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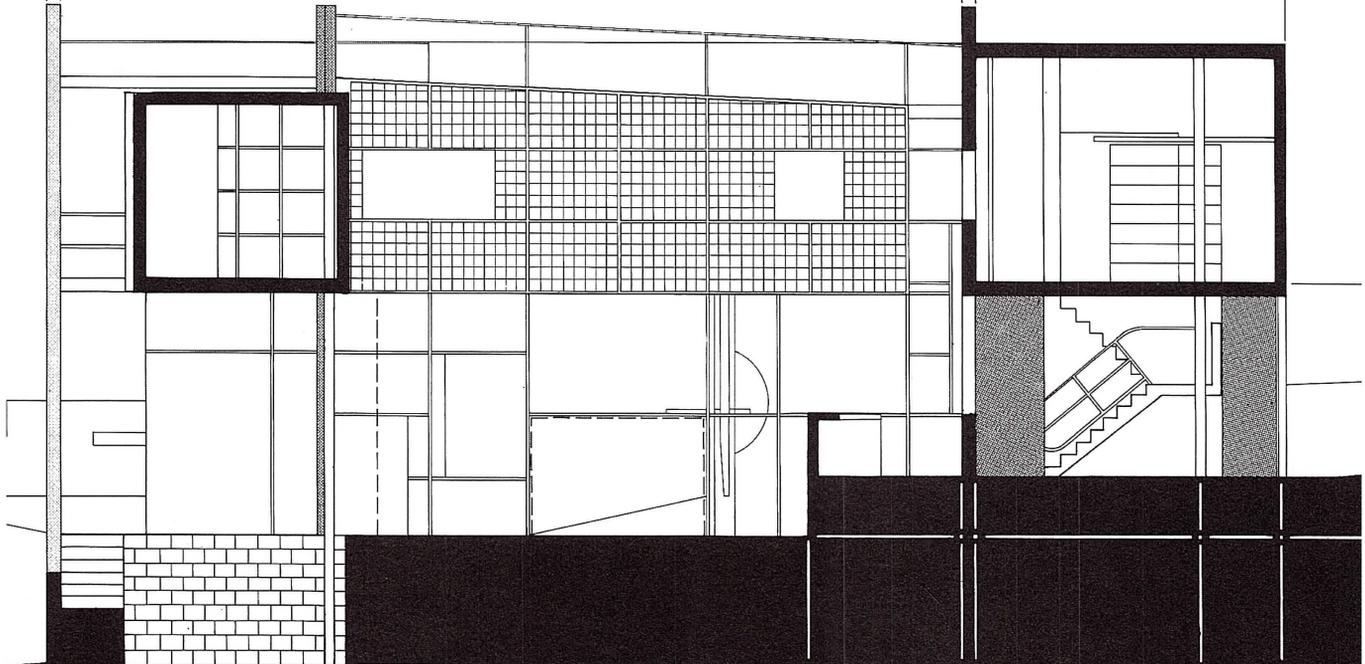
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NEWS FROM CAROL CLARK, EXECUTIVE DIRECTOR

AIA members, heads up: The continuing education requirement is here to stay, and complying with it is required for licensure in eight states including Florida, where many New York Chapter members are registered to practice architecture. Satisfying the requirements of the AIA's Continuing Education System (CES) fulfills the state requirements not only in Florida, but also in Alabama, Arkansas, Iowa, Kansas (beginning in 2000), Minnesota, Tennessee, and West Virginia.

This month, AIA architects will receive a transcript summarizing the learning units that have been recorded by the AIA's service so far. As it stands now, the Institute's policy is to give members until the end of 1998 to earn a total of 72 learning units, 36 of which apply to 1996-97 and 36 to 1998. An important note: eight hours each year have to be health, safety, and welfare credits, mirroring Florida's licensure requirements. Through the Professional Development Program of the National Council of Architectural Registration Boards (NCARB), satisfying this aspect of CES has become considerably easier.

Architects already participate in countless activities that the mandatory continuing education requires, though many resent what they view as the undue bureaucracy of CES. But with the Institute and New York State Association of Architects seeking to add impetus to the movement requiring continuing education for licensure, AIA New York Chapter members might be wise to consider how relatively easy it is to accumulate 36 learning units each year. All AIA New York Chapter events qualify for learning units, as do the Institute's 22 different Professional Interest Areas (PIAs). More than 40 continuing education programs are sponsored each year all over the country; for more information, call the PIA Information Line at 800-242-3837. Refer to www.aiaonline.com for additional AIA CES programs and educational products.

There is also the handy AIA CES self-report form (now available to complete and file electronically via www.aiaonline.com), which rewards architects who are engaged in a variety of activities such as research for teaching or learning how to computerize office operations. Even architects who are traveling and taking architectural tours can get credit for their learning experiences.

NCARB currently offers four monographs: *Energy Conscious Architecture*, *Indoor Environment*, *Subsurface Conditions*, and the most popular, *Fire Safety in Buildings*. Architects who purchase one of these books, read it, and take the accompanying quiz earn 30 learning units, which NCARB reports directly to AIA with an acknowledgement that can be used for any state's verification process. Each monograph costs \$55 and can be ordered by calling 202-879-0543, faxing a request to 202-783-0290, or completing the order form on NCARB's Web site (www.ncarb.org).

New York Chapter members benefit from the wealth of opportunities that New York City offers its architectural and design community. Perhaps the CES program can provide another means of strengthening New York City's role as a national and international center for design excellence.

Academic Invasion

by *Nina Rappaport*

If downtown real estate were a monopoly game, the colleges would be winning hands down. Campus expansions are changing the face of the east side from 25th Street to Washington Square. CUNY's Baruch College, which has 15,000 students, has been creeping across 23rd Street since **Davis, Brody & Associates'** master plan suggested consolidating facilities and creating a new indoor campus there in 1986. Three years ago, **Davis Brody Bond** transformed an 1894 Renaissance Revival industrial building at 151 East 25th Street into the much-lauded 330,000-square-foot Baruch College Library and Technology Center. Now **Kohn Pedersen Fox** is creating the centerpiece for the college's new north campus, the \$250 million, 712-square-foot, 14-story academic complex between Lexington and Third avenues and 23rd and 24th streets. A ten-story atrium will become an interior campus quadrangle with three levels below grade housing a black-box theater, concert hall, swimming pool, gymnasium, and squash courts. A student union, bookstore, and restaurant will be located on the ground floor; meeting rooms will be on the second, and lecture halls will be on floors three through five. The Graduate School of Arts and Sciences will occupy six through eight, and the Business School will take up the top four floors with a conference center. The aluminum-clad upper floors will step back as they rise above the 85-foot tower of red brick, which is expected to open in 2000.

□ **KPF** is also renovating the old Children's Court building between 22nd and 23rd

streets for Baruch. This \$5 million, 25,000-square-foot facility, which will house the School of Public Affairs and associated research institutes, will open in September 1998. The original City College building next door at 17 Lexington Avenue will remain the center of the south campus; it may be renovated in the future.

□ A few blocks south, New York University has restored the Lockwood de Forest House for the new Edgar M. Bronfman Center for Jewish Student Life. The 10,000-square-foot, \$2.5 million center, completed in January, has lounges, conference rooms, offices, and space for worship. The five-story brick house with ornate Indian teak details on the facade is the third that **Helpern Associates** has renovated for the university. In 1989, the architects turned the 1836 Greek Revival Maitland Armstrong House into the Center for Hellenic Studies and the Renaissance Revival Winfield Scott House of 1851 into the Casa Italiana Zerilli-Marimò.

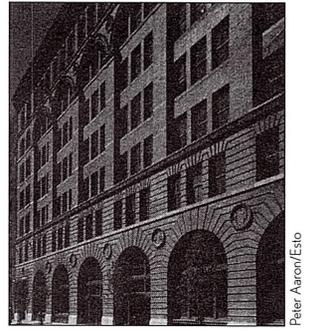
□ The Provincetown Playhouse on Macdougal Street, which was vacant for five years, is being restored by **Meltzer/Mandl** for the NYU School of Education and the Tisch School of the Arts. The theater will have a new stage, rehearsal space, dressing rooms, storage, lounge area, and access for the disabled. A new entry will feature a gallery named for Eugene O'Neill, who acted and presented his plays there.

□ **Polshek and Partners'** \$8 million renovation of the three McKim, Mead & White buildings next to Judson Church create one cohesive complex for the King Juan Carlos I of Spain Center. The open inte-

rior has a 75-seat screening room, a library, and a two-level gallery. A rear wall of glass opens to a Spanish terraced garden with waterfalls and pools. Interior materials — wood, ceramic tile, plaster marbles, and limestone — also evoke Spanish architecture. Offices, classrooms, and two double-height reading areas overlook Washington Square Park.

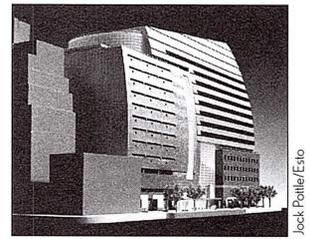
□ NYU is also converting the old 8th Street Cinema into the \$3 million, 20,000-square-foot Iris and B. Gerald Cantor Film Center. Designed by **Davis Brody Bond** for the Tisch School of the Arts, it is scheduled to open this month. Two screening rooms with 180 seats each and a third with 320, which double as classrooms, fill the three stories. They are equipped to show film and video with links for campus-wide transmission. The facade of the 1940s complex, with retail space for cafeterias, will attract attention with its metal panels in bands of light, graphics, and entrance canopy.

□ On 14th Street, **Davis Brody Bond** has designed a 207,000-square-foot, 19-story dormitory with 172 apartments for 640 students. The U-shaped building, to be completed early next year, has two-bedroom suites for four students as well as studies and exercise rooms. A ground-floor two-story dining hall and cafeteria in the center of the U is covered by a sloped, tensile-structured skylight and landscaped on two sides. The 14th Street ground floor will have retail stores. Protruding window sills create a varied window pattern and enliven the precast concrete facade between the second and fourteenth floors; the upper floors glow at night in the glass-and-metal curtain wall.



Peter Aaron/Esto

Baruch College Library, Davis Brody Bond



Jack Pottle/Esto

Baruch College north campus, academic complex, Kohn Pedersen Fox



Alan Orling/NYU Photo Bureau

Edgar M. Bronfman Center for Jewish Student Life at NYU, Helpern Associates



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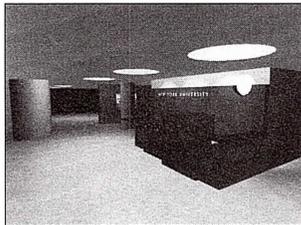
King Juan Carlos I of Spain Center at NYU, Polshek and Partners



Iris and B. Gerald Cantor Film Center, NYU, Davis Brody Bond

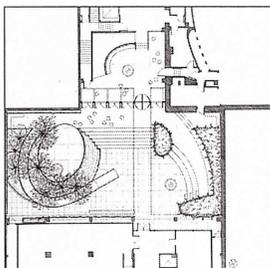


New York University dormitory at 14th Street, Davis Brody Bond



Michael Horowitz

New York University–Kriser Dental Clinic, Kapell and Kostow Architects



Courtyard for the New School for Social Research, Michael Van Valkenburgh Associates, Mitchell/Giurgola Architects, and Martin Puryear



Brian Rose

The New School for Social Research, 65 Fifth Avenue, Ohlhausen Dubois

□ NYU is considering erecting a dormitory on the site of the Palladium Theater. And northeast of Baruch College, **Kapell and Kostow Architects** has redesigned the New York University–Kriser Dental Clinic with a large colonnaded oval space in the middle and recessed domed lights.

□ The New School for Social Research recently completed four major projects. Landscape architect **Michael Van Valkenburgh**, collaborating with sculptor **Martin Puryear** and **Mitchell/Giurgola Architects**, redesigned the school's only open space — between the original 11th and 12th street academic buildings. The \$2.6 million Vera List Plaza, named after the donor and begun in 1990, embraces movement in space with handicapped access as part of the design. A sloped walkway leads through a grove of trees to an amphitheater. Puryear designed a canopy attached to a bridge that connects the building on the second and third floors. Inside, three round seats with high centers are made of solid maple; outside they are turned granite with stainless steel seats. Mitchell/Giurgola extended the lobby ten feet and added a glass curtain wall on the 12th Street side with views to the courtyard.

□ In the main building at 65 West 11th Street, **Ohlhausen Dubois** redesigned 18,000 square feet of the undergraduate Eugene Lang College — faculty offices, classrooms, a cyber café, reading room, and writing center. The dining areas on the first floor overlook the courtyard, where a double-height space brings natural light into the cellar. The architects also completed a \$2.5 million renovation of the 30,000-square-foot lobby

of 65 Fifth Avenue to centralize the administrative, admissions, registrar, bursar, and financial aid offices.

□ **Fox & Fowle** is designing the New School's 22,000-square-foot Knowledge Union in the old Bon Marche Building at 55 West 13th Street. The first phase of the 12,500-square-foot, \$4 million computer center is being completed now. The multimedia facility includes 75 workstations in an open laboratory, classrooms, presentation rooms, and audiovisual editing suites for media studies and Parsons' new master's program in design and technology.

Building Beyond New York

On another famous campus, **Deborah Berke** is turning the New Haven Jewish Community Center, which was at least partly designed by Louis I. Kahn, into a new arts center and drama school. The large volumes of the existing gymnasium, handball courts, and swimming pool in the 70,000-square foot building at Yale University will be retained, while a 30,000-square-foot addition offers up-to-date art facilities. Berke has also been engaged to develop a campus plan for tiny Marlboro College in Vermont, which has 270 students encamped around a 350-acre former dairy farm.

□ **Skidmore, Owings & Merrill** won an international competition to design a new rail terminal at Changi Airport in Singapore in conjunction with **Ove Arup & Partners**, the Singapore Land Transport Authority, and the Singapore Department of Public Works. Construction is expected to be completed in 2001.

□ The Greater Toronto Airport Authority has selected Airport Architects Canada, a joint venture of SOM, **Adamson Associates**, and **Moshe Safdie Associates**, to design the new Terminal Development Project doubling the Lester B. Pearson International Airport in Toronto.

□ SOM has also been commissioned to rehabilitate the main terminal at Dulles International Airport and bring it up to the level of the east and west extensions they recently completed. While new ticketing kiosks and a baggage basement are created, only cosmetic repairs will be made to the original historic fabric of the building.

□ The Empire State Development Corporation has selected **Jambhekar Strauss** to design a waterfront park, esplanade, and street extension at Buffalo Inner Harbor. The project includes a new commercial harbor, bulkhead, and piers, as well as an Inner Harbor with entertainment, museum, and visitor center. **Flynn Battaglia** of Buffalo is associate architect; the landscape architect is **Matthews Nielsen** of New York. The project is expected to be completed in 2000.

□ **RKT&B's** conversion of a convent in Yonkers into a 55,000-square-foot residence and adult daycare center for people with AIDS, sponsored by the Greystone Foundation, is complete. The 1921 Romanesque Revival building of 1921, to be known as the Issan House, will house 35 people in efficiency apartments on the third and fourth floors and will offer medical services through the Maitri Center. The chapel will be maintained for meditation and open to the public.

A Stealth Streetscape?

by *Todd W. Bressi*

Any day now, the city's transportation department will select a firm to design, build, and maintain bus shelters, newsstands, and public toilets for the next 20 years. Trash baskets and public computer terminals may also be included. This coordinated street furniture franchise will change the face of almost every New York neighborhood. Thousands of new structures will squeeze onto the sidewalks, and acres of new advertising (to pay for it all) will clamor for our attention. Remarkably, the franchise has barely registered on the public radar. The RFP sailed through ULURP last year with little controversy (although the allowable amount of advertising was cut). Proposals were submitted in April, but the Giuliani administration has released no financial or design details, and no timetable for making a decision (*Oculus*, March 1997, p. 3). Call it the "stealth" streetscape.

Meanwhile, the Municipal Art Society stirred up the mix this summer with an exhibition, "Twenty-First Century Streetscape," of more than 200 photos and models of bus shelters, news kiosks, toilets, and trash cans from around the world—including projects by the five firms believed to be bidding on New York's franchise. "We hope this will be a reference for what New York's options might be," explained curator Jennifer McGregor Cutting.

What kind of bus shelter do we want? The exhibition offered some delicious choices, such as Frank Gehry's fish-inspired canopy in Hannover, Norman Foster's sleek Champs-Élysées boxes, Richard Dattner and Parsons Brinkerhoff's curvaceous yellow bus-to-subway

shelters for New York City Transit, and Jetsons-style sun shades for Miami's Lincoln Road Mall. But the answer is not so simple. Although the show treated shelters, newsstands, trash baskets, toilets, and kiosks primarily as visual objects (photos were arranged in grids), the curator noted the importance of function. The sanitation department wants trash baskets that are light enough to lift but durable enough to take a pounding. The roomlike new newsstands near Bryant Park are handsome, but sales are faltering because New Yorkers are too impatient to walk inside.

Many of the objects shown were one-of-a-kind pieces, but in New York these elements will act as thresholds between neighborhoods, so local innovation must be coupled with universal consistency. Bus shelters must be recognizable and should contribute to the city's visual identity, as subways and taxis do now. Yet as transition points to and from local places, their appearance and the information they offer should smooth that passage.

The ultimate question is how the spirit of the best projects shown can be captured in New York's streetscape. The exhibition's emphasis on appearance and function obscures equally relevant questions of how street furniture gets built and who pays for it. And since the city requires that all advertising be on the structures themselves, rather than on independent kiosks, the designs must accommodate more ads than almost anything on view. Bus shelters can have 55 square feet of ads; newsstands, 70; even trash baskets can have 8 square feet. What will the visual impact be? We need more clues.

New York's vast franchise will require mass production, which implies a fairly standardized design. But there is room to maneuver. The RFP reasonably requested proposals for two types of structures (one for historic districts) and designs that could be modified as sidewalk size and pedestrian traffic warrant.

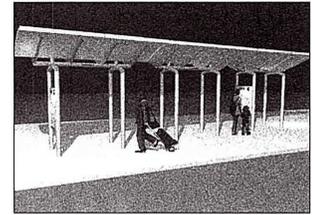
The show presented two intriguing projects that took a flexible kit-of-parts approach—Doug Suisman's bus shelters for the Foothill Transit System and Jane Thompson's light poles for the Grand Central Partnership. It also included dozens of structures that were designed through art programs set up to produce singular objects. How have those kit-of-parts schemes really worked in practice? Should New York set aside a handful of structures each year as individual design projects?

It is likely that designs will be refined after a firm is designated. Since the RFP requires prototypes to be tested, the city should leave plenty of room for evaluation and experimentation. Also, the Art Commission and Landmarks Commission will review designs; borough presidents, community boards, and other agencies will have a role in determining locations. Unfortunately, the city's tight-lipped track record on the RFP offers scant hope for an fully open airing.

Don't worry that stealth trucks will make a predawn assault on your street corner, roll out new street furniture, and then disappear without a trace. But it's important to keep attention directed toward the RFP, MAS president Brendan Sexton said. "If the expectation [of quality] is in the air, then the franchisee won't walk in with schlock; they will rise to the challenge."



Bus shelter in Hannover, Germany, Frank Gehry



New York City MTA intermodal transit shelter, Richard Dattner and Parsons Brinkerhoff



Telephone booth, Boston, Massachusetts, Ann Sperry and Goody Clancy Associates



Bus shelter, Austin, Texas, Dionisio Rodriguez

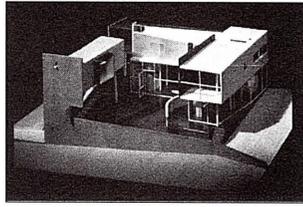


Helios special bus shelter, Berlin, Germany, Arno Bonanni, Wall City Design

Testing at the Extremes:

Houses Now

by Jayne Merkel



Jack Potler/Esto

*Duplicate House, Bedford, New York,
Hanrahan + Meyers*

The Duplicate House gave **Tom Hanrahan** and **Victoria Meyers** a chance to manipulate abstract forms in three dimensions, exploring “replication, duplication, serial repetition, morphing.” Working on a villa in Brooklyn, **Anthony Cohn** got to learn ancient crafts as he designed everything from a patterned French clay tile roof to marquetry furniture, and from a stained-glass dome to an underground basketball court. A pair of his-and-hers working cattle ranches in Montana and Wyoming enabled **Bartholomew Voorsanger** to wed houses of different scales with two separate but equally dramatic landscapes and to build them to a level of perfection that even he had not dreamed of before. **Scott Specht** and **Louise Harpman** were sent to what they call “energy camp” by one of their clients and emerged as interested in conservation as he is (see page 12). A twelve-year-old house in Westchester supposedly built with McKim, Mead & White fragments gave minimalist **Denise Hall** an opportunity to do research on the turn-of-the-century architects’ work and building techniques. A small, U-shaped house **Robert**

Kahn designed for his parents in St. Louis helped him develop a prototype that could be expanded later to a pinwheel-shaped house for clients nearby who entertain 200 dinner guests at a time. It will also be used for a soon-to-be-announced project that will make serious architecture available to people with less to spend than the average homebuyer (\$145,900 in the Northeast).

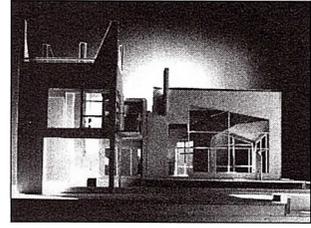
Houses versus Housing

Houses are laboratories for architects today. And it’s a good thing, since architect-designed houses aren’t doing much to solve the housing crisis. A few young architects are trying to find ways to broaden the base for their expertise, and a few efficient and economical houses are under way. But most of the houses New York architects are building today are second and third homes for that growing (and growing richer) group of Americans with incomes of over \$1 million a year. There are 68,000 such families, according to Queens College sociologist Andrew Hacker’s recent book, *Money: Who Has How Much and Why* (Scribner, 254 pages, \$25). The *New York Review of Books* reported on August 14 that Hacker found



Jennifer Krogh

A villa in Brooklyn, Anthony Cohn



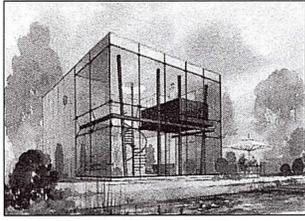
*McComb Elston residence,
the Springs, Easthampton, Long Island,
Claire Weisz Architect*

the top five percent of Americans now have an average pre-tax annual income of \$189,000, which is 50 percent higher than it was 20 years ago, adjusted for inflation. This concentration of wealth has occurred while productivity has improved only slightly, the poverty rate increased from 11.1 percent to 14.5 percent, and the rest of the population — including many architects — finds itself squeezed. No longer are architects designing houses for people like themselves. Clients are more likely to find them through shelter magazines than personal acquaintance.

The economic polarization is exaggerated in housing. “The gulf between homeowners and renters has grown wider. The number of home-owning households with incomes above \$50,000, adjusted for inflation, has doubled, while the number of rental households with incomes of \$10,000 or below has grown from 7 million to 10 million over 20 years. Half of all renters...now spend half their income on housing,” the *New York Times* reported on August 13.

Some clients for architect-designed houses have three or four, even five residences. “It’s

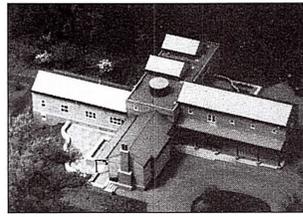
more like they’re collecting works of art than building a house for themselves,” one architect said. And the houses keep getting bigger and more elaborate. **Rafael Viñoly** is completing a 30,000- to 40,000-square-foot stone-and-stucco “castle” outside Philadelphia and a large (though barely half that size), sweeping house for an art collector in suburban Buenos Aires. **Gwathmey Siegel** is finishing a house for Michael Dell of Dell Computers in Austin, Texas, and just completed an 18,000-square-foot one for some young movie moguls. It perches on a pedestal of its own with views of the ocean, canyons, and city of Los Angeles, where the architects are starting two more “big” houses. **Robert A. M. Stern** has “largish” (many in the “high teens”) houses nearing completion in Southampton and Kings Point, Long Island, Martha’s Vineyard, and Rumsen, New Jersey. He has others under construction in San Francisco, the Napa Valley, Brentwood, and Montecito, California, Aspen, Dallas, and Toronto, and in the planning stages in Denver, Easthampton, and Kiawah Island, South Carolina. And though he says, “You can still



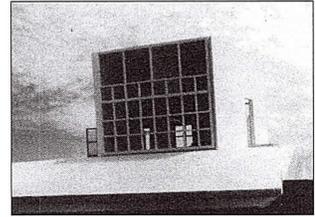
*Villa in Dedemsvaartweg, the Hague,
Bernard Tschumi*



*A new-old "McKim, Mead & White"
house, Westchester County, New York,
renovation by D.A. Hall Architects*



*Large suburban residence,
St. Louis, Missouri,
Robert Kahn Architect*



*Villa in Dedemsvaartweg,
the Hague, Steven Holl*

do a nice house for \$300 to \$500 a square foot," houses by well-known architects often cost \$500 to \$600; one has done some that cost almost four times that amount. It doesn't seem to matter whether they are modern or traditional in style. The costs are about the same.

Of course modest house commissions still exist, though even these, by New York architects, tend to be vacation houses. **Kapell and Kostow**, a firm that rarely does residential work, is designing a "beautiful" white clapboard, wheelchair-accessible beach house of only 1,000 square feet on Sagaponack Bay, and has just finished a colorful cedar-shingle, cedar-shake, and vertical cedar-sided, 250-square-foot boat house with living quarters over the dock in Copake, New York. **Frederick Schwartz** and **Francoise Bollack** have both recently done modest houses in the Hamptons. And **Claire Weisz** managed to satisfy a newly married couple who wanted a vacation house in the Springs that was "unique, maintenance free, extremely flexible, and less than \$80 a square foot" by adapting ideas from the nearby studios of artists such as Pollack and DeKooning. Three Plywood

Bents, whose arms extend to the exterior envelope, support the simple parallelogram of the 2,500-square-foot McComb-Elston House, creating an interior space with a 25-foot span, like those in lofts and small industrial buildings.

Hariri + Hariri, Steven Holl, and **Bernard Tschumi** have all recently completed spartan 1,500- to 2,000-square-foot spec houses outside the Hague in the Netherlands. Their houses are part of a complex of eight little three- and four-bedroom detached houses (*Oculus*, May, 1995, p. 10), which were sold by the developer, Geerlings Vastgoed, before they were built. The others were designed by Stefano de Martino, Frank Israel, Mark Mack, Andrew McNair, and Henry Ciriani, who replaced Zaha Hadid. "Nobody talked to anybody else, so it's the reverse of Weissenhof, but they're remarkably similar to one another. Andrew McNair's house is [more] postmodern, but there's no decon," Gisue Hariri explained. "Everybody had two walls of the structure to span; the height was given, the proportion of built area. We cut ours in two, like Kahn, and covered the service zone

with corrugated metal. Frank Israel, whose last house is next to ours, used brick, and Bernard used corrugated metal, so it all ties back. Mack's looks very California, with a lot of color. Holl's, which is next to it, has a lot of glass in the front and back and two colored walls, so it relates. Everybody has a share in the whole. It does not look Disneylandish. Everybody tried to respond to the conditions, and it shows." The houses, which are pared down, spartan versions of earlier designs deemed too expensive for the site, have revitalized an area with older modern houses.

"We are known for very precise and client-related projects," Hariri said, "but now we're doing spec houses." An expensive house commissioned for an Indianapolis suburb fell through, and the idea of doing a builders' house, which was just a dream two years ago, came true. The architects stayed in the 5,000-square-foot house on a two-acre lot in a Great Falls, Virginia, subdivision, when it was being photographed. "Every thought we had came out the way we hoped....The curved wall has all these tight little spaces in it. You're constantly

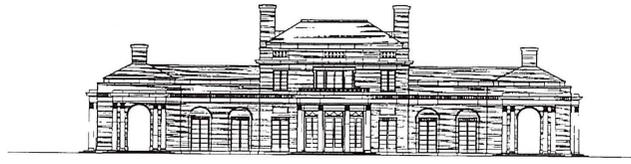
amazed by the living space. I think it would be wonderful to live in. We said, 'Why can't we have this?'" Part of the answer is that it cost \$1.2 million. But even at that, it's a deal. The builder brought it in for much less than the architects could have — about \$200 a square foot. Still, it will not necessarily be easy to sell. "They didn't know how to market it," Hariri explained. "They had to fly us in to talk to the real estate people, who said, 'What do you call this thing? It's not what we think of as modern.'" She assumes they had the International Style in mind, or maybe a "California contemporary" like two houses down the road.

Matters of Style and Values

"Modernism has never found a very cuddly place in the American psyche," **Robert A. M. Stern** explained. He maintains that his houses are "modern," just not "modern in style." They are "in keeping with my philosophy of fitting in," he said, though a house on Kiawah Island in the planning stages now looks as if it will fit in better with the Shingle Style Beach Club he designed than anything else there (fortunately). Another Stern house under construc-

tion in Dallas “employs a nineteenth-century English vocabulary of classically detailed brick walls with limestone trim and gently sloping slate roofs” — not exactly old home on the range. But the tradition allows the architects to organize the program around “a series of courtyards that extend into the landscape” and artfully accommodate late-twentieth-century requirements such as “a motor court” and “extensive exercise facilities.”

Much more indigenous are the new houses off Ocean Parkway in Brooklyn, where Stern, **Anthony Cohn**, and other veterans of the Stern office have done a number of buildings for members of the Syrian Jewish community, including Stern’s own impressive, striped-brick Kol Israel synagogue of 1988, which combines influences from historic synagogues, Near Eastern religious buildings, and nearby residential ones. The exquisitely-crafted, 10,000-square-foot house Cohn recently completed relates both to the vaguely neoclassical houses in the neighborhood from the 1920s and ’30s and to later renovations and insertions by the “École de Stern,” as the master impishly describes the offshoots, such as **William Georgis** and **Ike and Kligerman**. Like the majority of its neighbors, it fills most of its lot, but has a formal French parterre in the rug-sized front yard. It has the typical brick-and-stucco facade and tile roof, but here the very finest materials have been used — forest green French clay tile fired in matte and glossy finishes, Euville limestone from Nancy (like that on the Paris Opera House) for the curved window surrounds and solid classical porch columns, and bronze and art glass for the laylight over the circular stair-



Residence in Preston Hollow, Dallas, Texas, Robert A. M. Stern Architects

case. Cohn worked on the house, his fifth in the neighborhood, for more than five years, designing marble floors, carpeting, French doors, and bronze railings with an Art Nouveau feeling. The house also has a cove-ceilinged living room, a rich wood paneled library, a very formal dining room, chandeliers and sconces, marquetry furniture, an onyx bathroom and inlaid-wood dressing room, a gold mosaic niche, a home theater, and a state-of-the-art exercise room above the living room between the second floor and the attic.

“One of the reasons I’m an architect is to have somebody pay me to learn about things that I couldn’t normally learn, like the supposedly disappearing (but actually thriving) crafts of mosaic and marquetry,” Cohn said, adding, “I try to do something that has a little bit of a sly take on traditionalism.” But it comes off as authentic. The architect’s ego doesn’t show. The invention in the detail is in the service of the overall architectural statement, which makes connections with nearby buildings and the cultural values of the large traditional family that built it. Their dining room is not just for par-

ties. Their preference for rich materials, deep colors, florid decoration, something vaguely Near Eastern, is echoed throughout the neighborhood. It may be why the architect has had difficulty getting the house published. It isn’t familiar enough. It doesn’t look quite like the Anglo-traditionalism shelter magazines prefer, nor is it classically Italianate.

Most laymen prefer traditional architecture to modern because it is familiar, and therefore react negatively to innovation. Also, since classicism does carry meanings, an architect working with it has to be sensitive to the shades of meaning the language conveys. His or her role is closer to that of a translator than a playwright. What works for one client, if it really works, may not work for another with even a slightly different script.

The collaboration between architect and client in modern and traditional design is of a different order. Commissioning a modern house is usually more like commissioning a work of art.

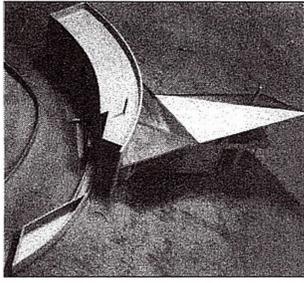
The partners at **Ferguson Murray & Shamamian**, who came out of the decorating firm Parish-Hadley, retained their mentors’ “awareness of



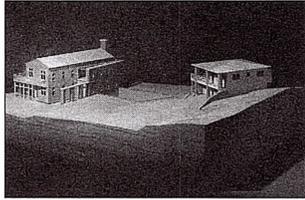
A classical estate, Bridgewater, Connecticut, Ferguson Murray & Shamamian

their obligation to...assist the owners in articulating their objectives...determining the feasibility of...the established financial and schedule parameters, and then helping them make the appropriate decisions...to realize their goals” — rather than trying to lead them in directions they may not have considered, as architects usually do. Like most architects, they believe “all aspects of design, including exterior, interior, and landscape elements, should be...integrated to form a consistent whole.” But unlike modernists, they value “the authenticity of the architectural vocabulary” and reject “ersatz historical styling and experimental forms...in favor of work informed by a thorough knowledge of precedent and its adaptation to a modern context.”

A house they recently completed in Bridgewater, Connecticut, did not derive from a postmodern desire to reflect nearby dwellings or the owners’ cultural roots. It recalls English country houses and Virginia plantations, which are based on Palladio and ancient sources before him. The new old-looking estate replaced a house for which they designed a

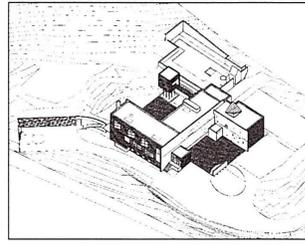


*The Riverbend House,
Great Falls, Virginia,
Hariri + Hariri*



David Lubarsky

*Family retreat,
Montauk, Long Island,
Deamer + Phillips*



*House for a family of six,
Short Hills, New Jersey,
Agrest and Gandelsonas Architects*

Georgian-inspired, nearly-octagonal library ten years ago. The new 10,000-square-foot, three-bedroom residence has a sun room that echoes the library's shape. A central volume of fieldstone, rather closed on the entrance facade with brick veneer, quoins, and jack arches, opens in the back to gardens, low-walled terraces, and the rolling hills beyond with a series of French doors framed by wood pilasters and punctuated by porticos. "The theme of architectural stone is carried into the interior...especially in the entry hall stair, where walls are treated in a plaster simulation of ashlar blocks," the architects explained unabashedly. They do not share the modernist proscription against simulation, since simulated materials have a long tradition. In their work an "imaginative use of inherited architectural conventions...supplant[s] the quest for novelty."

A Matter of Values

The crux of the difference between traditional and modern architecture lies in the value placed on originality, but it extends to the interpretation of "authenticity," which means "sanctioned by

precedent" to a classicist and "truth to materials, time, and program" to a modernist. The difference accounts for why one New York firm known for innovative modern design for innovative modern design told us that it had done a "Federal" house and "it really came out well," but did not want to publish it in *Oculus*. They believed they were obliged to honor their clients' request but felt somewhat compromised by doing so.

An invitation to deal with real historic material, however, rarely creates a conflict. **Denise A. Hall's** clients purchased a 10,000-square-foot, ten-year-old Shingle Syle house in Westchester, which they were told was built with the remnants of a demolished mansion by McKim, Mead & White. The pieces were there all right, especially on the facade, but inside Hall found awkward proportions, fiberglass molding, eight-foot ceilings in the bedrooms — very little that could be attributed to the turn-of-the-century firm. "And it was really badly built," she said. But the case proved an interesting challenge to someone who believes that "the process and the exploration is the heart of design." Luckily, her clients said, "Let's make it what it

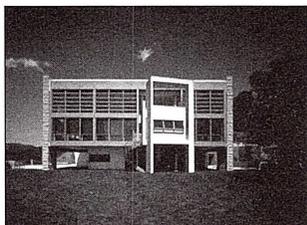
wants to be." But that was not so easy. "There's a tremendous amount of bad stock detail out there, because for the most part there's not attention to detail. People are not willing to do what they have to do to get it. We've scoured the salvage places like Urban Archaeology, but even these people are going into reproduction."

Hall is also designing a guest house for a "youngish" couple (around 45) who inherited a house on the way out of town in Nantucket. It was a summer cottage — a long, rambling ranch house with a series of additions — but they want to live in it year-round, so she is designing a new little building "where four people can be doing different things at the same time." It can also be rented out or used to accommodate guests or in-laws. She will make it two stories tall to fit in with the old shingle houses nearby and do "some extensions to the existing house to tie it all together."

Detective work can make a house commission rewarding. So can clients' desires to create a niche for themselves, as **Deamer + Phillips's** clients in Montauk, a graphic designer, his wife, and child, are doing.

The 3,000-square-foot house occupies an extraordinary site — two lots on a bluff overlooking the ocean — but it is "seen as a private retreat for the family, not a place to show for parties." The husband, who is from Basque, showed the architects a lot of the images of stone vernacular buildings with wood details and very small windows to shelter from the weather. "Our house is shingle on two sides, wrapped with a stone wall that kind of disengages from the house and creates an entry and a skylighted space. You approach frontally, then turn and are in an outdoor garden," Peggy Deamer said. "The house feels somewhat indigenous but clearly isn't." There is also a guest house on the property, which they have renovated, and a pool between the guest house and the main house that comes up against the stone wall.

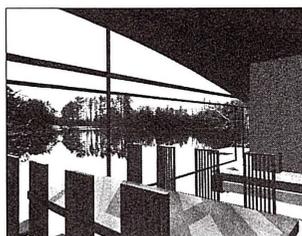
The private residence can also provide an opportunity "for formal and symbolic investigation," as a house for a couple with four children in Short Hills, New Jersey, is doing for **Agrest and Gandelsonas**. "The contemporary American house stands as a field where overlapping demands intersect," Diana Agrest explained. These clients "expressed first the desire for a courtyard that would convey a sense of enclosure, and second the need to facilitate three different sets of activities...for the family, for entertaining, and as a sanctuary for individual study." So "the project entwines three elements. Two L-shaped structures, the family house and the more public house for entertaining, are overlapped in plan and dovetailed in section to form an inverted Z in two axes. Each L implies a courtyard, the [public] entrance courtyard and the family courtyard at the rear of



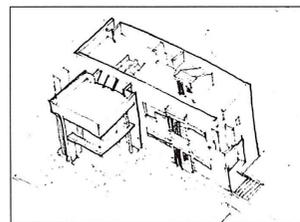
*Pacific Palisades residence,
Gwathmey Siegel & Associates Architects*



*Beach house, Sagaponock, Long Island,
Kapell and Kostow Architects*



*Southern Connecticut house
on site with two lakes,
Voorsanger & Associates Architects*



*Beta House,
Shelter Island, New York,
Warren James & Associates Architects*

the house.” Since the house is large — 12,000 square feet — each sphere of activity can be accommodated separately, and there is a sauna, lap pool, pool house, guest room, playroom, and au pair quarters. Materials are colored concrete, steel, and lap-jointed and painted horizontal wood siding.

The Nature Connection

It was landscape that determined the imagery of two houses **Voorsanger & Associates** built in the West. The houses, for members of the same family, are made of glass, Connecticut granite, and mahogany, with Claro-walnut floors, stone fireplaces, Italian marble baths, and furniture designed by the architects. But their configurations derive from their siting. The 10,000-square-foot family retreat in Wyoming, flanking the Continental Divide at 8,200 feet, crowns a mountaintop with a gentle asymmetrical peak framed in anodized aluminum. Windows as large as technology permits open the living spaces to a view extending for 25 miles over the 280,000-acre working ranch.

The one-bedroom pavilion retreat in Montana, at 2,800 square feet, is barely

larger than the Wyoming barn, but it is nestled into a “lost valley” on a 430,000-acre ranch miles away from its working center. Three 80-foot-long windows embrace the landscape, but vaulted roofs shelter the inhabitants. The exacting craftsmanship was demanded by the clients, who first hired Voorsanger to expand their kitchen in Connecticut and have now engaged him to design a new 10,500-square-foot primary residence nearby on a spectacular 300-acre site with two lakes connected by a dam.

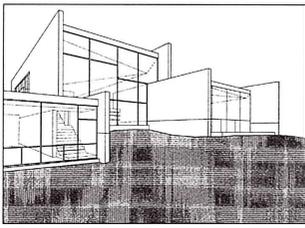
Two houses by young architects were also inspired by landscapes. In a 60-acre meadow on a mesa near Telluride, Colorado, **ARO’s** 8,000-square-foot Sunshine Mesa House accommodates two sets of views, at right angles to one another, with large window walls in every room. The plan weaves overlapping rectangular forms into layers within the landscape, like geological strata. On one side, the outside walls are made of rough-hewn timber on sandblasted concrete foundations; the others are covered with Corten steel shingles that weather over time. On the interior, smooth white plaster walls and col-

ored concrete floors create a pristine setting for an art collection. **Dean Maltz’** still-unbuilt, 3,400-square-foot weekend house in Goshen, Connecticut, nods to woodland and lake views. The three-story, wood shingle-and-clapboard structure is nestled into a steep, sloping site with services on the ground floor. The living room, dining room, and master bedroom suite on the second level face a lake on one side and a courtyard, enclosed by the hillside, on the other. Curved walls and large protruding bay windows bring the house, with two guest bedrooms on the third floor, into the landscape.

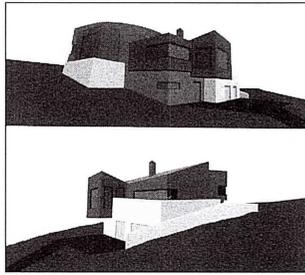
Edward I. Mills & Associates’ Melnik House in Brighton, Michigan, is sited just below the crest of a bowl-shaped hill overlooking a natural lake, not only to take advantage of the views but also to capture southeast sun for solar heating. The total heating bill for this 6,000-square-foot primary residence for a family of four averages only \$107 a month. A double-height gallery runs the length of the house from the entry porch at its highest point to a framed view of the lake at its lowest. The gallery connects the kitchen and dining room, which are separated

by a wall with a cutout pass-through, to the living and playroom below, and eventually to a two-story library at the end of the house, which the owners consider its heart. Although the interior walls are treated as free elements within a barn-like brick-masonry-and-steel shell, they create traditional rooms instead of merely defining an open plan. Natural materials coexist with industrial ones and modern classic furnishings by Alvar Aalto, Isamu Noguchi, and Charles Eames. Mills, who received *House Beautiful* magazine’s Centennial Award for this house, said, “During the last two centuries most of the greatest innovations in architecture have taken place in the design of houses.” Certainly, new aesthetic directions often begin in houses.

During the last decade, **Peter Gluck** has explored a number of them from a simplified modern version of Lutyens’s Barton St. Mary in a Manor House with Music in Westchester, to sympathetic-but-contrasting additions to houses by Mies and Frank Lloyd Wright, with takes on the vernacular of New England, Hugh Newell Jacobson, Gropius and Breuer, Harry

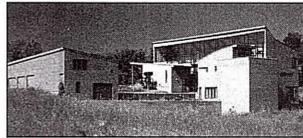


Sunshine Mesa House,
Telluride, Colorado,
Architecture Research Office

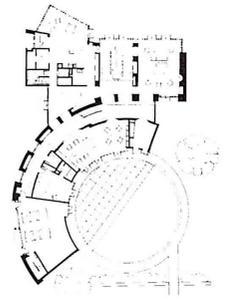


Weekend House,
Goshen, Connecticut,
Davis Maltz Architects

Paul Warchol (reprinted with permission from *House Beautiful*, copyright 1996, the Hearst Corporation, all rights reserved)



Melnik House,
Brighton, Michigan,
Edward I. Mills & Associates



Lake House with Court,
Island Park, Illinois,
Peter Gluck and Partners

Weese, and farm and small industrial buildings, all tempered with the influence of Japanese restraint and craftsmanship, as Paul Goldberger observed in a recent monograph, *Ten Houses*, Peter L. Gluck and Partners (ed. Oscar Riera Ojeda, Rockport Publishers, 1997, 108 pages, 9 x 10, over 200 illustrations, paper, \$19.95).

What characterizes them all is a lack of sentimentality and good building — made possible because Gluck seized the means of production with his own construction services company (ARCS). In a recent 12,500-square-foot house near Chicago poised on a bluff overlooking Lake Michigan, he created a second semicircular facade to embrace the occupants and shelter them from the “often severe lake-front weather,” instead of simply opening it to “the sunrise, water, and ever-changing views of the lake.” All the major rooms face both directions at once, straddling polygonal and circular geometries.

In an 8,500-square-foot house outside Denver, which he describes as “an inhabited ruin,” Alexander Gorlin is approaching nature even more irreverently, but in the spirit of the owners. The

house steps down the hillside, like a great stairway with stone walls that reach beyond it. “It definitely has some James Bond touches. A double-height living room with an eight-by-ten-foot fish tank filled with barracudas and sharks, through which you see the Rocky Mountains,” he said, laughing, “That’s my take on ‘liquid architecture.’ Then I have a secret passage from the husband’s closet that leads directly to the garage, so he can escape in his Porsche.” The family has three children as well as a number of pets — tarantulas, iguanas, birds, cats, and dogs — to complement what was recently total wilderness with bears, mountain lions, and elk. A four-car underground garage was blasted out of the hillside to accommodate the new residents, who approach the house by a bridge across a ravine that serves as a natural moat.

Less ironic perhaps, but no less dramatic, is a four-bedroom vacation house for a German client that Richard Meier & Partners is building on an acre-and-a-half, wedge-shaped, waterfront site in Naples, Florida, on Doubloon Bay. The house stretches along the shore, perpendicular to the winding approach,

lined with royal palm trees, and unfolds in parallel layers from front to back. A limestone wall defines a skylighted corridor running the length of the house and leads to the enclosed bedrooms and open living spaces, which are all ordered by a twelve-foot module and arranged in a linear pattern with views to the bay beyond the lap pool. The waterside facade is sheltered by a two-layered butterfly roof, which is cantilevered off the main structural columns, and seems to float overhead.

Meier is also designing a house in Kuala Lumpur for a Malaysian client who owns the local Ferrari dealership. Not surprisingly, the client was looking not for some take on the native vernacular but for “a Richard Meier,” a situation that creates different (and fewer) opportunities for graduates of Meier’s office than for those of Stern’s. **Tom Williams** and **Steven Holl** clearly found their own directions. **Tom Phifer**, Meier’s partner for ten years who left recently and is working on two houses, really doesn’t know yet how they will resemble his. “We’ll see as they evolve how much I take and how much I discard,” he said. Just what **Paul Aferiat** kept and discarded since he left

Meier’s office and formed a partnership with **Peter Stamberg** is visible in a new monograph, *Stamberg Aferiat Architecture* (Rizzoli, 1997, 160 pages, 8 1/2 x 11, 160 illustrations, paper, \$35), with new residences and additions to older Meier houses and apartments. Suffice to say that glowing colors, wild whimsical furniture, twists, and turns have been added to Meier’s cool, disciplined geometric forms.

The House as Laboratory

Recent graduates of **Gwathmey Siegel** have been attracting more institutional clients as the firm undertakes more large-scale work. But Charles Gwathmey himself has changed. His latest house in L.A. is made of three different materials (pinkish cleft-cut Indiana limestone, zinc panels, and tan stucco) and is experienced, not as a totality, but sequentially like a Cubist painting. Houses still occupy a special place in his heart. “We’ve always used the house as an opportunity to explore and extend and take risks, which then feed back into the other projects,” he said. “The house is a wonderful vehicle because it manifests all the

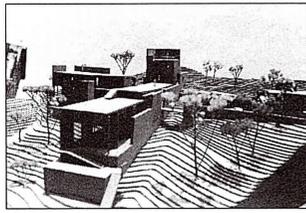
Energy Camp

by Louise Harpman and Scott Specht

Before they'd even hired us, our new house clients sent us packing — to Energy Camp. Energy Camp is the name we gave to an intensive weekend seminar devoted to energy efficiency in residential construction. The Energy Crafted Homebuilder's Workshop, as it is officially known, trains contractors and architects to use advanced construction techniques in their residential designs to meet the highest energy-efficiency and quality standards. It is sponsored by a consortium of public utility companies and is hosted by Northeast Utilities in Berlin, Connecticut. We found out about the workshop through our clients, an ahead-of-the-curve film producer and his wife, a writer, who were only too happy to make this investment in their house and our continuing education.

The full-day Friday and Saturday seminars are taught by Marc Rosenbaum, a sophisticated MIT-trained mechanical engineer, and Bill Rock Smith, a seasoned and highly knowledgeable contractor. The sessions cover a wide range of systems and detailing issues, and present new materials and methods of installation in a hands-on environment. New technologies, including geothermal heating and cooling, photovoltaics, heat exchangers, and net metering are discussed, as are more traditional energy-related concerns, such as walls, windows, floors, and doors. The seminars stress quality and comfort as well as environmental protection and sustainability. The topics come thick and fast; luckily, the registration fee includes a large binder, which summarizes the issues and provides more in-depth technical information. Even so, we found ourselves taking copious notes during the presentations and remarking, "This is the stuff we should have been taught in school!"

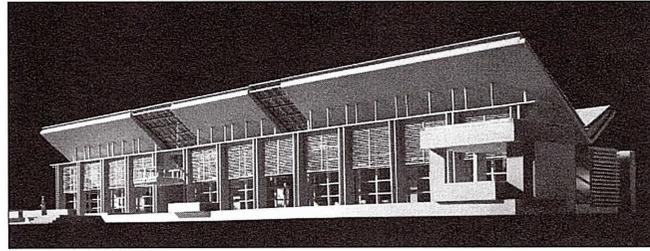
The typical audience for the program is builders and contractors. Of the 70 participants in our session, only four were architects or designers. Buck Taylor of Northeast Utilities, the local host, said he would welcome more design professionals, and we agree that this is a program many architects would find valuable. Due to budget constraints, the program may not be continued in 1998. The next (and maybe final) session of the Energy Crafted Homebuilder's Workshop is scheduled for November 14 and 15. The registration fee is \$100; call 800-628-8413 to register.



*Hillside House,
Denver, Colorado,
Alexander Gorlin*

formal architectural issues that one has to deal with in any other building, and they're incredibly focused and precise."

"Houses tend to be our most creative and ideological projects," Victoria Meyers said. "We usually choose a theme for each house, which is echoed in the title we give it." As the titles imply, **Hanrahan + Meyers's** work comes as close to conceptual art as to professional service. One previous house, *Out House*, "explored issues of interiority and exteriority." Another, *Hudson River House*, which was "literally carved into a site along the Hudson River, explored writing on writing and architecture as a means of making the history of a site." The *Duplicate House*, which they have been working on off and on for two years for a psychiatrist and a painter in Bedford, New York, "deals with serial repetition, morphing, and duplication, all [of which] lend themselves to computerized investigations. This particular project has second-floor massing that is mirrored, morphed, and/or shadowed" on the completely transparent first floor. "Through the movement of the sun and through shade and shadow,



*House on Doubloon Bay,
Naples, Florida,
Richard Meier & Partners*

the form of the second floor imprints itself on and reads as a fourth-dimensional version of itself on the ground floor" (see illustrations, page 6 and cover). Meyers says she is "not sure why houses seem so well-suited to these complex and cerebral investigations. Perhaps as the most personal of project typologies, as a literal housing for human habitation, a house brings us face to face with our human condition."

Warren James & Associates' *Beta House*, under construction on a Shelter Island site with water on three sides, also repeats geometric forms. The entrance to the 3,000-square-foot, almost L-shaped house at the intersection of the two axes leads, at the end of the east-west wall, to a 21-foot glass cube with a double-height living room that acts as a harbor lantern at night. Public spaces are situated on the ground floor with a progression from smaller to larger and from closed to open; private spaces are upstairs. The circulation spine along the water is anchored at one end by a vertical stair tower with a metal facade, and at the other by a cylindrical form inside the transparent cube. To the north, a freestanding, 21-foot-

tall, 1,000-square-foot-guest house, based on a three-foot-six-inch construction module, echoes the living room in the same materials as the main house — wood-framed vertical cedar siding, painted white, with silvery lead-coated copper tubing. The interiors will be slate, oak, teak, and cedar.

At the flat tip of the nearby North Fork is another L-shaped house with complex forms. Designed by **Studio a/b**, the house is intended to contain space and create movement, but is articulated with simple construction techniques and materials. An open living, dining, and kitchen space is the focus of the 1,750-square-foot house, with a studio and bedrooms at each end. Angular facades and the combination of corrugated aluminum and white cedar shingles enliven the exterior. The interior has simple, efficient, built-in plywood furniture designed by the architects.

Some young architects are using houses for another kind of research. One client sent Louise Harpman and Scott Specht of **Specht Harpman Design** to the Energy Crafted Home Program sponsored by New England Utilities to give them the background they



*Blizzard residence,
Kiawah Island, South Carolina,
Specht Harpman Design*



Paul Warchol

*L-shaped house,
North Fork of Long Island,
Studio a/b*



Ate Atema

*Maingay Barnhart residence,
Falmouth, Massachusetts,
Ate Atema*

needed for design development of his house. But environmental factors had already figured prominently in a three-bedroom retirement house on Kiawah Island they designed for a couple of schoolteachers, not only because they wanted to maximize energy savings, but also because the barrier island is prone to hurricanes. The local Architectural Review Board, which “requires that all living spaces be...a minimum of 15 feet above sea level” for storm control and prohibits flat roofs for stylistic reasons, took issue with the architect’s intention to wed the house to the land, make it economical to build, and allow it to age gracefully with the owners, who are doing a lot of the work themselves. So the first floor of the Blizzard Residence is natural stucco on concrete block; the second has a wood frame, rot-resistant Hardie Plank horizontal siding, and a shed roof. And since “the first principle of sustainable design is don’t build more than you need,” they are building a 3,000-square-foot house in an area dominated by 5,000-square-foot ones.

A house **Ate Atema** is completing for his mother and stepfather on Cape Cod

breaks ground in both social practice and sustainability. It is one of four houses (with room for another eight) in the Alchemy Farm cohousing community on the site of an old dairy farm. Though legally structured as a variation on a condominium association, the community keeps lot sizes to a minimum and consolidates driveways, parking, recreational, agricultural, and natural habitat areas. House sizes are also limited; a renovated dairy barn will provide shared facilities for meetings, group dinners, and offices, and maybe a common laundry room, darkroom, music room, workshop, and mail room.

The house Atema has designed collaboratively with his parents uses “technologies, materials, and systems...to take advantage of the resources of the site and minimize the pollution its occupants generate, such as a filtered roof rainwater collection system.” To keep the house as “tight and well-insulated as possible...we found that the factory-built, modular building method provided many advantages over conventional stick building,” Atema explained (see sidebar). High-performance glazing, a fully-insulated foun-

ation, and a high-efficiency gas heater to supplement the solar water heating will save even more energy. Eventually, a greenhouse connected by a glazed extension will contain a year-round winter garden and solarium.

Not quite all, but some, of the amazing variety seen in recent houses by New York architects will be possible to achieve with another kind of modular — the interactive boxed building kit **Robert Kahn** and his partners are putting together now. This new take on the old idea of a kit-of-parts will enable clients to adapt the plan of his parents’ house to any number of sites and programs, even to satisfy a range of personal tastes with different materials and rooflines. Clients will play a role in the design with architectural guidance and supervision, but their relationship with him will grow as their ideas about the house evolve, and as design development and working drawings are produced. And, of course, their houses can grow systematically over time.

Modular Building for Energy Efficiency

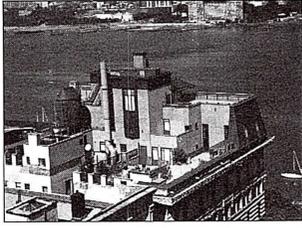
by *Ate Atema*

Looking for ways to design an energy-efficient house for my mother and stepfather on Cape Cod, I found that an effective route to creating a tight and well-insulated shell was by using modular construction. We decided on a manufactured wood-frame house that was designed to take advantage of factory production methods and withstand travel to the site.

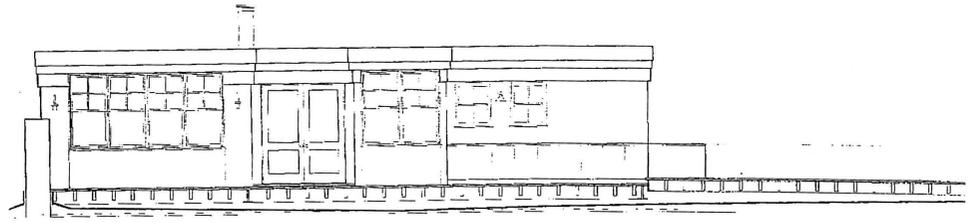
A good part of creating a tight and well-insulated shell comes from careful construction and detailing; the controlled environment of a factory is ideally suited to this purpose. Modular houses are typically built from the inside out. With exterior sheathing and cladding applied last, carpenters, plumbers, and electricians have easy access to walls. This procedure allows them to seal penetrations from behind to prevent air movement, and makes it possible to install insulation inside wall cavities, which is critical for optimal performance.

The house that is now being finished on Cape Cod came down from Quebec as four 13-foot-9-inch modules — the maximum width permitted on interstate highways — on the beds of tractor trailers. They were then placed by crane onto a modular foundation brought in from Poughkeepsie. Modular houses are engineered to withstand these stresses. Horizontal strapping is added to the exterior stud walls, and wallboard is fastened to studs with twice as many screws as are used in conventional stick-built homes. Interior walls are set on two-by-fours rather than more typical two-by-threes, and all subfloors are screwed to joists. Although this additional reinforcement is done to insure that door and window openings don’t go out of square and walls don’t crack during transport, it also tightens up the house. With the quality-control of factory construction, this results in an extremely energy-efficient shell.

The Cape Cod house was built by Construction Marcoux of Sainte Marie, Quebec, and is being finished by Arrowhead Homes of Vineyard Haven, Massachusetts.



Addition to former Hearst penthouse,
Siris/Coombs Architects



New penthouse on top of the Endicott, West 81st Street, Karen Jacobson Architects

Reaching for the Stars: Rooftop Penthouses

by Nina Rappaport

After a ten-year hiatus, architects are once more “going through the roof” to build penthouses on top of existing buildings. Akiko Busch described the phenomenon in *Rooftop Architecture* (Henry Holt, 1991), but the movement had subsided even before the book came out. Now, with the rise of the stock market, roofs are rising again.

Despite complicated air-rights legislation, necessary Landmarks approvals, structural complexities, and the fact that rooftop penthouses are expensive to build, owners are not discouraged from getting their piece of the sky and outdoor space in the city. With small enlargements or a one percent increase in building size automatically allowed, many little additions can be built as-of-right. Designs range from the fancy river view palaces to the cool simplicity of Village and Tribeca sky houses.

Jane Siris and Peter Coombs, known for their own and other rooftop houses of the 1980s, have recently completed an extensive addition

to the 2,500-square-foot penthouse atop the Clarendon on 86th Street and Riverside Drive, which William Randolph Hearst added behind a mansard roof in 1915. The architects modernized what remained of Hearst’s tapestry gallery and, with air rights purchased from the cooperative, added another 4,500-square-foot, three-story wing.

Construction, which lasted three years and involved the hoist from the Statue of Liberty, was complex. New steel transfer girders, a new elevator, a separate HVAC system, and water tank all were added so the new residence could function independently of the building. The intricately patterned custom-designed woodwork and curvilinear corners of the existing tapestry hall blend with the owner’s Art Nouveau furniture collection.

Transforming the tapestry hall into a living space, they extended the high windows and raised the floor. The central mahogany stair hall is illuminated by custom skylights, and a solarium between the two terraces enhances the exterior space.

In another recent penthouse addition Siris/Coombs vertically extended the facade

of a building on West 72nd Street. The original terracotta cornice was decaying, so with some convincing, the cooperative decided to restore it. The architects combined this work with the enlargement of the attic floor, which had contained a laundry, into a new 3,000-square-foot, three-bedroom penthouse apartment. New windows were punched into the attic, increasing the building height by half a story — basically, raising the roof.

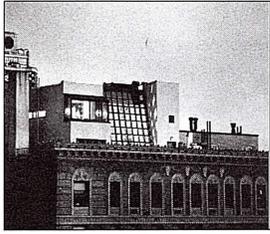
Karen Jacobson, who designed a number of penthouses in the mid-1980s, when people were willing to pay for the extra square footage, is also doing them again. In 1984 she designed a penthouse for the top of the Endicott, where the coop had given all top-floor tenants roof rights directly over their apartment units. Now she is working on a second unit — a combination of two apartments — adding a 500-square-foot family room, study, and bar in a simple stucco cottage. To comply with Landmarks regulations, the cottage had to be hidden from the street, so it is set back and has a flat roof.

In a recent rooftop addition to an East Side carriage

house, Jacobson created a 1000-square-foot pavilion with a family room, a bathroom, and a bedroom. Michael Graves had previously renovated the second floor with a vaulted ceiling, so Jacobson echoed it in the addition with a barrel-vaulted ceiling, pitched back to create a low ceiling at the front so the line of sight became the roof line.

On East 64th Street, Bromley Caldari has completed a new house on top of a twelve-story apartment building. The two-story addition, with a steel-and-masonry structure finished in white stucco, has a central two-story living room with a mezzanine balcony and a slanted wall of multipaned windows (like those in an old-fashioned artist’s studio) with views to Central Park. One side of the space contains the kitchen and dining area, a master bedroom and bath, and a glazed terrace. A smaller second bedroom is on the first floor.

In Tribeca, loft conversion and zoning rules, which had kept some penthouses on hold, have recently been clarified. Since the area used to be mostly made up of commercial lofts, the small additions allowed on residential



Eliott Kaufman

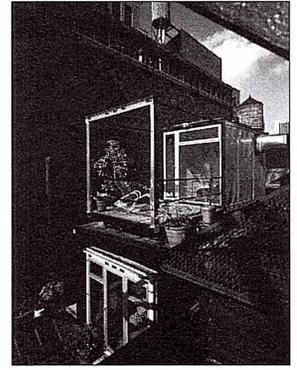
*Penthouse, East 64th Street,
Bromley Caldari Architects*



*Penthouse at 108 Reade Street,
Deborah Berke Architect*



*Penthouse at Broadway and 28th Street,
Weiss/Manfredi Architects*



Paul Warchol

*Penthouse in former mechanical room,
West 31st Street, LOT/EK*

projects were illegal. But regulations approved last spring allow small enlargements when a loft is being converted to residential use if it meets zoning and F.A.R. requirements. On Leonard Street, Bromley Caldari renovated a four-story, 14,000-square-foot, timber-framed loft building, which used to be a warehouse and elevator shop. Now it has a moving and storage company on and below the ground floor, a loft on the second floor, and a triplex loft on the third and fourth floors with a new fifth-floor penthouse. The 20-by-22-foot addition is built of C-joint framing on steel dunnage beams. It rises 21 feet and is located in the central area of the roof. Finished in white stucco with an architrave, the pavilion houses a living room, small bathroom, pantry, and a half-story loft that leads out to a wood deck with landscaping.

Also under construction in Tribeca is a penthouse addition on Reade Street by **Deborah Berke**, which will be completed in January. She is renovating the top floor of a five-story loft building and adding a 1,300-square-foot structure with three bedrooms, three baths, a small

stair to a pyramidal standing-seam metal roof, and a small deck on top of the children's bedroom. The exterior will be yellow ochre stucco, and the construction is fairly standard on a new steel dunnage.

And on Jay Street, **ARCHITECTURE + furniture** has expanded a top-floor apartment by moving the living spaces to the roof and enlarging the bedrooms below. Because the 1,200-square-foot addition is set back far enough to be invisible, the architects fully glazed the new living space.

In the garment district, where commercial activity coexists with residential living, **Weiss/Manfredi Architects** is raising the roof of a penthouse apartment in the nineteenth-century cast-iron Gilsey Hotel on Broadway and 28th Street. Construction will begin soon on the former attic space, which will be transformed when an 18-foot, double-height, light-filled living room is connected to a 350-square-foot pavilion with operable wood shutters on a curved wall. Lightweight steel-and-glass construction will open the structure, like a camera lens, to the Empire State Building. A glass mezzanine floor, reached by a spiral

stair, will look down into the living area and out to the sky.

Giuseppe Lignano and Ada Tolla of **LOT/EK** are giving some fashion photographers on 31st Street another view of the Empire State Building in a penthouse designed last spring. They are transforming an 1,100-square-foot, eleventh-floor mechanical room into a residence with a living room, kitchen, bath, and children's bedroom, by adding a metal truck container box to create a 90-square-foot bedroom in the sky with a wall of glass. They think of it as a giant closet with a bed. Working with existing objects, they designed a space that fits in well with existing forms on rooftops. To create a patio, they peeled away the roof and walls of part of the container and left the frame free-standing at the edge. *That* is both on top and on the edge.

Remembering Paul Rudolph

Oculus asked former colleagues, students, rivals, and admirers of Paul Rudolph to share memories of him with our readers.

The American Institute of Architects New York Chapter mourns the death of Paul Rudolph, FAIA. He was an enthusiastic colleague, rigorous mentor, and impassioned designer. He was devoted to possibilities of modern architecture. His drawings and buildings, compositions of space, light, and structure, enriched us all.

Robert Geddes, FAIA
AIA New York Chapter president

Paul Rudolph was the best teacher I ever had. He was a brutal, ruthless, brilliant, demanding, extraordinarily gifted, dedicated teacher, who put in the hours. And he had so much to say. He was a fabulous critic. If you didn't put the time in as a student, you just flunked. You could never get away with it today. You'd be sued all the time.

He was only at Yale for eight years, but he produced a cadre of some of the best architects in the world — Jack Robertson, Tom Beebe, Alan Greenberg, Richard Rogers, Bob Stern, Norman Foster, Charlie Gwathmey, Hugh Jacobson, forget about me. When you think about what they have in common, which is nothing, you realize that the people who got the most out of Paul were those who didn't emulate him at all. That you would get this diversity and the raw talent.... (Some of them are better than Paul, and that's a real tribute). The buildings are another matter.

He made my life, out of brutality and by example. I worked in his office — on Tuskegee, the Milam House, the A & A

building, the Garage — after class, from 2:00 am to 6:00 am, and Paul was there.

Stanley Tigerman, FAIA

Paul was a close friend. His first year at Yale was my first year in the architecture school. Paul was a fabulous dean, unbelievably energetic, attentive, and keenly interested in students. He would be wandering around the studios at night, and it didn't matter if you were a freshman....I had half dozen of my best critiques with him.... His presence, the way he bounced as he walked, ran up the stairs, worked all night over the weekend.... Most essentially, he was a practicing architect, a great role model.

At least in the four years I was in school, he didn't have a lot of protégés architecturally, but that didn't detract in any way from his status for us. What Paul did, in a curious way by not trying to impress his vision on us, was emphasize urbanism, though that's not the way it's been published. He drafted faster than God. He would draw up things — whole new communities — in 48 hours, which would take other people months. And he was very interested in how modern architecture had not been able to respond stylistically (it was when he was doing the art center at Wellesley). That he drew so well was a curse in the end, because your drawings have more life than the buildings (the only thing worse is no drawings). But it was his ability to engage students on a one-to-one basis and on juries and run an operation that seemed very engaging....He really lived architecture, and you believed him because he was putting everything into it. He was a major shaping force for my generation.

Jaquelin T. Robertson, FAIA

During my second year of architecture school (in the early 1960s), Paul Rudolph was on the jury for an elementary school I had designed. He asked me why I had an entrance colonnade on six-inch-thick steel columns. I said, "Because I wanted to make a processional entry and that was what was needed to hold up the canopy." He replied, "You only need four-inch columns for that, and what you really want is a processional entryway with much more monumental columns. Don't be afraid of functional excesses."

Alexander Garvin, a New York City Planning Commissioner, teaches at Yale.

I remained good friends with Paul. I thought two things about him were never adequately acknowledged. One was that he was the first one to open any architecture school that I know of to the world of international architecture. He invited every important architect to Yale and made it the center for both teaching and dialogue. He had a sense of his own self that was not threatened by having all those other great people come to the school.

The other thing I think was a tragedy in his life. When the Art and Architecture Building was completed, his practice in America was practically eliminated by the criticism. In my mind, it was precipitated by the whole postmodernist cause, and he was the victim of circumstance. It was really sad because he was a great architect. He had the kind of commitment to making buildings that we lost. He, of all people, didn't deserve that.

Charles Gwathmey, FAIA

I think Paul is one of the most important and undervalued figures in modern architecture. There is no question that his



Paul Rudolph

tenure at Yale, the early Florida houses, and some of his New Haven buildings rank with some of the most important buildings of the transitional period of American architecture. The real question we will have to answer is, Why has his work up to now been so undervalued?

He was a wonderful critic. I had him as my first critic at Cornell in the 1950s. He was brilliant. I remember a friend of mine who did a Frank Lloyd Wright house and got a first mention. The next year, he did the Yahara Boat Club, and he failed. Rudolph said, "Look at a great master once but never do it again."

He was the first person at Harvard to be looking at Sartoris's book on Terragni in the 1940s....I think he got very burned at Yale and by what happened to his building.

Peter Eisenman, FAIA

When I was a student at Cooper in the 1970s, Rudolph gave a lecture. What I remember was that the work was so emotionally compelling. Then he gave advice to students: "When you do a house, you should let the woman take care of the kitchen, then they'll let you alone with the rest of the house."

Alexander Gorlin, AIA

If you look at the Mary Cooper Jewett Arts Center, which was designed in the mid 1950s, long before anyone talked about the contextual, it was planned as being 'scenographic.' And it was better than 99 percent of what was later billed as postmodernist.

The phenomenal massing and spatial complexity of the Art and Architecture Building opened up so many possibilities — Peter Eisenman's DAAP building is doing in diagonal what the Arts and Architecture

Building does in orthogonal—Rudolph played push pull, click clack with that thing as if it were so much salt-water taffy from New Jersey. I know of no building that preceded it that came anywhere close.

Earlier this year I sent him a letter that said, "...Last September good fortune provided a week as guest critic at the Chinese University of Hong Kong....On the one free day without task or attendant, I came out of the subway at the base of Norman's bank, spent a couple of hours fascinated with the thoroughness, sophistication, and price tag of a fine, fine building, then sauntered over to Pei's bank....And then came the third member of the trilogy. Some buildings defy capture by the camera. If architecture were gymnastics, then the degree of difficulty on the Bond site would perforce be a ten. What a phenomenal exploitation of an opportunity surrounded by obstacles and hazards of every kind. To keep it simple, your whole package in Hong Kong, from base to profile against the sky, is one of the most powerful pieces of architecture I've ever encountered. It was a treat...."

David L. Niland practices architecture in Cincinnati and directs the sixth-year studio at the University of Cincinnati.

I knew Paul well when I was teaching and he was chairman at the Yale Architecture School. That building was a landmark — corrugated raw concrete, powerful massing, and a great soaring interior space rising up past terraced drafting balconies to the sky. Paul was a brilliant designer who knew his style, knew himself well, had absolute self-assurance. At the same time he was a modest, thoughtful teacher, and a kind friend.

Edward Larrabee Barnes, FAIA

The passion and dedication Paul Rudolph brought to the art of architecture was particularly influential to my generation for whom he was a great inspiration as both an architect and a teacher.

Richard Meier, FAIA

I only met Paul Rudolph once, but somehow his work reminds me very much of Bruce Goff — the strange use of materials that irrespective of their intrinsic value makes them feel precious. There's a wonderful expansive sense of space in Goff's work too. Goff is to Frank Lloyd Wright as Paul Rudolph is to Corbu or Mies, a tactile, playful take on modernism. I've always loved the buildings of his I've been in.

Anthony Cohn practices architecture in New York City.

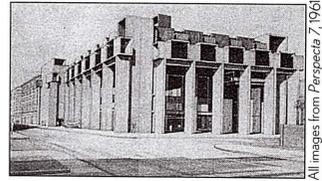
Paul Rudolph had the most raw design talent of any architect I have ever met. Rudolph practiced architecture as an art. While he had been out of favor for many years when I worked for him, his practice continued to flourish with large projects throughout the United States and the Far East. Sadly, I felt that he was a terribly unhappy person, despite his tremendous artistic and professional achievements.

Lester Korzilius, AIA, has returned to the office of Norman Foster in London.

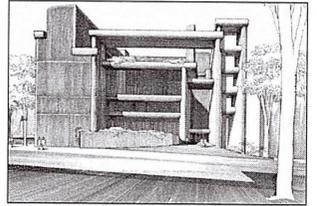
Paul Rudolph was on a jury when I was at Yale (in the early 1990s) — you know we all adored that building — and when it came time for a break, he said, "Where are the bathrooms in this place?"

Louise Harpman is a partner in Specht Harpman Design in New York.

Evolution of the Yale University Art and Architecture Building



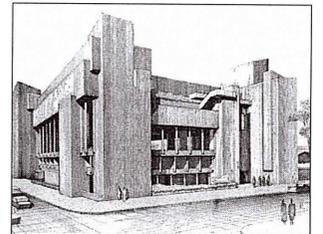
Stage one, study perspective



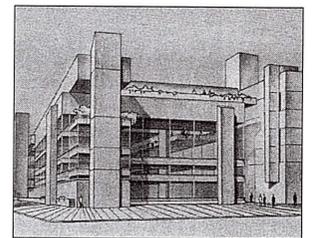
Stage two, study perspective



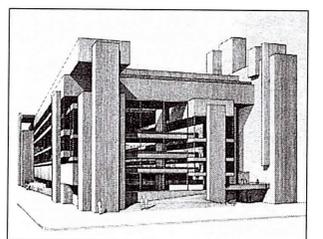
Stage three, study perspective



Stage four, study perspective



Stage five, study perspective



Stage six, study perspective

All images from Perspectives 7, 1966

Queens West: Another Planned Natural Disaster?

by Craig Kellogg

The question can be simply put: Who gets the front seat on New York City's waterways? Residents? Birds? Rich condo dwellers who park their all-terrain vehicles in underground lots topped with towers full of picture windows?

A July 17 discussion at the Van Alen Institute entitled "Forum on the Future of the East River" illuminated one community's ongoing fight to save its views — and its neighborhood. Spurred by provocative comments from Michael Sorkin, the panel limped toward a rough consensus about the horror of dense, monolithic, and unimaginative development on the line that separates civilization from nature.

The debate is a direct result of the Clean Water Act of 1972. Previously, sewage and other waterborne muck made urban rivers ugly and offensive. But with stricter environmental regulations came pristine water that attracted developers hungry for large, urban tracts with views. Residential neighborhoods, which once kept a safe distance, could crowd promenades and other amenities against the riverbank, as they do at Battery Park City. This example of extreme density supported by publicly-funded infrastructure has inspired the planned transformation of Queens West.

The project abuts 2.4 miles of New York City waterfront, currently a habitat for migratory birds at Hunters Point. The surrounding neighborhood, long ago named for the sportsmen attracted there by abundant wildlife, is unusual because no continuous manmade barrier (such as a highway) separates the wide,

shallow East River from the abutting community of small-scale buildings.

The approved master plan for Queens West, a dense human habitat to replace the natural bank at Hunters Point, was prepared by the Empire State Development Corporation (ESDC) with an apparent disdain for neighborhood residents. Its "open space" — which is sometimes touted as a generous 20 acres — counts the sidewalks and streets. Central to the concept of Queens West is the idea that, as use is changed to residential, land values will skyrocket. This logic justifies stopping up existing view corridors with huge blocks that obliterate the visual connection of inland Hunters Point with the Manhattan skyline.

Queens West's infrastructure will be funded with tax money, since the site was determined to be "lying fallow," a distinction that makes residents furious. They argue that, although residential loans have not been available since the area was zoned for commercial and manufacturing uses in the early 1960s, they remain committed to their community. And they cite a "thrive factor" — the accumulation of faxes, deliveries, and other activity — that rivals the garment district in midtown Manhattan.

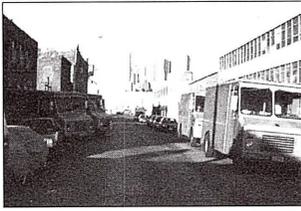
Hunters Point residents accuse the developers of scaring property owners into letting their buildings decline by distributing a flyer in the mid-1980s that mentioned possible eminent domain. According to neighborhood activists like panelist Eedie Cuminale of the Hunters Point Community Coalition, a computer-generated mass model prepared by the neighborhood was the first three-dimensional view of the project. They said even the ESDC was shocked by the visu-

al impact of the big buildings, which were, at that point, already approved.

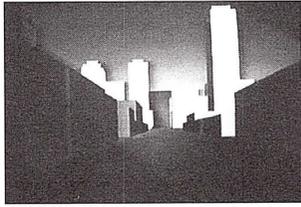
To further their fight, the community hired architect Bonnie Harken to prepare a more modest plan for developing the area. She explained how shorter new buildings, integrated with the existing city grid, could generate a substantial return from a more-modest infusion of public investment in infrastructure. But the community proposal was never fairly considered because it was markedly less dense. The Empire State Development Corporation remains committed to a 9.3 million-square-foot goal for the site.

Where does this leave Michael Sorkin's call for riverside uses that are "amphibious," uses that are not solely based on an aesthetic experience of the river? In their fight against the ESDC, renderings showing the negative visual impact of proposed buildings are proving to be the community's most powerful weapon. Yet developers have also encountered unexpected moxie from owners of several key pieces of the riverbank, business that are unlikely to vacate the area. (Eighty feet from the entrance to the first building to rise on the site is a dumpster-cleaning facility that doesn't seem to be going anywhere soon.)

The community has time on its side. Although no further formal review of the project is required, political winds may shift. Or maybe 9.3 million square feet is a goal that won't seem so smart to a developer standing on a terrace scented with the fragrance of 100 dirty dumpsters



Hunters Point Community Coalition

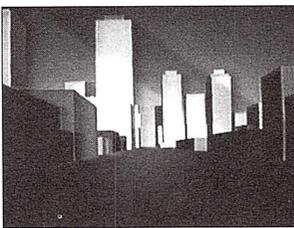


Hunters Point Community Coalition

46th Road, Queens, actual and proposed conditions

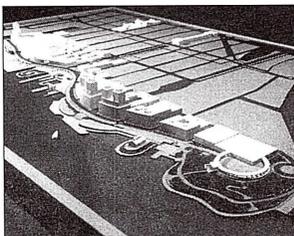


Hunters Point Community Coalition



Hunters Point Community Coalition

47th Road



Jennifer Levy

Hunters Point Community Coalition alternate plan, Harken Architects

Crosstown 116: Designing Towards Reality

by Kira L. Gould

We've been hearing about the groundbreaking collaboration — the “civic triumvirate” — for some time, and last month, things really got moving. *Oculus* may have had its summer hiatus, and many New Yorkers were on holiday, but this summer, the people behind the Crosstown 116 project were hard at work. Funded by a grant from the U.S. Department of Housing and Urban Development, program codirectors **Robert Geddes**, FAIA, chapter president, and **Lance Lay Brown**, AIA, representing City College of New York, have been working on a briefing book, which was distributed to participants last month. This is the blueprint for the work that's ahead, beginning with a three-day design workshop next month, which will bring together community representatives, students, and professionals for a charrette to develop policy, design, and demonstration project recommendations for the cross-town district along 116th Street in Harlem. A citywide conference will follow in February. This vital artery contains a wide range of building types and urban landscapes, offering many opportunities for productive and collaborative design intervention.

The idea is not new, but the plan's leaders insist that the breadth and scale of collaboration is among the most ambitious ever attempted. And they are certain that it will lead to better solutions with a greater chance for success. “Rarely, if ever, have this many professionals and students and community members had a chance to interact,” Brown said. Even in AIA/UDAT workshops, he said,

the groups were much smaller and the students were serving, for the most part, as support staff.

It is also rare to have such a wide range of students. “I've been teaching for more than 30 years,” Brown said. “Always in back of my mind, there's been a dream that one school would devote all its energies to one context. Now, in a commuter school, for the first time there is a reason for students to talk to each other. We have second-, third-, and fourth-year studios involved,” and students from all four programs — the architecture department, the urban landscape program, Jonathan Barnett's urban design program, and the Transportation Institute — are involved. “It's amazing to think that all the issues that the Habitat agenda raises globally can be brought to bear on this little piece of Manhattan.”

Carmi Bee, FAIA, who has organized housing studios and seminars for CCNY, recognizes the challenge is great and the doubters are many. “Typically, the big failing for schools going into the community and doing work is that work ends when the term ends. With this, there's the potential for follow through. The professionals and the AIA can stay involved,” he said. But the student participation is critical. “Let's face it, schools are the only places of true experimentation in architecture,” he said. “It's where you can be outrageous and come up with the most unconventional visions and test them. This community needs something very unconventional. It needs a vision that a professional hired alone might not bring to it.”

The professional input will be critical too, and all the participants will benefit from some of the early tasks, such as defining the buzzwords — sustainability, partnership,

empowerment — that Brown calls “great miasmic ambiguities.” Explicitly defining these, he said, “will serve students and the profession well.”

It's not just a few committed professionals who are on board. Several AIA New York Chapter committees will participate. **Everardo Jefferson**, AIA, chair of the Minority Resources Committee, explained that his committee got involved precisely because they saw that this effort would not be “one of these 1960s planning schemes that had no reality to it.” He sees the Chapter members' efforts as critical to adding that element of reality. “Once we select a site for a possible project, then the professionals can reach out to economic people and developers. Essentially, we'll be available to coordinate the upfront work, researching these potential projects thoroughly enough that we'll be able to get developers interested. If it's done this way, it means real improvements, and it's an opportunity for us, too, not just an academic exercise.”

According to **Beth Greenberg**, AIA, Crosstown liaison for the Housing Committee, members will participate in a variety of ways, including meeting with community groups through the fall at City College and serving as jurors in the fourth-year housing studios. Other committees have pledged their support, too; the Women in Architecture and the Zoning and Urban Design committees, along with others, plan to participate.

Chapter Notes

We welcome new members of the Chapter staff. **Frederick Bush III**, a graduate of Hamilton College most recently employed by the Hill School in Potsdam, Pennsylvania, has been hired in the new position of development associate.

- October 1, 8:00 am**
Architecture for Justice
- October 6, 6:30 pm**
Learning By Design:NY
- October 8, 6:00 pm**
Marketing and Public Relations
- October 9, 8:30 am**
Professional Practice
- October 9, 6:00 pm**
Minority Resources
- October 14, 6:00 pm**
Computer Applications at Pentagonum
- October 14, 6:00 pm**
Design Awards
- October 15, 8:00 am**
Architecture for Justice
- October 15, 6:00 pm**
Architecture Dialogue
- October 16, 6:00 pm**
Building Codes
- October 20, 6:00 pm**
Housing
- October 23, 5:30 pm**
Public Architects
- October 24, 12:00 pm**
Zoning and Urban Design at Cooper Robertson
- October 29, 6:00 pm**
Women in Architecture

Please confirm meeting times and locations.



Marian Macken / Ghiora Aharoni



Marian Macken / Ghiora Aharoni

Crosstown 116 study area, 116th Street, Harlem

DEADLINES

October 10

Submission deadline for the 1997 Wood Design Award program sponsored by the Architectural Woodwork Institute, which recognizes design excellence and innovative wood use in residential and nonresidential buildings. Jury includes Fred W. Clarke, FAIA, Robert E. Hull, FAIA, and Susan T. Rodriguez, AIA. Contact Judy Durham, 1952 Isaac Newton Square West, Reston, VA 20190, 703-733-0600.

October 24

Submission deadline for the 1998 Concrete Reinforcing Steel Institute Design Awards Competition of North America, which acknowledges design excellence in concrete structures. Contact CRSI, 933 North Plum Grove Road, Schaumburg, IL 60173-4758.

November 7

Submission deadline for the 1997 Philip N. Winslow Landscape Design Award sponsored by the Parks Council to promote excellence in the design of publicly-accessible open space in New York City. Built or unbuilt projects completed after January 1991 are eligible for consideration. Contact Winslow Design Award, Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410.

November 10

Submission deadline for the 1998 Architecture Awards program of the United States Institute for Theater Technology, which recognizes architectural projects that resolve the aesthetic, regulatory, technical, and operational challenges of designing theaters. Open to any architect who has completed a theater after January 1, 1988. Jury includes Charles Young, AIA, Suzanne Stephens, and Michael Moody. Contact 1998 Architecture Awards Program, USITT Architecture Commission, 6443 Ridings Road, Syracuse, NY 13206, or call Timothy P. Hartung, FAIA, USITT Architecture Commissioner, 807-7171.

November 14

Submission deadline for Brunner Grant award for advanced study that contributes to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other presentation. Call 683-0023.

November 15

Deadline for the 1998 Rome Prize Fellowship sponsored by the American Academy in Rome. Winners, who will be selected to pursue independent research in the fields of architecture, landscape architecture, historic preservation, urban design, and urban planning, will receive a stipend and room and board at the Academy's facility in Rome. Contact the American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001, 751-7200.

November 20

Submission deadline for the 1997 Boston Society of Architects Honor Awards for Design Excellence. Architects who have designed structures or groups of buildings of any type in Massachusetts after January 1, 1987, are eligible. There are also categories for unbuilt projects and urban design. Contact BSA, 52 Broad St., Cambridge, MA 02109-4301, 800-662-1235, ext. 232.

Suzanne Howell Mees, a graduate of Radcliffe College with six years of experience at the Japan Society, is the new director of membership services. And the position of project manager is now held by **Tobie Cornejo**, a graduate of Williams College, formerly with the Kennedy Center in Washington, D.C. The Chapter extends best wishes to **William Gray**, former director of membership services, who has taken a position with Viacom.

At a luncheon hosted by the Foreign Visitors Committee, the director of the Shanghai Municipal Construction Commission, **Lu Haiping**, addressed the building boom in that city. Last year, some \$20 billion in new construction was under way, comprising mostly infrastructure and high-rise office buildings. He discussed the growing relationship between local design institutes and foreign architecture firms, as well as Shanghai planning efforts, including preservation of historic neighborhoods and creation of green space. The Shanghai delegation also enjoyed presentations by **David Penick**, AIA, of Hines Interests Limited Partnership; **Frederick Bell**, AIA, of the Department of Design and Construction; **Gary Geiersbach** of the Mayor's Office of Construction; **Irwin Cantor** from the Planning Commission; and **Joyce Lee**, AIA, from the Office of Management and Budget.

Adrienne Green Bresnan, FAIA, announces the opening of her own consulting firm offering historic preservation, building conservation, and public art services to architects, engineers, and property owners. In honor of her 26-year career with the city, Bresnan has received the Fine Arts Federation Bronze Medal and the Society of Marketing Professional Services Award.

Upcoming Events

□ On October 9 at Windows on the World, honorary Heritage Ball cochairs Senators Daniel Patrick Moynihan and Al D'Amato, Governor George Pataki, Speaker Sheldon Silver, and Mayor Rudolph Giuliani will join the AIA New York Chapter in honoring **Robert R. Douglass**, chairman of the Alliance of Downtown New York, and the New York partners of **Skidmore, Owings & Merrill** with the President's Award. The distinguished location, the honorees, and cochairs, and guests will make this an evening to remember.

□ Sponsored by the national AIA Housing Professional Interest Area, the Affordable Housing Task Force, and the AIA New York Chapter Housing Committee, "Expanding the Architect's Role in Affordable Housing: Keeping the Housing Tradition Alive" will be held on October 17 and 18. Friday's program runs from 8:00 am to 7:00 pm at the McGraw Hill Building's second-floor conference room, and will feature a keynote luncheon with **Marc A. Weiss**, special assistant to the HUD Secretary, as well as a discussion of architects as development visionaries. Saturday, a bus tour of four housing projects in Manhattan and the Bronx begins at 8:30 am at the Paramount Hotel, 235 West 46th Street. For more information, call the PIA Information Line at 800-242-3837.

□ Together with the Architectural League of New York, the Minority Resources Committee is sponsoring two lectures by Indian architects **Charles Correa** and **Balkrishna Doshi**. The lectures, presented with the support of the Aga Khan Foundation, coincide with the League's exhibition at the

Urban Center, "An Architecture of Independence: The Making of Modern South Asia," on view from October 24 through December 3. According to the curators, the work of Correa, Doshi, and other architects in the show "speaks about things which have become marginalized in the urban and technological progress of our cultures: the integration of art, crafts, and architectural design, a sensitivity to the environment and low technology, about the importance of landscape to architecture, the cultural value attached to climate, about the social and community responsibility of architecture, and about the need for architecture to respond to the sense of place." Correa will speak at Rockefeller University's Caspary Hall at 68th Street and York Avenue on October 23; Doshi will speak at the Lighthouse Auditorium, 111 East 59th Street, on October 30. Both lectures will be at 6:30 pm; for information, call 753-1722.

□ "Crosstown 116: Bringing Habitat II Home, From Istanbul to Harlem" continues its fall seminar series on Thursdays at 5:30 pm at the City College of New York. On October 9, speakers at "The Community Development Process" will include **Grame Shane**, Ph.D., professor of urban design at Columbia University, **Fernando Salicrup**, director of Taller Borique/Puerto Rican Workshop and founder of the Juila de Burgos Latino Cultural Center; and **Everardo Jefferson**, AIA, chair of the New York Chapter's Minority Resources Committee. On October 16, "Alternative Housing Programs" invites **Karen Frank** of the New Jersey Institute of Technology, **Beth Greenberg**, AIA, former chair of the

Housing Committee, and **Denise Hall**, AIA, chair of the Women in Architecture Committee, to speak. "Mixed-Use Development" will be discussed on October 23 by panelists **John Loomis**, **Garrison McNeill**, and **Colin Cathcart**, architects and professors at CCNY's school of architecture and environmental studies, and **Eddie Baca** of the Local Development Corporation del Barrio. **Carmi Bee**, FAIA, will deliver a lecture on "New York City Housing Typologies" on October 30. RSVP to 683-0023, ext. 21.

□ On Thursday, October 23, the Committee on Architecture for Justice is hosting a tour of the new Bronx Housing Court by **Rafael Viñoly Architects**. The second in a series of tours of recently completed New York courthouses, it will focus on the design's response to current functional and operational requirements of the court system, and on how anticipated future needs influenced the design. The tour begins at 6:00 am at the Bronx Housing Court, Grand Concourse, the Bronx. Admission is \$5 for members and \$10 for non-members. RSVP to 683-0023, ext. 21.

□ On Saturday, November 1, the Historic Buildings Committee will host a daylong symposium on "Interpreting the Secretary of the Interior's Standards." These standards guide architects and preservationists working on buildings listed or eligible for the National Register of Historic Places, where federal funding and tax credits often apply. Panels throughout the day will explore the application of the standards to adaptive reuse, new design, and additions, as well as "modern" architecture. **Robert Geddes**, FAIA, will introduce the day with **W. Brown Morton III**, coauthor of the stan-

dards. Other participants are **Julian Adams** of the New York State Historic Preservation Office, engineer **Robert Silman**, Hon. AIA, conservationist **Kate Burns Ottavino**, Assoc. AIA, and architects **Giorgio Cavaglieri**, FAIA, **Denis Glen Kuhn**, FAIA, **Paul Spencer Byard**, FAIA, **Morris Adjani**, AIA, **Jean Parker Phifer**, AIA, **Bartholomew Voorsanger**, FAIA, **Carl Galieto**, AIA, and **Theodore H. M. Prudon**, AIA. Panels will take place at 200 Lexington Avenue on the sixteenth floor from 9:00 am to 4:30 pm, followed by a reception. Admission is \$25 for members, \$30 for nonmembers, and \$15 for students. For more information or to RSVP, call 683-0023, ext. 21.

□ The U.S. Green Building Council, the U.S. Department of Energy, and the national AIA will sponsor a joint Professional Interest Area forum, "Environmental and Economic

Balance: The Twenty-first Century Outlook," from November 6 to 9 in Miami, Florida. For details and a brochure, call the PIA Information Line at 800-242-3837. Registration information is also posted on the AIA Web site, <http://www.aiaonline.com>.

□ The Chapter is pleased to announce that the Marketing and Publications Committee has been reactivated. The committee's goal is to provide a window into architecture — its identity, practice, and mechanics as related to marketing and public relations. Projects and events currently being planned include a "brown bag" seminar series beginning in mid-November, panel discussions and a marketing and public relations resource center. Member participation is welcome. Contact the chairperson, Joy Fedden Habian, at 327-2282.

MAGGI SEDLIS, AIA

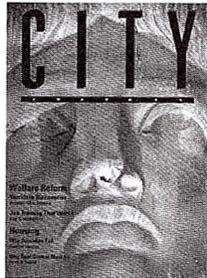
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CALL FOR ENTRIES

The Parks Council invites entries for the 1997 Philip N. Winslow Landscape Design Award, which promotes excellence in the design of publicly accessible open space located within New York City. Built or unbuilt projects undertaken since January 1991 are eligible. For information and entry forms write to: Winslow Design Award, The Parks Council, 457 Madison Ave., N.Y., NY 10022 or call 212.838.9410, ext. 241. Deadline: 11.7.97.

BOOK LIST

Rizzoli Bookstores' Top 10

As of September 15, 1997

1. **Alexander Gorlin, Vincent Scully** (Rizzoli, paper, \$35.00).
2. **Skyscrapers, Judith Dupre** (Workman Publishers, cloth, \$22.98).
3. **Reflections on the Pool, Cleo Baldon and Ib Melchior** (Rizzoli, cloth, \$45.00).
4. **Cuba: 400 Years of Architectural Heritage, Rachel Carley** (Watson Guptil, cloth, \$44.95).
5. **Theme Restaurant Design, Martin Pegler** (McGraw-Hill, cloth, \$59.95).
6. **Phillipe Starck, Phillippe Starck** (Taschen, cloth, \$39.99).
7. **Pleasure Paradises, John Radulski** (PBC, cloth, \$42.50).
8. **Venetian Villas, Michelangelo Muraro** (Book Sales, cloth, \$49.98).
9. **Classical Modern Architecture, Andreas Papadakis** (Terrail, paper, \$27.50).
10. **Los Angeles Guide to Recent Architecture, Pulver Phillips** (Knickerbocker Press, cloth, \$7.95).

Urban Center Books' Top 10

As of September 15, 1997

1. **Translation from Drawing to Building and Other Essays, Robin Evans** (MIT Press, paper, \$25.00).
2. **Touring Historic Harlem, Andrew Dolkart** (New York Landmarks Conservancy, paper, \$18.00).
3. **Peter Walker: Minimalist Gardens, Leah Levy** (Spacemaker, paper, \$35.00).
4. **Peter Eisenman** (El Croquis, paper, \$44.00).
5. **Structural Glass, Peter Rice and Hugh Dutton** (E & FN Spon, paper, \$59.95).
6. **Schindler, David Gebhard** (William Stout, paper, \$30.00).
7. **Neil Denari: Interrupted Projections, Neil Denari** (Toto, paper, \$25.00).
8. **Luis Barragan** (Monacelli Press, cloth, \$60.00).
9. **Ethical Function of Architecture, Karsten Harries** (MIT Press, cloth, \$45.00).
10. **Herzog & De Meuron 1993-1997** (El Croquis, paper, \$45.00).

Corrections

Because of an editing error, two of the collaborative team submissions mentioned in Joseph Rosa's September article on the World War II Memorial competition (on page 16) were misreported. The teams were actually composed of **Ralph Lerner** with **Abbott Miller** and **Barton Meyers** with **James Carpenter**. *Oculus* apologizes.

A photo credit to John Szabo was also omitted in the September issue. He was responsible for the photograph of the City Food Café on page 3.

In this year's *Annals*, three projects by **Kapell and Kostow Architects** were mentioned without identification of the architects. They were responsible for the redesign of One Liberty Plaza and the design of La Marqueta. They also collaborated with Rem Koolhaas on the Lehmann Maupin Gallery. The Krizia Boutique, designed by **Timothy P. Greer**, AIA, was also miscredited.

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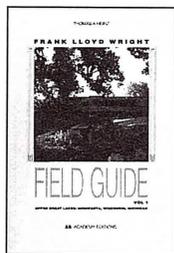
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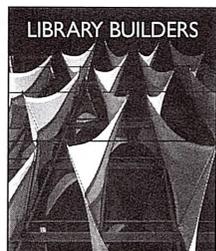
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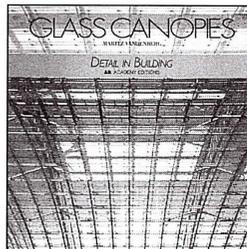


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*Queensborough Community College,
222-05 56th St., Bayside. 718-631-
6396. Closes October 10.*

Do-It-Yourself Architecture for the Great

Outdoors. *Cooper-Hewitt National
Design Museum, Arthur Ross Terrace
and Garden, 2 E. 91st St. 860-6894.
Closes October 19.*

Stung By Splendor: Working Drawings

and the Creative Moment. *Cooper
Union, Foundation Building, 7th St. at
Third Ave. 353-4158. Closes October 27.*

Sun Shelter Competition.

*Van Alen
Institute, 30 W. 22nd St., sixth floor.
924-7000. Closes October 31.*

Creative Lives: New York Paintings and

**Photographs by Maurice and Lee
Sievan.** *The Museum of the City of New
York, 1022 Fifth Ave. 534-1672. Closes
November 9.*

The Tenth Street Studio Building: Artist

**Entrepreneurs from the Hudson River
School to the American Impressionists.**
*The National Academy of Design, 1083
Fifth Ave. 369-4880. Closes November
16.*

Design for Life: A Centennial

Celebration. *Cooper-Hewitt National
Design Museum, 2 E. 91st St. 860-6894.
Closes January 11.*

A Dream Well-Planned: The Empire

State Building. *The Museum of the City
of New York, 1220 Fifth Ave. 534-1672.
Closes January 11.*

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October

6

Wednesday

Lecture: Architects on Interior Design
By Kevin Roche, FAIA. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 472-1500.

8

Wednesday

Discussion of the book *Chora L. Works*
By Peter Eisenman and Jacques Derrida. Sponsored by Urban Center Books. 7:00 pm. The Great Hall at Cooper Union. RSVP 935-3592. \$8 (\$5 students and Municipal Art Society members).

9

Thursday

AIA NEW YORK CHAPTER EVENT
1997 Heritage Ball
Honoring Skidmore, Owings & Merrill and Robert R. Douglass, Esq. 6:30 pm. Windows on the World, One World Trade Center. 683-0023, ext. 16.

AIA NEW YORK CHAPTER EVENT
Seminar: The Community Development Process
With Everardo Jefferson, AIA, Grame Shane, Ph.D., and Fernando Salicrup. Sponsored by Crosstown 116. 5:30 pm. Shepard Hall, room 250, City College of New York, 138th St. and Convent Avenue. RSVP 650-8645. (4 CES LUs)

12

Sunday

Tour: Morris-Jumel Mansion and Roger Morris Park
By the Urban Park Rangers. Sponsored by the Morris-Jumel Mansion. 11:00 am. 65 Jumel Terrace. RSVP 932-8008. Free.

Tour: Downtown Open House
Sponsored by the Alliance for Downtown New York. 12:00 pm. 26 Broadway, Bowling Green. 566-6700. \$2 for guidebook.

16

Thursday

AIA NEW YORK CHAPTER EVENT
Seminar: Alternative Housing Programs
With Denise Hall, AIA, Beth Greenberg, AIA, and Karen Franck. Sponsored by Crosstown 116. 5:30 pm. Shepard Hall, room 250, City College of New York, 138th St. and Convent Ave. RSVP 650-8645. (4 CES LUs)

Event: Sixth Annual Environmental Clearinghouse
Sponsored by the Architects, Designers, and Planners for Social Responsibility. 6:30 pm. Hosted by Van Alen Institute, 30 W. 22nd St., sixth floor. 924-7000. Free.

Lecture: Architects on Interior Design
By Hugh Hardy, FAIA. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 472-1500.

17

Friday

AIA NEW YORK CHAPTER EVENT
Seminar: Architectural Metals
Sponsored by the Ornamental Metals Institute of New York with Swanke Hayden Connell Architects. 8:00 am. The Puck Building, 295 Lafayette St. RSVP 697-5554. \$35. (8 CES LUs)

AIA NEW YORK CHAPTER EVENT
Seminar: Expanding the Architect's Role in Affordable Housing - Keeping the Housing Tradition Alive
With Marc A. Weiss. Cosponsored by the AIA Housing Professional Interest Area and the AIA Housing Task Force. 8:00 am. The McGraw Hill Building, 1221 Ave. of the Americas, second-floor conference room. 800-242-3837. Continues on Saturday, October 18. (16 CES LUs)

Lecture: The Bright Dark City, Delirious Space in Science Fiction and Cinema
By Scott Bukatman. Sponsored by the Buell Center. Room 114 Avery Hall, Columbia University. 12:30 pm. Free.

20

Monday

Discussion: The Legacy of the Empire State Building
By Robert Bruegmann, Stuarat Ewen, Ronnette Riley, Stuart Ewen, and Carol Willis. Cosponsored by the Buell Center and the Museum of the City of New York. Wood Auditorium, Avery Hall, Columbia University. 5:00 pm. 854-8165.

22

Wednesday

Lecture: Architects on Interior Design
By James Stewart Polshek, FAIA. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 472-1500.

23

Thursday

AIA NEW YORK CHAPTER EVENT
Seminar: Mixed-Use Development
With Eddie Baca, Colin Cathcart, John Loomis, and Garrison McNeill. Sponsored by Crosstown 116. 5:30 pm. Shepard Hall, room 250, City College of New York, 138th St. and Convent Ave. RSVP 650-8645. (4 CES LUs)

AIA NEW YORK CHAPTER EVENT
Tour: The Bronx Housing Court
By Fred W. Clarke, FAIA. Sponsored by the AIA Architecture for Justice Committee. Bronx Housing Court, 1118 Grand Concourse. RSVP 683-0023, ext. 21. \$5 (\$10 nonmembers). (4 CES LUs)

AIA NEW YORK CHAPTER EVENT
Lecture: An Architecture of Independence, The Making of Modern South Asia
By Charles Correa. Sponsored by the Architectural League, the Aga Khan, and the AIA Minority Resources Committee. 6:30 pm. Caspari Hall, Rockefeller University, York Ave. at 66th St. 753-1722. (4 CES LUs)

24

Friday

Tour: Long Island City Design-to-Production
Sponsored by the Municipal Art Society and the Long Island City Development Corporation. 10:00 am. The Urban Center, 457 Madison Ave. RSVP 935-3960. \$30.

Seminar: Feng Shui for Healthcare Design
By Ronald D. Chin. Sponsored by the Real Estate Institute, NYU School of Continuing Education. 9:00 am. 11 W. 42nd St., room 1018. 790-1647. \$145.

27

Monday

Lecture
By Daniel Libeskind. Sponsored by Pratt Institute School of Architecture. 6:00 pm. Room 111, Higgins Hall, 65 St. James Place, Brooklyn. 718-399-4304. Free.

28

Tuesday

Lecture: Recent Work and the Renovation of P.S. 1
By Frederick Fisher. Sponsored by the Municipal Art Society and Urban Center Books. The Urban Center, 457 Madison Ave. 6:30 pm. RSVP 935-3960. \$8.

29

Wednesday

Event: Interplan
Keynote address by Mayor Rudolph Giuliani. Cosponsored by Designer's Saturday, Inc., and Miller Freeman, Inc. The Jacob K. Javits Convention Center, Eleventh Ave. between 34th and 39th sts. RSVP 800-950-1314, ext. 2611. \$25. Continues through October 31.

Lecture: Architects on Interior Design
By Robert Siegel, FAIA. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 472-1500.

30

Thursday

AIA NEW YORK CHAPTER EVENT
Lecture: New York City Housing Typologies
By Carmi Bee, FAIA. Sponsored by Crosstown 116. 5:30 pm. Shepard Hall, room 250, City College of New York, 138th St. and Convent Ave. RSVP 650-8645. (4 CES LUs)

AIA NEW YORK CHAPTER EVENT
Lecture: An Architecture of Independence, The Making of Modern South Asia
By Balkrishna Doshi. Sponsored by the Architectural League, the Aga Khan, and the AIA Minority Resources Committee. 6:30 pm. The Lighthouse, 111 East 59th St. 753-1722. (4 CES LUs)

November

1

Saturday

AIA NEW YORK CHAPTER EVENT
Symposium: Interpreting the Secretary of the Interior Standards
With Robert Geddes, FAIA, Paul Spencer Byard, FAIA, Theodore H. M. Prudon, AIA, John Belle, FAIA, and Charles Gwathmey, FAIA. Sponsored by the Historic Buildings Committee. 9:00 am. AIA New York Chapter, 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21 by October 23rd. \$25 (\$30 nonmembers, \$15 students).

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