

OCULUS

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Portzamparc and Rossi in New York

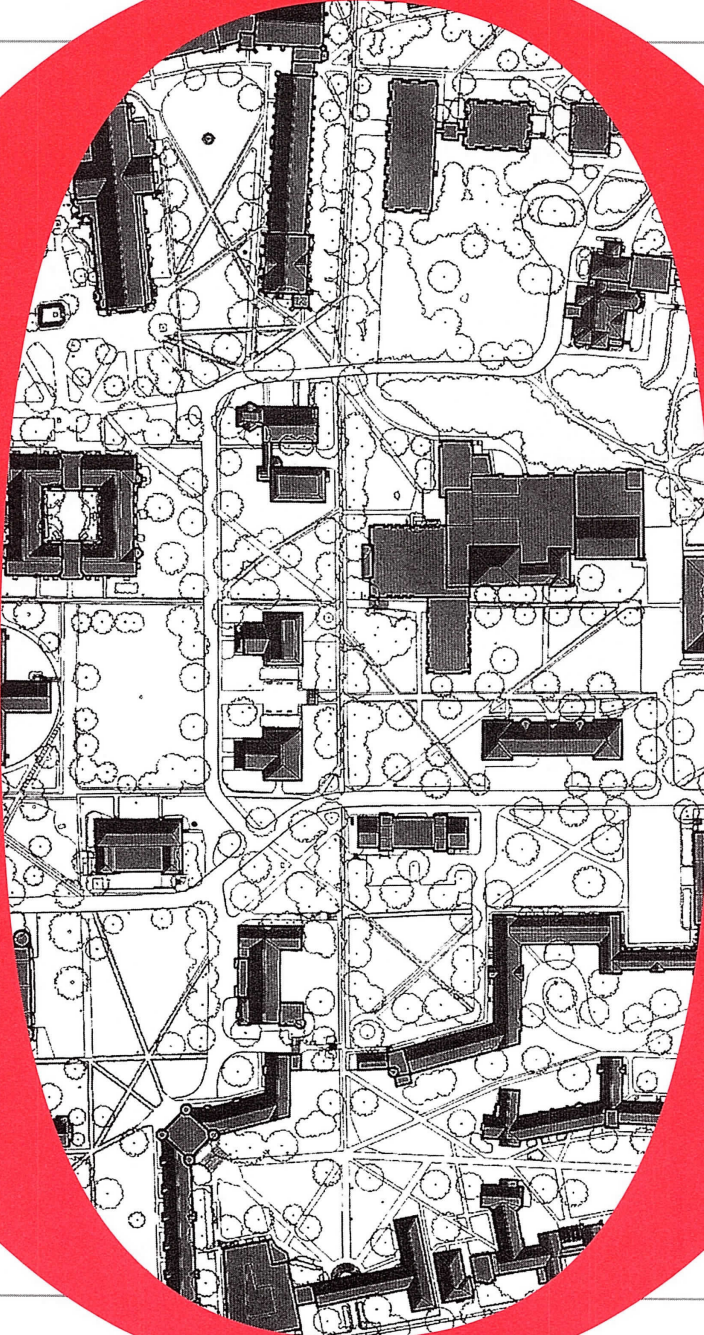
What's Going on in the Schools?

College Tour

Columbia Under Construction

ARCHITECTURAL
EDUCATION

OCULUS GOES
ON CAMPUS



Plan, Princeton University

Volume 59, Number 1, September 1996

Editor: Jayne Merkel
 Senior Editor: Noel Millea
 News Editor: Nina Rappaport
 Managing Editor: Kira Gould
 Assistant Editors: Amy Lambert
 and Johnathan Sandler
 Art Direction and Production:
 Cathleen Mitchell, McRoberts Mitchell
 Design Consultant, Cover Design:
 Michael Gericke, Pentagram
 Staff Photographer: Dorothy Alexander

**American Institute of Architects
 New York Chapter**

200 Lexington Avenue
 New York, New York 10016
 212-683-0023
 e-mail: aiany@way.com

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News

This year's Design Awards program draws
 together a diverse group of architects from
 around the world to recognize projects by

their New York City peers that embody design excellence. The Design Awards

Committee, chaired by Susan Chin, AIA, has invited well-known national architects,
 including William Bruder of Arizona, a 1987 Rome Prize winner who recently completed
 the Phoenix central library; Anthony Ames, FAIA, of Atlanta, who has taught at Columbia
 University and Princeton in addition to having his own practice; and Michael Brill,
 president of BOSTI (the Buffalo Organization for Social and Technological Innovation),
 a think tank focused on effective design. Representing schools from the United States
 are Donna Robertson, dean of the Illinois Institute of Technology's school of architecture,
 and Peter Waldman of the University of Virginia.

The Design Awards jury meeting on September 25 will also feature luminaries from
 other countries, such as Enrique Norton, a visiting lecturer at Harvard University and
 principal in TEN Arquitectos of Mexico City, whose Museum of Natural History for
 Mexico City received a 1996 honor citation. Joining the jury from Europe are Terry Dwan
 of Milan, Italy, Carme Pinos of Barcelona, Spain, and Peter Zumthor of Haldenstein,
 Switzerland. The jurors will gather again on Thursday, September 26, at 6:00 pm, to
 present the awards and to comment on their selections, offering insights into the jury
 process and the criteria applied in selecting the honored projects.

Also this fall, the Chapter is organizing a lecture series that will feature recent New
 York Chapter recipients of the AIA's highest honors. Rafael Viñoly, FAIA, received the
 Chapter's 1995 Medal of Honor and recently completed the Tokyo International Forum.
 Tod Williams, FAIA, and Billie Tsien, AIA, won the 1996 Medal of Honor for the
 Neurosciences Institute in La Jolla, California, and Skidmore, Owings & Merrill (SOM)
 received the 1996 Architecture Firm Award from AIA National as well as the Twenty-Five
 Year Award for the U.S. Air Force Academy Cadet Chapel near Colorado Springs. This
 series builds on the success of lectures by 1995 AIA National Award winners Beyer
 Blinder Belle, who received the Architecture Firm Award, and Cesar Pelli, who
 received the Medal of Honor. By highlighting the work of these architects, the Chapter
 underscores its commitment to design excellence and to increasing public awareness
 of architecture.

The Chapter is also continuing its successful George S. Lewis public policy discus-
 sions on the broader forces that inform architectural design and urban planning. The first
 panel, on September 19, "Empowerment Zones and Inner-City Development," will explore
 the role that these zones can have in increasing investment by corporations in untapped
 urban markets. The second panel, on October 30, will examine the status of the specific

continued on page 22

New York Architect To Build in Rome

Richard Meier & Partners won the international design competition (over Tadao Ando, Gunter Behnisch, Santiago Calatrava, Peter Eisenman, and Frank Gehry) for the Vatican's new Church of the Year 2000, to be constructed adjacent to a lower-middle-income housing project outside of Rome. The \$5 million, 22,000-square-foot complex will serve the 8,000 residents of the Tor Tre Teste community.

A large Sagrato plaza for public gatherings will link the housing project, a 14,000-square-foot community center, and the 8,000-square-foot, glass-walled, skylighted church.

Four structurally independent, reinforced concrete shell walls will support the luminous central open volume. Three separate curved walls with glazed spaces between them will unfold in layers, stepping down in height from 78 to 48 feet. These curves will articulate the main sanctuary, the weekday chapel, and the baptistry. A vertical concrete wall defines the northern edge of the nave. The chapel floor, altar, and pulpit will be finished in stone; the pews and the north nave will be wood.

Bridges will lead to the L-shaped community center from the atrium and sanctuary on the ground floor, and from the organ loft and sacristy on the upper floor. The community center will house offices, meeting rooms, and the pastor's residence.

... And European Architects To Build in New York

□ The French architect and Pritzker prize winner, **Christian de Portzamparc**, has designed his first project in the U.S., a 23-story sliver building in opalescent and transparent glass for Louis Vuitton. The North American headquarters and flagship store will be built on 57th Street between Madison and Fifth avenues by the end of 1997. **Hillier/Eggers** is doing design development, production documentation, and construction administration for the tower, which will have an innovative 300-foot light trough that will change color with different reflections on the glass. A totally integrated data-telecommunication system will be incorporated into the building.

□ After working with **Aldo Rossi** of Italy on Euro Disney, **Gensler Associates** invited him to help design an expansion for Scholastic Books at 557 Broadway. The project, recently approved by the Landmarks Preservation Commission, recognizes its historic Soho context. The building will be steel frame with brick, terra-cotta, and steel details, and an imaginative Mercer Street facade.

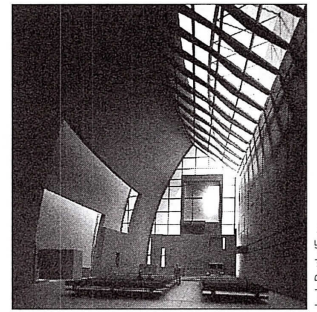
□ Swiss Re America, an insurance company, will build its American corporate headquarters on a 127-acre site in Armonk, New York. After an invited competition, the Swiss architect **Dolf Schnebli** was selected to build the 300,000-square-foot, three-story office building for 650 employees. Design is in progress; construction should begin in summer 1997 for an early 1999 opening.

Mega Projects

□ **BNK** (Bibliowicz Nelligan Kriegal) designed the world's largest music store — the Virgin Records megastore in the Bertelsmann Building at 1540 Broadway — with Virgin's in-house design consultants, Irvine-Johnstone of California. The dazzling, up-to-the minute, \$15 million, 75,000-square-foot space is helping to revitalize the Times Square entertainment district.

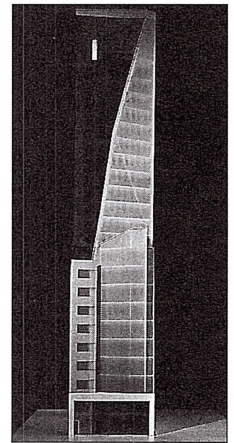
The store is in a multistory mall, originally designed by SOM, which stopped construction midway, leaving an unfinished atrium and sub-basement cineplex for Loews State Theaters. BNK closed the atrium on the third floor to separate it from the retail area and raised the sub-basement ceiling heights more than three feet. The basement contains Sony Theaters now; the upper floors have retail and office space. Hard polished steels and softer, textured plaster-and-vinyl floors combine to create an exciting space.

□ The first new passenger terminal at Kennedy International Airport in 25 years, Terminal One, has begun construction. The architects of the U.S. Air Terminal at LaGuardia Airport, **William Nicholas Bodouva + Associates**, designed the new \$330 million, 650,000-square-foot building for four foreign airlines — Air France, Japan Airlines, Korean Air, and Lufthansa. The terminal's twenty-first century image of speed and travel recalls the spirit of Eero Saarinen's TWA terminal. A steel structure supports a polished aluminum-and-glass curtain wall, the sloping roof line, and the curved glass entrance canopy in the terminal, which is to be completed in 1998.

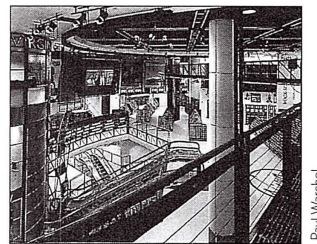


Jack Poille/Esto

Church of the Year 2000, Rome, Italy, Richard Meier & Partners

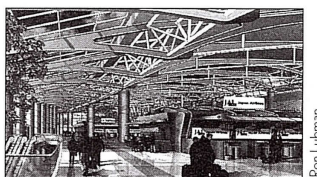


Louis Vuitton store and sliver tower, Christian de Portzamparc and Hillier/Eggers



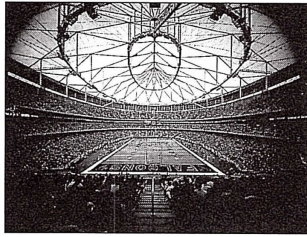
Paul Wachol

Virgin Records megastore, BNK Architects

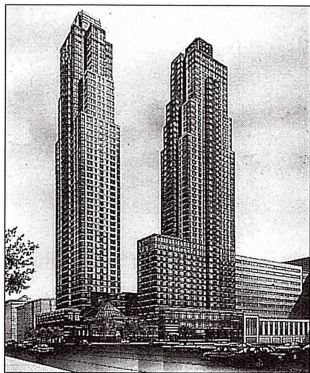


Ron Lutman

U.S. Air terminal, William Nicholas Bodouva + Associates

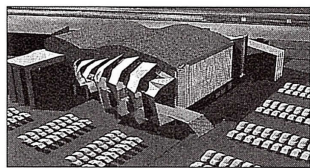


The Tenstar fabric dome in Georgia, which new dome will resemble, Weidlinger Associates



Gregory Hnatowicz

Roosevelt East, Buck/Cane Architects with Schuman Lichenstein Claman & Erron



Korean Presbyterian Church, Greg Lynn with Michael McInturf and Douglas Garofulo



Jan Hird Pokorny

□ Another megastructure — a Tenstar fabric dome designed by **Weidlinger Associates** with **URS Consultants** — will cover the Hillview Reservoir in Yonkers. The Tenstar fabric membrane, developed by Matthys Levy, will have cable-support posts attached to a dividing wall and to a reinforced concrete anchor ring beam at the perimeter of the reservoir. The Teflon-coated fiber glass roof will protect the 90-acre, 900-million-gallon facility from contamination. Design will be completed next year.

Preservation Projects

□ The NYC Landmarks Preservation Commission designated 90 of the 175 acres of **Governors Island** a historic district on June 18. Over 100 buildings, including the five that already had individual landmark status, will be protected in future development plans for the island.

David Childs and his colleagues at **SOM** have developed a restoration plan for Lever House, which was designed by his predecessor, Gordon Bunschaft, in 1952 and designated a NYC landmark by the Landmarks Preservation Commission on July 2. The curtain wall is decaying, and the glass panels have been changed over the years and now vary in color. To restore the original design intent and maintain the overall appearance of this modern monument, the colored spandrel, single-pane glass panels, the vertical aluminum framework, and the exposed stainless steel screws will be replaced with new materials, while improvements are made to the gaskets and caulking.

□ Two 49-story residential towers will rise on Ninth Avenue between 58th and 59th streets, incorporating the Syms

Building, a New York City landmark. **Buck/Cane Architects**, the designers, with **Schuman Lichenstein Claman & Erron**, will turn the 1892 surgical operating theater into a 8,000-square-foot commercial base for Roosevelt East. The new buildings will use the same two-tone brick as the Syms Building, and will have a base with cast stone details in a Romanesque style.

□ Public School 72 in East Harlem recently became the Julia de Burgos Latino Cultural Center. The city's departments of Economic Development and Cultural Affairs funded the project. **Lee Borrero and Raymond Plumey** renovated the 60,000-square-foot, 1882 school on Lexington Avenue between 105th and 106th streets. They maintained the historic integrity while adding a new 265-seat performing arts center on the second floor, creating a two-story lobby for art displays, and installing new HVAC, roofing, elevators, and storefronts.

□ The Knickerbocker Laundry Company, a streamline modern factory in Sunnyside, Queens, designed by Irving M. Fenichel in 1936, will be transformed into the Korean Presbyterian Church of New York.

Gregg Lynn, working with Michael McInturf and Douglas Garofulo, recently completed the design, which uses the original building's plan for a rooftop addition. By taking advantage of the extra column load, they can build up 25 feet on one side. The main two floors will have classrooms, assembly spaces for 800 people, and a library. The cafeteria will accommodate 300.

The materials and construction systems will appear industrial, in keeping with the original building. A standing-seam roof will curve over the top of the walls and give the building more of a church-like form.

Fire at Pratt

A four-alarm blaze ravaged Pratt Institute's Higgins Hall in the middle of the night on Sunday, July 21. No one was injured, but the library of film, video, and other archives documenting the institute's history was completely destroyed along with important architectural models. Only one wing of the building built between 1867 and 1968 for Adelphi Academy was devastated, but to assess damage fire officials temporarily closed the entire structure at the corner of Lafayette Avenue and St. James Place in Brooklyn, where Pratt's school of architecture has been located since 1970.

Jan Hird Pokorny's Fiftieth

This month's survey of new campus buildings serendipitously coincides with the anniversary of **Jan Hird Pokorny, Architects and Planners**, a firm that did the master plans for SUNY Stony Brook and Lehman College. An engineering and architectural graduate of the Technical University in Prague, Jan Hird Pokorny, FAIA, arrived at Columbia in 1940 for the masters program and joined the faculty in 1957. Now professor emeritus in the preservation program, he designed the Schermerhorn Row Block at South Street Seaport, as well as the Jumel, Old Merchant's, Bartel-Pell, and Mills mansions, and is looking forward "to exploring new opportunities for adaptive reuse in the next century."

—NR

Altman's Transformation

by *Nina Rappaport*

The rehabilitation of B. Altman & Company's landmark department store on Fifth Avenue and 34th Street, designed in 1905 by Trowbridge & Livingston, is a lesson in the conversion of historic resources to the high-tech needs of today. The original single, eight-story, Renaissance Revival, steel-frame and French limestone building is being adapted to the specifications of three different organizations. Last year **HOK** designed 120,000 square feet of new offices for Oxford University Press, and in May **Gwathmey Siegel & Associates** completed the New York Public Library Science Information and Business Library (SIBL). Next year the new CUNY Graduate School and University Center, also by Gwathmey Siegel & Associates Architects, will open in another 600,000 square feet of space.

After the demise of Altman's in 1988, KMO Realty sold the vacant building to Mall Properties, which converted it into condominiums. As part of the plan, Building Conservation Associates completed an extensive exterior restoration, cleaning and stabilizing the stonework, replacing and restoring windows and lintels, and preserving the glass canopies, cornices, and cast iron details.

In 1993 the New York Public Library purchased 217,000 square feet in seven floors of Altman's for SIBL, the country's largest public information center. The collection focuses on science and business, with over 1.5 million volumes, 110,000 business and scientific serial titles, and access to electronic resources.

While saving much of the original structure, Gwathmey Siegel created a new interior for the high-tech library, which was designed to accommodate future technological developments.

"Existing preconditions are so often seen as constraints, but when you understand the order of the building, the constraints become possibilities; this is the idea of inserting a new building into an existing building with presence," Charles Gwathmey said.

When the architects inserted five new floors where there had been three to add 18,000 square feet for stacks, rather than demolish the two floors all at once, they used the original floors as working platforms until the construction of the new floors was completed. The addition of the stack floors increased the load from 125 psf to 300 psf, so the columns had to be reinforced.

From the restored Madison Avenue entrance, a glass-block bridge above the Healy Hall atrium leads to the electronic information panel and beyond to the Cullman circulating library and reading room, which are visible from the street.

A self-supporting hydraulic stainless steel frame elevator with an open glass cage serves the two public floors. A curved "wall of words" on the new mezzanine floor (which contains staff services and the mechanical room) continues past the elevator to the open stainless steel and terrazzo stairs that lead 33 feet down to Healy Hall.

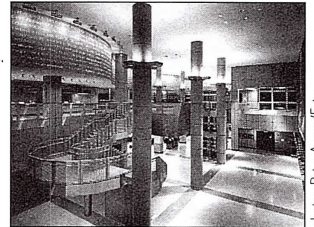
On the lower level, a corridor leads to the traditionally organized book delivery desks

with floor-loading dumb waiters and a pneumatic tube system that delivers book orders to the stacks. Extensive public facilities include a conference center, an electronic training center and information services area, and an electronic information center — all with extensive cable and data networks. Offices are on the perimeter of the stacks on the upper floors.

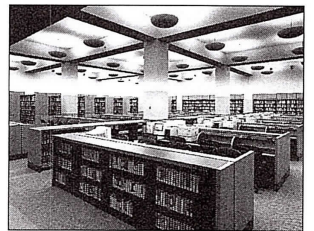
In the research reading room, rows of customized ceiling fixtures integrate the original terra-cotta vaulted ceiling with lighting, sprinklers, and acoustical panels on stainless steel tubes. At the column lines, the fascia and soffits hold mechanical systems and custom designed stainless steel circular air ducts.

The unifying visual theme is a dot-grid pattern — based on the concept of making information digital — which is repeated in the perforated metal, acoustic tiles, carpet, Plexiglas, glass shields, and LED signs.

"The goal was to integrate the Cartesian grid of a nineteenth-century building with a twenty-first-century information grid, to make a continuity of it," explained project designer Jacob Alspector. "Looking into the library you see the contrast. But beyond that, the traditional materials such as oak, terrazzo, and granite, and the modern materials, such as perforated stainless steel and glass, are united rather than just simply juxtaposed."



Healy Hall from exterior



Lewis B. and Dorothy Cullman Circulating Library and Reading Room



McGraw Information Services Center

All images are of the New York Public Library Science Information and Business Library, Gwathmey Siegel & Associates Architects

photos: Peter Aaron/Esto

**What's Going On
in the schools?**

by Jayne Merkel

Rising costs, budget cuts, computerization, construction practices, the global economy, urban problems, and environmental constraints are affecting architecture schools in the New York area in at least as many different ways as there are schools — nine in all.

“If there is one overall trend — beyond the emphasis here on design — it is the increasing interest in the city,” said Yale dean Fred Koetter. The same is true at Parsons and the New Jersey Institute of Technology (where computer technology is also emphasized) and at the City College of the City University of New York.

City College

Even though Yale’s program is small, private, graduate, professional, and selective, and the City College school of architecture is large, public, undergraduate, professional only in the optional fifth year, and “provides access to many people who would not otherwise be able to study architecture,” according to architecture chair Donald P. Ryder, “the design problems are, in the main, urban problems.”

Because City College has to cram all the distribution requirements for an undergraduate degree and all the professional areas demanded by the NCARB into the five-year program, little leeway exists in the curriculum. The first two years of both the B.S. in architecture and the unique B.S. in urban landscape are filled with liberal arts, and the third and fourth years with design, history, technology, materials, lighting, acoustics, and structures. The design problems become increasingly complex as the years go on. Students who decide to stay for the fifth year B.Arch. do indi-

vidual projects — and reduce the number of years they have to work for a registered architect before taking the licensing exam from five to three.

“We have always tried to put out a product that can actually go out and get a job, so our approach may be a little less theoretical [than at some other places],” Ryder said.

Yale

Despite the differences in his institution, Koetter said, “Many of our students go directly into practice. Our school does building projects in the first year.” For the last six or seven years, that project has been a single or double house in New Haven, but next year they are going to do an addition to a neighborhood school library — and physically build it, as usual.

“The focus on theory has been so generally abused that students look on it with a cautious eye. Theory at Yale is more connected to philosophy or history” than derived from the discipline itself, “because of its affiliation with Yale College,” Koetter said. “Our program tends not to consider architecture in isolation.” In the extracurricular urban design workshops, which are an important part of the program, architecture students work with students from the law school and school of management.

“A lot of the things at our school are student-initiated — publications such as *Perspecta*, *Retrospecta*, and more recently, *Suspecta*,” Koetter said. The Yale program, with only 150 to 160 students, is tailored to the individual, and Yale seeks intellectually curious self-starters. He said he believes “students today perceive many design related paths...that there are a lot of ways of getting into practice other than the traditional approach.”

They are “interested in the

durability of architecture, what it represents as a resource in relation to the environment,” he said. They are also aware that “globalization is going to affect us” and has already eroded the industrial base in the Northeast. That is another reason Yale “emphasizes interconnectedness.” As at other private schools, many of the students come from other countries, and about half of the students (and most foreigners) are pursuing second professional degrees.

Princeton

A third of the students at Princeton are from abroad. And the program, like that at Yale, is graduate, selective, small (even smaller, with only 25 students a year), and has “strong connections with other disciplines in the university,” according to dean Ralph Lerner. Although there is an undergraduate liberal arts architecture major and a scholarly Ph.D., it is primarily professional. But instead of Yale’s emphasis on building, Princeton is known for theory. Lerner said he “likes the fact that Cooper, Columbia, Yale, and Princeton can be so different from one another.

“Princeton has always been equally dedicated to developing the artistic and the intellectual sides of the architect, and is very careful to balance those two forces,” Lerner said, adding that “intellectual is not a code for the history and theory of architecture. It extends to the environment, design, the technology of building, the organization of buildings, urbanism, and landscape studies.”

The curriculum is divided into four areas: design, analysis and representation, technology, and history and theory. “We are not in the business of producing fully formed architects...[but] of training people to be at a level of expertise so

**Architectural
Education
in and
around
New York**

City College

Yale

Princeton

Columbia

The Cooper Union

Parsons

Pratt Institute

New York Institute

of Technology

New Jersey Institute

of Technology

that they can go into a firm and continue their education," the dean said. Aware of the globalization of architectural practice, Princeton is "preparing students to work in a wide variety of practices, in a wide variety of locales, under a wide variety of circumstances." It strives for "breadth rather than depth." And it has an "unusual commitment to teaching" with an unusually high percentage of full-time faculty. "Our mission is to train architects who are going to come into their prime in ten or fifteen years, so we have to deal both with the present and the eternal," Lerner said. "The computer skills that [students at] Columbia and Princeton are acquiring are way ahead of what the profession is using. The mode of education is speculative."

Columbia

While exploring computer technology at a conceptual level and investigating its potential for construction processes, three years ago Columbia decided to start putting a computer in every student's hands. But the commitment didn't stop there.

"As a dean and a practicing architect, I have very little time to teach, but during the last few years I went back to teaching in order to understand the implications of the computer for architectural thinking, because we've discovered something very interesting," dean Bernard Tschumi said. "At this moment — it may not be in five years — we're dependent on software that may have been written for other purposes, and it does not do what we want. It makes the computer very anti-conceptual, so we have to turn the computer against itself to make it do things that nobody ever thought about."

At Columbia the computer is a tool for architectural research. "The brightest young

architects have found that if you take certain animation programs, you can use them not for *Jurassic Park* but to explore how you can deform physical space, to accommodate a large crowd, for example, so it becomes a very dynamic process," Tschumi said.

At the same time, the school has ambitious offerings in social and cultural theory, usually provided not through connections with different departments at the university but by the constant stream of visiting critics, professors, and speakers from all over the world who come through New York.

"I believe that architects function between two poles — one is thought, design, education, and the other is the logic of construction, the economy, and the country. One is a pole of endless possibilities, the other often seems to be of endless restrictions," Tschumi explained.

"Somewhere, when you are at school, you have to gather the tools to manage between these two poles," he continued. "I could be very critical of the profession for accepting the status quo, for doing what they've been told to do by the construction manager instead of telling him what to do."

In order to develop professionals who can lead the industry, Tschumi said he believes "we have to distinguish between training and education. Training tells you what to do according to procedures, recipes, methods. And education teaches you how to think, be critical about your job, and have an overview, and occasionally improve the way things are done."

The Cooper Union

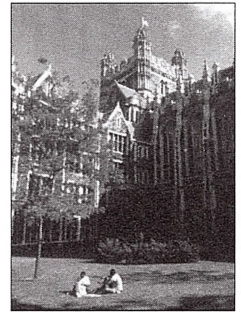
All architecture schools are products of their situations and histories, but none is as dramatically so as the Irwin S. Chanin School of Architecture

of the Cooper Union for the Advancement of Science and Art. As the centerpiece of a free private institution created to provide training for art and industry (or, in modern terms, education for art and engineering), the architecture school is dedicated to "making things well," as dean John Hejduk modestly puts it.

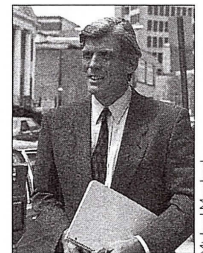
Indeed, as this year's spring show of five years of student work (assembled for an accreditation committee) demonstrated, those "things" are made imaginatively, precisely, and conceptually with an amazing array of approaches and techniques. The four years of structures courses pay off. Although the work ranged from life-size figure drawings to videotapes of urban scenes, perhaps the most typical of the Cooper experience were the dissections of inanimate objects — musical instruments, mechanical toys, vegetables — that were at once works of art and documents of analysis. Depth characterizes this approach more than breadth.

The school bears the stamp of the revered dean who has been in office for 32 years. His completely original poetical vision, discipline, and far-ranging interests are reflected in the faculty he has assembled, the outside lecturers, and the 1859 Foundation Building he remodeled 21 years ago, which has a strong influence on the school. "It still holds," he said happily. "It was adaptable to change. All architects should have to live in their buildings."

The renovation continues to influence the way Cooper faculty design school buildings for other institutions. It also affects the academic program because architecture and art students work together in the gigantic shop in the central corridor. And although students learn computer design, the things made in the shop are designed through mind



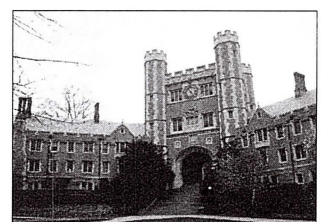
top: Donald P. Ryder
bottom: City College CUNY



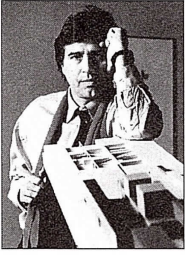
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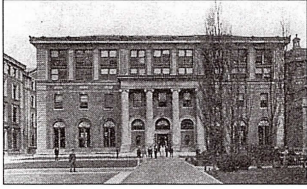
top: Dean Fred Koetter
bottom: Art and Architecture Building, Yale University



top: Dean Ralph Lerner
bottom: Princeton University



Dorothy Alexander



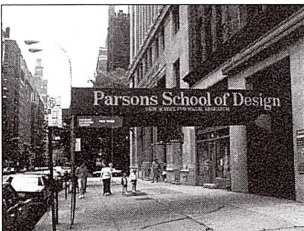
top: Dean Bernard Tschumi
bottom: Avery Hall, Columbia University



top: Dean John Hejduk
bottom: The Foundation Building, the Cooper Union



Harry Heleotis



top: Karen van Lengen,
bottom: Parsons School of Design

and hand working together.

With an emphasis on the computer, Hejduk thinks “education is in soul danger.” He said, “The great aspect of being an architect is when you draw, each person draws in his own way. It’s his or hers. When I want to make a ‘3’ or an ‘8’ those twists are part of it. With a computer you just press a button.” The sense of the personal, so essential and possible in a small school (Cooper, like Princeton, graduates only 25 students a year), extends to the way the dean talks about the courses. Instead of giving their titles or topics, he says, “In the first year we have Manny Baez, Diane Lewis, and Evan Douglass. Kevin Bone, Michael Webb, and Rick Scofidio are the second year. The third year is Tony Candido, Lebbeus Woods, Diana Agrest, and Richard Henderson. In the fourth year there’s Raimund Abraham, David Gersten, Remo Giudieri, Diane Lewis, and Peter Eisenman (boy, has he taken off with some really original things in Rome). Hejduk, Regi Weile, Sean Sculley, and Rod Knox are the fifth year.”

Although the Cooper Union has liberal arts courses, a lot of the intellectual influence comes from books the dean and faculty members assign and the people from literature, anthropology, and even law and medicine they bring in.

“We take on parallel disciplines,” Hejduk said. “First we went deep into painting, to see not the direct application, but the ideas painters were dealing with. It was Cooper Union that started the literature business. We were talking about it in the mid-1970s. I first gave the students Robbe-Grillet’s *Eraseur*. That’s a very spatial book. We read Proust and Gide. We have David Shapiro, the poet, here and Chris Janney, the architect who went into sound, had a

great impact. Then we went into medicine. Richard Seltzer from Yale talks about the space inside the body. He said he was searching for the soul. He said hospitals are painted white but they should be blood red....We had Rano Gidiero, a major anthropologist from Paris for five years. Judge Bruce Wright, who’s a poet too, teaches about the constitutional amendments.”

Parsons

Only a few blocks away, another art school looks outward — to trends in architectural and construction practice.

“Technology has been changing the way we design buildings. People need to be trained to work in the real world. The building process is a local process, not a global process,” explained Karen van Lengen, the new chair of the department of architecture and environmental design at Parsons School of Design. “We’ve created a concentration in digital architecture and a built environment track,” she said. “I think one has to understand the difference between using the computer as tool for representation versus the computer as an environment itself. What we’re trying to do is clarify whether we’re designing for a virtual world or a real world, how those processes are similar and how they are different.”

Like those at Yale and City College, Parsons’s students learn “about local conditions of building” by actually building urban projects. Last year in a new course, “Design, Detail, and Build,” they designed and built an exhibition space at Washington Irving High School near Gramercy Park and a community garden project on Morris Avenue in the Bronx. It was “a canopy structure, not a gazebo, but a covered group of seats with storage space attached to an exist-

ing structure on the site,” Van Lengen said.

At Parsons, both the students in the undergraduate program, which does not lead to a professional degree, and the professional graduate program focus on the environment in the future, as they have been in Jean Gardner’s classes for decades. “We’ve got to think about the resources that are left in the world,” Van Lengen said. “Architects are the makers of the environment. They need to be the conscience of that discipline, but when people talk about green architecture today, they mean green materials. Nobody’s really doing it, and it’s the future of our children’s world.”

Pratt

At the art school across the East River in Brooklyn, the Cooper Union’s emphasis on making things is combined with Parsons’s interest in professional practice. Pratt Institute has an unusual undergraduate concentration in construction management and a graduate program in facilities management, as well as a graduate program in architecture, a very large (700 students) undergraduate architecture program, an active, community-oriented planning program, the Pratt Planning and Architectural Collaborative, and the Pratt Institute Center for Community Environmental Development (*Annals*, 1996, p. 47).

“Both practitioners and educators have come to realize that things have changed,” explained the acting dean, Samuel J. DeSanto. (A new dean had not been selected at press time, and the exact direction Pratt would be taking remained undetermined. However, since a crisis that threatened the school’s existence two years ago, the Pratt faculty have been working on a

plan to make the school viable into the next century.)

Because the national accrediting board, the NCARB, has relaxed its requirements for five-year undergraduate professional programs, opportunities exist to add or restructure courses in a curriculum. On the other hand, the need to introduce students to new computer technology has created other demands.

“At Pratt we are concerned about the relationship between the profession and education. One of the things we did last semester was bring in alumni who have been working in the field to talk about their experiences abroad. We have also been talking with them about ways to have better internships....We’re trying to improve our technical courses. We’ve just put in a new model shop. We’re adding computers. And we’re offering concentrations in new areas such as preservation and environmentally sustainable design, because we understand that students need to have as much knowledge as we can give them,” DeSanto said.

New York Institute of Technology

Nowhere are the crosscurrents of influence among New York area architecture schools more evident than at the New York Institute of Technology, the most unusual because of its suburban location and size (with 1,200 to 1,300 students, it is the second largest undergraduate architecture school in the country, after the University of Kansas). Although its curriculum was developed specifically to meet the needs of its diverse student body, its central premise — that the unique medium of architecture is space — grew out of dean Jonathan Friedman’s personal experience.

As a student at Princeton in

the 1960s, when Michael Graves and Peter Eisenman were young teachers, “every move had a rationale, and the rationale led to the making of a plan. From Eisenman I learned that formalism was a way of making meaning,” he said. Then as a young teacher at the University of Kentucky, where dean Anthony Eardley had put together a faculty of recent Cooper Union, Princeton, and Cornell graduates, he said, “when I encountered the John Hejduk strain, I came to realize that the first move is intuitive” and to appreciate the significance of the three-dimensional.

Friedman arrived at NYIT in 1983 and encountered a whole different set of problems as coordinator of the course in beginning design.

“NYIT is a place where anyone can come,” he explained. Most come from suburbs in the New York region, but increasingly they come from Korea, Israel, and Nigeria as well. “The kids couldn’t draw. They needed to understand 3-D the way they did before they went to school and stopped playing with blocks. I had 35 faculty members teaching 700 students in 39 sections, with six different time slots, on three different campuses.”

Friedman had to devise a method that would work for all the students, make the teachers accountable but give them flexibility “to bring the students up to snuff for the second year.” The one he devised became the core of the NYIT program and the basis for his popular textbook, *Creation in Space, Fundamentals of Architecture* (Dubuque: Kendall/Hunt, 1989), now being revised and renamed *Dynamics*.

In the first part of NYIT’s design fundamentals, the students are asked to go outside, pick up sticks and stones, and “make something you like.”

Then they have to explain why, because “for the rest of your life the dialogue is between the inventor and the critic,” Friedman said. The next task is to use twelve white cubes, twelve rods, and flexible rubber cement to make things related to “unity,” then “dialogue,” “volume,” “transformation,” “expression,” “time,” and finally, whatever the student chooses.

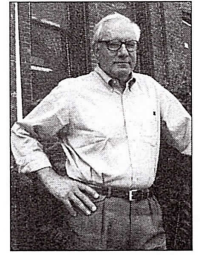
Even though NYIT was in the vanguard of the computer graphics revolution (faculty members invented Pixar), the computer is used there only as a tool for describing projects created in three dimensions with specific programs in mind. Friedman explained why with the example of a student who started designing an auditorium on the computer and was putting the last seat in the house (so easy to click each one in) when his teacher asked him why, considering sight lines and acoustics, the room was rectangular. The answer, of course, was that the CAD program produced rectangles unless another volume was designated.

Still, Friedman believes that as computers become more adept at modeling space, architecture will come to occupy the pervasive place in society music did after recordings made it readily accessible to everyone.

New Jersey Institute of Technology

Because the school initiated computer-aided design five years ago and now has very advanced training, “every student that graduates from here is a whiz,” dean Urs Gauchat explained. “That’s the way we will design in the future, and it makes our students marketable.” But marketability is not the only thing on his mind.

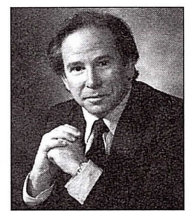
“The problem for architectural education is that you have seen a dramatic increase in the



Maria Appino



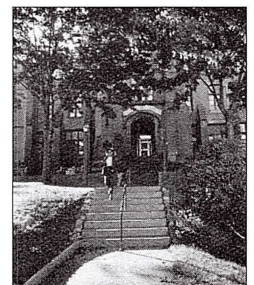
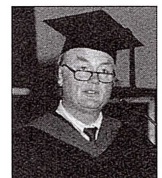
top: Acting dean Samuel J. DeSanto
bottom: Higgins Hall, Pratt Institute



Bachrach

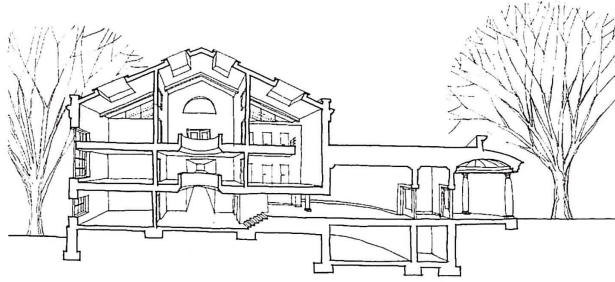
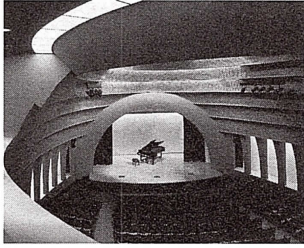


top: Dean Jonathan B. Friedman
bottom: The Illuminare House on NYIT's Islip campus (the school also has campuses on the old Whitney estate in Old Westbury and at 52nd Street and Broadway in Manhattan)



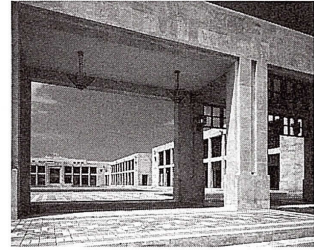
top: Urs Gauchat
bottom: NJIT

Tishman Auditorium, the New School,
Prentice & Chan, Ohlhausen



New academic facility, Fairleigh Dickinson University, Madison campus,
Buttrick White & Burtis

Northwest Frontier Province
Agricultural University, Pakistan,
Skidmore, Owings & Merrill



COLLEGE TOUR

by Jayne Merkel
and Craig Kellogg

A gentleman's education used to begin with a grand tour of the monuments of ancient Greece and Rome, perhaps the Gothic cathedrals, and the masterpieces of the Renaissance. Today the young man or woman — often the entire family — sets out closer to home, driving from campus to campus to find the most suitable place for a formal education in the classroom. But architecture still plays an important role, as college officials know. Catalogs show smiling students from every possible ethnic group in front of the most impressive buildings the photographer can find.

Those photographers are about to have a wider range of choices, for New York architects currently have work under way at 68 different campuses, from Maine to southeast Asia, ranging from whole new universities to elevator cab renovations. Columbia alone has 21 projects in the works (see "Columbia Under Construction," page 14), many by members of its own faculty, which is more than you can say

for most schools.

Unless you count the Columbia faculty, Rolf Ohlhausen and Mark DuBois probably have the shortest commute from the offices of their new firm, **Ohlhausen DuBois Architects**, on East Fourth Street to West 13th Street, where they are designing a new performance space and multimedia auditorium for the New School for Social Research (where Ohlhausen restored Josef Urban's Tishman Auditorium and the Orozco Room while at Prentice & Chan, Ohlhausen). The "black box" performance space, to be shared by the Actors Studio, will be usable as an arena stage or end stage and will have a two-story foyer for public events, next door to the Parsons School of Design's gallery, which the firm is renovating.

On the same block, the New School and its Mannes College of Music have commissioned **Buttrick White & Burtis** to design a 20,000-square-foot school for jazz and contemporary music with classrooms, practice rooms, a 90-seat performance hall, and a guitar study center. The architects found the right two floors in a turn-of-the-century warehouse near the New School after spending twelve months conducting acoustical tests on six different buildings with a live jazz combo.

Buttrick White & Burtis is

also working with **Shepley Bulfinch Richardson and Abbott** on renovating the Brooklyn College library and the Fordham University library in the Bronx. In Brooklyn, the architects are adding 105,000 square feet of new space to a 172,000-square-foot structure built in the 1930s and 1950s. At Fordham, where they renovated the university chapel several years ago, they are designing compact shelving for the special collections, an 80-seat auditorium, and a regional electronic information center for the library, which accommodates over 1,000 students.

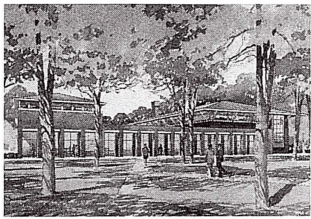
At the Madison, New Jersey, campus of Fairleigh Dickinson University, BWB is preparing a feasibility study for new academic facilities in the shell of a 1926 Georgian "playhouse" designed by Warren & Wetmore for tennis, swimming, and parties on the grounds of the Hamilton and Florence Vanderbilt Twombly estate of 1895. The firm is also completing plans for modifications to the 60,000-square-foot main house, the administrative and ceremonial center of the campus by McKim, Mead & White. It is adding on to the pub at Sarah Lawrence College in Bronxville (*Oculus*, June 1995, p. 4) and recently completed Casa Italiana at Columbia (*Oculus*, May 1996, p. 6).

And in South Orange, New Jersey, Buttrick White & Burtis

is designing the interiors of the great domed reading room in Walsh Library at Seton Hall University, designed by the New York office of **Skidmore, Owings & Merrill** and completed in 1994. The \$20 million, 150,000-square-foot library is composed of two L-shaped wings surrounding a central block of book stacks. Perpendicular arcades running through the L link the upper campus classroom buildings to the lower campus athletic facilities.

SOM is now working on the first phase of a master plan for the expansion of Northwest Frontier Province Agricultural University in Peshawar, Pakistan, for the U.S. State Department/Agency for International Development's Mission to Pakistan. The new and renovated classrooms and research facilities, library, auditorium, offices, and housing for 475 students are organized around landscaped courtyards with fountains, pools, and covered arcades. The 85 buildings constitute 465,000 square feet for a doubled student population that includes women for the first time. The buildings are designed to mitigate solar gain with sunscreens, ceiling fans, and masonry walls of indigenous brick covered with marble veneer.

Mitchell/Giurgola Architects has completed a master plan for Long Island University's



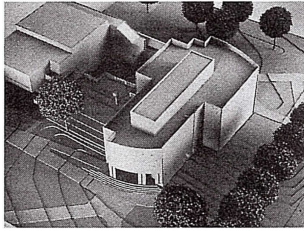
Southampton College,
Long Island University,
Mitchell/Giurgola

Southampton campus. It is designing the first classroom building there as well as preparing a strategic development plan for LIU's Brooklyn campus. The firm is also working on a new \$34 million applied technology center for Onondaga Community College in Syracuse (*Oculus*, May 1996, p. 3) and a \$32 million rehabilitation of Powdermaker Hall at Queens College, an overused 1960s building with 150 offices and 40 percent of the college's classrooms. Farther west, it is designing a new 35,000-square-foot mathematics building for the University of Buffalo.

Closer to home, **R. M. Kliment & Frances Halsband Architects** is renovating a 42,000-square-foot building of faculty offices and classrooms at New York University. The firm is also renovating a residence hall for the Jewish Theological Seminary of America at 121st Street and Broadway and developing a master plan for the 154-acre Lamont-Doherty Earth Observatory campus of Columbia University in Palisades, New York. On the same campus the architects are designing a building for a new international research institute for global climate forecasting.

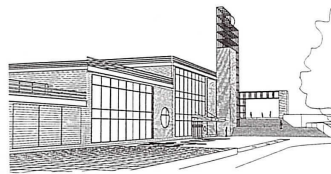
They do get to do some traveling — to Dartmouth College in Hanover, New Hampshire, where they are designing the Center for

SUNY New Paltz,
electrical engineering building,
R. M. Kliment & Frances Halsband

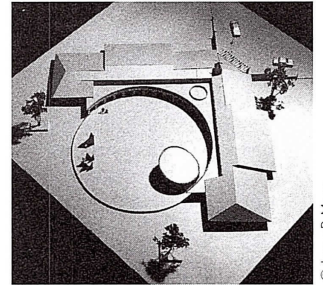


Jewish Life (*Oculus*, February 1996, p. 3), and to the College of Wooster in Wooster, Ohio, where they are renovating and expanding the Severance Art Building (*Oculus*, September 1993, p. 4). Kliment & Halsband is also at work on a new 15,000-square-foot electrical engineering building at the State University of New York at New Paltz, a red-and-white brick building with a curved facade nestled into a steeply sloping site between two quadrangles, which will form two new smaller outdoor spaces.

Four other SUNY buildings — a 120,000-square-foot student activities center at Stony Brook, a 150,000-square-foot university union at Binghamton, a child-care center at New Paltz, and an academic support building at Purchase — are being designed by **Kevin Hom + Andrew Goldman Architects**. The first phase of the \$21 million SUNY Stony Brook center, with a cafeteria, meeting rooms, and ballroom, involves both new construction and renovation in about equal parts. It will be completed this month as contract documents are finalized for the \$18 million union at SUNY Binghamton, which has a theater, dining and meeting rooms, and lounges. The \$900,000 child-care center at SUNY New Paltz will contain 7,600 square feet of classrooms, a cafeteria, activity



The Virginia Marx Children's Center
at Westchester Community College,
Gruzen Samton



© James R. Morse

rooms, and outdoor play areas. The new classrooms, offices, meeting rooms, and lounges in the \$15 million, 87,000-square-foot building for the architecturally illustrious SUNY Purchase campus are still in schematic design.

In a very different context, H + G has recently redesigned ten Art Deco elevator cabs at Hunter College in Manhattan, a \$2 million project. The firm also did a master plan last year for a \$100 million renovation of the unusual urban campus of the Fashion Institute of Technology on West 28th Street. A \$3 million runway atrium for Seventh Avenue presentations to the press is currently in design development.

Master planning is a trend once again. **Lo-Yi Chan**, formerly of Prentice & Chan, Ohlhausen, is preparing one for Colgate University as well as Dartmouth College, Phillips Andover Academy, the Lawrenceville School, Blair Academy, and the Beginning with Children School in Brooklyn (*Oculus*, May 1996, p. 4).

Gruzen Samton recently completed a master plan for Westchester Community College in Valhalla, New York, and is working on others for the Horace Mann School in Riverdale, York College in Jamaica, Queens, and Kingsborough Community

College in Brooklyn. The latter is a joint venture with **Davis, Brody & Associates, Architects**, who completed the award-winning, 330,000-square-foot Newman Library and Technology Center for Baruch College, CUNY, last year.

The first phase of the Westchester Community College plan, the \$2.6 million, 12,000-square-foot Virginia Marx Children's Center, is beginning construction now. The home-like center for 90 children has a front porch, cupola, two-story entrance hall, rooms with pitched ceilings, and a glassy curved gallery that looks out on a garden playground.

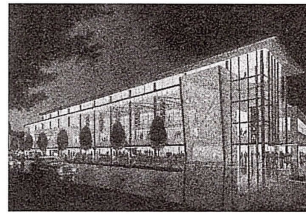
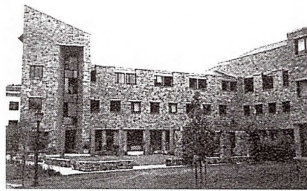
Gruzen Samton's amendments to the York College CUNY master plan provide a strategy for almost doubling the current enrollment of 5,173 full-time equivalent students within the existing six-block area between Archer Avenue, South Road, and 158th and 165th streets. They propose expanding the academic core building that they completed in 1986 and creating a new student center, and suggest ways to accommodate the mixed-use Guy R. Brewer Corridor Development now under way nearby. At Kingsborough, the firm's plan suggests ways to incorporate four new acres of land formerly used for military housing into the 60-acre, 15-building



© Peter Aaron/Esto

*Newman Library and
Technology Center,
Baruch College, CUNY,
Davis Brody & Associates*

*Kohlberg Building,
Swarthmore College,
Margaret Helfand Architects*



*University of Connecticut,
downtown campus,
Perkins Eastman Architects*

*Stanford University language center,
Hardy Holzman Pfeiffer Associates*



campus on the Brooklyn waterfront at Sheepshead Bay.

Margaret Helfand Architects, in association with **Ehrenkrantz & Eckstut Architects**, recently completed Kohlberg Hall, a 50,000-square-foot classroom building for three academic departments at Swarthmore College outside Philadelphia. The new building encloses an existing quadrangle and puts a new twist on the local strathaven stone vernacular, which reveals its thicknesses at edges, parapets, stepped rooflines, and slot windows.

A new chapter in the history of campus design is being written in Stamford, Connecticut, where **Perkins Eastman Architects** is transforming a Bloomingdale's department store in the center of the city into a \$72 million, 155,000-square-foot location for the University of Connecticut's Stamford branch, tripling its size. A three-story, cable-truss curtain wall in front of the library entrance, reading room, bookstore, food court, and art gallery will make the school more inviting and accessible. Local businessmen hope the students will be a boon to the economy.

A similar desire to connect town and gown led to a feasibility study for a performing arts center to be shared by Colorado State University and the city of Fort Collins, as well as a collaboration between the

city of San Angelo, Texas, and Angelo State University on an art museum, and a similar joint venture between Columbus College and the City of Columbus, Georgia, all by **Hardy Holzman Pfeiffer Associates**. HHP must be the most ubiquitous New York college architect with 24 projects currently under way, including a new International Museum of Ceramic Art for Alfred University, a fine and performing arts center for California State University, Fullerton, a new master plan and first phase facility for California State, Ventura, the Henrix Student Activities Center at Clemson University in South Carolina, and the Lied Education Center for the Arts at Creighton University in Omaha, Nebraska.

HHP is at work on a new dining hall for the University of the South in Sewanee, Tennessee, the Berrie Center for Performing and Visual Arts at Ramapo College in Mahway, New Jersey, and a 360,000-square-foot conversion of Manhattan Community College's Fiterman Hall to "smart" classrooms with electronic satellite libraries, computer labs, and offices. Its other performing arts and library renovation projects are the Colburn School of the Performing Arts in Los Angeles, the Walsh Center for the Performing Arts at Texas Christian University in Fort

Worth, a study for a new music school at the University of Miami in Florida, a music and fine arts education center at the University of North Texas in Denton, a biomedical library at the University of California, San Diego, a renovation and expansion of the University of Oklahoma's Monnet Hall with a new law library and international program center, and an addition to the 1905 Vassar College library in Poughkeepsie.

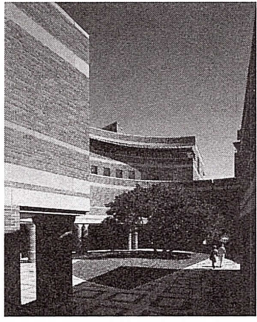
Farther afield, HHP is a renovating the library and adding an information services building to the historic (1871) Victorian and Collegiate Gothic University of Otago in Dunedin, New Zealand. The firm is also designing the University of California's Scripps Institution of Oceanography in La Jolla as well as a whole new 103-acre American campus for Soka University of Japan in Aliso Viejo, California. The firm has four projects at Stanford University — a 43,000-square-foot renovation and seismic upgrade of Encina Hall East, and rehabilitations of one of the historic main quad buildings as the language corner, of another for offices of the president and provosts, and the restoration of a third for the Center for the Study of Race and Ethnicity.

James Ingo Freed of **Pei Cobb Freed & Partners**, the firm that recently completed the

John E. Anderson Graduate School of Management at UCLA, designed a new science and engineering quadrangle at Stanford on the model of the Olmsted plan but with energetic architectural forms that break out of their rectangular boundaries. Not surprisingly, **Robert A. M. Stern Architects** retained Shepley, Rutan & Coolidge's Richardson Romanesque vocabulary on the Gates Computer Science Building there. And at the University of Virginia, Stern's firm, with Ayers Saint Gross, carried the Jeffersonian language of brick pavilions and arcades around a central courtyard onto the north campus at the new \$25.5 million, 20-acre, 220,000-square-foot Colgate Darden Graduate School of Business Administration.

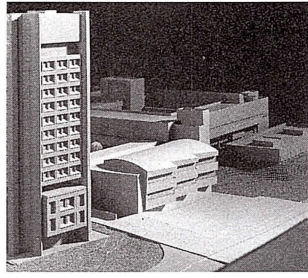
Tod Williams, Billie Tsien and Associates is programming and doing pre-schematic designs for a new East Asian studies center to house the East Asian library, the departments of East Asian languages (Chinese, Japanese, and Korean), and the Institute of East Asian Studies. Fund-raising for the \$3 million project is now half complete.

The biggest college building project by New York architects in progress now is Nanyang Polytechnic, a \$283 million campus with 12,000 students and 2.3 million square feet of space on a 75-



Joshua White Photography

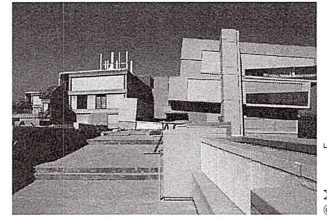
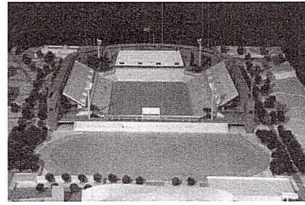
Anderson Graduate School of Management, UCLA,
Pei Cobb Freed & Partners



© Jack Pentler/Esto

Physics building, Princeton University,
Gwathmey Siegel & Associates

Palmer Stadium, Princeton University,
Rafael Viñoly Architects



© Maureen France

Aronoff Center,
University of Cincinnati,
Eisenman Architects in association
with Lorenz & Williams

acre site in north central Singapore. **Gwathmey Siegel & Associates Architects** has designed a system of cloisters and covered walkways radiating from a central core of common facilities, inspired by the town square model. Four colleges — of engineering, computer science, health sciences, and business management — will share a library, auditoriums, lecture halls, sports fields, and 105 units of faculty housing.

Gwathmey Siegel is designing the \$15.3 million, 120,000-square-foot Levitt Center for University Advancement at the University of Iowa in Iowa City; the \$30 million, 194,000-square-foot institute for human performance, rehabilitation, and biomedical research at SUNY Syracuse; the \$10 million, 46,000-square-foot Henry Art Gallery at the University of Washington in Seattle (*Oculus*, May 1996, p. 14); and a new physics building at Princeton University. The \$12.5 million, 42,000-square-foot facility will link Princeton's graduate research building, Jadwin Hall, with the mathematics department in Fine Hall through a courtyard plaza that recalls the courtyards in the older areas of the campus.

Also at Princeton, for the rare Cotsen collection of children's books **Smith-Miller + Hawkinson Architects** is creating a three-story wall of books, conserved behind glass but acces-

sible by catwalks, in the old reserve reading room of Firestone Library. The \$1.1 million, 5,000-square-foot renovation has an additional budget for a display space by architect **Lynne Breslin**. And **Wank Adams Slavin Associates** is working with the Madrid architect, **Juan Navarro Baldeweg**, on an \$8.5 million, 35,000-square-foot addition to the 21,000-square-foot school of music. This new Woolworth Music Center addition will contain a music library, rehearsal and performance hall, departmental offices, and practice rooms. It will be organized around an atrium that connects it with the existing building.

The most noticeable addition to the Princeton campus, however, will be **Rafael Viñoly Architects'** new football, lacrosse, and soccer stadium. The university didn't ask for much, just "the most distinguished, intimate collegiate stadium in the United States." The new Palmer Stadium will have three ticket offices, 20 concession stands, a VIP lounge, state-of-the-art broadcasting facilities, and plenty of restrooms. It will seat 27,500 and will expand to accommodate 32,000; its 400-meter running track will seat 2,500 with 1,500 seats under cover.

Viñoly is also working on a \$5.6 million, 42,000-square-foot academic building and computer center for William Patterson College in Wayne,

New Jersey. The project, which the college calls a "learning community," grew out of a master plan he did for the college in 1990.

Perhaps the most provocative of the college buildings under way by New York architects now is the Aronoff Center for Design, Architecture, and Art at the University of Cincinnati by **Eisenman Architects**, opening next month. Partly submerged in a hillside on the edge of the campus, a series of overlapping irregular pastel polygons snakes through the site, tying 145,000 square feet of bland, boxy, modern studios and classrooms to one another and the dramatic new contorted spaces in the 150,000-square-foot addition. The \$35 million project adds a new library, theater, exhibition spaces, studios, and offices to the college in a way that makes all the inhabitants conscious of the architecture every day. Controversial from the beginning, with few right angles, it was difficult to cost estimate and slow to materialize.

"Any space created for a school of design should somehow reflect the activity carried out in the building," Peter Eisenman said. "Design instruction always involves innovation and risk, as well as history and process....For the students, this building ought to be an education in itself." It will be a lesson in courage and

expression, but not in modesty and common sense.

The architect's most lasting legacy, however, may be the building program he encouraged during the decade he commuted to Cincinnati while the building was being programmed, designed, and constructed. On a campus where politically-connected local architects had been building at the lowest common denominator for years, a new master plan by Hargreaves Associates of San Francisco was commissioned with the help of the dean of the arts college, Jay Chatterjee, and nationally known architects were selected to work with local firms on every new building. Since Eisenman arrived on the scene, **Michael Graves Architect** has built the new engineering research center, **David Childs** of SOM did an office and classroom building, **Pei Cobb Freed & Partners** has been designing an addition to the college conservatory of music, **Cambridge Seven Associates** was responsible for a new university power plant, **Venturi, Scott Brown Architects** has been engaged to design dormitories, and **Frank O. Gehry & Associates** has received the commission for the center for molecular studies.

Columbia Under Construction

by *Nina Rappaport*

In the hundredth year at its McKim, Mead & White Morningside Heights campus, Columbia

University has embarked on a major building program under president George Rupp, because of a recently increased endowment, a growing student population, and a need for infrastructure improvements. Reflecting the new prerogatives, the director of design and construction, Irwin Lefkowitz, is now called university architect, responsible for insuring design quality on each defined urban site.

To improve the quality of undergraduate life on the south campus, Butler Library, designed in 1932 by James Gamble Rogers, is being renovated by architects **Shepley Bullfinch Richardson & Abbott** of Boston and **Wank Adams Slavin** of New York. Undergraduate libraries will be relocated to the lower floors for a more central study area, while five research libraries and the rare book reading room will occupy the upper floors. A complete mechanical upgrade of the 400,000-square-foot structure will be completed over the next ten years.

The south campus will be literally lit up by the new student center, Alfred Lerner Hall, on the site of Ferris Booth Hall, which is being demolished (*Oculus*, March 1996, p. 3). "It will be like the international arrivals terminal at JFK. Everything and everyone will pass through," said Emily Lloyd, vice president for administration. A glass wall will reveal activity on glass ramps juxtaposed with conventional steel-and-concrete ramps as students scurry between theaters, clubs, and dining areas. But despite the up-to-date drama, dean **Bernard Tschumi** and **Gruzen Samton** have followed the cor-

nice lines of adjacent buildings, set the transparent structure on a granite base, used the traditional Columbia brick on the Broadway facade, and reestablished the original McKim, Mead & White planning grid already in place on the north campus. The center — which has an auditorium large enough for an entire class, lounges, mail boxes, and offices — will be completed in 1998.

The John Jay dining hall for undergraduates on the south campus will be retrofitted by Columbia's inhouse facilities department. **Mayers & Schiff** recently completed a gut renovation of the Furnald Hall dormitories at Broadway and 113th Street. **Robert A. M. Stern Architects** has begun to design a new Broadway residence hall with an 18,000-square-foot public library at the base on the site of the Columbia garage that the city took over for a library but never got around to building.

Like other universities, Columbia is emphasizing its connections to the surrounding neighborhood. **Beyer Blinder Belle** is studying ways to preserve historic buildings and design sympathetic new ones, and how to improve Local Law 10 compliance. The university has been meeting with nearby institutions and community groups to discuss preservation and construction issues.

Only one of the three individual landmarks on the historic campus — Low Library, St. Paul's Chapel, and Casa Italiana — the Casa, has been restored (by **Buttrick White & Burtis**, see *Oculus*, May 1996, p. 6).

This summer, while the school of journalism was integrating new technology into its traditional curriculum, **Pasanella + Klein Stolzman + Berg** was bringing 81,000 square feet of space in its McKim, Mead & White

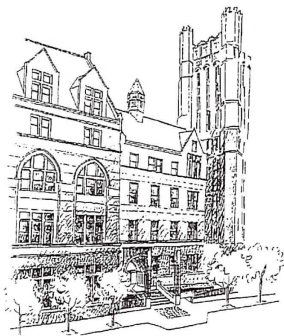
building into the computer age.

Schuman Lichenstein Claman & Erron is finishing the renovation of the school of arts, Dodge Hall, with new faculty offices, classrooms, a music library, and the LeRoy Neiman Center for Graphic Art, with an art studio and gallery.

Mitchell/Giurgola is completing new 10,500-square-foot, \$1.5 million biology laboratories in underused space on the eleventh floor in the Sherman Fairchild Center, which the firm designed in 1975, and a master plan for Teachers College on 120th Street, between Amsterdam Avenue and Broadway. Here the idea is to make the old, introverted Victorian buildings appear more accessible, while updating them and reorganizing the 650,000-square-foot complex around Macy Court to create a kind of town center and accommodate a new departmental structure.

In the Schermerhorn Hall extension, **BNK Architects** and the **Stein Partnership** have inserted a new 18,000-square-foot interdepartmental environmental research center, where a twelfth-floor research greenhouse provides sunlight through to the tenth floor. A new 4,000-square-foot neuropsychology laboratory on the second floor, designed by **Rogers, Burgun, Shahine and Deschler**, will be completed in March 1997.

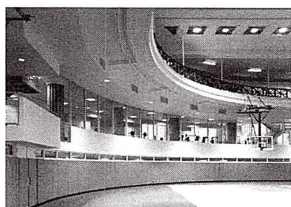
A 20,000-square-foot renovation of University Hall by **Thomas Hanrahan Victoria Meyers Architects** restored the openness of the McKim, Mead & White "old gym" and placed three levels of space for dance, sports training, and fitness on the perimeter. Now the **Kouzmanoff Partnership** is designing new crew facilities, retrofitting the locker rooms, and rebuilding the old wooden track in Italian steel.



Teachers College, Columbia University, Mitchell/Giurgola Architects

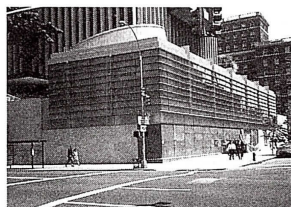


Center for Environmental Research, Columbia University, BNK Architects and the Stein Partnership



© Peter Aaron/Esto

Redesigned "old gym," Thomas Hanrahan Victoria Meyers Architects



Jerome Green Hall, School of Law, Columbia University, Polshek and Partners Architects

Polshek and Partners Architects recently completed an addition to the law school, Jerome Greene Hall. Their new steel, frosted glass, and limestone building at Amsterdam Avenue and 116th Street with a 37-foot-high atrium gives the school a street-level focus. Polshek's Warren Hall, which will house the Columbia Law Review and Morningside Legal Services, is under construction on 116th Street between Amsterdam Avenue and Morningside Drive. The ten-story building, with its narrow 25-foot frontage, will have a glazed top floor for receptions; its 23-foot-high rear deck will accommodate a playground for the adjacent day-care center. (Polshek and Partners has been retained as consultant for the arts planning area and for improvements to the deteriorating building stock at Yale now that Beyer Blinder Belle's exterior stabilization of the Art and Architecture Building has been completed.)

On the 100-by-100-foot Columbia-owned site of the U.S. post office at 115th Street and Amsterdam, the **Hillier Group** has designed an 85,000-square-foot, eight-story academic building with two skylighted underground levels of classrooms for the business and law schools organized around stacked atria. It is to be completed in late 1997.

Columbia will then build a post office and scholarly book shop in a new two-story building by **Kaeyer, Garment and Davidson** of Mount Kisco on a 75-by-100-foot lot. The building's cast stone and brick facade will blend with the existing residential buildings on 112th Street; it should be completed by the end of the year.

Richard Dattner's addition to the **McVickar School of Social Work** on 115th Street between Broadway and Riverside Drive will provide 15,000 square feet of new space with a two-story

atrium for a student center, electronic library, computer classroom, and flexible lecture rooms.

The Robert K. Kraft Center for Jewish Student Life on 115th between Broadway and Riverside Drive has been designed by **Gruzen Samton**. The \$7.5 million, 20,000-square-foot, eight-story building features a diagonal interior wall sheathed in Jerusalem stone that weaves together the diverse social, religious, cultural, and intellectual functions of the facility. The glazed facade, with a two-story recessed entrance, welcomes visitors from the street, as other recent Columbia projects do.

continued from page 9

number of applications while the number of positions at architectural firms has plummeted," he explained. "That means that for many, architectural education is not professional education. It's a general education or an entry into the building professions." He noted that a lot of educators believe what happens in the studio is all that matters because they see themselves as producing designers for large offices. But, he said, "there is something about design education that teaches someone to take a problem but not be limited by the problem statement, as you might be in engineering. We postulate a number of problems that can generate any number of solutions. It's a creative approach" that might lend itself to any number of applications.

NJIT, like NYIT, is a big, diverse school with 600 undergraduates and around 100 students in the three-and-a-half-year graduate program, but its location in the middle of Newark makes it a very different kind of place. Instead of working on regional problems,

as they do on Long Island, "working here, where we live, gives you the sense of the nature of urban problems. And it gives the community leaders we work with a notion of what to expect from architects," Gauchat said.

"I think what we should be doing is augmenting the profession. We all need to advance knowledge. Practicing architects do it by building buildings. We can advance knowledge by dealing with some issues in depth. We can do exploratory research for its own sake, not to find a single solution. Our mission is really radically different," he said, noting that people who work in offices say they want people who are trained to step right in and go to work.

"If we become trade schools that's the end of the profession," he said. (In explanation, he told a story about Carl Sapers, a lawyer who represented the National AIA, the Boston Society of Architects, TAC, and Walter Gropius. One day he left a meeting to interview a job candidate. Gropius asked why he didn't let somebody else do that, and Sapers said, "I'm not interviewing an employee. I'm talking to a future partner.")

Gauchat sees his task as one of educating future partners. "Since we have this funny arrangement where the students are going to be apprentices for three years before they can take the exam, they can learn to do working drawings then, the way residents learn specific skills in hospitals after medical school.

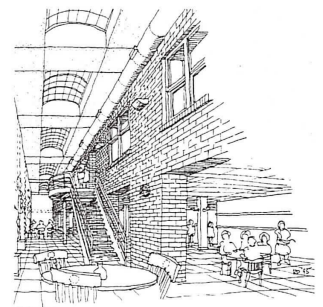
"But we need to be sure the people we produce have the skills, the attitudes, and the abilities to deal with the problems they are going to face in the profession."



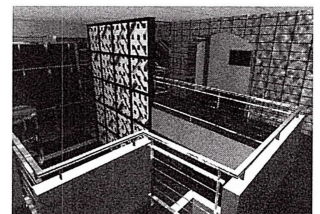
*William C. Warren Hall,
Columbia University,
Polshek and Partners Architects*



*Satellite classroom building
for the business and law schools,
Columbia University,
the Hillier Group*



*McVickar Hall alteration,
Columbia University
School of Social Work,
Richard Dattner Architect*



*The Robert K. Kraft Center for Jewish
Student Life, Columbia University,
Gruzen Samton*

Peter Wengarten

Building on Divided Ground?

by Susana Torre

The recently released *Building Community — A New Future for Architecture Education and Practice* (also known as the Boyer Report after one of its authors, the late president of the Carnegie Foundation) is the first such evaluation since 1981. While elegantly written and successful at placing the teaching of architecture within a broad educational framework, the report, commissioned by the five national architectural organizations, fails to address the root causes of conflict between academia and the profession. This failure may result in a superficial implementation of some of this study's central goals, such as creating a unified profession.

The report's recommendations are so broad and vague as to be unobjectionable. For example, the authors urge that educators and practitioners create a "more productive partnership," that students be educated "for lives of civic engagement," that a diversity of educational missions be "preserved and strengthened," and that the learning environment be "open, just, communicative, celebrative, and caring." If people were only that receptive. Critics have laid the blame for such generality on either the schools' lack of connection with the profession (*Architectural Record*) or the profession's own lack of direction (*Architecture*). But the real problem is much deeper. In order to restore a productive dialogue between architectural education and the profession, we are going to have to reconstruct a common discourse.

Much has changed since 1981. At that time, the redevelopment of American downtowns and the phenomenal growth of international markets created a demand for architec-

tural graduates. The profession and academia shared a common ground and language based on an idea of the city and urban life that could be regenerated through contextual design and historic preservation. This confluence did not happen spontaneously. It was the cumulative result of projects and ideas presented in design studios, publications, competitions, and exhibitions since the 1970s. The "Whites" and the "Grays" may have bracketed the stylistic spectrum, but the urban strategies proposed in *The Death and Life of American Cities* and *Collage City* were subscribed to by both ideological camps and implemented in hundreds of major and minor projects throughout the country.

The profession emerged from the late 1980s economic recession thinned in numbers and, depending on the view taken, either weakened or invigorated by the impact of electronic technologies, globalization, and environmental preservation. At the same time, architectural education was affected by new intellectual currents, such as the disparaging of history, architects' mistrust of their representation of political power, and a crisis in the concepts of authorship and form. These simultaneous dislocations contributed to the current breach between academic and professional concerns. This is merely the current version of a much older conflict between architecture as it is taught in academia and as it is practiced, a recurrent theme in architecture since it was first formally taught at the end of the last century.

In the Boyer report, the concerns that are most forcefully expressed are those of the deans and chairs, even though their influence on the structure and content of courses is quite limited. But since these admin-

istrators receive the brunt of demands from professionals on their advisory boards, they may see the report as legitimizing their insistence that the faculty teach professional "integration" in the design studio. Such a response would hardly be a solution to the real problem. At a time when most architectural curricula look like a congeries of whatever is of interest to faculty and visiting critics, and students' readings may be limited to the same *texte de jour* that is required in all subjects, creating integrated curricula will require more than clever manipulation of course assignments. Specifically, it will require rethinking the common ground between the academy and practice. Both sides should take the initiative for a broadly based and specifically focused debate. Topics should include the profession's responsibility for educating future practitioners and providing equal access to higher levels of training, and academia's sophisticated levels of integration (to replace outdated a-la-carte design studio offerings). Both sides must also consider a multidisciplinary mapping of the multicentered, dispersed city, so as to expand our understanding of buildings as expressions of both urban dispersion and concentration. It is in their friction about ideas and practices that they remain relevant to one another.

Susana Torre has taught at Columbia, served as chair of architecture and environmental design at Parsons, and most recently, directed the Cranbrook Academy of Art.

ANNUAL
JUNE 27, 1990



Tod Williams, FAIA, Billie Tsien, AIA, and Herbert Muschamp



Matthys Levy and Mario Salvadori



Cora Cahan and Marian S. Heiskell



Thomas F. Schutte and Karen van Lengen, AIA



Jennifer Raab and Frank Scieme

MEETING ASPARY HALL



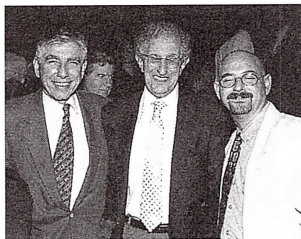
Kevin C. Lippert, Deborah C. Wright,
Karen Phillips



Sarelle Weisberg, FAIA,
Suzanne Frasier, AIA,
and Denise Hall, AIA



David Burney, RA,
and Maxine Griffith



Hugh Hardy, FAIA, Adolf K. Placzek,
and Marc J. Sokol



Jerry A. Davis, FAIA, and
Sandi Li Chung Pei, AIA

And the Winners Are...

At this year's annual meeting in Caspary Hall of Rockefeller University on June 27, the AIA New York Chapter presented its honor awards. The *New York Times* architecture critic, **Herbert Muschamp**, commended **Tod Williams, FAIA**, and **Billie Tsien, AIA**, recipients of the Firm of the Year award for their Neurosciences Institute, "a building whose complexity makes sense as you look at it longer."

Karen van Lengen, AIA, of Parsons School of Design, presented the Award of Merit to **Thomas F. Schutte**, president of Pratt Institute, which has been rejuvenated under his leadership. **Mario Salvadori** bestowed an honorary membership to the AIA upon his colleague **Matthys Levy**, structural engineer, author, and educator, calling him "a super Bucky Fuller."

New York Chapter president-elect **Robert Geddes, FAIA**, awarded the Harry B. Rutkins award for outstanding service to the Chapter, Institute, and profession to **John Morris Dixon, FAIA**, and **Thomas Fisher** for their work at the helm of *Progressive Architecture*.

New York City Landmarks Preservation Commission chair, **Jennifer Raab**, presented **Rebecca Robertson** of the 42nd Street Development Project the George S. Lewis award for "helping to make New York City a better place to live."

Maxine Griffith of the Department of Housing and Urban Development recognized **David Burney**, the winner of this year's Public Architect award, for his contributions as director of design and construction at the New York City Housing Authority. **Kathryn Wylde** of the New York City Housing Partnership gave

Deborah C. Wright the Andrew J. Thomas Pioneer in Housing Award for increasing the transfer of city-owned property to private hands.

Special citations were bestowed by **Hugh Hardy, FAIA**, upon **Jean Gardner**, urban ecologist and professor at Parsons; **Karen Phillips**, for her dynamic leadership at the Abyssinian Development Corporation; and **Cora Cahan** and **Marian S. Heiskell** of the New 42nd Street, for their role in the restoration of the historic Victory Theater. He also cited **Kevin Lippert**, founder of Princeton Architectural Press, for his commitment to publishing new writers and designers, **Marc J. Sokol** for leading the Architectural Youth Program at Ventures in Education, and **Adolf K. Placzek**, architectural historian and librarian emeritus of Avery Architectural Library at Columbia University, for his dedication to architectural scholarship.

Why Teach Architecture?

Amid a climate of shrinking public budgets, the struggle to get design into primary and secondary curricula is more difficult than ever. At a Learning By Design Committee panel last spring, **Stephen A. Kliment, FAIA**, editor of *Architectural Record*, asked four educators why kids need to learn about architecture at a young age.

They were quick to point out that this pursuit is not about making architects or even planting the seeds for educated clients, but about fostering an informed public. "How a design comes about is something everyone should know," said **Mojdeh Baratloo**, a principal at Baratloo-Balch Architects, who teaches at Columbia. "I care less about teaching them how the building stands up than how the

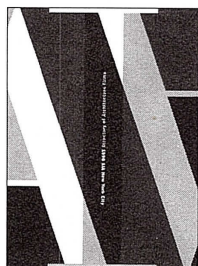
building affects them economically and socially. If they understood the process, things like the Cross Bronx Expressway would never have happened." **John Reddick**, an architect, teacher, and community-based developer currently working on the Harlem Gateway Corridor project, agreed. He argued that it is the detective work of architecture, "the search for the bigger picture," that both fascinates and enriches young students. "Kids need to be taught to look at the whole," he said.

Lee H. Skolnick, an architect who also designs educational exhibits, said, "Architecture is a wonderful way to learn about a whole range of things. It integrates issues in a context that people can understand."

MacArthur grant winner **Deborah Meier**, a teacher, principal, and cofounder of Central Park East Secondary School, warned that "our narrow vision, which has banished the arts from the schools, has a steep price." Meier's own vision includes schools that look like architects' offices, "with places to draw, places to gather, and places to play with blocks." Blocks are central, of course, "because kids are fascinated by the construction process. If we worried less about what we covered and more about what we uncovered in these kids' ability to *think*, then architecture would already be in education."

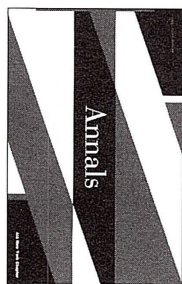
Though the panel largely preached to the converted, the audience asked questions that could not be answered, such as "Where can we find the money to get this stuff into the curriculum?"

□ In September, the 1996–97 *AIA New York City Directory* will be sent to all Chapter members. The updated directory, published by the New York Chapter in conjunction with Dawson Publications, will have a listing of member firms from the New York, Brooklyn, Queens, and Staten Island chapters. Additional copies are available for \$50 (\$25 for students) at the AIA New York Chapter office.



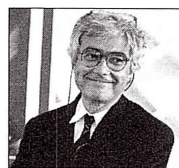
1996–97 directory

□ The 1995–96 edition of *Annals* was mailed to Chapter members in June. It provides an overview of the diverse range of activities of the Chapter and its many committees. It also highlights the 1995 Chapter Design Awards and reports on the lectures, exhibits, and discussions that took place in New York City over the past 18 months. Additional copies are available at the Chapter office for \$10 each.



1995–96 Annals

□ Submissions for the 1996 AIA New York Chapter Design Awards are due September 18. The program recognizes the excellence and diversity of New York City's architects as evidenced by the best of their work both in New York and worldwide. There are three Design Award categories: the architecture awards, the interior architecture awards, and the project awards. For more information, call Judy Rowe at the Chapter at 683-0023, ext. 17.



Rafael Viñoly

□ The Learning By Design:NY Committee is launching its fall program, "Architecture in the Schools," in six classrooms in public schools in Manhattan, Brooklyn, and Queens. On September 7, the committee is hosting a free full-day training session for architects, from 10:00 am to 4:00 pm at the Cooper-Hewitt National Design Museum, 2 East 91st Street.

Workshop participants will share successful strategies and age-appropriate activities for exploring architecture and design with young people in a school setting. Last spring, over 50 architects and 30 teachers responded to inquiries about the Architecture in the Schools program. The 1996 program is supported by the New York Foundation for Architecture and the AIA New York Chapter, through 1995 Heritage Ball proceeds.

□ Program committee chairs and vice-chairs are invited to a meeting on Tuesday, September 10, at 5:00 pm, to discuss cosponsorship of fall and spring 1997 events. Also present at the meeting will be members of the Chapter's Board of Directors, each of whom serves as a liaison between at least one committee and the Board. Many Chapter activities appeal to a diverse range of members, and cosponsorship of events by several committees is one way to underscore their broad appeal. On October 8 at 5:00 pm, the chairs and vice-chairs are invited back to the Chapter for Fall Planning Day, where budgets for 1996 and 1997 program committee events will be presented. Both meetings will be held at the Chapter, 200 Lexington Avenue, on the sixteenth floor.

□ On September 17, the first lecture in the Chapter's "AIA Honors" series will be presented by Rafael Viñoly, FAIA, the 1995 recipient of the Chapter's Medal of Honor. The 1996 recipients, Tod Williams, FAIA, and Billie Tsien, AIA, will speak this fall, as will a panel of the partners at Skidmore, Owings & Merrill, AIA National's 1996 Architecture Firm Award winner. Doors open on the sixteenth floor at the Chapter, 200 Lexington Avenue, at 6:00 pm,

and the presentations begin at 6:30 pm, followed by an informal reception. The cost is \$5 for members and \$10 for nonmembers, and there is no charge for students.

□ On September 18, the Interiors Committee will hold a panel discussion moderated by Roslyn Brandt, entitled "The Impact of Project Management on Interiors Practice." Doors open at 6:00 pm at 200 Lexington Avenue, sixteenth floor. The cost for members is \$5, for nonmembers, \$10, and there is no charge for students.

□ On September 19, the AIA New York Chapter is sponsoring the first of a fall series of George S. Lewis public policy discussions. "Empowerment Zones and Inner-City Development" will examine empowerment zones recently created in inner-city communities to encourage corporations to take advantage of untapped markets. J. Max Bond, Jr., FAIA of Davis, Brody & Associates, Deborah C. Wright, president and CEO of the Upper Manhattan Empowerment Zone Development Corporation, and Mitchell Moss, director of the Urban Research Center at New York University, will be joined by Kenneth Lombard, a major retailing executive, for this discussion. Drew Greenwald, AIA, president of Grid Properties, the developer of the Harlem USA retail and entertainment complex, will moderate the discussion. Doors open for breakfast at 8:00 am, and the program begins at 8:30 am at the Chapter, 200 Lexington Avenue, sixteenth floor. The cost for members is \$5, for nonmembers, \$10, and there is no charge for students.

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October 1

Deadline for applications to the Canadian Centre for Architecture's visiting scholars program, for scholars and architects conducting research at postdoctoral or equivalent levels. Contact Visiting Scholars Program, Canadian Centre for Architecture, 1920, rue Baile, Montreal, Quebec, Canada H3H 2S6, 514-939-7000, studyctr@cca.qc.ca.

October 19

Deadline for submissions to the Greenport Waterfront Park design competition for a four-acre park and harbor walk in this waterfront town. Jurors include Nicholas Quennell, James Stewart Polshek, FAIA, and Billie Tsien, AIA. Contact 400 Front Street, P.O. Box 463, Greenport, NY 11944, 516-477-3000.

November 4

Deadline for the 1997 United States Institute for Theatre Technology architecture awards program. Jurors include Peter Van Dijk, FAIA, Steven Lytt, and Jeff Muskovin. Contact Tim Hartung, AIA, 807-7171, USITT Architecture Commission.

November 15

Entry deadline for the American Academy in Rome's 1997-98 Rome Prize fellowship competition for independent study and advanced research in the fine art and humanities. Contact the Programs Department, American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001, 751-7200.

November 18

Deadline for the 1996 Philip N. Winslow Landscape Design award, which promotes excellence in design of publicly accessible open space in New York City. Contact Winslow Design Award, the Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410, ext. 233.

December 30

Deadline for the 1996 Paris Prize in Public Architecture sponsored by the Van Alen Institute. The topic, "Real Downtown/Virtual Downtown," was conceived by Toshiko Mori and Jacques Herzog to challenge participants to investigate the effect of contemporary technology on Lower Manhattan. Contact the Van Alen Institute, 30 W. 22nd St., New York, NY 10010, 924-7000, vanalen@designsys.com.

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September 11, 5:30 pm

Public Architects

September 12, 6:00 pm

Minority Resources

September 16, 6:30 pm

Learning By Design:NY

September 17, 5:30 pm

Foreign Visitors

September 18, 8:30 am

Public Sector Liaison

September 18, 12:30 pm

Architecture for Education

September 18, 6:00 pm

Architecture Dialogue

September 18, 6:00 pm

Design Awards

September 19, 6:00 pm

Building Codes

September 19, 6:00 pm

Marketing and Public Relations

September 20, 8:00 am

Zoning and Urban Design

September 25, 6:00 pm

Women in Architecture

September 30, 6:30 pm

Learning By Design:NY

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

□ On Tuesday, September 24, the Minority Resources Committee is hosting a panel discussion on "Joint Venturing for Architects." Moderated by Sarelle T. Weisberg, FAIA, the panel includes architects Richard Dattner, FAIA, and Roberta Washington, AIA, along with Rodney Innix Ross, director of the School Construction Authority's mentor program, and Caroline Grizzell of Lehrer McGovern Bovis. Linda Burton, partner at the liability insurance specialists Petty Burton Maloney, and Kenneth H. Lazaruck, an attorney at Zetlin & DeChiara, will also offer their insights on such issues as how and why architects should participate in joint ventures, and will explore the pros and cons of such arrangements. The discussion begins at 6:00 pm on the sixteenth floor at 200 Lexington Avenue. The cost for members is \$5, for nonmembers, \$10, and there is no charge for students.

□ On September 25, the 1996 Design Awards program will hold its jury. The award-winning projects will be announced at a symposium with all nine jurors on September 26. The 1996 jurors are Will Bruder, New River, Arizona; Enrique Norton, Mexico; Peter Zumthor, Switzerland; Michael Brill, Buffalo, New York; Terry Dwan, Italy; Anthony Ames, Atlanta, Georgia; Carme Pinos, Spain; Donna Robertson, Chicago, Illinois; and Peter Waldman, Charlottesville, Virginia. The event will be held at 2 Columbus Circle. The cost for members is \$5, for nonmembers, \$10, and there is no charge for students.

□ Call for Entries: The Young Architects Citation is given by AIA National to a nominated individual who, in an early stage of his or her architectural

career, has shown exceptional leadership in design, education, and or service to the profession. Only members of the AIA who have been licensed to practice architecture for less than ten years are eligible to apply. The Chapter's Honors Committee will act as a jury to determine the New York Chapter's nominee. Submissions should include a biography of the candidate and exhibits in support of the nominee in the categories of design, education, and service. To submit, deliver all materials to the AIA New York Chapter office by 4:00 pm on Tuesday, October 1.

□ On October 2 at 6:30 pm, the Architecture for Education, Historic Buildings, and Public Architects committees and the New York City Department of Design and Construction are cosponsoring "Carnegie Libraries: The Legacy and the Challenge" at the Cooper-Hewitt National Design Museum. This panel celebrates the publication of Mary B. Dierickx's *The Architecture of Literacy: The Carnegie Libraries of New York City*, which documents the many city libraries made possible through the generous legacy of Andrew Carnegie. Chapter members Hugh Hardy, FAIA, James Stewart Polshek, FAIA, and Marilyn Jordan Taylor, AIA, will join Martín Gomez, executive director, Brooklyn Public Library, Gary E. Strong, director, the Queens Borough Public Library, John Jay Iselin, president, Cooper Union, Luis M. Tormenta, P.E., acting commissioner of the Department of Design and Construction, and Paul LeClerc, president of the New York Public Library. The cost of the forum is \$10 for AIA and Cooper-Hewitt members, \$15 for guests, and \$5 for students. A book-signing and reception will follow. For reservations, call 860-6321.

□ The New York Chapter Housing Committee and the United Nations Center for Human Settlements (UNCHS) are cosponsoring a public symposium on October 7 celebrating World Habitat Day. The day's events will include two panel discussions about architects' role in building sustainable cities, both from the practitioner and lay points of view. The panelists have all attended Habitat II, the U.N. conference on cities held last June in Istanbul, Turkey. (A list of confirmed speakers and additional information will be included in a Chapter mailing in early September and in the October issue of *Oculus*.)

□ Save the date: The 1996 Heritage Ball honoring I. M. Pei, FAIA, and J. Carter Brown will be held on October 17 at 6:30 pm at the Pierre Hotel. For more information and to reserve seats or tables, please call Johnathan Sandler at 683-0023, ext. 16.

□ In an effort to better serve the architectural community, the AIA New York Chapter is expanding its job bank program. Every day prospective employees visit the Chapter to look at our three job files for registered architects, intern architects, and students. We encourage members to help us improve this information base by keeping the Chapter informed of employment opportunities. When positions become available, please fax a copy of the job description to 696-5022. Job listings are posted for one month and may be renewed by phone or fax. The Chapter also maintains a resume file that is available for perusal Monday through Friday, 9:00 am to 5:00 pm.

Rizzoli Bookstores' Top 10

As of June 30, 1996

1. **Rob Wellington Quigley**, *Rob Wellington Quigley* (Rizzoli, paper, \$40.00).
2. **Rob Wellington Quigley**, *Rob Wellington Quigley* (Rizzoli, cloth, \$60.00).
3. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
4. **Contemporary California Architects**, Philip Jodidio (Taschen, paper, \$24.99).
5. **Cafes and Coffee Shops**, Martin Pegler (McGraw-Hill, cloth, \$59.95).
6. **Elegant Hotels of Europe**, Wendy Black (PBC, cloth, \$29.95).
7. **The New American House**, Oscar Ojeda (Watson/Guption, cloth, \$55.00).
8. **Architectural Follies in America**, Gwyn Headley (Preservation Press, paper, \$19.95).
9. **American Masterworks: The Twentieth-Century House**, Kenneth Frampton (Rizzoli, cloth, \$60.00).
10. **STUD: Architectures of Masculinity**, Joel Sanders (Princeton Architectural Press, paper, \$19.95).

Urban Center Books' Top 10

As of June 30, 1996

1. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
2. **Hariri and Hariri**, Kenneth Frampton (Monacelli Press, paper, \$30.00).
3. **Studies in Tectonic Culture**, Kenneth Frampton (MIT Press, cloth, \$50.00).
4. **Barragan: The Complete Works**, Alvaro Siza (Princeton Architectural Press, cloth, \$60.00).
5. **Raimund Abraham: (UN)Built**, Raimund Abraham (Springer Verlag, cloth, \$95.00).
6. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
7. **Eisenman Architects**, Sanford Kwinter (Images Publishing, cloth, \$69.95).
8. **STUD: Architectures of Masculinity**, Joel Sanders (Princeton Architectural Press, paper, \$19.95).
9. **Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics**, Allen S. Weiss (Princeton Architectural Press, paper, \$14.95).
10. **Cybercities**, Christine Boyer (Princeton Architectural Press, cloth, \$35.00).

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Corrections

The author of the design guidelines for the Battery Park City neighborhood was **Ralph Lerner Architect** of Princeton, New Jersey. Alexander Gorlin Architect of New York and Machado and Silvetti Associates of Boston were consultants on the guidelines to the Battery Park City Authority, not coauthors, as *Oculus* reported in June 1996 (p. 11) and in October 1994 (p. 6).

The proposed Hoboken Terminal Station, illustrated in the May 1996 *Oculus* (p. 4), was mistakenly attributed to Wallace Roberts & Todd. The station was actually designed by **C. Theodore Long**, AIA, at Parsons Brinckerhoff Quade & Douglas.

Architect **Richard Kaplan** was misidentified in the June issue as director of the J. M. Kaplan Fund. He is cochair with Betsy Davidson Pickering. The director is Charles Hamilton. Joan K. Davidson is president-emeritus and president of *Furthermore*, the fund's publication program.

continued from page 2

transportation recommendations contained in the Regional Plan Association's compelling report, *Region At Risk*. The Chapter continues to embrace the goals of former executive director George S. Lewis, using his generous bequest to explore public policy questions such as these that help shape the city's built environment.

The Finer Things

Last spring, at the invitation of the Interior Design Committee, designer Orlando Diaz-Azcuy lectured at the New York School of Interior Design. The slides were not as charming as the man himself, who was alternately reverent and dismissive of his own past work. He explained that his work represents contradictions. "I am very pragmatic, but everything I'm involved with is infused with my emotion." It was hard to find the economic pragmatism in many of the projects for wealthy corporate and residential clients — especially in the mirror-sheathed walls and alabaster-columned work of the 1980s — but the emotion was evident in every project.

Diaz-Azcuy focuses on the present. "The future and past don't appeal to me," he insisted. "We as interior designers have an obligation to see if we can bring not the future but *today* into focus. In recent years, we have taken seriously our responsibility to promote contemporary design, pushing clients to accept what seem to be radical interior choices." Diaz-Azcuy recounted the story of convincing the United Airlines officials to accept pink walls. "I told them it would work, and that if it didn't, I'd pay to have it repainted. And they wound up loving it." That job was done while he worked with Gensler and Associates, before he left in 1986. Since then, he has run his own office and also dabbled in fabric and furniture design.

Designing for the Law

In the first half of a two-part series called "Courts, Crime, and Money," the Architecture for Justice Committee presented a look at court design in light of tightening budgets and increased scrutiny of public spending.

Brian Ostrom, director of the National Center for State Courts, challenged architects to use the growing caseload crisis as an opportunity for innovation. Civil cases have increased by 24 percent in the last eleven years, and criminal by a whopping 35 percent, Ostrom explained; arbitration is on the rise, and courts are beginning to need more space for this kind of interaction. "Alternative dispute resolution has risen dramatically in recent years, and we have to begin to address that more directly on a physical level." Courts also need to broaden their scope, Ostrom said. "Courts are now beginning to provide interactive services, and work in concert with — rather than isolated from — other services in the community."

One court that has pioneered that approach is the Midtown Community Court. Robert Keating, a former New York State Supreme Court judge and head of the Criminal Court of New York City, was instrumental in organizing the Midtown Court, and is helping to plan a similar one in the Red Hook neighborhood of Brooklyn. "We saw a series of lower-level crimes, what we called quality-of-life crimes, per-

petrated by people in the Midtown community who in actuality needed some other kind of help than the justice system was equipped to provide." These people were processed through the new Midtown Court and referred for mental or medical help, and to other social services as needed. Punishments were meted out in ways that provided help for community groups and connected the offenders to people in their neighborhoods as well. For instance, an offender would stuff envelopes for an area nonprofit group, or remove graffiti on buildings, or help set up recycling efforts — a community-service approach to sentencing. "The success in Midtown is a strong argument for locating lots of social services in the same building as the court," Keating said, "so you get some immediacy in time and location." The byproduct, he added, is that you're "giving the community a sense of ownership over the courts and a sense that the justice system is being held accountable to the people in the neighborhood."

To translate this kind of alternative approach to architectural planning, Keating suggested that civil courtrooms be made smaller, and judges' chambers be civilized — "but not opulent." Most importantly he insisted, "public sympathy for the judicial process will remain low as long as we remain remote from the communities that surround the courthouses and jails."

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**CONTINUING
EXHIBITIONS**

From Bauhaus to Pop: Masterworks Given by Philip Johnson. *The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes September 3.*

The New American Ghetto: Photographs of Camilo Jose Vergara. *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes September 20.*

Siah Armajani: The Staten Island Ferry Pedestrian Bridge and Other Works. *Snug Harbor Cultural Center, Newhouse Center for Contemporary Art, 1000 Richmond Terrace, Staten Island. 718-448-2500.*

Care, Custody, and Control – Corrections Today in New York City. *The New York City Department of Design and Construction and the Department of Corrections, John Jay College, 899 Tenth Ave. 669-2379. Closes September 25.*

Reasons for Hope: Selected Accomplishments of the Department of Housing, Preservation, and Development – Photographs by Lawrence Racioppo. *The Municipal Art Society, 457 Madison Ave. 935-3960. Closes September 25.*

Annual Designers' Fare. *The Abigail Adams Smith Museum, 421 E. 61st St. 838-6878. Closes September 29.*

NYNY: City of Ambition. *The Whitney Museum of American Art, 945 Madison Ave. 570-3633. Closes October 27.*

Breuer's Whitney: An Anniversary Exhibition in the Lobby Gallery. *The Whitney Museum, 945 Madison Ave. 570-3633. Closes November 8.*

Louis I. Kahn Drawings: Travel Sketches and Synagogue Projects. *The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes December 15.*

Mixing Messages: Graphic Design in Contemporary Culture. *Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes February 17.*

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The RESTORE Two-Semester Course on Masonry Conservation will begin its twentieth year of evening classes on Tuesday, October 15 at 6:00 p.m., at the Donnell Library.

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For further information on RESTORE's educational programs, please call (212) 213-2020.

R E S T O R E

September
4

Wednesday

Panel: The New Ghetto – Emerging Forms and Racial Implications
Sponsored by the Municipal Art Society.
6:00 pm. 457 Madison Ave.
935-3960. \$7.

7

Saturday

AIA NEW YORK CHAPTER EVENT
Workshop: Training Session for Architects
Sponsored by Learning By Design: NY.
10:00 am. Cooper-Hewitt National Design Museum, Green Room, 2 E. 91 St., staff entrance.
683-0023, ext. 21.

8

Sunday

Lecture: Artist Siah Armajani
Sponsored by the Snug Harbor Cultural Center, Newhouse Center for Contemporary Art. 2:00 pm. 1000 Richmond Terrace, Staten Island.
718-448-2500.

10

Tuesday

AIA NEW YORK CHAPTER EVENT
Tour: Casa Italiana
Given by Samuel White, AIA.
Sponsored by the Historic Buildings Committee. 6:30 pm. 683-0023, ext. 21.

11

Wednesday

Exhibition: Breuer's Whitney, An Anniversary Exhibition in the Lobby Gallery
The Whitney Museum of American Art, 945 Madison Ave. 570-3633. Closes November 8.

Panel: The New Ghetto in the Region – Is the Decline of Central Cities Inevitable?

Sponsored by the Municipal Art Society.
6:00 pm. 457 Madison Ave.
935-3960. \$7.

17

Tuesday

Exhibition: Mixing Messages – Graphic Design in Contemporary Culture
Sponsored by the Cooper-Hewitt National Design Museum. 2 E. 91st St. 860-6868. Closes February 17.

AIA NEW YORK CHAPTER EVENT

Lecture: AIA Honors Series

Given by Rafael Vinoly, FAIA.
6:00 pm. 200 Lexington Avenue, sixteenth floor. 683-0023, ext. 21.
\$5 (\$10 nonmembers, students free).

18

Wednesday

AIA NEW YORK CHAPTER EVENT

Panel: Impact of Project

Management on Interiors Practice
Sponsored by Interiors Committee.
6:00 pm. 200 Lexington Avenue, sixteenth floor. 683-0023, ext. 21.
\$5 members (\$10, nonmembers, students free).

Panel: It's Election Year – Will Our American Cities Get What They Deserve?

Sponsored by the Municipal Art Society.
6:00 pm. 457 Madison Ave.
935-3960. \$7.

19

Thursday

AIA NEW YORK CHAPTER EVENT

George S. Lewis Public Policy

Discussion: The Harlem Empowerment Zone

Participants include J. Max Bond, Jr., FAIA, Mitchell Moss, Deborah C. Wright, Kenneth Lombard, and Drew Greenwald, AIA. 8:30 am.
200 Lexington Avenue, sixteenth floor.
683-0023, ext. 21. \$5 members (\$10 nonmembers, students free).

20

Friday

Workshop: Building Codes Seminar

Given by Robert Arthur King, RA, ASID. Sponsored by the New York School of Interior Design. 8:30 am.
170 E. 70th St. 472-1500. \$250.

21

Saturday

Tour: Day One on the IRT
Sponsored by the New York Transit Museum. 10:00 am. \$15.
718-243-8601.

24

Tuesday

AIA NEW YORK CHAPTER EVENT

Panel: Joint Venture for Architects

Sponsored by the Minority Resources Committee. Participants include Richard Dattner, FAIA, Roberta Washington, AIA, Rodney Innix Ross, and Sarelle Weisberg, FAIA. 6:00 pm.
200 Lexington Avenue, sixteenth floor.
683-0023, ext. 21. \$5 members (\$10 nonmembers, students free).

Lecture: Ruskin's Heritage in England and America

Given by Michael Wheeler. Sponsored by the Metropolitan Chamber of the Victorian Society in America. 6:00 pm.
20 W. 53rd St. 886-3742.

25

Wednesday

AIA NEW YORK CHAPTER EVENT

Lecture: New Projects

Given by William F. O'Connor, RA. Sponsored by the Public Sector Liaison Committee. 4:00 pm.
200 Lexington Ave., sixteenth floor.
683-0023, ext. 21. \$5 members (\$10 nonmembers, students free).

Lecture: A Cluster of Clubs: Midtown

Given by Matt Postal. Sponsored by the Municipal Art Society. 6:00 pm. 457 Madison Ave. 935-3960. \$10.

26

Thursday

AIA NEW YORK CHAPTER EVENT

Event: Design Awards Jury Presentation

Participants include William Bruder, Carme Pinos, and Peter Waldman. Sponsored by the Design Awards Committee. 200 Lexington Ave., sixteenth floor. 683-0023, ext. 21.
\$5 members (\$10 nonmembers, students free).

30

Monday

Exhibition: Louis I. Kahn Drawings – Travel Sketches and Synagogue Projects
The Jewish Museum, 1109 Fifth Ave. 423-3271.
Closes December 15.

October

1

Tuesday

Lecture: Urban Genealogy – Architectural Research, The Building
Given by Anthony W. Robbins.
Sponsored by the Municipal Art Society.
6:00 pm. 457 Madison Ave. 935-3960.
\$10 (\$100 for series of six lectures).

2

Wednesday

AIA NEW YORK CHAPTER EVENT

Panel: Carnegie Libraries, The Legacy and the Challenge

Cosponsored by the Architecture for Education, Historic Buildings, and Public Architects committees, the Cooper-Hewitt National Design Museum, and New York City Department of Design and Construction.
6:30 pm. 2 E. 91st St. 860-6321. \$15 (students free).

3-5

Thursday, Friday, and Saturday

Event: An Interfaith Exploration of Sacred Art and Architecture

Sponsored by the National Religious Art and Architecture Professional Interest Area of the National AIA. 6:30 pm. New York Design Center, 200 Lexington Ave. 202-626-7482. \$10 for reception (\$250 for three-day event with tours and panels).

4-5

Friday and Saturday

Conference: Saving the Cultural Heritage of New York's Communities

Participants include Dolores Hayden and Richard Rabinowitz. Sponsored by the Municipal Art Society and City Lore. 6:00 pm on Friday, and 9:00 am on Saturday. The Urban Center, 457 Madison Ave. 935-3960. \$20.

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