filipacchi Collections.
 Solomon R. Guggenheim Museum,
 1071 Fifth Ave. 212-423-3840.

Through September 21
Different Roads: Automobiles for the Next Century.
 The Museum of Modern Art,
 11 W. 53rd St. 212-708-9400.

Through October 5
The Un-private House.
 The Museum of Modern Art,
 11 W. 53rd St. 212-708-9400.

Through October 24
The Astor Place Riots: Looking Back 150 Years.
 The Museum of the City of New York,
 1220 Fifth Ave. 212-534-1672.

September 1, 5:30 PM
Public Architects

September 2, 8:30 AM
Professional Practice

September 7, 8:00 AM
Architecture for Justice

September 7, 6:30 PM
Young Architects at the Van Alen Institute

September 8, 5:00 PM
Design Awards

September 13, 6:00 PM
Housing

September 13, 6:30 PM
Learning By Design:NY

September 15, 12:30 PM
Architecture for Education

September 15, 5:30 PM
Health Facilities

September 15, 6:00 PM
Marketing & Public Relations

September 16, 6:00 PM
Building Codes

September 17, 8:00 AM
Zoning & Urban Design

September 20, 6:00 PM
Historic Buildings

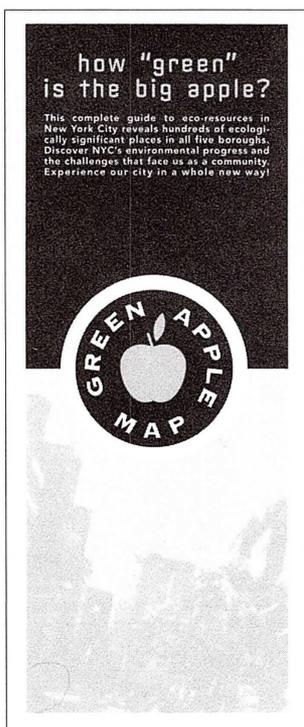
September 21, 6:00 PM
Minority Resources

September 22, 6:00 PM
Architecture Dialogue

September 28, 4:00 PM
Round Table

September 28, 5:30 PM
Public Sector Liaison

September 29, 6:00 PM
Women In Architecture



Sustaining Green Design

by *Barbara A. Nadel*

For those who believe sustainable design to be a mere trend, consider that there are more Americans who recycle these days than who vote. Daily, at least 150 million people are recycling, a number large enough to make even the most seasoned politician green with envy. Similar ecofriendly strategies can yield beneficial results for the design and construction industry, for building owners, and for occupants. This was emphasized by speakers at a recent two-day seminar entitled Sustaining Your Business: Sustaining the World.

Neil Seidman, PhD, thinks “deconstruction” (read: *demolition*) is an area of vast social, economic, and environmental potential benefit. “Material reuse is 200 times more efficient than recycling,” stated Seidman, the director of Waste Utilization for the Institute of Local Self-Reliance based in Washington D.C. With the Hartford Housing Authority, Seidman worked on a successful deconstruction project that recovered forty percent of building materials (bricks, wood, windows) and recycled an additional ten percent. Notably, the effort trained local unskilled laborers for the job market, taking some of them off of welfare. Similar programs to deconstruct abandoned houses are underway in Baltimore, Detroit, and North Carolina. Owners donating materials to non-profit organizations receive tax breaks, adding an incentive for this environmentally sound practice.

Unfortunately, innovative approaches to sustainable design may increase design professionals’ liability. According to design expert **Randolph R. Croxton, FAIA**, prin-

cipal of New York-based The Croxton Collaborative, “There is no reward for research in current fee models.” Engineers typically oversize systems and components, creating redundancies. It’s a conundrum that Croxton explained: Since fees are based on the sizes of building systems, working to creatively downsize systems will cut fees, an option with limited appeal to design professionals. Such disincentives prevent a shift to high-performance buildings. Fortunately, since a fifty percent return on investment can sometimes be projected over two years, along with other long-term tangible benefits and savings, building owners and clients may be inclined to seek energy efficient project solutions.

Here in New York, the Green Apple Map is a wonderful learning tool illustrating the city’s environmentally significant places. It contains directories of green businesses, organizations, gardens, institutions, infrastructure, eco-resources, and toxic hot spots. Presenter **Wendy Brawer** created the Green Map System, a global collaboration active in 28 countries. She is director of Modern World Design, a company promoting ecological stewardship. www.greenmap.org (or E-mail: web@greenmap.com).

The conference took place at the EcoSmart Building Center, at 40 Wall Street. It is an eclectic showroom of green products, materials, and information. **Barry Dimson**, President and CEO of EcoSmart Healthy Properties, an environmental consulting firm, has outfitted the Center’s offices and conference areas with an impressive array of recycled and environmentally friendly flooring and wall materials, furnishings, building systems, plants, and water sculpture.

The facility is a must-see for those seeking environmental design data, publications, and product information. (Telephone: 212-430-4000, E-mail: info@ecosmart.com or go to: www.ecosmart.com).

Acknowledgments go to the AIA New York Chapter’s Sally Siddiqi and Suzanne Howell Mecs for planning and organizing this informative event at a very appropriate venue.

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

Career Moves

□ Designer, writer, and educator **J. Abbott Miller** who, with his wife Ellen Lupton, is a pioneer of the concept of “designer as author” (and who helped found the multi-disciplinary studio Design/Writing/Research in 1989), has joined the New York office of the international design consultancy **Pentagram** as a partner.

□ **Perkins & Will’s** New York office has named **Carl W. Ordemann, AIA**, appointed managing director.

□ **Sherida E. Paulsen, AIA**, has joined **Pasanella + Klein Stolzman + Berg** as a principal.

□ **Norman Rosenfeld Architects** is pleased to announce the appointments of **Jeffrey P. Drucker, AIA**, to Senior Associate and of **Christon S. Kellogg, AIA**, and **David R. Okulicz, AIA**, to Associate.

□ **Leo Blackman** and **Heidi Blau** have joined Samuel G. White, FAIA, and Theodore A. Burtis, AIA, in the partnership of **Buttrick White & Burtis Architects**. Blackman has been a sole practitioner for a dozen years, while Blau has been with the firm since 1986.

THE LAST WORD: FROM THE EXECUTIVE DIRECTOR

Jonathan Burroughs



Sally Siddiqi

Chapter staff and members were extremely busy this past summer. Very close to home, there has been the movement toward a new premises for the AIA New York Chapter. We have received a generous grant from the New York State Energy Research and Development Authority to establish environmental performance goals for the new space. Bob Bobenhausen, from

Steven Winter Associates, has begun work on this important project, and Randolph Croxton, FAIA, has agreed to review the situation as well. "We are also applying for an additional grant," said Chapter executive director Sally Siddiqi, "for environmentally sustainable technologies."

Summer is also a season that makes us mindful of the inaccessibility to citizens of vast stretches of New York's waterfront. (And how many miles of plans have been devised, written, and printed to alleviate this situation—to little avail?) The Waterfront Project's director, Carter Craft, has enlisted Sally Siddiqi, the Chapter, and the New York Foundation for Architecture to help shape The Waterfront Project conference this month. "This is an important aspect of civic engagement for the chapter," Siddiqi believes. The conference is being supported by, among others, the Rockefeller Brothers Fund. On September 23, leaders from the public, private, and nonprofit sectors will address waterfront issues and opportunities in the New York and New Jersey metropolitan areas. For information, send E-mail to conference@waterwire.net or call 800-364-9943.

This work on New York's waterfront stemmed from the Chapter's earlier collaboration with the Rockefeller Brothers Fund, which helped support an environmental design charrette held in the southern Chinese city of Zhongshan, in June. The Chapter, working with the Chinese University of Hong Kong, seventy professionals from the United States and Hong Kong, local Chinese government design-and-planning officials, faculty members, and students, developed sustainable solutions for a waterfront site where two rivers converge into the Pearl River Delta. Member Joyce Lee, AIA, and landscape designer Margie Ruddick represented the Chapter at the event. It was conducted before the triennial World Congress of the International Union of Architects in Beijing—the first such event to have ever been held in Asia, with more than 5,000 architects attending. The speed with which alternatives were generated made perhaps the greatest impression. (Reporters were impressed, too. Chinese Central Television documented portions of the charrette and produced a national broadcast that was transmitted during the UIA Congress.) Watch for a more on the charrette in OCLUS this fall.

These activities are further evidence of the Chapter's goal of promoting exploration in environmental sustainability through public engagement. In the next few months, members should expect to hear a great deal more about these and related initiatives. —K. L. G.



Savelle T. Weisberg, FAIA, recipient of the Harry B. Rutkins Award; Andrew Dolkart, who won a special citation for preservation; AIA New York Chapter Executive Director, Sally Siddiqi; Chapter Board member Denise A. Hall, AIA



Jerry Maltz with Carole Rifkind, who received a special citation for publications



Susan Yelavich and Dianne Pilgrim of the Cooper-Hewitt National Design Museum, which received a special citation for education



Frederick P. Rose, who accepted the George S. Lewis Award for the Rose family, and Theodore Liebman, FAIA



AIA New York Chapter President Walter A. Hunt, Jr. AIA, presenting the Gold Medal to J. Arvid Klein, FAIA, and Henry Stolzman, AIA, of Pasanella + Klein Stolzman + Berg

photos: Dorothy Alexander

SEPTEMBER

8

Wednesday

AIA NEW YORK CHAPTER EVENT

Lecture: Professional Etiquette.

With Elizabeth Abbott. Hosted by the Interiors Committee. Sponsored by Teknion and Mary Leggio. RSVP to Mary Leggio at 212-750-7850 or E-mail mary_leggio@tekus.com



13

Monday

AIA NEW YORK CHAPTER EVENT

Zoning Conference:

Bulk and Massing Issues

With Norman Marcus, Michael Weil, Marilyn Jordan Taylor, Michael Kwartler, Michael Parley, Jane Thompson, Bruce Fowle, Alexander Cooper, Even Rose, and Jonathan Barnett. Sponsored by The New York Chapter of the American Institute of Architects and The American Planning Association Metro Chapter. 8:15 AM - 1 PM. The Urban Center, 457 Madsion Ave. \$60 or \$30 (members) for one or two days. RSVP 212-683-0823, ext. 21. (9 CES credits)



14

Tuesday

AIA NEW YORK CHAPTER EVENT

Zoning Conference: Use Regulations

With Eric Kober, Sylvia Deusch; Robert S. Cook, Jr.; Marilyn Gelber, Irving Minkin, John Shapiro; Bill Donohoe; Thomas P. Smith; Petr Stand; and J. Max Bond, Jr. Sponsored by the New York Chapter of the American Institute of Architects and The American Planning Association Metro Chapter. 8:15 AM - 1 PM. The Urban Center, 457 Madsion Ave. \$60 or \$30 (members) for one or two days. RSVP 212-683-0823, ext. 21. (9 CES credits)

15

Wednesday

AIA NEW YORK CHAPTER EVENT

1999 Chapter Design Awards

Symposium to announce winners.

Ames Auditorium, The Lighthouse Inc., 111 East 59th St. 6:30 PM. RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers).

15

Wednesday

Lecture: Is your keyboard crippling you?

Choosing the right seating to prevent

back injuries and improve posture.

With Dr. Alan Hedge. Part of Design Days NY; sponsored by Sofiview Computer Safety Products. 12:30 PM. Humanscale Showroom, 11 East 26th St., 8th flr. RSVP 212-867-7713, ext. 136.



16

Thursday

AIA NEW YORK CHAPTER EVENT

Lecture: Owens Corning

World Headquarters:

Rethinking the Workplace.

With Rafael Pelli, of Cesar Pelli & Associates. Hosted by the Committee on the Environment. Sponsored by Interface Flooring Systems. 6 PM. AIA New York Chapter, First Floor Conference Center. RSVP 212-683-0023, ext. 21. \$5 or \$10 (nonmembers). (4 CES credits)

18

Saturday

Walking Tour: Stanford White's Greenwich Village

By David Garrard Lowe. Sponsored by the Beaux Arts Alliance. 12:45 PM. RSVP: 212-639-0120. \$25.

22

Wednesday

AIA NEW YORK CHAPTER EVENT

1999 American Institute of Architects

New York Chapter Heritage Ball,

Honoring John L. Tishman and the New

York partners of Kohn Pedersen Fox.

6 PM. Waldorf-Astoria Grand Ballroom, 301 Park Ave. Black tie. Reservations 212-683-0023, ext. 14.

23

Thursday

Panel Discussion: Historic Preservation, The Prague and New York Experience

With Jan Hird Pokorny; Laurie Beckelman; and the Lord Mayor of Prague, Jan Kasl. Sponsored by the National Academy of Design in conjunction with the exhibition: Prague Architecture through the Centuries. 6:30 PM. The National Academy of Design School of Fine Arts, 5 East 89th St. Reservations: 212-369-4880. \$5.

23

Thursday

First Harborwide Waterfront Conference

Sponsored by a coalition of organizations from New York and New Jersey and planned by the Waterfront Project to discuss waterfront issues and opportunities in the New York-New Jersey Metro region such as the future of the port, water quality and habitat, public access and recreation, waterborne transportation, and waterfront infrastructure. 9:00 am-7:00 pm. Boat leaves the Battery at 8:15 am for morning session on the state of the harbor at Liberty State Park then participants ferry to Governors Island for lunch and afternoon session on setting an agenda for the future, followed by a reception. Space is limited. For more information, call 800-364-9943. \$75 with scholarships available for community based organizations.



24

Friday

AIA NEW YORK CHAPTER EVENT

Tools of the Trade: Part I—How to conduct research on the web.

Sponsored by the Public Relations Committee. 8 AM. 200 Lexington Ave., 6th floor. 212-683-0023. \$30. (4 CES credits)

27

Monday

Book Lecture: The Celebration

Chronicles: Life, Liberty, and the Pursuit of Property Values in Disney's New Town.

With Andrew Ross. Sponsored by the Van Alen Institute. 6:30 PM. Van Alen Institute, 30 West 22nd St. RSVP: 212-924-7000, ext. 19.



OCTOBER

4

Monday

Seminar 146: 2000 IBC Structural Provisions—An Overview and Perspective.

Sponsored by ICBO. Omni Hotel, State and Lodge sts., Albany, New York. 8 AM. 518-516-6611. Information: 800-423-6587, ext. 3264. \$50. (8 CES credits)

Seminar 147: 2000 IFC Provisions—An Overview and Perspective.

Sponsored by ICBO. Omni Hotel, State and Lodge sts., Albany, New York. 1 PM. 518-516-6611. Information: 800-423-6587, ext. 3264. \$50. (8 CES credits)



5

Tuesday

Seminar 145: 2000 IBC

Nonstructural Provisions—

An Overview and Perspective.

Sponsored by ICBO. Omni Hotel, State and Lodge sts., Albany, New York. 8 AM. 518-516-6611. Information: 800-423-6587, ext. 3264. \$50. (8 CES credits).

Seminar 148: 2000 IRC Provisions—

An Overview and Perspective

Sponsored by ICBO. Omni Hotel, State and Lodge sts., Albany, New York. 1 PM. 518-516-6611 Information: 800-423-6587, ext. 3264. \$50. (8 CES credits).



6

Wednesday

AIA NEW YORK CHAPTER EVENT

Workshop: Albers Online.

With professor Cynthia Danzic, Professor of Art at Long Island University. Sponsored by the Architectural Dialogue Committee. 200 Lexington Ave. 6 PM. To register, call 212-604-0526. (4 CES credits)

Lecture: Are you sitting comfortably? Choosing the right seating to prevent

back injuries and improve posture.

With Dr. Alan Hedge. Part of Design Days NY; Sponsored by Sofiview Computer Safety Products. 10:30 AM and 12:30 PM. Humanscale Showroom, 11 East 26th St., 8th flr. RSVP 867-7713, ext. 136.

6-8

Wednesday-Friday

Design Days NY Tour: New York's unparalleled contract interiors showrooms.

For more information: George Kordaris 203-656-4100.

14

Thursday

Lecture: The Grand Tradition: French Furniture and Design

By Michael Simon. Sponsored by the Beaux Arts Alliance. 6:30 PM. 115 West 74th St. \$10 (\$20 nonmembers).

For updated calendar information, visit the Chapter's website at www.aiany.org

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