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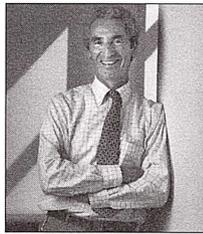
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NEWS ABOUT THE NEW CHAPTER PRESIDENT, ROLF OHLHAUSEN, FAIA



Last month, a new AIA New York Chapter president was inaugurated. Rolf Ohlhausen, FAIA, was a partner for 26 years with Prentice + Chan, Ohlhausen before he and his partner, Mark DuBois, formed a new firm, Ohlhausen DuBois Architects, two years ago. The firm is engaged in projects for institutions ranging from Madame Tussaud's

Wax Museum on Times Square to the New School for Social Research (where Ohlhausen won the 1996 New School trustees award for distinguished service to the university).

Ohlhausen was educated at the Cooper Union and Harvard University's Graduate School of Design. He has taught at both institutions and served on the President's Advisory Council on the Redevelopment of Pennsylvania Avenue in Washington, D.C. In 1994, his firm received the AIA New York Chapter's Medal of Honor. Many of the firm's projects have won awards, including the Cooper Union Residence Hall, the John L. Tishman Auditorium, the Astor Place subway station renovation, the Tribeca Film Center, and the Arts for Living Center. These interventions show that his architecture and the roots of his practice are embedded deeply in the urban fabric of New York City. Anyone who has disembarked from the number 6 subway and emerged into the thriving, student-thronged edge of the East Village at the Astor Place station can appreciate the sensitivity shown in that small but important project.

In many ways Ohlhausen, the new Chapter president, will be picking up where Robert Geddes left off: "Civic engagement is something that the Boards have often focused on as a primary goal of the Chapter, and that remains true," he said. This goal is very much connected to Ohlhausen's desire to secure new premises for the Chapter. After a lengthy search, a storefront site on LaGuardia Place has been selected. "If the Chapter acquires a [new] headquarters and becomes accessible to the public as well as to members, that would set in motion a real civic engagement," he said.

It may be a dramatic moment in terms of finding the Chapter a new home, but other issues remain important as well. "We have to serve our members and monitor what's happening in Albany and in Washington, and we must continue the great work of the committees," Ohlhausen said. "They've been extremely active in recent years, and this is our most direct engagement with the community." As he sees it, the Chapter's vitality must be sustained and strengthened through communications. The Chapter, he explained, must have several voices, including its publications and its forthcoming electronic presence (which will help attract and engage young architects). And then there's face-to-face communication – which would be increased dramatically, he believes, at a new Chapter home: "Right now, some 500 members – of 2,500 – are active. I think that ratio should and can change."

Energizing Urban Infill

The title of the American pop song “Little Things Mean a Lot” could be used to describe the café by **Smith-Miller + Hawkinson** that transformed the dead space between the Cooper Union’s Foundation and Engineering buildings into a lively plaza. The Teutonic slogan “less is more” would not quite do, though the tiny structure does have a European ambience and an industrial appearance. All the school wanted to do was make better use of its real estate by creating a “benevolent” source of revenue (a branch of the San Francisco-based Pasqua Coffee chain). But Laurie Hawkinson, who is a Cooper graduate, and Henry Smith-Miller clearly had something more in mind. They started with an existing (but easy to overlook) L-shaped, steel-framed colonnade and constructed a polygonal glass-and-steel pavilion inside, which projects beyond the colonnade in front and back. They also inserted galvanized steel panels and installed a concrete base with stairs opening out to the street. The “jack stud” and trabeated steel infill allows the original building to remain visible while the new structure and the means of its insertion are articulated. The 75-foot long pavilion, which seats 40 people, rises a few feet above the ground. A gravel-covered area in front holds outdoor tables for another 30 customers. The wedge-shaped corner of Third Avenue and Astor Place has become an attractive urban space, different in feeling from the frenetic, slightly tawdry corner across the street on St. Mark’s Place. The \$500,000 pavilion visually connects the bland 1960s Albert Nerken School of

Engineering building to the glamorous 1859 Foundation Building, brilliantly renovated by John Hejduk in 1975. The whole complex feels as if it belongs to the extraordinary institution that owns it. Like founder Peter Cooper, it gives something back to the city.

□ The changes to the streetscape on West 54th Street will be accomplished not with little things, but with big ones. The plan for the Museum of Modern Art’s 650,000-square-foot expansion by **Yashio Taniguchi**, announced on December 8, radically alters the block between Fifth and Sixth avenues with a new tree-lined facade and main entrance. The scheme, which will be discussed in more detail in next month’s *Oculus*, includes a public passageway between 53rd and 54th streets, with a view of the garden. The design exposes the base of Cesar Pelli’s 1984 Museum Tower, enlarges the garden (removing circulation and other distractions from its perimeter), and restores the historic 53rd Street facades (the 1939 design by Philip Goodwin and Edward Durrell Stone and Philip Johnson’s 1964 facade). In distinguishing the earlier parts of the museum, the scheme emphasizes what **Hugh Hardy** called the most radical aspect of its program (*Oculus*, September 1997, p. 10). It also brings back the original Bauhaus stairway, which **Alexander Gorlin** joked about in the same issue (p. 12), directing it to the department of architecture and design. At the press conference to announce the new scheme, **Philip Johnson**, back on the scene after a sick spell last fall, said, “What he did to the garden is simply wonderful. He’s brought it back to the way Alfred Barr

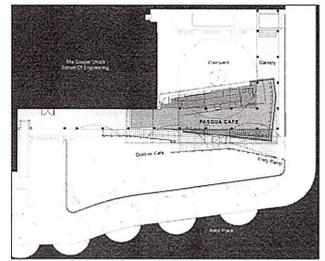
and I designed it [in 1951].” Johnson, waxing enthusiastic, summed up the scheme better than even the architect himself could, commenting on the “the processional. You’re always going across little bridges and things. He’s brought circulation to the second floor, and what he did to the tower! I never realized the damn tower was there, but he’s made a virtue of it.”

A model of the scheme is on view in the museum’s lobby. An exhibition with the designs of the other finalists — **Herzog & de Meuron** and **Bernard Tschumi** — will open in March.

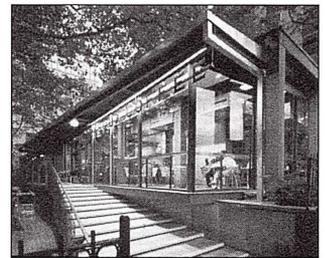
Architecture for Sport

The Naismith Memorial Basketball Hall of Fame in Springfield, Massachusetts, by **Gwathmey Seigel & Associates** and **Bargmann Henrie + Archetype** of Boston, will be housed in a twelve-story sphere, visible from I-91. The \$100 million complex will have a basketball court, a suspended scoreboard, and balconies around the outside walls. Visitors will enter at the third-floor honor court. Exhibition spaces and special halls will be on the second level. A large-format theater complex and 60,000 square feet of retail space will be located on the ground level. Sitting next to a spire, the basketball sphere recalls the trylon and hemisphere of the 1964 World’s Fair.

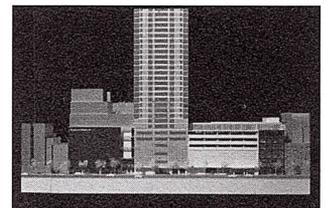
□ The National Football League’s corporate headquarters and operations offices have been consolidated and relocated in a 200,000-square-foot space at 280 Park Avenue. The flexible interior design by the reorganized **Phillips Group** (formerly the Phillips Janson Group) has meeting rooms, a cafeteria, and editing suites, with space for expansion. Photomon-



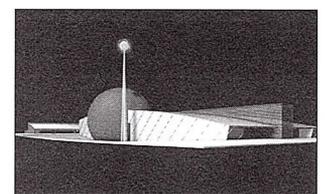
Plan, Cooper Union Pasqua café, Smith-Miller + Hawkinson Architects



Cooper Union Pasqua café, Smith-Miller + Hawkinson Architects



Restored MoMA facades with proposed addition on West 53rd Street, Yashio Taniguchi

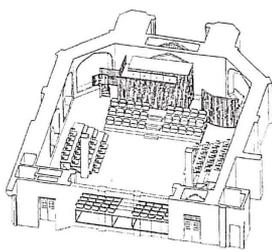


Naismith Memorial Basketball Hall of Fame, Gwathmey Siegel & Associates with Bargmann Henrie + Archetype



School of Visual Arts, the Hillier Group

David Allison

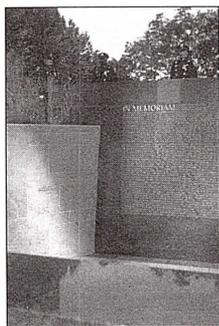


Hunter College Little Theater,
Kapell & Kostow

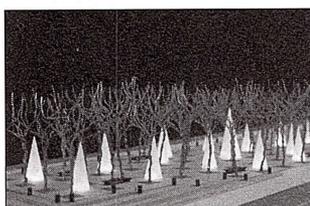


Cervin Robinson

The Siena behind
St. Jean Baptiste Eglise,
Hardy Holzman Pfeiffer Associates



Police Memorial, Battery Park City,
Stuart B. Crawford



"Glowing Topiary Garden,"
Ken Smith and Jim Conti

tages give each of the five floors an individual identity. Some walls are finished with a textured paint that resembles concrete stadium walls.

□ The NBA is also opening a store at 666 Fifth Avenue, which is being remodeled by a new owner. The distinctive embossed aluminum skin is being replaced, and retail space is being created in the outdoor entry area. Preservationists have expressed concern about the fate of a sculptured ceiling and waterfall by Isamu Noguchi in an adjacent lobby, which is integral to the space. **The Phillips Group** is architect of record and **Richard Altuna** of Los Angeles is design architect for the 15,000-square-foot, three-level NBA store, which has a 40-foot-high interior space. A ramp will lead to a small basketball court in the basement. Retail displays will be located around the court and on the two upper floors, where the design will suggest typical basketball settings of the street (or playground), the gym, and the large arena.

□ **Dwyer & Sae-Eng Architects** has designed a \$1 million renovation for Marymount Manhattan College with new multimedia classrooms and 8,000 square feet of new science laboratories. The firm also recently completed the Edwynn Houk Gallery, an 8,000-square-foot space at 745 Fifth Avenue with offices, conference rooms, and a gallery and workroom.

□ **Hillier Group** is designing the interiors of **Turkiye Is Bankasi**, the largest bank in Turkey, with the Turkish architects **Eren Talu Mirnarlik**. The headquarters will be located in a new 370,000-square-foot, 42-story tower in Istanbul, part of a triad of towers. The project contains a

70,000-square-foot branch bank, an employees' bank, a cafeteria, an infirmary, and a dining room. Construction is expected to be completed by fall 1999.

Hillier has also completed a master plan for the School of Visual Arts' fiftieth anniversary. It includes the renovation of a six-story women's residence at 17 Gramercy Park, the upgrading of the main building's facade with a new color scheme and cornice, and feasibility studies for library, classroom, and studio renovations.

□ **Kapell & Kostow** is renovating the Hunter College Little Theater space in the Thomas Hunter Hall at 68th and Park, which will be renamed the Frederick Loewe Theater. The \$700,000 renovation includes new electrical, HVAC, moveable seating for up to 138 people, an entrance, and a lobby. The architects have inserted elements from a modern industrial kit-of-parts into the neo-Gothic interior, allowing the past and present to coexist compatibly.

□ A more literally contextual approach prevails at the Siena, a mixed-use 31-story tower at 186 East 76th Street, which **Hardy Holzman Pfeiffer Associates** recently completed on a site created by the transfer of air rights from the landmarked St. Jean Baptiste Eglise (designed in 1910 by Nicholas Serracino). The new building has 153,000 square feet of apartments and 13,000 square feet of commercial space. It uses the same material palette, colors, articulation, and horizontal and vertical elements as the adjacent church and rectory, but here they are blown up somewhat incongruously to the scale of a high-rise, and the sense of

the present is obscured. However, the building's setbacks provide interesting views of the city from the upper stories, and the air rights transfer gives the church money for an ongoing restoration and maintenance program.

Downtown Landscapes

The New York City Police Memorial opened in October at the North Cove of Battery Park City. The commission was awarded in a 1990 open competition to architect **Stuart B. Crawford**, who was associated with Mitchell/Giurgola at the time. A polished, dark green granite wall at the edge of the site is carved with names of officers lost on duty. A shallow reflecting pool in front of the wall is fed by a long, narrow stone channel of water, representing life, which runs parallel to a landscape trough. The water travels through a slot in a granite wall, flowing out a spout into the shallow pool, which represents death. Two granite walls flank the inscription wall at a lower level, creating a separate space for the memorial.

□ "Glowing Topiary Garden" is on view through January at Liberty Plaza Park between Broadway and Trinity Place. Designed by landscape architect **Ken Smith** and lighting designer **Jim Conti** of HLW International, the installation creates the atmosphere of a French topiary garden in a modern Zen environment. The designers installed 16 transparent 8-by-16-foot cones with lighting elements that change colors. Octofonic sound emanating from eight cones in the center and 250 wind chimes throughout the garden will also enhance the experience.—N.R./J.M.

Steven Holl at Pratt

by Jayne Merkel

On a roll from an unusually successful hearing before the Landmarks Commission, **Steven Holl** submitted his scheme for the renovation of Pratt Institute's Higgins Hall to a potentially more critical group — the faculty and students who will use it. He approached the crowd, which assembled on November 2 in large, brightly lit temporary studios, in his usual deliberate, philosophical way. But with a number of major buildings nearing completion, his lecture was slightly more nuts-and-bolts than before.

He began by listing five "issues that are important to me" — the experiential dimension, the importance of a concept, public space, the haptic realm, and light and shadow as a force to be sculpted in time — and then showed how he had actually dealt with them in three recent projects.

The Chapel of St. Ignatius at the University of Seattle contains seven vessels of light, each with a different quality and color, in a stone box made of tilt-up concrete like Schindler's King's Road House, only erected with a modern hydraulic crane that can lift 400,000 pounds. Construction shots showed how the process worked — in a day and a half, culminating with the hoist of 15-foot-thick walls. "I wanted every corner to have a Chinese interlock. Everything was welded," he said, and went on to describe the steel-roof structure, the scratch-coat plaster inside, the light bottles and lenses in the skylights, and the smell of the walls in the Chapel of the Blessed Sacrament, which were covered in bees' wax by

artist Linda Beaumont. "Because it is only a 6,000-square-foot building, we could do every detail as you would in a house," he explained.

The Museum of Modern Art in Helsinki, where he said he is "trying to bring together light, urban planning, and the morphology of an art museum," provided a series of Herculean trials. After winning the commission in a competition that received 516 entries, his team was told that their building was ten percent too large. "But since what's important in architecture is proportion," he said, they could scale it down relatively easily. The Finnish climate presented some obstacles, and there were protests over building on a site where a beloved statue is located. Budget cuts that threatened the nine-meter tilted glass wall created still another challenge. But Holl persisted, keeping intact not only the tilt but also the complex ramp with enfilades on both sides. The 120,000-square-foot, \$40 million building with box-tie skylights, a sanded marine-grade aluminum skin, and reddened brass trim will be open in May.

Discussing Higgins Hall, he said, "I remember thinking, Tom [Hanrahan, the new dean] just went to Pratt and it burned down." But when he received the commission to rebuild it with **Rogers Marvel Architects**, he came to see it the way the dean had described it in his introduction: as "a great tragedy but also a great opportunity."

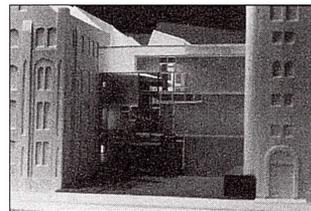
He also saw the different floor levels in the two old wings he had to join as "a wonderful dissonance." The gap, which expands from a half inch on the first floor to six feet seven inches on the fourth, will be visible in the "new glass glow-

ing heart" with courtyards on either side, one facing the backyards of brownstones, the other facing city streets and creating a new entrance core. Translucent white glass insulated planks will cover most of the walls in the concrete-framed pavilion, "resting on a base made out of the bricks that are already there." Clear glass and brass-covered painted steel supports will mark the discontinuities. The pavilion, supported on six columns, will contain an auditorium, a gallery that can be humidified and locked, a multipurpose room, shops that will glow at night, studio space on the top floor, and a "dirty zone on the roof where you can spray models and smoke cigarettes," all connected by ramps between the old brick east and west wings.

In a panel discussion after the lecture, Pratt alumnus **Denis Kuhn** said, "When the school of architecture moved away from the main campus into Higgins Hall, I felt it was somehow disconnected." Now it will be connected again, since other departments will share the auditorium and gallery. "As a preservationist, I think the building is coming at a very prescient moment. Five or six years ago, with postmodernism and contextualism, it would not have been allowed," he added.

"The enthusiasm at the Landmarks Commission was quite impressive," **Hanrahan** agreed. "Richard Olcott said a lot of architects spend a lot of time trying to get floors to line up, and you just made a condition out of it."

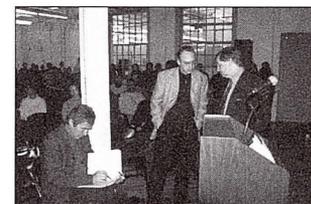
"It must be difficult to make architecture for architects," **Claire Weisz** commented. "It was a high risk to bring such a clean concept to an architecture school."



Model of scheme for renovation of Higgins Hall, Steven Holl Architects and Rogers Marvel Architects



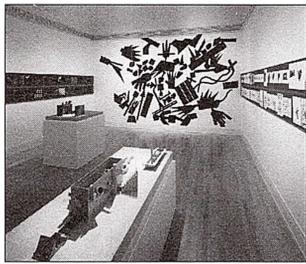
Steven Holl at Pratt Institute



Steven Holl, Rob Rogers, Denis Kuhn

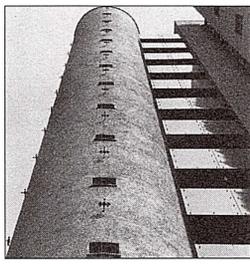


Dean Tom Hanrahan, Steven Holl, Claire Weisz



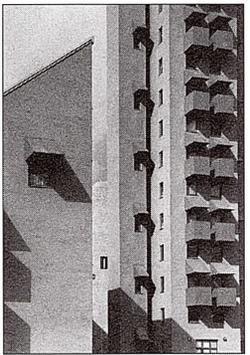
Michel Legendre

Installation view of exhibition
"Other Soundings: Selected Works
by John Hejduk, 1953–1997,"
Canadian Centre for Architecture,
Montreal



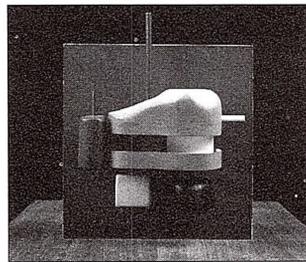
Hélène Binet

Berlin Tower, IBA Social Housing,
Berlin, John Hejduk



Hélène Binet

Berlin Tower, IBA Social Housing,
Berlin, John Hejduk



Wall House 3 (1976), Wood and acid-free cardboard, painted, John Hejduk

All photos courtesy of Canadian Centre for Architecture

Hejduk (Not) at the CAA

by Alexander Gortin

For a New Yorker who considers Brooklyn foreign territory, a trip to Canada for an architecture show is beyond the call of duty, except when the call involves the venerable dean of one's alma mater — in my case, the Cooper Union. A pilgrimage was organized by Cooper alumni and faculty to visit **John Hejduk's** retrospective at the Canadian Centre for Architecture in conjunction with his November 6 lecture. Unfortunately, due to illness, the dean could not attend. But an impressive gathering of the faithful showed up in Montreal to see the stunning exhibition of work from the early 1950s on.

One does not need to be fluent in Deleuze to enjoy this show, unlike last year's CCA symposium on Hejduk's work, published in the slim *Chronotope* volume. A Bible would be useful, but only a good pair of eyes and an open mind are required. On the main stair of the CCA, one is greeted by a triad of nomadic, dinosaur-like creatures from Hejduk's theatrical masque projects. Proceeding through seven rooms, as if opening the apocalyptic Seven Seals, one feels submerged in an oceanic world swimming with strange creatures and magical spaces.

Down a long corridor that holds a project inspired by Giacometti, the first room, centered around a glass vitrine, is filled with Hejduk's books — modern *Books of Kells* with richly colored images and texts like the illustrated books of Le Corbusier and Matisse. At a time when computers, once the architect's tool, have become the master, Hejduk's entirely hand-drawn work reminds us

that virtual reality resides foremost in one's own head. His private world, mostly unbuilt, exerts a power in the "real" world of architecture.

Another gallery pays homage to the wall houses, Hejduk's self-proclaimed contribution to twentieth-century architecture — a clear, primal statement of the wall's membrane and the passage of time, a riff on a Corbusian theme that Corbu never expressed as elementally. Beautifully colored models from the 1976 Venice Biennale, the *Silent Witnesses* that have not been seen for years, play off the model and drawings of the Bye House (which was to have been built in Connecticut years ago).

A third room is filled with beautiful, color-saturated gouaches and watercolors from Hejduk's last book, *Adjusting Foundations*, framing a model of the elaborate *Berlin Masque* from 1981. In another gallery, eight large, abstract expressionist paintings by Hejduk's colleague **Anthony Candido** provide a counterpoint to a black wall house model. The culmination of the exhibition is a room with a number of paintings from Hejduk's new book, *Pewter Wings, Golden Horns, Stone Veils* (edited and designed by Kim Shkapich, the Monacelli Press, 304 pages, 7 x 10, 200 illustrations, 180 in color, \$40.00 paper), and models of a cathedral and a chapel. Both are simple cubic basilicas, pierced, punctured, lanced, and cut, like the body of Christ, who in fact appears on the interior of the chapel, supported by rods of blood from the stigmata, a gruesome image recalling the agonies of Grünewald's *Crucifixion*. They operate at the opposite end of the spectrum from the cool abstractions that pass

for so much architecture today. The show ends on a calmer note in the seventh room, with haunting photographs of Hejduk's built projects by **Hélène Binet**.

Even without the speaker, CAA director **Phyllis Lambert** insisted the show must go on, realizing perhaps the power of the "presence of the absence." Surrounded by classmates from Cooper — **Toshiko Mori, Dan Hoffman, Diane Lewis, and Karen Bausman** — for me it was a mixture of the joy of homecoming day and the tense anticipation of a thesis review. A few words were spoken by **Alberto Perez-Gomez** and the poet **David Shapiro** in praise of John Hejduk, lamenting his absence. With most women dressed completely in black, the proceedings had a funereal air. But the electrifying presence of **Hejduk's daughter Renata** — elegant, poised, and intelligent — riveted the audience when she read 150 of her father's poetic sentences on the house as a living creature that responds to its female inhabitants. It was probably a more memorable event with Hejduk absent, which gave rise to speculation that the wizard himself had planned it that way all along.

One question is why this retrospective of a native son (from the Bronx) did not take place at MoMA, which has many of his drawings in its collection. Another question is, Where were John's buddies from Cooper, **Raimund Abraham** and **Peter Eisenman** (the subject of a recent CCA show)? Only **Charlie Gwathmey** was there, though by lending drawings, **Richard Meier** and **Ulrich Franzen** played supporting roles.

The exhibition is on view until February 1. Alexander Gortin gives it *Trois Étoiles*.

**Garrison Siegel:
Ground Work**

by Jayne Merkel

The finely crafted wood models, crisp sections, big colored photographs, computer renderings, and flashing slides of three recent projects by **Garrison Siegel Architects** in “Ground Work” at Parsons School of Design could not explain how the young firm went from designing a playground behind a daycare center in the South Bronx to the Korean Embassy in Beijing in three short years. But the exhibition does show how their ideas about “making sculpted ground,” as James Garrison put it, evolved in three very different schemes.

The \$100,000 playground for the Volunteers of America, which won a 1996 AIA New York Chapter awards citation, is wedged into a 15-by-150-foot sloping backyard site. Folded planes define different activity areas, and garden plots provide pleasant smells, attract birds, and mask fences.

Garrison Siegel’s design for the million-square-foot National Museum of Korea is also composed of long, narrow, wedge-shaped blocks — but for completely different reasons. The bars recall the forms of ancient Korean palaces. And by dividing the enormous structure into long rectangles, the architects, who curved the entry wall and torqued other edges, were able to break up the scale, weave built areas into the landscape, and establish a circulation path derived from indigenous palace prototypes. The three-story museum spreads out over a corner of one of the few large sites left in Seoul (one edge is the length of a football field), a former U.S. Army base.

The scheme, done in collaboration with the Korean

firm **Kumwon**, placed sixth in an international competition. And although that honorable mention did not make them finalists, the Korean partners were happy enough with their performance that they invited Garrison Siegel to work with them on a national competition for the Korean Embassy in China — which they won.

Drawings have been completed for the design of the embassy, which is also derived from Korean palace prototypes. They are especially appropriate here as the complex contains an ambassador’s residence and a row of courtyard houses for diplomatic personnel, as well as a six-story office building with meeting and reception rooms. As in Garrison Siegel’s other projects (as well as Korean palaces and the Imperial Palace in Beijing), indoor and outdoor spaces are interwoven. The courts in the 162,000-square-foot embassy compound separate and connect various functions, provide ceremonial outdoor spaces, and order the composition of the complex as a whole.

Solids are played against voids in the office building, too. Areas where covert diplomatic activities take place have concrete walls covered with stone; those where commercial enterprises are fostered have glass curtain walls. In keeping with the architects’ interest in green architecture, which shows up in all their projects, the office building has a more solid glass skin on the north than on the south, where a solar double wall with hand-operated awning windows provides insulation in winter and admits breezes in summer.

“The idea is to use state-of-the-art environmental concepts with low-tech devices. We have to assume that no

one there will repair them,” Robert Siegel said. A chilled beam mechanical system — basically a cold-water radiator that hangs from the ceiling — takes up very little space and integrates lighting, sprinklers, fire alarms, and speakers. Although the modernity and technical expertise of American architects is what is valued in the Far East, it was Garrison Siegel’s interest in Korean cultural traditions that set them apart from most native designers. The embassy looks up-to-date, even daring, but the buildings are entered on the north according to custom (even though the site was bounded there and architects had to bring cars in from the west). The pattern on the entrance court also reflects the one on the wall in the Korean manner. Inside, the little Korean oasis within the big Chinese city will *feel* like home.

JAMES G. GARRISON

Education: Syracuse University, B.Arch., 1976

Experience: Garrison Siegel Architects, 1991–present
James Stewart Polshek and Partners, 1977–91
Skoler Lee Architects, 1974

Teaching: Syracuse University, 1994–present
Parsons School of Design, 1992–present
Columbia University, 1984–92

ROBERT E. SIEGEL

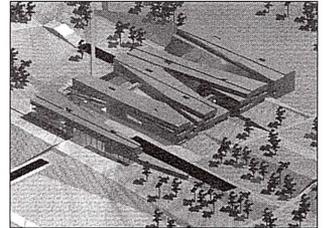
Education: Columbia University, M.S.Arch., 1989
Syracuse University, B.Arch., 1986

Experience: Garrison Siegel Architects, 1991–present
Gwathmey Siegel & Associates, 1991
Francoise Bollack Architects, 1989–90
James Stewart Polshek and Partners, 1989
Kallman McKinnell and Wood Architects, 1988
Boston Design Studio, 1986–89

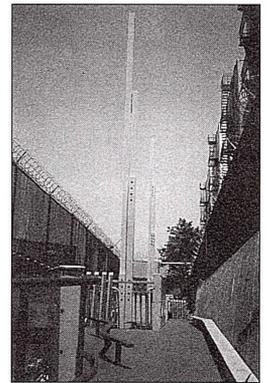
Teaching: Parsons School of Design, 1991–94
Columbia University, 1984–92
New Jersey Institute of Technology, 1990–91
Pratt Institute, 1990
Boston Architectural Center, 1987–88



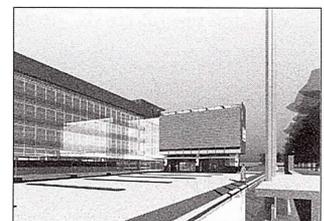
Jim Garrison and Robert Siegel



*The National Museum of Korea, Seoul,
Garrison Siegel Architects*



*Volunteers of America
urban playground,
Garrison Siegel Architects*



*Korean Embassy,
Garrison Siegel Architects*

Kolatan and MacDonald at Columbia

by Craig Kellogg

The clients who asked the Kolatan/MacDonald Studio to combine two ordinary apartments into a “domesticscape” ended up with a home that appeared in *Architecture* magazine and on the cover of the “House & Home” section of the *New York Times*. The collaborators took a residential unit with ordinary walls — even rooms — cleared it out, and installed shiny melting forms in the colors of a citrus-fruit rainbow. Schizoid objects combine seemingly incompatible functions; one tall partition unexpectedly pivots into a formal dining table. And, as MacDonald likes to point out, the master bed mattress apparently shares a burnt-orange landscape with the tub — until rising bath water reveals the floor-to-ceiling Starfire glass headboard that separates the two spaces. Although the designers do not say that the desired effect is surreal and subversive, their patrons understand that it is. Maybe that is why they are so generous about providing images of the apartment to rouse the rest of us from our sloppy, comfortable homes.

An evening lecture on October 29 at Columbia University found **Sulan Kolatan** and **William MacDonald** justifying their process with diagrams and documents — though the shapes of their “multiple identity” objects would have fascinated the crowd without explanation. Experimental shapes attract attention. Yet, as the two designers race toward an object architecture that seems as inevitable to them as the march of technology, the colorful lumps they invent seem to beg assigned uses.

MacDonald and his partner look for “new kinds of structures for which no names exist.” Kolatan showed how she begins an investigation by morphing a telephone receiver (or some other masterwork of twentieth-century functional design) into another thing entirely. With a newly smooth surface texture, the computer-processed end-result can be rendered at any size — or modeled three-dimensionally in fiberglass. In some cases, the designers use animation software to dip inside the volume of a lump for a free-wheeling video tour of its inner contours.

When finished objects tumble out of the process for “testing at various sizes,” Kolatan said she and her partner ask, “Where is the value?” They may or may not be looking for “correspondence to the familiar” (a.k.a. scale), in a lump made big or small. But they are definitely looking for “window cuts in areas that are closer to being planar.” For the pair’s first full fledged structure, a 1,500-square-foot addition to a traditional house in Connecticut, they apparently managed several glazed openings. One side of the addition’s roof will feature “a dormer,” which Kolatan explained was “sponsored by” a dormer on the existing house. To sheathe the extension, Kolatan and MacDonald may choose Wacky Wood, a willowy plywood hybrid that could be waterproofed with an elastomeric coating. Something flexible will be needed, because the building fabric sags and stretches in a mysterious relationship to program that obligates plan cuts at two-foot vertical intervals. The addition is that kind of puzzle. Like the apartment, it is bound to confuse admirers.

Even at this early stage it requires a fair share of explanations. Although friends of the owner mistook an early rendering of the structure (then assigned the color blue) for a lake in the distance, he corrected them, deftly stepping in to explain the blob he had been dealt. He must have been very pleased to have had the opportunity.

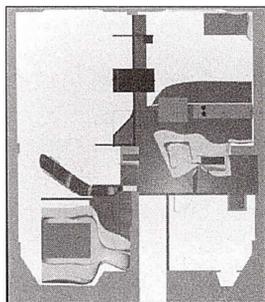
Craig Kellogg’s review has been made possible by the Emerging Writers Fund of the New York Foundation for Architecture.

Cesar Pelli at the Skyscraper Museum

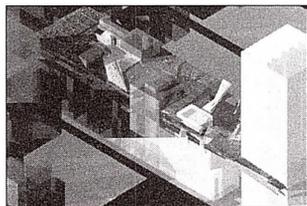
Asked by the Skyscraper Museum to talk about his design for the tallest buildings in the world, the Petronas Towers in Kuala Lumpur, Cesar Pelli began flashing through slides of ancient pyramids, minarets, pagodas, cathedrals, and high-rise office buildings, saying, “For some reason, and not just ego, in response to some urgent psychological needs, people from different cultures, in different eras, in all latitudes have made extraordinary efforts to build high.”

In explaining his own fascination with the building type, the former Yale dean (who has also designed the tallest buildings in London, Cleveland, Charlotte, Winston-Salem, and Hong Kong, as well as the World Financial Center, the MoMA tower, and the Carnegie Hall tower) spoke from his own varied experience. In his November 6 lecture, he shed light on the universal desire to reach the sky and explained how architecture is being practiced globally.

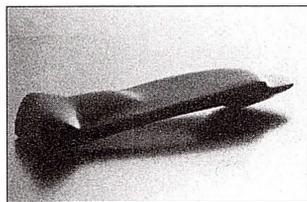
Pelli distinguished between skyscrapers, such as the Woolworth and Empire State buildings, and what he called the tall but flat-topped



OK Apartment plan, Kolatan/MacDonald Studio



Fifth Avenue sample block, Kolatan/MacDonald Studio



John Bessler

Vehicles, Kolatan/MacDonald Studio

high-rises of the Chicago School and International Style. He also noted that when you situate twin towers diagonally, as Mies van der Rohe did on Lake Shore Drive and Minoru Yamasaki did at the World Trade Center, “each one remains an independent element.”

In Kuala Lumpur, his towers stand side by side to read as a pair with a positive void between them, and their tops are attenuated to celebrate their height. But their complicated shapes also attempt to capture the spirit of Malaysia, something the brief for the invited competition requested, but none of the seven other entrants tried to do. Pelli said he believes in making architecture “not for me but for my clients,” but it was not exactly clear what his clients meant by “Malaysian” since a lot of the historic architecture in Kuala Lumpur is British colonial.

He devised a plan in the form of a twelve-sided star, which creates an efficient floor plate, but was told that it was not as Islamic as some other forms. He then looked at a lot of Islamic images, changed his design to two interlocking squares, which made the plan more Islamic but less efficient, and added 16 circles to create a more usable floor plate. The towers are surrounded by sun shades, a response to the climate that gives them a lacy appearance. Their stainless-steel skin makes them shimmer.

The buildings occupy a 100-acre site with a 40-acre park designed by Roberto Burlo Marx, the late Brazilian landscape architect who, according to Pelli, “knew the tropical landscape better than anyone.” The towers probably cost “something like \$100 a square foot,” although no budget was ever specified —

the oil company simply told the architect when something was too expensive. They stand in a valley between two mountains, on a four-meter-thick foundation laid down in one continuous, three-day pour. They are supported by massive, rigid concrete columns with soft tube reinforcement, and are connected by a bridge 40 stories high. Despite the incredibly complicated technology used to erect them, the towers have an exotic, romantic appearance that has already made them favorites of Malaysians and tourists alike.—*J.M.*

Debate on the Empire State

Panelists at Columbia University in October debated whether the Empire State Building was “A Well Planned Dream,” as the exhibition of Lewis Hine photographs at the Museum of the City of New York called it, or a development nightmare. Clearly it was a bit of both. Rising to 1,250 magnificent feet in less than 18 months with an amazingly well coordinated 24-hour-a-day effort, it also sent 13 construction workers to their deaths and the investors into bankruptcy, and failed to turn a profit for 20 years.

Carol Willis noted the irony of trying to moderate a discussion of such an immoderate project, one she feels so strongly about that “we bought our apartment so I could see that view.” Though her work as an historian has elucidated the economic rationale for building skyscrapers, she said, “the prime legacy of that building is the tremendous amount of affection it generates.”

One reason for its appeal is that it stands alone, with no other tall buildings nearby.

But its location — too far north for downtown and too far south for midtown — also contributed to its economic problems. Even today, despite its fame, it is not considered a Class A office building.

“The site is asymmetrical in the zoning ordinance. It falls in two different districts,” professor **Robert Brueggemann**, of the University of Illinois Chicago Circle, pointed out. “It’s more finance follows form than the opposite,” he added, referring to Willis’s book, *Form Follows Finance* (*Oculus*, April 1996, p. 13).

Joel Silverman, president of HRH Construction, which succeeded the original construction firm, the Starrett Brothers, explained why you could not build anything like it — or as quickly — today: “It would be much too costly.” Unions have much higher safety standards now. You couldn’t get people to work through the night. Because of the seismic codes, joints are welded rather than bolted today, though most skyscrapers now have concrete frames anyway, as the heavy steel beams that support the Empire State Building are no longer profitable enough to be manufactured in the U.S.

The investors’ disadvantages became bonuses for tenants such as architect **Ronnette Riley**, who could not have afforded the rent if it was higher. Riley’s tales of her adventures in the city’s best known building stole the show. Humorous, adventurous, and romantic, they amounted to what Buell Center director **Joan Ockman** called an “urban sublime.” —*J.M.*



Hank Morgan

Cesar Pelli



P. Follett/CP&A

Petronas Tower, Kuala Lumpur, Cesar Pelli



Empire State Building, circa 1931



Interview : Carol Krinsky

by Jayne Merkel

Jayne Merkel: It seems to me that your books — *The Synagogues of Europe*, the monographs on Gordon Bunshaft and Rockefeller Center, and now *Contemporary Native American Architecture* — have one thing in common. You seem to be looking at architecture as something that a subculture creates at a particular moment.

Carol Krinsky: I hadn't thought of it that way. I usually think of my books as being in two different categories: one about practical, hardheaded, commercial realism, and the other about deep urges for self-realization in a confusing world where self-realization isn't always possible.

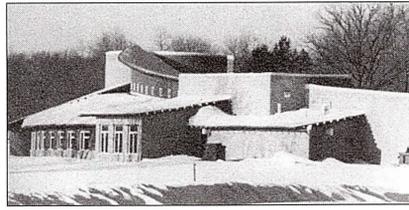
JM: I was interpreting American corporate culture as a subculture....Clearly, this book has much more to do with the synagogues, though they were built over hundreds of years, whereas with the Native Americans, the period is now. What made an architecture worth considering come about recently?

CK: For one thing, the same kinds of urges that have led other groups to examine their roots have led Native Americans to do the same.

JM: Is that why so many of the buildings you discuss are cultural centers and museums?

CK: No. Those buildings are the buildings in which the Native Americans can most comfortably try to express something of their own cultures. It is, in fact, expected.

A second important factor was the increasing number of Native Americans who had gone to college. They had the ability to express in words and on paper the things they felt their communities needed. One might describe them as the heirs of the militant youth of the 1960s. In many cases they aligned themselves with their grandparents. Their parents' generation had lost much of the culture



*Nay-Ah-Shing Lower School, Minnesota,
Cunningham Hamilton Quiter*

that the young people thought would be relevant — language, patterns of music, patterns of visual expression in the arts. The young people grasped these things because they were afraid that they would disappear before they could be captured and preserved. Of course, some people of the intermediate generation took part in this effort. Some were exactly the tribal officials who had to approve what was being done.

JM: How did they get the money?

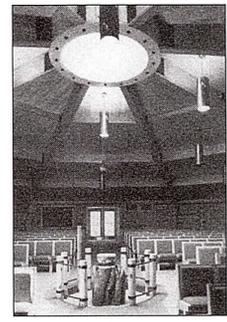
CK: There were various funds available in the 1970s for economic development. In a number of cases, especially in the Western states, tourism was considered to be, as it is today, sensible economic development. So a number of tribes built cultural centers, or museums, or resort facilities, hoping to attract tourists and thus increase employment on the reservations....I believe that the average unemployment rate on all Indian reservations is over 40 percent, and on some reservations it's close to 90 percent.

JM: Has that succeeded? We think about casinos.

CK: Casinos are such a late development that they don't even count in this discussion. On some reservations, the resort facilities were too far from airports and other reasonable centers of activity. In other cases, the enterprise succeeded very well.

JM: What about housing? You show some HUD houses. They make me wonder what kinds of houses Native Americans lived in then? I suspect trailers....

CK: Yes. They live in the least expensive accommodations that they can get. Some of the housing is self-built. Much of it is not traditional. And it is of an inferior standard on the whole. Much of the housing built to a respectable standard was



*Our Lady of Fatima Church, Arizona,
Edward Preston and Father Blane Grein*

sponsored by HUD, but there is a colossal shortfall.

JM: Is most of it single-family?

CK: The housing was built for single families, but the terrible problem is that since there isn't enough and since Indians won't cast out a relative, even a distant relative, there may be houses built for five people that hold 17. This means wear and tear on the building, while for maintenance and repair there may be insufficient funds or none at all.

JM: How is that being addressed today?

CK: The man in charge of Indian housing at HUD, Dominick Nessi, is eager to have culturally sensitive housing. HUD used to have rigid rules and some very rigid administrators who would, for efficiency's sake, have the same house in Arizona as in the mountains of Colorado. Those houses tend to be in poor shape now. For several years, Nessi through exhortation, through videos, through messages, through awards, has been trying to promote culturally appropriate, climatically appropriate, materially appropriate housing, and HUD has become more open to nontraditional materials....There have also been occasional experiments, as on the Navaho reservation with rammed earth construction. Some of this is in the housing chapter.

JM: If you could direct people to three projects that are either typical or extraordinary, what would they be?

CK: One would have to be the building with which I began this whole study — the Native American Center in Minneapolis. That was designed by a man of Scandinavian descent named Thomas Hodne. (He and his former partner, James Stageberg, did that really nice housing project uptown, the one with balconies and colored doors on the East



*Piya Wiconi building, South Dakota,
Hodne-Stageberg Partners*

River, 1199 Plaza.) The building in Minneapolis looks modern, but it attempts to accommodate the city's multi-tribal Native Americans. Some are Ojibwe and some are Lakota, and some are something else, so they can't all have the same single cultural forms. But they can have a mixture of facilities that accommodate different kinds of activities.

It's a social service center, and it's also a social center and an educational center. One of the things that is most interesting is a ground floor on which certain ceremonial activities take place. Normally you would have seats where people could sit and watch the performances. You would have a staircase someplace to get you to the upper floors. But in this case, you have a zigzag ramp because Hodne found that his clients prefer a flexible viewing arrangement. The ramp allows people to stand together in small groups wherever they wish along the ramp, watching the activities in progress....You'll see this if you visit a reservation or an intertribal powwow. People take folding chairs and they place them in family groups or among friends here and there on the perimeter of the activity, never in rows of seats.

Hodne has done several projects for Native American clients, and he has been listening. He encourages his clients to make their own drawings as they plan. And he was eager in this Minneapolis project to hire Native Americans, but he couldn't find any for a while. Toward the end of the project, he located a man named Denby Deegan, who practices in Bismarck, and Dennis Sun Rhodes, who now practices in St. Paul.

JM: Have they done anything interesting on their own?

CK: The school that is on the cover of the book was a response by Deegan and two colleagues to the problem of building for



Warm Springs Museum, Oregon, Stastny Burke

people who had a tradition of portable architecture. In this case, for energy conservation and also because it looked like a medicine wheel, they built a circular school. The plan is quadrisect, and the cardinal points of the compass are marked on it with elevated concrete stanchions decorated with symbolic forms. The heart of the building was the culture room, where children are instructed about traditional culture. In this case, an indigenous symbolic form was used to govern the design of the building.

JM: What about energy conservation?

CK: A circle encloses maximal volume with minimal surface. In fact, the energy conservation aspects didn't work out very well. It's in North Dakota, with blazing hot summers and freezing cold winters.

JM: You were about to mention another favorite building?

CK: One is the Warm Springs Museum, on the Warm Springs Reservation in Oregon. Here the problem, again, was that you had three tribes on the same reservation. For some years, they had been taxing themselves to build a cultural center. The question was what sort of cultural center to build. Their solution was a kind of village around a circle. The architects have intelligently related building materials and forms to each other, and they have evoked nature in general in certain parts of this building to reinforce the idea that members of these Indian nations had specific connections to nature.

I'm purposely not telling you about neo-Pueblo buildings because they had an architectural tradition to begin with that could easily be adapted to reinforced concrete. It's just a question of how sensitively you do the work, how well you group the elements, how functional the structure is,

Carol Herselle Krinsky's *Contemporary Native American Architecture* (Oxford University Press, 1996, 277 pages, 8 1/4 x 10, 150 black-and-white illustrations, \$36.00 cloth, \$23.95 paper) will be the subject of a lecture sponsored by the AIA New York Chapter Minority Resources Committee at 6:00 pm on January 27, at 200 Lexington Avenue.

how close you come to a copy.

Nor is there anything remarkable about imitating the longhouse tradition of the Northeast and Northwest, although these things can be done very nicely. You build one long rectangular structure with a pitched roof. You make it of wood, a locally available material. You can do it well. You can do it badly, but again, you don't have to struggle to find a new form.

JM: It's the struggle that really interests you?

CK: And it should interest the readers of *Oculus*. One of the things that I think everybody needs to think about is, How Indian are we? How African are we? How Jewish are we? We are all living in Western culture. We practice it in 1,000 ways each day. If we use traditional forms or ornament, which ones do we choose? How far back do we go?

And when we put ornament derived from a specific culture on a Western building, are we doing something meaningful? Yes, I suppose, because the ornament reminds us of certain other ideas. But merely to put ornament on an otherwise contemporary building is not to grasp the core of the culture. The best Native American and Anglo architects have tried to find out how the building is used. They've tried to find out whether there are patterns of movement that will make a building more intrinsically harmonious with its culture.

Architects on the Web

by *Nina Rappaport*

With search engines ranging, architects are

trying to untangle the web of the Internet. Many are finding that it is most useful for intranet Web sites that promote internal office communication and for extranets that facilitate project management by allowing information and drawings to be passed back and forth between associated architects, engineers, and contractors in different locations ("Networks of Communication," *Architecture*, October 1997, p. 178). Whether or not it is worthwhile to create a Web site to post information for others to see is a more open question.

Interoffice Web use is invaluable for the **Hillier Group** (www.Hillier.com), which shares project drawings, internal announcements, company news, the employee handbook, personnel issues, its own CAD detail library, and product information. It even has internal chat rooms.

Hillier's public Web site is not just an electronic brochure. It has an extremely condensed description of the firm with an invitation "to contact us via e-mail for more detailed information," said partner Guy Geier. "To do everything on the Web you would do in a brochure isn't very practical because of the download time for visuals."

With their own server and in-house graphic design, the original set-up cost \$10,000. Staff time has to be allocated for updating. But with 16,000 hits a month, they consider the site public relations and marketing support, and it has produced a few project leads.

A designer at **Steven Holl Architects** ([SHA\) set up that firm's Web site, instead of a professional service, which would have been too expensive. "All of it is changing so fast. It will be possible to do it all yourself soon; our site is interim in the testing phase," said Justin Korhammer, who works with computer services.](http://www.Walrus.com/-</p>
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Holl's office pays a \$30 monthly fee to the Web provider for five megabits of space. They see it not just as an electronic coffee table book with images and Steven Holl's writings, but as a tool in an intranet for projects such as the Helsinki Museum, Cranbrook, and the office building in Amsterdam. With links from the home page to the contractor's pages, which have construction information, they transfer files back and forth around the clock. But they find themselves besieged with students' portfolios. Now they are setting up a system to see who is visiting the site.

Bart Voorsanger of **Voorsanger & Associates** said he is astounded that his new site (www.BV-architect.com) has received 14,000 hits. "But people often only open it up, hit, and disappear. Unless it is interactive and keeps changing, there is no reason for [people to use] it. But we are getting people from Africa and letters from Europe for internships."

It took him nine months to set up the equipment for the whole system and hundreds of hours of personnel. But for a house being designed in Arizona, the client can use a password and move through the house, as it evolves, on the Web site with QuickTime. "Architects should absolutely have Web sites. It is in an embryonic form of communication, like when TV came out; you just have to be involved,"

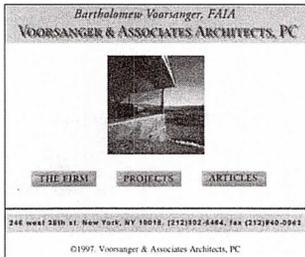
Voorsanger said.

Elizabeth Skowronek of **Gwathmey Siegel Associates'** information services expects the Web site they are setting up now (www.GwathmeySiegel.com) will be a limited marketing tool until they integrate it into their overall marketing program. But they use their password-protected extranet Web site for the Basketball Hall of Fame to share drawings, specifications, and construction documents with the engineers, the client, and the associate architects, Bargmann Henrie + Archetype of Boston.

As they set up their new public web site, they will first decide what to put on it and how to organize it. Then they will establish the kind of connectivity to use, a Dialogue, or a T-1 Line, and analyze the long-term costs of providing the greatest flexibility for the future. Finally, they will decide which Internet server to use and who will design it.

"The site can be designed in-house if you have a strong information services department, or you can hire a specialist who really knows the Internet," Skowronek said. If templates are made by a designer, the architects can update them on a regular basis in-house. The cost can run anywhere from \$2,000 to \$10,000. It will probably be viewed by "surfers" and students who have huge university networks, but since more and more institutions and corporations, who are potential clients, look at a firm's Web site for a profile, it is better if you are there.

Mark Ginsberg of **Ginsberg + Curtis**, who is finally setting up a Web site (which he said he has been meaning to do for over a year), believes graphics also have to be really good and consistent to spread information effectively.



Voorsanger & Associates home page



Hillier Group home page

Renzo Piano at Columbia and the Architectural League

For me, architecture is an adventure. It's about being Robinson Crusoe. Every job is landing on a new island," Renzo Piano told an audience packed into Columbia University's Wood Auditorium at noon on October 27. Another crowd filled the Urban Center that evening for a similar talk.

Piano began where his international career started — in the middle of Paris with the design for the Beaubourg (Pompidou Center), which he designed with the architect Richard Rogers and the engineer Peter Rice. "It was a competition, and unfortunately we lost one of the members of the team," he said, referring to Rice's early death last year, a tragedy he mourned again and again throughout his lecture. Piano and Rogers also later parted ways, but the project was a seminal one in all three careers — and in the history of twentieth-century architecture. "We were 35- and 36-year-olds. It was not just architecture. It was a provocation. Paris is one of the intimidating places. This was seen as high-tech, but it was more like a parody. It was the beginning of the 1970s, when museums were not the places they are now, so we needed to make it more friendly with a new relationship between art and the city. That's why the piazza was important." It became a place of happenings.

Piano went on to show what he called "the opposite," the Menil Collection in Houston (1981–86) "for the consecration of art in a city with no memory. In this case, the collection was the main point of departure. The museum is a place for con-

templation," he said. Because that "museum was also a place for conservation, we made the workshop visible from the street."

He unveiled a stunning array of projects, revealing his philosophy in snippets. "You have to learn to listen. That doesn't mean you have to do exactly what people tell you to do. It's about understanding people."

He described his early work as "experimental," but it became clear that his experimentation has continued. It just moved into the artifact — apartment buildings with terra-cotta walls in Paris and Lyon, and a science museum on a wharf in Amsterdam, which "looks like a ship; you walk up a ramp and then you are on the piazza. We had to put the piazza on the roof, because we couldn't find a place on the site."

The issues he faces are the usual ones — siting, connecting public and private space, materials, light, scale. But in every case he puts a new, technologically innovative twist on proven solutions. In the San Nicola Stadium, also designed with Rice, "We built up the hill and then put the building [for 65,000 people] into it." A series of concrete petals, each seating 2,000 people, holds the structure together but breaks up the scale.

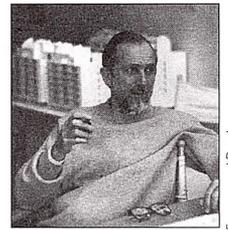
The Kansai International Airport Terminal in Japan (1988–94), another collaboration with Rice, is sheathed in a light, breathing shell structure made of 80,000 panels of stainless steel. All the parts were made elsewhere and assembled at the site. "The building is 1.7 kilometers long, and you can't get lost," Piano said. "You can have 100,000 passengers in one single building. The space seems endless, infinite. It is 18

meters high at one end and six at the other, so the perspective is exaggerated by the change in level."

He showed his own office in Genoa with glass ceilings and a view of the sea, the Beyeler Foundation Museum in Basel where "the relationship between nature and art is very important," a complex of three auditoria in Rome for 1,400, 2,000, and 4,000 people, and the Padre Pio Pilgrimage Church in Foggio, Italy — all begun in the 1990s. In the Sydney Tower in Australia, near the Opera House, "every floor is a sort of winter garden," he said, and the J M Tjibaou Cultural Centre in New Caledonia, planned in collaboration with anthropologists, takes its organic shape from the native culture. "The wind blows through wood slats to avoid the turbulence there and also to capture the spirit of things in that part of the world," he explained.

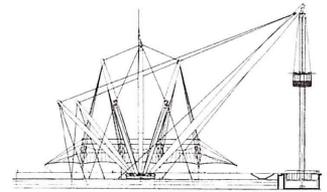
The Potsdamer Platz reconstruction in Berlin, a whole complex of buildings surrounding a plaza "right where the wall was built," which is under construction now, is the essence of an architectural adventure. "You are sailing through contradiction, between freedom and discipline, between art and technology, tradition and modernity. It's not true that you have to have total freedom....Technique doesn't come later, it's part of the art. Technology is like a bus. If it goes in the right place, you take it."

Piano concluded by denying the conflict between modernity and history: "Making creative work is being suspended between remembering things and forgetting things. When you forget things, you invent them." —J.M.

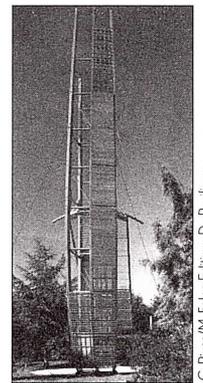


Fregoso and Basallo

Renzo Piano



Columbus International Exposition



C. Rives/M. Folco Editions Du Pacifique

JM Tjibaou Cultural Centre



C. Rives/M. Folco Editions Du Pacifique

JM Tjibaou Cultural Centre, community collaborating on thatching a hut

The third volume of **Renzo Piano Building Workshop** by Peter Buchanan (240 pages, 9 7/8 x 11 3/8, 700 illustrations, 300 in color, \$75.00 cloth) has just been released by Phaidon Press, and the **Renzo Piano Logbook** (272 pages, 9 x 9, 1,000 illustrations, 900 in color, \$29.95 paper) is new from Monacelli.

Sparring Politely at Parsons

by Dennis Dohan

Curtain Wars,” the name of the symposium, implied conflict — interior decorators against architects in a battle for the title to the domestic interior. The camps were circled. Lines were drawn. Opponents sat in facing corners. But when the dust settled, the three-session event turned out to be a postmodernist group hug. Differences between the professions were recognized, affirmed, and validated. There was no war.

The symposium sponsored by the Parsons School of Design department of architecture in late October was organized by professor Joel Sanders and chair Karen van Lengen. It was really meant to be an exploration of the overlap between architects’ and interior designers’ work and how it is played out in the twentieth-century domestic interior. It was a chance for architects and designers to consider how domestic space is created in modern culture, how ideas of domesticity affect our culture, and how these issues relate to the practice and organization of design.

“Inventing the Decorator,” the first of three sessions, successfully exposed the complexities of domesticity within western culture. In her paper “In the Middle of Things: Architects, Clients, and the Interior Designer,” **Alice Friedman** discussed the dispute between Mies van der Rohe and Dr. Edith Farnsworth, highlighting the incompatibility of International Style modern architecture and modern domesticity. Farnsworth refused to take delivery of the pink Barcelona chairs and other furniture Mies van der

Rohe specified. She installed her own furniture, which included, of all things, tasseled pillows. Friedman said the free plan of the house is not free, but rather a controlled and controlling space. One could not leave a garbage can under the sink because it was visible from the outside, and there was not enough storage space. Making pure space meant erasing all traces of human activity. Even though Farnsworth made her weekend home more domestic, she did not completely reject the aesthetics of pure space. In many of the photographs of the interior taken when she owned it, her pet poodle is visible, although it was missing from the exterior shots of the house. This story not only explains the placement of the poodle in promotional posters for “Curtain Wars” but also symbolizes the way in which International Style modernism excluded the domestic in its quest for truth in form.

The second session, “Mediating the Interior,” examined the role of printed media in creating the domestic interior. The panel discussion of editors and writers, moderated by **Suzanne Stephens**, provided a cursory look at the way the press shapes our attitudes about architecture. **Marian McEvoy**, editor of *Elle Decor*, said that her mission was “training people in how to live better,” without explaining what made their lives better. The panel did, however, discuss the problems of writing for and running magazines, such as the economics of advertising, the self-editing of designers and architects, and subscriber demographics. Someone in the audience noted one weakness of the panel — that the editors were all from magazines with similar subscriber

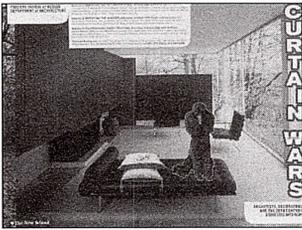
demographics, and there were no representatives of mainstream newspapers.

Morris Lapidus provided the highlight of the symposium when he began the third session, “Professional Identifications,” by arguing that architecture is a profession rooted in the needs and habits of humans. The foundation of his design, he said, was “pleasing people” — using graphics, light, color, ornament, and nonlinear movement, or as he called it, “swoops and swirls.”

Although he was educated as an architect, Lapidus sees himself as an interior designer. Even in his hotel designs, the exterior derived from the interior. (The shape of Fontainebleau Hotel in Miami Beach came from his desire for curved corridors so that the guests could not see how far they would need to walk to the end of the hall.)

In a panel with **Mario Buatta**, **Charles Gwathmey**, **Gisue Hariri**, **Sal LaRosa**, **William Sofield**, and **Calvin Tsao**, moderator **Terence Riley** unsuccessfully tried to provoke a debate between interior decorators and architects. The divisions introduced by the historians in the first session became non-issues as these panelists validated one another’s work. Asked if being a woman led to any commissions or interesting work, Hariri answered with a simple “no.”

One reason for this lack of conflict may have been that all of panelists were successful both in practice and in understanding interior domestic space. The differences between them were matters of style, and it is difficult to argue good taste and decency is such a forum. Gwathmey said, “Mario Buatta will have his clients, and I will have my clients, and that is fine.” He just would not want Buatta to



Conference poster for “Curtain Wars: Architects, Decorators, and the Twentieth-Century Domestic Interior,” fall 1997



M.Arch. department promotional poster, Parsons School of Design

design his home. It is also a matter of scope and intention, but as Lapidus said about the differences between himself, an interior designer, and his son, an architect, "I am right, he is right, we are all right and faced with the same questions."

Dennis Dohan is a graduate student in architecture at Parsons.

James Cutler

Reviewed by Lester Paul Korzilius

James Cutler, who served as a juror for the AIA New York Chapter design awards this year, first gained attention for his role in the \$50 million Bill Gates house in Seattle (in a joint venture with Bohlin Cywinski Jackson of Pittsburgh). Although it was the size of the house and the fame of its owner that attracted attention, it was the client's interest in environmentally sensitive design that led to his choice of architects. Cutler's contribution shows up in the dramatic use of indigenous woods, the clean details, and the proportions, all of which typify his work in this monograph (*James Cutler* by Theresa Morrow, Rockport Press, 132 page, 8 3/4 x 8 3/4, 175 illustrations, 75 in color, \$20.00 paper).

Although Cutler now lives and works on Seattle's Bainbridge Island, he grew up on the East Coast and studied at the University of Pennsylvania with Louis Kahn, whose influence manifests itself in simple plans and formal compositions. Cutler's houses, mostly finished in wood inside and out, are in harmony with their forested Pacific Northwest sites. His work does not rely on manipulating architectural space, but rather uses materials to create a solid sense of place in a natural setting. Sensitive to the individual, the detail-

ing derives from modernism.

His best houses are those that combine wood with significant stone or concrete elements. The Bagley Wright guest house, for example, has an L-shaped plan and an outside perimeter wall of board-formed exposed concrete, perhaps to relate to the main house by Arthur Erickson. This outer wall, which has a continuous skylight above, defines the internal circulation path of the beautifully detailed fir-and-pine structure.

In Cutler's work, the more difficult the site is, the more interesting the result. The Bridge House extends two feet across a small stream, giving the living areas excellent views on a constricted site. In the Medina guest house on the Gates estate, a swimming pool and garage complex is set into a sloping waterfront site, and earth-covered roofs make the buildings almost imperceptible from above.

The book contains excellent photographs, a concise text, and sufficient drawings to understand these sensitive buildings.

Lester Paul Korzilius, a former AIA New York Chapter member, now practices architecture with Norman Foster Associates in London.

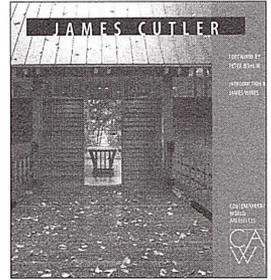
Three New Books on Islamic Architecture

Three ambitious new publications provide evidence of growing interest in non-

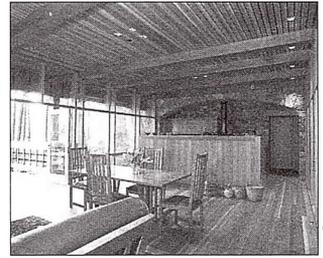
Western architecture and the physical manifestations of cultural change. *The Contemporary Mosque, Architects, Clients, and Designs Since the 1950s* (Rizzoli, 1997, 288 pages, 9 1/2 x 12, 425 illustrations, 153 in color, \$85.00 cloth) focuses on 70 mosques built since the mid-century throughout the Islamic world and the many countries

where Muslim peoples have settled. The authors are Renata Holod, a University of Pennsylvania professor of art history who spoke at the Architectural League last year (*Oculus*, April 1997, p. 9), and Hasan-Uddin Khan, the founder and editor of *Mimar: Architecture in Development*. He worked for the Aga Khan for 17 years and is currently a visiting professor at M.I.T.

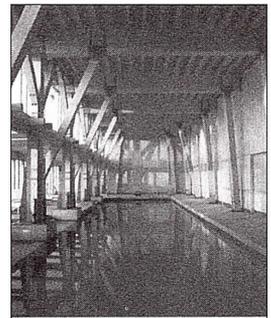
Another recent study, *Architecture of the Contemporary Mosque* (Academy Editions, 1996, 9 3/4 x 12, 176 pages, 100 illustrations, 40 in color, \$69.00 cloth) explores the ways mosque design has reflected changes in traditional Islamic practice as Muslim communities have been formed all over the world. The authors are Ismail Serageldin, an Egyptian architect, planner, and vice president of the World Bank, and James Steele, a practicing architect, writer, and University of Southern California professor. Academy is also publishing the projects that receive the Aga Khan Award for Architecture, which is given every three years. The 1995 winners are recorded in *Architecture Beyond Architecture* (1996, 176 pages, 8 1/2 x 10 3/4, nearly 300 illustrations, \$35.00 cloth), edited by Serageldin and Cynthia Davidson of *ANY* magazine, who is already working on a book about the 1998 competition. —J.M.



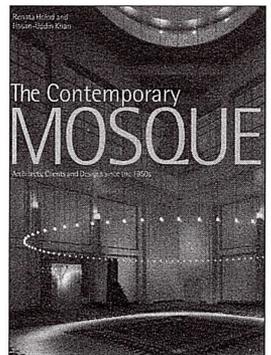
James Cutler, by Theresa Morrow



Virginia Merrill Bloedel Education Center, James Cutler



Swimming pool, Medina, Washington, James Cutler



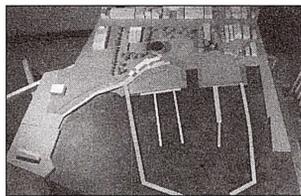
The Contemporary Mosque, Architects, Clients, and Designs Since the 1950s, Renata Holod and Hasan-Uddin Khan

Art Center

Art Center

Competitions in the US: Sending Mixed Signals

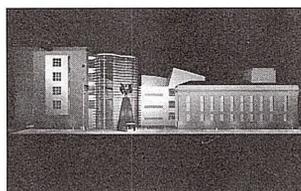
by Stanley Collyer



*Greenport Mitchell Park,
Sharples Design*



*Frank E. Moss Courthouse,
Hardy Holzman Pfeiffer Associates*



*Frank E. Moss Courthouse,
Gwathmey Siegel & Associates*

The presence of star architects, the discovery of emerging talent, the expectation that an innovative and even daring idea will emerge to capture the public imagination — if not immediately, then over time — are ideas that are mentioned again and again by advocates of competitions in this country. Similar sentiments are frequently voiced in articles and publications on competitions, which usually debate the pros and cons of the competition process and whether invited or open competitions are preferable. These views have their origins in: 1) the absence of any statutes that compel public institutions in this country to open up the design process, as is the case in most industrialized nations, and 2) our habit of focusing on style rather than substance in reviewing the products of competitions. When Philip Johnson praises a project such as Peter Eisenman's Wexner Center in *Time*, few bother to look beyond the facade to investigate the functionality of the building as a museum. In other words, the argument for competitions in this country has been based

primarily on the selection of a star architect or the prospect of innovation, not on creating good architecture. And one of the strongest arguments in favor of open competitions — that they embody the best principles of our democratic society — is usually overlooked.

Too often competitions are seen as a vehicles for fundraising and, as such, they promote projects that are standing on clay feet, underfunded from the very beginning, though there are a few cases where having a star architect guaranteed a completed project. It should come as no surprise that many of these projects die a quiet death after the competition is over. With the possible exception of the General Services Administration's Excellence in Architecture program, government-sponsored competitions are frequently jeopardized by a lack of political continuity, as the Bronx Police Academy in New York (won by **Ellerbe Becket**) and the Phoenix Municipal Government Center (by **Barton Myers Associates**) were. Too often a winning competition design ends up as a political campaign issue and is jettisoned when the new regime takes over, the way the design by **Arthur Golding Associates** of Los Angeles for the Rancho Mirage Civic Center was. In

general, it would appear that smaller communities, where political consensus is easier to sustain over a longer period, have more success in realizing competitions than large cities do. In contrast to the troubling competition history of New York City, little Greenport, Long Island, appears to be well on its way toward realizing the revitalization of its waterfront with a scheme by **Sharples Design** in association with **Quennell Rothschild Associates**, a finalist (though not the first-place winner) in an open competition sponsored by the city and organized by architect **Wendy Evans Joseph**.

Anyone toying with the idea of staging a design competition, whether for a public or private-sector project, will inevitably turn to someone in the design profession for advice. If he seeks out the American Institute of Architects, he will be disappointed, because other than providing general information in the form of a competition handbook, the AIA has no institutional system in place to guide potential sponsors through the process. Unlike the organizational role similar associations play in other industrialized nations, the AIA — partly as a result of a Federal Trade Commission ruling — has adopted a hands-off policy. The proliferation of competitions, both open and limited, has therefore resulted in some that are well-managed, but some that are suspect from their inception.

competition for the Clark County Government Center in Las Vegas when some of their objections to the extensive program requirements were ignored. **Ralph Johnson**, FAIA, of Perkins & Will said the cost of entering invited competitions had become so prohibitive that his firm decided not to enter any more — until they were offered more than \$100,000 to enter one in Korea. In other words, adequate compensation coupled with a reasonable program can still attract high-profile firms.

Despite the questionable — and even outrageous — demands that invited competitions often place on participating architects, some members of the profession continue to advocate limited competitions as the best method of design (and architect) selection. **William Lacy** prefers the limited competition format because “the architect is designing for an unreal problem. The building is usually modified quite a bit after an architectural scheme is selected.” But recent open competition schemes that have been realized suggest otherwise. The Vietnam Veterans Memorial (won by **Maya Lin**), the Leesburg Government Center (**Hanno Weber** of Chicago), the Matteson Public Library (**Craig Spangler** of Philadelphia), the Mobile Government Plaza (the **Golemon/Bolullo Partnership** of Houston), and the Olympic Fields (**Weiss/Manfredi Architects**), to name a few, were all constructed as originally designed with few changes. Although one can make a case for limited competitions in situations where the program is very specialized, such as Bell Labs, most projects can easily be the subject of open competitions as long as the program is properly conceived. The success of

large projects like the Tokyo Forum (**Rafael Viñoly**), where the scheme was selected in an open, anonymous competition, proves that a limited competition with star architects is not the only way to achieve impressive results.

Open competitions have been unfairly maligned as a potential source of cost overruns, largely because of the unfortunate and well-publicized experience of the Sydney Opera House, where the problems were not so much attributable to the competition as to the conception and management of the entire building process. The design schemes chosen in open competitions that have been built in this country suggest otherwise. If anything, the competition process reduces the risk of cost overruns because unanticipated problems are discovered before groundbreaking. Sometimes a carefully crafted program forces clients to spell out their requirements in detail; at other times, a good jury spots potential headaches. One example of a well-run and little-publicized open competition was the Mobile Government Plaza in Alabama. Designed to house both city and county government offices as well as a court system, the complex was budgeted at \$58 million. Despite the complicated engineering and structural design concepts for a large atrium, it came in almost \$4 million under budget, at \$54 million, when it was dedicated in 1995.

Considering the effort and financial burden that goes into most invited, limited competitions and the usual requirement of only two boards for an open one, it seems obvious that for a serious project, the open competition exploits architects less, which should make up for the

fact that the chances of winning may not be as great due to the large number of entries. Some firms, interested in exploring a new building type, enter a competition every other year, not necessarily expecting to win, but hoping to receive a citation that can be used for marketing potential when going after future projects. “If competitions were the norm, offices might respond the same way they do to RFPs,” Nicholas Quennell pointed out. “Writing proposals is an enormous amount of work....It takes almost as much time as responding to a competition, maybe more.”

Competitions are by nature controversial because, unlike the normal commissioning process, they are more open to public scrutiny. As such, they provide better copy for journalists. David Dillon’s recent article in *Architectural Record* (“The Competitions Game,” November 1997, pp. 62–67) is notable for its evenhanded investigation of the subject. It raises the important question of why we are still examining the process itself at such length. In Europe, where the competition format is widespread and its value to the profession and society as a whole is generally accepted, articles like the ones we have seen in American publications are hard to imagine. Such journalistic forays here would be less frequent if we had an environment where competitions were subject to better oversight, resulting in better programs, better juries, fewer abuses, and better compensation for architects.

Stanley Collyer, Ph.D., is the editor of Competitions magazine, based in Louisville, Kentucky.

Invited (or limited) competitions have more often than not resulted in the exploitation of architects by developers and public institutions. Most architects find that participating in an invited competition generates expenses that exceed the compensation they receive for their efforts by two or three times. Even one of the more generous compensation packages — the \$100,000 allotted to the finalists in the competition for the design of the new U.S. Embassy in Berlin — hardly began to cover the costs incurred by the competing firms. **Charles Gwathmey**, a finalist in the recent GSA-sponsored Frank E. Moss Courthouse Competition in Salt Lake City and winner of an earlier competition for the retrofitting of the old Altman’s department store for a New York Technology Library branch, has noted that to break even in such contests, it is almost mandatory to win one out of three.

Although many firms say they dislike invited competitions because of the cost, some such as **Hardy Holzman Pfeiffer Associates**, another finalist in the Salt Lake City Courthouse competition, continue to participate. Firms such as **Venturi Scott Brown**, after winning several competitions and having few advance beyond the drawing board stage, scrutinize competitions very carefully to determine if the submission requirements are too demanding in relation to the compensation offered by the sponsor. When they do decide to enter, they limit design time strictly — usually to two weeks — to ensure that they do not exceed the budget. That is why they pulled out of the



Dorothy Alexander

Charles Correa



Dorothy Alexander

Balkrishna Doshi



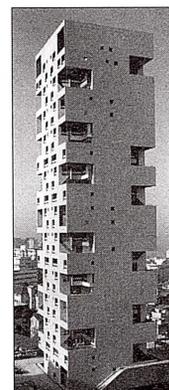
Dorothy Alexander

Kenneth Frampton



Ram Rahman

Permanent Mission of India to the U.N.,
Charles Correa



Charles Correa

Kanchanjunga Apartments, Bombay,
Charles Correa

**Different World,
Different Architecture**

by Kira L. Gould

The New York architecture world had opportunities to see many special talents this fall, but the crowd that turned out to see Indian architects **Charles Correa** and **Balkrishna Doshi**, Hon. FAIA, had an extraordinary experience filled with lessons that may be useful right here at home. Both architects were featured in the Architectural League’s exhibition “An Architecture of Independence: The Making of Modern South Asia,” which also showed work by **Achyut Kanvinde** of India and **Muzharul Islam** of Bangladesh. The lectures were sponsored by the League, the AIA New York Chapter’s Minority Resources Committee, and the Aga Khan Award for Architecture. Correa, who is known for his housing, university buildings, state assembly building, and the planning of New Bombay, began by highlighting some of the differences between Western and Indian architecture. “In a warm climate, it’s open and easy to move around, as opposed to the sealed-box paradigm,” he said. “Our relationship with form is different; the sky is very important.” Open space is also usable and cheap. “Think about the courtyard versus the room in terms of production cost,” he said. This idea extends from his structures to his city planning. In the New Bombay city center, high density was necessary, but it was alleviated by open space and ventilation. Important functionally, these features also heighten the feeling of being in the building. “Open structures blur the lines between in and out,” he said. “Subtle changes of light and air make

you enjoy the building. When there is a skin, it’s porous. This is very different from what happens when you have heating or air-conditioning.”

Open space, as he uses it in a cultural center or museum, helps create a path through the building and increases the visitor’s enjoyment. But in housing projects, open space is one of Correa’s ways of making architecture do something greater. “Powerful architecture,” he said, “is that which tries to deal with something basic in society.” And ultimately, his designs for high-density, low-rise housing — structures and clusters that accommodate the evolving family relationships of Indian culture — are perhaps what he is known for best, though that may change with the publication of a new monograph chronicling his entire career (*Charles Correa*, introduction by Kenneth Frampton, Thames and Hudson, 1997, 272 pages, 9 1/2 x 10 1/2, 450 illustrations, 200 in color, \$65.00 cloth).

Kenneth Frampton introduced **Balkrishna Doshi**, Hon. FAIA, as one of India’s most daring and distinguished architects. Doshi, like Correa, won an Aga Khan Award for Architecture. (A prestigious award for work in the Islamic world, its criteria include the building’s relationship to the vernacular, economic and sustainable use of materials, and the structure’s influence on its community). While he’s also known for several government and institutional projects, he too has focused on housing, as perhaps any concerned Indian architect might feel compelled to do.

For Doshi, architecture has been a journey to independence, one in which two very

different architects — Le Corbusier and Kahn — were both influential. But Doshi saw similarities in their extraordinary capacities to “look, absorb, reflect, and process.” The basics of architecture, to Doshi, are the linkages between voids and solids. “Indians are an anthropocentric people,” he said. “And the elements of their architecture must breathe together — like an organism.” Doshi, too, focused on open and communal spaces as the vital elements in homes, villages, and cities. “Common spaces are the most essential spaces, even in cities,” he said. “People need the freedom to be informal. Courtyards, for instance, [are a place] where everyone can gather and create a spirit of cooperation and community. These areas are more important than the built structure.”

Doshi’s idea about housing — that it’s a process, not a thing — might go a long way toward reinvigorating the multifamily housing that’s developed in this country, most of which is barely adaptable. “If we plan housing,” Doshi said, “the quality and vitality disappear. You have to accept that there will be adding on, tearing down, rebuilding, and adjusting.” For architects, this might be the hardest realization of all. It sounds, and is, a bit messy. But the alternative that is a reality here — vacant, boarded up housing in L.A., Detroit, New York — makes the vision of such constructions even more appealing.

What Can Architects Do About Housing?

by David Levine

In October, the AIA Housing Professional Interest Area, Affordable Housing Task Force, and New York Chapter Housing Committee sponsored "Expanding the Architect's Role in Affordable Housing," a conference that attracted architects and housing professionals from around the country. It considered how the architect's role in designing affordable housing has expanded to include providing planning, programming, and development expertise to clients. The program was the brainchild of **Morton Frank**, AIA, of Redwood City, California, current chair of the Housing PIA, and **Mark Ginsberg**, AIA, who serves on the Affordable Housing Task Force as the New York City coordinator.

The panels were packed with recognized housing advocates — those who made their names in the field years ago and those breaking new ground today. One panel, "Architects as Visionary Developers," featured **Bruce Becker**, principal of Becker & Becker Associates, who said he believes that architects can serve clients better by offering services beyond design. Becker has included community services such as daycare, economic development, and job training in his projects. His firm also offers development services, helping his clients secure low-income housing and historic tax credits. **Magnus Magnusson**, AIA, of Magnusson Architecture and Planning, and **Nick Lembo** of Monadnock Construction also made presentations. The "Emerging Housing Needs and Programs" panel described innovative housing

types. **Diane Georgopoulos** of the Massachusetts Finance Agency (MFA) discussed the growing demand by the affluent elderly population for assisted living facilities.

"Keeping the Housing Tradition Alive," moderated by **Laurie Maurer**, FAIA, of Maurer & Maurer Architects, featured four of New York's most experienced and influential housing architects.

Herbert Oppenheimer, FAIA, of Oppenheimer & Vogelstein Architects, described his work for the Jersey City and New York City housing authorities. He urged the AIA to support work by the Harvard Joint Center for Housing Studies. He also emphasized the well-known fact that the largest current federal housing subsidy goes to the middle class and affluent through the mortgage-interest tax exemption. **Judith Edelman**, FAIA, a principal at the Edelman Partnership, emphasized that proper land use for new urban housing is critical; by designing for high densities, architects can take advantage of existing services and infrastructure in a municipality.

Ted Liebman, FAIA, principal at the Liebman Melting Partnership, traced his interest in low-rise, high-density housing from a typology study he did early in his career on a tour of 46 European cities to his tenure as head of architecture for the New York State Urban Development Corporation, which planned and financed the construction of 55 units per acre at Marcus Garvey Housing in Brooklyn.

J. Max Bond, Jr., FAIA, a principal at Davis Brody Bond, described the importance of flexible plans, which allow residents to create their own spaces while maintaining fixed core elements. Too often, he said, architects of

public housing design overly specific spaces without consulting residents.

The highlight of the Saturday bus tour was a luncheon program at Urban Horizons, the former Morrisania Hospital in the South Bronx, which has recently been through a gut rehabilitation by the Women's Housing and Economic Development Corporation and Becker & Becker

Associates (*Oculus*, November 1997, p.4). Urban Horizons contains 132 apartments for low-income families, a primary-care facility, a food service business, a daycare center, and fitness and counseling centers. **David Burney**, director of design for the New York City Housing Authority, led the group through the 1937 Harlem River Houses, one of the city's earliest and most successful public housing projects. Magnusson directed a walking tour of Melrose Homes, designed by his firm, which has 52 two- and three-bedroom units in 26 attached two-family homes (see *Oculus*, June 1995, p. 12). He also described Melrose Commons, a 35-block urban renewal area, which will include 1,700 units designed for the local community organization We Stay/Nos Quedamos. **Marvin Meltzer**, AIA, principal of Meltzer/Mandl Architects, led the group through Melrose Court, designed by his firm. The project contains 265 two- and three-bedroom units in three- and four-story attached houses surrounding three secured, landscaped courtyards. The tour also stopped at a transitional housing for the homeless project designed by Skidmore, Owings & Merrill in the Soundview area of the Bronx.

January 15

Early registration deadline for the forty-eighth annual international design conference, "It's Not About Sports. It's About Design," in Aspen, Colorado, from June 3 to June 6. Contact IDCA, P.O. Box 664, Aspen, CO 81612, 970-925-2257, or fax 970-925-8495 (www.idca.org).

January 16

Submission deadline for the thirteenth annual international competition and exhibition of architectural illustration sponsored by the American Society of Architectural Perspectivists (ASAP), open to ASAP members in good standing. Contact Architecture in Perspective 13 Competition, ASAP, 52 Broad St., Boston, MA 02109, 617-951-1433, ext. 225, or fax 617-951-0845.

January 28

Submission deadline for "Position Paradox," the seventeenth annual Young Architects Competition sponsored by the Architectural League of New York for theoretical, built, and unbuilt projects. Entrants must be no more than ten years out of graduate or undergraduate school and residents of the United States, Canada, or Mexico. Contact the Architectural League of New York, 457 Madison Ave., New York, NY 10022, 753-1722.

February 1

Abstracts submission deadline for a conference entitled "Emergent Materials Symposium: An Interdisciplinary Analysis of the Recent Past, the Present, and the Future," sponsored by the department of architecture at the University of Florida. The conference, which will focus on the relationship between the development and production of new materials and their influence on building form, will be held at the end of April. Call visiting associate professor John Fernandez at 352-392-0215, or fax 352-392-4605.

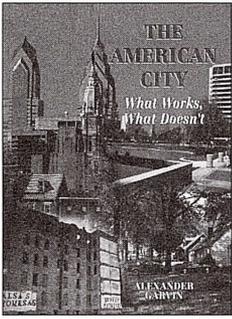
February 2

Submission deadline for the Vincent Scully research grant sponsored by the Architectural History Foundation, a \$10,000 biannual award for the publication of a monograph on American architecture. Contact the Architectural History Foundation, 350 Madison Ave., New York, NY 10017, or fax 516-944-5961.

February 13

Submission deadline for the 1998 Stewardson Keefe LeBrun travel grants sponsored by the AIA New York Chapter, for 1998 North American travel programs to further architectural education and professional development. Applicants must be U.S. citizens and full-time practitioners, either registered or non-registered, with professional architecture degrees. As many as five grants will be awarded, totaling \$15,000. Contact the AIA New York Chapter, 200 Lexington Ave., New York, NY 10016, 683-0023, ext. 14.

Submission deadline for the 1998 Haskell Awards for student architectural journalism, sponsored by the New York Foundation for Architecture to encourage fine writing on architecture and related design subjects, and to foster regard for intelligent criticism among future professionals. Applicants must be enrolled in professional architecture or related programs, such as art history, interior design, urban studies, or landscape architecture. A minimum prize or prizes totaling at least \$1,000 will be awarded. Contact the New York Foundation for Architecture, 200 Lexington Ave., New York, NY 10016, 683-0023, ext. 14.



The American City: What Works, What Doesn't, by Alexander Garvin



Laura Fieber and KEvin Wick

Anatomy of a Can, John M. Y. Lee/Michael Timchula



Laura Fieber and KEvin Wick

Rest Stop, NBBJ



Laura Fieber and KEvin Wick

Stone Soup, HLW International



Laura Fieber and KEvin Wick

Food Convertible, Walker Group/CNI

Building on a Glorious Planning Past

by Kira L. Gould

Alexander Garvin is an optimist. Or at least he sounds like one in this time of seemingly endless pessimism, when the state of our crumbling cities is bemoaned by all — including many in the design professions who feel helpless to halt the built environment’s decline. But Garvin, a planner, educator, and author of the recent book *The American City: What Works, What Doesn’t*, sees no reason to despair.

“We are all disillusioned with city planning as a way to solve problems,” he said at a lecture organized by the AIA New York Chapter’s Public Architects Committee. “But why? We live among the city planning triumphs of more than a century. These triumphs are overlooked because when a problem is solved — like the dramatic cleanup of industry and air in Pittsburgh — we forget it.” Garvin’s message, in conversation and in his book, is that city planning can be effective in improving safety and aesthetics, and also in upgrading quality of life.

The term “quality of life” is a reminder that Garvin, in addition to teaching at Yale University (an appointment supported jointly by the school of architecture and the school of management), is a planning commissioner who works closely with Joseph Rose, the chairman of the New York City Planning Commission under Mayor Rudolph Giuliani. Garvin admits that New York hasn’t had a mayor who “really focused on city planning” since Lindsay. But he’s comfortable with much of the current approach because he

believes that planning is public action that generates a widespread and sustained private-market reaction. “We all know what works and what doesn’t,” he said. “We as a society ought to be demanding that our government only accept public action that will generate that kind of sustained market reaction.”

Sometimes the planning that results in that reaction is accidental. In Los Angeles, major flooding during the early part of the century resulted in engineered culverts, which solved the immediate problem but generated no other benefits. The same problem was solved a bit more creatively in San Antonio in the 1930s, when engineers rerouted the river instead of just burying it, and made its bank somewhat park-like, complete with WPA artworks. Several years later, businesses whose back doors faced the river park embraced it as an amenity, and Paseo del Rio has been thronged with tourists ever since.

Of course, San Antonio’s River Walk is now a place where few locals venture and where tourists, who come from all over the country, are treated to the same Starbucks, Planet Hollywood, and Hard Rock Café they can find in almost any city around the world. Garvin might say that it’s hard to control success, but he’d point out that the market reaction to what were largely engineering decisions decades ago is still strong.

Closer to home, he predicted that Riverside South would not be completed as planned, largely because infrastructure costs are too high. What is the best project on the horizon for New York? Hudson River Park, according to Garvin, who recalls the project’s earli-

est incarnation, in 1972, when it was called Westway. “This is the single most deserving project we have right now,” he said. And with support from the mayor and the governor, “it looks like it will happen. Sure, I wish it were better, and I certainly wish it weren’t on the other side of a major highway. But I think it will encourage development in the Village.”

CANstruction!

by Kira L. Gould

We’ve all been to events where the hyperbole spewed from the podium was tedious and self-congratulatory, but that was not the case at the fifth annual CANstruction in November. Even after dozens of thank-yous had been dealt, the audience of architects and other New Yorkers was enthusiastic. There was a feeling of collective pride in the room, as CANstruction chairperson **Cheri Melillo** congratulated the 31 firms involved in the event this year. But the glow of pride went beyond that. There were 18 other CANstruction events under way across the country, Melillo explained, and the idea that this New York tradition had spread so quickly was nearly as gratifying as the donations of more than 50,000 cans, boxes, bottles, and bags of food to the Food for Survival organization, which will distribute the goods to soup kitchens, senior centers, and other meal programs throughout the five boroughs.

Charity aside, 31 elaborate CANstructions were built on 14 floors of the New York Design Center, each one in a “host” showroom. The Design Center and showrooms generously opened their doors

on the following Saturday so that CANstruction could be shared with the public as well. Those who came were treated to a wide range of artistic creations, including sculptures by several winners, such as the **Walker Group/CNI's Food Convertible** (a sophisticated vehicle that took the juror's favorite and best use of labels awards) and *Anatomy of a Can* by **John M. Y. Lee/Michael Timchula Architects**. **HLW International's Stone Soup** played on the fable about a family with only a stone from which to make soup. It won the best meal award, and actor-director Stanley Tucci, who presented the awards, called it "poetic." **Weiskopf & Pickworth's Hook, Line & Sinker**, which Tucci called "fluid, sculptural, and self-supporting," took the structural ingenuity award. The jurors were **Charles Gwathmey, FAIA**; **Robert Ivy, FAIA**, editor-in-chief of *Architectural Record*; **Matthew Kenney** of Matthew's; fashion designer **Nicole Miller**; fund-raiser **Blaine Trump**; and **Scott Buxbaum**, the 1996 national LEGO champion builder. Honorable mentions were awarded to **Urbitran Associates**, and **NBBJ**.

Chapter Notes

□ Last fall, the Women in Architecture Committee expanded on the introductory workshops it sponsored the year before, with three focused seminars on business plans, financial management, and contracts. Attendance was limited to 25 to encourage participation, and all events were sold out several weeks in advance. Professionals such as business consultant **Maggi Sedlis, AIA**, and **Mary Jane Augustine, Esq.**, advised the groups and fielded questions. The very active committee is planning a series of seminars in the

spring, which will include subjects such as marketing, start-up offices, and project management.

□ The Zoning and Urban Design Committee recently met with **Keith Orlesky, AIA**, of Cooper Robertson Architects, and **Suzanne O'Keefe, AIA**, vice president for design at the Alliance for Downtown New York, to talk about ongoing improvements in lower Manhattan. Together with **Quennell Rothschild, Pentagram**, and several other design team members, **Cooper Robertson and Partners** has developed a vocabulary of street furniture; the team is now working with the New York City Art Commission and Community Board 1 on a demonstration block — for which the Alliance has set aside \$3 million — that will include street lighting, waste bins, and other elements. The design, Orlesky explained, is intended to be contemporary in style without detracting from the neighborhood's architecture; the intention is to build up the ceremonial aspect of the street furniture and stress the continuity of the streets. Orlesky, O'Keefe, and the committee discussed several urban design issues such as the amount of "stuff" vying for space on the sidewalks, facade lighting, street signage (commercial, regulatory, and way-finding), and the proposed "Canyon of Heroes" that would commemorate parades in the neighborhood's past.

□ The AIA New York Chapter Marketing and Public Relations Committee is presenting an eight-part seminar series on marketing and public relations issues for architecture firms. Each seminar will include a case study, a discussion, and a how-to presentation. Participants will

receive a book summarizing the seminar's salient points (available for \$12). On January 23, the topic will be "Business Development: How can the S, M, L, and XL Architecture Firm Build a Successful Program to Generate Business?" On February 20, it will be "Public Relations Part I: How Should Architects Approach the Press?" The March 20 session is entitled "Public Relations Part II: How Should the Public Relations Effort in an Architecture Office Be Organized and Paced for Results?" The April 24 seminar is "Tools of the Trade: What Is the Best and Most Necessary Marketing and PR Software and Technology for Architects on the Market?" The May 15 program is "Firm Identity: How Can an Architect Best Respond to a Client's Request to 'Send Me Something?'" On June 26,

January 5, 6:30 pm
Learning By Design:NY

January 7, 8:00 am
Architecture for Justice

January 7, 5:30 pm
Public Architects

January 12, 6:00 pm
Housing

January 14, 6:00 pm
Marketing and Public Relations

January 15, 6:00 pm
Committee on the Environment

January 21, 6:00 pm
Architecture Dialogue

January 23, 8:00 am
Zoning and Urban Design

January 28, 6:00 pm
Women in Architecture

Please confirm meeting times and locations.



*Charles Gwathmey, FAIA,
CANstruction juror*



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BOOK LIST

Rizzoli Bookstores' Top 10

As of November 21, 1997

1. **Michele Saeed, Buildings and Projects, Migayrou/Saeed** (Rizzoli, paper, \$35.00).
2. **American House Now, Susan Doubilet** (Universe, paper, \$25.00).
3. **Architecture Pack, Ron van der Meer and Deyan Sudjik** (Knopf, cloth, \$50.00).
4. **Alexander Gorlin, Vincent Scully** (Rizzoli, paper, \$35.00).
5. **New American Apartment** (Watson Guptil, paper, \$55.00).
6. **Skyscrapers, Judith Dupre** (Workman Publishing, cloth, \$22.98).
7. **The Work of Charles and Ray Eames, Donald Albrecht** (Abrams, cloth, \$49.50).
8. **Atlas of Rare City Maps, Melville Branch** (Princeton Architectural Press, cloth, \$60.00).
9. **Sir Norman Foster, Philip Jodidio** (Taschen, paper, \$24.99).
10. **Cuba, 400 Years of Architectural Heritage, Rachel Carley** (Watson Guptil, cloth, \$49.95).

Urban Center Books' Top 10

As of November 25, 1997

1. **Chora L Works, Peter Eisenman and Jacques Derrida** (Monacelli Press, paper, \$40.00).
2. **Josép Plečnik: An Architect of Prague Castle, Zdenek Lukés** (Prague Castle, cloth, \$150.00).
3. **Frank Gehry** (El Croquis 74 and 75, paper, \$67.50).
4. **Andrée Putman, Sophie Tasma-Anargyros** (Overlook, cloth, \$45.00).
5. **Touring Historic Harlem, Andrew Dolkart and Gretchen Sorin** (New York Landmarks Conservancy, paper, \$14.95).
6. **Formless: A User's Guide, Rosalind Krauss and Yves-Alain Bois** (Zone Books, cloth, \$35.00).
7. **Charles Correa, Kenneth Frampton** (Thames & Hudson, cloth, \$65.00).
8. **Open Sky, Paul Virilio** (Verso, paper, \$16.00).
9. **Neil Denari: Interrupted Projections** (Toto, paper, \$25.00).
10. **New York Waterfront, Kevin Bone** (Monacelli Press, paper, \$35.00).

Perimeter Books on Architecture's Top 10

As of November 24, 1997

1. **Translations from Drawing to Building and Other Essays, Robin Evans** (MIT Press, paper, \$25.00).
2. **Donald Judd Spaces** (Edition Cantz, cloth, \$45.00).
3. **Herzog & De Meuron** (El Croquis 84, paper, \$43.50).
4. **Neil Denari: Interrupted Projections** (Toto, paper, \$25.00).
5. **Le Cabanon Le Corbusier, Magdi Senadjil** (Marval, paper, \$17.50).
6. **Visual Explanations, Edward R. Tufte** (Graphics Press, cloth, \$45.00).
7. **Idea of the City, ed. Robin Middleton** (MIT Press and AA Publications, paper, \$30.00).
8. **Earth Moves, Bernard Cache** (MIT Press, paper, \$17.50).
9. **Ando Details II, Yukio Futagawa and Francesco Dal Co** (ADA Edita Tokyo, paper, \$48.00).
10. **Jean Michel Frank, Leopold Diego Sanchez** (Edition du Regard, cloth, \$97.00).

CHAPTER NOTES

the program is entitled "Answering Requests: How Can Architects Prepare an Effective Proposal?" The July 24 seminar looks at "Prospecting: How Should the Decision Be Made to Pursue or Not Pursue a Project in an Architecture Firm?" And finally, the August 21 program is "Resource Management: How Much Time, Money, and Talent Should Be Dedicated to an Architecture Firm's Marketing Efforts?" Attendees will earn CES learning units;

admission is \$30 for one session, \$100 for four, and \$200 for all eight. All seminars will be held from 8:00 am to 10:00 am at 200 Lexington Avenue, sixteenth floor. For further information and to register, please call 683-0023, ext. 17.

□ On January 15 "Precedent and Invention: Courthouses in Historic Settings," an exhibition of projects by AIA New York Chapter members, will open at the new federal courthouse at 500 Pearl Street. The Committee on Architecture

for Justice organized the show to tell the story of the new courthouses' relationships to their historic contexts. Committee members and guests from the architectural and judicial communities will discuss the selected work at 6:00 pm. The opening is underwritten by Bovis. Admission is \$5 for members and \$10 for nonmembers; attendees will earn CES learning units. RSVP to 683-0023, ext. 21.

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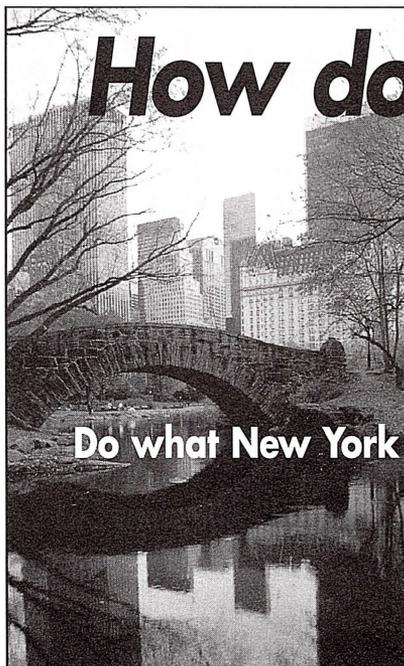
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A Dream Well-Planned: The Empire State Building. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 11.*

Mastering McKim's Plan: Columbia's First Century on Morningside Heights. *Columbia University, Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, eighth floor. 854-2877. Closes January 17.*

RUSS, Residual Urban Site Strategies. *StoreFront for Art and Architecture, 97 Kenmare Street. 431-5795. Closes January 17.*

Mid-Year Student Exhibition. *National Academy Museum, 1083 Fifth Ave. at 89th St. 369-4880. Closes January 28.*

Charlotte Perriand: Interior Equipment. *The Architectural League, Urban Center, 457 Madison Ave. 753-1722. Closes January 31.*

The Bronx Community Paper Company: Designing Industrial Ecology. *Municipal Art Society, Urban Center, 457 Madison Ave. 935-3960. Closes February 6.*

Signs and Wonders: The Spectacular Lights of Times Square. *New-York Historical Society, 2 W. 77th St. at Central Park West. 873-3400. Closes March 8.*

Stages of Creation: Public Sculptures by National Academicians. *National Academy Museum, 1083 Fifth Ave. at 89th St. 369-4880. Closes March 8.*

The Underground Railroad. *The Central Park Conservancy, Charles A. Dana Discovery Center, 110th St. and Fifth Ave. 860-1370. Closes March 8.*

New York from Above: An Aerial View. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 14.*

The New Metropolis: A Century of Greater New York, 1898-1998. *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes January 3, 1999.*

January

15

Thursday

AIA NEW YORK CHAPTER EVENT
Exhibition Opening: Precedent and Invention, New Courthouses in Historic Settings

Sponsored by the Architecture for Justice Committee. 6:00 pm. Foley Square Courthouse, 500 Pearl St. 683-0023, ext. 21
 \$5 (\$10 nonmembers).

Lecture: Palladio and the Palladians – The Venetian Background

By David Garrard Lowe. Sponsored by the Beaux Arts Alliance. 4:00 pm. 115 E. 74th St. 639-9120. \$30.

21

Wednesday

AIA NEW YORK CHAPTER EVENT

Design Dialogue Roundtable
Discussion: "Whose Ego Is It Anyway?"

Sponsored by the Interiors Committee. 6:30 pm. 375 Park Ave., eighth floor. RSVP 686-9677. \$5 (\$10 nonmembers).

Slide Lecture: The Fruits of Consolidation – Before Consolidation, Art and Architecture

By Matthew Postal. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$10, or \$50 for series of six lectures.

22

Thursday

Lecture: Palladio and the Palladians – The Early Villas

By David Garrard Lowe. Sponsored by the Beaux Arts Alliance. 4:00 pm. 115 E. 74th St. 639-9120. \$30.

Lecture: Another Subway Tunnel to Nowhere? The 63rd Street/Queens Connection

By Joseph Siano and Richard Mitchell. Sponsored by ASCE/Metropolitan Section and ASCE/Cooper Union Student Chapter. 6:00pm. Wollman Auditorium, 51 Astor Pl. at Third Ave. 353-4297.

Seminar: Grant Opportunities for Individual Architects and Designers

Sponsored by the New York State Council on the Arts and the Architectural League. 6:30 pm. Urban Center Books, 457 Madison Ave. 753-1722.

23

Friday

AIA NEW YORK CHAPTER EVENT
Seminar: How Can the S, M, L, and XL Architecture Firms Build a Successful Program to Generate Business?

Sponsored by the Marketing and Public Relations Committee. 8:00 am. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21. \$15 or \$100 for eight-part series for members (\$25 or \$140 for the series for nonmembers).

24

Saturday

Symposium:

The Work of Charlotte Perriand
 Cosponsored by the Architectural League and Columbia University. 753-1122.

26

Monday

Lecture: Urban Genealogy – Architectural Research, the Building

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$25 for lecture or field trip, or \$100 for series of four lectures.

27

Tuesday

AIA NEW YORK CHAPTER EVENT
Lecture and Reception: Contemporary Native American Architecture

By Carol Herselle Krinsky. Sponsored by the Minority Resources Committee. 6:00 pm. 200 Lexington Ave., sixteenth floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

Lecture and Booksigning: Shaping a Nation, Twentieth-Century American Architecture and its Makers

By Carter Wiseman. Sponsored by Cooper Union. Wollman Auditorium, 51 Astor Pl. at Third Ave. 353-4195. \$8 in advance or \$10 at the door.

28

Wednesday

Slide Lecture: The Fruits of Consolidation, Palaces for the People

By Matthew Postal. Sponsored by the Municipal Art Society. 6:00 pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$10, or \$50 for series of six lectures.

30

Friday

Film Festival:

Architecture on Screen '98
 Sponsored by the Program for Art on Film with the Brooklyn Museum of Art and Pratt Institute. 10:00 am–6:00 pm. Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn. 718-399-4206. Continues through Saturday 31.

31

Saturday

Lecture: New York Introduction to Art on Film

By Ada Louise Huxtable. Sponsored by Pratt. 5:00 pm. Iris and B. Gerald Cantor Auditorium, Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn. 718-399-4206.

February

2

Monday

Lecture: Urban Genealogy – Architectural Research, The Client

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$25 for lecture or field trip, or \$100 for series of four lectures.

4

Wednesday

Lecture: The Fruits of Consolidation, Palaces for the People

By Matthew Postal. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$10, or \$50 for series of six lectures.

6

Friday

Lecture: Palladio and the Palladians – Villas, Palaces, and Churches

By David Garrard Lowe. Sponsored by the Beaux Arts Alliance. 4:00 pm. 115 E. 74th St. 639-9120.

9

Monday

Lecture: Urban Genealogy – Architectural Research, The Architect

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. 935-3960. \$25 for lecture or field trip, or \$100 for series of four lectures.

10

Tuesday

AIA NEW YORK CHAPTER EVENT
Exhibition Opening: Crosstown 116,

Bringing Habitat II Home, From Istanbul to Harlem

Sponsored by the AIA New York Chapter and City College of New York. 6:00 pm. City College, Shepard Hall, 140th St. and Convent Ave. 650-8745.

12

Thursday

Palladio and the Palladians – The Palladians in England, Ireland, and America

By David Garrard Lowe. Sponsored by the Beaux Arts Alliance. 4:00 pm. Old Merchant's House, 29 E. 4th St. 639-9120. \$30.

The Sidney Shelov Lecture

By Bernard Tschumi. Sponsored by Pratt. 6:00 pm. Steuben Hall, fourth floor, Pratt Institute, Brooklyn. 718-399-4304.

18

Wednesday

AIA NEW YORK CHAPTER EVENT
Symposium: Bringing Crosstown 116 to the United Nations

Sponsored by the AIA New York Chapter and City College of New York. 6:00 pm. For more information, call 650-8745.

Lecture: Alvar Aalto Centennial

By Elina Standrskjold and Markku Lahti. Sponsored by Pratt Institute. 3:00 pm. Higgins Hall, room 111, Pratt Institute, Brooklyn. 718-399-4304.

23

Monday

Lecture: Urban Genealogy – Architectural Research, Miscellaneous Sources

By Anthony W. Robins. Sponsored by the Municipal Art Society. 6:00pm. Urban Center, 457 Madison Ave. RSVP 935-3960. \$25 for lecture or field trip, or \$100 for series of four lectures.

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