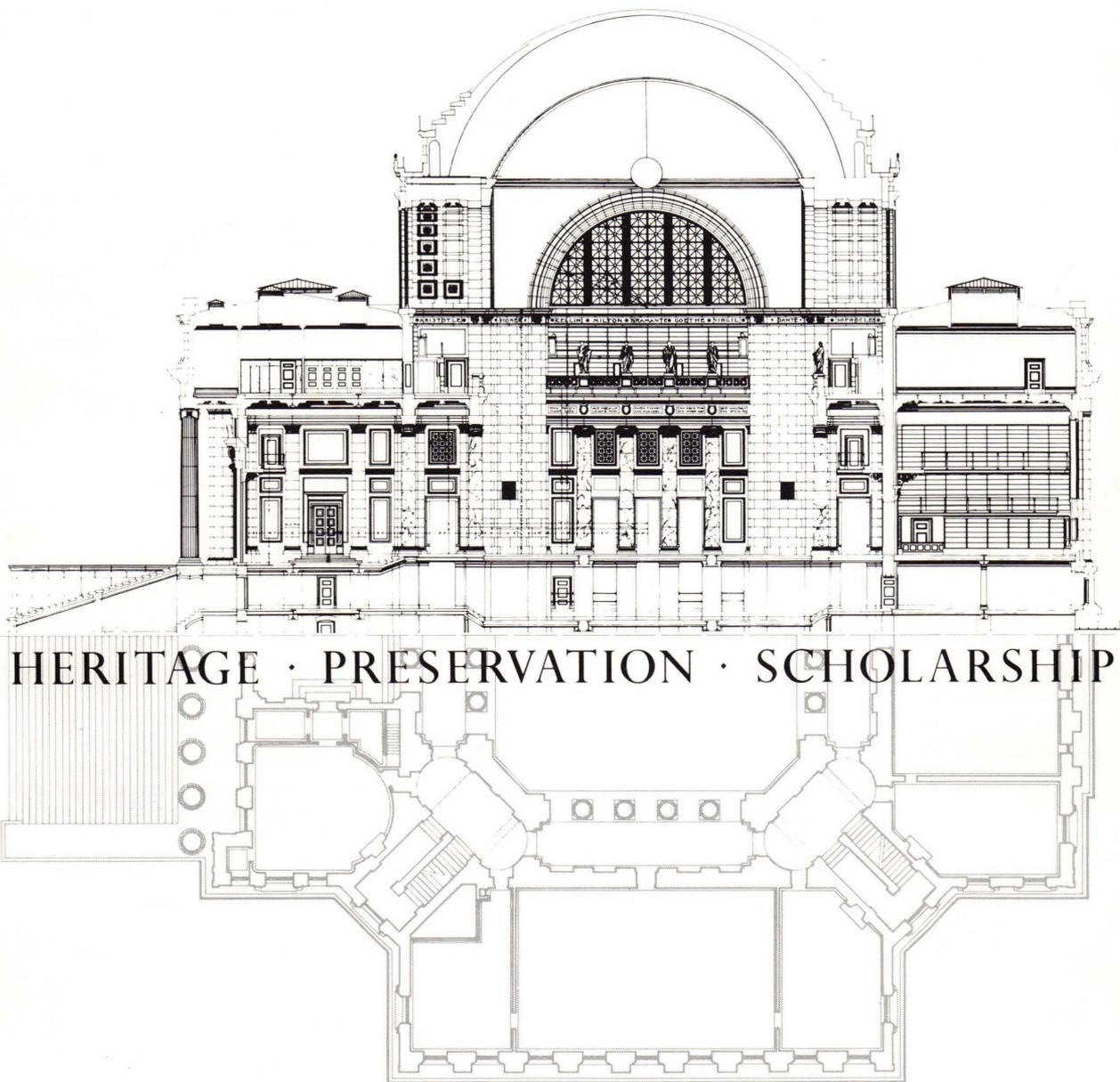


# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 48, Number 3, November 1986



HERITAGE · PRESERVATION · SCHOLARSHIP

NYC/AIA 1986 ARCHITECTURAL HERITAGE BALL  
COLUMBIA UNIVERSITY · LOW MEMORIAL LIBRARY · THE ROTUNDA · BROADWAY AT 116TH STREET · 8 NOVEMBER 1986

Volume 48, Number 3, November 1986

#### Oculus

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*In this month's President's Roundtable, President Randolph Croxton discusses the proposed legislation on Licensing for Interior Designers in New York State with immediate past president Paul Segal.*

This month, hearings are scheduled to begin on the issue of licensing interior designers in the State of New York. The current bill introduced in the New York State Assembly (A-11412) is a continuation of a strong effort by a broad-based group of interior design associations for licensing. The bulk of these efforts spans the terms of Paul Segal and Randolph Croxton whose comments follow:

**Randolph Croxton and Paul Segal:** We have organized a set of eight basic points that are common to our discussion on this issue. Our individual comments will be so noted:

**1—Stated Goals in Common.** A number of goals mentioned by IDLNY (Interior Designers for Licensing in New York) merit our support:

- a) Establishment of educational standards, related work experience, and competency tests for the practice of interior design.
- b) Develop a means to distinguish the interior designers who have met these criteria from those who practice as decorators only.
- c) Expand public awareness that interior designers' work affects everyone's quality of life.
- d) Gain recognition for the achievements and contributions of interior designers.

**2—Effective Actions to Date.** The ASID and IBD have both been in the forefront to develop objective standards by which competence can be measured and have implemented or encouraged a number of these standards as requirements for their membership.

These actions, through professional associations, offer a clear, effective,

and appropriate path to accomplish the goals mentioned above.

**3—Central Point of Contention.** The proposed legislation, however, goes to the issue of licensing, which has been characterized as the means to accomplish the desired recognition or positive image for interior designers in the mind of the public.

This central misconception about the role of a licensing law and what should be the irreducible minimum requirement of competence to protect the public's health and safety is the focus of the AIA's stand in opposition to licensing for interior designers.

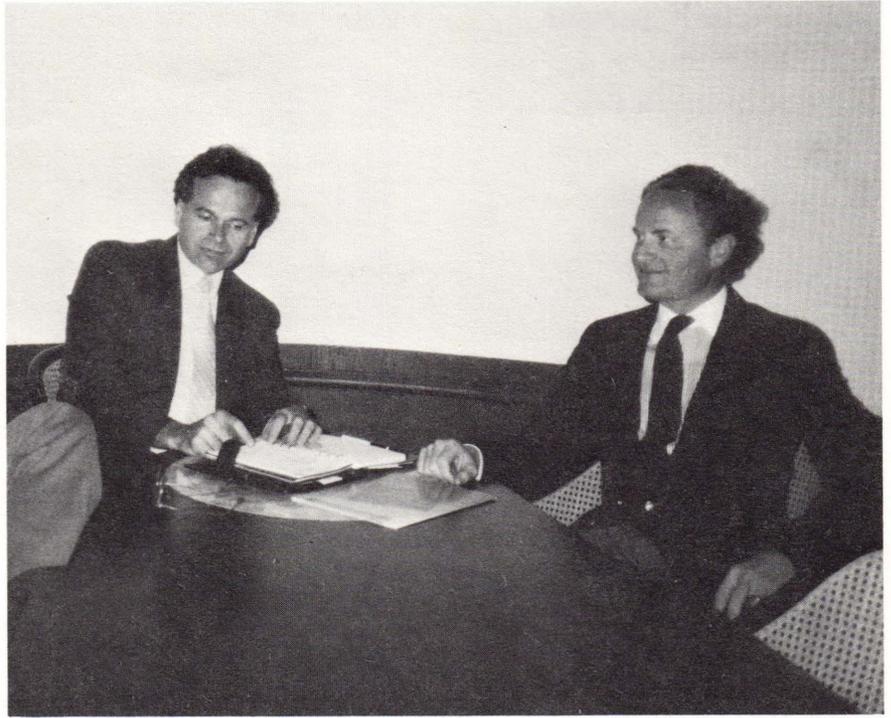
**PS:** Licensing is a tool for government to protect the public, it is not a means to confer status.

**RRC:** If there is a desire on the part of an interior designer to practice in the realm of public health and safety, the minimum competence and experience levels are clearly defined and ascribed to architects and engineers in the State of New York. An interior designer can obtain this authority and responsibility in much the same way that psychoanalysts and some dentists also have medical degrees.

**4—Misconception on the Separation of Roles.** An important point of argument in the support of licensing for interior designers is that there is a clear demarcation line between the "Interior" and the "Exterior" of a building. Clearly, in the realm of public health and safety, not only the building shell or exterior is involved, but all the interior building systems and components from ventilating, air conditioning, electrical, plumbing, elevating, etc. down to interior construction.

**RRC:** The closest approximation to this idea of separation occurs in some new construction where the architect develops what is referred to as "shell" (building envelope, systems, and components) and the interior designer develops the individual tenant space within a pre-approved "building standard" wall/ceiling/egress context.

*Randolph R. Croxton and Paul Segal*



**PS:** Even then, an architect's or engineer's seal is required to file drawings for interior construction and related mechanical or plumbing systems. There is a *reason*.

**RRC:** Exactly, and an additional point is that most interior design work occurs in an existing building as an alteration, renovation, or restoration. In this case, there isn't an architect or engineer on site with continuous involvement as in the case of new construction. This is the critical circumstance when non-conforming and/or illegal existing conditions, (structural or mechanical deficiencies and hazardous conditions) must be recognized.

There can be no compromise in the qualifications of the person who makes this judgment and files these documents.

**5—Misconception of Partial Responsibility.** In addition to the fact that there is no physical demarcation between interior and exterior, regarding public health and safety, there is the obvious reality that there is no such thing as partial responsibility for public health and safety.

**RRC:** One might argue that a plastic surgeon does not need to be a medical doctor if he performs basically minor and cosmetic surgery. However, once the scalpel cuts through the skin, no level of reduced competence or liability is acceptable to society in guarding the public interest.

In the matter of public health and safety there should be an irreducible quality of judgment that must be present to protect the interest of the public.

**6—Misconception of Partial Body of Knowledge.** Consistent with the lack of physical demarcation for interior/exterior and the non-existence of partial responsibility, there is no partial body of knowledge for enforcement in the area of public health and safety.

There is a single body of building codes, zoning, regulations, and administrative requirements that come to bear on a given project. There is infinite overlap and interrelationship between the implications of interior and exterior as they affect public health and safety, and most importantly, it is the judgment used to apply and interpret the code that is critical. The code cannot describe all conditions that are encountered in practice; it is a framework within which practice is pursued.

**RRC:** The fact that interior designers in the course of their work are informed and responsive to various portions of the code and related requirements in no way creates the corollary that therefore some partial authority and liability can or should be carved out for them.

**7—Misconceptions of First Judgment.** In the face of the above-mentioned points, proponents of licensing frequently give the assurance that interior designers will call on an architect or engineer if they encounter anything that is outside their area of authority.

This, of course, is at the heart of our argument. How will interior designers know to acceptable certainty that a given wall is not structural if they don't understand the structural system of the building? How can they make that or any "First Judgment" in the absence of society's minimum requirement for the competency of that judgment?

**8—Existing Problems of Ambiguity.** Currently it is possible in the State of

New York for persons to refer to themselves as an "architectural designer" even if they are not a registered architect. It is also possible for interior designers to have their drawings reviewed (modified or supplemented, if required) and stamped by an architect or engineer for filing.

In practice, a number of interior designers have abused this situation to the extent of misrepresenting to their clients that they are providing architectural services (i.e. acting as an architect.) This constitutes illegal practice and is the subject of a concerted effort by the Illegal Practice Task Force of the New York State Association of Architects. Violations are being prosecuted by the New York State Attorney General's Office.

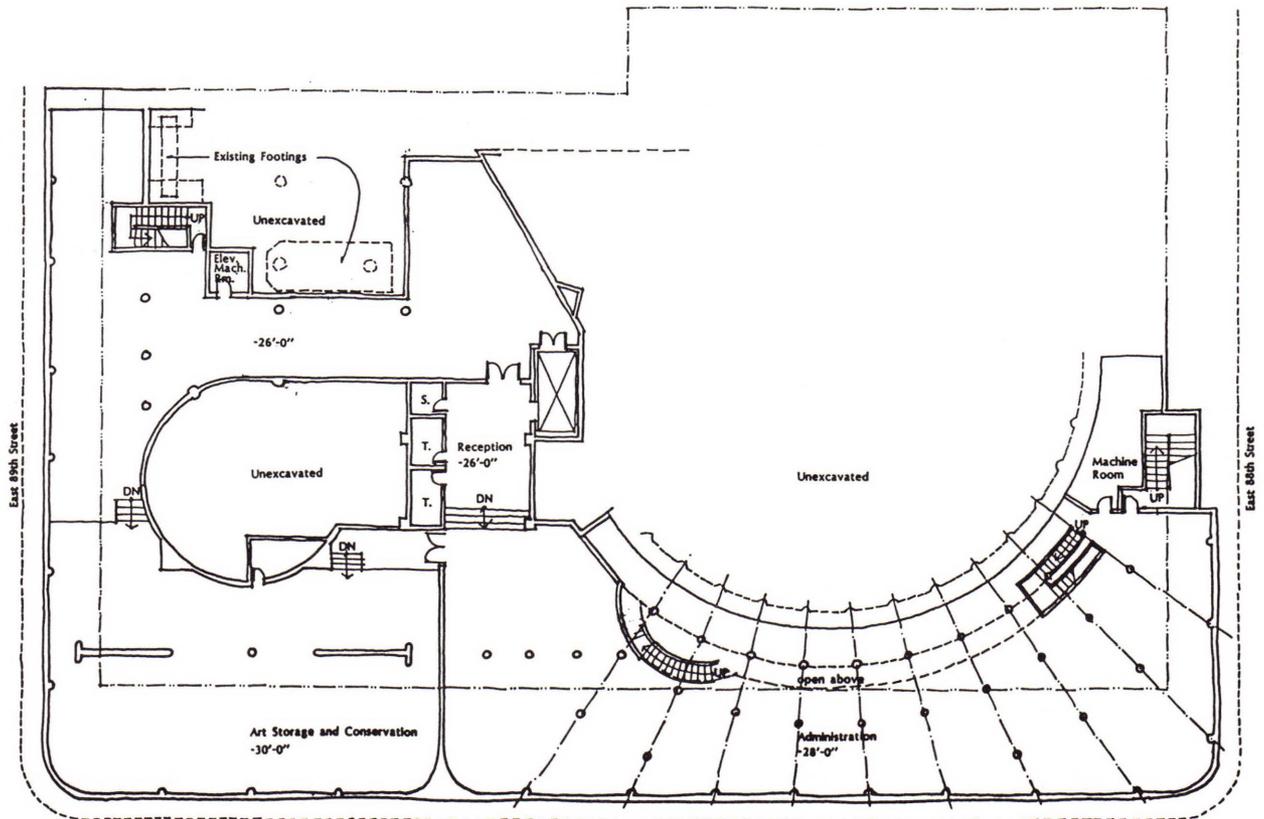
What is now an ambiguity of language would become wholesale misunderstanding of practice under the proposed legislation.

**RRC:** In closing, I would point out that we are not speaking to the numerous structural difficulties of implementing the State Board or its funding as contained in the proposed legislation, nor have we mentioned the "grandfather" clause, which would pull in all those currently practicing without a standard of competence. Our eight points are intended to address the central issue of licensing in any form as a means to accomplish the goals and objectives described in 1) and 2) above. These goals have numerous other forms of implementation that would be effective and that we would support enthusiastically.

# Guggenheim Expansion Underground?

by Michael Kwartler & Associates

Sub-Basement plan, Kwartler Alternative Scheme.



At the June Public hearing of the Board of Standards and Appeals (BSA) concerning the Guggenheim Museum addition, the BSA challenged the Guggenheim Neighbors—as the opposition to the Museum's Gwathmey Siegel scheme—to investigate the feasibility of expanding the museum into its surrounding underground areas. At the September 17th BSA hearing, Michael Kwartler & Associates presented the scheme excerpted on these pages. Consulted on by authorities William Wesley Peters of Taliesin and by Mel Febesh of Urban Subcontractors Inc., the 2-level scheme is intended to fulfill all the museum's stated needs for immediate and future expansion.

Subsequent comments by Gwathmey Siegel & Associates follow on page 6 and by the Guggenheim Museum on page 14.

## Vault Alternative/Guggenheim

1. The vault alternative comprises two levels below the existing sidewalk, the insertion of the third floor gallery in the Annex (similar to the Gwathmey Siegel scheme), and the possible addition of a small mechanical penthouse to the roof of the existing Annex . . . .

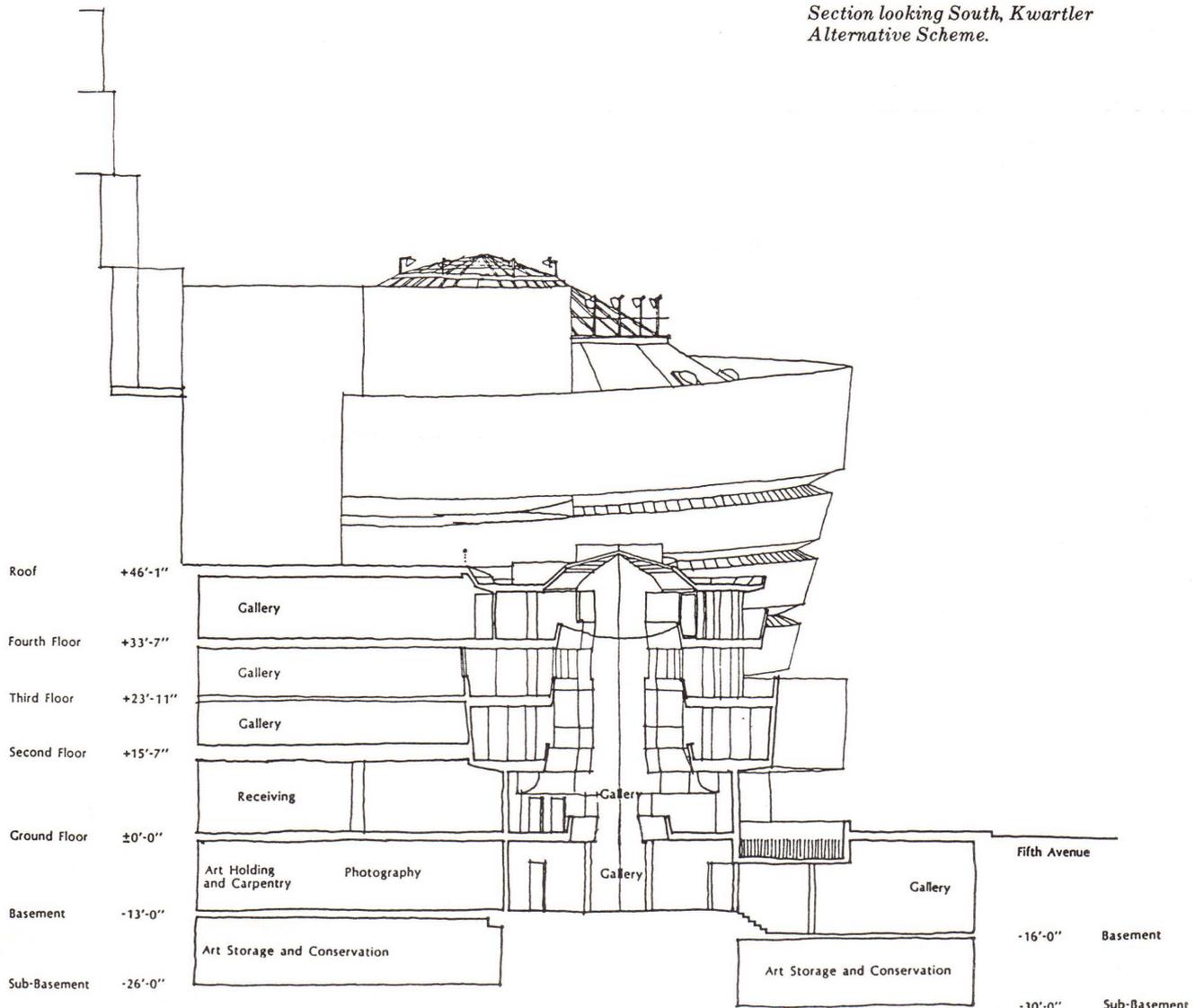
2. The basement includes new space to be developed under the East 89th, East 88th, and Fifth Avenue sidewalks. It incorporates the existing facilities (carpentry, art holding, photography, machine room, and ancillary spaces) as a reception area, new gallery, and administration space. The sub-basement is excavated partially under the existing portion of the basement; the remainder is located in the vault area. We have assumed the Dept. of Highways' criteria of 3'-0" back from all curbs and a live loading of 600 PSF.

3. Above grade the existing Annex would remain virtually intact . . . . We have included bathrooms at each level. The removal of the 12'-0" deep core

wall that was to service the upper floors of the Gwathmey Siegel addition creates a more usable gallery configuration. The gallery space is now +30'-0" from the east wall to the westerly column line rather than 18'-0" as in the Gwathmey Siegel Scheme. Although our gross floor size is smaller, we provide the same amount of net or usable square feet (G/S = 2151 SF typical, MKA = 2150 SF typical)

4. The circulation, egress, and access include: the extension of the existing freight elevator adjacent to the Large Rotunda down to the sub-basement; the insertion of a new passenger elevator connecting all four floors in the existing Annex with the new permanent gallery space in the basement; the extension of the Annex stair down to the sub-basement level; and the insertion of a new stair near the southwest corner, which serves the basement and sub-basement and exists under the planter at the top of the exterior ramp, down to the existing Lecture Room and new Administration spaces.

*Section looking South, Kwartler  
Alternative Scheme.*



5. The space below grade is of equivalent if not superior quality in terms of ease of access, daylight, efficiency, and in all probability, cost when compared to the Gwathmey Siegel proposal. It does not disturb the essential appearance of the building as seen from grade. The external changes include:

- The lowering of the exterior Lecture Room ramp from landing 4'-0" to 7'-6".
- The inclusion of skylight in the sunken garden adjacent to the Large Rotunda.
- Rationalizing the loading dock area.

The administration area, which would include the museum's staff offices, outreach programs, etc. is a double-height space with daylight by the skylight and a continuous window wall along the Lecture Room ramp. Access to the Administration and other museum below-grade functions would be either through the museum, utilizing the existing freight elevator . . . or the Lecture Room ramp directly into the Administration area . . .

6. The new Permanent Collection Gallery includes the reclamation of the Small Rotunda at street level and a gallery located at the basement level. The basement gallery main room has generous proportions (50'-0" x 72'-0") . . .

All the Permanent Collection Galleries are interconnected by the staircase and elevator in the Small Rotunda, as well as by the new elevator. A visual connection is effected by opening the basement gallery to the Small Rotunda's atrium space and skylight. It meets the program requirement of contiguous chronological viewing of the permanent collection . . .

#### Summary

It is clear that the schematic plans illustrate the functional and aesthetic potential of the vault alternative. The spaces are architecturally coherent and are consistent with the spatial continuities created by Wright in the original structure. In this case, building underground by choice is not a second best to an above-ground

addition but rather allows for the development of more functional space, with greater planning efficiencies and without disturbing the original Wright building.

#### Financial Analysis of the MKA Scheme

. . . Urban Substructures estimates 8.5 million dollars to construct/reconstruct the basement and sub-basement as per the MKA plans. Using a conservative high estimate for finishing costs of \$4,206,021, the total construction cost would be \$12,706,021. The unit costs are \$346/GSF. The figures include space devoted to the Museum's future expansion needs.

The G/S scheme cost estimate is approximately \$9,000,000 for 29,935 GSF or slightly in excess of \$300/GSF. If the MKA scheme is made to be comparable to the G/S scheme at 30,000 GSF, the total costs would be \$10,380,000 for comparable gross space . . .

## Gwathmey Siegel Rebuttal

Dear Madam Chairperson and Members of the Board:

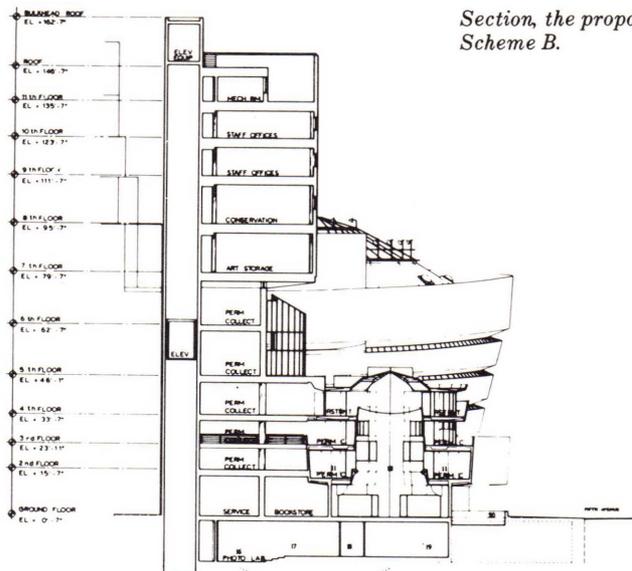
We are in receipt of Intervenor's Supplemental Memorandum in Opposition to Application containing material prepared by their consultant, Michael Kwartler and Associates. The material includes schematic design sketches, descriptions, rationalized cost "estimates," and other technical information regarding a self-generated underground vault alternative.

This alternative is misleadingly and erroneously purported to be comparably expensive, more efficient, able to meet all of the Museum's stated needs, and generally more "desirable" than the Scheme B Proposed Building [by Gwathmey Siegel & Associates].

Nothing could be further from the truth, as we will demonstrate below . . . Kwartler's analysis substantially overstates the amount of new usable space generated in his scheme; overlooks serious construction, operational, and programming difficulties; and understates the actual cost of his scheme by two and one-half times.

Furthermore, these mistakes are exacerbated as a result of typical and unmitigatable negative conditions endemic to and inherent in any and all underground schemes . . .

It is instructive to note that never once in the sixteen or so years from initiation to virtual occupancy did Frank Lloyd Wright suggest or recommend an underground solution to the Museum's space needs. In point of fact, he specifically recommended *against* an underground addition on this site, because of the subterranean conditions, as pointed out in the Museum's recent submission to your Board . . . to the extent Wright envisioned an addition to his curvilinear buildings, he repeatedly designed, discussed and published, and filed with your Board, vertical, above-grade, rectilinear structures similar in basic siting and overall



Section, the proposed Gwathmey Siegel Scheme B.

massing to that of the proposed Scheme B addition.

The same can be said, based on the irrefutable authority of their actions, of the attitude of William Wesley Peters and Taliesin, who were the first to "square the circle." They . . . built their own subjective interpretation of Frank Lloyd Wright's original 1952 annex plan, with foundations sufficient to permit it to be enlarged to approximately eleven stories.

We offer the following observations as to the serious flaws in Intervenor's alternative.

### 1. Usable Area Insufficiencies

We have produced detailed area measurements of the space actually generated through new construction in Kwartler's scheme . . . These show that the Kwartler scheme seriously overstates the amount of new usable space, because it "double counts" or treats as new space large areas which are presently existing and devoted to Museum activities . . . far from providing an erroneously touted surplus for future expansion space of + 8,000 n.s.f., Intervenor's scheme is actually insufficient in new usable area by  $\pm 2,429$  n.s.f. when compared with Scheme B, including the future expansion in a single level underground vault. Rectifying this inadequacy in Kwartler's scheme would necessitate the construction of a partial second subbasement level to provide the missing  $\pm 2,429$  n.s.f. By our estimate, 5,000 gross square feet would have to be constructed to provide that amount of usable area in a second subbasement, as shown on the attached plans.

That would then increase Intervenor's total new construction figures to 35,149 g.s.f. to produce the minimum

(when added to the 30,149 g.s.f. in Kwartler's original scheme).

### 2. Overall Increase in Scope and Size of Renovations

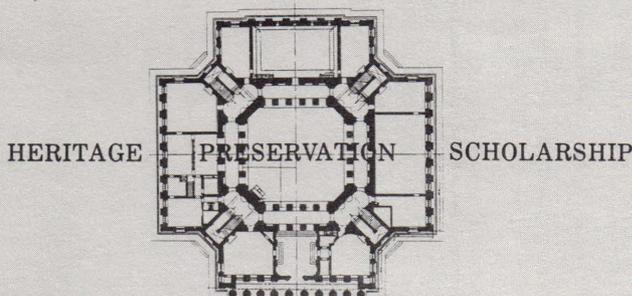
Our analysis of Intervenor's alternative also indicates substantial and significant expansion in the scope of work of the required renovations . . . The Kwartler scheme . . . increases the nature and extent of the renovations proposed to the existing basement carpentry, photography, art holding, and miscellaneous service area. As a result, approximately 5,888 g.s.f. are renovated in the Kwartler scheme but not in Scheme B.

In addition, since the Kwartler scheme excavates the subbasement underneath the existing basement, it requires 4,960 g.s.f. of basement area on top of that area to be completely reconstructed in order for this subbasement excavation to occur. (The Museum's Underground Vault Alternative did not develop areas under the existing basement because of the attendant difficulties discussed below.) Kwartler's scheme would involve the unacceptable and unworkable relocation of the entire basement technical support service functions off-site during the costly, long and difficult course of demolition, underpinning, rock excavation, and reconstruction work underneath the basement area of an occupied and functioning building. Additionally, this arduous and extremely costly effort produces a renovated central basement area that is occupied by toilet facilities, lounges, lobbies, elevators, and other primarily non-usable space. That means that a huge cost premium and operational disadvantage is incurred for very little new usable space . . .

*A statement by the Guggenheim Museum follows on page 14.*

## 1986 Architectural Heritage Ball

## Names and News



by Randolph Croxton

A funny thing happened on the way to the Architectural Heritage Ball. The event began as a response to members' desires for more social interaction and fellowship; it took a series of twists and turns on the road to becoming an occasion of broader intent.

The initial thought, consistent with our goal of increased public awareness, was to highlight an individual who had contributed to the architectural heritage of the City of New York. Celebrating the birthday of Stanford White in one of the buildings he designed seemed an excellent choice.

As we began the process of selecting the building, we realized that many of the private clubs and residences would not reflect the greater value to society that we wished to communicate. More importantly, the focus on a single person would greatly limit the number of selections that could be made. Low Library at Columbia, one of the many extant projects of McKim, Mead & White, has been selected as the dramatic public location for our first event.

Instead of a dinner dance in honor of Stanford White, we now recognize that an Architectural Heritage Ball opens up greater possibilities for public outreach and sponsorship. The event will recognize and offer support to an organization, institution, or individual's efforts in the field of presentation.

This year we celebrate Avery Library (an original occupant of Low Library) for the unique body of architectural resources it maintains in support of the goals of presentation.

We see our Architectural Heritage as a continuum, which not only requires support and preservation of the best that has gone before, but also requires support of the best that is yet to be. Scholarships for the study of architecture support the continuation of an architectural tradition of excellence in New York City. The NYC/AIA Foundation is the

embodiment of our architectural scholarship efforts. It will also benefit from the Architectural Heritage Ball.

Avery Library has provided the original McKim, Mead & White drawing of the transverse section through Low Library from which ten mounted museum-quality reproductions are being produced. The photographic reproduction, printing, and mounting are being donated by National Reprographics, Inc.

These ten images will be rendered, free to individual interpretation, by ten invited firms. An auction will be held the night of the Ball, with proceeds from the sale of the renderings to be shared equally by Avery Library and the NYC/AIA Foundation's Architectural Scholarship.

Corporate sponsorship is also being sought and, to the extent that sponsorship and ticket sales exceed costs of the event, those funds will also go to the NYC/AIA Foundation for Architectural Scholarships.

Our goals are increased recognition of our architectural heritage, support of preservation efforts, and continuation of that heritage through funding of scholarships for study of the Art and Science of Architecture.

Of his Glass House, which he intends to donate to the National Trust, Philip Johnson told Carleton Knight III (September/October issue of *Historic Preservation*), "Perhaps I'm flattering myself that it's historical but I want the International Style to be seen as historical before it's old fashioned" . . . Emilio Ambasz was recently awarded First Prize and a Gold Medal in the international competition for the Master Plan of the 1992 Universal Exhibition at Seville, Spain . . . Thomas J. Fridstein and Marilyn Jordan Taylor have been elected partners at Skidmore, Owings & Merrill's New York office . . . The Irwin S. Chanin School of Architecture of the Cooper Union has appointed Peter Eisenman to its faculty. He will serve as the first Irwin S. Chanin Distinguished Professor of Architecture . . . "American by Design," a five part TV series, which will focus on events and people who influenced American architecture, planning, and design will be presented by WTTM/Chicago and is expected to be broadcast on national public television stations next spring. American by Design is a joint venture between Spiro Kostof, who will host the series, and filmmaker Charles Guggenheim . . . Edward Larrabee Barnes has been named the architect for the Indianapolis Museum of Art's proposed Mary Fendrich Hulman  
*cont'd. p. 10*

### Coming Chapter Events

- Saturday, November 8, 7:30 pm. The Rotunda of Low Library, Columbia University. The 1986 Architectural Heritage Ball celebrating the birthday of Stanford White (Nov. 9) and Avery Library.
- Thursday, November 20, 5:30-7:30 pm. E.F. Hutton, 31 W. 52 Street. The Corporate Architects Committee is sponsoring a tour of the E.F. Hutton building by Kevin Roche Architects with CRS/Sirrine. Renee Charles, executive vice president of E.F. Hutton will be the host. Call the Chapter for reservations.
- Wednesday, December 10, 6:30 pm. The auditorium of American Express at the World Financial Center. The Art & Architecture Committee is sponsoring a panel discussion on "The Collaboration Between Artists and Architects in the Design of the World Financial Center." Speakers will be Cesar Pelli, Siah Armajani, and Scott Burton. Kathy Halbreich will moderate and Amanda Burden will represent the owner. Admission \$5. For confirmation of date, reservations, and further information: Cathanne Piesla 838-9670.

# OCULUS NYC/AIA NOV 86

## CONTINUING EVENTS

*Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. It is due in writing by the 5th of the month for the following issue.*

*Because of the time lag between information received and printed, final details of events are likely to change. It is recommended that events be checked with sponsoring institutions before attending.*

*Send Oculus Calendar information to:  
New York Chapter/AIA, 457 Madison Avenue, N.Y. 10022.*

### MONDAY 3

#### STANLEY TIGERMAN

In series of five lectures moderated by Paul Goldberger on The Shape of the City with architects and developers discussing their work. 8:15 pm. 92nd Street Y. 996-1100.

### MONDAY 10

#### CHAIR FAIR

An open exhibition of chairs designed within the last 10 years presented by The Architectural League. International Design Center, New York. 753-1722. Closes Dec. 5.

#### LECTURE

SOM partners David M. Childs and Raul De Armas in 5-lecture series moderated by Paul Goldberger on The Shape of the City with architects and developers discussing their work. 8:15 pm. 92nd Street Y. 996-1100.

**NYC/AIA EXHIBITION**  
Alessandro Anselmi: G.R.A.U.  
Members Gallery, Closes Nov. 15

#### EXHIBITION

Bent Wood and Metal Furniture 1950-1946. IBM Gallery of Science and Art, Madison and 56 St. 407-6100. Closes Nov. 15.

### TUESDAY 4

#### EXHIBITION

Berlin 1900-1933: Architecture and Design. Cooper-Hewitt Museum, 2 E. 91 St. 860-6868. Closes Jan. 25

#### LECTURE

Louis I. Kahn presented by Marshall Myers in the Great Philadelphia Architects series. 5-7 pm. The Furness Library, U. of Pennsylvania, 34th St. between Walnut & Spruce, Philadelphia. 215-569-3187.

*Photo: Roberto Sellitto*



*House by Mario Botta at MOMA*

**TAKEFUMI AIDA**  
Exhibition. John Nichols, 83 Grand St. 226-1243. Closes Nov. 22

#### BUILDING A BOROUGH

Architecture and Planning in the Bronx, 1890-1940. The Bronx Museum of the Arts, Bronx, N.Y. Closes Nov. 23.

### WEDNESDAY 5

**INTERN ARCHITECTS PROGRAM**  
Introduction to NYC/AIA's 6-Wed. pilot course for Intern Architects by Randolph Croxton and Alan Schwartzman. 6-8 pm. NIAE, 30 W. 22 St., 838-9670.

#### SEMINAR

One-day seminar in New York on "Design of Constructions" sponsored by the Prestressed Concrete Institute/New England Region. For more information: Alvin Ericson 617-456-8299

### WEDNESDAY 12

**NYC/AIA INTERN ARCHITECTS PROGRAM**  
Denis Glen Kuhn on Public Agencies: Their Purpose and Interrelationships. City Planning Commission, Zoning Resolution, Bd. of Standards & Appeals, Landmarks Preservation Commission, etc. 6-8 pm. NIAE, 30 W. 22 St. 838-9670.

#### TWO-DAY SEMINAR

Construction Claims: How to Develop Your Own Prevention Program and Resolve Costly Disputes (Nov. 12-13). LaGuardia Airport Marriott Hotel. To register: Seminars/Wilson Management Assoc. 516-759-2300.

**EXHIBITION**  
Currents from Chicago: Recent Trends in Residential Architecture. ArchiCenter, 330 S. Dearborn, Chicago. Closes Dec. 6

#### EXHIBITION

Architectural Designs by Richard Morris Hunt. The Octagon Museum, Washington, D.C. 202-638-3105. Closes Dec. 28.

#### EXHIBITION

"Feather Triptych" by Tim Prentice. St. Peter's Church, 619 Lexington Ave. 935-2200. Closes Dec. 31.

### THURSDAY 6

#### PANEL DISCUSSION

Beyond the Cold War: The Economy After Disarmament—What's Possible? presented by the NY Chapter/ADPSR. 6:15 pm. The Great Hall of Cooper Union, Cooper Square/Astor Place. Admission by donation. 334-8104.

#### PRATT LECTURE SERIES

Joan Goody of Goody and Clancy, Architects, on "Old Places, New Spaces—Building in Boston." 6:30 pm. Higgins Hall, St. James Place & Lafayette, Brooklyn. 718-636-3405.

### THURSDAY 13

#### PSMJ CONFERENCE

Bottom Line Strategies for a Changing Marketplace. Washington, D.C. For more information: Betsy Miller, PSMJ Seminars, Ten Midland Ave., Newton, MA 02158. 617-965-0055.

#### PRATT LECTURE SERIES

Architect/author Witold Rybczynski on "The Comforts of Home." 6:30 pm. Higgins Hall, St. James Place & Lafayette Ave., Brooklyn. 718-636-3405.

#### CHAIR FAIR

Opening 6:30 pm. IDCNY.

**EXHIBITION**  
"In Pursuit of Beauty: Americans and the Aesthetic Movement," Metropolitan Museum. 879-5500. Closes Jan. 11.

#### EXHIBITION

The Machine Age in America, 1918-1941. The Brooklyn Museum. 718-638-5000. Closes Feb. 16.

#### EXHIBITION

Craft Today: Poetry of the Physical. American Craft Museum, 40 W. 53 St. 869-9425. Closes March 22.

### FRIDAY 7

**NYC/AIA ARCHITECTURAL HERITAGE BALL ON SAT. NOV. 8**  
Celebrating the birthday of Stanford White (Nov. 9). Rotunda of Low Library, Columbia University.

#### SYMPOSIUM, NOV. 7-8

Honoring Edgar Kaufmann Jr. on the 50th anniversary of Fallingwater. Avery Hall, Columbia U. 289-3414.

#### SYMPOSIUM ON SAT. NOV. 8

From Adam to Aalto: Architects Design Decorative Arts. 8:30 am-5:00 pm, FIT, 227 W. 27 St. 760-7970.

### FRIDAY 14

#### ONE-DAY SEMINAR

Project Planning and Scheduling. LaGuardia Airport Marriott Hotel. To register: Seminars/Wilson Management Associates, 80 Glen Head Rd., Glen Head, NY 11545 or 516-759-2300.

## MONDAY 17

### AIA BUILDING ART INSTALLATION

On-site trompe l'oeil work-in-progress by Mame and Mike Cohalan. the AIA Building lobby, Washington, DC 202-626-7300. Closes Dec. 15.

### LECTURE

James Rouse and Benjamin Thompson in 5-lecture series moderated by Paul Goldberger. 8:15 pm. 92nd Street Y. 996-1100.

### LECTURE

The Enid and Lester Morse Lecture: Sir John Soane's Museum in his Time, by Peter Thornton. 7 pm. Cooper-Hewitt Museum. 860-6868.

## MONDAY 24

### AIAS FORUM

At the AIA Students' Forum '86 (Nov. 24-29) architecture students and leading architects will discuss how tomorrow's architects can explore America's "faceless grid" of strip development. Arizona State University at Tempe. For more information: Lee Waldrep at AIAS 202-626-7473.

### CHAIR FAIR LECTURE

Arthur Danto on "The Seat of Soul". 6:30 pm. The Urban Center.

## MONDAY 1 DEC

1936: Sir Joseph Paxton's Crystal Palace burned down in London.

## TUESDAY 18

### ANNIVERSARY DINNER

The Concrete Industry Board's Silver Anniversary Awards Dinner. The Terrace on the Park, Flushing Meadows. Thomas Hogarty: 201-783-2200.

### PLAN EXAMINER TRAINING SESSIONS (NOV. 18-20)

3-7 Article 7 Special Uses & Occupancies (9-11 am); 3-9 Article 9 Loads (11-1 pm). Department of Buildings, 210 Joralemon St., Room 816, Brooklyn. For more information: Commissioner Charles M. Smith Jr., 248-8811.

## TUESDAY 25

### EXHIBITION

"Perspective: The Illusion of Space," will consider the ways designers and artists have used the rules of perspective to create an illusion of space in a two-dimensional work. Cooper-Hewitt Museum. 860-6868. Closes March 1.

### SYMPOSIUM

In connection with the Mario Botta exhibition. 8:30 pm. Museum of Modern Art. 708-9750.

## TUESDAY 2 DEC

### PLAN EXAMINER TRAINING SESSIONS

3-8 Article 8 Places of Assembly (9-11 am); 3-10 Article 10 Structural Work (11-1 pm) on Dec. 2, 3, & 4. Department of Buildings, 210 Joralemon St., Room 816, Brooklyn. For more information: Commissioner Charles M. Smith Jr. 248-8811.

### LECTURE

Michael Graves on "Figurative Architecture" in Pennsylvania Academy Architecture series. 5:45 pm. For more information: Museum education dept.: 215-972-7600.

## WEDNESDAY 19

### NYC/AIA INTERN ARCHITECTS PROGRAM

Jerry Hallissy on Building Code and the Approval Process. 6-8 pm. NIAE, 30 W. 22 St. 838-9670.

### SYMPOSIUM

Builders with a Vision: Developers in New York City. Sponsored by Cooper-Hewitt Museum. 5:30 pm. The Chase Manhattan Bank auditorium, One Chase Manhattan Plaza. 860-6868.

## WEDNESDAY 26

1884: H.H. Richardson's Allegheny County Courthouse and jail under construction.

## WEDNESDAY 3 DEC

### NYC/AIA INTERN ARCHITECTS PROGRAM

John Winkler on Players and Roles on a Project: The Owner, Architect, Consultants, Contractor, Construction Manager, etc. 6-8 pm. NIAE, 30 W. 22 St. 838-9670.

### ARATA ISOZAKI

Exhibition of his architectural drawings. Max Protetch Gallery, 37 W. 57 St. 838-7436. Closes Jan. 3

### LECTURE

Michael Graves on "Figurative Architecture" in Pennsylvania Academy Architecture series. 5:45 pm. For more information: Museum education dept.: 215-972-7600.

## THURSDAY 20

### NYC/AIA CORPORATE ARCHITECTS

Tour of E.F. Hutton, 31 W. 52 St. sponsored by Corporate Architects Committee. 5:30-7:30 pm. For reservations: 838-9670 (see Coming Chapter Events).

### MARIO BOTTA

Exhibition of projects by the Swiss architect. The Museum of Modern Art. 708-9400. Closes Feb. 10.

### AWA PANEL DISCUSSION

Women in Architectural Education will be discussed by Susana Torre among others. 6:30-9 pm. The Urban Center. 718-361-8154.

## THURSDAY 27

1910: Pennsylvania Station opened in New York City. *Sic transit gloria.*

## THURSDAY 4 DEC

### CHARLES MOORE

Exhibition. John Nichols, 83 Grand St. 226-1243. Closes Jan. 31.

### LECTURE

The Frank Lloyd Wright I Knew by Edgar Tafel to benefit Architects/Designers/Planners for Social Responsibility. An entrance donation will be requested. 6:15 pm. Parsons Cinema Auditorium, 66 Fifth Ave. 334-8104.

### PRATT LECTURE SERIES

Lewis Davis on "Urban Design and Recent Work." 6:30 pm., Higgins Hall, St. James Place & Lafayette, Brooklyn, 718-636-3405.

## FRIDAY 21

SAH CONFERENCE ON SAT. NOV. 22 "Speaking Stones: The Language of Architecture." Philadelphia. \$16 per person. To register: Polly Matherly, 53 E. Logan St., Philadelphia, PA 19144. Make checks payable to Philadelphia Chapter, Society of Architectural Historians.

## FRIDAY 28

1889: American architect Ralph Walker born.



Thonet chair, IBM Gallery

## Names and News

*cont'd. from p. 7*

Pavilion . . . Jerry Davis of Hellmuth, Obata & Kassabaum, Kevan Lichten of Fox & Fowle, and Darl Rastorfer of *Architectural Record* are among the jurors for the Concrete Industry Board's Awards Program. Winners will be announced at CIB's Silver Anniversary Awards Dinner on Nov. 18 (see calendar) . . . Mario Gandelsonas is Visiting Design Critic in Architecture at Harvard's Graduate School of Design this fall . . . The New York City Landmarks Preservation Commission unanimously approved the plan for the new office building designed by Cesar Pelli and Associates proposed last May by Carnegie Hall and the City of New York . . . Chapter members Barbara Littleberg and Steven K. Peterson will participate in the American Institute of Architecture Students' (AIAS) Forum '86 at Arizona State University in Tempe, November 24-29. The Forum will explore how tomorrow's architects can create a sense of character and nurture a sense of place in America's coast-to-coast "faceless grid" of strip development (see Calendar) . . . Cooper-Hewitt Museum is presenting a series of lectures on Pioneers of



*Last month's surprise reception for George Lewis.*



Photos: Stan Ries

Industrial Design in November and December, which will feature the work of Walter Dorwin Teague, Donald Deskey, Henry Dreyfuss, Norman Bel Geddes, and Raymond Loewy . . . M. Paul Friedberg was the guest speaker at the annual Archifest festivities and award ceremonies of the Atlanta Chapter of the American Institute of Architects in September . . . The Landmarks Preservation Commission sponsored an open-house anniversary celebration in October in recognition of the success of its Architectural Salvage Warehouse program. Designed to assist New York City residents who are restoring their homes to obtain authentic architectural elements at low prices, the warehouse is located in the Williamsburg section of Brooklyn at 337 Berry Street . . . The Japanese-based International Internship Program is sponsoring an Architect Internship with the object of exposing young Japanese architects, designers, and students to "the best American architecture and design." Architects who are interested in hosting an intern from Japan should contact: Yoshikazu Ikeda, Director, International Internship Programs, 7-5-4 Koyama, Shinagawa-ku, Tokyo 142 Japan. Telephone: 03-787-1973 . . . At the Recognition Dinner for Michael Graves given by the Central Chapter of the New Jersey Society of

Architects last month, 25 years of Graves's work was on exhibit — including 36 models. The exhibit can travel .

**Competitions & Grants**  
Progressive Architecture has announced its 7th annual competition recognizing outstanding furniture and lighting design proposals not yet marketed by any manufacturer as of the entry deadline — January 9, 1987. Paul Haigh is a member of the jury The Richard Kelly Grants to encourage innovative work in lighting by young professionals, established by the New York Section of the Illuminating Engineering Society of North America, will award grants of \$1500 and \$500 beginning in 1987. For more information: Lighting Research and Education Fund, IESNA, 345 E 47 St., New York 10017. 705-7511 . . . Applications are being accepted for the annual Lumen Awards called "the most prestigious awards of the lighting design community." Any project completed in 1985 or 1986 in the New York Metropolitan area and/or any project designed by a New York designer or consultant is eligible for the awards, which are presented by the Illuminating Engineering Society New York Section. January 1, 1987 is the deadline for entries. For more information: 865-0355.



*Edward Larrabee Barnes*

Photo: Nancy Riva-Schiff

## Architects and the City

Lenore M. Lucey

"A Report on the Working Relationships of Architects and the City of New York" is the title of a report prepared by the Mayor's Urban Design Council. The Council consisted of architects and civic leaders, including NYC/AIA members Philip Johnson and I.M. Pei.

The report states: "... good design is of vital importance to the City and can be achieved only if working conditions — both contractual and procedural — attract good architects and permit them to work creatively and with the knowledge that their client understands and is responsive to their professional problems and responsibilities."

The report identifies the problem areas in the relationship between architects and the City, and makes recommendations for change. The identified problems are:

- "1. Formula programs which do not attach priority to good design or fulfill the opportunities individually presented by specific buildings and sites.
- "2. Routine attitude on the part of the City in choosing firms.
- "3. Budget estimates which are inaccurate, dated, or based on factors which do not apply to the specific building.
- "4. A Basic Services Contract governing architects' compensation that is unbalanced.
- "5. Low fees, compounded by low or improperly adjusted estimates of construction costs.
- "6. Lack of compensation for architect's time spent at meetings of community groups.
- "7. Excessive changes in building programs in later stages.
- "8. Unnecessary and negative review procedures.
- "9. Slow processing of payment vouchers.
- "10. No provision for adequate on-site supervision and inadequate provision for construction coordination.
- "11. Unfair post-auditing policies on the part of the Comptroller."

These are also among the points

raised by the Chapter in its interview with Arthur Young & Company, the firm retained by the City to survey Architect/Engineer procurement procedures.

The Council calls for implementation of a number of items that the NYC/AIA has often called for: prompt reviews and payments, increased fees, the initiation of monthly billing against the apportioned fee so that the architect is not carrying the project, fair and adequate additional compensation for extra services and meetings with community groups, and more realistic payment rates for principals in architectural firms.

The report goes on: "... the virtually uniform procedures, under which City facilities ... are constructed, are inefficient, unproductive, expensive, and environmentally deficient. Frequently, they result in the architect losing both money and any desire for further City work." Among the problems with the City they review are:

- Capital budgeting and site acquisition processes, which are lengthy and often result in out of date budgets.
- The programming process, which frequently results in the architect starting on a project without a clear definition of the work due to the City's internal confusion and conflict.
- An architect selection procedure that discourages newer talented firms (because they are not familiar with the City procedures) and established firms (because they *are* familiar with the City).
- The use of the City's standard contract, which is presented as an inflexible item. This results in "... a take-it-or-leave-it attitude, which ignores the professional responsibilities of the architect and — in regard to programming and budgeting — does not permit him to give the City the full benefit of his knowledge and experience."
- A design review procedure that views the architect as preparer of details and encourages "mediocrity and timidity in design."

- A construction process that eliminates the architect while requiring the preparation of extensive detailing to compensate for the Multiple Contracts Law (Wickes) at no increase in fee for extra services.

In summary, the report came to the conclusion that "the working relationships between the City of New York and architects often discourage the best firms from accepting City assignments and discourage those which do accept them from doing their best work." The material in this report is distressing in and of itself since it encompasses the core of the problem with which architects who work for the City must deal on a daily basis. The most sad commentary of all, is that the report was written and presented to the City in 1971, and it is still true.

Photo: Dan Cornish/ESTO



## The New American Craft Museum

by Bruce S. Fowle

There were two overriding challenges and goals for Fox & Fowle in designing the new American Craft Museum, which opened its inaugural exhibition at the end of October. The American Craft Council wanted the Museum to present a distinct identity and presence from the street, and because of the diversity in size and scale of craft pieces, they needed highly flexible gallery spaces.

Since the American Craft Museum is a totally autonomous facility within a larger building—the E.F. Hutton tower at 40 West 53rd Street—everyone involved felt it was imperative for us to create an identity for the Museum that would set it apart from the larger context.

The Museum, we all agreed, should be located in the building's eastern wing opposite the Museum of Modern Art, and the height of the wing should only be four stories, the same as the adjacent Donnell Library. The bulk of the 35-story tower is to the west of the wing, so the Museum, which will have 72 linear feet of clear glass frontage and its own entrance on 53rd Street, will be perceived as housed in its own small building.

When the envelope of the space was initially presented to us by the developers, Gerald D. Hines Interests and CBS Inc., we were concerned about the volume being too dominant. The grade-level space with 20-foot plus ceilings throughout was too high, and there seemed no viable way to scale it down and create the variety of spatial character that we felt was essential to make the Museum successful. Also, the larger subgrade space was too isolated and devoid of daylight.

The solution came when we recognized that we could raise the grade level, lower the subgrade level, and introduce an intermediate level. Since the intermediate level was placed more than halfway below

*Bruce S. Fowle FAIA, is Partner-in-charge, Fox & Fowle Architects, New York*



Photo: Slam Ries

grade, it did not count against the allowable FAR, which had been consumed by the tower. This additional level increased gallery space by one third and provided a variety of space with ceiling heights ranging from 10 ft. to 40 ft. via a common atrium space, which in turn brought daylight into the lowest level.

The central design focus of the Museum is the stair that circulates through this atrium space. The reason for this grand design element goes back to our desire to create a presence for the Craft Museum from the street and to make the experience of moving through the space an exciting one. Since works of art will be hung in the entry gallery, on the walls and within the volume of the stair-atrium, visitors will immediately understand that they are approaching exhibition space; they can instantly “read” the flow of the space, which draws them equally up and down.

Once inside the gallery spaces, it was

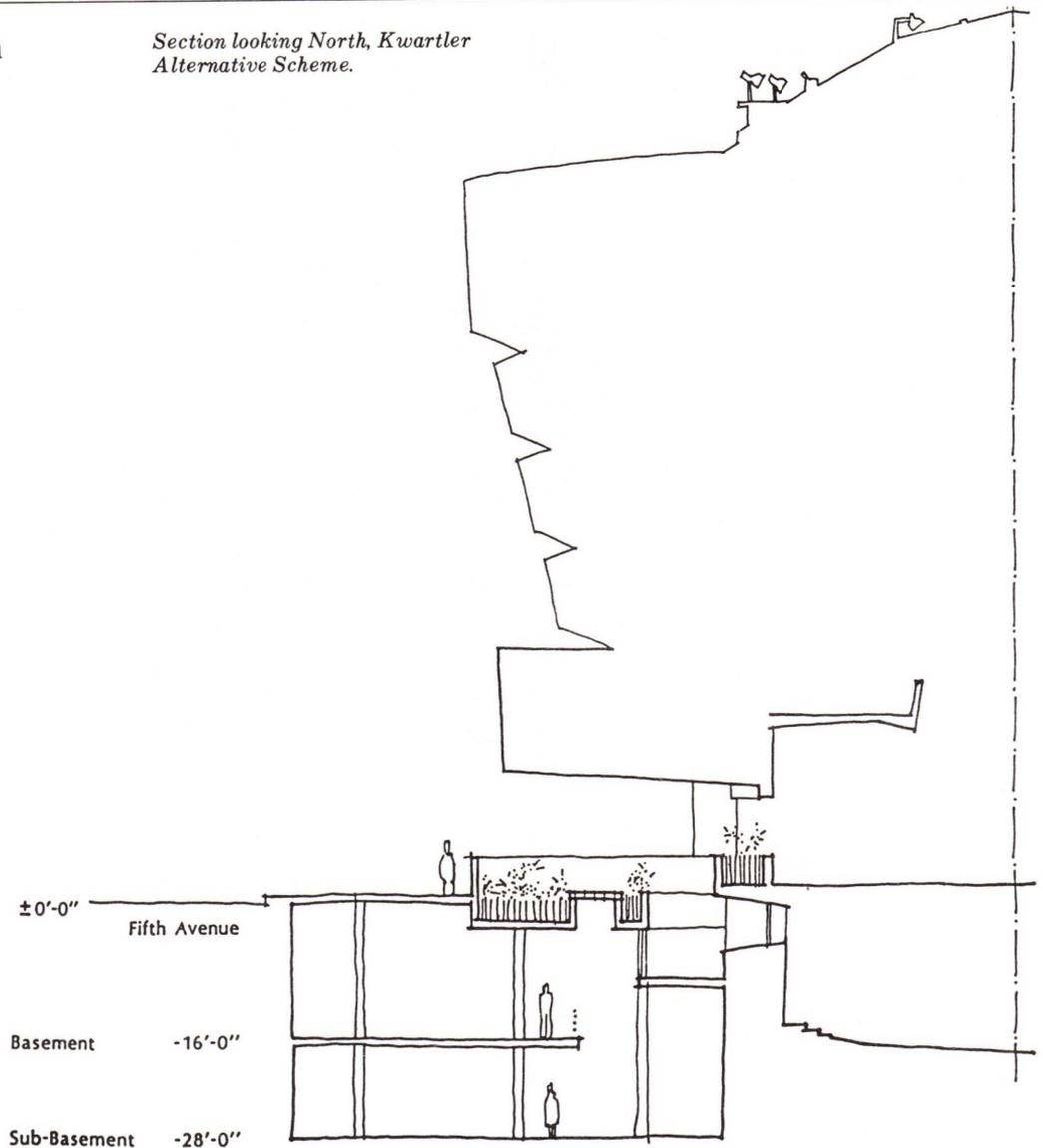
our general intent to create strong, clearly defined and simple volumes of varying size and proportion. Within each of these spaces, architecture plays a minimal role. It simply facilitates display, minimizes the visual intrusion and clutter of lighting and mechanical systems, and provides maximum flexibility of scale and intimacy.

We were determined to keep the lighting fixtures hidden from view, especially since the fixtures are bigger than most of the objects. So we devised a ceiling grid system that will obscure most of the lighting fixtures while facilitating an infinite number of demountable partition layouts, hanging objects, or display panels. Where higher ceilings occur, the scale of the grid changes to suit the space.

The inaugural exhibition, titled “CRAFT TODAY: Poetry of the Physical,” presents over 300 craft works. The varied size and scale of this exhibit will demand the utmost of our design.

## Guggenheim Museum Statement

Section looking North, Kwartler  
Alternative Scheme.



A statement by the Guggenheim Museum, dated September 17, 1986, follows:

### Records reveal that Frank Lloyd Wright wanted Tri-partite structure.

Material recently filed with the Board of Standards and Appeals on behalf of the Guggenheim Museum provides persuasive evidence supporting the planned addition to the Museum. The material shows that:

A. Frank Lloyd Wright himself planned for and wanted a vertical slab of approximately the same mass, volume, and configuration—and in the same location—as the addition now proposed for the Museum by its architects, Gwathmey Siegel & Associates.

B. The underground alternative proposed by opponents of the Gwathmey Siegel plan is untenable because its cost is astronomical and the space it provides is inadequate because it won't hold water, literally and figuratively, and because the design would actually change the

interior of the Frank Lloyd Wright masterpiece.

C. The Museum's collections and functions must be maintained under one roof.

### Wright Wanted and Planned for a Similar Addition

Research on archival material shows that Mr. Wright in 1952 not only published plans showing the "addition" in *Architectural Forum*, but also filed plans for such a vertical slab with the Board of Standards and Appeals. One year later, in July 1953, in minutes of a meeting of the Guggenheim Building Committee, Mr. Wright is recorded as opposing eliminating the vertical slab (or studio building as it was called) to solve a space area problem because, "he doubted the remaining structure would be architecturally pleasing, because the three buildings were designed as a unit to produce the proper architectural effect."

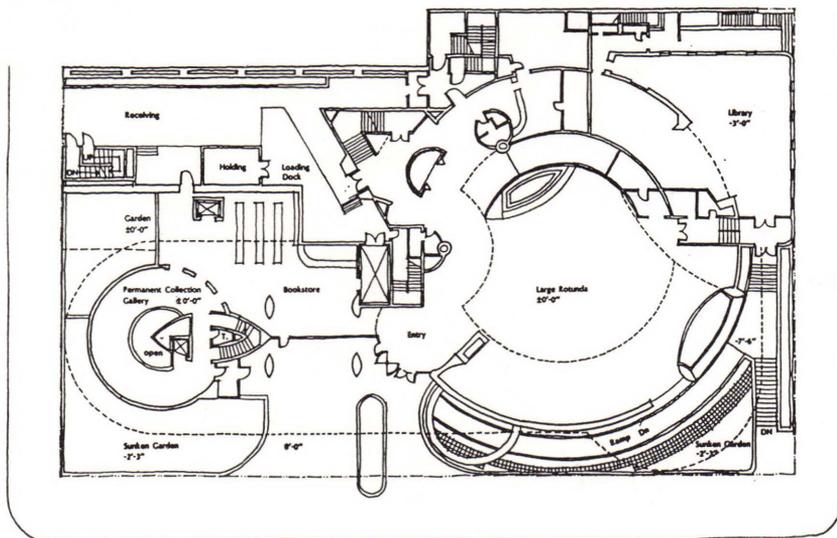
One month later Mr. Wright wrote to Harry F. Guggenheim (August 20, 1953) in regard to the so-called

"twelve story studio building which we intend to erect . . . There is no reason we cannot go ahead with this feature of the project." This studio building is still shown in a Wright drawing dated 1957.

Even when the Museum was nearing completion, its former director, Hilla Rebay, wrote to the architect: "I feel the missing wing will be built when in 50 or 150 years the average masses have grown far enough to see more than the soles of a great master's shoes . . ."

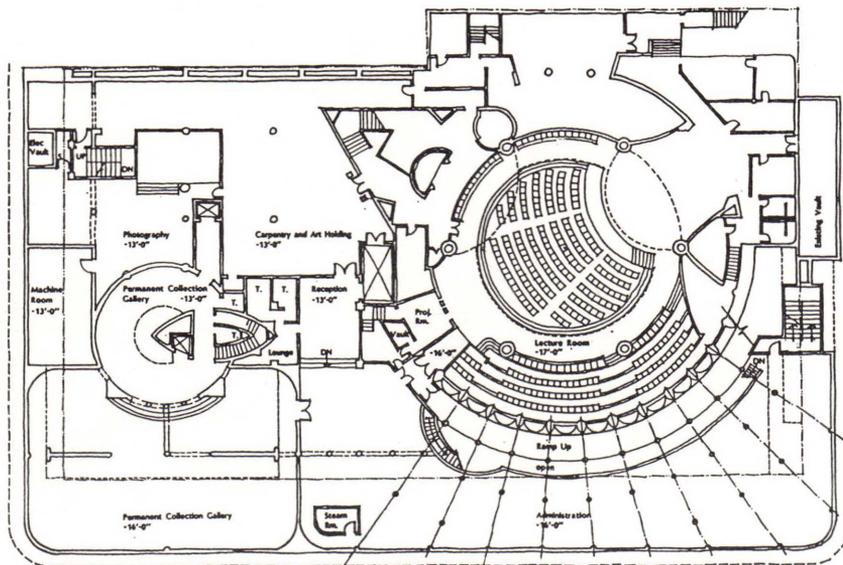
The recently published book *Frank Lloyd Wright: The Guggenheim Correspondence* demonstrates that as early as 1947 Wright was strongly in favor of building a permanent annex. At the time he talked of a twelve-story building that "would rise behind the museum on 89th Street" and become what he called "a backdrop to the main building in front."

**Underground Alternative Untenable** Wright himself expressed distain for the idea of building underground in a letter (October 13, 1954) to the



Ground Floor plan, Kwartler Alternative Scheme.

Basement plan, Kwartler Alternative Scheme.



Museum's Director, James Johnson Sweeney: "I never thought the basement a good place in which to store valuable paintings—not to mention a sub-basement. We are way down in water there and a slight tremor or casual leak would ruin the entire collection."

The underground alternative proposed by the opponents of the Gwathmey Siegel plan is also impractical because of its cost. A recent analysis made for the Museum by the construction firm of Lehrer/McGovern puts the cost at \$31.3 million—or more than two-and-a-half times the amount proponents suggest is necessary. (By contrast, the vertical expansion, which provides more space and a far more efficient layout, will cost \$12.7 million.)

The underground vault would also require rock excavation and underpinning work, which would be particularly hazardous to the existing Guggenheim structure. Its delicate concrete and terrazzo exterior is already cracking and settling, and could be severely undermined or

damaged by blasting and related foundation work.

The underground vault alternative would violate the interior by punching a large hole in the ground floor of the existing small rotunda. Building the vault could also mar the exterior sunken gardens and ramps on Fifth Avenue.

#### Guggenheim Museum Must Operate Under one Roof

Solomon R. Guggenheim Foundation Director Thomas M. Messer and other pre-eminent museum directors including those of The Metropolitan Museum of Art, the Museum of Modern Art, and the Brooklyn Museum of Art have already testified that museum functions are inseparable and that all services and activities must be housed under one roof. New letters from directors of renowned institutions, excerpted below, confirm that view:

"The relationship between exhibition program and the permanent collection is, in a great museum, vibrant and inseparable. These functions—

permanent collections galleries and special exhibitions spaces—must be contiguous."

— John R. Lane, Director, Museum of Art, Carnegie Institute, Sept. 5, 1986

"Its collections are indivisible, and must be maintained on one unique site. The museum's functions need to be a *proximatus*, under one roof."

— Samuel Sachs II, Director, Detroit Institute of Arts, September 4, 1986

"Whenever I visited the Guggenheim Museum in the past I deplored how few of its magnificent treasures there are on view. A museum building must also provide space for all museum functions, and this is only possible under one roof. Here, too, I know what I am saying as I opened our new museum building only a few months ago—after a waiting period of 25 years. Everything related to a museum must be done within the museum . . . Everything must be integrated . . . A museum today is much more than a vault for works of art."

— Professor Dr. Werner Schmalenbach, Director, Kunstsammlung Nordrhein-Westfalen, September 1, 1986

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