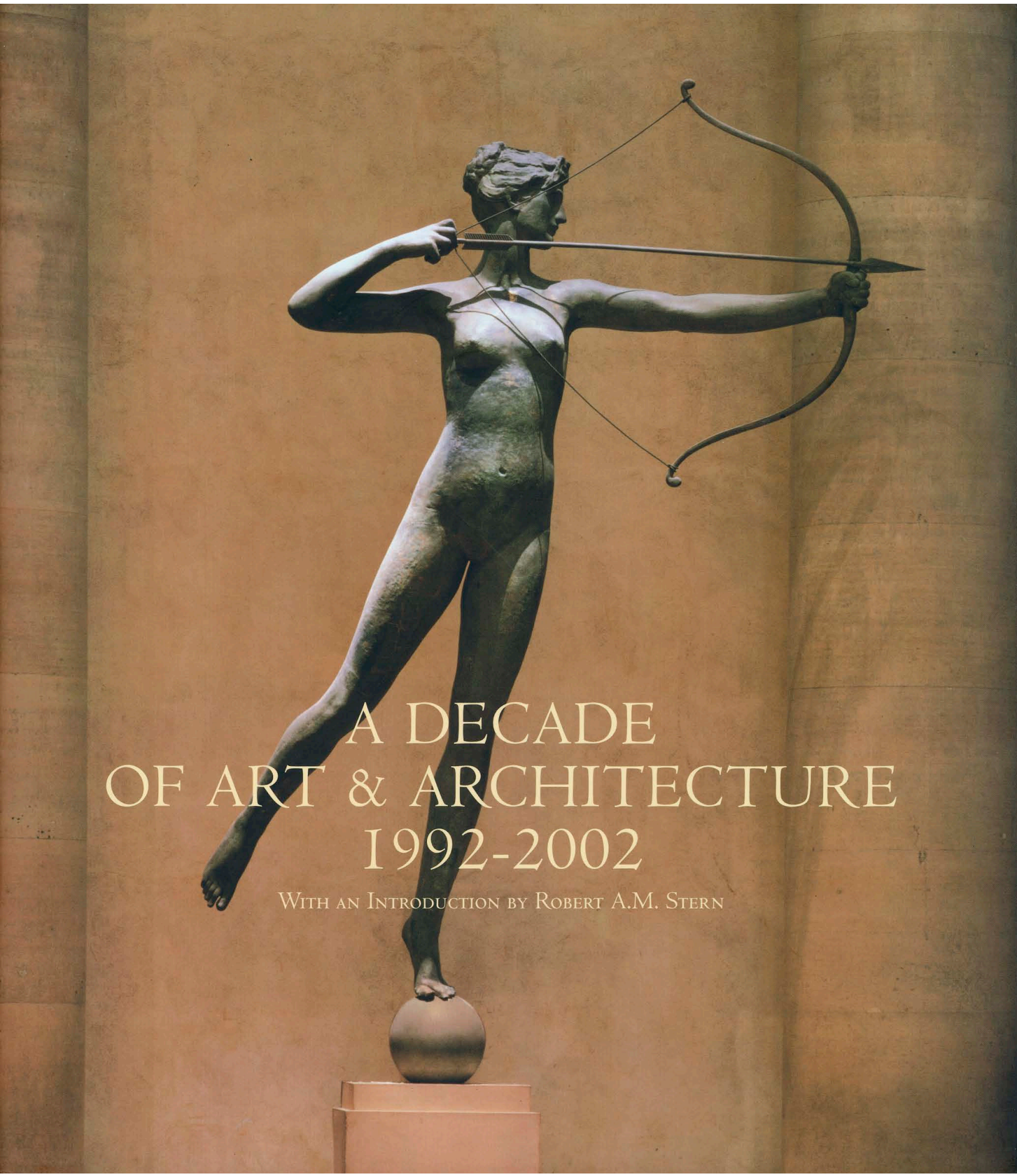


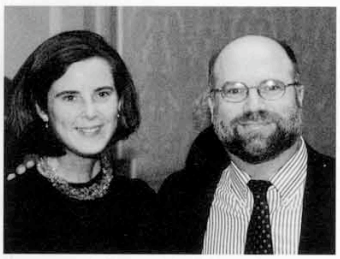
A DECADE OF ART & ARCHITECTURE 1992-2002

With an Introduction by Robert A.M. Stern

Presidential Viewpoint

by Gilbert P. Schafer III, ICA President

Salon Speaker Martha Stewart with Gil Schafer at an ICA 10th Anniversary event, New York City, May 2002



ICA Fellows Courtney Coleman and Steve Semes, Salon, March 2002

When I graduated from Yale's School of Architecture in the spring of 1988, there was little to suggest that just a decade later I would be serving as the President of an organization called The Institute of Classical Architecture. I was about to begin work in the office of the leading Deconstructivist architect of the day, Bernard Tschumi, who had been my studio critic during my final semester. My work in the Tschumi studio had just been awarded the school's Feldman Prize as the best studio project of the year. And I was in the midst of helping to organize an exhibition to celebrate the 25th Anniversary of Paul Rudolph's brutalist icon, the Yale Art and Architecture Building. When I headed off to New York, I was thrilled to have a job (given the state of the economy and the profession at the end of the '80s), not to mention one at the invitation of such an illustrious practitioner.

But I soon realized that the career trajectory established by my architectural education had taken me very far from the things that had gotten me interested in architecture in the first place — namely a love of traditional architecture and of architectural history. I longed to work in a more traditional vein, and to be involved in the craft of making actual architecture, rather than making theoretical explorations *about* architecture.

In my third year in New York, I had the good fortune to find my way to the office of Ferguson Murray & Shamamian Architects (FMS). And although I believe that I received an excellent architectural education at Yale, I was fairly ill-equipped to design and detail the classical work that my new employer was producing. But happily, FMS was a remarkable place to work in the early '90s, particularly if one was interested in classical architecture and had not had the benefit of any

Students and faculty at ICA President Gil Schafer's Annual Summer Program Barbeque, July 2002

Board members and guests tour Santa Monica, November 2001

ICA Advisory Council members Jaquelin Robertson and Robert A.M. Stern at the annual ICA Summer Party, 2000

formal training. Still relatively small in size, the firm was able to mentor interns, the projects were remarkable in scope, and the staff boasted some exceptionally talented individuals well-versed in the classical language of architecture (some of whom are featured in this book). Little did I realize, when I met Donald Rattner and Richard Cameron at FMS in the spring of 1991 that I would one day end up so deeply involved in the organization that they and others would create that year.

As Don and Richard developed the Institute's first programs (then called The Institute for the Study of Classical Architecture, or ISCA) in the early '90s, my participation began, first as an editor of *The Classicist* and a Fellow of the Institute, and later as the first Treasurer of the Institute's new Board of Directors. As Richard has pointed out, those of us involved at the beginning had some past experience to apply to our work with the Institute, yet, we were also very much neophytes in shaping, managing, and growing a non-profit educational organization.

It should not surprise anyone that there were bumps along the way, but by the time we reached our sixth year, the Institute had grown significantly from the first summer program in 1992 at the New York Academy of Art. We had a Board of Directors, a group of 15 Fellows, and numerous volunteers who assisted in the operation of our programs, which included the publication of *The Classicist*, the summer lecture series, an occasional salon lecture, and a design conference each year. The singular vision of the early days was increasingly being pushed and pulled by the will of a more diverse group of individuals who each felt vested in ISCA's present — and future.

With extreme naiveté, I took over for Don Rattner as President of the Institute in the summer of 1999. Looking to take a brief sabbatical from professional practice, I thought a one-day-a-week, pro-bono "job" at the Institute would be the perfect interim project. Matching the leadership and dedication that had been provided by Don and his wife, Gabrielle Belson Rattner, in the day-to-day operations of the Institute was an enormous challenge — but to be certain, an exciting one.

Following a pivotal Board Retreat in the fall of 1999, the Institute's name was revised — from The Institute for the Study of Classical Architecture to the streamlined Institute of Classical Architecture — and the mission was redefined. We found new quarters in Manhattan's Soho neighborhood and for the first time the Institute had administrative office space and a classroom under one roof. We developed a strong graphic identity for the Institute, and established a membership program, which in its first year attracted 450 charter members, and by the second year another 400. We also created a newsletter, *The Forum*, to keep our members informed of the organization's activities and professional news of interest. And, most importantly, we began to build a full-time staff.

Executive Director Aida della Longa with Co-Founder and Vice President Richard Cameron, Summer Party 2000

Participants of the ICA's first tour of Cuba at a tobacco farm near Havana, March 2002

ICA Members Robin Browne and Suzanne Rheinstein, Co-chairs of the ICA's First West Coast Event, with Speaker Marc Appleton, Hotel Bel-Air, November 2001

Aida della Longa took on the role of Executive Director, following in the footsteps of Christine Franck, who had come to us from the Prince of Wales's American Summer Program as our first Executive Director. Aida was joined later by additional full-time staff members including Melissa Mathes, Peggy Farfan, Nanor Kenderian, and Briana Miller, who serves as our Coordinator of Academic Programs. Aida and her staff also coordinate the efforts of a remarkable group of over forty volunteers, at the core of which are the Fellows of the Institute, who create and direct our many programs.

The Institute has seen notable growth in the last three years as we have expanded the reach of our programs — for the first time — beyond the boundaries of New York City. In addition to the array of travel programs now offered (including trips to Rome, Naples, Cuba, Nashville, and the British Isles), we have had opportunities to present public lectures in Atlanta, Los Angeles, Lake Forest, Santa Barbara, and Nashville in just the last two years alone, all which have mirrored the success we have enjoyed with the New York lecture and Salon programs. And, with the introduction of a significant new educational program of weekend seminars in the State of Florida in association with the American Institute of Building Design, the Institute is poised more than ever to have a profound national influence, which is perhaps the most exciting development of all.

So what's next for the Institute? Certainly expanding on the interests of our growing national membership and the demand across the country for the programs we offer. We will also continue to build on the affiliations we have established in the last three years: with INTBAU in England; with the ITA/New School; with the AIBD; with the Sotheby's Institute of Art (with which we offer lectures and our annual English Country House and Garden Tour); as well as with our friends and colleagues at Classical America. I hope, too, that one day we will have our own building with a library, exhibition and lecture spaces, and, of course, with expanded classroom space to welcome the growing number of students who come to us each year from around the world.

Most importantly, the Institute will continue to offer an alternative model of architectural education for anyone who seeks it. One of the strengths in the founding vision of the Institute was the belief that having knowledge of the classical fundamentals is valuable to the practitioner, regardless of how he or she wishes to practice. If I was led astray somewhat by my formal architectural education, the Institute has offered an incredible path home by providing resources to fill the gaps in that education and a community of passionate and learned individuals with whom to share the exploration of the architecture that I love. How inspiring — and rewarding — that has been. — *August 2002*

G.P. Schafer Architect, PLLC

New York, New York

As a sole practitioner, Gil Schafer III of G.P. Schafer Architect, PLLC has been intentionally selective about the projects he's taken on. Founded in 1999 and based in New York City, Mr. Schafer's practice focuses primarily on residential projects with an emphasis on houses rather than apartments. This focus allows him to indulge his interests in landscape and decoration. After nearly a decade at the firm of Ferguson Shamamian & Rattner where he had the opportunity to be involved in residential projects all over the country, he hopes his practice will allow him to continue designing for different contexts, climates, and vernacular traditions.

Mr. Schafer received his Masters of Architecture from Yale and worked primarily for firms with a residential emphasis over the last 14 years. His work has been published in a number of magazines, both in the United States and abroad, and is to be featured in the upcoming book, *The New Old House*, to be published in 2003. In 2002, Mr. Schafer's house in Dutchess County, New York was the recipient of the first Palladio Award for new residential construction. Of his approach to design, he states: "The integration of landscape and decoration in the development of a design for a house is essential for me, as is the concern for climate, context, and the lifestyles of those who will live in my houses. If I am successful, my projects will reflect each of these priorities and hopefully, will transcend the fashionable to stand the test of time."

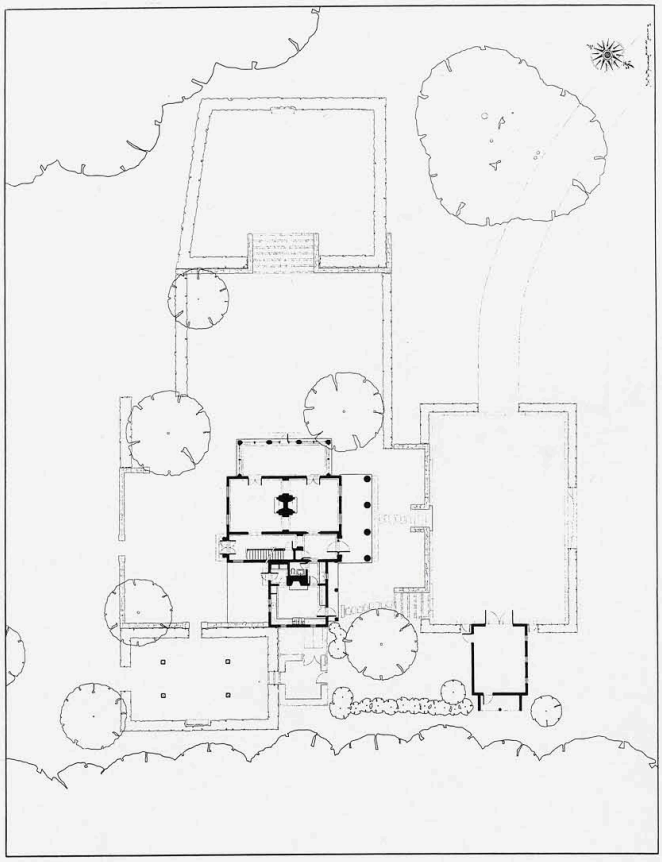
A Country House and Garden, 1999

Dutchess County, New York

Project Team:	Gil Schafer III, AIA, Brent Kovalchick, and Jonathan Lee
Landscape Design:	G.P. Schafer Architect, PLLC; with Deborah Nevins Associates
Interior Decoration:	G.P. Schafer Architect, PLLC; with Miles Redd, LLC
Key Craftspeople:	E.R. Butler Co., Inc. (all custom hardware and metal finishing); DC Mitchell Co. (custom wrought iron hardware); Eve Ashcraft Studio (interior paint consulting and specialty painting)

This 3,000-square-foot residence and garden is sited on a small knoll between two fields at the base of a steeply wooded property. Drawing from the American Greek Revival tradition, the house's design faithfully honors the farmhouse vernacular of the region while providing — within a compact plan — a livable, comfortable weekend home appropriate to a contemporary lifestyle.

Using the same principles of proportion and pattern books that guided the design of the house's nineteenth-century antecedents, Mr. Schafer's desire was to create a house that appeared as if it had always been there. The use of fieldstone retaining walls, hedged gardens, large trees, and rigorously detailed millwork — both inside and out — helped achieve that goal. The installation of reclaimed 200-year-old pine flooring, restoration glass, and antique brass and custom-made mercury glass door hardware also serve to reinforce the interior's "old house" feeling.



View from the Northwest of the Motor Court, Barn and House *(opposite page)*
Any authenticity the house might have stems from basing both its massing and detailing on the careful study of nineteenth-century builder pattern books as well as local examples of Greek Revival houses. A small barn-like outbuilding, which serves as a garage, completes the composition of new buildings and garden spaces on the property, and similarly reinforces the nineteenth-century mythology of the complex with its board and batten siding, traditionally detailed window and door surrounds and wrought iron hardware. *(Photograph by Mick Hales)*

Site and First Floor Plan *(left)*
The key to making this new house feel as if it had always been there is achieved by creating "precincts" around the house with a series of terraced garden "rooms." These outdoor rooms compliment the house's interior rooms and extend the axes and views of the interior out into the landscape.

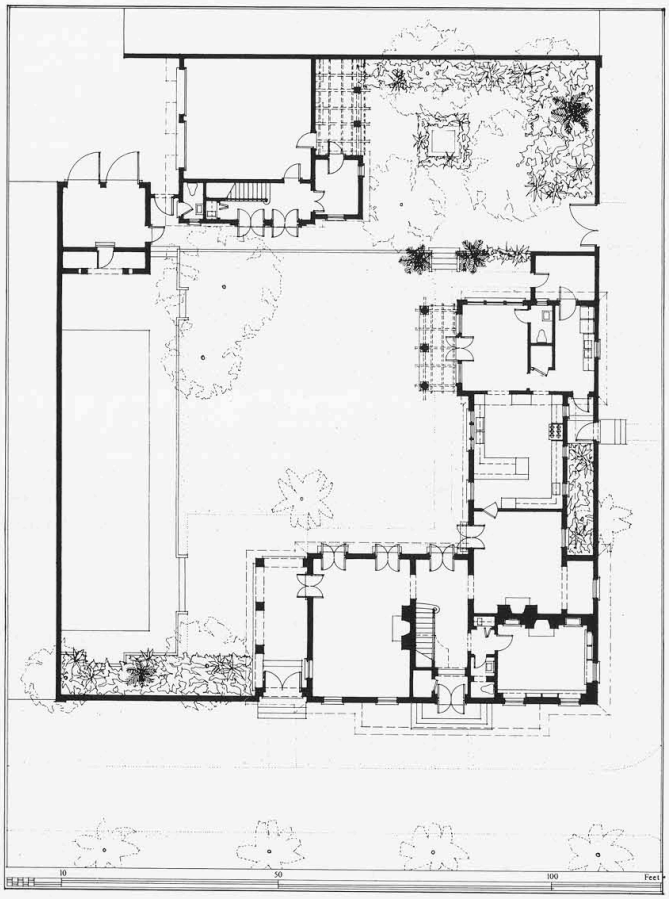
Windsor House, Windsor Village
Vero Beach, Florida

Project Team: Gilbert P. Schafer III and Robert Orr (Robert Orr & Associates)

Designed in collaboration with New Haven architect, Robert Orr, and planned for a site in the Duany/Plater-Zyberk-designed new town of Windsor in Vero Beach, Florida, this unrealized project is inspired by eighteenth-century houses found in St. Augustine, Florida and Charleston, South Carolina. The zero-lot-line planning prescribed by the new town's building code merges the perimeter site walls with those of the house, allowing for the creation of large gardens at the interior of a relatively compact lot. The house's design also responds to the site's tropical climate with the tall proportions of its interiors and the inclusion of loggias and pergolas around its perimeter, which provide shade and take advantage of the ocean breezes.

Site and First Floor Plan *(following page, top left)*
The house and its associated outbuildings are set tight to the street and arranged around a large walled interior garden, designed with landscape designer Deborah Nevins of New York. Distinct garden rooms, articulated by varying levels and a variety of ground surfaces and landscape characters, connect to the house's interior rooms through tall French doors, loggias, porches, terraces, or simple vistas. The site's gardens also connect to the adjacent streets through several gates and loggias designed to capitalize on the convivial nature of life in this pedestrian-oriented resort community.

View of Windsor House and Interior Garden from the Northwest *(following page, bottom left)*
The stucco and tin-roofed house has tall French windows opening onto the interior garden with a lap pool along its western side. The loggia off of the living room is capped by a master dressing room clad in louvered shutters, similar to the louvered porches of West Indian Colonial houses. *(Rendering by Sam Mitchell)*



Oceanfront Residence
Vero Beach, Florida

Project Team: Gilbert P. Schafer III and Robert Orr (Robert Orr & Associates, New Haven Connecticut)

This new residence for a relocating New York City couple, was to be built on an oceanfront property on the east coast of Florida. The house reflects the clients' interest in Bermuda's architectural traditions and their desire to develop the site with a series of gardens. A high dune, which could not be altered, dictated that the main public rooms of the house would be located on the second floor in order to take advantage of the ocean views. This arrangement necessitated terracing up from the lower level motor court to the front door on the second floor, creating an intricate series of garden spaces interlocked by vistas but separated by grade changes. Prevailing winds from the ocean also suggested that the pool garden be located on the land side of the house, centered on a guest suite/master bedroom pavilion that is separated from the rest of the house by an open-air loggia at the lower level, but joined at the upper level. Child and guest bedrooms and other service areas are located on the lower level, opening onto loggias and adjacent gardens.

View of the Entry Façade from the Motor Court *(below)*
A series of terraces bring the visitor up from Motor Court to the house's entry at its second floor. The pastel colored stucco walls and stepped concrete roof are reminiscent of the house's Bermudan antecedents. The large chimney mass at the entry façade contains a stair linking the house's two levels. *(Rendering by Mathew Viederman)*