



OCULUS

6

Hospitals to
Lift the Spirit

8

Houses for the
21st Century

16

Planning for
Governors Island

22

1998 Design
Awards Symposium



HONG TA HOTEL, SHANGHAI, SYDNESS ARCHITECTS RENDERING: THE DRAWING STUDIO

Global Architecture

Volume 61, Number 3, November 1998

The American Institute of Architects
New York Chapter thanks the following
1998 *Oculus* contributors:

Underwriter
YORK HUNTER INTERIORS
Benefactors
CORPORATE INTERIORS CONTRACTING, INC.
LOUIS FREY CO.
NATIONAL REPROGRAPHICS, INC.
For information about becoming an *Oculus*
benefactor, please contact the Chapter's
Director of Development at 683-0023 (ext. 16.)

Oculus Staff
Editor: Jayne Merkel
News Editor: Nina Rappaport
Managing Editor: Kira L. Gould
Copy Editor: Craig Kellogg
Assistant Editor: Melissa Baldock
Art Direction and Production:
Cathleen Mitchell, McRoberts Mitchell
Design Consultant, Cover Design:
Michael Gericke, Pentagram
Staff Photographer: Dorothy Alexander

Board of Directors 1998
Rolf H. Ohlhausen, FAIA, *President*
Walter A. Hunt, Jr., AIA, *President-Elect*
Richard Dattner, FAIA, *Vice President*
Mark E. Ginsberg, AIA, *Vice President*
Margaret Helfand, FAIA, *Vice President*
Jeffrey Murphy, AIA, *Secretary*
James L. Sawyer, AIA, *Treasurer*
Freddie M. Bell, AIA, *Director of Development*
Denise A. Hall, AIA, *Director*
Terrence O'Neal, AIA, *Director*
L. Bradford Perkins, Jr., FAIA, *Director*
Ronnette Riley, FAIA, *Director*
Michael Ressler, Assoc. AIA, *Associate Director*
Frank J. Sciamie, Jr., *Public Director*

Oculus Committee
Suzanne Frasier, AIA
Mark E. Ginsberg, AIA
Beth Greenberg, AIA
Walter A. Hunt, Jr., AIA
Rolf H. Ohlhausen, FAIA
Mildred Floyd Schmetz, FAIA

Chapter Staff and Services
Stephen G. Suggs, *Acting Executive Director* (ext. 19)
Melissa Baldock, *Public Information* (ext. 14)
Fred Bush III, *Director of Development* (ext. 16)
Suzanne D. H. Mecs, *Membership* (ext. 18)
Judith Rowe, *Committee Programs* (ext. 17)
Rosalia Romero, *Reception* (ext. 11)
RSVP for Chapter Programs (ext. 21)

American Institute of Architects
New York Chapter
200 Lexington Avenue
New York, New York 10016
212-683-0023
e-mail: aiany@way.com

Oculus, published ten times a year,
September through June, is a benefit of
AIA New York Chapter membership. Public
membership is \$60, or 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.

For more information on professional
and public memberships, please call the
Chapter at 683-0023, ext. 18.

ON THE DRAWING BOARDS

Museums, courthouses, and other recent projects by Asymptote, Gluckman Mayner, Pei Cobb Freed & Partners, Ralph Appelbaum, Michael Graves, Gwathmey Siegel, Der Scutt, Jack Travis, CR Studio, Herbert Beckhard Frank Richland, and Hardy Holzman Pfeiffer	4
--	---

IN THE STREETSCAPE

Hospitals to Lift the Spirit by Norman Rosenfeld, Larsen Shein Ginsberg + Magnusson, Perkins Eastman, Spector Group and Architecture + furniture, and Perkins & Will	6
---	---

IN THE GALLERIES

Postmodern Modular and Modular Modern	7
Houses for the Twenty-first Century at the Stefan Stux Gallery	8



AN EYE ON AN ISSUE: GLOBAL ARCHITECTURE

Architects Working Abroad Can Learn Powerful Lessons to bring home to New York	3
Global Architecture: New York Architects Report on Projects on Four Continents	10
A Chapter Panel on Professional Practice Abroad	18

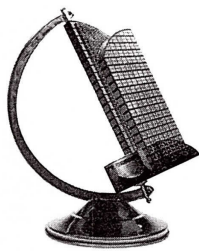
IN THE BOOKSTORES

Stanley Collyer reviews <i>Capital Dilemma: Germany's Search for a New Architecture of Democracy</i> by Michael Z. Wise	15
--	----

AROUND THE CHAPTER

The City Club of New York's Plan for Governors Island	16
The Regional Planning Association Proposal for Governors Island	17
Remembering Herbert Bela Bauer	18
Shooting Architecture	19
Comings and Goings in the Profession	19
AIA New York Chapter Committee Meetings	19
Architectural Exhibitions around New York	20
Deadlines for upcoming grant and competition applications	21
AIA New York Chapter 1998 Design Awards Symposium	22
The Last Word on The Heritage Ball	23
Lectures, Discussions, Tours, Exhibitions and Events at the Chapter and around New York	back cover

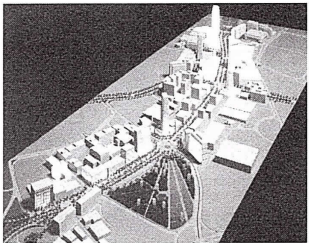
ARCHITECTURE'S CULTURAL EXCHANGE



Architecture is one product Americans export more than import. Despite international economic crises, hundreds of New York firms are working today in other countries. By contrast, only a relative handful of foreign architects are designing buildings here. Although the coveted commission for the Museum of Modern Art expansion did go abroad (and even though a few of the New York firms which have been active overseas are now designing buildings here) local talent has been generally flowing outward.

This architectural brain drain is generally regarded as good news, even though it takes a toll on personal lives and adds volatility to firms' balance sheets. The architects who describe their experiences in this month's feature on global architecture are, to a man (men have been more successful than women in finding work abroad), enthusiastic about their opportunities to build in other countries. One reason for this, of course, is that there are fewer major building opportunities here—though the money fueling international building projects often comes from local sources. Clearly, far-flung ventures are attractive despite attendant risks compared to the known legal, political, physical, and economic obstacles to building in New York.

Still, the importance of New York City is likely to grow as the result of global practice. International ties are deeply embedded in this community, and since half of the students in regional architectural schools today come from other countries, those ties will only grow stronger. When New York architects do find opportunities to build at home, they can implement lessons learned about responsible environmental practices and by working with approvals processes which are based on a love of history and an intuitive understanding of how building height and design affects cities. Elsewhere, we see alternatives to our numbers-driven approach to zoning, rigid preservation strategies, and simple-minded contextualism. When more building is done here, the real payoff from these civics lessons being learned on foreign shores will begin for the people of New York.



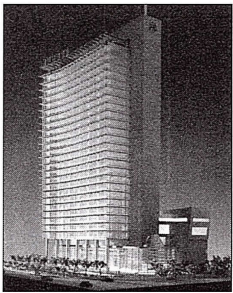
*Fahad-al-Salem Street Master Plan,
Kuwait, SOM*

Jack Potlitz/Esto



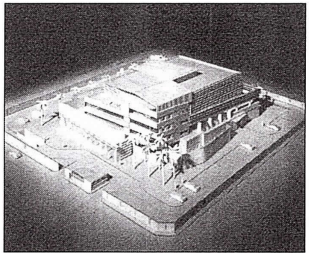
*Lester B. Pearson International Airport,
Toronto, Ontario, Canada, SOM*

Michael McCann



*Industrial and Commercial
Bank of China, Pudong Financial Tower,
Shanghai, Fox & Fowle with
Gluckman, Liu Associated Architects*

Jack Potlitz/Esto

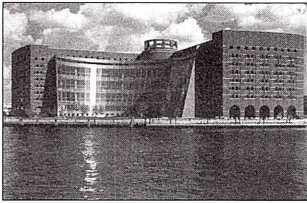


*USAID Office Building, Cairo, Egypt,
SOM*

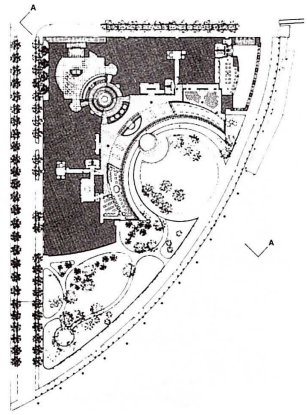
Jack Potlitz/Esto



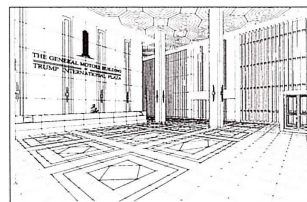
Space City, Shanghai, PRC, Gensler



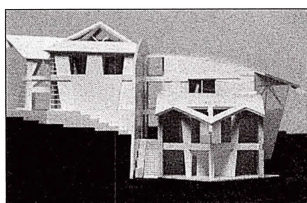
United States Courthouse at Harborpark, Boston, Pei Cobb Freed & Partners



United States Courthouse at Harborpark, Boston, first and second floor plans, Pei Cobb Freed & Partners



GM-Trump International Plaza, Fifth Avenue lobby, Der Scutt



Saunders Residence, Hastings-on-Hudson, Jack Travis Architect

Grab Bag of Commissions and Completions

by Nina Rappaport

Asymptote is bringing virtual architecture into the very real world of the New York Stock Exchange. The digital-architects have been commissioned to develop a computerized model of the stock trading floor in order to find efficient ways to manage circulation there.

For the Solomon R. Guggenheim Museum, Asymptote is designing an interactive museum of digital art which visitors will be able to navigate using computers.

□ The architects of the Whitney Museum expansion, the Andy Warhol Museum in Pittsburgh, and the Georgia O'Keeffe Museum in Santa Fe will design the new Austin Museum in Texas. **Gluckman Mayner Architects** was selected from a shortlist which also included **Christian de Portzamparc** and **Moshe Safdie**. The \$35 million, 100,000-square-foot downtown museum will have an educational complex (with a theater), a shop, a restaurant, and outdoor public gathering spaces as well as galleries. Construction of the project will begin in the fall of 2000.

Gluckman Mayner is also designing a Picasso Museum in the Spanish city of Malaga, where the artist was born. A sixteenth century palace is being renovated and expanded to house a permanent collection of the artist's work.

□ Harry Cobb of **Pei Cobb Freed & Partners** was recently selected to design the proposed \$130 million National Constitution Center, a museum of the U.S. Constitution at the north end of Independence Mall in Philadelphia.

Working with a team of scholars, **Ralph Appelbaum Associates** (the firm responsible for exhibits at the Holocaust Museum in Washington and the Ellis Island immigration museum) will design interactive displays. The National Constitution Center will host televised discussions of constitutional questions and sponsor a web site for electronic town meetings. Fundraising for federal and private contributions is currently underway.

A 765,000-square-foot United States Courthouse on Fan Pier in Boston was completed in September. This building, by Harry Cobb (built to house the Court of Appeals for the First Circuit and District Court of Massachusetts), spreads over 4.5 waterfront acres where a Harborpark has been incorporated into the complex. The ten-story, brick- and granite-clad, L-shaped building, with its sloping 90x400-foot concave glass wall facing the water, provides views of the entrances to the judges' chambers, 27 courtrooms, a library, offices, support facilities, and a day care center. In a controlled sequence of spaces, the street-side entrance hall leads to the cylindrical rotunda, the upper level courtrooms and offices, and to the glazed public great hall.

□ A similar scheme of solid walls with punched windows and a massive cylindrical form is likely to appear in the 351,000-square-foot annex to the U.S. Courthouse in Washington, D.C., being designed by **Michael Graves Architect**. The existing 576,000 courthouse, which will be renovated in the \$93 million project, occupies a Constitution Avenue site opposite Capital Mall,

Judiciary Square, and the Municipal Center of the District. Construction of the annex is to be completed by August 2002; the renovation should be finished two years later.

Michael Graves is also developing a master plan for the renovation of the Cincinnati Art Museum. Currently, the facility consists of an agglomeration of additions built around an 1886 neo-Romanesque rusticated stone structure by James W. McLaughlin (with a 1907 asymmetrical, neoclassic facade by D. H. Burnham). Graves, who did his undergraduate work at the University of Cincinnati and worked for the architect of one the additions, Carl A. Strauss, as a coop student, has undertaken similar reorganizations of the Detroit Art Institute, the Newark Museum, and the Museum of Art and Archaeology at Emory University in Atlanta.

□ Recently **Gwathmey Siegel & Associates** was selected by the State Department and the General Services Administration to design the 127,000-square-foot U.S. Mission to the United Nations that will replace the existing facility on the same site at 45th Street and First Avenue. **Michael Graves, Hardy Holzman Pfeiffer, Kohn Pedersen Fox**, and **Tom Phifer** were also short-listed for the project. The prominent, new high-security building is intended to "express the dignity, enterprise, vigor and stability of the United States." It will house offices, a press room for 150 occupants, a foreign affairs briefing center, a 24-seat meeting room, an employee cafeteria, an ambassador's apartment, and parking for 10 cars. Design will begin early next year.

□ **Der Scutt** is renovating the lobby of the General Motors Building at Fifth Avenue and 59th Street for Donald Trump. The existing ceiling and the white marble walls designed by Edward Durrell Stone and Emery Roth & Sons in 1968 will be retained. But a new green marble floor in a lively geometric pattern set in bronze strips will be added along with lighting, a large concierge desk, and updated elevator portals.

□ A residential renovation and addition for ABC sports anchor John Saunders by **Jack Travis Architect** combines influences from both African and American culture. The 1920s main house on a contoured, two-acre site in Hastings-on-Hudson, New York, will be gutted to create new bedrooms, a formal living room, an upper foyer, and a balcony. A 12-foot circulation "throat" will lead to a 58x26-foot addition in an "African" form, where the kitchen, dining room, family room, lower-level theater, and children's playroom are being built into the side of a hill. "The two volumes are off-kilter, as fragmented as the tension between the cultures," Travis explained. "The 'throat' is both a gap and a light of the hope of bringing the two together."

Travis is also designing a \$2 million Seventh Day Adventist Church in the South Bronx. He won the commission in a 1995 invited competition. The sanctuary building houses the 12,500-square-foot church for a congregation of 1,000. A youth center will be connected by a breezeway—on a plinth so that clerestory windows can bring sunlight into the classrooms below. A series of triangular North African forms will contrast with rectangular classrooms.

□ The Eileen Fisher Store on West Broadway by **CR Studio Architects**, which recently won a New York AIA Interior Architecture Design Award, opened this year in a 4,000-square-foot building that typifies the evolution of Soho. What was a mechanics' garage became a restaurant, then several different galleries, and now—finally—a contemporary one-story boutique (typical of Main Street but unusual in New York). The architects retained the existing roof and beams but designed a new foundation and facade. Because of the new entry garden on the north side of the site, the building is exposed to the street on two sides. This is ideal for retail displays. To further emphasize the openness, the large windowpanes are butt-jointed at the corner. Inside, the open volume of the store has six dressing rooms and a collections area that is defined by a soft, fabric-panel ceiling.

CR Studio also designed the Eileen Fisher Showroom on the 25th and 26th floors of 530 Seventh Avenue. The 6,000-square-foot loft flexibly accommodates offices, conference rooms, and displays. Existing concrete floors and structure are exposed, and they are emphasized by the insertion of a poured-in-place sculptural concrete stair. Glass walls with various degrees of transparency frame views of the city. A leather floor delineates the showroom area, which can become a runway.

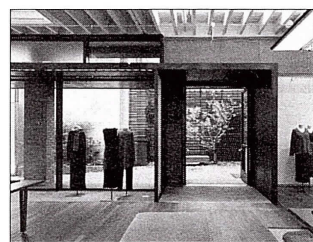
□ In Teaneck, New Jersey, **Herbert Beckhard Frank Richland Associates** has renovated Percival Goodman's Temple Emeth and built a 12,500-square-foot addition. A new entrance clad in slate leads to an elongated lobby with a Chinese-green slate

floor. New offices and a small museum are beyond. A new interior courtyard for outdoor receptions and ceremonies brings light into adjacent offices and classrooms. The addition contains offices, a conference room, and six classrooms. A new library, meeting room, shop, bridal suite, and school office have been configured from existing spaces, while the sanctuary, social hall, kitchen, and lounge have been renovated. The new exterior's base of red brick and dark brown brick (with a black natural slate cap) harmonizes with the original buff brick facades.

□ At 170 East 70th Street in the old Lenox School and in the adjacent garage on 69th Street, the New York School of Interior Design has opened a location designed by **Hardy Holzman Pfeiffer Associates**. The architects combined the two structures, expanding the third and fourth floors of the 69th Street building for administrative offices. The old Lenox school now houses a student center, lounge, gallery, cafe, bookstore, library, and CAD center. The school's own collection of modern furniture enhances the scheme. A gallery for public exhibitions links the two buildings at street level.



*Eileen Fisher Soho Store,
CR Studio Architects*

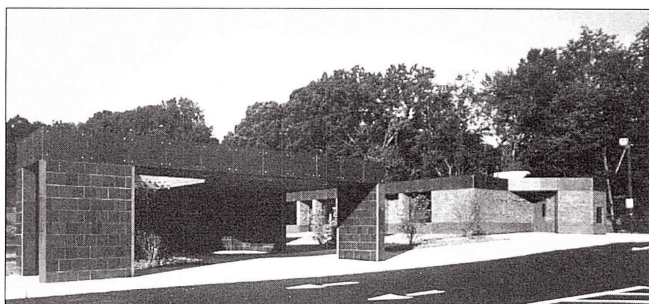


*Eileen Fisher Soho Store,
CR Studio Architects*



*Eileen Fisher Showroom,
CR Studio Architects*

*Temple Emeth, Teaneck, New Jersey,
Herbert Beckhard Frank
Richland Associates*

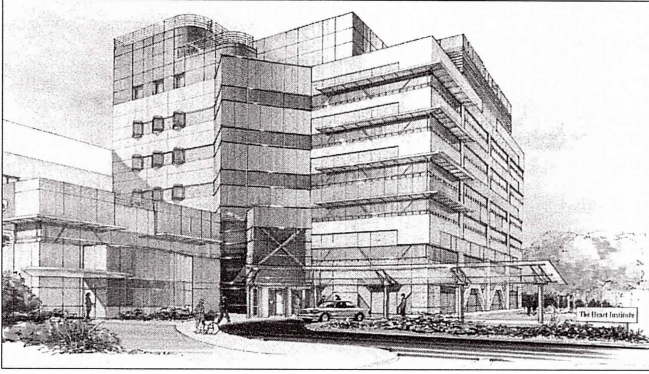


Paul Warhol

Paul Warhol

Paul Warhol

David Ambrose

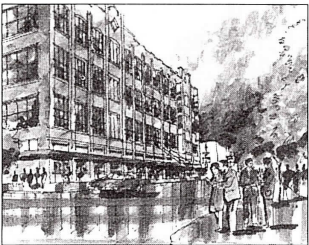


Heart Institute Tower and
Radiation Oncology Wing,
Staten Island University Hospital,
Norman Rosenfeld Architects



Barry Holten

Beth Israel Medical Center Cancer Center
at Phillips Ambulatory Care Center
Radiation Treatment area with
skylight mural, Larsen Shein
Ginsberg + Magnusson



Lutheran Medical Center,
Larsen Shein Ginsberg + Magnusson
with Perkins Eastman Architects



Colin McRae photography

Columbia Presbyterian Medical Center
Babies and Childrens Hospital
Pediatric Intensive Care Unit, Spector
Group and Architecture + furniture

Hospitals to Lift the Spirit

by Nina Rappaport

While the Staten Island University Hospital remains in continuous operation, **Norman Rosenfeld Architects** has been substantially expanding and renovating facilities there according to an ambitious "Year 2000" master plan. A new north facade and a tower addition for the Heart Institute are under construction. The six-story, 84,000-square-foot tower will contain operating rooms, an open-heart surgery recovery area, intensive care units, special procedure rooms, and a coronary care unit. The ground floor will house a state-of-the-art, image-guided surgical suite. Beyond the entrance, a two-story, 30,000-square-foot radiation oncology wing will enlarge facilities for diagnostic treatment.

New York's third burn center, which opened this summer in a 6,000-square-foot former laboratory, is also part of the Staten Island University Hospital project. Colorful graphics and natural daylight in special treatment rooms were designed to assist patients' recovery, and a triangular plan gives nursing staff maximal ability to reach and observe patients. In the scheme, there is also a new 22,000-square-foot education center with six conference

rooms, a 300-seat auditorium, and a medical library.

Norman Rosenfeld Associates has also recently completed the first phase of a renovation for the NYU Downtown Hospital in a joint venture with the recently combined firm now called Larsen Shein Ginsberg + Magnusson Architects. Two floors of the old Beekman Hospital were converted into outpatient facilities to serve the Wall Street community.

□ **Larsen Shein Ginsberg + Magnusson Architects** (LSGM) has turned a pair of floors in each of four wings of the Dazian Pavilion at Beth Israel Medical Center into the first "Patient Centered Care" units in the city. Bridges between the wings provide support space and access between clusters. The project recently won an award from the Center for Health Design.

On Union Square, the same architects recently completed the cancer center in the Beth Israel Hospital Philips Ambulatory Care Center. This "hospital without beds" is a 40,000-square-foot collection of offices, laboratories, suites, and clinical space for a multidisciplinary approach to cancer diagnosis and treatment.

At the Lutheran Medical Center in Brooklyn, LSGM Architects are designing a \$40 million renovation in a joint venture with Perkins Eastman Architects. The hospital is housed in a converted bowling ball factory near the Brooklyn Army Terminal in Sunset Park. This project provides a new entrance, lobby, amenities, and an administrative building for the 480,000-square-foot facility.

□ **Perkins Eastman Architects** has been creating a series of specialized areas for Memorial Sloan-Kettering Cancer Center. To meet the needs of women receiving treatments, the architects renovated the tenth floor to include a 42-bed unit, a library, a lounge for special therapy programs, and a new nurses' station. This summer, the architects also completed special inpatient suites for those who need (and can afford) additional security and privacy. Designed on the model of a four-star hotel, the 14 units are suites with sofa beds, entertainment systems, and business equipment. Another part of the program involved the conversion of a 12,000-square-foot branch bank on the Upper East Side into an International Center with examination rooms, video conference centers (for consulting with doctors overseas), workstations, and offices for family members who must work during their visits to the hospital. The challenge was to design a space like a hospitality center that met code requirements for medical facilities.

□ In keeping with the recent interest in addressing the psychological needs of patients and their families, the lively interiors of the Pediatric Intensive Care Unit at the Babies and Children's Hospital of Columbia Presbyterian Medical Center are colorful and resemble playrooms. To reduce stress and provide comfort to waiting families, the recently completed unit, designed by **Spector Group and Architecture + furniture**, has "wandering paths," private patient-care rooms (large ones, at 15x15-feet), smaller lounges, and generously sized windows. Abstract patterns in colorful wood paneling and laminated

surfaces decorate patient rooms. The central space is animated with fiber-optic ceiling lighting in star constellations, desks constructed to resemble building blocks, and a 750-gallon aquarium.

□ At Lenox Hill Hospital, **Perkins & Will** has completed a new birthing center where the rooms for labor, delivery, and recovery have colorful fabrics and warm wood finishes on walls and furniture. Last year the firm's "Hotel for Healing" in the Orthopedic Patient Unit opened to provide more-than-normal patient comfort and ample amenities. The renovation was designed with a 37-bed unit, a 12,000-square-foot physical therapy area, a lounge, and a library.

In New Jersey, the firm is completing the master plan for the Hackensack University Medical Center. It will feature the light-filled, 90,000-square-foot, four-story Don Imus-WFAN Pediatric Center for Tomorrow's Children. Offices and meeting spaces will be situated on the north side of a new central entry atrium with tree-like columns. Clinical spaces are closer to the existing main hospital.

In Hastings-on-Hudson, New York, Perkins & Will is developing a strategic plan for the Columbia-Memorial Hospital and creating a new 5,000-square-foot center as they renovate the maternity unit. The architects are building a 32,000-square-foot pavilion with a lobby galleria, and remodeling 9,000 square feet of existing space to provide units for emergency services, surgical suites, and recovery rooms adjacent to areas for outpatient procedures.

Postmodern Modular

With Battery Park City's proximity to shopping, mass-transit, and the waterfront, it seems a natural for residential development. But it's a strange place to plop a single-family house—unless the idea is to turn heads. *Country Home* magazine was undoubtedly aware of the irony of selecting a site at Cesar Pelli's World Financial Center—on the terrace facing the yacht basin—for their "Liberty House." However, three of the magazine's earlier efforts—to give people what they want at home today, using innovative construction methods—were erected at the Mall of America located near Minneapolis.

At Battery Park City, the "country house" was built at the end of August using a factory-made, modular system trucked to the site and assembled with a crane over a few hours. Architect **Dennis Wedlick** (who also designed one of the Minneapolis houses) managed to make eight modules (14 x 18-feet, or larger) look suburban. A peak atop the central, two-story hall approximated a gabled roof. But there were also hints of modularity. Upon completion, black-painted wooden battens at exterior seams articulated the pieces on the facade. "We had to have a little fun," Wedlick explained.

Inside, the pre-fab sections gave the center-hall layout of the house the rather awkward proportions of a semi-truck trailer. The double-height hall looked extremely slender, and there was a narrow suite grafted onto each side. But a charming kitchen and study occupied a bright, porch-like area at the rear with panoramic views of the harbor.

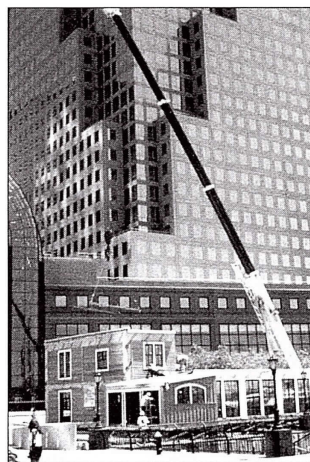
Chipped birdbaths and mounds of potted country flowers everywhere evoked the lived-in look. Down to the cotton balls in the bathroom—arm's length from the mirror, naturally—the project was conceived to benefit Habitat for Humanity. The \$5 entry fee was a donation to Habitat's do-it-yourself effort to house the poor. And when the little building at Battery Park City was razed, its parts were scavenged for use in the organization's sweat-equity construction projects.

Wedlick has also designed plans for a *Life* magazine "dream house." Since completing this latest *Country Home* project, built by Joseph Sciamarelli of Sound Design Construction, Wedlick's office has continued work on speculative housing for developer Gerald Hines in Aspen Highlands, where **Robert A. M. Stern** designed the village center.

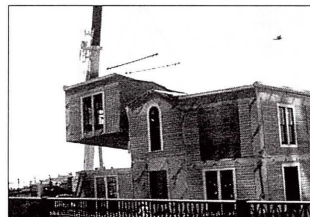
Modular Modern

Fundraising associated with the other modular house on view in September benefited the house itself. The once-famous Aluminaire House, designed by **Albert Frey** and **A. Lawrence Kocher** in 1931, has been under reconstruction by students and faculty at the New York Institute of Technology's Islip Campus for at least a decade

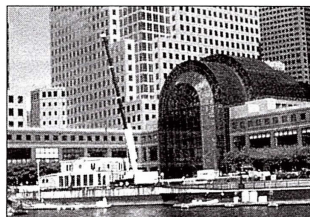
To describe the effort by professors **Michael Schwarting** and **Frances Campani**, an exhibition at the Architectural League utilized construction photographs and computer renderings. Frey and Kocher's original drawings were also displayed along with reprints of the pages of *Architectural Record* where the house was published in April 1931—after receiving glowing reviews in the daily papers.



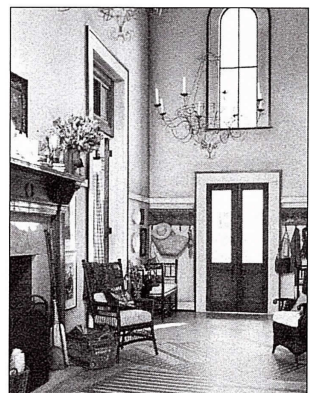
Liberty House being assembled,
Dennis Wedlick



Liberty House being assembled,
Dennis Wedlick



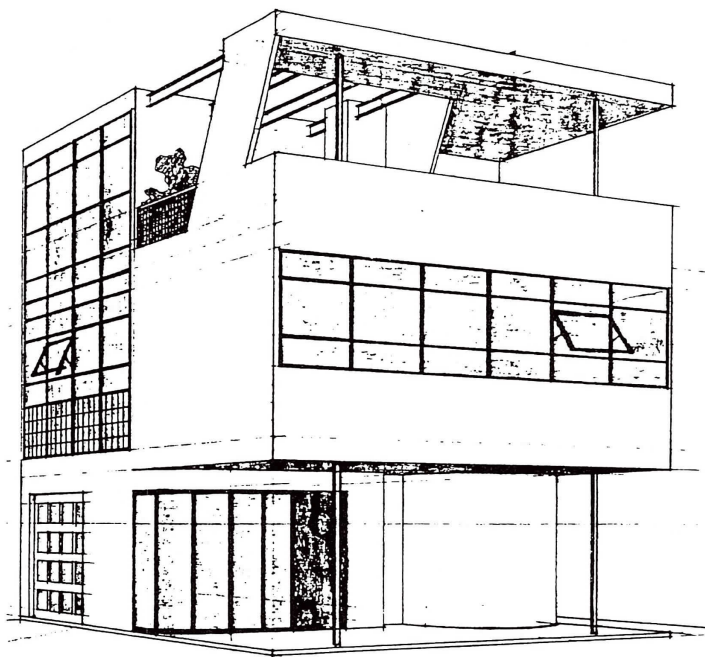
Liberty House in situ,
Dennis Wedlick



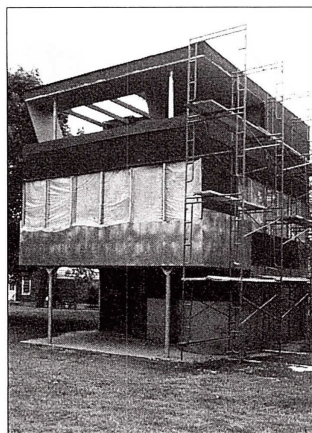
Liberty House great hall,
Dennis Wedlick

photo: Nathan Maynor

Paul Warhol



Aluminaire House,
Albert Frey and A. Lawrence Kocher
rebuilt by Wallace Harrison



Aluminaire House under reconstruction
at NYIT Islip campus

In part because of this coverage, some 100,000 people (over the period of a week) visited the Aluminaire at the Architectural League's annual exhibition in 1931 at the Grand Central Palace at 46th Street and Lexington Avenue.

After six months of design work, the Aluminaire House was erected for exhibition in a mere ten days. Off-the-shelf materials were donated by manufacturers and fabricators—aluminum columns, corrugated aluminum siding, pastel-colored rayon interior walls, a roll-out rubber dining table. Unlike the Liberty House, which was intended to conform to traditional tastes, the Aluminaire celebrated radically modern thinking. The open-plan structure, with its two-story living room and wide expanses of glass, betrays the fact that the Swiss-born Frey had recently arrived in America from the Paris offices of Le Corbusier. And because the Aluminaire was a prototype for an "affordable house" on a European model, it offered only 900 square feet of living space. This is much less than half the size of the

2,400-square-foot Liberty House project at Battery Park.

After the Grand Central Palace exhibition, the Aluminaire sparked lively debate in *The New Republic* and *Parnassus* between some of the foremost architecture critics of the day: Catherine Bauer, Douglas Haskell, and Lewis Mumford. The next year, it was included in Henry Russell Hitchcock and Philip Johnson's "Modern Architecture" exhibition at the Museum of Modern Art and the book, *The International Style*.

The house was purchased by Wallace K. Harrison, one of the architects of Rockefeller Center, the United Nations, and Lincoln Center, and relocated to Harrison's estate on Long Island. A short time later, after Harrison had decided to build a larger house, the Aluminaire "was pushed down a hill," had its bottom floor (the garage) chopped off, and then its roof terrace enclosed. In 1986, when the property was dispersed and the Aluminaire house faced destruction, a *New York Times* article by Paul Goldberger helped attract the attention necessary to save it.

Upon completion, the structure will be opened to the public as a museum maintained by the New York Institute of Technology. The house is now visible as it rises on the NYIT Islip campus—a stone's throw from the new Richard Meier & Partners United States Courthouse.

—C.K./J.M.

Contributions to the reconstruction should be made payable to Friends of the Aluminaire—New York Institute of Technology, School of Architecture, P.O. Box 9029, Central Islip, NY 11722. For information call 516-348-3363.

Envisaging Twenty-first Century Houses

by Jayne Merkel

How can a building protect family intimacy while fostering a larger sense of community? At the Stefan Stux Gallery in Chelsea earlier this fall, seven architects exhibiting projects in "Intimate Space: The House for the Twenty-first Century" asked this question in one way or another with plans, models, and texts.

The exhibition was organized by New York architect **Diane Lewis** to stimulate debate among members of an "invisible community of architects who know one another's work from reading each other's plans." To participate, Lewis invited **Toshiko Mori**, of New York City and Harvard University; **Dan Hoffman**, the chairman for twelve years of architecture at Cranbrook; **Richard Taransky** of Philadelphia, who studied at I.I.T. (with Mies van der Rohe) and at The Cooper Union; and three couples. **Mack Scogin + Merle Elam** of Atlanta have been teaching at Harvard, **Mathias Sauerbruch** and **Louisa Hutton** practice in Berlin, and **David Turnbull** and **Jane Harrison** live in London.

Two decades ago, when Soho was young, the Leo Castelli Gallery held a similar exhibition of "Houses for Sale," but then the idea was to sell artifacts and attract art world clients. Drawings, plans, and models were created, and a number of the drawings were sold. However none of the houses were built, so the exercise was something of a failure—though eight prominent architects presented intriguing ideas.

One purpose of Lewis' exhibition was to start a discussion about the future of the domi-

cile. Her theme, derived from Sigmund Freud's *Civilization and Its Discontents*, was intimate space. In a tiny rear gallery she achieved intimacy between the objects on display. Visual materials and documentation were crammed so that it was difficult to discern which architect was responsible for which house. But the close quarters created a dialog between the objects in the gallery—and this was one of the points of the show.

A panel discussion among the architects, with architect-critics **Deborah Gantz** and **Richard Klein**, in the gallery on September 26 took place before a standing-room-only crowd. When participants sat down to talk, it became clear that many of them were concerned with similar issues. "How do you create a civic realm when people are dispersed on the edges of a city?" Elam, Taransky and Hoffman all asked in different ways.

The houses were not discreet commercial objects that could be dropped on a lot and sold to the highest bidder. "None of us are theoretical architects," Mori explained. "We practice, we write, we build, we teach. But somehow this started me on a new path reacting against history." Her message, she realized as she designed, was: "Look at history for what it is: You can make it. We are architects. We have to make civilization. No one else is going to do it."

Hoffman tried to organize the history he has seen evolving in the midwest, where most people live near the periphery and "by the middle of the twenty-first century half of all houses will be mobile (or manufactured). You already see that in the Detroit area. What strikes me is how external life is in

mobile home parks. The houses are small and people use the lots, so the neighborhood becomes an intimate space for the community and the individual."

For Taransky, "The most intimate moment is when someone tells you a tale." As he explained, "Even more intimate is a whisper, with telling skin to skin. A lot of my work is about growing up in post-war America and the scattering outside the city." The large charcoal drawings of his "House for a Momentary Public" were haunted with shadowy figures.

Lewis said, "I believe all architects are great storytellers—because when you draw, you propose a tale. Architecture was the first written language. A house is a story; a story is a history. And my house is the after history house inspired by Raymond Queneau's *Une Histoire Modèle*." Her collage depicted cracked earth in one frame, airplanes bombing cities in another, the blank slate that destruction creates, and finally a rebuilt, outward-looking cube. She explained that she believes, "Making war is the same as making architecture, only in reverse. To build you have to know how to destroy." But she continually emphasized that the idea of *tabula rasa* has been greatly misunderstood.

Gantz viewed the entire show as an intimate conversation: "Toshiko said, 'Diane gave me this project, and now that I've started, I can't stop. I keep on weaving.' So I think Toshiko must be Penelope." And then Gantz said, "Dan's project became an Odyssey. Diane was Circe as usual."

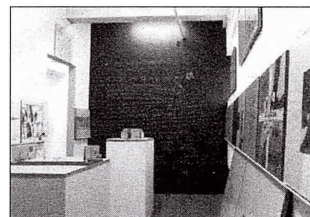
"*The Odyssey* is the greatest story of domesticity. Everywhere Odysseus goes, they either eat him or feed him.

But they all invite him in, and they all have archetypal houses: the tent, the cave. . . ."

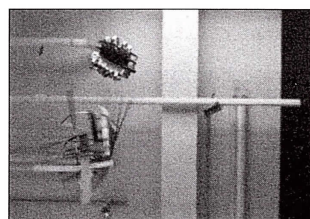
Hoffman noted: "What is different about the houses in the show, is that they are not inward-looking like those prototypes which draw people to the hearth. Here the emphasis is on flowing out, though it is countered by another flow." His drawings, in the style of old-fashioned embroidered samplers, posited arrangements of trailer-like modules into communities. Lewis' house had courtyards on all four corners, which would operate on two scales. Turnbull & Harrison's house was "both universal and hyperlocal—an escape and a containment made of a single surface of synthetic material which varied in color, composition, and profile according to gradients of weight, resiliency, luminosity, temperature, opacity The structure is the surface."

The postmodern houses of two decades ago in the Castelli show were based on historic prototypes which were either reworked, combined, or subverted. They were plucked from history—not embedded in it—and they were disconnected from a site, rather than integral to it. The architects in Lewis' show seem to see the question for the future as, "How we might infill," as Elam put it. Klein wanted to see the continuity of "current use linked to original use." And these houses—frankly, heirs of the modern movement—were built on a continuous history that Lewis traced through Modernism. "If you look at the plans of the Modern masters," she said, "you can see they were not throwing away history but building on it."

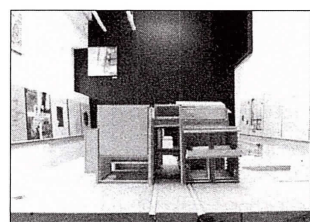
Intimate Space: The House for the Twenty-first Century



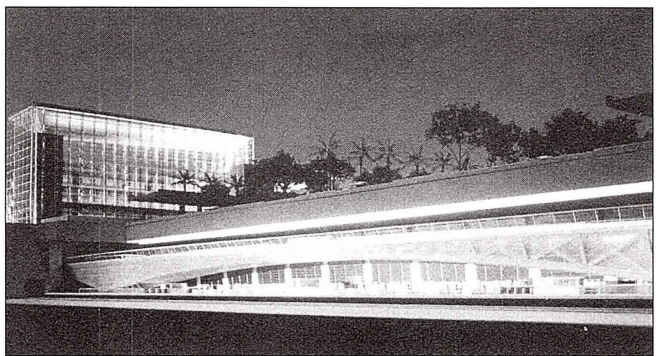
East wall with text
describing exhibition intent



Model of woven house, Toshiko Mori



Models, drawings, and texts



Changi International Airport Train Station, Singapore, SOM

Global Architecture

can be hard on personal lives, but it makes us wiser.

It shows us other ways to build and points up our

strengths and weaknesses. So American architects

bring home more than just commissions. Working

abroad, Ted Liebman believes he and his partners are

“learning how to really understand what’s important

within cities.” He said, “It’s made us better architects.”

by Jayne Merkel

“The world really is getting smaller,” as **John Winkler** remarked by telephone from Kuwait, proving his point. “Almost all of the work we’re doing abroad involves communication or transportation—from trading floors for financial institutions and international corporations’ satellite offices to facilities for tourism, airports, train stations, and seaports.”

“I use the same small cellular phone anywhere in the world, and I don’t have to worry about the telephone service in Pakistan or whether I can send a fax from Beirut,” Winkler added. As chief executive officer of **Skidmore Owings & Merrill**, he is constantly en route to projects such as the Changi International Airport Rail Terminal in Singapore; the Toronto, Tel Aviv, and Manila airports; the Kuwait Police College (a 75-acre West Point in the Middle East); the Renault Point du Jour office complex in Paris; and the United States Agency for International Development office building in Cairo.

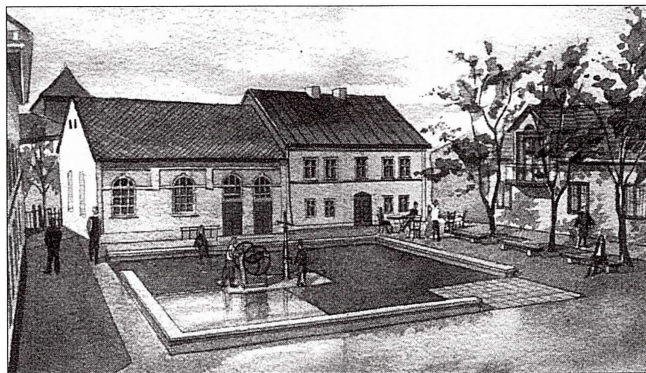
Winkler said that despite the Asian financial crisis, “a tremendous amount of Taiwanese money is funding work, not only in Taiwan, but in mainland China. And the Chinese government wants to shore up any slippage in tourism that might occur in Hong Kong,” so it is commissioning buildings for travelers. “There is enormous opportunity now in Thailand and Korea,” Winkler continued, “because Taiwanese people are buying projects (that are already approved) and beginning some brand-new ones to take advantage of distressed positions.”

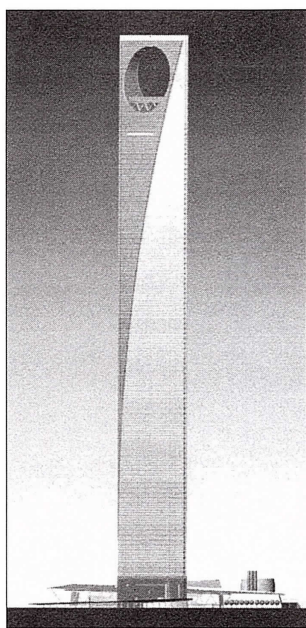
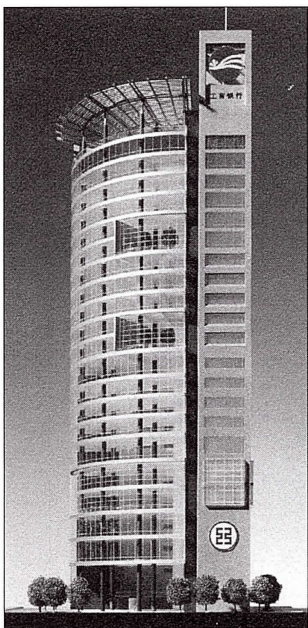
Almost everywhere he works today, Winkler finds that architects are using the same computer programs and technology. “You’re able to communicate as an architect. Generally, because of licensure, you have to work with a local firm. But in the last three years there has been a noticeable move toward a similarity of approaches. All the people who were educated in the West are now at work and training other people.” Even language barriers break down “as soon as you touch a keyboard.” Although there are cultural differences, such as the preference for green architecture in Germany and the desire for arcades in Kuwait, they tend to be codified in similar ways.

According to **Arthur Rosenblatt** of RKK&G, “You can be the principal architect on a project anywhere in the world if you have a computer, an E-mail address, and a capable colleague locally.” New communication systems allow firms of all sizes to work in other countries. “It used to be that only the large firms could do it. We are a relatively small firm, and we specialize in an obscure area (museums and cultural facilities). But today we are able to work overseas and do design development in the United States.” Rosenblatt is planning museums in Puerto Rico, the Virgin Islands, and Poland. For a cultural center near Auschwitz, he is “in constant touch with the drafting room. There isn’t anything they do [in Poland] that we don’t know about immediately,” he noted. “It’s a very profound change, and it’s going to affect the kind of architecture people are going to be doing.”

The Auschwitz project involves the restoration of an historic synagogue. Once one of 14 in the city, it is the sole survivor of the Holocaust. The site is the first Jewish-owned property to be transferred to a non-profit group (representing the deceased Jewish owners) under a Polish law passed six months ago. Rosenblatt, as the founding director of the Holocaust Museum in Washington, D.C. (and the person responsible for hiring James Ingo Freed to design that project), is a logical choice for this one.

The Auschwitz Jewish Center Foundation, Oswiecim, Poland, RKK&G





Left, Jiahua Shanghai Tower, Shanghai, Fox & Fowle with Gluckman, Liu Associated Architects
Right, World Financial Center, Shanghai, Kohn Pedersen Fox

Coming Home

Not all architects who have been working in Asia are still active there. Some had their projects canceled mid-stream, though **Fox & Fowle** was luckier. “We have two buildings under construction in Shanghai, and we can’t wait to see them, but we are extremely busy doing work at home now. New York City has always been our focus, and we have all our new work here,” **Robert Fox** explained. “We are doing a mixed-use complex in Yonkers right on the waterfront. We are doing interiors, institutions, five different schools. We are finishing an apartment house in the West Village for Rockrose.” He didn’t even mention the firm’s very visible work in Times Square.

Kohn Pedersen Fox has had a similar experience. “We’ve found that activity in the United States has picked up tremendously. While we’ve enjoyed our work in Asia, the slowdown has allowed us to concentrate a little more on the work here,” **William Pedersen** said. Although most of his firm’s Korean work has been shelved, the Rodin Pavilion for Samsung has just been completed. A huge mixed-use project on Nanjung Road in Shanghai is also going forward, as is the World Financial Center there. And the four- or five-million-square-foot mixed-use Roppongi complex, “a kind of Rockefeller Center for Tokyo” is about to start construction. KPF is responsible for the hotel and a 53-story office building there, **Richard Gluckman** is designing a museum on top, and Jon Jerde of Los Angeles is filling the ground floors with retail stores. Kohn Pedersen Fox is also beginning the design of a large mixed-use project in Manila.

Lessons Learned

We had wonderful opportunities in Asia,” Pedersen said. “Generally we were given a chance to do our best work, and that was worth all the time and difficulty and travel. It broadened our knowledge of issues and building types. In Shanghai, we had to figure out how to build meaningfully in modern China without resorting to worn-out

symbols such as pagodas that trap a culture in its history in an obvious way.” For the World Financial Center in Shanghai, which will be the tallest building in the world, they drew on “ancient Chinese beliefs where the earth is symbolized by a square prism and heaven by a circular disk. The big circular opening [at the top of the building] relieves wind pressure, but it also represents the circle and the square, the earth and the sky.”

Because Asian high-rise buildings tend to have deeper and wider floor plates to accommodate large teams of office workers, the architects were forced to think about ways to design office buildings differently than they do here. From their work in Europe, such as the Thames Court in London and the DG Bank in Frankfurt, they have learned to consider the environmental aspects of design as well.

“In Europe, energy costs are six times what they are here. Companies own their buildings and hold onto them,” Pederson explained. “They spend more on first-costs. Double-walled facades are common.” Here in the U.S., developers often sell their buildings so “much depends on a building’s ability to become economically feasible”—immediately.

The Competition Entrée

Some architects have entered the international arena through competitions. Several years ago, **Sydness Architects** won a competition to design the Lujiazui-Itochu Headquarters building, which is now under construction. Then the young firm was invited to enter an international competition to design the 38-story, 385-room Hong Ta Hotel, also in Shanghai, which they won earlier this year. Its scheme is composed of two curved slabs clad in red granite. A central, glass-enclosed corridor runs between the slabs, and there is a restaurant and lounge at the top. The 76-foot-high base has a three-story lobby, a ballroom, five restaurants, a fitness center, and conference facilities. Construction will begin before the end of the year.

Similarly, **Garrison Siegel Architects** found a toehold in Asia when they received a mention in a competition to design the National Museum of Korea in Seoul. Afterward, their Korean collaborators, Kumwon, invited them to enter a second competition for the Korean Embassy in Beijing. And that one they won. Now the partners, who are in their thirties (barely out of KPF), are

Minoya Headquarters and Showroom, Gifu, Japan,
Hashimoto & Partners and Umezawa Architects



designing the 162,000-square-foot embassy complex with ceremonial spaces, meeting rooms, offices, courtyards, and housing.

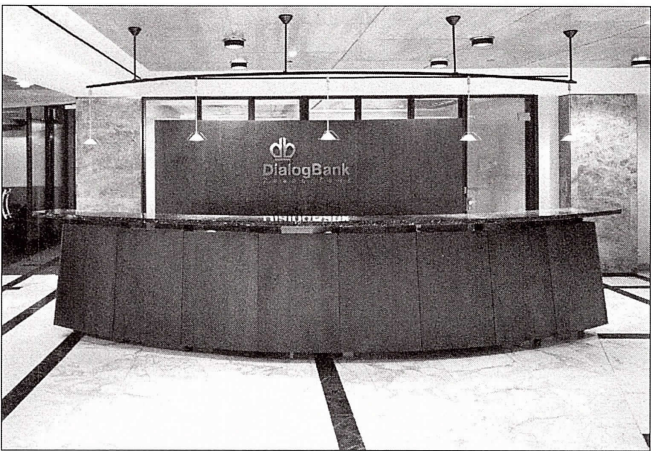
The retail architecture firm of **Tucci Segrete & Rosen** recently won an invited competition to redesign and renovate the Centrum Department Store in Wroclaw, Poland. The 200,000-square-foot Art Deco store, originally named Wertheim, was itself the product of a competition in 1927. The winner, Herman Dernburg of Berlin, produced an innovative design typical of Wertheim stores. It had broad horizontal windows, rounded corners, prominent cornices, and a facade decorated with ceramic sculpture and gilding. The interior featured glass-roofed indoor shopping courts.

Because its owners were Jewish, the store was closed by the Nazis in 1938. It was bombed during World War II and has been rebuilt in stages. But although it was designated an historic landmark in 1977, the building has never been fully restored. This renovation and modernization by Tucci Segrete & Rosen will create 150,000 square feet of department store space and a 50,000-square-foot shopping mall.

The architects are also renovating the 300,000-square-foot Centrum flagship store in the middle of Warsaw. Their proposed design joins two adjacent buildings at the roof level and contains facilities for a health club, restaurant, food court, sporting goods department, and a day care center.

Beginning in 1979, **Hashimoto & Partners**, the New York interior design and construction management firm, has done American offices, showrooms, and stores—largely for Japanese clients. Only since the early 1990s, has the partnership been designing interiors in Japan. In a recent competition, the firm won an intriguing and, in some ways, typically Japanese commission to design (with Umezawa Architect of Japan) a headquarters and showroom for Minoya, a manufacturer of casual menswear emblazoned with the logos of American brands such as Converse, Pepsi, Lucky Strike, and Pro-Keds. The project, located in a renovated warehouse in Gifu, Japan, “conveys images of sunny Southern California and New York Loft style.” All the furnishings are from ABC Carpet and Crate & Barrel.

Now, with the downturn of the Japanese economy, Hashimoto is designing retail outlets for American stores in Japan—often in prime locations vacated by failing local businesses.



Dialog Branch Bank, Moscow, S. P. Papadatos Associates

Colonizing Russia

Of course, New York architects keep the airlines in business. But the most notable new direction for designers to fly has been due East, to Russia. Notably, the firms that are involved most heavily have not particularly been jet setters in the past.

Sidney Gilbert first went to Russia in 1984 as a founder of Architects and Designers for Social Responsibility. Later, when the Russian colleagues he had met traveled to the U.S., Gilbert entertained them. He visited again on return trips and eventually developed exchange programs between American and Russian architects and students.

Then the Soviet Union fell. When the country opened to foreign investment, Gilbert sent his son, who was a management consultant at McKinsey & Company, with the most-experienced project architect in his corporate interiors firm to Russia. Both thought it made sense to pursue work there, and now, a few years later, Sidney P. Gilbert & Associates (merged with a recently-created Russian firm to form **ABD-SPG&A**) has a licensed Russian partner named Boris Levant and a staff of 30 in Moscow.

Gilbert’s first projects, for Otis Elevator, Mary Kay cosmetics, Baxter International, and the Russian First Voucher Fund, were constructed in spaces without actual leases. The work managed to get done, although every project, he said, was “a case study in abnormalcy.”

When the architects went to see the space that their client Emerson Electric had rented (before the program was even written), they found it aswarm with Armenian contractors. Though the client did not know it, the lease provided for a fit-out, which was already underway. Eventually, Gilbert and his client were able to get the crew to stop.

More recently, ABD-SPG&A has completed Western-style interiors in Russia for Bristol-Myers Squibb; Cleary, Gottlieb, Steen & Hamilton; Comistar Investment Bank; Creditanstalt (an Austrian investment bank); DeBeers, Donaldson, Lufkin & Jenrette; Fleming/United City Bank; Mercedes ASR; SBC Warburg Dillon Read. But strange things still happen. It is never clear who will be working on a job or what materials will be available (and at what price). In Russia, the architects just show suppliers what they want and then wait to see what they get. Gilbert’s firm has finally discovered how to control costs—to some extent—which is not easy in Moscow.

His firm’s workload has not lightened, despite the recent eco-

Glob

Creditanstalt, Moscow, ABD-SPG&A

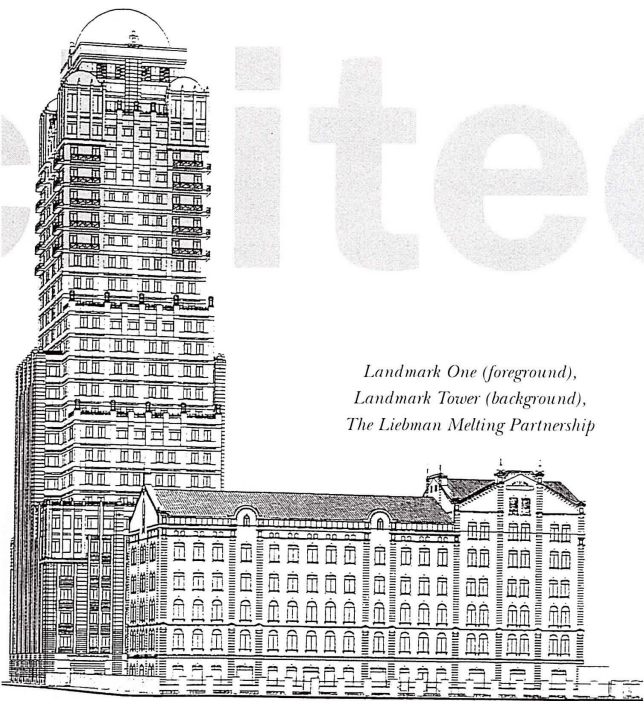


conomic crisis. "Anybody who deals with a developer is dead. New development projects, for now, are all treading water," he said. "But I work with end users, such as Western law firms which are growing there now, as the banks are retracting."

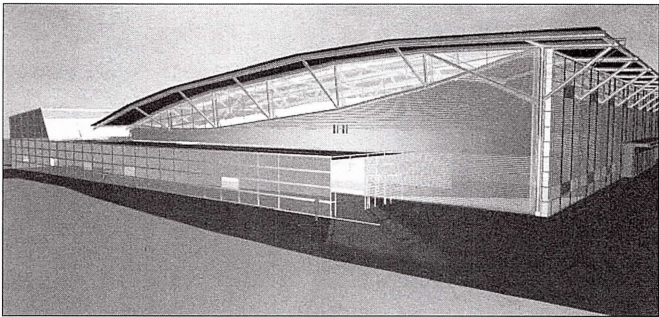
Also in Moscow, **S. P. Papadatos Associates** maintains an office specializing in design/build projects. Three of the firm's principals—Peter T. Papadatos, Nicholas Burbelo, and Sergey Pavlovich Ivanov—are usually there. Peter Papadatos, a New York City native, had previously designed the New York offices (in the Seagram Building) of RC Securities, a prominent Russian trading company. Burbelo is an American with roots in St. Petersburg; he was educated in the U.S. as a civil engineer. And Ivanov was born and educated in Moscow, but he worked in Bulgaria, India and China before the Russian-American firm **SPA International** was formed.

Because of their connections with Russian architects, it was possible to make an immediate transition when the economy collapsed. "It's amazing how, within two weeks, everything changed," said **S. P. Papadatos**, whose firm has also worked for the Port Authority and done churches, office interiors, lobbies, and housing in America. "We had been doing interiors—mainly—for the DialogBank Headquarters, Renaissance Capital Group, RCI (a travel organization with time-shares all over the world), and Troika Dialog (a trading company). Suddenly you could see the change from fine, highly detailed corporate interiors to housing—because of investors like the World Bank. We're working on the Moscow Airport now."

Like SPA International, **The Liebman Melting Partnership** has been doing most of its work in Russia on design/build contracts. And though the partnership has someone in Moscow almost continuously, "We do all our design work in America," **Ted Liebman** said. He met his partner, Alan Melting, at the Urban Development Corporation in 1970, but the firm really grew out of the partners' work in Iran designing new towns and housing. In the early '70s, Liebman spent a year traveling through Europe with his wife and their daughters, where he studied 80 housing projects and lived in a dozen of them.



*Landmark One (foreground),
Landmark Tower (background),
The Liebman Melting Partnership*



*Valeo Wipers/Clutches Assembly and Technical Center,
Campinas, Brazil, Davis Brody Bond*

"For over 20 years we were identified as damn good housing architects," Liebman said. Most of the firm's work was in the United States—in this city, even—until about 1990, when the partners started spending a lot of time in Berlin, then Prague, and finally Moscow. Their first Russian Project led to others. Now Liebman Melting is working on the third building in the Ducat series. Each building has been three times the size of the last, and, at 500,000 square feet, the current, 26-story tower includes offices, housing, and shops.

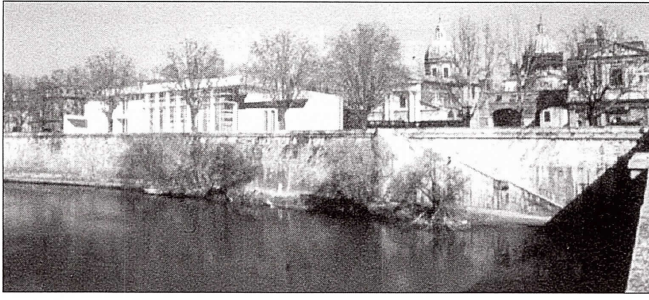
The firm is also doing an entertainment center with a number of cinemas and shops in a prominent location in Moscow, a hotel in Kiev, and a 28-story mixed-use office tower in Baku, Azerbaijan, which will be the tallest building in Central Asia. "None of it would have happened if we hadn't spent the time abroad. It just sort of shocks us," Liebman said. "It's an enormous volume of work for a small firm of 14 architects. We have a great client (Brook Mill of Miami and New York) who wants good buildings. We have great Italian builders and management by Hines. We've had more say in those projects we've had in our American work."

"Personal relationships are more important in work outside the United States," Liebman said. "I would never work with a Russian group where I didn't feel I had a rapport. In America, the contract is more important." He finds Russians "really want Western technology. We've learned what you can get done, what some of the peculiarities are, and the constraints of the approval process. It's very complex, but it's based on a love of history and a shared concept of how landmarks relate to the planing of the city. They worry about how your building will appear on the horizon."

Like Papadatos, Liebman is optimistic about the future in Russia despite the stock market crash. "We've just won a 255-unit middle-income housing competition in Moscow for a Russian client. Business has been going uphill for the last eight years, and all the blips have caused great concern and gotten great press coverage. But over the years we've seen steady, incremental improvement in Russia. There will probably be some slowing down, and all the reforms are imminent. But no one who has been investing for the long term is stopping."

Special Relationships

Liebman's experience with an extraordinary international client is not unique. **Davis Brody Bond** has been working on many different projects with Valeo, a French company that makes car parts. Valeo's Thermal Systems Technical Center outside Detroit won an Honor Award this year for the architects; their Electrical Systems facility in San Luis Potosi, Mexico, won for the firm last year.



ARA Pacis museum, Rome, Richard Meier & Partners

"The whole 'group' (as they call themselves) is very clear in its thinking, and the corporate philosophy—their way of doing business—is actually embodied in the buildings. It's all about involving everybody in every activity," **Steven Davis** said. Although the company has worked with a number of distinguished architects in France, Davis Brody Bond developed Valeo's design guidelines, which is a 100 page book. Doing so helped the architects understand that the company's commitment to "total quality, supplier integration, involvement of personnel, constant innovation" was more than a matter of words. "The buildings have a great deal of transparency, and they are designed to adapt to changing conditions, but there is a reason behind every decision."

For Valeo, the architects are also working on a 155,000-square-foot Engine Cooling Technical Center in Buenos Aires; a 75,000-square-foot Friction Materials Manufacturing and Technical Center in Sorocaba, Brazil; a 180,000-square-foot Wipers and Clutches Assembly in nearby Campina, Brazil; and a 60,000-square-foot Distribution Center in Hellmond, the Netherlands.

Elsewhere, Davis Brody Bond is designing a fully-automated Distribution Center for Estée Lauder in Laachen, Switzerland and a campus master plan and million-square-foot New University in Bulawayo, Zimbabwe.

Richard Meier is building headquarters for Siemens in Munich and for the Richmers Shipping Company in Hamburg. There is also a department store in Dusseldorf, and a museum for the art of Hans Arp near Bonn. Meier has designed a bridge in Alessandria, Italy, the Church of the Year 2000, and a museum for the ARA Pacis in Rome.

Perkins Eastman Architects is designing a research park for the Respol petroleum company outside Madrid and an office building in Madrid for San Sebastian de los Reyes. With Intecsa-Uhde of Madrid, Perkins Eastman is designing an office campus for the Banco Bilbao y Viscaya and Universidad Complutense de Madrid Law School, both of which are in Madrid. Perkins Eastman is also planning senior housing in Osaka, Japan, and Sao Paulo, Brazil,

resorts in Baraibuna and Bahia, Brazil, and a rain forest preservation project in the Amazon.

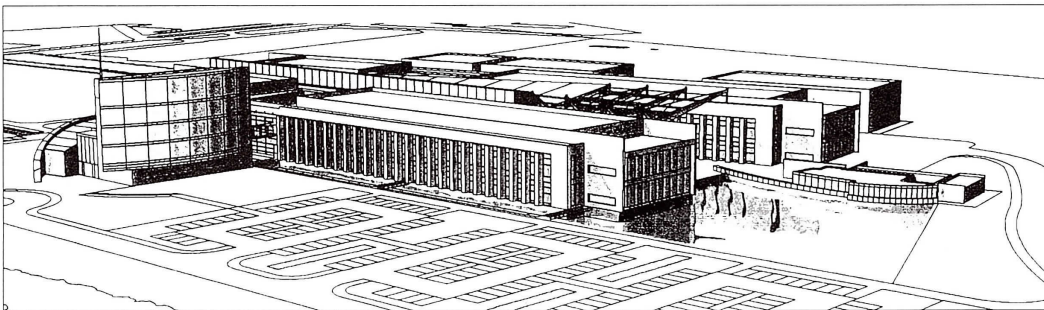
In Turkey, **Gerner Kronik + Valcarcel, Architects** has three projects underway for the same client—an investor that one of the partners met many years ago. The 21-story Olive Grove Tower will house one of the world's wealthiest banks along with a restaurant, shops, and a five-level underground parking garage which required the deepest excavation in Istanbul. The \$100 million, 500,000-square-foot structure will be completed in 2001. Another office and retail complex, Macka Palace, is nearing completion in the former Italian Embassy Residence, where the architects built a five-story addition with a roof garden, which became an Armani cafe. Gucci also opened its flagship store there. The architects also renovated Abdullah Efendi, a 35,000-square-foot private home with business offices and conference rooms on a 20-acre site outside Istanbul.

Since corporate interiors for multinational companies are ubiquitous in the information age, it is not surprising that **Gensler**, a multinational company in its own right, is doing projects all over the world. Not everyone, however, knows about the firm's airport planning work (in Guam and Liverpool as well as in Palm Springs, San Diego, Houston, and Salt Lake City), or its plan for the 12.5-acre World Trade Center in Manila. And Gensler also designs trade shows and exhibits that, themselves, travel.

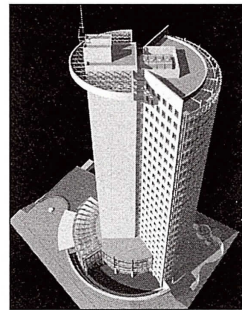
Teaching Abroad

Not all the work New York architects do in other countries is architecture. **Diane Lewis**, who taught at the Architectural Association in London last year and organized an exhibition of architectural glass in that city, is now spending her sabbatical leave from Cooper Union teaching at the Technical University of Berlin. Already, she has invited colleagues from both cities to participate in an exhibition which took place in New York last month at the Stefan Stux Gallery (see p. 8).

Michael Sorkin has been teaching at the Academy of Fine Arts in Vienna for the last four years. As a result of contacts made there, he was asked to do site planning and architectural proposals for the Friedrichshof art commune about 100 miles from Vienna, to design 70 units of publicly-assisted housing in Vienna (currently on the back burner), and to participate in an invited competition for the urban design of a new train station and a "mini Lille" in Schwerin, Germany. He is also preparing for group shows in Glasgow (on the twentieth-century house) and in Karlsruhe (on the "second Modernism"). And he is working on a polemical master plan for Hamburg Harbor, which will be displayed in a gallery by the Hamburg Arts Commission.



*Respol Research Park, Madrid,
Perkins Eastman Architects*



*Olive Grove Tower,
Gerner Kronik + Valcarcel Architects*

Germany's Search for a New Architecture of Democracy

reviewed by Stanley Collyer

During the second half of the twentieth century, no city has captured the public imagination the way Berlin has. After World War II, as a result of economic aid from the United States and West Germany, some of the city's infrastructure and housing stock were rebuilt. Fine modern buildings by Le Corbusier, Mies van der Rohe, Hugh Stubbins, Hans Scharoun, and Alvar Aalto replaced the rubble left by Allied bombing in the sector of the city controlled by the West. Then through the 1980s, the International Building Exhibition produced scores of new residential complexes by a host of well-known architects. But in the core of the old city, which was littered with buildings from East Germany's Communist regime, Germans found themselves wondering exactly what to keep and what to bulldoze.

The architectural selection process is the subject of a new book by **Michael Z. Wise**, a journalist who has written for Reuters and *The Washington Post* while covering Central Europe. In *Capital Dilemma: Germany's Search for a New Architecture of Democracy* (Princeton Architectural Press 1998, 224 pages, 6 x 9, 35 black-and-white illustrations, cloth, \$25.00), he limits the scope to nine projects.

Wise begins by tracing the history of German Federal architecture in Bonn after World War II. He describes his architecture of reticence which became the overriding design philosophy in the West German capital in Bonn. Everything there is low-key, with architects such as Günter

Behnisch injecting a dose of transparency into the design of the government buildings to project a more open image of German democracy, disconnected from the Nazi era.

Wise also closely examines the retrofitting of the Reichstag as the seat of the German Parliament, the conversion of Göring's Aviation Ministry to offices for the Foreign Ministry, and the site of the former Royal Palace which had been demolished by the Communists.

Although he takes pains to describe the evolution of Axel Schultes' new Federal Chancellery and Norman Foster's Reichstag conversion, he misses an important reference to Louis I. Kahn's Exeter Library in the original proposal for the Chancellery facade. He traces the Reichstag design and the controversy surrounding the replacement of its dome in detail, giving a sensitive account of the political and symbolic implications. But he fails to mention that the original Reichstag design came about democratically—through a design competition. Christo's wrapping of the building also warrants only a mention. For many Germans it symbolized an important new beginning.

In describing the transfer of power from the sleepy West German city of Bonn to the vibrant cultural climate of Berlin, Wise neglects to mention that West German politicians—especially conservatives—always regarded Berlin as a hotbed of left-wing causes, despite the presence of moderates such as Mayor Willi Brandt. Bonn students never demonstrated with the ideological fervor evident in Berlin in the 1960s and '70s.

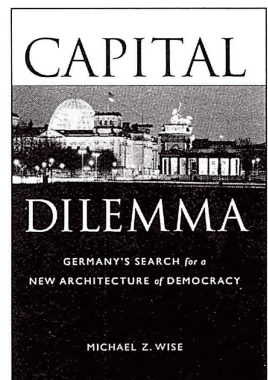
Did this deep-seated apprehension of civil unrest lead

the government to postpone the construction of a public "forum" near the new Federal Chancellery—or was it really a shortage of funds, as Wise suggests? And was a second stage of the Spreebogen planning competition mandated by a conservative chancellor when he learned that an avowed Social Democrat (Schultes) was the winner?

To insist, as some do, that Berlin requires bombastic buildings because it is the German capital is to miss the point. As the capital of Prussia from the time of Friedrich Wilhelm I, the architecture of Berlin was almost always austere to the point of understatement. Stronger expressions of grandeur and power can be found outside of the city—in Potsdam (Sans Souci).

Although it is understandable that Wise would attempt to limit the scope of the book to make it more readable—and that it certainly is—the result is an account that exists in a vacuum, untouched by the international influences which had such a profound effect on the architecture of post-war Berlin. When Wise discusses the rationale for reuse of the existing Reichstag, he could have mentioned a local precedent—the construction of a new church by Egon Eiermann straddling the partly-destroyed Kaiser Wilhelm Memorial Church at Breitscheid Platz in the center of West Berlin. More than any other site in the city, this one most effectively conveys the idea of the utter senselessness and destructiveness of war.

Stanley Collyer, who edits *Competitions* magazine, lived in Berlin for many years.



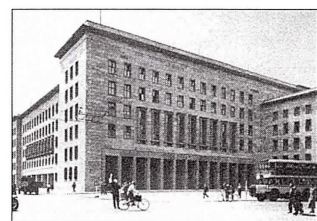
Capital Dilemma
by Michael Z. Wise



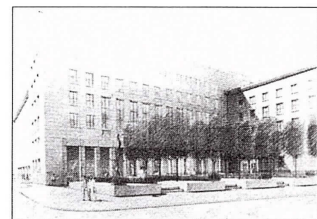
The cornerstone-laying ceremony for the Reichsbank on May 15, 1934.



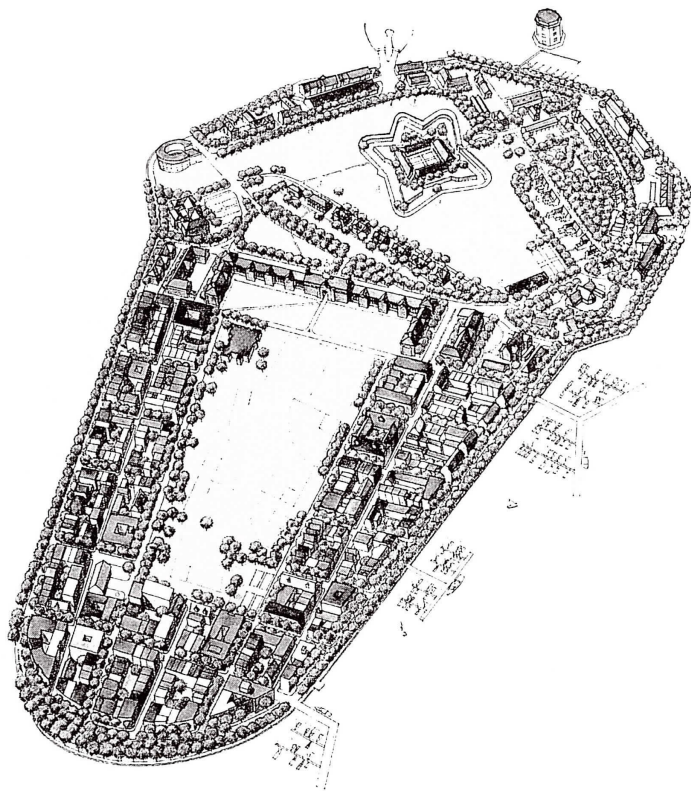
Former Reichsbank, later used as headquarters of the East German Communist Party, will become the Foreign Ministry of unified Germany



Hermann Goring's Aviation Ministry, designed by Ernst Sagebiel, completed 1936



Aviation Ministry as envisioned by Hentrich-Petschnigg & Partners after renovation as the Finance Ministry of unified Germany



The City Club of New York plan for Governor's Island

The City Club Governors Island Scheme

by Jayne Merkel

What began as an attempt to prove that historic buildings and open space on Governors Island could be preserved in a self-sustaining way ended as a scheme for a unique community where middle-income families could drive around in golf carts and live in Greenwich Village-scale blocks only five minutes from Wall Street by ferry.

In this proposal, market-rate, high-density, three- and four-story housing would surround the southern tip of the island; no apartment would be more than a block away from the water. Green spaces in the middle of the island would remain intact, and historic buildings on the north end would be restored. Experiments with alternate forms of energy consumption would take place. And the whole package would pay for itself.

Architect **Craig Whitaker** and author **Jane McCarthy** presented this vision, which is the City Club of New York's plan for the redevelopment of Governors Island, to the Chapter's Zoning and Urban Design Committee on September 18. **Kenneth LeBrun**, the senior financial analyst of Reckson Company, conceived the economic aspects of the plan, which are worked out in impressive detail. The team's study was funded with a grant from David Rockefeller.

Whitaker has been involved with waterfront planning in New York since the 1960s (*Oculus*, October 1998, pp. 10, 15). His team's first concerns were making the island accessible to the public and preserving the historically significant buildings from the eighteenth, nineteenth, and early twentieth centuries.

"The three strands to the puzzle," Whitaker said, "were scale, economics, and governance." In order to keep new construction in scale with what is already there, he would establish a maximum building height of 52 feet—the cornice line for the base of McKim, Mead & White's Liggett Hall (Building 400). Because housing would be built by different developers and individuals, the island as a whole would have a variegated roofscape.

When team members asked what could be built within those limits (which might actually pay for itself), one of the things New York needs most—moderate-income housing—came up. They realized that the distance between the existing streets (which are already paved and served by utilities) is similar (at 370 feet) to the depth of the blocks between Washington Square and

Eighth Street in Greenwich Village. The existing streets on Governors Island would be ideal for four-story, steel-framed housing, which is relatively inexpensive to build. Blocks like the beloved ones intersected by McDougal Alley and Washington Mews would also accommodate courtyard housing schemes that are nearly impossible to build within the confines of the Manhattan grid.

This new residential construction, in conformance with existing building codes, could be built to rent for \$24-per-square-foot. "We looked at comparable costs in Hoboken and Brooklyn, and, taking these numbers, we realized affordable market-rate housing is a real possibility," Whitaker said.

The plan also involves minimal rehabilitation of existing historic structures. "The Coast Guard offices don't lend themselves to anything but office spaces or classrooms," Whitaker said. In the historic district it would cost \$40 per square foot to create an apartment. "We could offer it for \$18 per square foot in rent." (Apartments on Roosevelt Island rent for \$28 per square foot.) Similarly, commercial space in the historic district could rent for \$12 per square foot. (By comparison, the Rose Associates building at 29th Street and Sixth Avenue will rent for as much as \$50 per square foot.)

The community would be governed by a public trust, created by the city, which would enter into a series of public/private partnerships for development.

"The key to this is 24-hour ferry service," Whitaker emphasized. The City Club study assumes the cost of maintaining the island with

at service would be \$30 million a year. "Maintenance costs were not revealed, so we had to make a number of references." They estimated them conservatively (at 50 percent more than RPA researchers assumed). Housing would still cover them.

ill, "this is not a scheme for housing only. If Alvin Ailey needs a rehearsal facility, that's okay. If Rockefeller University needs housing for faculty, that's okay. If you, as a private citizen, wanted to build a house, that would be okay," Whitaker said. Investment would be on a fee simple basis, because the land could have to remain with the Public Trust. However, leasing, rather than purchasing land, spreads out initial costs, so monthly payments are lower. "With the Public Trust, the historic tax credits kick in for commercial development, and you can tap into the highway bill."

ne City Club scheme, with dense four-story housing around the southern periphery of the island, would leave intact the great lawn in the middle, the nine-hole golf course, and the athletic fields, which Community Board 1 badly needs. It excludes the 10 existing school sites, which could serve the community, and assumes the National Park Service would take over Fort Jay and Castle Williams.

There are dozens of possible in-off opportunities," Whitaker explained. "A conference center is a possibility. Developers have inquired about assisted living units for seniors. We've not included leases of units." And, since the island is small, "bicycles, golf carts, and other modes of transportation could be tried here—and possibly used in Manhattan sometime later.

The RPA Proposal for Governors Island

by Eric McGee

Coney Island was once this city's G-spot, as Rem Koolhaas noted in *Delirious New York*. Out there at Astroland or Luna Park, New Yorkers were free to indulge in simple bodily euphoria.

Traveling further into the harbor, through the Verrazano Narrows, exposes another node of pleasure—an island ripe for development that most of us have yet to discover. Governors Island is another kind of G-Spot that could deliver spiritual ecstasy with its breathtaking waterfront and magnificent historic buildings. Or, the General Services Administration may sell the island to the highest bidder. Then it will likely be dominated by a casino in a gigantic, modern structure that is oblivious to the natural pleasures of the harbor.

In the hope that the General Services Administration will opt to preserve Governors Island for public use (to replace Coast Guard facilities that dominated the entire 187-acre tract as recently as 1996), the Regional Planning Association has proposed a scheme. It was unveiled to the Chapter's Zoning and Urban Design Committee and the Governors Island Task Force on September 16. **Jane Thompson** introduced the proposal that grew out of a March 1997 charrette where six design firms participated, including her own, the Thompson Design Group of Boston.

The RPA plan is "private reuse in a public context," as Thompson characterized it. It should generate the \$20 million needed annually for

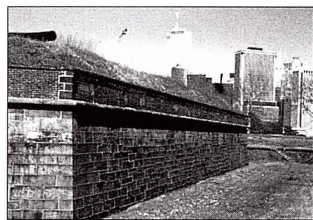
island maintenance. **Robert Pirani**, director of environmental programs for the RPA, described the scheme's proposed "economic engine" for Governors Island in broad terms. Its largest piston would be the Governor's Island Inn, a 320-room hotel occupying a neo-Georgian structure designed by McKim, Mead and White that was elegantly named "Building 400" by the Coast Guard. Pirani said that the immense basketball court would be transformed into a ballroom and that the existing rooms are much larger than the standard for New York hotels. Close to 1,000 rentable lodging spaces would be created. Nearby, the Nolan Park neighborhood of nineteenth-century officer housing (it looks like a Smith College-by-the-sea) would become a conference center and retreat. The largest of the houses would be turned into "corporate clubs" that companies could rent for extended business meetings.

Permanent residence on the island does not make sense in Pirani's view, because it is too small. An island community of 5,000 - 6,000 residents would not be large enough to be viable in his opinion.

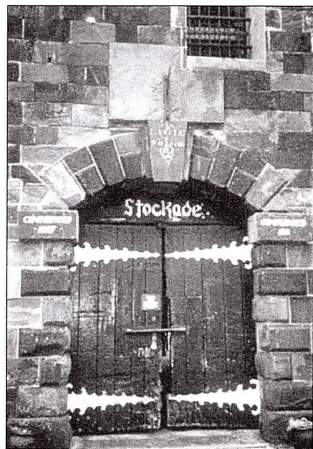
If a hotel and conference center will make the re-use of the island feasible, it is the open space there that will continue to make it desirable. "It's the next Central Park," as Thompson said. **Anthony Walmsley**, a landscape architect from Tourbier and Walmsley of New York, took the audience on an armchair grand tour. The ferry would arrive at Division Road which forms an east-west axis across the island. From the ferry landing, guests could choose to head into the historic district to the north or the open space to the south, which was created with rubble



Parade Grounds looking towards Fort Jay and Lower Manhattan beyond, Governors Island



Historic Fort Jay built to defend New York City before the War of 1812, Governors Island



Historic Castle Williams built to defend New York City before the War of 1812, Governors Island

NationalReprographicsInc.

n i

for 100 Years
1898-1998

We didn't do it alone:
it takes 100 years' worth
of loyal customers,
dedicated colleagues,
and good friends.

Thank you!



from the Lexington Avenue subway tunnel.

Two pathways, cutting bold diagonals across the island, would draw visitors from the ferry landing to spectacular views of the Statue of Liberty and Ellis Island. The open space would include two miles of waterfront walkways, a great lawn, a sports center and fields, a 4000-seat amphitheater, an aquarium, and an environmental education center. By razing the newer buildings on the south side, Walmsley plans to create a bowl-shaped contour on the otherwise flat terrain. A retaining wall at the island's southern tip would be pulled down to re-create a wetland marsh.

On the north, three-tiered Castle Clinton, which faces Manhattan, would become a museum of some type. Fort Jay, the original American military installation on the island, which dates to the American Revolution, would house a performing arts school because of the difficulty of reorganizing its small spaces. South Battery, which guarded Buttermilk Passage (between the island and Brooklyn), would become a "celebration space" for weddings and banquets. Pirani assured the audience that the public would have access to all outdoor areas even when indoor space was leased for private use.

The RPA plan would require between \$250 and \$300 million for capital improvement. Because the private sector will invest only after they are convinced that water and electricity, ferry service, and communication lines are in place, \$100 million would be paid up front with public funds. A government authority, like the one for Battery Park City, would manage the island and lease space for further development. Sliding scale rents

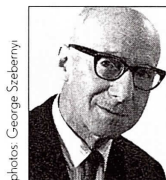
for non-profit and for-profit organizations on the island would cover the annual operations costs. A detailed budget of capital, expense and revenue, prepared by Economic Research Associates (ERA), was expected to be available in early October.

The audience asked: Would anyone use these hotels? Thompson said the economic analysis of ERA showed a clear demand. What about the NYU and Columbia plans to use the island for dormitory space? They do not pay for themselves, Pirani said. Inevitably, the question of casinos came up. Thompson told the audience that ERA's analysis demonstrated that gambling on any scale could generate immense financial returns, but it would quickly dominate the culture of the island. "No Gambling." Many people in the crowd sighed with relief.

It all comes down to what the federal government does with the island. The GSA was represented at the meeting by the Assistant Director of Property, **Jon Marcic**. While he had no formal role, at the end of the discussion he said, "GSA does not require that there be a completed master plan. Our mandate, according to the current legislation, is to sell the island at fair market value." He added that the federal government would throw in the Coast Guard ferry boat. Pirani told the audience that fair market value had been set, for purposes of balancing the federal budget, at \$500 million. But President Clinton, has promised to sell the island to the city and state for one dollar if a plan for public use was developed. That would be quite a deal.

Professional Practice Abroad

The AIA New York Chapter Professional Practice Committee sponsored "Across the Hudson and Beyond: the Exotic Familiar of Practice Abroad," a summer panel discussion about how firms work overseas. Moderator **Bernard Sacks**, an engineer who practices law with Gogick + Seiden, described the "edge" that American architects sometimes enjoy abroad as being their vast knowledge of modern construction techniques. **Alan Melting, FAIA**, a principal with The Liebman Melting Partnership, which practices in Russia and the Ukraine, discussed the human costs of extensive travel. **Jeffrey Murphy, AIA**, concurred. His five-person office has worked on projects in Romania and elsewhere. **L.C. (Sandi) Pei, AIA**, a principal of Pei Partnership, spoke from the audience about the responsibility that lies with American architects working abroad. They must, he admonished, take care to research the culture and the client. "Don't be seduced by the project," he warned, "It's the client you really need to research. These jobs, especially when the programs are not defined, are really more about servicing the client relationship. That's where the focus should be."



photos: George Szabernyi

In Passing

Born in Hungary, **Albert Bela Bauer, FAIA**, came to New

York in 1924; he was 99 when he died this August. Bauer served as city architect in New York for 30 years, overseeing the construction of dozens of public buildings. He was instrumental in the design of the ITT and the American

change buildings.

Bauer was also an artist—he studied painting at the National Academy of Design and also dabbled in sculpture and ceramics. He understood how art and architecture could come together to improve and enhance the public realm and dedicated much of his professional energy to a campaign to provide art in public buildings: Bauer was integral to the executive order passed by Mayor Robert Wagner in 1965 that allowed for the use of art to decorate public facilities. In further recognition of his involvement in the arts, he was honored by Mayor John Lindsay as an Outstanding Civil Servant. Bauer's support for art in the public realm energized what became a national movement still evident around New York and in other cities that followed suit, and also in progressive national efforts such as the Percent for Art programs seen in communities large and small.

Shooting Architecture

As a part of its exploration of historic context, the AIA New York chapter Historic Buildings Committee presented a summer discussion with three architectural photographers. **Cervin Robinson** showed recent work he completed while staying at the MacDowell Colony in New Hampshire. His black-and-white images are clean and bracing; he favors asymmetry and has a habit of slicing pieces of a whole—such as a crisp white barn—out of frame. Or his work can be playful. “When you show two buildings, they are having a conversation,” he explained. There was no doubt that Robinson was in on that discussion as well.

Tom Crane showed work from a just-published book of historic house museums in and around Philadelphia. “These houses are forgotten and struggling,” he explained, “and we wanted to capture their elegance and their place in our own collective memory.” He did so with color photography and some occasionally inventive use of light. “Sometimes,” he admitted, “you have to make sunlight.”

Walter Dufresne finds inspiration in the work of Berenice Abbot's 1930s photos of New York, and he often uses specific shots to inspire his own work. “In some cases, she was working just slightly ahead of Robert Moses,” he marveled. “She showed how the city was about to change—and it did.” His photos of these same spaces and crevices in the city (sometimes from the same angles and sometimes from very different ones) illustrate that change never stops.

Comings and Goings

Mark Chen, AIA, has been named director of design for the New York office of The Hillier Group. Chen has been recognized nationally for his work in the education and health care fields. His Pediatric AIDS Center for Bronx Lebanon Hospitals was awarded a *Progressive Architecture* award. The office has also recently promoted **John K. Mulliken, AIA**, and **James Butterfield** to associate, and hired **Bozena Grocholski** as a project designer.

□ **Mihai Radu**, who has worked with Richard Meier, I.M. Pei & Partners, and Swanke Hayden & Connell, has joined Christidis & Lauster Architects to form **Christidis Lauster Radu Architects**.

□ **Mancini Duffy** has welcomed **William Bouchey** to the firm's New York office as group design director. Bouchey's 13 years of experience include corporate, retail, exhibition, and residential projects.

□ **Nicholas Quennell** and **Peter Rothschild** have announced that **Andrew Moore, Alison Brawne-Shipley**, and **Mark Bunnell** are now partners in the firm of **Quennell Rothschild & Partners**.

□ **WPG Design Group** has appointed **Robert C. Krone, AIA**, as president; **David R. Koons** and **David Lawrence Korn** as senior associates.

□ **Jordan Gruzen, FAIA**; **Peter Samton, FAIA**; **Scott Keller, AIA**; and **Michael Kazan** welcome **Gerald F. Vasisko, FAIA**, as a new partner of the firm **Gruzen Samton Architects Planners & Interior Designers**. Vasisko has been with the firm for 20 years, during which he has managed such projects as the Long Island City High School, The Montana apartment complex, and the Radisson Plaza Hotel in downtown Raleigh, North Carolina. He is currently directing the Queens Family Courthouse design and work by the firm on the Grand Central Terminal rehabilitation.

□ **EDAW**, which has offices in 22 locations around the world, has opened a New York City office at 200 Varick Street. **Timothy Delorm**, who has worked on such projects as the State Island Ferry Terminal/Waterfront Master Plan, will run the office as director of planning and landscape architecture.

□ **Ehrenkrantz Eckstut & Kuhn Architects** has named **Robyn Loring Specthrie** as director of marketing and business development.

COMMITTEE MEETINGS

November 2, 6:00 PM
Housing

November 3, 8:00 AM
Architecture for Justice

November 4, 5:30 PM
Public Architects

November 5, 8:30 AM
Professional Practice

November 9, 6:30 PM
Learning by Design:NY

November 10, 6:15 PM
Design Awards

November 11, 6:00 PM
Marketing & Public Relations

November 12, 6:00 PM
Committee on the Environment

November 18, 12:30 PM
Architecture for Education

November 18, 4:00 PM
Roundtable

November 18, 6:00 PM
Health Facilities

November 18, 6:00 PM
Architecture Dialogue

November 19, 6:00 PM
Building Codes

November 20, 8:00 AM
Zoning & Urban Design

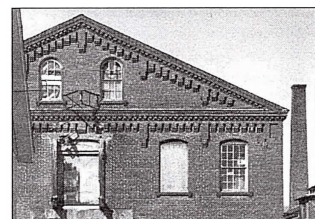
November 24, 5:30 PM
Public Sector Liaison

November 25, 6:00 PM
Women in Architecture

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



Lemon Hill, Fairmont Park, Philadelphia, photograph by Tom Crane



Former Iver Johnson Factory, Fitchburg, Massachusetts, photograph by Cervin Robinson



Warehouse at Water and Dock Streets, Brooklyn, photograph by Walter Dufresne

CONTINUING EXHIBITIONS

Construction. AIA New York Chapter and the Society of Design Administrators, United Nations Visitors' Lobby, 46th St. and First Ave. 686-9677. Opens November 13, closes November 19.

Invisible New York: The Hidden Infrastructure of the City. Municipal Art Society, 457 Madison Ave. 935-3960. Closes November 27.

New York Begins: A Rare Drawing of New Amsterdam, c. 1650. Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes November 29.

Alvar Aalto's Viipuri Library, Photography by Wijnanda Deroo. Columbia University Graduate School of Architecture, Planning and Preservation, 400 Avery Hall. 854-3510. Closes December 11.

Tel Aviv: Modern Architecture 1930-1939. Columbia University Graduate School of Architecture, Planning and Preservation, 400 Avery Hall. 854-3510. Closes December 18.

Plus Minus New York: Work by Kisaburo Kawakami. Columbia University Graduate School of Architecture, Planning and Preservation, 400 Avery Hall. 854-3510. November 16-December 18.

Floating Bathhouses. The Lower East Side Tenement Museum, 970 Orchard Street. 431-0233. \$8.00. Closes in February.

Tensions in Architecture. Material ConneXion Gallery, 4 Columbus Circle. 445-8825. Closes January 5.

Premises: Invented Spaces in Visual Arts and Architecture from France, 1958-1998. The Guggenheim Museum SoHo, 575 Broadway. 423-3500. Closes January 10.

The Making of the Woolworth Tower. Sponsored by the Alliance for Downtown New York. Woolworth Building, 233 Broadway. 835-2789. Closes January 10.

The Architecture of Reassurance: Designing the Disney Theme Parks. Cooper-Hewitt National Design Museum, 2 E. 91st St. 849-8420. Closes January 10.

George B. Post: Great American Architect. New-York Historical Society, 2 W. 77th St. 873-0509. Closes January 10.

Building for New York and the Nation: The Architecture of Cass Gilbert. Sponsored by the Alliance for Downtown New York. U.S. Courthouse at Foley Square, 40 Foley Square at Pearl St. 835-2729. Closes January 21.

Getting From Here to There: New York's Bridges. The Hudson River Museum, 511 Warburton Ave., Yonkers, NY. (914) 963-4550. Closes January 24.

Cities on the Move, the Modern Asian City. P.S. 1, 22-25 Jackson Ave., Long Island City. 718-784-2084. Closes February 7.

From Site to Insight: The Design and Renovation of the New York Custom House. Sponsored by the Alliance for Downtown New York. Alexander Hamilton U.S. Custom House. 1 Bowling Green. 835-2729. Closes February 7.



How do they do it?

How does the New York design and architecture community produce so many award winning, internationally renowned and respected projects?

The answer is a lot of talent, a wonderful spirit of community, and a little help from Consulting For Architects, Inc. For over fourteen years, CFA has supported the New York design and architecture community with full-time staff and per-project consultants, award winning CAD and multimedia training and software sales.

Do what New York firms have been doing for years!

Stop by or call to speak with a member of our courteous and knowledgeable staff. CFA is located on the ninth floor of 236 Fifth Avenue, at 28th Street, in the heart of the Madison Square Park district. Voice 212-532-4360, Fax 212-696-9128, E-mail cfany@cons4arch.com, Internet <http://www.cons4arch.com>

Select Interior Door, Ltd.
2074 Perry Road, P.O. Box 178
North Java, New York 14113
1-800-535-9335
FAX 716-535-9923
www.sidl.com

Manufacturers of custom interior, exterior solid hardwood doors and millwork

Institute of Design and Construction
141 Willoughby Street
Brooklyn, New York 11201
Telephone: 718-855-3661 ext. 17

Architectural License Preparation — The "Battista Courses" for new computer ARE

PARSONS SCHOOL OF DESIGN
66 Fifth Avenue
New York, NY 10011
Telephone: 1-800-252-0852
Parsons is also an AIA/CES educational provider.

K+A DesignConsultants
33 Queens Lane
New Hyde Park New York 11040
516 365 4722

Architectural Lighting Consultation Analysis Design

John Katimaris
iald aia iida

SPACE TO SHARE
in airy Architecture Office in Chelsea.
Two large drafting stations w/files & side tables.
Library, conf. area, copier, fax.
CALL 212-352-9167

Law Offices C. Jaye Berger
• Real Estate Law
• Building Code Construction Law
• Environmental Law
• Contracts
• Litigation in State, Federal, and Bankruptcy Courts
110 East 59th Street, 29th floor
New York, New York 10022
212-753-2080



SPEC MIX®
Quality. Consistency. Efficiency.
ASTM C-270 MORTAR EVERY TIME!
Manufactured by PACKAGE PAVEMENT CO., INC.
800-724-8193

Financial Consulting & Bookkeeping for Architects

John V. LaMonica
718.832.5609
LAMOJOV@aol.com

ADVERTISE IN OCULUS!

Rates are reasonable, and readership is extensive.
Contact the Chapter for information: 683-0023, ext. 12.

MAGGI SEDLIS, AIA

The Office of Margaret J. Sedlis
36 East 23 Street, 7th floor
New York, NY 10010
phone: 212-777-5598
fax: 212-979-0923
e-mail: maggis@aol.com

Consultants to architects and designers providing services related to:
project management
contract management
practice management

SUBSCRIBE TO OCULUS

Read about New York's architecture and urban design community. \$40.00 a year for ten issues. Call 683-0023, ext. 14, to subscribe.

ORNAMENTAL METAL

Make a grand entrance

or staircase

or railing

Ornamental Metal satisfies more design goals than any other decorative material. And its abilities to enhance and embellish transcend the pure aesthetic to create tangible value in a property. From distinctive, sleek entranceways, to gracious, intricate railings and stairs, Ornamental Metal offers uncommon durability, design flexibility and enduring appeal. For quality you can feel and beauty you can touch, Ornamental Metal is the singular choice.

For more information or consultation, please contact the Ornamental Metal Institute of New York.



OMI The Ornamental Metal Institute of New York
211 East 43rd Street, New York, N.Y. 10017

212-697-5554

November 13

Submission deadline for the Steel Joist Institute Design Awards. Projects must have been built in the U.S., Canada, or Mexico within the last three years and will be judged on the basis of flexibility, speed of construction, cost, and aesthetics. Contact the Steel Joist Institute, 3127 10th Avenue, North Extension, Myrtle Beach, S.C. 29577, or visit www.steeljoist.org.

Submission deadline for Brunner Grant for advanced study that contributes to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other presentation. Call 683-0023, ext. 11, for an application.

November 15

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

December 18

Submission deadline for the Rudy Bruner Award for Urban Excellence, given to urban places demonstrating a successful integration of effective processes and meaningful values into good design. Call (617) 492-8401 or email info@bruner-foundation.com for more information.

January 15

London AIA Excellence in Design Awards submission deadline. This award program is open to projects completed between January 1, 1993 to December 31, 1998 by U.K.-based architects working anywhere in the world, by U.K. students working in the U.K., or by any architect working in the U.K. Write AIA, Kent House, 14-17 Market Place, London W1N 7AJ or fax 011-44-171-636-1987 for more information.

January 29

Submission deadline for the James Beard Foundation/Interior Design Magazine Awards, honoring excellence in interior and graphic design for restaurants in the U.S. or Canada. Write the James Beard Foundation, 6 West 18th St., 10th Floor, New York, NY 10011 or visit www.jamesbeard.org for more information.



Charlie Rose and Linda Searl, FAIA

photos: Dorothy Alexander

Jury Members Choose This Year's Winners

by Kira L. Gould

The 1998 Design Awards were announced on September 16 by the distinguished jury and the AIA New York Chapter's special guest moderator, public television show host **Charlie Rose** at the Lighthouse, a previous award winner, designed by Mitchell Giurgola.

□ After a grueling day, jurors presented 32 awards culled from among 274 entries. In the Architecture category, the jury was made up of **N. Michael McKinnell, FAIA**, of Kallman McKinnell & Wood in Boston; **Cathy J. Simon, FAIA**, of Simon Martin-Vegue Winkelstein Moris in San Francisco; and **Yoshio Taniguchi** of Taniguchi & Associates in Tokyo.

Architecture Honor Award winners were **David Brody Bond** for Valeo Technical Center in Auburn Hills, Michigan; **Eisenman Architects** with **Lorenz & Williams** for the Aronoff Center for Design and Art at the University of Cincinnati; **Henry Myerberg Architects** for the Rhys Carpenter Library at Bryn Mawr College; **Richard Meier & Partners** for the Rachofsky House in Dallas; and **Tod Williams and Billie Tsien** for the Freeman Silverman Residence in Phoenix. Awards went to **David Brody Bond** with **Tobey + Davis** for the U.S. Bureau of the Census Administration and Data Processing Center in Bowie, Maryland; **Edward I. Mills & Associates, Architects** for the Melnik Residence in Brighton, Michigan; **Richard Meier & Partners** for the Swissair North American Headquarters in Melville, New York; and **Weiss/Manfredi Architects** for the Women's Memorial and Education Center at Arlington National Cemetery in Virginia.

Citations were awarded to **CR Studio Architects** for the Eileen Fisher store in Soho, **Polshek and Partners Architects** for the Jerome L. Greene Hall at Columbia Law School, and **William Nicholas Bodouva + Associates** for Terminal One at John F. Kennedy International Airport.

Interior Architecture awards were selected by **Ming Fung** of Hodgetts & Fung in Santa Monica, California; **Stephen Knowles, AIA**, of Herbert Kruse Blunck Architects in Des Moines, Iowa; and **Linda Searl, FAIA**, of Searl & Associates in Chicago.

Honor Awards went to **Gensler** for Home Box Office offices on Sixth Avenue and to **Leslie Gill Architect** for the Watrous/Weatherman Residence in Brooklyn. Awards were given to **Anderson Architects** for Barnesandnoble.com, **Belmont Freeman Architects** for a Loft Residence and Studio, and **Gluckman Mayner Architects** for the Helmut Lang boutique—all in New York City. Citations were presented to **Gabellini Associates** for the Wolfkowitz Residence, **Hardy Holzman Pfeiffer Associates** for the New Amsterdam Theatre, **Toshiko Mori Architect** for Issey Miyake Pleats Please, **Rockwell Architecture** for Best Cellars, and **Thanhauser & Esterson** for Michael Callen-Audre Lord Community Health Center. All are located in New York.

Project Awards were determined by **Peter Q. Bohlin, FAIA**, of Bohlin Cywinski Jackson in Wilkes-Barre, Pennsylvania; **Phyllis Lambert** of the Centre Canadien d'Architecture in Montreal; and **Jose Oubrierie** of Ohio State University.

Honor Awards were given to **Rogers Marvel Architects** for the Studio Museum in Harlem, **Skidmore Owings & Merrill** for 350 Madison

Avenue, and **Eisenman Architects** with **HNTB Sports Architecture** for the Football Stadium Expansion at the University of Arkansas. Awards went to **CR Studio Architects** for the African Burial Ground in Lower Manhattan, **Castro-Blanco Piccioneri Associates** (architect of record) and **Hanrahan + Meyers** (design architect) for the Latimer Gardens Community Center in Queens; **Mirage and Architecture Research Office** for the U.S. Armed Forces Recruiting Station in Times Square. Citations were earned by **The Hillier Group** (architect of record) and **Christian de Portzamparc** (design architect) for the Louis Vuitton Moët Hennessy Tower on West 57th Street, and by **G. Phillip Smith & Douglas Thompson, Architects** for the Jacques Marchais Museum of Tibetan Art in Staten Island.

The audience asked about the difficulty of judging architectural work without visiting it. Jurors said they yearned for more work that clearly showed a concept explored from the beginning of the project to the end. Some jurors noted that unsuccessful projects were often clogged with too many ideas. Conceptually powerful entries, they agreed, were always going to garner attention and awards. Simon wondered why photos and drawings often neglected context, when text explanations called attention to it.

Do these winners collectively offer any harbingers of what is to come in the twenty-first century? Bohlin, and the others, thought not. "We can't always be looking for the boldly visionary," he said. Watch for extensive coverage of the awards in the January 1999 issue of *Oculus*.



Yoshio Taniguchi, Cathy J. Simon, FAIA, and N. Michael McKinnell



Yoshio Taniguchi, Cathy J. Simon, FAIA, Jose Oubrierie, and Peter Q. Bohlin, FAIA



Linda Searl, FAIA, Stephen Knowles, AIA, and Ming Fung

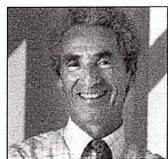


Phyllis Lambert and Jose Oubrierie



A. Campari Knoepffler, AIA, Lynn Gaffney, AIA, Miguel Rivera, AIA, and Mark Wright, AIA

THE LAST WORD ON THE HERITAGE BALL



Rolf Ohlhausen

For many years the Heritage Ball has been the occasion which recognizes individuals whose contributions to architecture and its allied arts have made a lasting impression. This year the AIA New York Chapter will honor Lewis Davis, FAIA; Samuel Brody, FAIA (1926-1992); and Richard Ravitch for their belief in the social basis of architecture and for decades of outstanding contributions to cities.

The Heritage Ball serves both as a ceremony for bestowing the President's Award and as an important fund raiser for the Chapter. Local membership dues constitute only 40 percent of our revenue. This year's ball will help to fill the gap of income that will be needed to fund the Chapter's ever-expanding programs.

Income from the Heritage Ball will supplement fund raising for the new premises and has allowed us to develop a website serving both members and others in cyberspace. Along with the generous support of our benefactors and underwriter, the Heritage Ball has paid for additional pages of *Oculus*, subscriptions for colleges so that students can learn about Chapter members, and complimentary copies that the chapter sends to elected officials in charge of capital funding. The Chapter's proactive fund-raising efforts have allowed us to avoid increasing our 1998 local dues.

The Heritage Ball has been criticized for catering to larger firms that can better-afford the high price of admission. So this year we have tried to make it possible for firms of any size to attend with \$50 after-dinner dance tickets. Additionally, we are planning to acknowledge, in the commemorative journal, the small- to medium-sized firms purchasing two or more dinner tickets. The Chapter has also responded to these concerns by hosting the annual spring party, which provides an opportunity for the entire design community to come together.

I am hopeful that members will join in the celebration as we acknowledge the achievements of this year's three distinguished President's Award winners. As Paul Goldberger, Hon. AIA, wrote, what is most remarkable about the housing the trio designed is, "the extent to which it not only improved the lives of its occupants, but of everyone in the city of New York."



Mayor John Lindsay, Richard Ravitch, and Lewis Davis, FAIA



Waterside, FDR Drive between 25th and 30th streets. Reprinted with permission from Davis Brody Bond

ATTENTION MEMBERS!

In December questionnaires will go out for the **1999 AIA New York Directory of Architecture Firms**. In order for firms to be listed in the directory, Chapter members who are principals must complete and return the questionnaire and firms must be in good standing. This means all 1999 dues, including Chapter supplemental dues, are fully paid or are being paid on an approved installment plan. If you have questions about the Directory or supplemental dues, please call Suzanne Howell Mees at 212-683-0023, ext. 18.

Starting in 1999, directory information will be integrated as a searchable database on the Chapter web site. Be sure to reply promptly to be included!

The views expressed in *Oculus* are not necessarily those of the Board of Directors or staff of the AIA New York Chapter. With the exception of the material appearing under the title "Around the Chapter," this publication is produced by the *Oculus* editorial team.

©1998 The American Institute of Architects New York Chapter. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

NOVEMBER

8

Sunday

Lecture: Recent New York Architecture
By Carole Rifkind. Sponsored by the New-York Historical Society.
2 pm. 2 W. 77th St. 873-3400.
\$5 or \$3 seniors, students.

10

Tuesday

Lecture: Design with Nature in an Urban Century
By William Burch. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 849-8380. Free.

11

Wednesday

AIA NEW YORK CHAPTER EVENT
Discussion: Which is Better—Design Evolution or Design Revolution?
Sponsored by the Interiors Committee. 6:30 pm. Haworth, 625 Sixth Ave. RSVP 468-4437. \$5 members, \$10 nonmembers. (4 CES/LUs)

Lecture: The Old Croton Aqueduct
By Brian Goodman. Sponsored by the Construction Specifications Institute, New York Chapter.
6 pm. City Crab and Seafood House, 19th St. and Park Ave. South. RSVP 663-3167. \$10. (2 CES/LUs).

Lecture: What Wall?
With Eric Owen Moss. Sponsored by the Columbia University School of Architecture, Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510. Free.

12

Thursday

Lecture: Mack Scogin and Merrill Elam—Current Work
By Mack Scogin and Merrill Elam. Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

Lecture: Thomas Hanrahan
By Thomas Hanrahan. Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th Floor, 200 Willoughby Ave., Brooklyn. (718) 399-4304. Free.



13

Friday

AIA NEW YORK CHAPTER EVENT
Seminar: Architectural Metal
Sponsored by the AIA New York Chapter and the Ornamental Institute of New York. 8 am. 211 East 43rd St. 697-5554. \$35. (8 CES/LUs, 3 HSW)

Lecture: Time Spaced
With Robert Slutzky and Detlef Mertins. Sponsored by the Buell Center, Columbia University. 12:30 pm. 114 Avery Hall. 854-8165. Free.

Planners Network Forum: Privatization and Public Policy
Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th Floor, 200 Willoughby Ave., Brooklyn. (718) 399-4304. Free.

14

Saturday

Walking Tour: The Evolution of the Skyscraper
By Matthew Postal. Sponsored by the New-York Historical Society. 12 pm. Meet at NW corner of Wall and William sts. 873-3400. \$8 or \$6 seniors.

16

Monday

Lecture: The Houses of McKim, Mead & White
By Samuel White. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 849-8380. \$15 or \$5 students.

18

Wednesday

Panel Discussion: Art and Architecture—Resonances and Reverberations
With Carole Rifkind, Dan Cameron, Silvia Kolbowksi, Sheila Kennedy, Mark Robbins, and Peggy Deamer. Sponsored by the Architectural League of New York and by the New Museum of Contemporary Art. 6:30 pm. Great Hall, Cooper Union, 7 E. 7th St. 219-1222, ext. 228. \$10.

Lecture: Architectures of the Unforseen
By Brian Massumi. Sponsored by the Columbia University School of Architecture, Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510. Free.

19

Thursday

AIA NEW YORK CHAPTER EVENT
1998 Heritage Ball
Honoring Lewis Davis, FAIA; the late Samuel Brody, FAIA; and Richard Ravitch. 6:30 pm. The Pierre, Grand Ballroom, Fifth Ave. at 61st St. 683-0023, ext. 16.

Lecture: Jorge Silvetti
By Jorge Silvetti. Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th Floor, 200 Willoughby Ave., Brooklyn. (718) 399-4304. Free.

20

Friday

Lecture: "Great Gaps and Voids"—The Dark Space of the Family Interior
With Susan Sidiauskas and George Teyssot. Sponsored by the Buell Center, Columbia University. 12:30 pm. 114 Avery Hall. 854-8165. Free.

21

Saturday

Symposium: Nach Berlin
Cosponsored by Parsons Department of Architecture and Goethe House. With Alan Balfour, Paul Goldberger, Helmut Jahn, Axel Schultes, Michael Sorkin, Karen van Lengen, Michael Wise. Tishman Auditorium, 66 W. 12 St. 9:00 am-5:30 pm. 229-8955. Free.

22

Sunday

Walking Tour: Classical Revival in Carnegie Hall
Sponsored by Cooper Union. 1 pm. RSVP 353-4195. \$15.

24

Tuesday

Lecture: Paul Byard—The Architecture of Additions
By Paul Spencer Byard, FAIA. Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

30

Monday

Lecture: Toyo Ito
By Toyo Ito. Sponsored by Pratt Institute. 6 pm. Steuben Hall, 4th Floor, 200 Willoughby Ave., Brooklyn. (718) 399-4304. Free.

DECEMBER

1

Tuesday

AIA NEW YORK CHAPTER EVENT
Inauguration and Design Awards Presentation
6 pm. Seagram Building, 4th floor gallery, 375 Park Ave. RSVP 683-0023, ext. 21. \$5 members, \$10 nonmembers.

Lecture: Perspectives on Thomas Jefferson's Architecture
With Daniel P. Jordan, William L. Beiswanger, Richard Guy Wilson, Paul Goldberger, Jaquelin Robertson, and Vincent Scully. Sponsored by the Thomas Jefferson Memorial Foundation. 4 pm. University Club, 5th Ave. and 54th St.

2

Wednesday

AIA NEW YORK CHAPTER EVENT
Lecture: The Rockwell Group's Design Concepts
By Alice Yui. Sponsored by the Interiors Committee. 6 pm. Architects & Designers Building, 150 East 58th St., 11th Fl. RSVP 371-9595. \$5 members, \$10 nonmembers. (4 CES/LUs)

Lecture: Instrumental Bodies
By Kas Oosterhuis. Sponsored by the Columbia University School of Architecture, Planning and Preservation. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510. Free.

3

Thursday

Lecture: Daniel Libeskind Current Work
By Daniel Libeskind. Sponsored by the Architectural League of New York. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

4

Friday

Conference: The Disney Legacy—Storytelling, Placemaking and the American Life
Sponsored by Cooper-Hewitt National Design Museum. 9:30 am. Great Hall, Cooper Union, 7th St. and 3rd Ave. 849-8380. \$40 or \$25 students.

Oculus is supported through the generosity of YORK HUNTERS INTERIORS and other benefactors.

AIA New York Chapter
The Founding Chapter of
the American Institute of Architects
200 Lexington Avenue
New York, NY 10016

George Smart
5409 Pelham Rd.
Durham, NC 27713

Bulk Rate
US Postage
Paid
New York, NY
Permit No. 4494