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HOUSING NOW



Volume 61, Number 1, September 1998

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*Oculus*, published ten times a year, September through June, is a benefit of AIA New York Chapter membership. Public membership is \$60. A year's subscription to *Oculus* is \$40. Send a check and your mailing address to *Oculus* subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

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**ON THE DRAWING BOARDS**

New offices in old buildings by Lewis.Tsurumaki.Lewis, Specht Harpman Design, Jeff Vandeberg, and Daniel Rowen Architects. Restaurants in Chelsea by Diana and Rafael Viñoly and by Thomas Leaser. Midtown monuments being resurrected by Skidmore, Owings & Merrill, Parsons Brinkerhoff, Hardy Holzman Pfeiffer, Ove Arup & Partners, the Rockwell Group, Beyer Blinder Belle, and Philip Johnson/Alan Ritchie Architects.

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**THE CHAPTER'S EFFORTS TO ENCOURAGE AFFORDABLE HOUSING**

Boom times brought much more talk about soaring real estate values and megamansions than affordable housing, but even before the stock market quivered, attempts to improve conditions in public housing and increase options for elderly and low income

New Yorkers were surfacing all over town. The Chapter's latest housing initiative is intended to address the pressing need for more units in New York City through changes to the building code that would encourage the production of low-rise, high-density affordable housing. At a time when government support for housing production has slowed to a crawl and the private sector builds primarily for those at the top of the income scale, we recognize that the best hope for addressing this need lies in "little bits and pieces chipping away at the problem," as AIA New York Chapter Vice President and housing committee member Mark Ginsberg has so aptly put it.

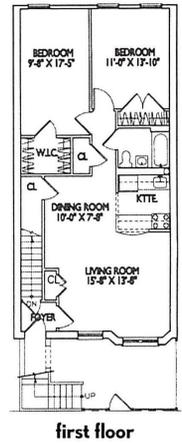
Changes outlined in the housing committee's eight-page, single-spaced proposal would allow walk-ups with 2,500 square feet per floor in areas of the city currently zoned for 2,000 square feet per floor. The proposal would permit four-story walk-ups with four units per floor (or apartments suitable for large families) in areas now zoned for three-story buildings, since the city's infrastructure is capable of supporting considerably higher densities than are being built in many mid-level residential areas now.

The proposed changes are also intended to reduce the cost of housing production. Statistics from the Citizen's Housing and Planing Council show that rents for newly constructed apartments (built to the current standard) will range between \$1,600 and \$1,800 per month. Such prices require a family's annual income to hover above \$70,000, a figure about double the median for New York.

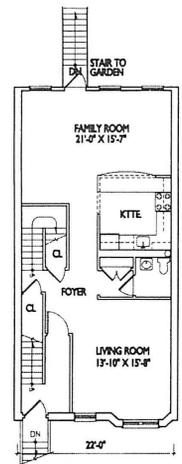
New plastic pipe fire sprinkler systems connected with safety valves to the water main would eliminate extensive corridors and second stairs and increase the space available for apartments. Also, the expensive and time-consuming reconsideration process would be simplified, and an alternate form of home ownership (three- and four-unit, owner-occupied buildings) would be possible.

The plan, as it has been written, would stabilize marginal neighborhoods and generate interest in soft sites that are currently only marginally viable. Several local officials, including some from the New York City Housing Authority and the Real Estate Board of New York have expressed support for the proposed changes. We urge you to e-mail any questions or comments to [aiany@way.com](mailto:aiany@way.com).

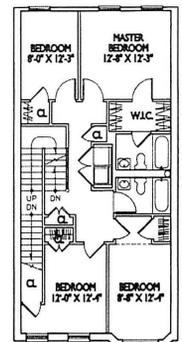
Prototype of a four-story walk-up building (below and left)



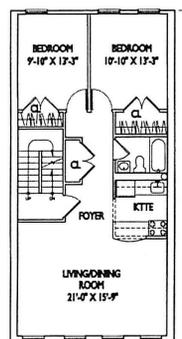
first floor



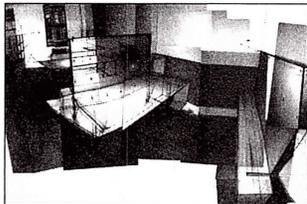
second floor



third floor



fourth floor

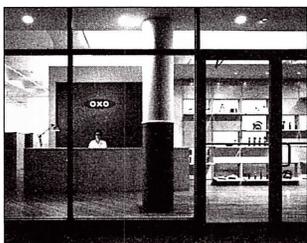


Princeton Architectural Press,  
Lewis.Tsurumaki.Lewis



Michael Moran

OXO International,  
Specht Harpman Design

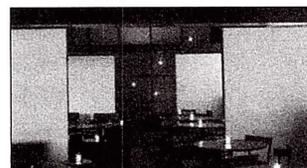


Michael Moran

OXO International,  
Specht Harpman Design



Lot 61,  
Diana and Rafael Viñoly



Lot 61,  
Diana and Rafael Viñoly

**Offices for the Aesthete Elite**

by *Nina Rappaport*

**J**urors who criticized the bland office interiors entered in last year's AIA New York Chapter Design Awards competition should see these new spaces.

□ In two recent projects for clients in the architectural world, **Lewis.Tsurumaki.Lewis**. (formerly OP'S) has been using techniques the firm developed for exhibition installations. At the quaint East Village row house where the books, the desks, and the people of Princeton Architectural Press had piled up over the years, the architects installed efficient kit-of-parts furniture. Like the publisher's manuscripts, the new desks encourage double readings since each supports a bookshelf for another worker (evoking the old-fashioned school desks with work surfaces attached to the chairs in front of them). The clients seem to be satisfied. In December, the press is publishing the architects' book, *Situation Normal*, as Volume 21 in its Pamphlet Architecture series.

□ **Lewis.Tsurumaki.Lewis**. has also redesigned the Van Alen Institute's sixth-floor space on West 22nd Street, consolidating the offices on one side of the space and the galleries on the other, while creating better connections in between for events. A 24-foot steel-plate reception desk folds into the floor and wraps around to become a serving surface for parties in front of the director's office, which is separated from the other work spaces by a translucent wall. The three small galleries, with exhibit panels that can be raised or lowered with a cable-and-pulley system, are

being combined, and the larger gallery in the rear will be divisible for lectures.

□ Another design-conscious client, OXO International, which manufactures Good Grips kitchen and garden tools, has new headquarters by **Specht Harpman Design** upstairs from Chelsea Market in the former Nabisco factory at Eighth Avenue and 15th Street. To support the company's commitment to good design (without competing for attention with the chunky black rubber and sleek stainless steel products), the architects took the opposite tack in outfitting the 8,000-square-foot office, product testing, and demonstration space with light rectangular maple and steel units. Some are being refined for mass production. A sliding, cork-covered wall, which is used for posting designs, can enclose a central area for board meetings, communal eating, and kitchen demonstrations when privacy is required. Many of the offices, smaller meeting rooms, and 20 work stations on the periphery overlook the city. There is even a little balcony off an elevator shaft for smokers and anyone else who wants a breath of (not-so-fresh) air.

□ One floor below, the architect of the Chelsea Market renovation, **Jeff Vandenberg**, created a 70,000-square-foot office and manufacturing space for Rose Brand Theatrical Supplies. At the entrance to the office area, a curved counter top is made from a glue-lam beam set sideways. Varnished, unpainted-metal fluorescent ceiling fixtures hanging upside down fan out from the reception desk. Wall caps are made of plywood, and galvanized metal channels conceal power and computer lines on the

ceiling and columns. The manufacturing area, with commodious storage space, is filled with 12-foot by 100-foot layout tables with huge fabric rollers for theater curtain fabrication.

□ **Daniel Rowen Architects** designed a suitably serene 3,000-square-foot office space for Osho International, a publisher of Zen writings, on the 46th floor of the old General Electric Building at 470 Lexington Avenue. The office opens from the elevator core into a large common room with a reception and conference area. A long, 55-foot translucent glass wall—acid-etched on one side and polished on the other—separates the public spaces from the offices. A digital archive and audio room are also part of this visual sanctuary dedicated to publishing spiritual material.

**New Restaurants for Gallerygoers in Chelsea**

**L**ot 61 on West 21st Street, the 5,000-square-foot truck-maintenance garage that interior designer **Diana Viñoly** and her husband, architect **Rafael Viñoly**, transformed last winter into a bar, restaurant, and lounge, is already so busy that the owners have expanded the kitchen. Out front, there is a slick 20-foot curvilinear steel-and-zinc bar with concave niches for barflies to lean into, a 17-foot fireplace to soften the mood, and sliding translucent fabric panels that can create spaces for private dining. Works by David Salle, Damien Hirst, and other avant-garde artists fill the area otherwise populated with durable square rubber chairs made for mental institutions.

□ When dining options in the neighborhood were more limited, gallery owners joined forces to open a bar and restaurant on Tenth Avenue near 24th Street. **Thomas Leeser** has designed the result, called Bottino, in a 2,000-square-foot former hardware store. Leeser's soft yellow uplighting, white walls, and warm fabrics create an uncluttered and relaxed atmosphere, while the rolling overhead garage door at the rear of the dining room evokes the suburbs. He preserved the existing beat-up wooden floor, but he added 1950's modern furnishings for contrast. In the earth-toned bar, he used the store's rugged wooden shelves as wine racks and made a slot under the countertop for peeks at the bartender working his magic.

### Retooling Midtown Monuments

**T**hough it may have taken longer to negotiate than the trip to the moon, Congress finally approved the transformation of the Farley Post Office on Eighth Avenue by McKim, Mead & White into a new (yet historic—it was built in 1913) Pennsylvania Station this summer. The design team is composed of **Skidmore, Owings & Merrill** and **Parsons Brinkerhoff** with **Hardy Holzman Pfeiffer Associates** as the restoration architects and **Ove Arup & Partners** as the high-speed rail specialists.

□ **Hardy Holzman Pfeiffer** is also renovating the landmark Radio City Music Hall with the **Rockwell Group**. Cablevision, which operates the entertainment venues in the Art Deco music hall owned by Tishman Speyer Properties, is planning to restore the marquee on Sixth Avenue and the theater's interior murals.

The back-stage hydraulic system, with its renowned 70-foot-long elevators, will be replaced, as will seats, carpets, and wallpaper. The lighting will be upgraded, and a sparkling new gold-thread curtain with fiber-optic lights will be animated for pre-performance shows. The cost of the exuberant restoration, which may include television studios, information kiosks, concession stands, and a new mezzanine restaurant, could total \$40 million.

□ In addition to the Farley Post Office conversion, **Skidmore, Owings & Merrill** won the other most-coveted major commission in recent memory—to transform the New York Coliseum site on Columbus Circle into a 2.1 million-square-foot, mixed-use complex for developer The Related Companies.

**David Childs** will be the design architect. With headquarters and broadcast facilities for Cable News Network and New York One, Time Warner will be the primary tenant. But the neo-Art Moderne building with a pair of 750-foot towers rising out of a concave base will also have a 1,000-seat concert hall for Jazz at Lincoln Center, 325 condominiums, and a 425-room Mandarin Oriental Hotel.

□ Construction is imminent on East 42nd Street where **Philip Johnson** has designed a new glass skin for the 32-story Chrysler Building Annex (the Kent Building) and, as a mid-block embellishment, a new one-story building crowned with a series of glass pyramids rising 50-feet into the air. The landmark Chrysler Building is being renovated separately by **Beyer Blinder Belle**, but the entire block is owned by Tishman Speyer Properties and the Travelers Group.

### Getting Real on Times Square

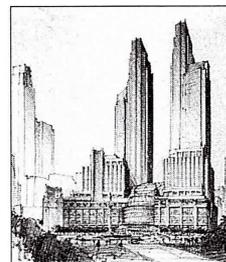
by Jayne Merkel

**T**he bright lights of Broadway are literally going onstage when the Second Stage Theatre opens in the old banking hall at the northwest corner of Eighth Avenue and 43rd Street. Rows of 20-foot-tall windows facing south and east look onto the Great White Way, so that productions will be able to take place right in Times Square, rather than before painted scenery.

The architectural team working on renovations of the Art Moderne bank built in 1927 is as star-studded as any stage around. **Rem Koolhaas** of the Office for Metropolitan Architecture in Rotterdam is designing the space with **Richard Gluckman** of Gluckman Mayner Architects and theater consultant **Joshua Dachs**. Dachs's firm, Fisher/Dachs Associates, helped other teams design the New Jersey Performing Arts Center in Newark and the Bass Performing Arts Center in Fort Worth. The firm once collaborated with Koolhaas on a Miami arts center competition.

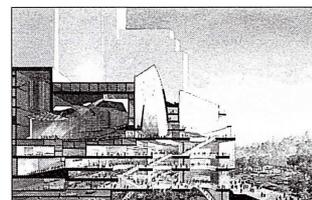
The commitment to design on the part of the 43rd Street project's owners is not surprising since **Wendy Evans Joseph** is a board member and **Susan Chin** has been the liaison for the project at the City's Department of Cultural Affairs. Even the president of Second Stage board majored in architecture in college.

What is surprising is the space itself—a 6,000-square-foot clear-span rectangle with 30-foot ceilings on the *piano nobile*. There is enough room to accommodate 299 banked seats and a 27-foot x 55-foot stage with a flyspace that can

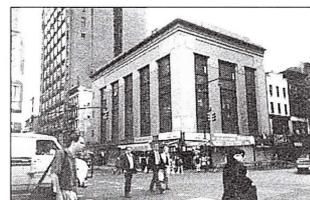


rendering: Rochon

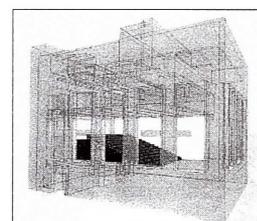
Columbus Centre,  
Skidmore, Owings & Merrill



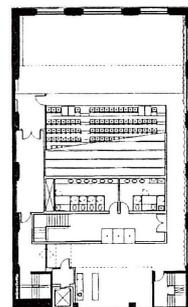
Columbus Centre,  
Skidmore, Owings & Merrill



Second Stage Theatre,  
Rem Koolhaas/Gluckman Mayner Architects



Second Stage Theatre,  
Rem Koolhaas/Gluckman Mayner Architects



Second Stage Theatre Orchestra floor plan,  
Rem Koolhaas/Gluckman Mayner Architects

## IN THE STREETScape



renderer: Howard Associates for Fox & Fowle

*The Reuters Building,  
Fox & Fowle Architects*



renderer: Howard Associates for Fox & Fowle

*The Reuters Building,  
Fox & Fowle Architects*

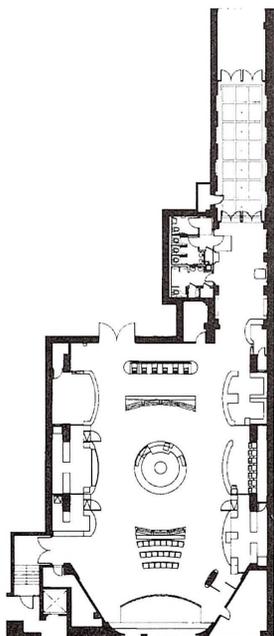
be expanded into the third floor. That level will house rehearsal and production spaces, dressing rooms, and lavatories. A fourth floor penthouse may be used for offices, and a box office and foyer will be tucked behind stores at street level.

Koolhaas remarked, "What we found here is so exciting and exhilarating that we have to do the hardest thing for an architect to do—maintain a discrete presence," at the "groundbreaking" on July 1 where no ground was actually broken. "What is unique about this theater is that it is the only one I know of that has the city as its background. If the directors want to, they can use it as a set."

At the event, the steelwork of Arquitectonica's hotel for Tishman Properties was visible in the foreground and Fox & Fowle's Condé Nast Building was rising in the background. Cranes and jackhammers were working up and down 42nd Street on a number of mixed-use entertainment centers that resemble one another.

"Personally, I was a great admirer of the old Times Square," Koolhaas remarked, amidst giggles. "What makes me excited about this particular project is that it adds an undeniable element of authenticity to the new Times Square."

The Second Stage Theatre will remain as unique as it has been since it was founded 20 years ago to stage revivals of American plays. The theater has a nationally-known youth program and invites audiences to participate in discussions with actors after productions. Its 108-seat space at West 76th Street and Broadway will continue to be used for smaller plays and to launch Broadway productions.



*Times Square Visitors Center,  
Ronnette Riley Architect*

## About to Play in the Neighborhood

by *Nina Rappaport*

**N**ot yet visible when plans for the new theater were announced was a new 30-story office tower that **Fox & Fowle Architects** is designing for Reuters America with Rudin Management as developer. The skyscraper will rise on the site of the charming (but, alas, too short) Rialto Building, which was one of the first structures creatively refurbished for the New Times Square. The Rialto's streamlined Deco facade and small-paned windows could be reused to give the neighborhood of megaliths a sense of scale. But that is not likely. The 855,000-square-foot tower, like Fox and Fowle's even taller Condé Nast building across Broadway, conforms to the New Times Square guidelines that demand a collage of signs rising up several stories from sidewalk level. The new glass office tower's east facade will be clad in masonry at the base, its arched top will be pierced by a wedge-shaped Reuters sign, and the roof will have a high-tech conglomeration of satellite dishes and antennas. A news room visible from the street, zipper news banners, and video monitors will curve around the corner.

□ For their remaining under-developed Prudential Insurance sites, **Philip Johnson/Alan Ritchie Architects** has proposed designs for two more towers. The sites are located south of 42nd Street on both sides of Seventh Avenue. With a facade system developed by architect **Fernando Vasquez** and graphic designer **Sussman/Prejza**, the buildings could be wallpapered with advertising (as the facade of Frank Gehry's proposal for One Times Square was).

□ At 1585 Broadway, **Brennan Beer Gorman Monk/Interiors** completed a new street-front branch office for Morgan Stanley Dean Witter's Investment/Information Center. A suspended 8-foot-high multi-media cube with 18 monitors displays live financial news programs. A glass-encased ticker runs current stock information across the marble floor. Kiosks provide access to reports, news, and stock quotes. The high-tech elements contrast with coffered ceilings and mahogany wall paneling.

□ Nearby, tourists can find some respite from the media blitz. A taste of Broadway history, tickets to Broadway shows, sightseeing tours, MetroCards, Fleet Bank ATMs and Internet access from Yahoo! will be offered at the city's first full-service visitors center opening around Labor Day in the historic Embassy Theater at 1560 Broadway. The renovation by **Ronnette Riley Architect** preserves the theatrical ambiance of the interiors Thomas W. Lamb designed in 1925 at the base of a 17-story office building—the ornamental columns, wall paneling, bronze rondels, chandeliers, and brass doors. It outlines the original locations of seats and aisles in zinc terrazzo screed strips. New information booths recall old-fashioned theater boxes. Even the feminist traditions of this first theater to be managed and staffed solely by women (a site of suffragette meetings) lives on since the \$1 million renovation was planned almost exclusively by women from Riley's office, from Ensign Engineering, and from the Times Square Business Improvement District.

# Reassessing



Sedgewick  
Houses,  
1951

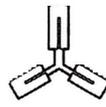


Baruch  
Houses,  
1959



Dykman  
Houses,  
1951

## the Tower



Linden  
Houses,  
1956

# in the Park



Tilden  
Houses,  
1961

by Jayne Merkel

Move over Jane Jacobs, and make room for Corbu: The high-rise public housing already built in New York is here to stay. Today no one would even think of proposing new public housing towers strewn over a no-man's-landscape. But the New York City Housing Authority owns 351 projects with almost a half-million people living in them. Two exhibitions this past summer considered problems created by Voisin Plan towers from different points of view. "The Grid and Its Discontents" at the Van Alen Institute showed how radically the housing projects built in the 1950s and 60s affected the street plan in Manhattan. A discussion that took place in the gallery explained the thinking behind the towers' creation and revealed how attitudes toward them are changing. And two recent studies offered ideas for improvements.

### A View from the Inside

An exhibition entitled "I Live at Claremont Village" remains in the Municipal Art Society's second floor gallery until September 4. It emphasizes social dimensions of public housing. Photographs of residents and their comments from extensive interviews juxtaposed with pictures of the tenements originally on the Claremont Village site in the Bronx between 169th and 171st streets record the changes that took place there over time. Today there are 4,191 apartments in the 30 buildings of the four adjacent village projects—the Gouverneur Morris Houses, Borgia Butler Houses, Daniel Webster Houses, and Morrisania Houses—for between 16,000 and 35,000 people (population estimates vary widely because residents frequently take in relatives).

The exhibition grew out of a collaborative study done by residents of Claremont Village and the MAS Fellows. Architect **Michael Goldblum** of the firm The Building Studio oversaw the project.

### Debate about Public Housing Today

"As a citizen, I have no idea why housing has disappeared from the public discourse," said **Brendan Sexton**, the president of the Municipal Art Society, as he introduced the speakers for a panel discussion on July 1. Sparse attendance at the event punctuated his point: two of the scheduled speakers even failed to attend. However, as the discussion began, the passion of advocates (including one expert who grew up in the Claremont Village projects) started to flare.

Moderator **Frank Braconi**, who heads the Citizen's Housing and Planning Council, pointed out proudly that his organization was instrumental in establishing the National Housing Act that created public housing in America in 1937. In fact, the program in New York City began even earlier—in 1934. Braconi asked the first speaker, **Peter Marcuse** of Columbia University, to explain how public housing had changed over the years.

Early projects, such as the Harlem River Houses, look like mid-

dle class dwellings because they were built for workers, Marcuse said. "There were credit checks for admission." Then "during World War II, the housing program was run by a federal administration which was primarily concerned with winning the war, so it served war workers. Afterward, the program served returning veterans and the middle class that mayors wanted to keep in the cities."

In the New York City "slum clearance period—when Robert Moses needed a place to put the people he had displaced for redevelopment—public housing became a place for minorities and the poor." Marcuse cited this period as beginning the decline of the program in public opinion. "During the period of Civil Rights in the 1960s and early '70s, there were wonderful experiments," he said. "But the Reagan Administration moved to end the old Socialist program, and the present Democratic administration has not reversed that direction."

With the decision at the federal level in the 1980s to give priority to the poorest of the poor, public housing was flooded with very troubled families. This decision had, ironically, been debated and ultimately endorsed by local housing advocates.

On that grim note, Braconi asked the representative of the office of The Bronx Borough President, **Takisia Ward**: "Has public housing outlived its usefulness?" Ward is a planner and social worker who produced a masters thesis on the topic.

"I was born and raised in Claremont Village," she began. "Public housing certainly has a role in the modern city. But, unfortunately, it has become the housing of last resort. It is the sole affordable housing everyone can fall back on." She praised the timeliness of the MAS report saying, "I've had the privilege of working with resident leaders, not only in New York but around the country, and the reality is that the federal government has withdrawn a lot of its resources. There are 1.2 million people in public housing [in this country]; we are talking about the sustenance of the cities. But without those [government] resources, it's doomed."

## CLAREMONT VILLAGE: Creating a Public Housing Community

### Summary

- **Appoint a Resident Advocate.** This is the single most important proposal.
- **Improve tenant patrols** with in-house security guards, varied patrols, police coordination, training and oversight.
- **Enhance police presence** with auxiliary police officers and community policing.
- **Redesign lobbies** with built-in tenant patrol desks, bulletin boards, magnetic door locks, and a maintenance commitment.
- **Redirect traffic** with new traffic lights. Improve street and site lighting.
- **Relocate interior parking lot** to diagonal on-street strips.
- **Enclose the Butler Houses walkways** with glass and decorative panels to secure dangerous spaces.
- **Construct retail and community service facilities:**  
Laundromats, small local businesses, game rooms, places for construction training, a greenmarket, social and health care services.
- **Redesign recreational spaces** with separate outdoor areas for senior citizens, young girls, pre-teens. Rebuild the Morris Houses pool. Re-grade Morris baseball field and build a new indoor gymnasium.
- **Solve garbage and litter problems** with off-site collection centers. Eliminate dumpsters. Provide littering education and efficient compactors.
- **Reopen Metro-North train stations** to link residents with jobs.
- **Bring youth into the community** to allay distrust of elders.
- **Ease transitions and explain rules** to new tenants with welcome wagons.
- **Support resident initiatives** such as community newspaper, adult education, victory gardens.
- **NYCHA should not drive out residents by raising rents,** though higher income residents would restore a meaningful mix. It should, instead, offer units with amenities and subsidized prices to those with options in the open market.



Claremont Village

Ward explained that just before Claremont Village was completed in 1968, the neighborhood became pretty isolated. “The Metro-North Station was closed, and the ‘el’ on Third Avenue came down. There was nowhere residents could even buy a Metro Card until the check cashing store opened. A lack of public transportation has played a role in keeping Village residents from working. The buildings are not too bad, but most public housing in New York is removed from transportation, entertainment, shopping—the things that sustain life. District 9 is one of the worst school districts in the city. And all this despair culminated in the crack epidemic of the 80s. People are now ‘pulling themselves together,’ but residents need day care for their children and the opportunity to participate in the dialogue as changes take place with retrenchment.”

**Victor Bach**, the director of housing policy and research for the Community Service Society of New York, was even more adamant about the importance of resident involvement as the New York City Housing Authority, which serves 180,000 households, assumes the management responsibilities formerly held by the federal government. “Asset management is the term used,” he said ominously. But he suspects that rents could increase and that marketable properties on the Lower East Side may be sold off while replacement public housing is built in central Brooklyn. He voiced his concern as a question: “To what extent do the residents have a seat at the table when the NYCHA makes its decisions?”

### The Claremont Village Resident Report

“A thriving community does things for and on its own behalf; public housing residents want this kind of autonomy and involvement,” begins the report, *Claremont Village: Creating a Public Housing Community, A Comprehensive Restoration Plan for New York City Public Housing*. “To overcome the mutual distrust between NYCHA and its residents, we propose that a massive, comprehensive restructuring of the physical, administrative, and social characteristics be implemented—at once—thoroughly and with greatest effort placed on bringing residents into every facet of the effect.”

The report ends: “In recent years, the design, and planning professions have become increasingly sensitive to the important role of the intangible qualities of urban life—social relationships, political powers, cultural norms, and community cohesion—in the success or failure of a built environment. The partnership between the MAS Fellows and Claremont Village residents is an example of a reconceived design community reflecting this revived sensibility.”



Claremont Village, 1962

## Action From the Housing Authority

Many of the changes recommended in the Claremont Village report are already in the works. NYCHA officials are talking with planning agencies and neighborhood officials about rebuilding the commercial strip on Webster Avenue. Residents are being employed as managers in projects around the city. Half the vacant apartments are now being leased to families earning between 50 and 80 percent of the medium income (\$43,000 for a family of four), instead of solely to those with 30 percent or less. The New York City Housing Authority staff is working on ways to streamline the process that now takes two years to evict a drug dealer. The NYCHA is talking to the Health and Hospitals Corporation about expanding continuing care for senior citizens at the Butler Borgia Houses. And NYCHA design director **David Burney** has an ambitious program of grounds improvements underway, including new community centers for residents designed by a number of well-known architects (see October 1996, p.8 and March 1998, p.15) and new security measures.

## Studying Safety (and Architecture) in City Housing Authority Developments

To address residents' very real concerns about security, the New York City Housing Authority sponsored an interdisciplinary, 167-page study, *Defensible Space Evaluated*, that examined the physical interventions being used to make housing developments safer. A team of architects, planners, and social scientists recommended various measures tailored to the very different social and architectural types among the NYCHA projects. Each community has widely different needs.

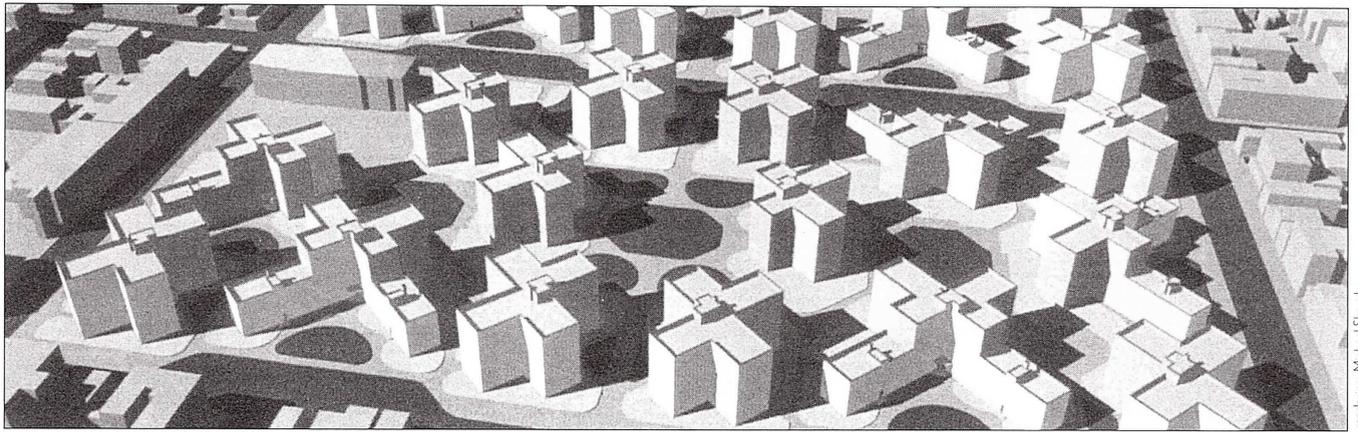
**Richard Plunz**, professor of planning at Columbia University, served as principal investigator. One of his former students, **Michael Sheridan**, who works for Gluckman Mayner Architects, directed the project along with architect **Michael Conard** of NYCHA and Columbia University; **Dr. Ronald Clarke**, who is the dean of Criminal Justice at Rutgers; **Dr. Mercer Sullivan**, a sociologist who specializes in situational crime prevention; **Dr. Jeffrey Fagan**, the director of the Center for Violence Research and Prevention; and Fagan's doctoral student, **Tamara Dumanovsky**. They studied the Vladeck Houses (1940) and the Jacob Riis Houses (1949), both on the Lower East Side of Manhattan; the Brownsville Houses (1948) and the Tilden Houses (1961) in Brownsville, Brooklyn; and in the South Bronx, the Jackson Houses (1963) and 1980s Claremont Parkway.

Senior citizens, teenagers, young mothers, and other groups

## Defensible Space Evaluated: The New York City Housing Authority Report

The report surveyed conditions in New York, recent defensible space literature, and measures being employed in Great Britain. Its recommendations include:

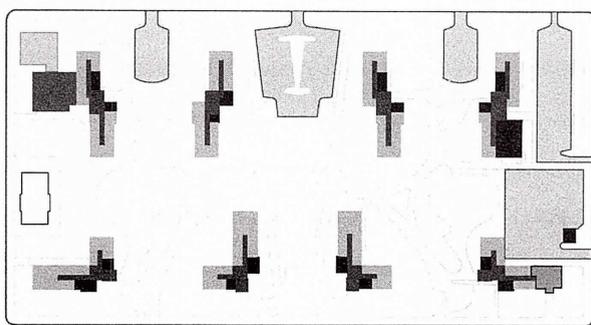
- **Integrate physical modifications and management policies.** They should be preventative rather than remedial.
- **Collect data on criminal behavior** in and around developments over time.
- **Determine what level of security to enforce.**
- **Recognize that residents serve as both victims and perpetrators.**
- **Solve the epidemic problem of freedom of access to buildings using whatever means prove necessary.** Create secured areas outside buildings. Place security personnel in lobbies. Enact policies which penalize resident negligence.
- **Revise current policies of unrestricted site access to developments.** Divide projects into spatial zones accessible only to residents of each area.
- **Replace the one-size-fits-all approach of site modification** to recognize the range of contexts and pre-existing conditions among developments. Different approaches would facilitate experimental trials of both physical and social measures.
- **Try interventions with varying doses of modification;** test, refine, and evaluate a wide variety of strategies.
- **Expand the scope of modifications beyond grounds improvements.** Make major alterations in poorly designed, inherently indefensible developments.
- **Create clearly defined spaces in hierarchies of access between the street and building interiors.** Developments that need significant modification may require increased site coverage and more diverse land uses.
- **Expand the current palette of methods of physical modification to include a complete range of architecture, landscape, and urban planning devices** such as walls, buildings, gates, terraces, streets, and mews.



*Brownsville Houses, 1948, Brooklyn*

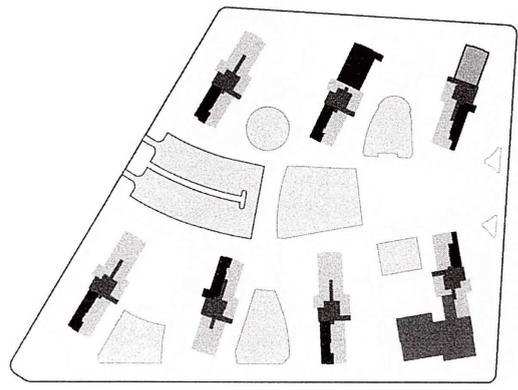
of residents were interviewed, and the team evaluated physical elements such as the three-foot metal fences that have been installed to prevent crime. Fagan and Dumanovsky surveyed crime statistics to determine the kind and amount of crime that has occurred at each project, and the architects developed an architectural survey of all the projects in the Authority's inventory. Their findings show how both architectural form and the placement of towers on sites affect security.

The results expanded the conclusions of Oscar Newman's seminal study (*Defensible Space*, 1972) which concentrated on an atypical low-rise project: Clason Point Gardens (1940). The new NYCHA report noted, "Newman's contention that the physical environment influences crime cessation is essentially sound. However, his emphasis on territoriality overlooks the complex dynamic of the physical environment, tenant behavior, and management practices. Newman's original emphasis on the predator as an outside intruder has been proven to be overly narrow, particularly with regard to drug dealing and gang activity. Residents are often involved in crime and disorder."



*Samuel J. Tilden Houses, 1963, Brownsville, Brooklyn*

The report's survey of buildings and housing project plan types shows the enormous variety of forms that tower-in-the-park schemes have taken. It reconfirms the assumption that low-rise high-density projects are generally safer and more humane than towers. The two projects in Manhattan had much less crime than others in the study because they had fewer seriously troubled tenants, because they were less isolated from functional parts of the city, and because they seemed to have better access to city services. Their physical character was a factor as well. The six-story,



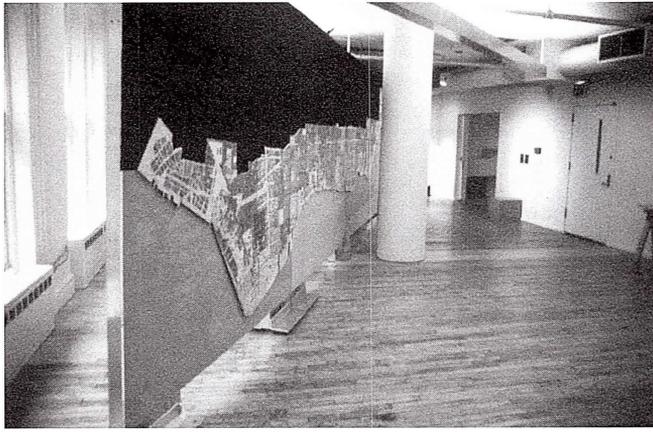
*Andrew Jackson Houses, 1961, Melrose, The Bronx*

angled Vladeck houses proved to be particularly successful because they are arranged in rows that provide visual access through the site.

"As the buildings get taller, site plans tend to become more amorphous, and the buildings are spread farther and farther apart with no intermediate scale between them and the people below," Sheridan observed. "The thing that distinguishes early projects from later ones is their relation to the street, which is the primary means of establishing essential social relations." He explained that placing new low-rise buildings between the towers will not work in many cases, as the towers are usually too close together or too far apart. Instead, "walls, fences, and additional buildings all play roles."

"Not all low-rise developments are as clearly and carefully planned as Vladeck. And to demonize the towers is akin to the way the tenements were demonized in the past," he added. Fagan pointed out that the real problem is a lack of social controls. But the physical environment can offer tangible support—without which the best-intentioned policies will be undermined. Sheridan explained, "You can tell people to take out the garbage, but if the cans are too far away and not in a safe place, they won't do it."

In the conclusion of their report, the team recommended a combination of real and symbolic barriers geared to each specific situation. "There are dangers in the notion of defensible space," Sheridan said. "It's more fruitful to make habitable space." Habitable space is secure and comfortable. Now, to make the units themselves more habitable, the housing authority has begun a new study called *Dwelling Design and Household Composition*.



*The Grid and Its Discontents: Manhattan and Its City Blocks 1955-65, at the Van Alen Institute*

### Getting Perspective on the Towers

“The Grid and Its Discontents: Manhattan and Its City Blocks 1955-65,” at the Van Alen Institute in June focused on reproductions of a 1955-65 Sanborn insurance map that were assembled on the wall as a mural rather than sequentially on pages, the way they were originally published as a book. The mural format, which spanned an entire 40-foot-long wall, made clear the enormous changes in the cityscape that occurred when block after block was cleared to make way for tower-in-the-park schemes.

The exhibition grew out of a graduate seminar on urbanism that professor **Christian Zapatka** taught at Princeton University last spring. He and his students, using an old book of Sanborn maps that were discarded on Great Jones Street, explored the impact of urban renewal on the famous Manhattan grid. The maps made it easy to see how new superblocks obliterated the old street patterns, because, in the 1950s, yearly changes were recorded on thin paper patches pasted over affected streets. Traces of the past haunted the color photocopies used to make the map mural, too.

Zapatka explained that he began with the assumption that disruptions to the grid were destructive. But as the semester proceeded, he came to wonder, “What about those towers? Are they really as bad as people have been saying for 30 years?”

He posed that question when the Princeton seminar moved into the public arena at the Van Alen Institute on June 1.

**Christine Boyer** (who also teaches at Princeton) joined Zapatka and two students from his seminar, **Ron DeVilla** and **Christy Schlessinger**, to discuss the gigantic mounted Sanborn map with a small roomful of interested professionals.

Because of the size of the map, only Manhattan’s East Side, where the most dramatic changes had occurred, was shown on the wall. Zapatka explained how outer neighborhoods “were washed out to build the new housing projects. In Harlem, just below Mt. Morris park, you see sections where superblocks cut all the way across the island.”

Boyer, whose writings were used as texts in the seminar, explained the reason so many housing projects are concentrated along the river: That is where the oldest tenements were, because the waterfront was originally the center of industry. She said the tenements were considered worthless slums when they were demolished. Not only did they generate little property tax income, but they were unsanitary and crowded.

“We looked at the old buildings and said, ‘How could they tear them down?’” Schlessinger remarked, “but they were without light and air.”

We tend to romanticize them now—since they have been renovated with indoor plumbing. But by contrast, “the new housing projects,” Zapatka said, “have tremendous light and air. They were placed to maximize light.”

Although “urban renewal was concerned with property taxes and income,” Boyer noted, “now we would pay attention to historic fabric and to viable neighborhoods.”

“What the map reveals is the value of historic open space,” Parks Department historian **Sara Zurier** asserted, adding, “The areas around them remained viable.”

According to **Michael Sheridan**, who had recently completed the massive study for the New York City Housing Authority (see page 9). “Urban Renewal actually destroyed more housing than it built, but many of the tenements were already abandoned.”

DeVilla noted that another reason for building the superblocks was that “a large amount of civic infrastructure, like coaling stations, was becoming obsolete at that time.” And, high-rise housing complexes are not the only elements out of scale with old city blocks. “We looked at bridges, tunnels, and the other major elements that disrupt the grid,” De Villa said. “FDR Drive works with and against it.”

“There is the question of programs that are too big for the grid,” Van Alen director **Raymond Gastil** said. “Bellevue Hospital takes up three blocks.”

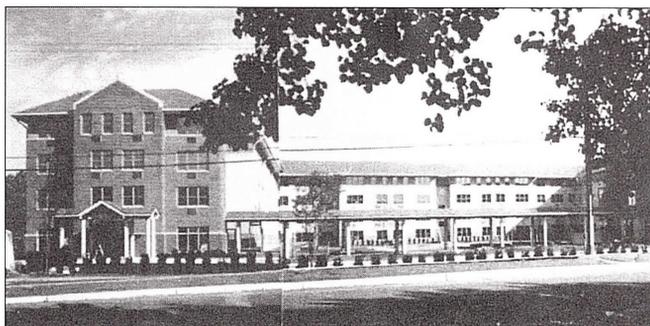
“So does Grand Central,” Boyer added.

“The superblock is not inherently bad,” interjected Sheridan. “The Governor Smith Houses have no spatial coherence, but the Vladeck Houses on Cherry Street are a fantastic piece of work.”

Zapatka said, “The housing projects have gotten a lot of bad press. We’ve had postmodern planning theory with its allegiance to perimeter blocks. Is there a way to do it in that context? It boils down to a question of the rational versus the romantic.”

High-rise housing does have a rationale, especially in Manhattan where most people, in all economic groups, live way above ground. And, like it or not, though “the Authority has a tremendously diverse stock,” according to Sheridan, “70 percent of the people live in tower blocks.” Something has to be done to make them as good as they can be.

# Aging in Place in New York: Senior Housing



*Sarah Neuman Nursing Home, Mamoroneck, NY, Perkins Eastman*

**A**lthough New York City, with its cultural facilities, public transportation, and medical centers, could be an ideal place to grow old, the entire state has lagged behind other parts of the country in the creation of retirement communities. Building housing for the elderly is particularly difficult in and around the city, but with seniors reverse migrating from the sunbelt or remaining in the old neighborhood after retirement, “continuous care retirement communities” (called CCRCs) are increasingly needed here. According to **Bradford Perkins** of Perkins Eastman Architects, a national leader in the senior housing field with numerous awards to its credit (see *Oculus*, May 1998, p. 4), “There is now at least one being built in every middle-to-upper income community in the New York area.” Perkins’ firm has dozens of projects underway in 20 states.

The usual New York problems—restrictive regulations, limited sites, and high building costs—are typical obstacles to increasing senior housing stock. Although the city’s building department is becoming aware of the need for senior housing, no provisions in the zoning code currently accommodate CCRCs. Nationally, continuous care centers are more popular and are more likely to be provided by for-profit developers than they are in New York State, where there are few sites and many regulations. Here, the most common method of financing (through entry fees) was, until recently, illegal. Prohibitions were passed after a number of providers misspent their resources and went bankrupt in the 1970s, leaving residents with no life savings and nowhere to live.

Now, however, the supply is beginning to increase for several reasons. “No one had proved it could be profitable,” Perkins says, so “developers weren’t interested.” But Wall Street discovered the size of the market, and the money started to flow. Lazard Freres, the investment banking firm, now owns the Kapson Senior Quarters in Long Island and has invested in the West Coast-based ARV Corporation, which owns retirement



*Carnegie East House, Manhattan, Perkins Eastman and Larsen Shein Ginsberg Magnusson*

homes. In addition, legislative changes in the early 1990s made financing projects with entry fees legal again, if still somewhat cumbersome. The state has also decided to allow Medicaid money to be applied to fees for up to 3,000 units of assisted living (officially termed “supportive senior housing” here). Previously, Medicaid could only be used for more-expensive nursing care which many tenants didn’t really need.

“This has been a rapidly changing field,” explained **Peter Samton** of Gruzen Samton, who has been working on senior housing since the 1960s and does approximately ten senior projects each year. “When I started, it was important to build nursing homes because people were going to hospitals when they got sick. Not enough places were providing long-term care (and certainly not in New York City), so a lot of not-for-profit groups started to build nursing homes. In the 1970s, they moved to long-term care for patients who did not need skilled nursing. Then ‘independent living’ suddenly came out of the woodwork. The HUD 202 program created funding that allowed not-for-profits to build independent living facilities—essentially apartment buildings with communal dining—for moderate- and low-income elderly. At the same time, more luxurious pay-as-you-go independent living facilities were being built for the well to do.”

## Several Levels of Care

Many original inhabitants of the first wave of independent living units now need more care, so “assisted living” facilities are being built. Often these sub-acute care units are located on the grounds of existing retirement communities to permit “aging in place.” Assisted living can accommodate some people in the early stages of Alzheimer’s who are still in relatively good physical shape. Some complexes also have units specifically designed for dementia on “reminiscence floors.”

Before assisted living centers caught on in New York around five years ago, “adult homes,” licensed by the



*Hebrew Hospital Home Housing Community, Greenburgh, New York, Gruzen Samton*



*Senior Housing Facility, Sheepshead Bay, New York, Gruzen Samton*



*Riverdale Terrace Elderly Residence, Hebrew Home for the Aged, Gruzen Samton*

Department of Social Services to provide limited care, were the only alternative to a nursing home. Even today, assisted living facilities and other forms of “supportive senior housing” often have no medical component because their operating licenses do not permit managers to offer medical assistance. In some cases, a medical suite on site is rented to a health care provider.

“The line is drawn at whether or not you touch the body,” said **Michael Gelfand**, the administrator for a long list of senior facilities. Gelfand runs many of the Gruzen Samton projects, such as the Mayfair at Glen Cove; the Hebrew Hospital Home Housing Community in Greenburgh, New York; and various buildings at the Hebrew Home for the Aged in Riverdale. In facilities of this type, help with personal care, dressing, and hair is allowed, but dispensing medicine and changing bandages must be done by someone licensed by the State Department of Health. Those costs, however, can sometimes be reimbursed by Medicaid or Medicare.

Two projects **Perkins Eastman Architects** is designing in New York will not provide skilled nursing care but will affiliate with existing nursing homes. The Towers at 455 Central Park West (see *Oculus*, March 1998, p. 4), with **Rothzeid Kaiserman Thomson & Bee** (RKT&B) and **Victor Cailandro**, for Brookdale and Savannah Partners, will have 211 independent living units and 120 assisted living units. The 315,000-square-foot luxury high-rise Riverdale Classic Residence for Forest City/Hyatt in suburban Yonkers will have independent living, assisted living, and Alzheimer’s units overlooking the Hudson River. Another Brookdale Living Community, in Battery Park City, was designed by **Lucien Lagrange Associates** of Chicago, (**Schuman Lichenstein Claman & Erron** is the architect of record) with **Roland Baer**, now of Perkins Eastman, as a design consultant.

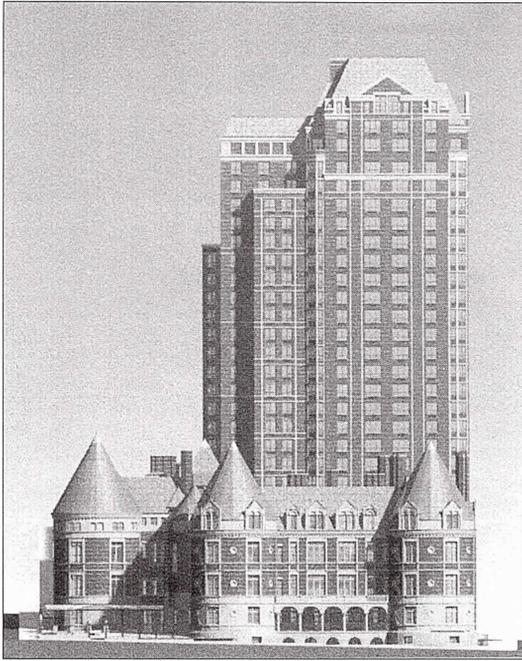
Today’s typical CCRC has about 200 units for independent living, 50-90 for assisted living, and 40-50 beds for skilled nursing care. During the last ten years, Perkins Eastman has

designed many more skilled nursing units (10,000) than units for independent living (6,000) or assisted living (8,000). The Kendall-on-Hudson community that it is building in Sleepy Hollow (North Tarrytown) will have 220 for independent living (some in cottages), 28 for assisted living, and 43 nursing units. (The not-for-profit Quaker Kendall organization is also the developer of highly-regarded senior housing in college communities such as Oberlin, Ohio and Hanover, New Hampshire.) Both Kendall and Brookdale build their facilities so that residents of all areas intermingle, even though healthier tenants usually want to avoid frailer neighbors—just as younger people often try to keep retirement homes out of their neighborhoods.

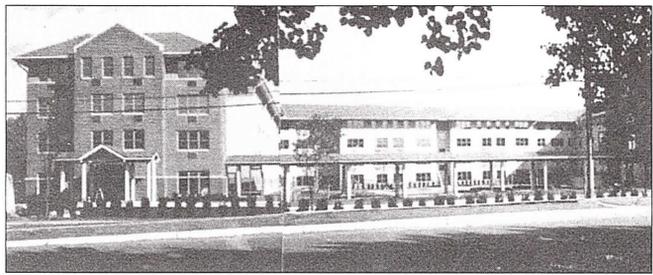
Communities often fight construction of housing for the elderly, but as Gelfand points out, “In suburbia, when you can’t drive, you have to go somewhere.” He has found that some suburban communities welcome senior housing because their residents are becoming elderly themselves and want to stay in the neighborhood. The reality of retirement communities is that they do not strain existing infrastructure. The elderly make good neighbors, and when communities fight these facilities, Gelfand often senses a hidden agenda. Resistance may indicate racial and class prejudice or dislike of multi-family housing. In a few cases, Perkins has heard protesters admit their fears of living with frequent death nearby.

### **A Home at Home**

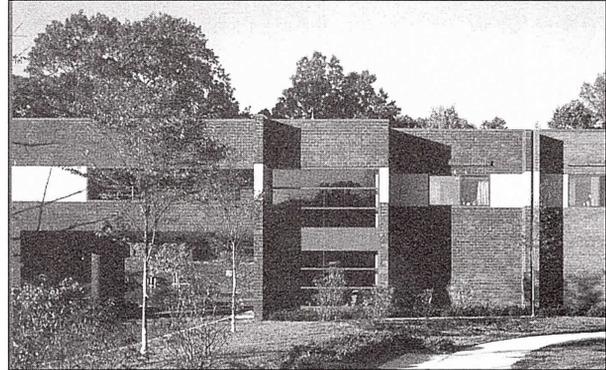
New York City has fewer CCRCs than many other parts of the country, and the “life care” insurance policies offered by these homes, which guarantee that monthly charges will not change as long as the resident lives, are also more common in states where legislation is more accommodating. However, the advent of home health care services offered by established health care agencies means a New York doorman apartment building could offer many of the advantages of independent



455 Central Park West, Perkins Eastman and RKT&B



Siena Village Senior Citizens Complex, Wayne, New Jersey, RKT&B



Heritage of Norwood Nursing Home, Norwood, New Jersey, Herbert Beckhard Frank Richlan & Associates

living facilities. These services can, in some cases, be paid by Medicare or Medicaid. Local programs like the Hebrew Home for the Aged’s “Elder Serve” supply attendants (as opposed to nurses) who come in daily to cook, clean, and provide help with dressing and housekeeping chores. Since older people often become isolated and depressed, attendants may also take clients to a retirement community campus for physical therapy or activities.

Remaining at home is the ultimate expression of another recent architectural trend—homelike facilities—which became common when hotel chains like Hyatt entered the senior market. Marriott is building communities designed by Perkins Eastman in Irvington, White Plains, Mt. Kisco, Rye, Buffalo, and Gramercy Park. In Irvington, the ten-acre, park-like development will be built into two buildings listed on the National Historic Register and a mansion constructed in the 1930s. Such luxurious, homelike environments are becoming popular because “baby boomers, the generation with the highest standard of living ever, are now shopping for care for their parents,” Gelfand said. It’s equally important that private assisted living facilities are consumer driven. In parts of the country where senior housing is overbuilt, competition between providers produces luxury for its marketing value.

### Caring by Design

As the senior housing building type has evolved, architects have learned that design can foster more humane treatment in any number of ways. Hotel chains are more likely to make grab rails look like chair rails or shelves than non-profit developers from the health care sector are. Often the architect must choose the best approaches from each discipline.

Good design protects residents from physical dangers and ridicule. The Prospect Heights Care Center, which **Herbert**

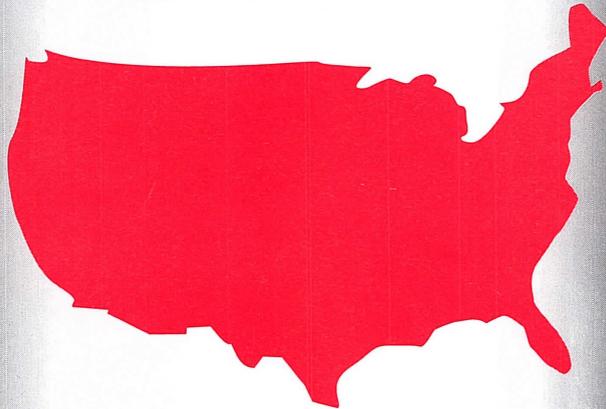
**Beckhard Frank Richlan Associates** is building in Hackensack, New Jersey, has pleated side walls so that occupants of an apartment building across the street cannot see into patients’ rooms. These angled walls also give the new building form and increase natural light in interiors. At the Heritage of Norwood Nursing Home in New Jersey, the same architects used residential materials (two tones of warm brick, stucco with green metal accents, and large expanses of glass). Stepped-back sections, vertical brick piers, and landscaping make the 240-bed, 110,000-square-foot building feel more like a condominium than an institution.

“In a lot of our facilities, we build a little interior window into each apartment by the entrance, where you can put a knickknack to identify your unit, and so that you can look out into the corridor” to see what’s going on, Gelfand said. Units divided into easily-understood groups of between 10 and 20 and multiple elevator cores reduce the distance frail seniors walk to elevators. If long corridors are necessary, rest stops with benches are built in, and communal areas are located in view of public passageways to entice residents to enter.

**Gruzen Samton’s** Senior Citizens Housing in Rockville Centre, Long Island, though fairly dense and urban, resembles nearby Tudor houses from the 1920s, and it has a lush, landscaped courtyard. The firm’s Cambridge House on the Bay at Sheepshead Bay also has an interior courtyard. Its waterfront location has ocean views and a ground floor dining hall with outdoor seating that will be a restaurant open to the public. Their 148 one- and two-bedroom apartments in the five-story Mayfair at Great Neck surround another interior court. The complex is in the middle of the town, only three blocks from the train station. It has elaborate exercise facilities with equipment especially designed for senior citizens.

When possible, Gruzen Samton provides outdoor space.

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Watch for an announcement.*

#### **ENTRY FEE**

*\$100 per design team. \$50 per student team.*

#### **RULES & REGULATIONS**

*Mailed upon registration or call  
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*AIA & SDA members not entering are  
encouraged to contribute canned goods,  
which go into a central supply room for use  
the evening of the build-out. Or contributions  
CAN be made toward the purchase of  
additional canned goods.*

## **IMPORTANT DATES**

### **OCTOBER 1**

*Briefing for interested participants at  
THE NEW YORK DESIGN CENTER  
200 Lexington Avenue, Designer's Lounge,  
6:30 pm. (There is no charge for this)*

### **OCTOBER 16**

*Entry deadline. Submit completed copy of entry  
form with entry fee (see reverse side)*

### **NOVEMBER 2**

*Deadline for purchasing cans from Jetro  
Cash & Carry*

### **NOVEMBER 9 & 10**

*Cans moved to site*

### **NOVEMBER 11**

*Build-out, 5pm to 12pm  
UNITED NATIONS Visitors' Lobby,  
46th Street & 1st Avenue*

### **NOVEMBER 12**

*Press preview, judging, gala awards  
ceremony and reception*

### **NOVEMBER 13 to 19**

*CANSTRUCTIONS on public display  
Monday through Saturday, 9am to 5pm*

### **NOVEMBER 20**

*CANSTRUCTIONS deconstructed by teams*

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## **ENTRY FORM**

*Firm* \_\_\_\_\_

*Team Captain* \_\_\_\_\_

*Address* \_\_\_\_\_

*Telephone* \_\_\_\_\_

*Fax* \_\_\_\_\_

*AIA/SDA Member* \_\_\_\_\_

*Amount Enclosed* \_\_\_\_\_

*Entries must be self-supporting, no larger than 10'w x 10' d x 8'h. No glass, plastic, pet food, alcoholic beverages, spray paint or hot glue may be used. Foam core and cardboard for levelling, high-density rubber bands, velcro or double-stick tape are permissible. All labels must remain intact. Small props are allowed but should not predominate or overwhelm the entry. Complete rules will be mailed upon registration.*

*Entrants are responsible for purchasing or collecting all canned goods used for their CANSTRUCTION™. Wholesale purchase of canned goods has been arranged through Jetro Cash & Carry. Cumella Associates and Skyline Moving & Storage will pick up canned goods from various locations within Manhattan and transport them to the UNITED NATIONS.*

*Please fill out a copy of this form, include a check for the entry fee (\$100 per design team, \$50 per student team) made payable to SDA New York Chapter and send to:*

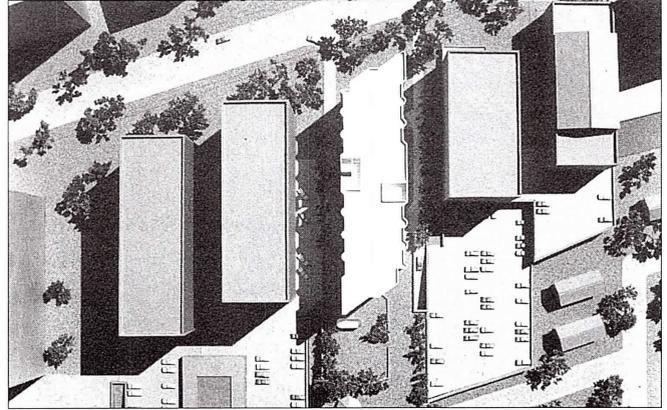
**CANSTRUCTION™**

381 Park Avenue South

Suite 200

New York, NY 10016

*Graphics by Diane Whitebay Design*



*Prospect Heights Care, Hackensack, New Jersey. Herbert Beckhard Frank Richlan & Associates*

Their Huntington, Long Island Senior Housing spreads over a forested hill on its seven-acre site like a turn-of-the-century mansion. The public and private porches ringing the adjoining buildings recall an old summer hotel.

Also as in hotel rooms, the kitchens are very small (rather like wet bars). The refrigerators are raised 18 inches off the floor to allow universal access. Perkins said his kitchenettes' small refrigerators have large freezing compartments for ice cream. Kitchenettes have microwave ovens, but rarely stove tops since stoves can cause fires when residents forget to turn them off. In states where stove tops are required by code, timers are added that turn them off automatically. Similarly, Alzheimer's patient rooms rarely have showers (to discourage "inappropriate water play"), while assisted living units have large showers with seats—but usually not bath tubs—to prevent slips and falls.

The trend today is to make units larger. Perkins believes one-bedroom units are preferable to studios, though private sector developers usually need some convincing until they gain experience in the field. He says, "Marriott has moved steadily to larger and larger units and more one-bedrooms. Most of the ones we are building are around 500 square feet. The minimum we'll do is an el-shaped studio of 350 square feet."

### **The Renaissance in New York**

Although the first developers in New York in recent years were for-profits, a number of projects are now being built by joint ventures of profit-making and non-profit groups—or by non-profit groups such as the Health Advocates for Older People. This organization is building Carnegie East House, an 18-story assisted living apartment building with 60 studios, 36 one-bedrooms, and six two-bedrooms at 95th Street and Second Avenue. **Perkins Eastman** and **Larsen Shein Ginsberg**

**Magnusson** have designed its three-story base to be filled with resident support spaces and medical offices for the residential tower.

Although plans have not been finalized, **The New York City Housing Authority** is hoping to convert some of the Borgia Butler Houses in the Bronx (see p. 9) to senior housing. And the Visiting Nurses Association is planning a number of projects, including one in the old Steinway Piano factory in Astoria, Queens that will be funded both by the state and by Phipps Houses. In this project, Perkins Eastman and Larsen Shein Ginsberg Magnusson are dividing the 150-unit complex into eight 15-unit "houses" and a special Alzheimer's unit. Perkins Eastman is also converting the Salzman Pavilion at the Jewish Home and Hospital's location in the Bronx into skilled nursing floors and building a 17,600-square-foot, 12-story addition for the institution. With more than 3,000 residents at various metro-area locations, the Jewish Home and Hospital is already one of the oldest and largest non-profit geriatric centers in the nation.

Until Sister Alice Matthew of the Dominican Sisters of Caldwell, New Jersey went to work to create the Siena Village Senior Citizens Complex in 1992, Wayne, New Jersey was without enough senior facilities. She convinced the Town Board to convert the vacant Anthony Wayne Junior High School, built in 1938, into a combination of market rate units and "Mount Laurel" units (a type of state-subsidized housing) mandated by the State of New Jersey. Eleven acres of grounds were donated to the \$16.2 million, 250-unit project. **RKT&B** managed to design the complex in seven months to meet funding deadlines within the \$70-per-square-foot budget. The project, with a new four-story, U-shaped wing, was ready for occupancy just three years later.—*J.M.*



A. Rodchenko and V. Stepanova Archive.

**Architecture and Art at MoMA**

**A**rchitecture has been appearing in the painting and sculpture galleries of the Museum of Modern Art because the artists featured in two recent exhibitions designed houses and interiors as well as various objects—but they did so for very different reasons.

**Aleksandr Rodchenko**, whose first major American retrospective will remain on view through October 6, was caught up in the Russian Revolution. Born in St. Petersburg in 1891, Rodchenko trained in the provinces as a representational painter before moving to Moscow in 1915 and becoming an avant-garde abstractionist. Then in the 1920's, he renounced painting altogether to work in collage, photography, graphic design, and interiors as a propagandist for the Bolsheviks. He later worked for their less idealistic successors.

As an American born in 1912 in East Orange, New Jersey (less than a generation after Rodchenko), **Tony Smith** was free to pursue art for its own sake. And though he started out working for Frank Lloyd Wright and always painted, drew, sculpted, and designed, his career belongs to a radically different historical moment than Rodchenko's. Smith is best known for his minimalist sculptures of the 1960s.

The two shows together demonstrate how profoundly politics can shape an artist's career. They are of particular interest now because contemporary artists are exploring relationships between architecture and art—connections taken for granted

by early modernists which were later dismissed as disciplines became more professional and specialized later in the twentieth century.

**Rodchenko and the Revolution**

Politics certainly determined the course of the versatile Russian who had just established himself as an avant-garde artist (in an exhibition organized by Tatlin) at the time of the Revolution. Although Rodchenko's careful experimentation with circles and squares in abstract paintings and constructions lasted for only a few years, their reductive rigor gave his pioneering posters impact. Even today his designs appear vigorous, and the architectural space reconstructed for the show exhibits unusual clarity.

The "Workers Club" Rodchenko designed for the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes of 1925 presents the image of a brave, rational world that must have made neighboring French pavilions (that were heavily decorated in rich natural materials intended to demonstrate the fruits of empire) appear decadent and old-fashioned. Rodchenko's long and narrow multipurpose tables of painted wood with their firmly aligned semicircular chairs may suggest the rigidity of the emerging totalitarian regime. But the lamps with gently curved planes, bars, and triangles he designed in 1917 for the Cafe Pittoresque in Moscow would look at home in a Madison Avenue boutique or Chelsea gallery today.

In Rodchenko's sparse photographs, a bird's-eye perspective overwhelms the militarism portrayed. Yet the

same geometric rigor has the opposite effect in the posters. Because the medium serves the message so well, they seem to belong to the past despite their resemblance to influential graphic design at the Bauhaus.

**Tony Smith's Script of His Own**

If the New Bauhaus in Chicago had retained the interdisciplinary approach of its predecessor in Germany, Tony Smith's work might never have taken the form it did. Smith studied there after a stint at the Art Students League, but he soon left after finding the separation there between the "fine" and "applied" arts intolerable. He then worked for Frank Lloyd Wright, whose "holistic" attitude and interest in the "organic" were more to Smith's liking.

Wright's philosophy may have been the initial draw, but his formal moves clearly had a lifelong effect. Wright hexagons are prominent in most of Smith's own buildings and in the work that marks Smith's transition from an "organic" architect into a minimalist sculptor.

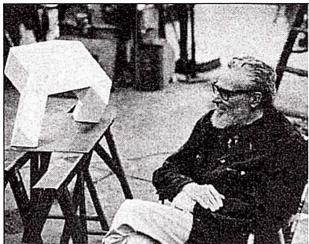
In "Bennington Structure" of 1961, a sculpture Smith did while teaching architectural design at Bennington College, the octagon breaks free to become one of the expressive, abstract forms that would eventually make him famous. Smith's mid-career rediscovery of abstract early-European modernism also contributed to his breakthrough. The exhibition, which ends September 22nd, shows quite clearly that, though he was never a registered architect, the houses he designed and built in the 1950s also played a significant role.

Photograph by Aleksandr Rodchenko to document his USSR Worker's Club at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925



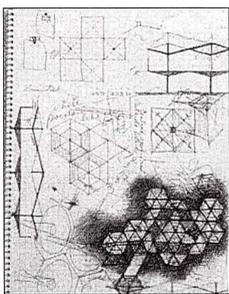
Mikhail Kaufman

Rodchenko standing before dismantled hanging constructions, 1922



Hans Namuth

Tony Smith



Thomas Powell

Sketch for Church, 1951  
Tony Smith

Tony Smith is best known to architects for the monumental geometric sculptures often called “primary structures” which managed—more effectively than those of most younger contemporaries—to energize big, bare modern plazas in the 1960s and 70s. (Most other sculptors who became prominent at the time were actually much younger.) With outdoor installations organized by the Public Art Fund at the Seagram Building and Bryant Park, curators have recreated the effect. Even the museum garden has been devoted to the show.

Smith and his compatriots never matched the influence of Rodchenko and his Communist contemporaries on the body politic. But the Americans were able to express the power, confidence, and angst of their own age every bit as forcefully. —*J.M.*

*The architectural part of the exhibition was organized by New York architect John Keenen of Keenen/Riley Architects.*

### Sun and Water at the National Design Museum

**A**rt and science have come together in two summer shows at the Cooper Hewitt National Design Museum. “Fountains: Splash and Spectacle” is on view through October 11 and “Under the Sun” will remain in the museum garden through October 25.

□ A contemporary exhibition presented out-of-doors, “Under the Sun” demonstrates ways to harness solar power in functional objects. Diagrams with engaging graphics posted throughout the garden describe thin-film and photovoltaic panels displayed in various stages of their development. Visitors are led down the garden

path—past a sundial designed by Nicholas Goldsmith of **FTL/Happold**, a circulating fountain powered by the sun, and solar-powered highway call boxes. Two large structures explore the possibilities of buildings that actually generate energy. One glass pavilion designed by **Kiss+Cathcart** features solar panels that run its lights at night. The other structure, designed by FTL/Happold, is a tent covered with thin-film technology that might someday power communities located off the utility grid.

“Under the Sun” demonstrates just how much power can be generated from solar sources and also that solar technology may someday be appropriate in rural areas. The exhibition, though smack in the middle of the city, is powered by the sun. Panels at the north end of the garden store the sun’s energy in a battery bank. Enough power can be deposited there to charge the exhibit for two cloudy days. “Under the Sun” was sponsored by BP Solar and the U.S. Department of Energy. A solar energy workshop co-sponsored by the AIA, “Design Business and Power,” will take place on October 22 and 23. For information and an agenda, call 849-8380.

□ The aesthetic, historic, civic, and entertainment value of falling water are displayed inside in “Fountains: Splash and Spectacle.” Unfortunately, the only live fountain at the Cooper Hewitt is the solar-powered one in the garden. Original drawings and photographs compliment historic treatises on hydraulics that describe the technologies used to force water up into the air.

Because of gravity, it always comes down. But the show portrays numerous ways artists and architects have made gravity’s result decorative and meaningful through history.

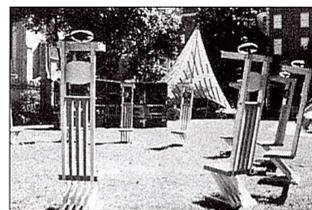
The exhibition shows the world’s most famous fountains, including the Trevi Fountain in Rome, the Neptune Fountain in Florence, and fountains at Versailles, at the Villa d’Este outside Rome, and at the Place de la Concorde in Paris. Large photographs capture delightful contemporary fountains such as the Stravinsky Fountain in Paris by Jean Tinguely and Nikki de Saint-Phalle, the Tanner Fountain at Harvard by Peter Walker and the SWA Group, and Sounding Stones in New York by Maya Lin.

Isamu Noguchi’s fountains for the Japanese Expo and One Chase Manhattan Plaza and the Lovejoy Plaza fountain in Portland, Oregon by Lawrence Halprin are also modern. But they use water at a more monumental, civic scale like the Roosevelt Memorial in Washington D.C. does.—*N.R.*

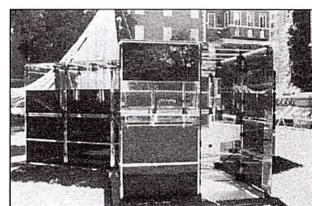
*A book and a brochure by curator Marilyn Symmes accompany the exhibition.*

□ Four New York firms—**Asymptote, R. M. Kliment & Frances Halsband Architects, Smith-Miller + Hawkinson, and Tod Williams Billie Tsien and Associates**—are among 15 pairs of architects featured in the “Equal Partners” exhibition at the Smith College Museum of Art in Northampton, Massachusetts. The exhibition, which celebrates female-male collaborations in a profession long dominated by men, opens September 24 and continues through December 13.

### “Under the Sun”



*Solar-powered chair, FTL/Happold*



*Solar-powered glass pavilion, Kiss + Cathcart*

### “Fountains: Splash and Spectacle”



*View of the Trocadero Fountains at the Exposition Internationale, Paris, 1937*



*Latona Fountain, Versailles, as seen in a postcard c. 1900*



*Bethesda Fountain, Central Park, New York City, 1933*

Eliot Altman

Eliot Altman

Matt Flynn

Matt Flynn

Etching by Albert Flanagan, photo by Matt Flynn

# The Annual Meeting

## A Time for Awards

In the Tishman Auditorium at the New School on a typically sticky summer day, AIA New York Chapter members gathered to honor some of their own—and others—at the annual meeting. The adulatory, funny, and touching words of the presenters and winners made the room swell with affection and admiration for the achievements of the architects and their allies in our city. The night was a good one.



photos: Dorothy Alexander

Lawrence P. Goldman, Rolf Ohlhausen, FAIA, and Marilyn Jordan Taylor, FAIA

### HARRY B. RUTKINS AWARD Marilyn Jordan Taylor, FAIA

*presented by Lawrence P. Goldman,  
President and CEO of the  
New Jersey Performing Arts Center*

“Marilyn has three qualities that are very important to me as a client and, I think, to clients in general. First, Marilyn is very smart.... Second, she is so damn persuasive! Most people would give away 10 IQ points to be as persuasive as Marilyn. And (back to my first point) Marilyn probably could give 10 IQ points without being damaged that badly.... Finally, I have found that Marilyn has enormous intellectual integrity. It is so important—vital—for a client to know that a consultant is telling you what they believe out of conviction and not what they think you want to hear....”



Philip K. Howard, Esq., Paul Spencer Byard, FAIA and Carol Clark

### HONORARY MEMBER Philip K. Howard, Esq.

*presented by Paul Spencer Byard, FAIA,  
of Platt Byard Dovell Architects*

“... The building of the public realm and the making-sense of the public realm in the way Philip, the MAS, and we all would like to see it is the highest purpose of our working lives. We welcome the acknowledgment and support of what, ideally, we

do all the time and what we set for ourselves to do more effectively in the future. We welcome Philip and the new direction of the MAS. And, indeed, we go further: We clasp him to our bosom, and we make him one of us by making him an honorary member.”



Lia Gartner, AIA

### PUBLIC ARCHITECT AWARD Lia Gartner, AIA

*presented by William Pedersen, FAIA  
of Kohn Pedersen Fox Associates*

“This year’s Public Architect Award goes to Lia Gartner, AIA, who has served as my model of an architect acting responsibly and creatively within a public agency.... I had the great honor and privilege of working with Lia on Baruch College. All of us here know how difficult it is to build in New York City. It’s so rare to find a person who supports what we do architecturally and can actually contribute to that process....”



Judith Edelman, FAIA, and  
Ron Shiffman, AICP

### ANDREW J. THOMAS AWARD Ron Shiffman, AICP

*presented by Judith Edelman, FAIA  
of The Edelman Partnership/Architect*

“I’ve known Ron Shiffman since he was a student ... Later, I had the great privilege of being the architect on a project that Ron initiated,

and he taught me a lesson that has really shaped the way I do housing architecture. The lesson is: You never give up.... The Andrew J. Thomas Award honors a pioneer in housing. And this year’s recipient is a longtime advocate for increased housing production in New York City.”

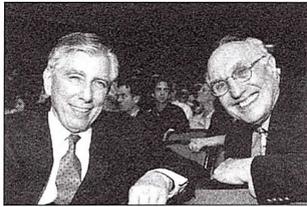


Tony Hiss and his son, Jacob,  
with Robert Kiley

### GEORGE S. LEWIS AWARD Tony Hiss

*presented by Robert R. Kiley,  
President and CEO of the  
New York City Partnership*

“This year’s recipient of the George S. Lewis Award has helped every one of us understand that ours is a city of countless destinations, spaces, possibilities, and a few problems.... My most recent experience with our recipient was intense. It involved the production of the Regional Plan Association’s Third Plan—something done only once a generation. After months, many people in many discussions with many differences, finally came together to produce an endless stream of words.... He made the effort come alive. It became a story, a kind of song about New York City and New York State, New Jersey, and Connecticut. If you haven’t had a chance to look at it, please do. You’ll know why Tony Hiss is my favorite author and a man of many parts.”



Hugh Hardy, FAIA,  
and Harvey Lichtenstein

**AWARD OF MERIT**  
Harvey Lichtenstein

*presented by Hugh Hardy, FAIA  
of Hardy Holzman Pfeiffer Associates*

... Everybody in this room wants to make the city somehow better. ... As a group, we are honoring a man who does things a completely different way. ... Harvey's using performance as one of the most astonishingly powerful tools of urban planning, and he's doing it in a very smug city that thinks it knows everything. ... It's extraordinary, what he's done, and he has done it by accepting limits and then making them into advantages. ...

I did a piece about Frances when she was leading a local educational institution. ... The piece was called, "The Dean of the Real," and I like to think that endures in their work. ..."

**THOMAS JEFFERSON AWARD  
FOR PUBLIC ARCHITECTURE**  
Arthur Rosenblatt, FAIA

**NEW FELLOWS**

- Susan Chin, FAIA
- Mary-Jean Eastman, FAIA
- John M. Ellis, FAIA
- Richard J. Gluckman, FAIA
- Margaret Helfand, FAIA
- Edward I. Mills, FAIA
- Kenneth Ricci, FAIA
- Ronnette Riley, FAIA
- Marilyn Jordan Taylor, FAIA



Rolf Ohlhausen, FAIA, Frances Halsband,  
FAIA, and Robert Kliment, FAIA

**MEDAL OF HONOR**  
R.M. Kliment & Frances Halsband  
Architects

*presented by Carter Wiseman,  
former architecture critic for New York  
magazine and author of Shaping a  
Nation: 20th Century American  
Architecture and its Makers*

"I had the privilege of serving on a panel with Frances this year at the AIA National Convention in San Francisco, as I had the previous year, and at one point she said, simply, "My point of view is that we should have more humane stuff and less of the 'wow effect,'" which summed it all up so nicely. Some years ago,



Joan Capelin, Hon. AIA, and  
David Paul Helpert, FAIA

**INSTITUTE AWARD AND  
HONORARY MEMBERSHIP**  
Joan Capelin, Hon. AIA

**1998 HONORS COMMITTEE**

- Rolf H. Ohlhausen, FAIA
- Steven Goldberg, FAIA
- Francoise Bollack, FAIA
- Susan Chin, FAIA
- Thomas Hanrahan, AIA
- Wendy Evans Joseph, AIA
- Lee Pomeroy, FAIA

**AWARDS TEXT**

**MARILYN TAYLOR'S** skills and energies as an urban designer and architect enhance the role that architects play in the large-scale decision-making and consensus-building vital to successful public work. She leads multi-disciplinary teams that establish planning principles of scale, function, and design. Marilyn brings extraordinary communication skills—anyone who knows her knows that, a personal commitment, and a human perspective to even the largest of her projects. Her work is consistently recognized in the communities she serves. As a forceful advocate for design excellence and for the architectural profession, she is a distinguished leader of the Chapter and the Institute.

**PHILIP K. HOWARD**, Chairman of the Municipal Art Society, has distinguished himself as a student of the urban condition and a strong advocate for quality design in the public realm. He has fought to save the lights on Broadway, to reduce the shadows on Columbus Circle and Central Park, and to recast the great Farley Post Office Building as a gateway in the spirit of historic Pennsylvania Station. The Chapter welcomes Philip as an honorary member in recognition of his grasp of the importance of architecture and his outstanding contributions as an author, advocate, attorney, and critic.

**LIA GARTNER** has served as Director of Design, Construction, and Management for the City University of New York since 1995 and has managed over 400 projects throughout the University system during that time. She has brought her unique abilities as an architect to this role, striving for enduring quality and sustaining a sense of urgency for the values essential to good design and construction in the public realm. At CUNY and in her previous position with the Department of General Services, she has shaped an organization of professionals into an informed and demanding client. Her efforts to create a climate of support and cooperation, while demanding the highest quality of design, have reshaped the public face of the City University for the twenty-first century.

**RON SHIFFMAN** has had a distinguished career as an educator, planner, and architect with 35 years of experience providing development assistance to community-based groups in low- and moderate-income neighborhoods. As founder and director of the Pratt Institute Center for Community and Environmental Design, he has been a leader in innovative financing, partnerships, and planning. He has taught planning and studio courses at Pratt and has trained over 250 leaders in community-based design. He served for five years on the New York City Planning Commission, where he was a tireless advocate for housing production. Through his unwavering dedication to the principles of community-based planning, he has made the city a more humane place to live.

**TONY HISS**, writer, New Yorker for whom the book of the past, the book of nature, and the book of human nature are ever open (and for whom every corner of the city is a thrill and an inspiration) has for thirty-five years been an eloquent advocate for both preservation and innovation. With his words, he has helped us to see and to understand the importance that having an expanded sense of place has on our lives.

**HARVEY LICHTENSTEIN**, President and Executive Producer of the Brooklyn Academy of Music (BAM) since 1967, has been a leader in the revitalization of downtown Brooklyn through his unique artistic vision and innovative programming. His efforts have attracted national and international contemporary performing arts and inspired the federal, corporate, and private sectors to commit millions of dollars toward capital improvements to BAM and its environs. The creation of award-winning spaces, in combination with the ongoing development of the Academy district, continues to draw organizations and businesses to the neighborhood and has contributed to establishing BAM as a major destination in the City of New York.

**ROBERT KLIMENT AND FRANCES HALSBAND** have, together, produced innovative, sensitive, and responsible buildings that are great models of the kind of architecture our cities need. In their principled work, both physical and cultural context generates form enhanced by a concern for human presence. Few firms in America have been more consistently successful in the creation of an architecture capable of harmonizing with the built environment. Their firm is committed to meaningful issues of architecture expressed through an extraordinary attention to detail. Theirs is a quiet, persuasive architecture that speaks to the best traditions of the profession.



photos: Dorothy Alexander

Denis Glen Kuhn, FAIA,  
Carl R. Meinhardt, FAIA, and  
Jan Hird Pokorny, FAIA



Jayne Merkel



Marilyn Jordan Taylor, FAIA, William  
Pedersen, FAIA, and Carter Wiseman



John L. Belle, FAIA



Rolf Ohlhausen, FAIA,  
and Martin Puryear



Frederick A. Bland, FAIA  
and James Frankel, Esq.

## CITATIONS

presented by Assistant Commissioner  
Susan Chin, FAIA, of the N.Y.C.  
Department of Cultural Affairs

□ **Hollis Headrick** has played a major role in the restoration of arts education in the city's public schools. As executive director of the Center for Arts Education, he oversees the \$36 million New York City Annenberg Challenge for Arts Education grant in collaboration with the New York City Board of Education. His leadership and experience continue to bring the art of architecture, principles of design, and an understanding of the cityscape to young people throughout the five boroughs.

□ Because of her contributions to furthering historic preservation in New York City, the AIA New York Chapter recognizes **Frances Eberhart**. She has advanced the preservation ethic as the first executive director of the Historic Districts Council, an organization linking New York City's 70 designated Historic Districts at the grass-roots level. Her work helps to protect the integrity of New York City's Landmarks Law and brings an essential focus on zoning within and around each historic district.

□ Accomplished writer, editor, and critic **Jayne Merkel** serves the New York City architectural community with intelligence and sophistication. As editor of *Oculus*, the Chapter's monthly publication, she brings her passion for design and her genuine goodwill to the center of new ideas and critical perspectives about New York architecture.

□ **Jan Hird Pokorny** has been commended by the American Institute of Architects on many occa-

sions. This special citation recognizes his truly unique contribution as a teacher, particularly in the field of historic preservation. In 1941, Professor Pokorny started teaching at Columbia University's School of Architecture as a visiting design critic. His courses "Practical Problems in Architectural Preservation" and "Basic Principles in Traditional Construction" have introduced countless students to the fine systems of traditional construction. This award acknowledges his contribution.

□ Artist **Martin Puryear** has contributed to the positive transformation of two of New York's most cherished places: the Belvedere at Battery Park City and the Vera List Courtyard at the New School for Social Research. His monumental lighting pylons at the Belvedere are memorable entry markers between Battery Park City's commercial center and the Hudson River. His design contribution to the Vera List Courtyard achieves the successful integration of art, accessibility, and public gathering. Both projects exemplify what can be achieved in collaborations among artists, architects, and landscape architects.

□ As Managing Senior Editor of *Architectural Record*, **Karen Stein** has raised the level of architectural discourse by seeking the best-quality projects and focusing on the architects' ideas for these designs. Her work has been distinguished by inclusive and balanced reporting. We honor Karen for communicating architectural principles, concepts, and projects to the design profession and to the general public.

## TONY HISS Acceptance Speech

One of the benefits of receiving the George S. Lewis Award, for which I am deeply grateful, is that I can immediately see with great clarity all the people in New York who are more deserving of this award than I am—including the very distinguished presenter of this award, Bob Kiley. This is as it should be. New York continues to exist only because so many millions of people are working hard to make it a better place. If you wake up, and it's no worse than it was yesterday, then at least 50 percent of the people in the city—four million people—have been working hard to improve it. They are just balancing the other 50 percent. If it's a little worse—well, then, still 49 percent are improvers. On good days, we all are; it is, after all, the one basic requirement of citizenship in New York City. I accept this award as a kind of challenge grant, as something to live up to. If I redouble my efforts, I may have earned it off by the time I retire.

There are a few people I must thank: My father and mother for moving to New York 51 years ago and giving me a great city to marvel at. My father, again, for sending home hundreds of letters from prison 45 years ago, asking me to be his eyes and ears and send him news of what I could see and hear. William Shawn for hiring me out of college 35 years ago to write for *The New Yorker*, and actually paying me to tell him what I'd seen and heard. All the wonderful New Yorkers I've met since then, and my wife, Lois, and my son, Jacob, who are constantly seeing things I never noticed before. The real challenge of New York is to live up to what it always was, even as we adapt it for new purposes. The first dutchmen to walk through this part of Manhattan in the early seventeenth century, only a couple blocks from this auditorium, almost swooned, so sweet was the air around them and so fair were the views they commanded. This is *the city* in the world that has the richest natural inheritance. It is the most diverse city that has ever existed. It is exuberant, passionate, intensely intelligent. If we keep our eyes and our ears open (and all our other senses), they will tell us day by day what steps to take next so that we can protect the things we have, recover the things we've lost, and add those things we never before even aspired to.

**United Nations  
to Host Sixth Annual  
Canstruction Competition  
November 11-20**

The 1998 *Canstruction* competition will be staged in the main visitors lobby of the United Nations—cohosted by the United Nations' Food and Agriculture Organization and Department of Public Information. The gala award ceremony and reception will be held Thursday, November 12th at 7:00 p.m. This year's theme, "Today the Country, Tomorrow the World," celebrates *Canstruction's* expansion to 33 cities across the U.S. and a vision of *Canstruction* spreading to nations around the world as a result of our association with the United Nations. The U.N. lobby will accommodate twenty-seven entries. Entries will be accepted on a first-come basis. The possibility of building additional constructions for various public relations opportunities exists; if there are more than 27 entries, extras could be erected for use in television and print. Tourneau Corner (57th & Madison Ave.), in association with Omega (the watch company) and *Architectural Digest*, has made their entire store available for a *Canstruction* pre-publicity campaign that will be launched on October 20 in conjunction with World Food Day. *Canstruction* will receive much more public exposure as a result of this opportunity. Videos of *Canstruction* will play in the store windows and a construction will be built in the entry visible from the street. The store's downstairs gallery will house a special exhibition on hunger. Omega is donating some fabulous watches to be raffled as a fundraiser. Please contact Nancy Nelson at 212-982-5543 to obtain books of raffle tickets. The drawing will be held on the

evening of the gala. Anyone wishing to be part of the 1998 *Canstruction* committee should contact Cheri Melillo of Butler Rogers Baskett Architects at 686-9677.

**How to Build in New York**

by Kira L. Gould

Last spring, the Building Codes Committee hosted representatives from the Department of City Planning, the Landmarks Preservation Commission, and the Department of Buildings. These officials outlined recent shifts and proposed changes in their agencies. Their goal, of course, has been to make things easier in a city where the fabric often proves tough to alter. But the path of least resistance is sometimes a long and involved one.

Department of City Planning Executive Director Andrew Lynn referred to manufacturing-zoned land (and what to do with it) as one of the main concerns of his group. "We are trying to protect manufacturing and also promote housing production and community uses where it's appropriate," he explained. The Planning Department is considering rezoning in areas such as Greenpoint, Williamsburg, and Vinegar Hill in Brooklyn where, Lynn says, "we are trying to encourage more of what's already happening." In Lower Manhattan and Flushing, Queens, the Department is considering rezoning to encourage more residential production, and a similar effort (to rezone parts of Chelsea) in Manhattan is already under way.

There was grumbling in the audience about whether the city agency was really sincere in its wish to protect manufacturing, as Lynn insisted. The grumbling grew

more persistent when Gaston Silva, who represented the Department of Buildings, said that "the city has historically tried through zoning to protect and encourage manufacturing, and it has not worked." Silva explained that his agency is currently concentrating on enforcement. "We've got a quality of life team in Queens uncovering illegal conversions that have deleterious effects on their communities, and we have a significant number of school inspections underway right now. Our job is expanding to include compliance."

He acknowledged that record-handling still needs improvement within the agency. "We are trying to implement a non-governmental way of handling documents by outsourcing and allowing everyone to get copies for free. But this effort is not yet complete." The audience asked Silva, "When will the permits and forms be on a Web site?" Not tomorrow, but soon, he assured. And he promised cooperation among agencies would improve.

Landmarks Commission Executive Director Ronda Wist and Director of Preservation Alex Herrera talked about the some 25 buildings and two districts the commission designates annually. They mentioned a few current candidates: the CBS Building, the Daily News Building, the Williamsburg Colored School building. And Wist reported that the districts they "will be looking at next year include NoHo, Morningside Heights, and an extension of the Hamilton Heights district." Herrera explained that, due to the massive number of applications on buildings such as those in the Financial District being converted into residential units, the commission was



*Gaston Silva, R.A., Commissioner of NYC Department of Buildings, and Andrew S. Lynn, Executive Director of the Department of City Planning*



*Gaston Silva, R.A., Commissioner of NYC Department of Buildings*



*Michael DeLuna, Chair of the Building Codes Committee*



*Ronda Wist, Executive Director of the LPC, and Alex Herrera, Director of Preservation, LPC*

photos: Dorothy Alexander

continued on page 26

## Environmental Review and Land Use: Is it Broken?

The AIA New York Chapter presented a conference in May that brought together civic groups, professional organizations, and decision makers to discuss New York City's environmental review process (CEQR). The process

is intended to promote thoughtful and effective land use planning, but it has been criticized as being an obstacle to these goals.

Everybody, from community activists to environmental lawyers for developers, attended the day-long event. **Philip K. Howard**, Chairman of the Municipal Art Society; **Joseph**

**B. Rose**, Chairman of the New York City Planning Commission; **Leslie Lowe**, Executive Director of the New York City Environmental Justice Alliance; and many others were there. **Mark E. Ginsberg**, Vice President of the AIA New York Chapter, moderated the morning panel. Participants agreed

there are problems with environmental review. Many offered opinions about the possibilities for reform, and it was agreed that streamlining the process would be universally beneficial, as would be keeping the lines of communication open. The AIA conference began this important effort.

### CEQR AND LAND USE: IS IT BROKEN?



Joseph B. Rose



Sylvia Deutsch

photos: Dorothy Alexander



Jean M. McCarroll



Mark E. Ginsberg, AIA



William Ginsberg, Esq.



Leslie Lowe



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## COMMITTEE MEETINGS

September 2, 5:30 PM

Public Architects

September 3, 8:30 AM

Professional Practice

September 3, 6:00 PM

Historic Buildings

September 8, 8:00 AM

Architecture for Justice

September 8, 6:00 PM

Computer Applications  
at Brennan Beer Gorman Architects

September 9, 6:00 PM

Marketing & Public Relations

September 10, 6:00 PM

Environment

September 14, 6:00 PM

Housing

September 16, 12:30 PM

Architecture for Education

September 16, 4:00 PM

Roundtable

September 16, 6:00 PM

Architecture Dialogue

September 17, 6:00 PM

Building Codes

September 18, 8:00 AM

Zoning & Urban Design

September 24, 6:00 PM

Minority Resources

September 28, 6:30 PM

Learning By Design: NY

September 30, 6:00 PM

Women in Architecture

Call 683-0023, ext. 17 to confirm meeting times and locations.

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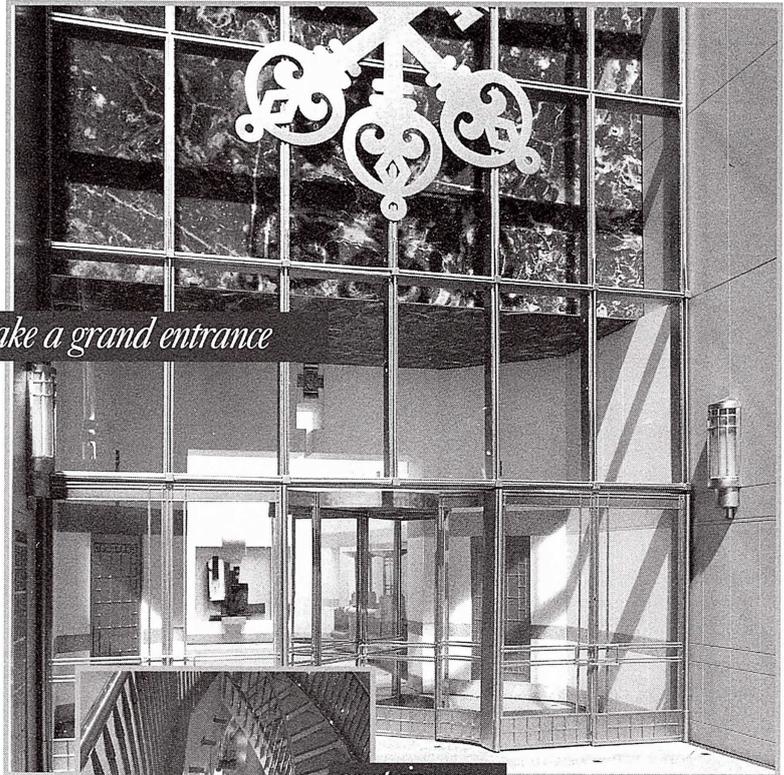
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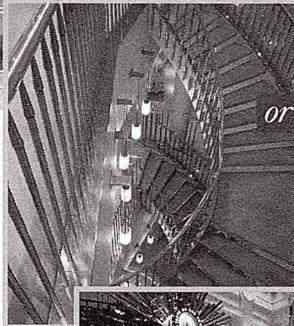
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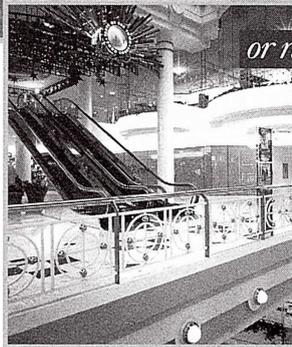
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## DEADLINES

### September 15

Registration deadline for Urban Housing for the XXI Century competition, sponsored by the UIA (International Union of Architects). The competition is open to all architecture students (at any level of study) registered at a school of architecture recognized by the UIA Member Section of their country. Competitors are invited to design a housing project in a city of their choice in their home countries. The project may be either a reconstruction of an old area or a new urban development on a specific existing site within a real social economic context. Contact Liu Kecheng, Li Jiao at International Confrontation for Architecture Studies, (86 29) 220-2943, E-mail: LuiKCH@pub.online.xa.sn.cn.

### September 17

Submission deadline for Design Competition for Pier 40, sponsored by Community Board #2 and the Van Alen Institute. Entrants are asked to design an open-space green park for Pier 40 on two 30" X 40" boards. Open to all designers and students. Contact Pier 40 Design Competition, Community Board 2, Manhattan, 3 Washington Square Village, Suite 1-A, New York, NY 10012.

### September 22

Reservation deadline for firms who wish to have their name listed on the 1998 Heritage Ball Invitation as a table purchaser. Contact Fred Bush at 683-0023, ext. 16 by 4:00 pm. on September 22.

### October 15

Deadline for proposals for funded workshop studies sponsored by the Design Trust for Public Space. Proposals should be for month- to year-long research, design, or planning studies related to the public architecture, infrastructure, and open spaces of the five boroughs of New York City. They should address relevant urban issues and demonstrate the potential to effect meaningful change in urban policy or environment. Contact Tobie Cornejo at 253-0346 for information and application.

### November 1

Deadline for artwork for the 1998 Heritage Ball journal. Artwork must be received by 4:00 pm., November 1. Contact Fred Bush at 683-0023, ext. 16.

### November 13

Submission deadline for Brunner Grant Award for advanced study that contributes to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a written work, design project, research paper, or other presentation. Call 683-0023, ext. 14 for an application.

**Urban Center Books' Top 10**

1. *A Thousand Years of Non-Linear History*, Manuel De Landa (Zone Books, cloth, \$24.50).
2. *Open Sky*, Paul Virilio (Verso Books, paper, \$16.00).
3. *Landscape Narratives*, Matthew Potteiger and Jamie Purinton (John Wiley & Sons, paper, \$45.00).
4. *S, M, L, XL*, Rem Koolhaas, (Monacelli Press, cloth, \$49.95).
5. *Constructions (Writing Architecture)*, John Rajchman and Paul Virilio (MIT Press, paper, \$15.00).
6. *Towards A New Museum*, Victoria Newhouse (Monacelli Press, paper, \$45.00).
7. *El Croquis 86: MvRdV 1991-1997*, (el Croquis, paper, \$41.50).
8. *Jean Prouvé, Philippe Jousse* (Galerie Jousse Seguin, paper, \$70.00).
9. *New American Garden: Innovations in Residential Landscape Architecture-60 Case Studies*, ed. James Trulove (Spacemaker, paper, \$55.00).
10. *Dröog Design: Spirit of the Nineties*, Renny Ramakers (O10 Publishers, paper, \$36.50).

**Rizzoli Bookstores Top 10**

1. *CAD Layer Guidelines 2/E: Computer-Aided Design Management Techniques for Architecture, Engineering, and Facility Management*, ed. Michael Schley (AIA Press, cloth, \$35.00).
2. *New York: A Guide to Recent Architecture*, Susanna Sirefinan (Könemann, paper, \$5.98)
3. *San Francisco: A Guide to Recent Architecture*, Peter Lloyd (Könemann, paper, \$5.98).
4. *Skyscrapers*, Judith Dupre (Black Dog & Leventhal Publishers, cloth, \$22.95).
5. *Los Angeles: A Guide to Recent Architecture*, Dian Phillips-Pulverman and Peter Lloyd (Könemann, paper, \$5.98).
6. *Paris: A Guide to Recent Architecture*, Barbara-Ann Campbell (Könemann, paper, \$5.98).
7. *Orangeries*, Sylvia Saudan-Shira and Michel Saudan (Evergreen, cloth, \$29.99).
8. *The Builders: Marvels of Engineering*, ed. Elizabeth L. Newhouse (National Geographic Society, paper, \$23.00).
9. *The New American House 2: Innovations in Residential Design and Construction-30 Case Studies*, d. Oscar Riera Ojeda (Whitney Library of Design, paper, \$55.00).
10. *Manor Houses in Normandie*, Regis Faucon and Yves Lescoart (Konemann, cloth, \$39.98).

**Changes in the Building Code for Housing**

**P**roposed changes in the building code (see p. 2) will be particularly useful for the creation of infill housing for families with modest incomes in neighborhoods of predominately four- to six-story old-code apartment buildings. Building Code changes will also strengthen the City Planning Department's proposals for changes in the zoning resolution to encourage housing production.

The proposal has been developed in consultation with the Department of Buildings by a subcommittee of the AIA New York Chapter Housing Committee consisting of **Willis (Wids) DeLaCour, AIA; Mark Ginsberg, AIA; Herbert Mandel, AIA; Robert J. Marino, AIA; James McCullar, AIA; Marguerite McGoldrick, AIA; Marvin Meltzer, AIA; Carol S. Slater, Esq.; and Gerard F. Vasisko, AIA.**

The proposal modifies the present code to permit four-story, single-stair multiple dwellings of combustible and non-combustible construction with a maximum of four units per floor and a maximum 2,500-square-foot floor plate. (This provision is unlike the current law which allows only 2,000 square feet per floor and three stories.) The noncombustible construction alternative would have sprinklers of domestic water at every apartment door; the combustible construction alternative would be fully sprinklered. The proposal would also permit one- and two-family homes of combustible construction in any residential zone inside the fire district. The 40-foot building height will remain in effect, however, since it is based on the length of fire department ladders.

**Upcoming Events**

**Charlie Rose** will moderate a jury symposium on Wednesday, September 16 at 6:30 p.m. at the Lighthouse International where the AIA New York Chapter 1998 Design Awards winners will be announced. Each year, jurors select award recipients in three categories: built Architecture, Interior Architecture, and unbuilt Projects. The jury includes **Hsin-Ming Fung** of Hodgetts & Fung in Santa Monica; **Stephen Knowles, AIA**, of Herbert Lewis Kruse Blunck Architects in Des Moines; **Linda Searl, FAIA**, of Searl & Associates, PC, in Chicago; **N. Michael McKinnell, FAIA**, of Kallman McKinnell & Wood in Boston; **Cathy J. Simon, FAIA**, of Simon Martin-Vegwe Winkelstein Moris in San Francisco; **Peter Q. Bohlin, FAIA**, of Bohlin Cywinski Jackson, in Philadelphia; **Jose Oubriere** of Ohio State University in Columbus, Ohio; **Yoshio Taniguchi** of Taniguchi & Associates; and **Phyllis Lambert** of Centre Canadien d' Architecture Montreal. Please call 212-683-0023, ext. 21 for time and location. \$5 for members and \$10 for nonmembers.

**How to Build ...**

continued from page 21

considering an enabling rule to expedite applications. "The idea is that permissions could be granted quickly if things hew to the plan," he said.

Revisions to the commission's restoration rule are also afoot. Under the old rule, getting work certified as a "restoration" meant finding a twin or a document showing what needed to be brought back. In some cases, this is just too burdensome. The new rule allows permits even when documentation is not found (if the applicant has shown a good faith effort to find it). Rules on rooftop additions have also been relaxed. The old wording requiring deck rails or mechanical equipment to be "not visible" has been changed to say "minimally visible." And while an Expedited Certificate of No Effect was once available only for work above the sixth floor, the certificate is now available for anything done above the second floor. When all work is inside, permits can be issued in 48 hours.

**Corrections June 1998**

- The discussion of *The New York Times'* coverage of the new Mets Stadium on page 4 misidentified the architects. **Jack L. Gordon Architects** is working with **Hellmuth Obata + Kassabum** and **RAN Architects** of Tornoto on the project.
- The caption on the lower right-hand photograph accompanying "Young Architects at the League," on page 19 should have identified both **Hillary Sample** and **Michael Meredith** as designers.

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When Carol Clark came to the Chapter from the New York City Department of City Planning four years ago, it became immediately apparent that she had brought with her a commitment to enlightened planning and an interest in the public realm. She went to work on the

“Civics Lessons” exhibition to demonstrate—at a time when government funding for building projects was waning and many architects were out of work—what had been accomplished in New York before the cutbacks. In the process, the work of numerous New York architects was showcased. Last year, the exhibition traveled to the National Building Museum in Washington. There it could be seen not just by local political officials but by those entrusted with the allocation of federal funds. A catalogue published to accompany the show reached New York officials in charge of capital budgets.

The George S. Lewis Forums on public policy, named for one of Carol’s predecessors and funded by a gift from his estate, are an ongoing legacy of her efforts to generate debate on civic issues. The first discussion on the *Plan for the Revitalization of Lower Manhattan* picked up where an earlier city hall plan Carol had helped to develop left off. And she kept debate alive in the course she teaches in preservation planning at Columbia University (where she also organized a conference on the role of preservation in redevelopment of the Wall Street area). Other George S. Lewis discussions focused on empowerment zones and inner city development, infrastructure, the changing retail environment, architecture and the entertainment industry, and airport access.

Under Carol’s leadership, the Chapter’s civic engagement with these issues did not end with the debating of ideas. She led chapter leaders in testifying regularly at public hearings on matters of interest to the architectural community such as Times Square rezoning and the future of Governors Island.

Carol’s successful coordination of the Chapter’s fund-raising made possible an ambitious program of committee activities, lectures, and publications. She played an active role in the preparation of *Oculus* chapter pages, the writing of *Annals* and the *Civics Lessons* catalogue. In fact, she played an active role in planning and executing most chapter activities, including the Heritage Ball. Her colleagues are sure that she will bring the same energy and hands-on involvement to her new position as president of the Brooklyn Historical Society, and we all wish her well. —Jayne Merkel

CONTINUING EXHIBITIONS

**Tony Smith: Architect, Painter, Sculptor.** *Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes September 22.*

**The New York Centennial: A City of Five Boroughs, 1898-1998.** *Atrium Gallery, John Jay College of Criminal Justice, The City University of New York, 899 Tenth Avenue. 237-8737. Closes October 1.*

**Landmarks of New York.** *The New-York Historical Society, 2 W. 77th St. 873-3400. Closes October 4.*

**Uniting Neighbors: The Role of the Settlement Houses in New York City.** *The New-York Historical Society, 2 W. 77th St. 873-3400. Closes October 4.*

**Fountains: Splash and Spectacle.** *Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St. 849-8300. Closes October 11.*

**Maya Lin: Topologies.** *Grey Art Gallery and Study Center, 100 Washington Square East 998-6780. Closes October 31.*

**Stanford White on Long Island.** *The Museums at Stony Brook, 1208 Route 25A, Stony Brook, New York. 516-751-0066. Closes November 1.*

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



Marilyn Jordan Taylor, FAIA, and Jerry Davis, FAIA, 1995 and 1996 AIA New York Chapter Presidents, with Carol Clark



Robert Geddes, FAIA, and Mrs. Geddes with Carol Clark

photos: John Ashworth

**SEPTEMBER**

**5**

*Saturday*

**Case Study House Opening:  
Liberty House**

Sponsored by *Country Home* magazine for the benefit of Habitat for Humanity. A prefabricated "country" house designed by Dennis Wedlick Architect. Open through October 8, 11:00 am - 7:00 pm weekdays, 11:00 am - 5:00 pm weekends. World Financial Center, Battery Park City. \$5.

**8**

*Tuesday*

**Lecture: Morphosis Architects**

By Thom Mayne. Sponsored by Pratt Institute. 6:00 pm. Memorial Hall, 200 Willoughby Ave., Brooklyn. 718-399-4304

**12**

*Saturday*

**Walking Tour: Harlem—  
The Jazz Age and Beyond**

Sponsored by the Whitney Museum of American Art. 4 pm. RSVP 534-1672, ext. 206. \$10.

**13**

*Sunday*

**Gallery Talk: History of the Cloisters**

Sponsored by the Cloisters. 2:00 pm. Fort Tyron Park. 923-3700. Free.

**14**

*Monday*

**Walking Tour: Rockefeller Center**

By Francis Morrone. Sponsored by the Municipal Art Society. 12:30 pm. Meet at the Urban Center, 457 Madison Ave. RSVP 935-3960. \$10.

**15**

*Tuesday*

**Workshop: Stainless Steel for  
Architectural Applications**

Sponsored by the Specialty Steel Industry of North America. 8:45 am-3:00 pm. New York Marriott East-Side Hotel, 525 Lexington Ave. RSVP 202-342-8836. Free. (14 CES/LUs).



**16**

*Wednesday*

**AIA NEW YORK CHAPTER EVENT**

**Jury Symposium:  
1998 Design Awards**

Sponsored by the Design Awards Committee. 6:30 pm. The Lighthouse International, 111 East 59th St., lower level main auditorium. \$5 members (\$10 non-members).

**Lecture: Amorous Fountains**

By Lynne Lawner. Sponsored by the National Design Museum. 6:30 pm. 2 East 91st St. RSVP 849-8380. \$15 (\$5 students).

**AIA NEW YORK CHAPTER EVENT**

**Presentation:**

**The RPA-Sponsored  
Economic Feasibility**

**Study on the Development of  
Governors Island for Parkland  
and Related Open-Space**

With Jane Thompson of the Thompson Design Group; Anthony Wormsley, ASLA; Paul Willen, FAIA; and Rob Parani, RPA. Sponsored by the Zoning & Urban Design Committee and the Governors Island Task Force. Amitico, 200 Lexington Ave., 14th floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers) (4 CES/LUs).



**19**

*Saturday*

**Walking Tour: Old 42nd Street,  
New 42nd Street**

By Francis Morrone. Sponsored by the Municipal Art Society. 11:30 am. Meet at the southwest corner of 42nd St. and Fifth Ave. RSVP 935-3960. \$15.

**20**

*Sunday*

**Walking Tour: Central Park—  
A Tribute to Calvert Vaux**

By Francis Morrone. Sponsored by the Municipal Art Society. 1:00 pm. Meet in front of the General Sherman Monument, Fifth Ave. and 59th St. RSVP 935-3960. \$15.

**23**

*Wednesday*

**Walking Tour: Times Square  
and How It Got That Way**

By Francis Morrone. Sponsored by the Municipal Art Society. 11:30 am. Meet at the northwest corner of 47th St. and 6th Ave. RSVP 935-3960. \$10.

**23**

*Wednesday*

**Slide Lecture: Preserving the Moderns—  
An Historical Overview**

By Matthew A. Postal. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. RSVP 935-3960. \$10.

**24**

*Thursday*

**AIA NEW YORK CHAPTER EVENT  
Book Signing: Paul Spencer Byard  
and the Architecture of Additions**

By Paul Spencer Byard. Sponsored by the AIA New York Chapter. 6:00 pm. Amitico, 200 Lexington Ave., 8th floor. RSVP 683-0023, ext. 21. \$5 members (\$10 nonmembers).

**Discussion: I.M. Pei and  
the Miho Museum**

With I.M. Pei, FAIA, and Tim Culbert. Sponsored by the Japan Society. 6:30 pm. 333 E. 47th St. RSVP 752-3015. \$10.

**25 - 27**

*Friday, Saturday, Sunday*

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**26**

*Saturday*

**Workshop: Medical Technology—  
Can Your Health Facility Designs  
Stand the Test of Time?**

With Terry Miller, Steve Shearer, Hugh O. Nash, and Jerry Oksner. Sponsored by AIA Academy of Architecture for Health. 7:30 am - 4:45 pm. New York Hilton & Towers. RSVP 202-626-7482. \$300 members (\$400 nonmembers). (21 CES/LUs)

**Walking Tour: Turtle Bay-Modernism  
Makes its Mark**

By Matthew A. Postal. Sponsored by the Municipal Art Society. 1:00 pm. Meet at the northeast corner of 44th St. and Second Ave. RSVP 935-3960. \$15.



**OCTOBER**

**3**

*Saturday*

**Walking Tour: The East Village.**

By Sylvia Laudien Meo. Sponsored by Cooper Union. 1:00 pm. RSVP 353-4198. \$15.

**4**

*Sunday*

**Walking Tour: Bloomingdale Blocks:  
Upper West Side**

By Laurence Frommer. Sponsored by Cooper Union. 1:00 pm. RSVP 353-4198. \$15.

**Family Walking Tour: The Upper West  
Side—Learning Together on Foot**

By Anne Delano Steinert. Sponsored by Landmark West! 11:00 am. Meet at the Soldiers & Sailors Monument at W. 89th St. and Riverside Dr. RSVP 496-8110. \$10 Adults (\$5 children)

**6**

*Tuesday*

**Lecture: On the 35th Anniversary of the  
Demolition of Pennsylvania Station—  
The Life, Death, and Rebirth of  
Pennsylvania Station**

By Edward O'Donnell. Sponsored by Cooper Union. 6:30 pm. Wollman Auditorium, 51 Astor Place at Third Avenue. RSVP 353-4198. \$10.



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