



# OCULUS

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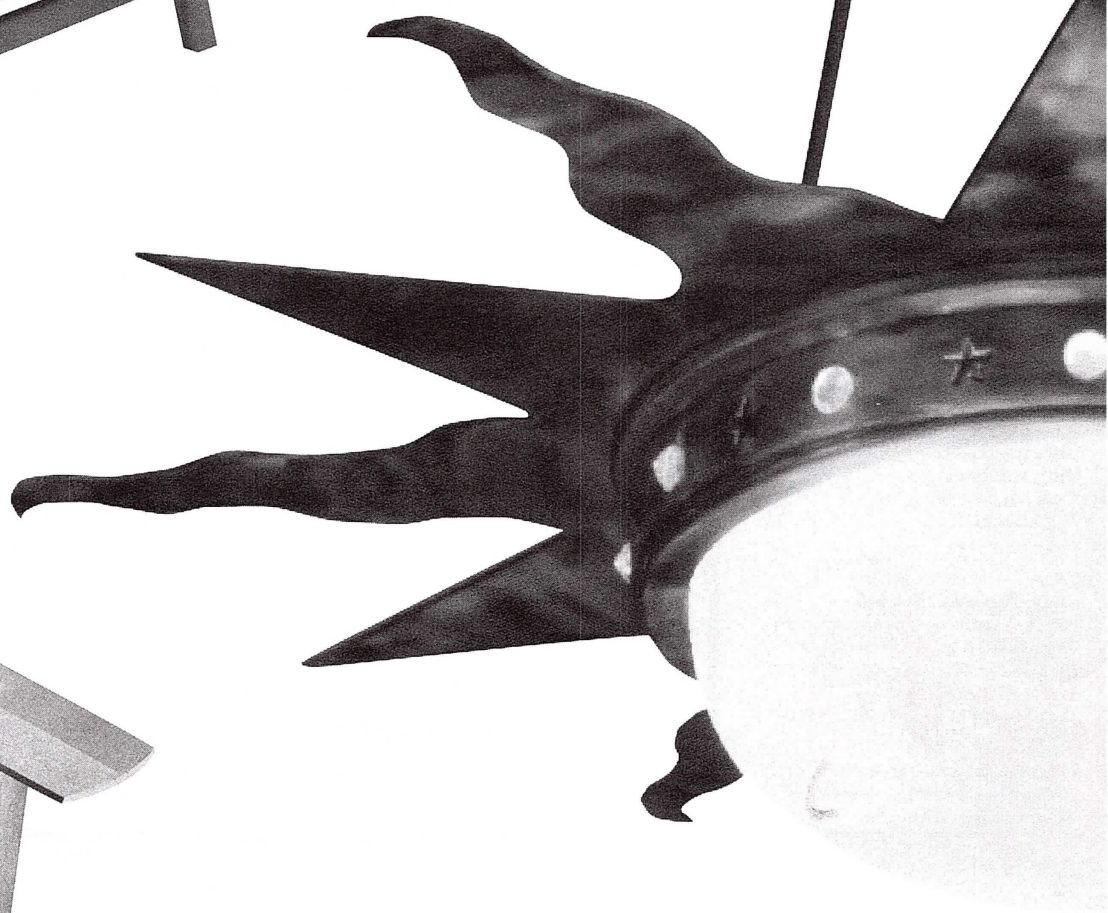
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Making Metalwork and  
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MAKING IT  
IN NEW YORK



Volume 59, Number 8, April 1997

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# News

from the executive director, Carol Clark.  
*Oculus* kicked off the new year with a bang,  
 scooping the *New York Times* when it pub-

lished the proposals for the Coliseum site. Though the MTA tried to avoid publicity, editor Jayne Merkel hounded the nine developers, urging them to release the names of the architects who had submitted proposals and their designs. The result was the first comprehensive examination of what is arguably the most important new project in New York's immediate future.

In addition, January's cover design by Michael Gericke of Pentagram, evoking "The New Minimalism," was a merit winner in the thirty-second annual Society of Publication Designers (SPD) competition. The award-winning design will be included in the SPD's "Annual 32" and in an exhibition next November.

Under Merkel's leadership, continuing the tradition established by former editor Suzanne Stephens, *Oculus* has continually been on the cutting edge of reporting about New York City architects and architecture. Many of New York's architects have been published first in these pages. Through its extensive coverage of lectures, panel discussions, exhibitions, and publications on architecture, the magazine keeps abreast of the most recent developments in the field. The *Oculus* calendar is widely regarded as an important source of information about the vast array of architecturally-related events. Since few busy architects can attend all of the intriguing events listed in the calendar, *Oculus* reporters are there to provide a written record.

*Oculus* is compiled by a small staff that includes mostly part-time editors and new, talented freelance writers. Thanks to their diligent efforts, it is the magazine that lets the world know what the architects and builders of New York are doing here – and everywhere else in the world. *Oculus* now goes not only to the AIA New York Chapter's members but also to university libraries, bookstores, and a growing list of subscribers.

Though the magazine is published by the AIA New York Chapter, it is an editorially independent publication of 20 pages combined with four pages of a Chapter newsletter. In the "Around the Chapter" and "Chapter Notes," the AIA reports on the many committee and Chapter events that occur throughout the year.

As Jayne Merkel explained to a group of the Chapter's regular contributors at a thank-you breakfast earlier this year, "One of the real pleasures of editing *Oculus* is that people read it from cover to cover the day it comes out. We know this because architects want to be in it, and they let us know (right away!) if they feel they've been left out or misrepresented. Clearly, it's as important as a gossip sheet as it is as a record of the events and ideas taking place in our city."

*Oculus* would not appear each month without the generous support of the sponsors listed above left. The AIA New York Chapter is grateful to those who help us keep New York City's architectural community up-to-date on issues, projects, and ideas.

The Stars Come Out

by Nina Rappaport

Richard Meier will be slugging it out first with his cousin Peter Eisenman, then one by one with Rafael Viñoly, Polshek and Partners, Gwathmey Siegel, and Tod Williams and Billie Tsien in a competition to design new bus shelters and public toilets for the city. Actually, the real contenders will be the companies that hired the architects to answer the Department of Transportation's request for proposals. Those proposals, for a \$900 million coordinated street furniture program, will be due April 18. J. C. Decaux USA, the local affiliate of the French company that invented advertising-supported bus shelters and self-cleaning public toilets, engaged a whole roster of superstar architects because the city has asked contestants to provide designs suitable for a variety of different neighborhoods. Adshel, the American affiliate of a large British company that makes bus shelters, newsstands, and kiosks, teamed up with Eller Media, one of the largest American outdoor advertising companies. They appear to be seeking a more consistent identity for the structures, but having hired Meier, are obviously equally concerned with design. Wall, the German company that created the less-than-lovely toilet behind City Hall, is also expected to compete.

Most New Yorkers thought the Staten Islanders who complained about the gigantic clock on Venturi Scott Brown and Anderson/Schwartz's Ferry Terminal objected because it was too radical. Turns out it must not have been radical enough. At his 'State of the Borough' address on February 26, Staten Island

Borough President Guy V. Molinari waxed ecstatic about the \$100 million plan to turn the old St. George Ferry Terminal on the Staten Island side into a great serpentine terminal and museum by Eisenman Architects. Passengers will enter the jowls of the coiled creature and pass through the atrium of the Staten Island Institute of Arts and Sciences, which was founded in 1881 and is now a few blocks away. Its new 170,000-square-foot, \$40 million facility will be built over the renovated terminal and paid for with private contributions and a bond issue approved by the New York State Dormitory Authority. The idea behind the scheme is similar to the one Eisenman/Robert used at the Wexner Center, where students crossing the Ohio State campus are encouraged to pass through the galleries. But here the audience will be captive, the space more embracing.

The winner of the competition to design a new dormitory for 250 students at Pratt Institute is Pasanella + Klein Stolzman + Berg. The scheme by Wayne Berg, FAIA, was selected by a jury of eleven architects, architectural educators, and members of the architectural press. Finalists were Gwathmey Siegel & Associates, Hardy Holzman Pfeiffer Associates, and Polshek and Partners. Jurors were Deborah Dietsch, Anthony Gelber, Thomas Hanrahan, Chris Kasik, Kathleen Rice, Julie Riley, Peter Rowe, Edmund Rutkowski, Thomas Schutte, Karen Stein, and Claire Weisz. Denis Kuhn was advisor.

Since the Vincent A. Stabile Residence Hall will house art and architecture students, mostly in double rooms, Berg designed spaces to make art

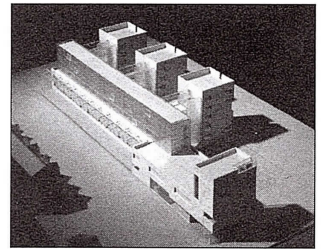
both individually and collaboratively, places to display student work, and areas for informal socializing. A low brick bar on the western facade reflects the scale and texture of the Institute's Pratt Row faculty houses across the street. On the other side, the building is taller and lighter because of an industrial aluminum skin, and the five-story blocks extend backwards, replacing parking lot views with courtyards. Construction should begin this July, with occupancy planned for September 1998.

The Washington Opera House has chosen Pei Cobb Freed & Partners, with James Ingo Freed, FAIA, as partner-in-charge, to build a new performance space within the shell of the old Woodward & Lothrop department store on a 50,000-square-foot block in downtown Washington, D.C. Concord Partners is the development manager, with Artec as the acoustical engineer and Schuler & Shoot as theater consultant. The project is expected to be completed by the fall of 2001.

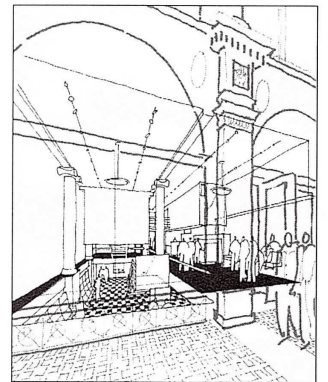
When Kiss & Cathcart won the invited competition to expand the New Museum for Contemporary Art on Broadway in Soho, the architects had to figure out a way to keep the museum open during construction. They are doing it by building a temporary tunnel through the lobby construction site. The renovation will provide an additional 10,000 square feet of space. A new multistory lobby and mezzanine allow views from the ground floor to the second floor where staff offices, previously in the basement, will be housed in the rear. The entire project will be completed within a \$1.5 million budget.



Proposed Staten Island Ferry Terminal and Museum, Eisenman Architects



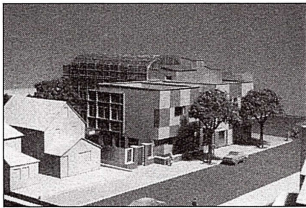
Competition scheme for Vincent A. Stabile Residence Hall, Pratt Institute, Pasanella + Klein Stolzman + Berg



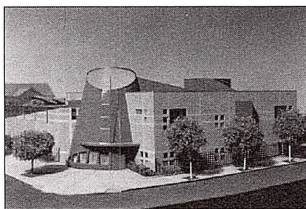
New Museum of Contemporary Art expansion, Kiss & Cathcart



Ducat 2 office building, Moscow, under construction, Liebman Melting Partnership



Hollis Avenue child-care center, James R. Harb Architects and Architrope



Concourse Village child-care center, Castro-Blanco, Piscioneri and Associates Architects



170 Hicks Street, Martin Branwein

□ The **Architecture Research Office (ARO)** designed the installation for the exhibition “Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–1972” at the Cooper-Hewitt National Design Museum.

□ In Moscow, the **Liebman Melting Partnership’s** office building, Ducat 2, was completed in March down the street from its first commercial project there, Ducat 1. The new 225,000-square-foot structure follows the existing streetscape with a four-story facade of granite, while a ten-story complex rises in the back. A four-story glass atrium lets light into the interior. The \$30 million dollar project is fully rented to law firms and local businesses.

Closer to home, Liebman Melting completed 84 more market-rate units of the Shore Haven housing development in the Bronx in February. Two- and three-bedroom brick duplexes with aluminum siding each have their own entrances. Construction began on the 50-acre gated development with a new waterfront park in 1986, and cost \$8 million. The project will eventually have 1,200 units; 250 have been built.

**Kudos**

□ **James Harb Architects and Architrope**, in a joint venture, received a 1997 award of excellence in design from the Arts Commission for their Hollis Avenue child-care center, which will begin construction this spring. The \$3.5 million center is part of a city- and federally-funded initiative to build day-care centers throughout New York. The two-story, 15,000-square-foot building at Hollis Avenue and 202nd Street in Queens will occupy a site where a day-care

center was destroyed by fire. It will house a preschool program as well as after-school and summer activities for 115 children through the age of twelve. The L-shaped building creates an outdoor play space separated from adjacent buildings with a louvered wall. Classrooms will face the open area. An oversized, glazed-brick facade and a greenhouse-like window wall overlook the courtyard. A rooftop play area will have painted steel-tube sections that curve 16 feet over the rooftop.

□ Another day-care center, Concourse Village child-care center by **Castro-Blanco, Piscioneri and Associates**, also won an Arts Commission award for excellence. The 18,000-square-foot, \$4.5 million building is composed of geometric forms — a circle, rectangle, and triangle — stretched along the corner to establish the kind of playful streetwall that is missing in the immediate urban context. A truncated two-story cone houses the entrance and marks the corner. The preschool playrooms for 183 children are on the ground floor; after-school playrooms for older children on the second floor have their own outdoor play area. The project was sponsored by the City of New York Department of Design and Construction and the Agency for Child Development.

□ **H. M. White Site Architects** received a 1996 honor award from the concrete industry for the Brooklyn Owls Head Water Pollution Control Plant. The plant was designed for the NYC Department of Environmental Protection as part of the 1991 master plan with **Ehrenkrantz & Eckstut Architects**. The goal was to improve the sewage treat-

ment plant’s physical relationship to the waterfront. Facing the Shore Parkway along the eastern boundary, a perimeter security fence combines eight-foot-high concrete piers with three panels of light gray vinyl-coated chain-link fence. The design includes a new entry, circulation, and parking, as well as native marine plantings that organize the space and provide an educational garden walk.

□ A number of New York architects were honored at the New York Landmarks Conservancy’s Lucy G. Moses Preservation Awards ceremony on March 10. **Buttrick, White & Burtis** received an award for the Casa Italiana renovation with Italo Rota. (The center for the study of Italian culture at Columbia University was designed by McKim, Mead & White in 1929.) A joint venture of **Borrero/Plumey** was honored for converting P.S. 72, by David Stagg of 1881–82, into the Julia de Burgos Latino Cultural Center. **Beyer Blinder Belle’s** preservation plan for St. Thomas Church by Cram, Goodhue, and Ferguson of 1911–13 won an award, as did the renovation of an 1839 Greek Revival house at 170 Hicks Street in the Brooklyn Heights Historic District by **Martin Branwein Architect** and **Jan Hird Pokorny’s** restoration of the Guardian Life Building by D’Oench & Yost of 1911. Other recipients of honors were Sarah Bradford Landau, City Hall, Jujsmcynt Theaters, and Pratt Institute (**Robert Siegel** is chairman of the Buildings and Grounds Committee; **Denis G. Kuhn** is in charge of Ehrenkrantz & Eckstut’s master plan).

**Resurrecting Religious Buildings**

by *Nina Rappaport*

**T**he February *Oculus* feature “Building for Belief” told only part of the story. There are so many restorations going on — or needed — that the New York Landmarks Conservancy set up a Sacred Sites program in 1985 to provide matching grants, below market-rate loans, and technical advice. Many of the restorations are being done on New York City landmarks that must follow strict regulations. The Conservancy has awarded over \$1.5 million in matching grants to more than 400 synagogues, churches, and meetinghouses throughout New York State. It even publishes a newsletter on religious restoration called *Common Bond*.

A few congregations, such as Trinity Church and Grace Church, own valuable real estate, have large endowments, and conduct well-considered restoration projects with assessment surveys and overall plans. Others proceed from one emergency to the next with almost no money. The Cathedral of St. John-the-Divine is still under construction in its second century. But most religious congregations restore one element at a time or renovate their interiors when they adapt their buildings for modern worship. Usually they hire preservation consultants or architects to plan and supervise the work of a restoration firm or engineer.

**Comprehensive Restoration Plans**

The Eldridge Street Synagogue was built in 1887 by Herter Brothers and is in need of major rehabilitation. It typifies the challenges facing many congregations

where changes in neighborhood populations have resulted in deferred building maintenance. In this case, a three-phase restoration program was planned from the beginning, and the first part was completed in 1991 by architect **Robert Meadows**. It included building stabilization, a new foundation, a new roof, and masonry repointing. Another architect will complete the second phase with HVAC and handicapped access; a third phase will address the interior.

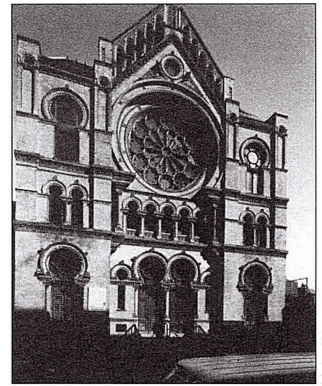
Grace Church on Broadway in Greenwich Village, designed by James Renwick Jr. in 1843–46, is in the midst of a \$2.8 million capital campaign with grants from the city, the state, individuals, and private foundations. Architect **Walter Melvin Associates** has begun restoring the deteriorated clerestory marble tracery stone, replacing it with limestone carved in-situ. **Julie Sloan**, a stained-glass consultant, analyzed the twelve windows in the nave and the seven in the honor room; the **Cummings Glass Studio** is doing the work. **Rambusch Art** is restoring the chancery windows and adding protective glazing. The architects cantilevered the scaffolding from the lower corners of the clerestory windows 40 feet over the nave, so services are not interrupted. In the next phase, a 1960s destructive Dekoset chemical coating will be removed from the Tuckahoe marble, and the stone will be stabilized.

Trinity Church on Broadway at Wall Street, designed in 1846 by Richard Upjohn, has hired architects **Gerald Allen & Jeffrey Harbison** to supervise an overall restoration plan. The firm has begun small projects, such as testing stained-glass

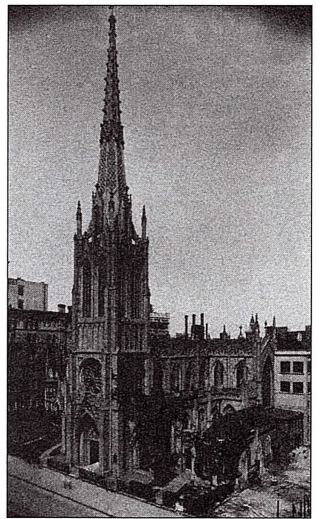
windows and repairing the metal gutter seams on the roof.

St. Mary the Virgin at 145 West 45th Street was built in the 1880s. The church has hired **J. Lawrence Jones Associates** as preservation consultant for the restoration of this early steel-frame church with impressive 96-foot ceilings. The French firm **Tomman and Hanry** used a dry-cleaning technique on the interior limestone columns, memorial, and four marble fountains at the rear wall. In order to raise funds, they felt it was important for parishioners and tourists to see the work in progress. They are also restoring stained-glass windows, plaster and painted surfaces, and interior furnishings, and will restore five ornate side chapels.

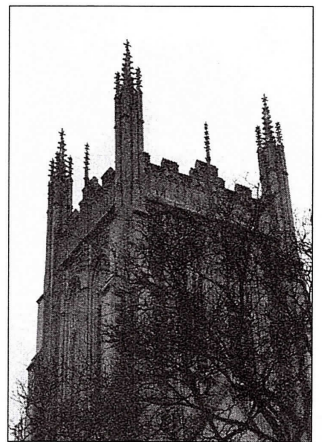
The Cathedral of St. John-the-Divine, designed in 1892–1911 by Heins & La Farge, is undertaking a capital campaign for its preservation and site improvement program with **Polshak & Partners and Building Conservation Associates**. “The venture of the stoneyard in the 1980s was successful. We now have 50 more feet of tower,” said Steve Facey, vice president for planning. But with a new dean, he said, “The goals are to stabilize and preserve what we have, and then begin new projects.” The renovation of the deanery is complete. Now the architects are removing the south tower scaffolding and capping it off as is. They are also restoring the dome and apse connection, the parapet walls, and the original orphanage, designed by architect Ithiel Town, which contains the textile conservation laboratory. Master sculptor **Simon Verity** and assistant **Jean Claude Marchioni** are carving the main portal with



*Eldridge Street Synagogue, Herter Brothers, Robert Meadows*



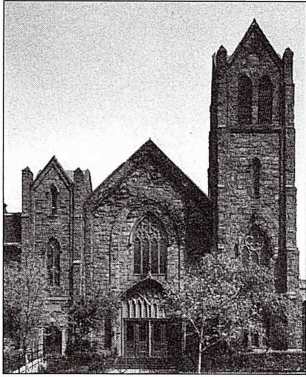
*Grace Church, James Renwick Jr., Walter B. Melvin Associates, Julie Sloan, Cummings Glass Studio, and Rambusch Art*



*Union Theological Seminary, Allen & Colleens, William Stivale*

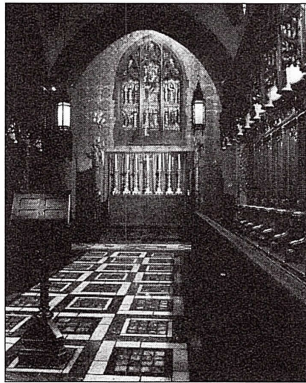
Michael Horowitz

William Stivale



Sarah S. Lewis

Metropolitan Community United Methodist Church, Rembrandt Lockwood, Jablonski Berkowitz Conservation



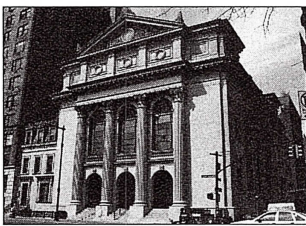
Willie Nisbit

St. Vincent Priory Chapel, Church of St. Vincent Ferrer, Bertram Grosvenor Goodhue, Rambusch Art



Cummings Studio

Detail of "St. Anthony" window by John Lafarge, Judson Memorial Church



Ken Lusbacher

Congregation Shearith Israel, Brunner & Tyron, Mary Clerkin Higgins

scenes of contemporary New York. Site improvements are planned for the walkways and gardens.

Ten blocks north between 120th and 122th on Broadway, Union Theological Seminary was designed in 1910 by Allen & Colleens as a quadrangle of chapels, refectory, library, and administration buildings. It is undergoing a major restoration with consultant **William Stivale** as project director. Because of deferred maintenance, all of the roofs need to be repaired. Two years ago, all the spires of the James Tower had to be removed and recast. The exterior Manhattan sheet masonry will be restored, along with the stained glass in James Chapel.

At the Church of the Holy Trinity on East 88th at Second Avenue, designed by Barney & Chapman in 1897, half of the brick tower is now visible with its terra-cotta ornament dismantled. Project director **William Stivale** said that the "corners were spreading and the steel corroding, splitting the terra-cotta dormers." The deck under the bells was falling, so they took out the bells and installed a new deck. They are now repairing the steel infrastructure, and recasting and repairing the terra-cotta. The tower is the first phase of the restoration program with engineer **Dan Friedman**.

Park East Synagogue at 163 East 67th Street, designed by Schneider & Herter in 1890, is being restored by construction manager Turner Construction and preservation consultant **Dan Peter Kopple & Associates** of Philadelphia, who will restore the masonry, wood details, metal cornices, mortar patching, and roofing. **Rambusch Art** completed the documentation, conservation, and rein-

stallation of leaded-glass panels in the clerestory and the lower side walls and rose windows.

**Jablonski Berkowitz**

**Conservation** completed a conditions assessment of the Metropolitan Community United Methodist Church in Harlem, designed by Rembrandt Lockwood in 1871. The project was financed with a \$2,500 grant from the Conservancy; another grant of \$5,000 initiated the tower repairs.

The Church of St. Vincent Ferrer on 66th Street and Lexington Avenue, designed by Bertram Grosvenor Goodhue in 1923, exemplifies many interior design projects in Catholic and some high Episcopal churches. **Rambusch Art** designed and installed a new two-step-high liturgical floor sheathed in marble in the seating area, rather than up at the high altar. Since the Vatican II recommendation of 1969 to hold Mass in the local language, with the priest facing the congregation and the altar in its midst, Rambusch has designed hundreds of similar projects.

St. Philip's Episcopal Church at 214 West Street, designed by Vertner W. Tandy and George W. Foster Jr. in 1911, is completing a conditions survey and roof replacement program with preservation consultant **Ed Kamper** and a \$6,000 grant from the Conservancy. Kamper is tailoring his guidelines in response to financial constraints "to include exterior and interior work as well as furnishings and artwork. Everything needs to be done; a lot will be ongoing phase-by-phase with repairs to slate, copper, masonry, and brick." He recommended that when they bring a new freestanding altar into the congregation

they keep the old in-situ.

**Emergency Projects**

The Church of St. Paul and St. Andrew at West End Avenue and 86th Street, designed by Robert H. Robertson in 1895-97, received a Conservancy grant of \$7,500 and a \$25,000 low-interest loan towards emergency exterior stabilization. The project is being completed by **Building Conservation Associates** with **Paragon Restoration**.

The Washington Square United Methodist Church, designed in 1860 by Gamaliel King, hired **Jablonski Berkowitz Conservation** to analyze the facade. While they were conducting the inspection with the contractor, they filled some joints and secured falling pieces.

**Stained Glass and Roofing Projects**

The best-known stained-glass restoration project is at the Church of St. Ann in Brooklyn, designed by Minard Lefever in 1844. **David J. Fraser** of the St. Ann Center for Restoration and the Arts has completed \$1.2 million of the \$2.5 million restoration, begun in 1979 with support from the Conservancy and a major fund-raising campaign.

Consultant **Julie Sloan** and the **Cummings Studio** are restoring 15 stained glass windows by John Lafarge in McKim, Mead & White's Judson Memorial Church on Washington Square South of 1892. Sloan and conservationist **Mary Clerkin Higgins** are restoring nine Tiffany stained-glass windows for Congregation Shearith Israel, designed in 1897 by Arnold Brunner of Brunner & Tyron, with a \$3,000 grant from the Conservancy.

The Mount Morris Ascension Presbyterian Church in Harlem, designed by Thomas H. Poole in 1905, received a Conservancy grant of \$4,000 and a loan of \$100,000 to replace the roof and stabilize the copper dome with the help of architect **Eric Goshow Associates**.

**Considering Sacred Space**

by *Jayne Merkel*

A recent series of discussions on sacred space at the Architectural League turned out to be the most thought-provoking in memory, as participants considered cultural identity, social change, philosophy, tradition, symbolism, and how architectural decisions are made.

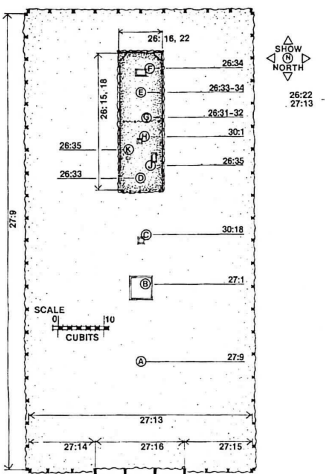
At the first panel on February 4, "Religious Architecture in Contemporary Life," the **Reverend Harvey Cox**, a professor of divinity at Harvard, identified social trends, such as "the place of women, the rise of lay power, diversity," that are affecting architecture. "I once said that the storefront church was a sign of significant change," he noted, because it does not separate insiders from outsiders in the definitive way traditional church doors do. Also, he said, "Verticality does not carry the expression of transcendence it did for millennia" because in the jet age church steeples are dwarfed by skyscrapers, and parishioners can look down on them from airplanes. "Instead of finding oneself securely within a religious tradition, most people are taking a little piece of this, a little piece of that," he said, questioning whether this bricolage can be expressed in architecture.

The Korean Presbyterian congregation that hired **Gregg Lynn FORM** to design a new church for its 2,000 members told him it did not want to draw on Western ecclesiastical or Korean architectural sources. The congregation bought an existing building (the Knickerbocker Laundry factory in Sunnyside, Queens; *Oculus*, February 1997, p. 12) and

asked Lynn and his colleagues, Tim Garafalo and Michael McInturf, to convert it to a sanctuary, wedding chapel, kitchen and cafeteria, and classrooms. The imagery of the sanctuary derives from the bulbous computerized models that Lynn, who teaches at Columbia, uses to create space. "We started organizing aisles and bays," he explained, and ended up with a cluster of curved shapes with a metal standing-seam roof that contrasts strongly with the regular rectangular masonry-and-glass factory beneath it. He said many decisions stemmed from what he called a "minimal budget — less than \$10 million."

The figure seemed rather high when **Samuel Mockbee** finished describing a chapel he had built by hand for \$6,000 out of donated materials in Hale County, Alabama, with his students in the rural studio at Auburn University. He also showed houses they built — in what must be described as a Christian spirit — for people in that desperately poor corner of the Deep South. Even the established churches Mockbee designed in Mississippi were constructed for \$40,000 and \$50 a square foot, a budget that could place symbolism beyond reach. Yet the handmade chapel, built of 1,000 old tires and big timbers salvaged from old barns, has a dramatic, upward-reaching peaked roof. Its open ends bring nature in, give it a gentle, spiritual quality, and help air to circulate in the warm, moist climate.

**Bartholomew Voorsanger** sounded as if he had agonized more, despite infinitely greater resources, in enlarging the Riverdale Jewish Center synagogue (*Oculus*,



**What is your sacred architecture I.Q.?**

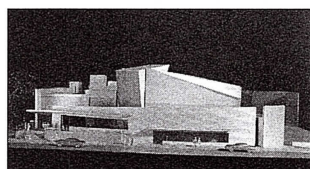
Can you, oh faithful readers of *Oculus*, identify the major elements of the Tabernacle's plan, which are labeled "A" through "K"? What are the dimensions, assuming that a cubit is around 18 inches? Which way is north?

Uncle Rolf (Myller, AIA Emeritus)

*Hint: Chapter and verse are provided as clues. All references are from the book of Exodus in the Bible. The puzzle appear in the Bible Puzzle Book, which Myller wrote in 1977 (Harper & Row).*

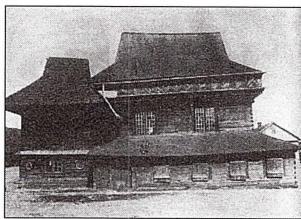


*Korean Presbyterian Church, Gregg Lynn*



*Riverdale Jewish Center, Bartholomew Voorsanger*

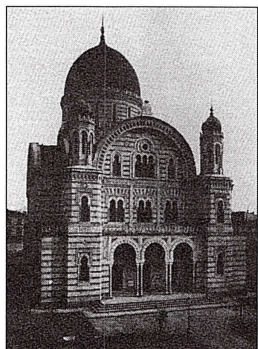
## AT THE PODIUM



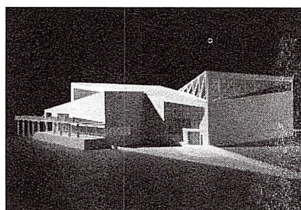
Wooden Synagogue, Zahbludou, 1765



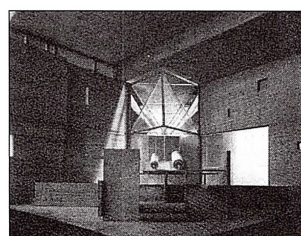
Neolog Synagogue, Zilina, 1928–30



Florence, 1874–82



Beth Israel Synagogue,  
Claire Weisz Architect



Kings Point Hebrew Academy,  
Alexander Gorlin Architect

February 1997, p. 8), partly because he was working for a building committee with 75 members and partly because the members of the committee were struggling with how to adapt their traditional Orthodox religious practices to late twentieth-century life. Now women play more active roles, as Cox noted they do in most faiths, creating the need for new architectural solutions. In Riverdale, Voorsanger had to figure out how to create separate but equal seating for men and women. The rabbi asked for a space that would unite the various groups within the congregation that now worship separately. He also wanted it to be special, even though the concept of sacred space is foreign to Judaism. With the congregation and the rabbi concerned mostly with program, it was up to the architect to figure out how to “give a soul to the space.” He did it with cleavages in the roof structure, which he saw as a “parting of the waters.”

### Sacred Space and the Jewish Tradition

Architectural historian **Carol Krinsky** of New York University began the panel on February 11 by explaining, as Voorsanger had before, that all that is needed in a Jewish house of worship is “ten men over the age of 13 who have gone through the bar mitzvah.” Even the physical “requirements are very few: a repository for the scrolls of the Torah (the ark) and a reader’s platform for the open scrolls (the bema).” For this reason, she said, “There is no standard style for synagogues. It depends on time, place, and the taste of the client.” She summarized the contents of her seminal 457-page book, *Synagogues of Europe* (The Architectural

History Foundation and MIT Press, 1985), at breathtaking speed, with slides flashing. “The twentieth century saw a passionate interest in modernism by Jews,” she said, “because it was international, stateless, and intended to be placeless” and therefore provided a way out of nineteenth-century attempts to “invent a separate style for Jews” under the influences of historicism and nationalism. “After World War II, synagogues tended to be modernist, but sometimes included ornamental screens or other abstract decoration as a way of having Jewish symbols without standing out too much,” she said, implying that fear of anti-Semitism played a role in their expression.

New York architect **Claire Weisz**, who teaches at Pratt Institute, explained that a ritual centered on ten men getting together to pray creates “a dilemma for doing a building about Jewish worship.” Also, she said, “The center of Jewish life is the home,” adding, “in the Orthodox tradition, the best place to have a wedding is outdoors.” That is one reason that landscape is a dominant element in the Beth Israel Synagogue she is working on with Mark Yoes and landscape architect Ken Smith in Edmonton, Alberta. The synagogue spreads out over prairie land on the edge of its corner site, where it can hide the parking lot and surround a sunken courtyard for the Sukkoth and a bulb garden, symbolic of the Diaspora, to be planted by the congregation. “Although it is an institution, it is also a house, so it has a big menorah in the window, the way a Jewish home is supposed to do,” she said. Still, Weisz recalled historical synagogues with a raised portico and gallery a few steps higher, and then a descent to the sanctuary reminiscent of

the approach to the Wailing Wall. But the geometry and proportions do not encourage forward movement the way they do in a church or mosque. A parallelogram composed of overlapping triangles, symbolic of the Jewish star, separates the men and women and provides the flexibility necessary to accommodate crowds for High Holy Day services.

The synagogue **Alexander Gorlin** is designing for the King’s Point Hebrew Academy is even less assertive, but that is mainly because neighbors imposed a height restriction that keeps it veritably underground. That placement, however, is consistent with the fact that “at the heart of the Jewish tradition is the absence of the historic Temple,” he noted. So is geometry, which “in the Old Testament designates things formed by God as opposed to man.” Gorlin used both geometry and the symbolism of fractured light from the kabbalah in his cubic synagogue (*Oculus*, February 1997, p. 9) to give the interior a sense of the spiritual in an abstract, modern, and essentially Jewish way.

Chicago architect **Stanley Tigerman** talked about his forthcoming book based on the kabbalah, *Failed Attempts at an Irreparable Wound* (Monacelli Press). Like his earlier *The Architecture of Exile* (Rizzoli), it deals with “the conjunction of being Jewish and being an architect,” he said. He is interested in “the innate optimism that causes us to build” as well as “the loss continually repeated in the Jewish faith.” In the spirited discussion that followed the panelists’ presentations, he said, “Architecture is the desire to insist that we were here.”



**The Contemporary Mosque**

The primary purpose of most mosques today is to show that the Islamic community is here, art historian **Renata Holod** explained as she surveyed mosques built around the world since World War II at the panel on February 13. The building of mosques was an important part of the end of colonialism. In the immediate postwar period, Malaysia, Indonesia, and Pakistan constructed enormous modern state mosques to show that they had become Islamic republics. Since the 1970s, however, “the International Style and modernism have been displaced by cultural and architectural regionalism” that the Kuwait City and Bagdad mosques exemplify, she said. “Clients can be nations, states, or local governments, institutions, wealthy individuals, or communities, but there is a consistent desire to commemorate places and practices even though people are moving away and customs are changing,” she said. “There is also a type of mosque that has emerged during the last 50 years in Western countries that is built by an international organization or diplomatic mission.” Like many of the community mosques in New York, its purpose is to signify the existence of a Muslim community in a new locale.

“The architects for the mosques range from international figures like Venturi, Rauch, and Scott Brown, who designed the Bagdad mosque, to rank beginners, but their efforts are linked by professional publications and schools,” she said. “The architectural issues that emerged are the type of imagery chosen, the locus for arts and crafts, and the challenges of

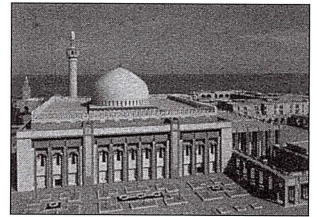
scale. (Many of the state mosques are two football fields long.)” Competition juries influenced the evolution of the mosque, as did individual architects, but those who did not follow the clients’ desires to include a dome tended to be rejected, even though a dome is not a requirement for religious observance. “It shows that the community belongs to the pan-Islamic world. Domes can even be ordered mass-produced in many countries, including the United States.” As in the synagogue, “the obligatory requirements are few — only an orienting wall facing Mecca (a place to pray against) with a mihrab set into it and a pool for ritual ablutions. All the other elements, including minarets, are optional, but clients often express a desire for a distinguishing tower in the form of a minaret. There is a widespread demand for decorative embellishment, which is seen as a sign of authenticity. The question becomes how to be modern and authentic at the same time.” As in Orthodox Judaism, “women are relegated to a side hall or balcony, separated from the men with screens or curtains, but the insistence on a space for them at least assures their presence, which was not always assured in the past.”

Holod discussed mosques ranging from Hasan II in Casablanca (the largest in the world), to the city mosques in Jakarta, Kuala Lumpur, Islamabad, Karachi, and Mecca, to neighborhood mosques in Mali. The variety of styles shows how Muslim societies have been transformed by the worlds in which they live. She said, “Mosques are used for social and political as well as religious purposes, but mostly they are symbols of being and

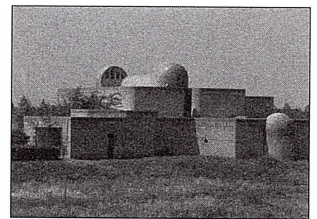
being there, a very visual presence that demonstrates the emergence of a worldwide Muslim community.”

Skidmore, Owings & Merrill partner **Mustafa Abadan** noted that “there is no requirement in the Muslim religion for communal prayer. Anybody can pray anywhere as long as they face Mecca.” So the symbolic role is primary in a mosque like the one he and his colleagues built at Third Avenue and 96th Street in Manhattan for a foundation representing 100 different countries. “The ambassador of Kuwait also wanted us to draw on scholars of the Islamic world, so we had about 200 clients,” Abadan said. They also had to contend with the New York grid and the requirement to face Mecca, which were at odds with one another. After considering a cluster of buildings, including a round one with the mihrab inside and a circle inscribed within a square, they decided to make the mosque a perfect 90-foot cube and rotate it on the site. “The role of geometry in Islam is a very important one,” he explained, as it is in Judaism. Geometric patterns composed of circles and squares became the basis of the decorative theme as well. Even the dome is spherical. And there is a minaret (by other architects) wedged into the hinge where the rotation occurs, even though there are hardly any Muslims nearby to call to prayers. It, too, is symbolic. Even the interior lighting is symbolic and geometric. A ring of electric lights hangs from the dome, recalling traditional gas lamps and carrying ducts to heat and cool the space.

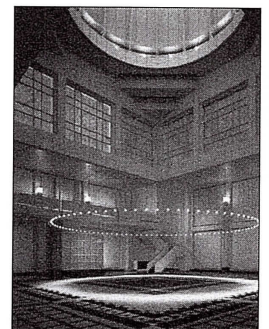
**Jerrilynn Dodds**, the City College art historian who organized the “NY Masjid” exhibition at the StoreFront



*Kuwait state mosque, Mohammed Makiya*



*Jondishapur, university mosque, Kamran Diba*



*The Islamic Center, Skidmore, Owings & Merrill*

for Art and Architecture (*Oculus*, February 1997, p. 13), showed a videotape of Muslim worshippers here. A man on the tape said, "When you pray you do not have to have a physical structure, because the whole earth is a mosque." His statement helps explain the response Dodds got when she interviewed people for her exhibition. "When I asked people what the most beautiful mosque in New York was, they said the Masjid Al Farooq, which is the largest. When I asked them what was the most beautiful building, they would say the mosque on 96th Street [by SOM], as though a mosque and a building were different things," she explained.

When she started out, she said she "assumed people would try to create roots, as in the Faith Camii in Brooklyn, which has been there for several generations and has a wall of tiles from Turkey. But this was the exception. The other one was the Bosnian Cultural Center in Queens, where carpenters gutted a whole two-family house and rebuilt it to approximate a traditional timber interior. But generally, people would tell me that architecture is irrelevant, and that spirituality was what was important." She said she thinks they associate architecture with commercial culture, which is seen as opposed to the traditional view of life. Still, Muslim communities are building — or at least carving out — mosques all over the five boroughs. And like the nation states and communities Holod talked about all over the world, they are building minarets and especially domes whenever they can. Often the domes are merely suggested with the form of an arch cut into wallboard (as at the Medina Masjid on East 11th Street in Manhattan) or paint-

ed on the wall (as at Masjid Al Abdin in Richmond Hill, Queens). At the "beautiful" Masjid Al Farooq in Brooklyn, the arches are cut out of contact paper. But they are there to mark the presence of the pan-Islamic community in New York.

*A fourth panel discussion took place on February 20, after Oculus went to press, with architects James Cutler and François de Menil, artist Michael Singer, and John Cook, a scholar of religion, participating.*

**ANY'S Public Fear**

by Craig Kellogg

**W**e're talking fear here," **Anthony Vidler**

explained at an ANY event on January 25 at the Peter B. Lewis Theater of the Guggenheim Museum on Fifth Avenue. Vidler's panel described fear's escalation through anxiety into paranoia. Apparently undetected objects of fear lurk everywhere. **Elizabeth Diller**, who watched us through our office windows in "Feed" (*Oculus*, June 1995, p. 7), explained that we worry "no one is watching," despite our fear of the voyeur.

Our complicated attitude toward urban fears had panelists lamenting simpler times gone by. **Ernest Pascucci** talked about the hardships of children everywhere who live in the adult world, using the example of the "Negro" boy lost in the urban jungle from *The Quiet One* in 1949. **Henry Urbach** described the way French advertisers in the 1920s and 1930s punched pedestrians with neon "brass knuckles," electric signs that challenged bourgeois sexual attitudes.

Years later, after the World Wars, Americans began to leave such blazing urban scenes. Californians, especial-

ly, took Cold War comfort in their wide, twinkling carpets of suburban "defensive dispersal." **Edward Dimendberg** explained how the Los Angeles basin, pictured in the opening shot of *City of Fear*, helped to inaugurate the age of the frighteningly sanitized broadacre suburbs we now scorn for their emptiness.

But we are not the first generation to know the "horror of the void," which Vidler called a cornerstone of Western philosophy. The void is each human's inevitable, mortal end: "We are all decaying objects" destined to wear a sort of blackened, dead flesh, according to novelist **Leslie Dicks**. Her Neutra apartment-dwelling heroine with an oozing "brown recluse spider wound" was a potent reminder of the nearness of harm. That wound showed how the hermetic promise of the museum vitrine merely distracts us from our fear of the void space of nothingness. Speaker after speaker described how the vitrine might be our sparkling suburban house, Diller's video monitor, or the display case full of preserved German-Jewish hair mentioned by **Ralph Rugoff**.

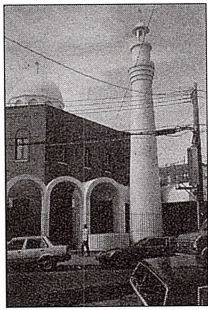
With fascinating off-color images, the panelists reflected on our atheistic age of liquid-crystal privacy glass and handi-cam video surveillance. The "mega fires" of the "urban inferno" that was Bombay in 1992-93, according to **Arjun Appadurai**, suggest that only by taking the time to know the sum of our fears, "our public fear," can we understand the A-bomb survivor who wisely observed that "the need to make life secure" must never again overwhelm "the need to live."

*"Public Fear" will be published by Architecture New York as ANY 18 in April.*

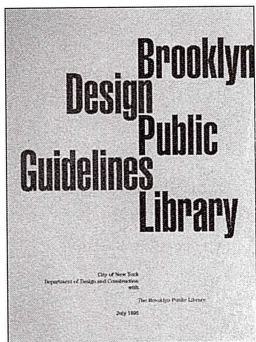


Edward Gracida

Faith Camii Masjid, Sunset Park, Brooklyn



Masjid al Falah, Corona, Queens



Brooklyn Public Library Design Guidelines

**Making History at StoreFront**

**T**elephones rang. Glasses clinked. Faxes faxed. And a hundred or so people made history — literally — while several dozen others watched. The whole thing took place at the StoreFront for Art and Architecture on February 4 for exactly 15 minutes between 5:45 to 6:00 pm.

Actually, the faxes that book designer Hall Smyth of BAD Design solicited for StoreFront from all over the world, a few weeks before, started to arrive during the afternoon. Several more were coming through when the clock struck 5:45 and the rest of the artists and architects who had been invited to “make history” sent through works of conceptual art, sketches from their studios, collages, photographs, notes, and other works of fax art that were briefly displayed in the gallery until more works came through. (Craig Konyk sent a cleverly annotated AIA contract. Lance Brown sent the plan of a midtown pedestrian passageway he happened to be working on at the time. Richard Gluckman sent drawings for what will be the highest museum in the world, his Mori Museum, at the top of a 55-story tower by KPF in Tokyo.) Most of the participants had their 15 minutes of fame as their faxes hung on the wall before dropping into buckets labeled for shipping to the Smithsonian Institute to be translated, almost immediately, into archives.

Curiously, the installation of this rather ephemeral show was unusually architectural. Six black pilaster-like vertical stripes had been painted on the long gallery wall, each with a fax machine mounted on a pedestal about nine feet in the air. Between the

columns, wall texts described the usual process of artistic creation, recognition, designation, publication, curatorialization, and archival preservation that goes on in the art world. They compared it with delicious irony to the very similar process of design, manufacturing, distribution, marketing, and consumption that goes on in the so-called real world. And they explained how the evening’s event was going to flow and criticize, analyze and parody these processes at the same time.

The telephone bells on the fax machines rang intermittently. Each ringing heralded a fax that appeared, quickly or very slowly as they tend to do, and was then draped down the wall until another appeared to send it farther down. Occasionally a ring was followed by the hated “Please hang up. Your call cannot be completed as dialed...” Some machines rang more often than others, but by the time the 15 minutes were up, all six machines had columns of faxes displayed on the wall, folding loosely into the canisters below.

The gallery-goers sipped wine, studied the objects on the wall, and chatted among themselves in the most usual way. Electronic space didn’t displace physical space at all (in case you were worried), but electronic communication expanded its reach, adding notes of novelty and predictability at the same time. —J.M.

**Brooklyn Public Library Design Guidelines**

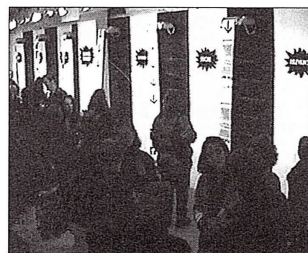
**S**everal hundred people showed up at Brooklyn’s central library on February 3 to hear about the new *Brooklyn Public Library Design Guidelines* just published by

the City of New York’s newly-formed Department of Design and Construction with the library and the Design Trust for Public Space. The guidelines, which take a distinctive, pro-design approach, are described in a 78-page illustrated manual of design and construction information with recommendations for all 59 BPL branches. They were written by **Louise Harpman**, a Design Trust fellow and partner in Specht Harpman Design. Elisabeth Martin, former program director of the DDC’s libraries unit, edited the guidelines with input from commissioners, program directors, project managers, and technical staff members.

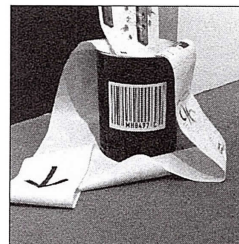
Like most guidelines, they describe the library’s needs, which differ from branch to branch. But by expressing preferences rather than prescribing solutions, they lay the foundation consultants need to design libraries, instead of impeding them with strict requirements.

**New Harvard Magazine**

*Harvard Design* magazine, a new forum for professionals and academics in the built environment, published its first issue this spring. The magazine is an expanded version of its predecessor, the *GSD News*. The first issue focuses on changing cities, the new urbanism, and books on gender and design. Following the model of other newsletters, the back pages contain news of the school. Three issues of 90 pages each will be published every year. To subscribe, send your name and address with a check for \$20 to *Harvard Design* magazine, Harvard University Graduate School of Design, 48 Quincy Street, Cambridge, MA 02138.



Video still of traditional StoreFront opening



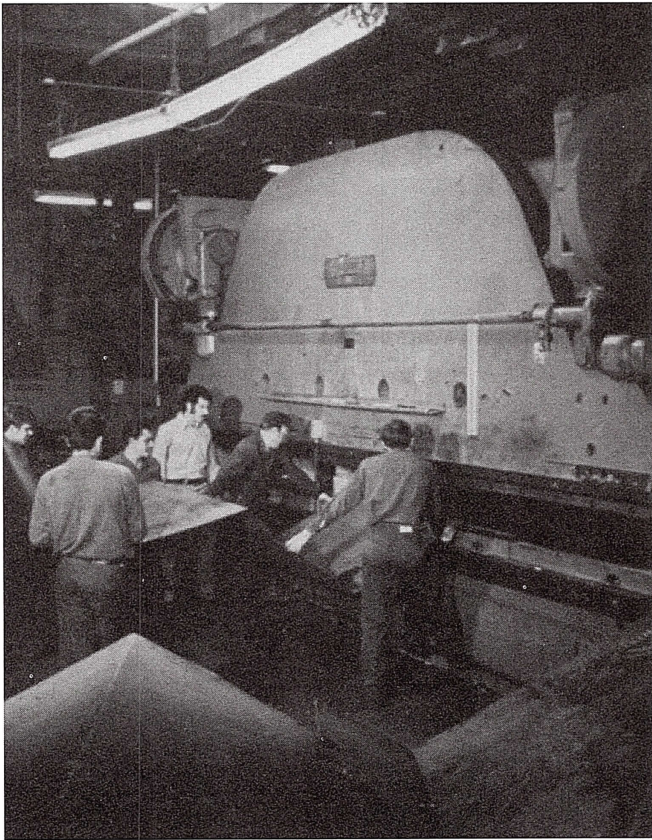
Buckets with faxes dropping in



Faxes one, two, and three arriving

# MAKING IT IN NEW YORK

by Jayne Merkel



Inside the factory of Milgo/Bufkin

## If You Can Make It Here...

**T**he Municipal Art Society is trying to get designers of all kinds to do on a small scale what architects do on a large scale every day — take an idea from conception to design, to working drawings, production, and into use. The idea is to use the design talent in this city, including architectural talent, of course, to jump-start the manufacturing sector of the city's economy. The unparalleled promotional expertise, retailing savvy, and investment resources here ought to be able to help designers create jobs and innovative new products.

If there was any doubt about the appeal of the idea, it dissipated when so many people signed up to hear about a report on the design production potential of New York City that the MAS had to turn more than one roomful away. The report, *Designed In New York • Made in New York*, was prepared over the course of a year and made public at a panel discussion at the Urban Center on February 5.

"New York City is missing a great opportunity — the opportunity of harnessing together the strengths of its design and manufacturing sectors to produce new marketable products and to create opportunities for New York residents," the report begins. It was put together by the Planning Center of the Municipal Art Society, the Industrial Technology Assistance Corporation, and an advisory committee headed by **Nan Swid**, **Linda Cox** of the MAS and **Sara Garretson** of ITAC were the prime movers. "The MAS will be organizing a series of tours to take designers and merchandisers into manufacturing facilities. ITAC's job will be to create 'New York Connect' to make it possible for people in the four segments to find each other," Garretson explained.

**Mitchell Moss**, the director of NYU's Taub Urban Research Center and author of *Made in New York: The Future of Manufacturing in New York*, moderated. He began by asking if the 110,000 immigrants who come to New York each year will be useful. "Absolutely," **Dakota Jackson** answered. "We've been involved with a group, Rescue International, that provides both very highly skilled and entry-level people." **Dan Baldinger**, of the Louis Baldinger Lighting company in Long Island City, said a lot of the people coming from Eastern Europe today are skilled metal finishers.

There are also skilled local people, of course. "A source I'm buying from in Westchester County began as master craftsmen at St. John-the-Divine. When the stoneworks shut down a few years ago, they started their own business," said **Marlene Reiss**, the merchandise director of the Book of the Month Club. "When I wanted to have some bookends made for a promotion, I went to the MAS and said, 'I know where to get these made in Taiwan, but I don't know where to get them made in New York.' " After she found people, she said she "had absolutely no concern, because I was right across the river, and we could go and see it. I worry about what I'm getting with China and some places in Europe."

"We ship to Hong Kong and Taiwan," Baldinger said. "We do hotel projects there because of the quality of what we do. If you can't produce it, it doesn't matter what the cost is."

There are problems, though. One is taste. "People from Europe ask me, 'Is there design in America?' There is at the upper levels, in contract furniture. But you can't have innovative design without innovative technology. You go down to High Point [North Carolina] and it's extraordinarily old-fashioned in the way they produce it and in the design," Jackson said.

Also, the design talent in New York doesn't automatically lead to manufacturing expertise. Baldinger added, "A lighting fixture is fairly technical. Though it involves a design concept, the designer

often has limited knowledge of how an object really works.” Jackson said he thinks “there’s too much emphasis in the schools on the studio, on being an artist as opposed to running a business....You should take designers into the manufacturing companies when they’re very young.” He also noted, “Often the name of the designer is more important than the particular design.”

Foreign sources who know about local products like them, but New York manufacturers have trouble competing with those from other cities and countries, such as Atlanta and China, that hold government-sponsored trade shows to promote their wares. **Tom Parker**, the director of engineering at Micro-Tool & Fabricating, Inc., said the New York State Department of Economic Development will help. “They’ve come to us. They take our name to trade shows all over Canada and try to match us with people.” Someone in the audience who used to work for New York City Economic Development said, “The last tax program brings your costs down so that the nonlabor costs are lower in the city than in any county in New York.”

Parker also pointed out that Con Ed has a list of all the available industrial buildings suitable for light manufacturing. He added, “There are assistance grants from the city, though they are not very well advertised.” Moss said cost competitiveness is not the liability it once was “since technology is allowing us to bring labor costs down.”

Jackson said he thinks New York is a good place to produce things up to a certain scale, but trucking can be a problem, and it is difficult finding large spaces where you will not be “overwhelmed by overhead.” Baldinger agreed that the transportation infrastructure here has both advantages and disadvantages. There’s the port, the highway system, and JFK, which is crucial for lighting. According to Parker, “Transportation doesn’t serve the manufacturing areas well. It is excellent in Manhattan and some of the outer boroughs. In Long Island City there is no public transportation and no parking either. Employees have to come by bicycle. And there are problems getting trucks from the street to our door.”

*The Municipal Art Society and Metropolis magazine are sponsoring four Friday “Design-to-Production” tours in April and May. The Queens bus tour will take place on April 4 at 12:45; the Manhattan walking tour will be on April 18 at 1:00; the Bronx and Brooklyn tours will be held on May 9 and May 30, respectively, at 12:15. Bus tours are \$30, \$25 for MAS members; the walking tour is \$20, \$15 for members. To reserve a place, call 935-3960.*

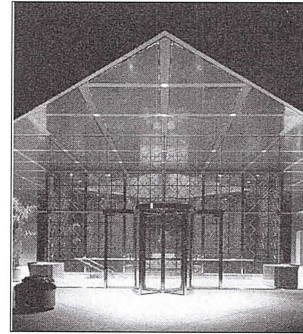
## Making Metal Work

**N**othing on the plain gray facade of the one-story industrial building in Greenpoint, Brooklyn, near an elevated subway suggests that anything even vaguely high-tech or artistic goes on inside. Not even the tired 1970s reception room with its shiny metal curved wall gives a hint, though the wall does show an ability to turn a rounded corner seamlessly. It is not clear why pictures of buildings by Rafael Viñoly, SOM, Peter Eisenman, and KPF line the walls, or why sculptures stand in various corners. Maybe a photo lab or printing company lies behind the door? Only when you enter the very clean and not-very-noisy factory floor of the Milgo/Bufkin metal fabricating company and see stainless steel crown moldings neatly stacked next to Jeff Koons and Robert Indiana sculptures, or walk under ceiling panels for Gwathmey Siegel’s Citicorp renovation, past Philip Johnson’s Movado clock for Lincoln Center, does it all make sense.

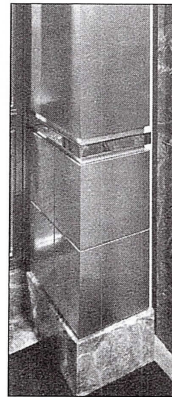
The story of how this third-generation carriage company got into the business of doing refined and sophisticated metalwork for artists and architects is one the Municipal Art Society would like to duplicate through the purposeful matchmaking service of ITAC. It seems the president, Bruce Gitlin, was only willing to join the family business if he could make something more exciting than the alu-



*Love sculpture, Robert Indiana, fabricated at Milgo/Bufkin*



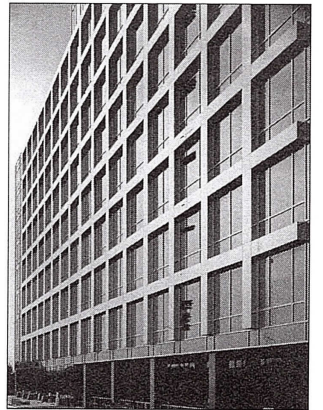
*Kuwait Chancery ceiling system, Washington, D.C., David Childs, SOM, metalwork by Milgo/Bufkin*



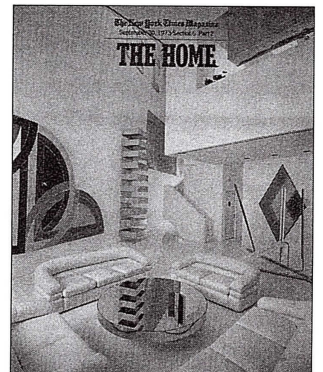
*Column detail, Milgo/Bufkin*



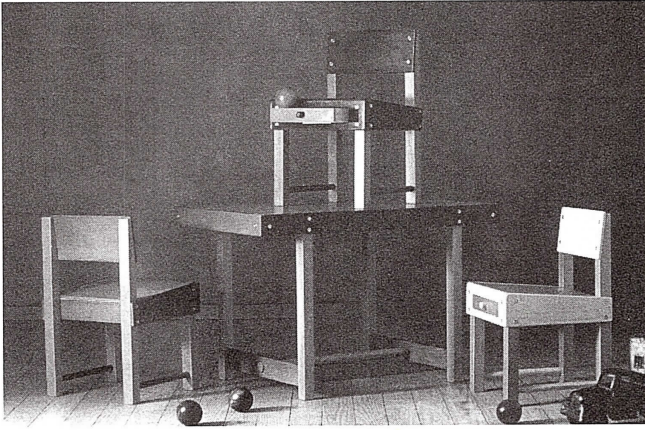
*Metalwork inscription on the moon by Milgo/Bufkin*



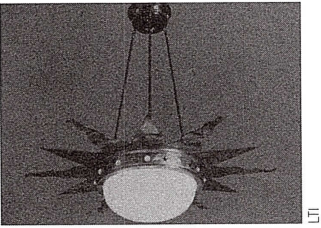
*Travelers Insurance Company building, Eisenman Robertson Architects, metalwork by Milgo/Bufkin*



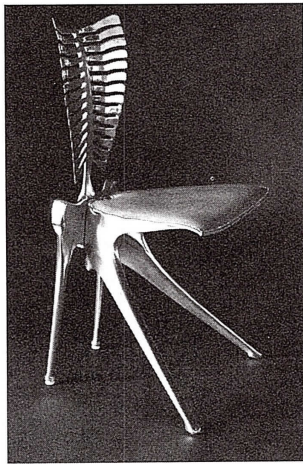
*Table and sculpture in classic 1970s apartment, shown in the New York Times, Milgo/Bufkin*



*Casa Collection children's furniture, Roberto Gil*

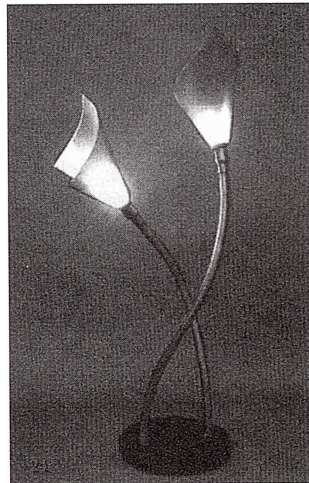


*Chandelier,  
Goralnick/Buchanan*

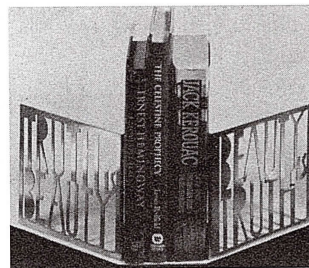


*Laybourne chair, Architecture +  
Furniture*

Peter Mauss/Esto



*Fire and Water lighting,  
David Bergman Architects*



*Book of the Month bookends,  
Rachael Deitsch*

minum truck bodies his father manufactured after the horse-drawn coaches his grandfather had made were supplanted by motorized vehicles. He found a purpose when an old friend from Great Neck High School, Pratt professor of architecture and author John Lobell, introduced him to his brother-in-law, Michael Steiner, a sculptor who was looking for help with some of his work. Gitlin could help. Steiner's career took off. He met a lot of artists and brought them in. Gitlin became a collector. Ivan Chermayeff had his big "6" for 9 West 57th Street made there. Architects got wind of what they could do. The rest is history.

Milgo/Bufkin does exactly the kind of work that the MAS is trying to promote. Because its computerized machines are extremely fast and precise, the company can do better work for less money than Third World factories. A large workforce is not required. A few highly-skilled technicians, trained in-house by the staff, can turn out enough canopies for the entire American Airlines Terminal at Kennedy Airport in a few days. Since the company is small, it can do jobs on the impossible construction schedules architects often request. —J.M.

## Architects' Furniture

by *Nina Rappaport*

**T**he new Municipal Art Society effort to encourage designer manufacturing in New York fortuitously comes at a time when architects have turned to furniture design as a creative and economic outlet. Those who begin doing furniture for project interiors find that the production of furniture as an object for sale involves different making and marketing skills than architecture does. But some gravitate to furniture design because it satisfies their desire for hands-on production and faster results, which can be lost in the construction of large buildings.

**Roberto Gil**, whose Casa Collection has been sold at the Guggenheim Soho Museum Store and the Whitney Store Next Door, worked for both Agrest and Gandelonas and Fox & Fowle as designer. He moved into furniture design at a time when the market for architecture was depressed and he saw "a need for children's furniture that was interesting and well-designed. It was also an opportunity for me to do something on my own," he said. He set up a wood shop and began custom work, using simple production methods with plywood. Then he produced a children's furniture line, called the Tribeca Collection, made of solid maple and birch plywood with hiding places, drawers, and places to climb. He does it all himself, from the design, to supervising the manufacturing, to the distribution and marketing.

**Hassa Abouseda** moved to the U.S. from Egypt 18 years ago to study architecture. He taught design, worked for the Boston architecture firm Linea 5, and came to New York to work on a luxury hotel in Egypt. After the Gulf War the project went belly up, and he decided he wanted to have more control over what he made. He felt that furniture would give him an opportunity to test ideas and develop a design identity, but he knew nothing about designing furniture or how it was put together. Informed by the building process, he said, "Proportion is so important; a quarter of an inch can make all the difference on a piece of furniture, whereas in architecture it is not as significant."

In 1993, he found a cabinetmaker to build the line of custom furniture he had designed, and opened a store in Soho called Haf. Then he found a metalworker. Since then, his designs have evolved along the lines of the craftsmen he discovers. Recently he found a good upholsterer, so part of the furniture line is now upholstered. '

work very closely with craftsmen to understand how [the furniture] is produced," he said. His furniture is custom-made, not automated, although he can build five pieces at a time. He is moving this spring to a 2,500-square-foot store on Grand Street, and said that the business is really for someone with many skills in design, production, and sales. "Now I am ready for someone else to do it," he said. "Sometimes I think I could start a factory, but the best would be for a larger furniture company to buy the line."

Architect **David Bergman** is president of Furniture New York. His first architectural positions were with Conklin Rossant and Red Roof Design, doing high-tech architecture and interiors. Gradually he began his own architecture firm. One year he needed a number of gifts and began making candelabra out of copper tubing. When they were well received, he sold them on his own at Ad Hoc Softwares and the Whitney. He began designing lighting fixtures, which he makes and produces himself while continuing his architectural practice. He said he would like to license the design and continue to build the prototypes, but hand the production over to someone else. "The issue for many designers is to get into production, to get the product out there, and have it readily marketed where the price can be reasonable," he said. "It is not an efficient process. Designers need technical, marketing, and financial assistance, since it is a major investment to make a run of a product line. Designer-producers have to start somewhere. New York is a breeding ground for young designers."

**Goralnick/Buchanan AD** is an architecture firm that does primarily residential work in a neoclassical style. The firm designed a bronze chandelier for Erica Jong's foyer on a celestial theme, with a flame finish encrusted with jewels. The fabricators were so excited about the product that the architects found a multi-representational showroom to take it on consignment. After the crash in the late 1980s, Michael Buchanan said, "To stay afloat you needed to be a jack-of-all-trades. Architecture was down, but decorating was still going, so we developed a line of furniture with inlay and exotic woods that supported the design company for a year. To be successful, you can have your own look, but you must have the bread-and-butter pieces that sell to a decorator base. If you believe in it, you can find a market for it."

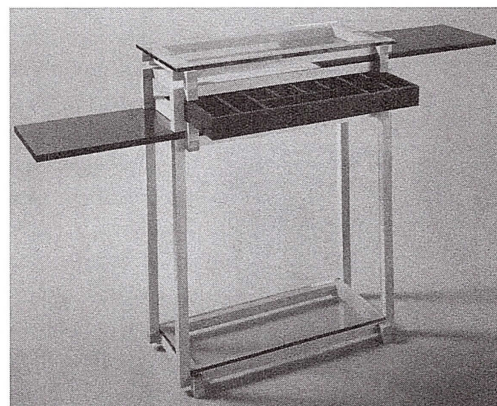
His partner, architect Barry Goralnick, said, "We began to design furniture when there were certain pieces we could never find. We began with armoires, which are a kind of micro-architecture. Furniture production is instant gratification, because you can have a piece built in a month."

When they moved their architectural office to the IBD Building on East 61st Street they had extra space, so they filled it with furniture. Last year they expanded to a 4,000-square-foot showroom that represents a variety of designers. They have just sold lighting fixtures to Trump and Disney, and are working on custom lighting for a cruise ship.

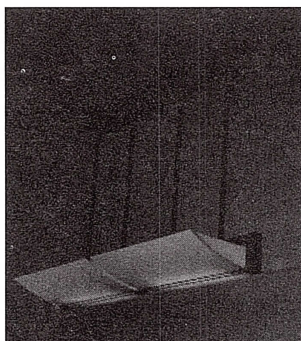
Architect **John Petrarca's** firm, **Architecture + Furniture**, designs custom furniture as part of interiors projects. Now they are designing furniture for the MTV corporate headquarters. "Once you learn how to produce one piece, then you can do the project and the furniture for the project," he said. "For one apartment we pushed the limits and designed caste-aluminum objects to go with an Arts and Crafts collection. We designed a table and chair, and hired Monmouth Pattern Works in New Jersey to produce the furniture, although they normally produce transformers for metal production," he said. The architects won an *ID* magazine design award and now produce the furniture as a custom item.



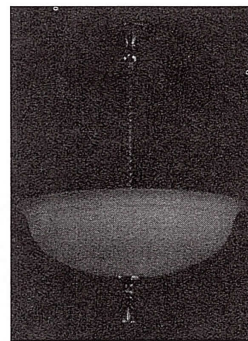
*Aldhra occasional, Dakota Jackson*



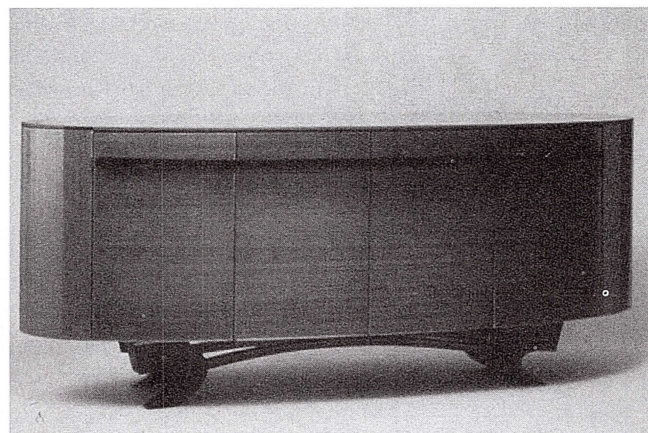
*Table, Hassa Abousseda, Haf*



*Joseph double pendant, Louis Baldinger Lighting*



*Name from Pentagram, Louis Baldinger Lighting*



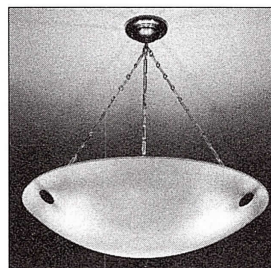
*Epoch oval credenza, Dakota Jackson*

**Manufactured by Sirmos**

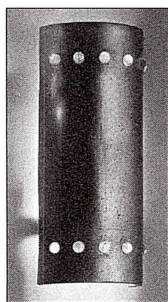
*Pendants, backlighted grills, and urns, designed by Bohn Associates, Inc.*



*Venetian chandelier, designed by Louis M. Bromante*



*Translucent opal pendant, designed by Louis M. Bromante*



*Liberty, designed by Craig S. Corona*

**Sirmos Factory Visit**

by *Kira L. Gould*

**T**he idea of "Made in NY" must be in the air. In January, the Corporate Architects Committee visited the Sirmos factory in Long Island City, where lighting, accessories, and furniture are designed and produced. On the top floor of an industrial building, 65 artisans and staff turn out both standard and custom products that can be found in restaurants, hotels, office lobbies, and private homes throughout the New York area and across the country. While their standard line of lighting fixtures and accessories is broad, the company's real versatility is in its fabrication and development division. This is where company president Craig Corona shines; he loves to work with lighting consultants and architects to create custom applications for projects such as Cafe Centro in New York and the renovation of Caesar's Palace in Atlantic City, a project that's just getting started.

Since 1972, when interior designer Louis Bromante founded the company, the process at Sirmos has begun with design — forms and finishes are the priority. Sculptors make clay, wood, or plaster models from which molds are created. The products themselves are made from polymer resins, usually reinforced with steel or wood. The wiring for lights is built right in. Touring architects who asked about the synthetic properties of the resins were told that polymers are not biodegradable and are difficult to recycle, though it is technically possible (but not yet profitable) to grind them back down for reuse.

For now, most of the products that are installed

remain so indefinitely, Corona said; resin products tend to have a very long life. Their durability has appealed to clients such as Disney, which hired Sirmos to create table and floor lamps made entirely out of resins, down to the specially crafted "bulbs" that emit light provided by fiber optics at Florida's Walt Disney World. "They insisted that there be no fabric or paper, not even any lightbulbs that could break or would require maintenance," Corona explained. "These fixtures were down at 'kid level,' and for Disney that meant they had to withstand anything children could inflict upon them."

The trend toward creating themes for restaurants, hotels, and entertainment attractions fits into the Sirmos approach. The company is working on lighting fixtures in the shape of various ocean creatures for a new seafood restaurant in San Francisco with an elaborate jellyfish chandelier.

The more than a dozen architects who turned up for the tour got to see the fabrication process that Sirmos employs, including the painting and finishing stages, where twelve artists work to create faux finishes ranging from marble and alabaster to mahogany and gold leaf. Those who missed the tour can visit the company's new site on the World Wide Web (<http://www.sirmos.com>) for product information and specifications data. Eventually, the company hopes designers will be able to download drawings and other information right into working drawings. "That'll be our way of helping out the architect when it's 2:00 am the night before a deadline," Corona said.

**ARCHITECTURE ON THE WEB**

*Selected by Lester Paul Korzilius, AIA*

**Andrea Palladio — Collected Works**

<http://andrea.gsd.harvard.edu/palladio/>

Over 1,800 photo images, including more than 100 images of Il Redentore. Awesome

**Frank Furness — Pennsylvania Academy of Fine Arts**

<http://www.pafa.org/~pafa/academy/building/building.html>

Furness's eclectic building of 1876

**Gunnar Asplund — Stockholm City Library**

<http://www.arch.kth.se/hemsidor/otherhome/octavianhome/stadsbib.html>

Asplund's library of 1920–28.

**Richard Meier — Recent Work**

<http://members.aol.com/rmpla/recent.htm>

Part of RMP's office brochure on the Web . . . but still interesting

**Greene and Greene — The Gamble House**

[http://arts-crafts.com/\\_7704718b/archive/acarchs.html](http://arts-crafts.com/_7704718b/archive/acarchs.html)

Several images of this hand-crafted wood masterwork from early in this century

**Medieval Architecture**

<http://www1.pitt.edu/~medart/men-ufrance/clemain.html>

Extensive image collection of English and French medieval architecture

**Filippo Brunelleschi**

<http://www.lib.virginia.edu/dic/colls/arch102/two/two.html>

Images of his famous dome at Sta. Maria del Fiore and the Hospital of the Innocents

**Jorn Utzon — Sydney Opera House**

<http://www.monash.edu.au/visarts/diva/utzon.html>

Images of this modern landmark

**Alvar Aalto — Saynatsalo Town Municipal Center**

[http://www.ucalgary.ca/~rmccuaig/art\\_425/aalto/](http://www.ucalgary.ca/~rmccuaig/art_425/aalto/)

Aalto's small but seminal town hall for a village in central Finland

**Bernard Maybeck — Palace of Fine Arts**

[http://www.exploratorium.edu/Palace\\_History\\_.html](http://www.exploratorium.edu/Palace_History_.html)

Period photos and a brief history of Maybeck's 1915 exhibition building



**A New Louis Sullivan**

*Reviewed by Lester Paul Korzilius*

**L**ouis Sullivan (1856–1924) was one of the most important architects in American architectural history. In their heyday, the 1880s and 1890s, he and partner Dankmar Adler created masterworks such as the Auditorium Building in Chicago, the Wainwright in St. Louis, and the Guaranty in Buffalo.

This new book, *Louis Henry Sullivan*, by Mario Manieri Elia (Princeton Architectural Press, 1996, 280 pages, 300 black-and-white illustrations, 100 color, 10 x 11 1/4, \$60.00 cloth) relies on previously published material, but adds many period photographs of Sullivan’s important buildings. These include the Auditorium, Wainwright, Guaranty, Chicago Stock Exchange, Schiller Building, Carson Pirie Scott, and the jewel-like Farmers’ and Merchants’ national banks. The analysis is satisfactory, but devotees will be better served by earlier Sullivan books.

Adler and Sullivan’s projects were commercially-driven. They succeeded in integrating function, commerce, architecture, and ornament into a cohesive whole. The Auditorium Building, renowned for its ornamental interiors and Richardsonian massing, was the tallest and most expensive building in America when it was built. Its complex program included a 4,200-seat theater, a 400-room hotel, 136 offices, and retail stores.

Sullivan was the first architect to grasp the essence of a new building type — the commercial office building. Applying organic principles, he saw these buildings in terms of the expression of their height. The Wainwright

and Guaranty buildings are soaring vertical compositions that established the direction of skyscraper design and Sullivan’s reputation as a pioneer.

**Ten Gwathmey Houses**

*Reviewed by Lester Paul Korzilius*

**T**he ten houses shown in this book (*Ten Houses: Gwathmey Siegel*, ed. Oscar Riera Ojeda, Rockport, 108 pages, 207 illustrations, 121 in color, 9 x 10, \$20.00 paper) date from the 1980s to the present. They are big houses, with a median size of 10,000 square feet and the scale of institutional buildings. For most architects, these ten buildings would form an exceptional career, but for New York architects Gwathmey Siegel, they are a small part of a much larger body of work. If anything, Gwathmey Siegel is a victim of its own success. The de Menil house in East Hampton, the earliest design shown in this book, sets a standard that is almost impossible to match.

Many of the projects here have been previously published. The designs are vintage Gwathmey Siegel — geometric, precise, polished, and meticulously detailed. Most of the houses follow a formula established in earlier work that reached its apogee in the de Menil house. Two, however, point in other directions. The Opel house in Vermont is organized on a spine, with the served spaces molded by their internal configuration. The San Onofre house adopts a binuclear scheme that gives it a richness lacking in the earlier work.

The book is agreeably priced, and strikes a good balance between the number of projects covered and the detail afforded to each one.

**The School Crisis Persists**

*by Kira L. Gould*

**T**he news is — still — not good. But there are a few signs that the desperate circumstances of the New York City public school facilities could improve. Unfortunately, if you believe Harold Levy, partner and counsel for Salomon Brothers and head of the commission that assessed the school buildings two years ago, it may take a tragedy to generate the political will to really change the status quo.

Levy, who is married to an architect and sensitive to the built environment, is an eloquent proponent of immediate and dramatic improvements for the facilities that the burgeoning public school community needs. As part of an ongoing dialogue with officials and community members about the public schools in New York, the Architecture for Education Committee invited Levy to a lunchtime meeting in February.

“Things are bad,” he said. “It is just a matter of time before something comes crashing down on someone. I spent time looking at buildings needing serious repair, and they were full of kids. My own fifth-grade classroom was one of the worst.” Levy estimates that a third of the 1,100 buildings in the system need to be replaced. “Deferred maintenance is when you put a repair off for a year or two,” he said. “This is not deferred maintenance. These structures have been neglected for eight to ten years. That’s non-maintenance.”

The good news? An exit poll in the last election told Mayor Rudolph Giuliani that the issue New Yorkers were most dissatisfied with during



photos: Stan Riey/SCA



*Damage to Erasmus High School*

his term was education, and facilities topped the list of their worries. “So now we have the ‘Education Mayor.’ Perhaps that will do some good. It could have an important effect on getting and spending funds in the right place, especially if this new attention lasts through the mayoral election in November,” Levy said. And there is some money; it’s just not nearly enough. For at least the next three years, the School Construction Authority will spend approximately \$1.1 billion each year. This is good news for repairs in some schools, but doesn’t begin to address the additional 20,000 new students who come in every year, further burdening a system that accommodates 1.1 million children today. What would it take to solve the problem? Levy estimates \$24 billion. It’s a number absurdly out of reach; New York City’s total capital budget is \$33 billion.

And the political will is just not there. There aren’t enough parents yelling loud enough. Levy said, “The politicians and others need to hear parents say, ‘As long as there are compulsory education laws, you cannot ask me to send my kids to a crumbling building.’”

The situation worsens by the month. At a Queens junior high school one recent summer, a piece of the parapet fell from the roof onto a classroom trailer. The debris — roughly the size of a small Volkswagen, Levy said — might just as easily have fallen on a spring afternoon, and toward a teeming exit. The scenario is horrifying, but might be the only thing that would mobilize the city. “Sadly, I think the political will to solve this issue will not be generated until a child is killed,” Levy said.

In the meantime, arguments about staging classes throughout the year (with some students taking two months off in the winter, and air-conditioning installed in hundreds of schools), classroom size, and selling air rights to generate more money seem unlikely to be resolved soon. Meanwhile, children — the future workforce of the region — are being taught in bathrooms and hallways, next to broken windows and crumbling walls.

### The Particulars of Paint

Specifying paint is something architects do frequently — and sometimes casually. The choices are mind-boggling, and making sure that the specified paint is the one that’s showing up on the walls is another matter altogether. But paint industry professionals can help architects, and Frank Celletti of Pratt & Lambert offered some advice in February at an event hosted by the Architects in Alternative Practice Committee.

The paint industry has changed in recent years, as small companies are swallowed up by larger ones; 15 years ago, there were some 1,500 major manufacturers, now there are 900. Most of the large conglomerates offer three basic categories — top of the line, a middle-range option, and a low-end choice. Typically, you get what you pay for in terms of durability, washability, and uniformity of color and sheen, but the trick is to remember to specify various parts of a job for different paints. “Do not let the contractor make these choices for you,” Celletti warned, “or you might wind up with high-end paint on the inside of the janitors’ closets or in storage areas.”

Because nearly every

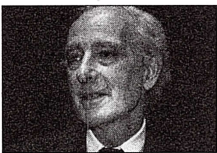
paint has the word “premium,” Celletti suggests checking the volume solids on a particular brand; the higher the volume, the better the paint. The solids, he pointed out, are what get left behind. Architects should also take advantage of what each manufacturer makes available to them, such as color tools, samples, and technical support. “Even while you are sitting there specing the job, if you are unsure what to spec for a particular area, call us,” Celletti advised. “Asking for help then can mitigate problems later on.” And learning the general vocabulary can be helpful. “Once you understand that a high sheen yields high washability but won’t absorb light, you can begin to make automatic decisions about what paints will work where.”—K.L.G.

### Building for an Evolving Justice System

by Kira L. Gould

**A** thorough examination of the plans for two very different courthouses took place, appropriately, in a courtroom at the Old Foley Square Courthouse in Lower Manhattan. The fact that the spectator seating was not terribly comfortable pointed to a major problem in courthouse design: the need to satisfy many different clients, including government agencies, the accused and their accusers, the judges who preside over their cases, the staff and security officers who administer those cases, the juries who decide them, and the public.

As the civil versions of the Crown Heights and O. J. Simpson trials were going on at opposite ends of the country, the conflicting desires and demands of these various constituencies were certainly



Dorothy Alexander

Robert Yeager, AIA



Federal Building and U.S. Courthouse,  
Richard Meier & Partners,  
Spector Group

clear to the audience invited by the Architecture for Justice Committee of the AIA New York Chapter. **Robert Yeager**, AIA, director of design and construction for the U.S. District Court, Eastern District of New York, discussed two new courthouses — one urban and one suburban — presently under construction.

“The role of the federal government in law enforcement has dramatically increased,” he explained. “And the image of the building has to be different than that of other kinds of courthouses. This is not the county seat, and it’s not a place for local celebration or ceremony.” But Yeager pointed out that the most important thing is that the buildings should feel public. Another high priority is designing for longevity, a task that’s increasingly difficult. “These buildings need to last 50 years, or 100 years,” he said.

In Islip on Long Island, **Richard Meier & Partners’** new 850,000-square-foot courthouse is under construction; this much-needed facility will serve the entire population of Nassau and Suffolk counties. The main rectangular volume is sheathed in glass with sunscreens, and visitors and staff enter through a hollow, cylindrical rotunda. “The scale of this is clearly dramatic,” Yeager said, “and whether it will say ‘courthouse’ in 10 or 20 years remains to be seen.”

There are some questions about whether the design for the new 1.5-million-square-foot Cadman Plaza facility in Brooklyn says courthouse. **Cesar Pelli & Associates**, with **HLW International**, has drawn an 18-floor replacement for the existing four-story structure that will be demolished. The needs of this facility are decidedly different; for

instance, Brooklyn naturalizes more citizens each year — some 50,000 — than any other court in the region. Multi-defendant trials requiring specially-outfitted courtrooms that allow for multiple juries are also more common in the Brooklyn court.

As Yeager sees it, the public contribution that these courthouses make is their grand public spaces: the dramatic rotunda at Islip and an expansive atrium planned for the Cadman Plaza site. Each entry takes a circular form, and both facilities have a grand, monumental stair. But while these interior spaces are deemed public, the facades that enclose them and the grounds that surround them don’t exactly encourage visits. Security is strict, and the required security bollards that will ring the new buildings present a real design challenge.

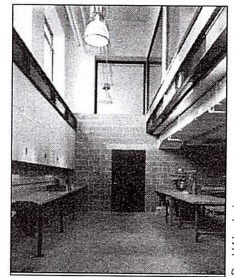
### Chapter Notes

The AIA New York Chapter congratulates the ten members who were elected for fellowship this year. **Walter Chatham**, FAIA, **Steven M. Davis**, FAIA, **Michael M. Fieldman**, FAIA, **Nicholas Goldsmith**, FAIA, **Timothy P. Hartung**, FAIA, **Reginald D. Hough**, FAIA, **Frances Huppert**, FAIA, **Richard M. Olcott**, FAIA, **James G. Rogers**, FAIA, and **Samuel G. White**, FAIA, will be honored for their lifetimes of accomplishment and professional practice at a reception at the AIA’s National Convention in New Orleans on May 18. With the exception of the Gold Medal, fellowship is the highest honor that the AIA bestows.

□ The 1997 Nominating Committee was elected by the architect members of the Chapter. **Francoise Bollack**, AIA, **Jerry A. Davis**, FAIA, **Edward I. Mills**, AIA, **William Stein**, AIA, and **Linda Yowell**, AIA, will serve on this committee to select the new members of the 1998 Board of Directors along with the members of the Chapter’s elected committees: Fellows, Finance, Honors, *Oculus*, and Chapter members of the New York Foundation for Architecture’s board of trustees.

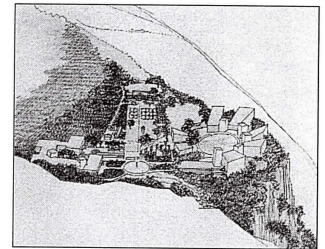
□ On Tuesday, April 8, the Women in Architecture Committee is hosting “Projections ’97,” its second annual exhibition of the work of women in architecture and related fields. Architects **Deborah Berke**, AIA, and **Frances Halsband**, FAIA, will discuss their practices at the opening from 6:00 pm to 8:30 pm. The exhibition will be on display through April 15 at the Municipal Art Society’s Urban Center, 457 Madison Avenue, through the sponsorship of Urban Center Books. The show includes projects in architecture, engineering, preservation, graphic design, landscape, construction, lighting design, glass and fiber art, product design, and furniture. Over 70 women submitted work to this exhibition, which embraces the broad scope and diversity of architecture. A \$10 entry fee will be collected at the door. RSVP to 683-0023, ext. 21.

□ Also on April 8, the Regional Plan Association is holding its seventh annual regional assembly, “The Road to Recovery.” This event will focus on the progress the RPA has made in implementing the *Third Regional Plan* one year after its release. The AIA New York Chapter is sponsoring one workshop to



Paul Warchol

Battery Park City  
Parks Corporation facility,  
Deborah Berke Architect



Columbia University Lamont Doherty  
Earth Observatory master plan,  
R. M. Kliment & Frances Halsband  
Architects

## DEADLINES

### May 1

Application deadline for \$10,000 research grant and other smaller grants from the James Marston Fitch Charitable Trust, to be awarded to mid-career professionals with an advanced or professional degree, at least ten years experience, and an established identity in one or more of the following fields: historic preservation, architecture, landscape architecture, urban design, environmental planning, archeology, architectural history, and the decorative arts. Contact Morley Bland, the James Marston Fitch Charitable Trust, Office of Beyer Blinder Belle, 41 E. 11th St., New York, NY 10003, 777-7800.

Submission deadline for the Dinkeloo Fellowship Competition sponsored by the Van Alen Institute, for architectural portfolios linking design, technology, and the public realm. Open to recent and prospective architecture graduates, this fellowship offers a two-month residency at the American Academy in Rome and related travel support. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, 924-7000.

### May 9

Deadline for ideas competition to transform the Ruth Wittenberg Triangle at Greenwich Ave., Sixth Ave., and Christopher Street, sponsored by the Greenwich Village Society for Historic Preservation, the Van Alen Institute, and Cooper Union. The winning designer will receive round-trip airfare to Barcelona. Jury includes Jennifer Bartlett, Mildred Friedman, Thomas Hanrahan, Jason McCoy, and Elizabeth Barlow Rogers. Contact GVSHIP, 47 Fifth Ave., New York, NY 10003, 924-3895.

### May 15

Application deadline for the Preservation League of New York State and New York State Council on the Arts 1997 grant program for municipalities and not-for-profit organizations, to help fund historic structure reports, historic landscape reports, and cultural resource surveys. Contact Tania G. Werbizky, director of technical and grant programs, Preservation League of New York State, 302 Fleet Building, Ithaca, NY, 607-272-6510.

### June 10

Registration deadline for an international competition, Public Space: Palimpsests of Stone, Piazza Isolo in Verona, Italy, sponsored by the Urban Studies and Architecture Institute. Contact Prof. Livio Dimitriu, USA Institute, 10 W. 15th St., Suite 1126, New York, NY, 727-2157, [lduasinst@gnn.com](mailto:lduasinst@gnn.com).

## CHAPTER NOTES

initiate the joint Rebuilding Communities program. "Rebuilding Communities: A Case Study of How a Revived 125th Street Can Be a Catalyst for Rebuilding Harlem" will be moderated by Chapter president **Robert Geddes**, FAIA. Architects **J. Max Bond Jr.**, FAIA, **Bruce Fowle**, FAIA, **Drew Greenwald**, AIA, and **Deborah C. Wright**, president of the Upper Manhattan Empowerment Zone, will participate. Other workshops cover topics such as the centennial of greater New York City, federal transportation funding, and improving education, land use, and the environment with property tax reform. This all-day event will be held at the Sheraton New York hotel and towers, Seventh Avenue at 52nd Street, from 7:45 am to 2:30 pm. The cost is \$115, and it includes continental breakfast and lunch. To register, call 785-8000, ext. 309.

□ On Wednesday, April 9, the Committee on Architecture for Justice is hosting "Design-Build Courthouses: New Directions," a conference on recently completed courthouses developed in the design-build process and future changes to such projects. Moderated by **Frank Green**, AIA, of Ricci Associates, the panel includes Cliff Kirsch, deputy executive of the Southern District of New York U.S. Courts, Richard Tedder, director of product development for the State of Connecticut, and architects **Jordan Gruzen**, FAIA, and **Edward Rosen**, AIA. The conference will take place at 6:00 pm at the John Jay College of Criminal Justice, 899 Tenth Avenue. Admission is \$5 for members and students, and \$10 for nonmembers. RSVP to 683-0023, ext. 21

□ On Wednesday, April 16, the Architecture Dialogue Committee continues its series on the state of the architectural profession with an open discussion entitled "The Education of the Architect, Part Two." Participants include **Thomas Hanrahan**, AIA, **Jaquelin Robertson**, FAIA, and other faculty and students in an open dialogue on what architectural schools are training students for today. The event will take place at the Seagram Building, 375 Park Avenue. Admission is \$5 for members and students, and \$10 for nonmembers. RSVP to 683-0023, ext. 21.

□ The School Construction Initiative will be a major focus of this year's Architects Lobby Day, scheduled for Tuesday, May 6, in Albany. Chapter leaders and members will meet with New York State legislators to discuss the initiative, as well as continued efforts to improve the Wicks Law, governance of the profession, and BOCA. The AIA New York

Chapter is seeking broad member participation. Join the Chapter contingent on the Amtrak trains that leave Penn Station for Albany at 7:20 am (9:45 am arrival) and 8:25 am (10:50 am arrival). More information will follow in the Chapter's monthly mailing.

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**New Dutch Architecture**

Acknowledging that most Americans' knowledge of recent Dutch architecture and planning is confined to the work of Rem Koolhaas, the StoreFront for Art and Architecture is holding a conference to introduce some of his many talented countrymen. "Poltergeist, Contemporary Dutch Architecture" will take place on April 11 and 12 at the Cooper Union. Lars Apuybroek, Ben van Berkel, Noud de Vreeze, Kristin Feireiss, Adrian Geuze, Bart Lootsma, Anne Mie Devolder, Winy Mass, and Raul Bunschoten are participating, as are Smione Drost and Evelyn Van Veen, Arnold Reyndorp, Roemer van Toorn, Ton Venhoeven, and Will Arets, a semifinalist in the competition for the addition to the Museum of Modern Art. New Yorkers **Stan Allen, Christine Boyer, Gregg Lynn, and Michael Sorkin** will act as moderators.

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**Rizzoli Bookstores' Top 10**

*As of February 25, 1997*

1. **Philippe Starck, Philippe Starck** (Taschen, cloth, \$39.99).
2. **Palm Beach Houses, Roberto Schezen** (Rizzoli, cloth, \$75.00).
3. **Architecture of the Future, Sheila De Vallee** (Editions Pierre Tarrail, paper, \$24.95).
4. **Los Angeles Guide to Recent Architecture, Dian Phillips-Pulver with Peter Lloyd** (Ellipsis, paper, \$9.95).
5. **Skyscrapers, Judith Dupre** (Workman Publishers, cloth, \$24.98).
6. **Visual Dictionary of Architecture, Francis D. K. Ching** (Van Nostrand Reinhold, paper, \$29.95).
7. **Falling Water: Romance with Nature, Lynda Waggoner** (Rizzoli, cloth, \$18.95).
8. **Gio Ponti, Ugo La Pietra** (Rizzoli, cloth, \$75.00).
9. **Contemporary California Architects, Philip Jodidio** (Taschen, paper, \$24.99).
10. **World Architecture: Roman Empire, Henri Stierlin** (Taschen, cloth, \$29.99).

**Urban Center Books' Top 10**

*As of February 25, 1997*

1. **S, M, L, XL, Rem Koolhaas** (Monacelli Press, cloth, \$75.00).
2. **The Skyscraper Bioclimatically Considered, Ken Yeang** (Academy, paper, \$50.00).
3. **Guide to Great American Places, Gianni Longo** (Urban Initiatives Institute, paper, \$15.00).
4. **Santiago Calatrava: Complete Works, Sergio Polano** (Gingko, paper, \$55.00).
5. **Studies in Tectonic Culture, Kenneth Frampton** (MIT Press, cloth, \$50.00).
6. **Daniel Libeskind, El Croquis 80** (El Croquis, paper, \$49.90).
7. **Civilizing Terrains, William Rees Morrish** (William Stout, paper, \$22.50).
8. **Ethical Function of Architecture, Karsten Harries** (MIT Press, cloth, \$45.00).
9. **Neil Denari: Interrupted Projections, Neil Denari** (Toto, paper, \$25.00).
10. **Carlos Jimenez: Buildings, Architecture at Rice 36** (Princeton Architectural Press, cloth, \$40.00).

**Correction**

In a news item in February (p. 4), *Oculus* miscredited the architects of the new Ronald Reagan Building and International Trade Center. The attribution should have read "designed by Pei Cobb Freed & Partners/Ellerbe Becket Architects and Engineers." The Croxton Collaborative and Gruzen Samton are responsible for the interiors.

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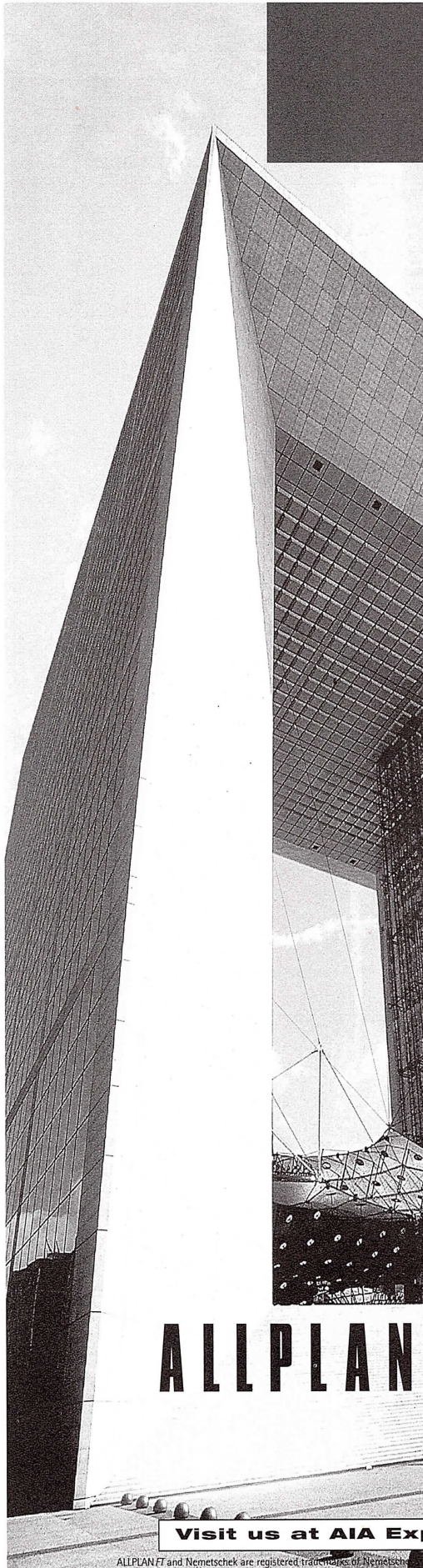
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- April 3, 8:30 am**  
*Professional Practice*
- April 4, 8:30 am**  
*Transportation and Infrastructure*
- April 7, 6:30 pm**  
*Learning By Design:NY*
- April 8, 6:00 pm**  
*Design Awards*
- April 9, 6:30 pm**  
*Young Architects Group*
- April 10, 6:00 pm**  
*Minority Resources*
- April 14, 6:00 pm**  
*Housing*
- April 16, 6:00 pm**  
*Architecture Dialogue*
- April 16, 6:00 pm**  
*Interiors*  
*at Skidmore, Owings & Merrill*
- April 17, 6:00 pm**  
*Building Codes*
- April 18, 8:00 am**  
*Zoning and Urban Design*
- April 30, 6:00 pm**  
*Women in Architecture*

*Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023, ext. 17.*



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**CONTINUING  
EXHIBITIONS**

**Towards the New Millennium: Women in Architecture.** *City College of New York, School of Architecture and Environmental Studies, Aaron Davis Hall, 135th St. at Convent Ave. 650-6900. Closes April 24.*

**1996 Paris Prize in Public Architecture.** *Van Alen Institute, 30 W. 22nd St. 924-7000. Closes April 30.*

**Building(s) in the City: The Work of Enrique Norton.** *Columbia University GSAPP, 100 Avery Hall. 854-3510. Closes May 1.*

**The Frank House: A Gropius and Breuer Collaboration.** *Photography by Ezra Stoller at Columbia University GSAPP, 400 Avery Hall. 854-3510. Closes May 1.*

**Froebel's Gifts: Educating Children Through Design.** *Buell Center for the Study of American Architecture, Buell Hall, Columbia University. 854-8165. Closes May 2.*

**Virtual Color: Light, Hue, and Form Integrated.** *New York School of Interior Design, 170 E. 70th St. 472-1500. Closes May 2.*

**Disegno: Italian Renaissance Designs for Decorative Arts.** *Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes May 18.*

**The Streets and Beyond: New York Photographs.** *The Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes June 8.*

**Masterworks: Italian Design, 1960-1994.** *The Bard Graduate Center for Studies in Decorative Arts, 18 W. 86th St. 501-3000. Closes June 29.*

**Henry Dreyfuss: Directing Design.** *Sponsored by Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes August 17.*

**A Dream Well-Planned: The Empire State Building.** *Museum of the City of New York, 1220 Fifth Ave. 534-1672. Closes December 7.*

Advertise in *Oculus*! Rates are reasonable, and readership is extensive. Contact the Chapter for more information.

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.

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April

**7**

Monday

**Lecture: Design = The Bottom Line, Design for the Reading and Writing Life**  
By Steve Leveen with Bruce Nussbaum. Sponsored by Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. \$15.

**8**

Tuesday

**Event: The Road to Recovery, The RPA's Seventh Annual Regional Assembly**  
With Gary C. Wendt, H. Claude Shostal, and Robert Yaro. Sponsored by the Regional Plan Association. New York Sheraton hotel and towers, Seventh Ave. at 52nd St. RSVP 785-8000, ext. 309. \$115.

**AIA NEW YORK CHAPTER EVENT**  
Projections '97:

**A Celebration of Work by Women**  
Sponsored by the Women in Architecture Committee. 6:00 pm. Urban Center Gallery, 457 Madison Ave. RSVP 683-0023, ext. 21. \$10.

**9**

Wednesday

**AIA NEW YORK CHAPTER EVENT**  
Panel: Design-Build Courthouses, New Directions

With Jordan Gruzen, FAIA, Edward Rosen, AIA, and Frank Greene, AIA. Sponsored by the Committee on Architecture for Justice. 6:00 pm. John Jay College of Criminal Justice, 899 Tenth Ave. RSVP 683-0023, ext. 21. \$5 members and students (\$10 nonmembers).

**10**

Thursday

**Seminar: Technology Applications and Integration**

Sponsored by the Greater New York Construction User Council. 8:30 am. Citibank, 399 Park Ave., twelfth-floor auditorium. RSVP 799-2961. \$85.

**Lecture: American Ruins, The Abandoned Architecture in Our Cities**

By Camilo Jose Vergara. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. RSVP 860-6321. \$15.

**11**

Friday

**Conference: Poltergeist, Contemporary Dutch Architecture**  
With Adriaan Gueze, Noud de Vreeze, Christine Boyer, and Michael Sorkin. 10:00 am. Cooper Union, 7th St. at Third Ave. 431-5795. Continues on April 12.

**13**

Sunday

**Symposium: Finding Vanished Voices, Excavating Nineteenth-Century New York**  
Cosponsored by the Professional Archeologists of New York City, the Museum of the City of New York, and the Lower East Side Tenement Museum. 1:00 pm. 1220 Fifth Ave.

**14**

Monday

**Event: A Tribute to J. B. Jackson**  
By Mark Trieb. Sponsored by the Buell Center for the Study of American Architecture. 6:30 pm. Columbia University, Avery Hall, Room 114. 854-8165.

**15**

Tuesday

**Lecture: The 10th Street Studio Building**  
By Annette Blaugrind. Cosponsored by the Victorian Society in America and the Greenwich Village Society for Historic Preservation. 6:00 pm. Donnell Library Auditorium, 20 W. 53rd St. 886-3742.

**Lecture: Inventing Kindergarten**  
By Norman Brosterman. Cosponsored by the Architectural League and Urban Center Books. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

**16**

Wednesday

**Lecture: Why the Citicorp Tower Did Not Fall on Bloomingdale's**  
By William LeMessurier. Sponsored by Princeton University School of Architecture. 5:30 pm. Betts Auditorium, Architecture Building, Princeton University. 609-258-3741.

**AIA NEW YORK CHAPTER EVENT**  
Discussion: The Education of the Architect, Part Two

With Thomas Hanrahan, AIA, and Jaquelin Robertson, FAIA. 6:00 pm. Seagram Building, 375 Park Avenue. RSVP 683-0023, ext. 21. \$5 members and students (\$10 nonmembers).

**16**

Wednesday

**Lecture: A Science of Thresholds, Spaces of Domesticity**  
By Georges Teyssot. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 853-3510.

**17**

Thursday

**Exhibition and Lecture: Vision Medium Culture, Young Architects' Competition**  
Sponsored by the Architectural League. 6:30 pm. 457 Madison Ave. 753-1722. \$7.

**18**

Friday

**Tour: Manhattan Design**  
By Katia Howard. Cosponsored by the Municipal Art Society and *Metropolis* as part of a series of design-to-production tours. 1:00 pm. RSVP 935-3960.

**Conference: Preservation Planning Today, Seeing Communities Whole**  
With Tom Schutte, Tom Hanrahan, AIA, Ron Shiffman, and Stanley Lowe. Sponsored by the Preservation Planning Program, Graduate Center for Planning and Environment, Pratt Institute. 6:00 pm. The Puck Building, 295 Lafayette St. 718-399-3405. Continues on Saturday, April 19.

**Exhibition: Beaux Arts New York**  
Sponsored by the Paine Webber Group, Inc. The Paine Webber Art Gallery, 1285 Ave. of the Americas. 713-2885. Closes June 27.

**19**

Saturday

**Lecture: A Dream Well-Planned, The Empire State Building**  
By John Tauranac. Sponsored by the Museum of the City of New York. 2:00 pm. 1220 Fifth Ave. RSVP 534-1672, ext. 206.

**20**

Sunday

**Tour: The Ornamented Underground**  
By Susan Tunick. Sponsored by the New York Transit Museum. 11:00 am. RSVP 718-243-8601. \$15.

**20**

Sunday

**Tour: SoBro, Antique Row, and the Mott Haven Historic District**  
By Katia Howard. Sponsored by the Municipal Art Society. 1:00 pm. RSVP 935-3960. \$15 (plus two subway tokens).

**22**

Tuesday

**Symposium: Gender and Architecture**  
Sponsored by the City College of New York School of Architecture and Environmental Studies. 6:30 pm. Aaron Davis Hall, 135th St. and Convent Ave. 650-6751.

**23**

Wednesday

**Lecture: Manhattan Gothic**  
By Francis Morrone. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. RSVP 935-3960. \$10 (\$30 with bus tour on Saturday, April 26).

**Lecture: On the Ground**  
By Steven Holl. Sponsored by Columbia University GSAPP. 6:30 pm. Wood Auditorium, Avery Hall. 854-3510.

**24**

Thursday

**Tour: Downtown, Broad Street and Its Environs**  
By Joe Svehlak. Sponsored by the Municipal Art Society. 12:30 pm. RSVP 935-3960. \$10.

**Symposium: Performance**  
With Gregg Lynn, Ed Mitchell, Robert Somol, and Claire Robinson. Sponsored by Pratt Institute. 6:00 pm. Higgins Hall, Gallery 111, Pratt Institute. 718-399-3405.

**26**

Saturday

**Tour: Turtle Bay, Living and Working in a Modern City**  
By Andrew Dolkart. Sponsored by the Cooper-Hewitt National Design Museum. 1:00 pm. RSVP 860-6321. \$15.

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