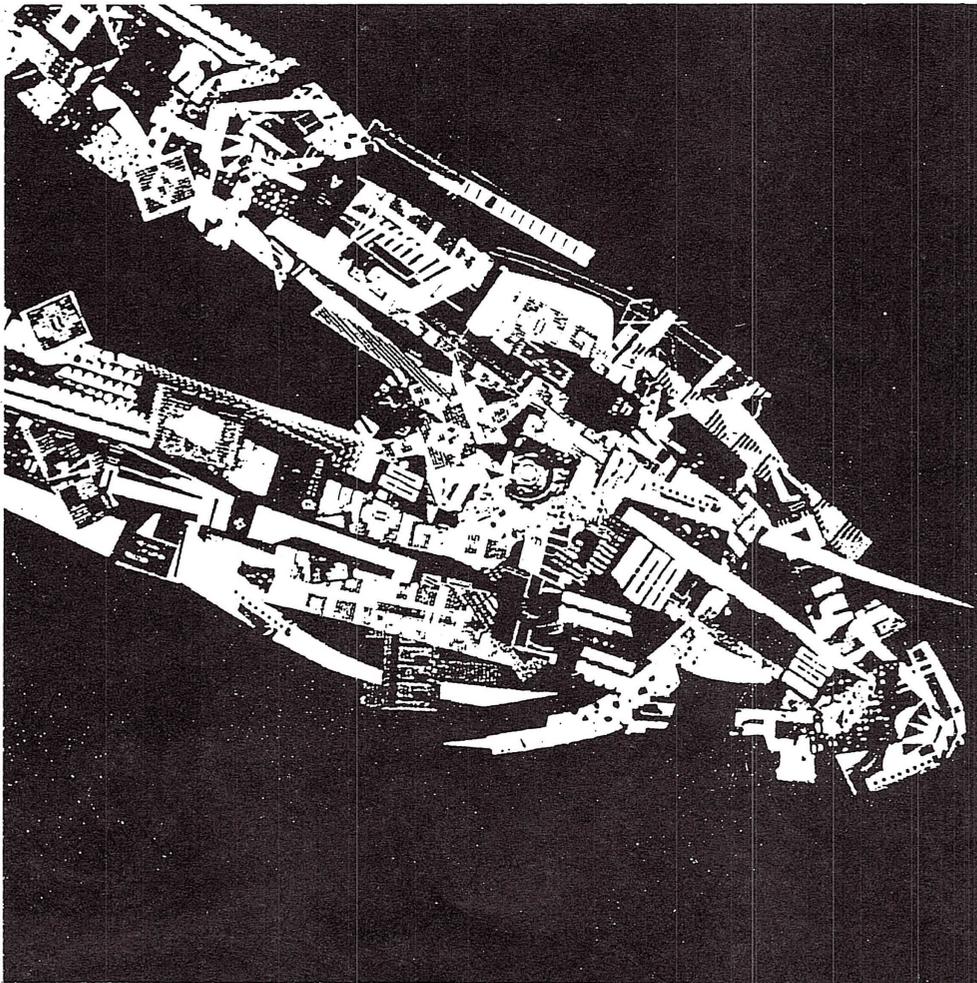


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 8, April 1990



Architect Abuse: Heavy Borrowing of Ideas

Women on Their Own: Three Examples

**BACK IN THE USA:
THE PRINCE PLAYS THE PENSION BUILDING**

OCULUS

CHAPTER ITEMS

by Lenore M. Lucey

Volume 52, Number 8, April 1990

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Printer: The Nugent Organization
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OCULUS, published ten times a year, September through June, is a benefit of NYC/AIA membership. Public membership is \$54. A year's subscription to *Oculus* is \$25.

For more information on professional and public memberships, please call the Chapter, at 212-838-9670.

The views expressed in this publication are not necessarily those of the Executive Committee or Staff of the NYC/AIA.

Cover: by Yann Leroy and Entrup Burkhard

Back cover: "Project, Korea (DMZ)" by Hariri & Hariri, from the exhibition of winning entries in the Architectural League's annual Young Architects Competition.

This has been an exciting program year to date, with standing-room-only attendance for most regular Tuesday evening events since September, and a full schedule of committee meetings and tours. The Chapter's master calendar is fully booked through May, so we expect to continue the pace and excitement through June. It has been a particularly busy time for the Chapter staff due to the programs, the Design Award Program, administrative changes, and other activities.

Chapter Changes. In addition to having one less staff person due to the "lean and mean" 1989-90 budget, Evelyn Romero left us in January and **Stacy Spies** joined the staff in February as documents sales manager. What the smaller staff means to the membership is slower response and processing times, except for documents. With fewer hands, everything takes just a bit longer. Please try to give us as much notice as possible if you need something from the Chapter.

AIA Changes. The Institute has revised its internal board/staff relationships, resulting in personnel changes and reassignments. We have been assured that this will mean improved services, which we are looking forward to. In the meantime, those of you who had a change of status in 1989 may no longer be receiving mail from AIA and/or *Architecture*. If this is the case, please contact the AIA in Washington (202-626-7300) so that corrective measures can be taken. A reminder: We, too, experience mail difficulties when members move and do not notify NYC/AIA. You must notify all three levels of AIA when you have an address change. Notification must be sent to the AIA in Washington, the NYSAA in Albany, and us in order to be effective.

Membership Revisions. The Institute has "reaffirmed" that AIA member eligibility be limited to those "currently legally entitled to practice architecture and call themselves architects." What this means for those in New York State is that your registration must be current in order for you to retain your AIA designation. Those who are licensed but have allowed their registration to lapse will be moved to the category of associate member.

Chapter Directory. Member firms will receive forms this spring requesting information for the Chapter's first directory in ten years. The format will be similar to the Institute's *Profile* directory, with each listing including information about the firm's address and telephone number, the size and scope of the firm's work, principals' names,



George Lewis

Marian Page

and so on. A referral section will list firms alphabetically by specialty areas and a suppliers' section will carry advertising.

I expect this year, our 133rd, to be a great one for the Chapter. Your participation will be particularly valuable as we set the course for the last decade of the century.

Obituary

Marian Page, former managing editor of *Oculus*, died of brain cancer on February 19 in Ligonier, Pennsylvania, at the home of her longtime friend William Oliver. She was on the staff of *Interiors* in the late 1950s. Her series "Historic Restorations," which ran in *Interiors*, became the basis for *Historic Houses Restored and Preserved*, published in 1976 by the Whitney Library of Design. Her articles on furniture design formed the basis for her last book, *Furniture Designed by Architects*, published in 1980 by Whitney. Her professional memberships included the National Trust for Historic Preservation, the Society of Architectural Historians, and the Victorian Society in America. She is survived by her brother, John Page of Naples, Florida, and six nephews and nieces.

As managing editor of Oculus Marian Page worked with C. Ray Smith for many years and was the unseen hand behind numerous articles. She was also the author of the history of Oculus, which appeared in the magazine during 1988-89. The Chapter staff and all who knew her will miss her. We extend our sympathies to Mr. Oliver and her family.—L.M.L.

Letters

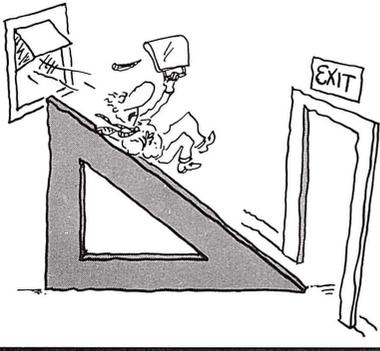
Dear Editor:
In connection with the American Memorial Library in Berlin, did you know that the consulting architect for the present structure was president of our New York Chapter 1951-52, Francis Keally, FAIA?

Charles K. Hirzel

Dear Editor:
The benefit of interactive presentations in *Oculus* elevates and advances the material presented, thereby increasing the impact of the presentation to an ever widening circle of participants. As presented in *Oculus*, this can only lead to a stronger, more vocal profession, which, hopefully, will in turn lead to the profession being able to show greater leadership in these matters to the general public.

Maxine Lepp

NEWS NOTES



Debra Solomon

Downward Slope

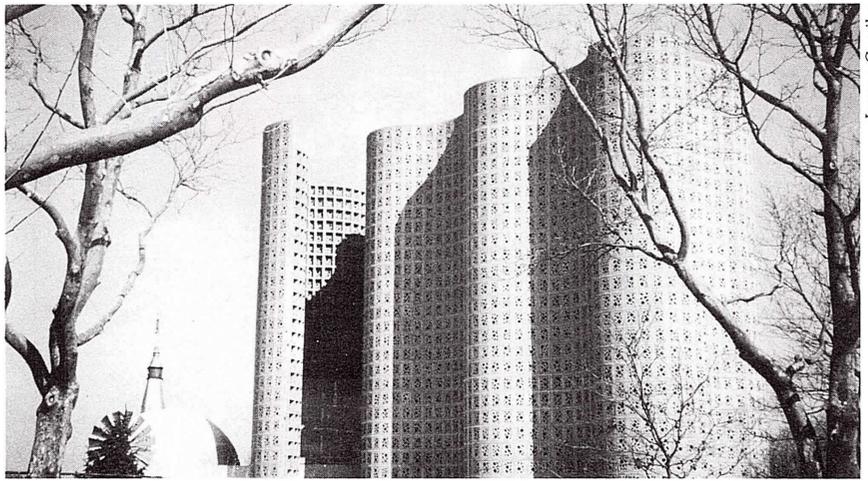
The jitteriness of the national and local economy is reverberating in New York's architecture community. While layoffs in a few of the big firms do not compare to the cuts made in banking and financial services, there is a strong sense that things will get worse before they get better.

A young designer laid off at Christmas after working for only two months at **Swanke Hayden Connell** told *Oculus*: "It was my understanding that as of Christmas, Swanke had cut or was planning to cut 20 to 25 percent of its staff." According to Swanke's director of human resources, Susan Appel, "The staff, which numbered as many as 150 in November, has been reduced by 10 percent at all levels."

Another firm that made some year-end cuts was the New York office of **SOM**, whose Columbus Circle project is on hold. Personnel director Jane Moss says that "about twenty people were fired since Christmas, but considering our current size of 400, this is nothing out of the ordinary." Others at the firm have strongly suggested that since last summer, the office has let go closer to 150 employees. Large offices like **Kohn Pedersen Fox**; **Pei, Cobb, Freed**; and **Beyer Blinder Belle** appear stable and are even adding staff incrementally. The New York office of **Perkins & Will** absorbed **Russo and Sonders**, a 70-person outfit, in February, bringing the merged firm to a total of 120 employees. This "increases our ability to do larger projects," says Shelly Shuman in personnel.

One clear indication of a time of transition is that firms such as **Hardy Holzman Pfeiffer Associates** report that the number of résumés they are receiving is up dramatically. Malcolm Holzman feels that "more people are looking around for jobs, anticipating the eventual possibility of cutbacks." But, he adds, "I'm rather optimistic. We just haven't hit the bottom of the valley yet, but our business is cyclical and things will inevitably pick up. Our firm is currently at 70 employees — somewhat smaller than last year — and our projects, a majority of which are outside New York, are noticeably smaller. While things are slower here, they don't compare to the awful stories I hear out of Boston."

In contrast to New York and Boston, Liz Block, senior associate with **Arthur M. Gensler and Associates**, suggests that Los Angeles is booming. "We're swamped here with tons of résumés," she remarks, "and we



New York Hall of Science, Queens, 1964, Harrison & Abramovitz

James Czajka

want people to relocate to our L.A. office." Block adds that "Gensler in New York has been stable at 120 employees for eight months but was a bit larger last year at this time."—A.C.

In and Around the City

Beyer Blinder Belle have been chosen as the architects to update and expand the New York Hall of Science in Flushing Meadows Corona Park. The period-piece futuristic hall, designed by **Harrison & Abramovitz** for the 1964 World's Fair, is marked by blue glass set in wavy walls of precast-concrete panels. In addition to working up a master plan, BBB is adding 28,000 square feet of new space to the 65,000-square-foot structure. . . . **Swanke Hayden Connell** is restoring the Old Dutch Church in North Tarrytown, New York, the church in Washington Irving's "Legend of Sleepy Hollow," and it is now 300 years old.

Theodore Prudon is in charge of the project for SHC. . . . In the quit-before-you're-fired department: **Milstein Properties** has withdrawn the scheme from the Landmarks Preservation Commission that it had architects **Charles Platt** and **Paul Byard (with associate architects Emery Roth & Sons)** draw up for 250 Water Street. After Milstein's four previous designs (drawn by various architects) were rejected by LPC, the developer had hoped that Platt and Byard's stepped-back number — with a brick and granite base, a masonry-panel middle, and clear glass above — would make it through. But two different presentations still did not get the vote. Opposition from the Seaport Community Coalition and Community Board 1 focuses on the fact that the building goes up to 12 stories (already reduced from 15), or a height of 148 feet, in a low-scale area. The community board recommends a 90-foot height restriction in the district. There also seems to be a strong suspicion that clear glass will not make the bulk appear as invisible as its proponents may think. Meanwhile, Milstein is pondering its next move, according to Paul Byard, who says that "they like the project as it is. They have no thought of changing or abandoning it." So perhaps they're waiting for **Laurie Beckelman** to take over LPC before serving up the scheme again. Beckelman, as head of the Landmarks Conservancy, supported the Platt Byard proposal when it was presented to the LPC initially. . . . In the learning-from-other-developers department: Riverwalk's

developer, **Related Properties**

Management, staffed with ex-city officials, withdrew its scheme for a high-rise on the East River from the city-approval process at the beginning of March. The project, designed by **Davis Brody & Associates**, was taken back just when Community Planning Board 6 was meeting to reject the application due to the building's size and environmental impact. Word has it that the scheme of 1,888 high-rise apartments, built partially on decks along the East River between 16th and 23rd streets, will take a somewhat different shape before it is resubmitted. Deputy Mayor **Barbara Fife** is said to be working with developers and architects on a more palatable version of the project. Community groups hope to push through a plan for the area that will make the waterfront more accessible. **Lew Davis**

Dorothy Alexander



Lew Davis

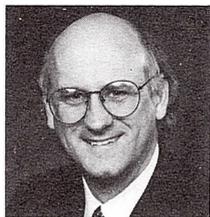
looks at it this way: "This complex has been above and below the water for so many times in the past eight years that withdrawing it from the process, and taking a fresh look at the park area and a redesign of the residential units, may help it to resurface once again." . . . **Perkins & Will** is designing the expansion to TWA's facilities at Kennedy Airport — both **Eero Saarinen's** Terminal A and **I. M. Pei's** Terminal B. Lest we think it means a few nips and tucks on the Saarinen masterpiece, **James Stevenson** of the Chicago office of P&W explains that the changes will not affect the architecture of either of the two terminals; since the expansion will be in the back, principally behind the Saarinen building, it won't be too obvious. The additional space will contain added check-in facilities and inspection areas, along with a new flight wing with more gates. It is primarily an "architecture of connection between the two terminals," Stevenson says.

Beyond City Limits

The Croxton Collaborative has been selected as the architect for the renovation and restoration of the St. Paul City Hall and Courthouse, designed by **Holabird and**

NEWS NOTES

Designs, Decisions, and Dollars

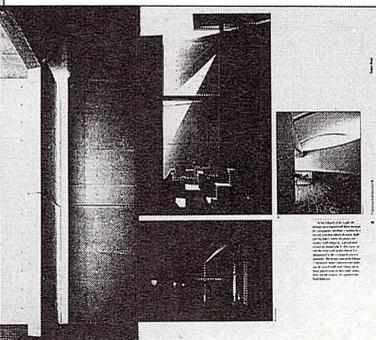
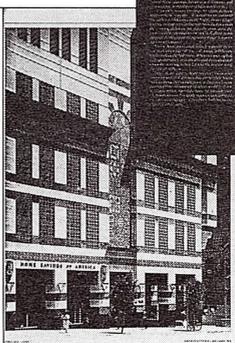
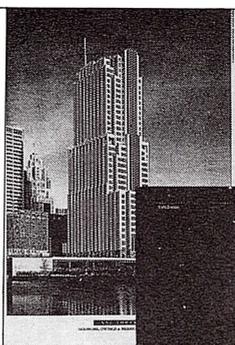
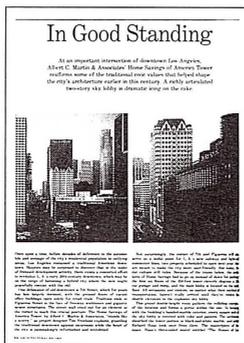


Mack Scogin

Root in 1932. . . In the year-of-the-nice-guy department: After months of back-and-forthing about who was going to replace **Rafael Moneo** as chairman of the architecture department at Harvard's Graduate School of Design, the choice is **Mack Scogin**. Scogin was previously with **Heery & Heery** in Atlanta but became better known after he left to start his own practice (**Scogin, Elam & Bray**) and began to win P/A design awards. In spite of it all, Scogin was definitely considered the dark-horse candidate among a list of East Coast practitioners and academics: **Charles Gwathmey**, **Rafael Vinoly**, **Adele Santos**, **Jorge Silvetti**, and **Ken Frampton**. According to reports from Harvard, the choice of Scogin, who was hired as an adjunct professor at the GSD last fall, was a surprise. "He is a really nice guy, but everybody was stunned," says one Harvard insider, who asked not to be named. Said another: "Scogin is a 'normal architect': he doesn't have a major, long-established practice, nor is he known to be an intellectual. In fact, he is very personal and intuitive about his architecture and doesn't try to explain it. So no one knows how that will work at Harvard." **Gerald McCue**, the dean of the GSD, who appointed Scogin after hearing recommendations from the search committee, the faculty, and the students, explains: "It's a combination of attributes that were important to us. We felt we would like to have a design practitioner, although we didn't rule out theorists. Scogin's being on the faculty last fall gave us the opportunity to see his teaching. He is open and receptive to ideas and makes a great effort to understand students as individuals and learns from people with strongly different ideas from his own. He is not an ideologue, though he has a position. Scogin also had an unusual background, for he started off working up the corporate ladder and then left to establish his own office. So he knows the characteristics of both kinds of practice and is very concerned about the future of architects in this country."

Inside Media

The redesign of the three major architectural magazines (**Progressive Architecture**, **Architectural Record**, and **Architecture**) has been the subject of much comment among architects, but it's been hard to tell which redesign is the all-out favorite. *P/A* has been compared to a Japanese magazine; *Architectural Record* received a lot of criticism for its January issue because ads were so interwoven with text that the results resembled a catalogue; and *Architecture*, it was said, looked like the old *Record*. Basically the magazines seem to



Top left: Architecture
Bottom left: Architectural Record
Above: Progressive Architecture

share a sensibility for deeply saturated color photos and for the alternation of large, high-impact photos with small ones. White space is venerated, resulting in type that is compressed (*P/A*), loosely line-spaced (*Architecture*), or pushed to the lower portion of the page in pictorial articles (*Record*). What does all this mean for the 1990s? We called on **Peter Samton** for an opinion. "It seems as if all the magazines went to the hairdresser and came out with the same power hairdo," he mused.

Meanwhile, **Mildred Schmetz** has resigned as editor-in-chief of *Architectural Record*, citing other projects in the works. Since she was instrumental in the redesign, she leaves behind a considerable legacy. As *Oculus* goes to press, *Record* has just named **Stephen Kliment** as her successor.

Inside the Office

The Society of Architectural Administrators has undertaken a survey of salaries in New York City architectural and interior design firms, for both administration personnel and designers. Fifty-one firms provided figures, including small (1 to 10 employees), medium (11-50), and large offices (over 50). A few of the findings were released to *Oculus*:

An architect with zero to three years experience averages \$27,000 a year, although some firms give those able-bodied souls a clerk's salary of only \$16,000 or \$17,000. Large firms pay their senior administrators (general manager, business manager, vice president of operations) a cut more than their senior architectural staff, and in many instances the salaries are on par with those of the architectural partners.

In the computer-aided-design department, managers can make up to \$68,000 in larger firms, while "technical operators" average \$34,000. The median income for marketing directors in medium-size firms is about \$40,000, but

in large firms the marketing director makes up to \$100,000 a year.

The group has plenty more figures like these. The survey can be purchased from the Society of Architectural Administrators for \$100. Send a check to Liz Block at the SAA, P.O. Box 2987, New York, N.Y. 10185. Members of the SAA receive the survey free with the \$105 membership fee. The group meets frequently to discuss taxes, licensing, and other matters of interest to this expanding sector of the architectural community.

The Embattled Architect

While it seems that architects are liable for almost anything that happens to a building these days, there is some reassuring news. The ruling on an asbestos liability case has set a precedent for architects who used it in buildings before it was known to be a killer. As **Edward Walker**, a lawyer with **Walker Walker & Kapiloff**, explained to *Oculus*, his client, architect **Eli Rabineau**, was sued by the Yonkers Board of Education because he specified asbestos for the Walt Whitman Junior High School in Yonkers during the late 1950s. The action came when the Board of Education was sued for a wrongful death allegedly due to a student's exposure to the easily crumbled asbestos between 1967 and 1970.

According to Walker, the court held that "the architect's duty to exercise reasonable care in rendering his professional services ended in 1959, with the completion of his performance." Since Rabineau could not have known about the dangers of asbestos and since specifying asbestos was quite acceptable after 1959, a summary judgment was granted in favor of the architect. This is the first time in New York State, Walker points out, that a court has decided that if the architect followed the accepted practices of the time in performing his services, he is not liable for negligence when and if the structure is later found to be harmful.

SPOTLIGHT

The Younger Generation

CHAN AND MOHNEY ARCHITECTS

Principals: Joan Chan and David Mohney
Office: 160 Fifth Avenue
Size of firm: Six, including principals
Specialty: Offices and residential

Background: Joan Chan graduated from the Berkeley College of Environmental Design in 1972 and received a master's degree in building design from Columbia in 1983. David Mohney graduated from Harvard University in 1977 and from the Princeton School of Architecture in 1981. He has taught at the now defunct Institute for Architecture and Urban Studies and at Harvard's Graduate School of Design. Chan had begun her own practice in 1982; in 1985 the two joined forces professionally (having married in 1984).

Past projects: *Spy* magazine's first offices, in the Puck Building, 1986; about 25 residential buildings; and an outdoor restaurant pavilion in Seaside, Florida. A book edited by Mohney and Keller Easterling titled *Seaside: New Architecture for a New Town* is being published by Princeton Architectural Press and is due out in June.

Example of recent work: *Spy* magazine's new offices, in the *Spy* Building, 5 Union Square West.

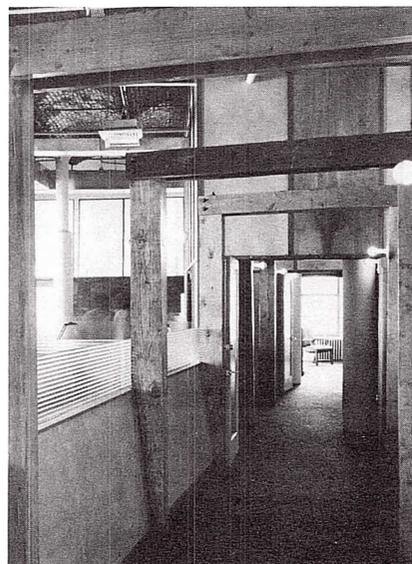
One of the clients, Kurt Andersen, a founding editor of *Spy* (along with Graydon Carter) who also writes architecture criticism for *Time*, had known Mohney at Harvard. This connection is reflected in the design of the new offices, which, more than anything else, convey a spirit of collegiality.

The architects, faced with a low budget (about \$400,000) and a lot of space (14,000 square feet), were nonetheless committed to using "real" materials — not just sheetrock and paint. To be sure, the materials they chose include yesteryear's version of sheetrock — plywood veneer panels (with mahogany batten), which they used for most partition walls. Even the conference room is covered in it. But the feeling of "the real thing" still comes across, bolstered significantly by the use of Pennsylvania slate (at \$3 a square foot) for the battered walls edging the bank of offices belonging to the founders (Andersen, Carter, and the publisher, Tom Phillips).

Overtone of nature and the outdoors also pop up here and there: a "Zen" garden has been created in an empty office along founders' row. Here staff members can hold informal meetings, although there is no furniture in the room, only a gravel-trimmed border on the floor. A series of timber portals forming a pergola path leads from the entry/reception area to the rear of the

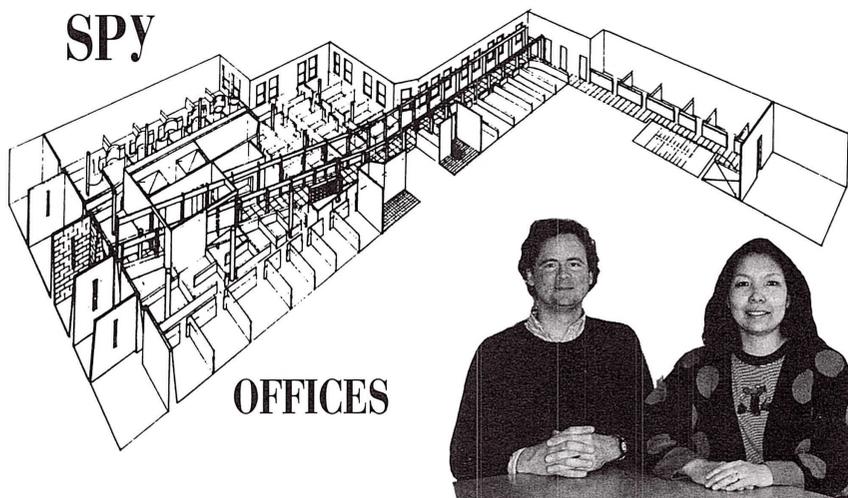


View of editorial department at *Spy*



Pergola, view toward front offices at *Spy*

Photos: Michael Moran



David Mohney and Joan Chan

offices, where a fish tank marks its termination. This processional axis, which cuts past most of the magazine's departments in the dogleg plan, is the most architectural element in the open loft space.

In planning the space, Mohney and Chan placed the partners' offices along the front wall and set them apart from the rest, both physically (they're the only fully enclosed offices, with doors) and symbolically (the sloping, stone-faced walls create a small fortress). The offices of the editorial department are along one side of the long narrow space, behind the editors; the business department offices are on the other side, behind the publisher. The two sections are separated by the elevator and reception area. Toward the middle of the dogleg plan are the fact-checking, word-processing, and research departments, occupying clustered cubicles, and the art department, occupying a large, open space. The circulation path ultimately terminates in the conference room.

The plan of *Spy*'s offices is not as striking to visitors as the design "themes" or materials, perhaps, but it addresses a number of requirements of a hyperactive magazine staff. For example, the writers are

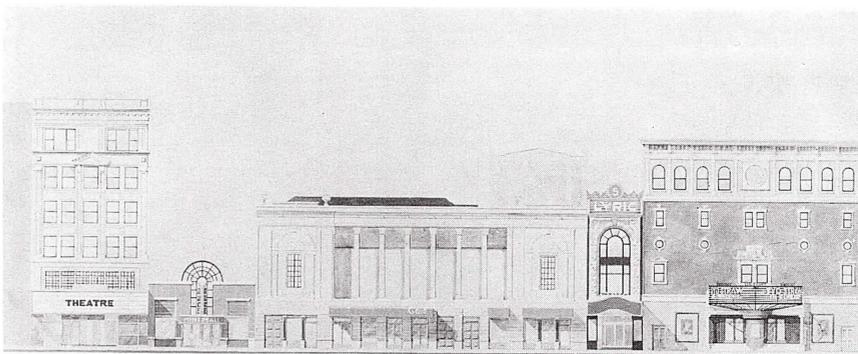
given the privacy they need to write and conduct phone interviews while still maintaining visual and physical contact with their colleagues for last-minute consultations. Because the plan is completely open, it is easy to see who is around and to have brief, on-the-run conversations. And even those who have enclosed offices must walk toward the back of the space, past most of the magazine's departments, to get to the kitchen or the restrooms. This encourages a lot of informal interaction between the senior editorial staff and the various departments, says Kurt Andersen, as does the placement of the conference room.

Design approach: Mohney and Chan look for the particular circumstance — the site and the client's program — to determine the unique quality in a design. "We are not rigid in an ideological or formal sense," says Mohney. There is a "wild variety," he says, in the types of projects they are currently working on, from a 125-foot-long yacht, to a day-care facility, to an assembly and studio building for arts and crafts at the Penland School in North Carolina (designed in association with Stover Jenkins, a local architect).

URBAN STORIES

by Suzanne Beilenson

Infiltrating the West Side



Durst Organization plan, 42nd Street, north side, between Seventh and Eighth Avenues

Times Square Update

While legal tussles continue to keep the Times Square Redevelopment Project waiting in the wings, the Durst Organization is staging its own renovation of eight theaters in the 42nd Street area. Among the uses planned for the remodeled theaters are a night club, a cinema, and a rehearsal hall. The Durst plan comes in the aftermath of yet another lost lawsuit against the city over the embattled TSRP. Douglas Durst, vice president of the family firm, maintains that the city's project will never be approved. Brian Kell, spokesman at the Urban Development Corporation for the TSRP, disagrees, asserting that they will be ready to take title to their earmarked Times Square properties later this year and will be breaking ground sometime in 1991. As for the Durst project, it remains to be seen whether the firm's efforts are intended simply to benefit the 42nd Street area or to hinder its long-standing foe, the TSRP.

Community Response to Manhattan West

The Board of Estimate's February approval of the Manhattan West plan by Buck/Cane Architects in association with Schuman Lichtenstein Claman Efron aggravated fears among community activists over the project's effect on population density, environmental conditions, and traffic congestion. Situated between West 61st and West 64th streets and bounded on the east by West End Avenue, Manhattan West will contain 1,000 affordable dwelling units housed in twin 38-story towers, a 23-story building, and an 18-story building. The project, developed by the Brodsky Organization, will devote 33,000 square feet to neighborhood-oriented retail space, and more than 51,000 square feet to "parklike public open space."

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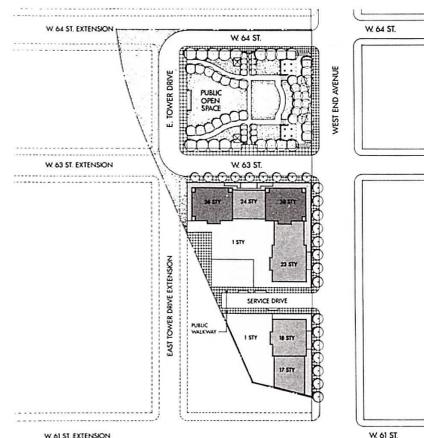
Opponents of the Manhattan West development contend that many local services are already overburdened in the area and that the Brodsky project cannot ameliorate the situation, despite its amenities. The development boom in the 1980s vastly increased the area's population, and activists are especially concerned that the recently completed North River Sewage Treatment Facility cannot cope with even the existing community's needs.

Community objection to Manhattan West also stems from the conviction that the environmental price of the project is too high. Catharine Cary, executive director of People for Westpride, Inc., insists that "traffic generated by a project of that size will overburden West End Avenue" and that the air quality will be adversely affected. Cary does not believe that East Tower Drive, the project's new north/south private road, will mitigate the traffic and subsequent air conditions.

While the Brodsky Organization lists the block-wide park between 63rd and 64th streets as a major contribution to the Upper West Side community, Manhattan West's critics are skeptical. They claim that the amount of open space is "woefully insufficient" for the additional people who will move there.

Most of the involved parties hope the adjacent Trump City project will provide open space that will continue the Manhattan West park all the way through to the Hudson River waterfront. Nevertheless, this arrangement does not wholly satisfy the community groups. According to Bob Kupferman, chairman of Community Board 7, East Tower Drive and another expected north/south street in the Trump development will segment the park, making it a less than suitable access to the waterfront, especially for children. Kupferman adds that without a master plan for all of the development in the area, "it is impossible to program the full space."

Community Board 7 and other local civic groups have for some time called for such a master plan to regulate the remaining large-scale development on the Upper West Side, which includes such projects as Manhattan West, Trump City, and the Capital Cities/ABC lot. However, the developers believe that to some degree they have envisioned the vicinity as a whole. Norman Levine of the Trump organization stated, "The Trump site has been planned in consultation with the other two property owners [Brodsky and Capital Cities/ABC]."



Approved site plan, Manhattan West

While certification of Trump City has yet to be granted, Levine believes it will occur by the end of March 1990. By then, Trump City will have missed the deadline for the Board of Estimate review, and the reconstituted City Council will conduct the approval process later this year, after the Board of Estimate has been dissolved.

Some community activists argue that Trump City's path has been paved by the textual changes made to the Zoning Resolution during Manhattan West's review. Cary of Westpride contends that these amendments will lessen environmental standards and allow bigger buildings in future development, most significantly Trump City. Michele deMilly, Brodsky's public relations consultant, maintains that Manhattan West's approval will not have any impact on Trump City.

City officials may still find themselves in court over the Manhattan West approval. Westpride is considering suing the city for reviewing Manhattan West separately from other large-scale projects in the area. The group believes it to be a violation of SEQRA, the state law that governs the environmental review of development.

This suit and others like it can temporarily if not permanently block construction of the approved plans. However, these actions will not remedy what some community groups feel to be the greatest obstacle in their path: the City Planning Commission. Bob Kupferman of Community Board 7 expressed his disappointment. "I would like to see a planner and/or architect at the head of an organization with the word 'planning' in it. I think the City Planning Commission could have been called the City Legal Commission. It's not a matter of codes. It's a matter of vision."

Behind "Building the City We Need"

by Victoria Newhouse

A Committee Member's Account

Viewers of "Building the City We Need," a conference aired on public broadcasting at the end of January, may have thought it was primarily a panel discussion among city officials gathered for this particular occasion. However, the conference, sponsored by the Municipal Art Society, had a longer and more substantive history. It was the brainchild of Richard A. Kahan, former director of the Urban Development Corporation. In the year preceding the conference, Kahan had organized the Committee for New York, in which he had brought together 37 people of diverse backgrounds — among them John Zuccotti, Albert Butzel, Roberta Gratz, Gordon Davis, Genevieve Brooks, and myself — to try to figure out why the city's deterioration seems to be accelerating.

Throughout the year the subcommittees had explored a number of issues: one, headed by Stanton Eckstut, investigated the processes involved in making city government work; another, headed by Edward Costikyan, examined the implications of the charter revision. A highlight of Eckstut's subcommittee meetings proved to be dramatically revealing talks presented by nine guest speakers on different occasions. Three major themes that were to be repeated during the year were enunciated by the first speaker, Keith Clarke, then executive vice president of the Public Development Corporation. He maintained that the lack of long-term planning and the absence of multiagency coordination, along with the need for community empowerment, were all central problems facing the new city administration.

Clarke described PDC's scrapping of a quarter-of-a-million-dollar proposal for housing that had taken two years to prepare after it discovered that another city agency was putting a prison barge next to it.

Bronx Borough President Fernando Ferrer addressed the total absence of school planning in the new housing developments located in his borough. Department of Transportation Commissioner Ross Sandler used his experience in dealing with the Williamsburg Bridge breakdown to illustrate the potential squandering of millions of dollars — not to mention time — if the conventional department procedures were followed. Father Louis Gigante, president of a Bronx code-enforcement group, described how he broke the gridlock of neighborhood housing needs by overriding HUD guidelines. Other speakers were equally trenchant.

The conference that took place on January 26 was conceived back in August, when the



Conference panelists with Tom Brokaw

Newhouse and Richard Kahan

committee was trying to decide how best to use its findings to influence the next mayor's transition team. Since the committee wanted to reach a broad public as well, it proposed a conference as a way to attract the proper amount of media coverage.

The conference would be divided into two parts: some of the original guest speakers would talk, and a panel would be assembled that would address hypothetical case studies for problematic urban issues. Kahan chose the panel, again a diversified group.

It was agreed that a high-profile moderator was needed in order to attract several hundred community and civic leaders and media representatives. NBC's Tom Brokaw seemed to be an appropriate choice, since the conference was to be televised.

It clarified the startling escalation of poverty, crime, and racial tensions in the city without paying much attention to the reforms in government process that could help alleviate these problems.

Four case studies were prepared, with the titles "Neighborhood Drug Treatment Centers," "Primary Health Care for the Poor," "Defining Priorities: Economic Health, Resource Recovery, and Quality of Life in Neighborhoods," and "Creating Suitable Subsidized Housing." For example, the first test case, which would have been followed by two dozen additional questions based on hypothetical roles for the panelists, was as follows:

The Mayor's office has announced a fair-share plan for drug rehabilitation clinics. It will build 15 new drug rehabilitation centers, to be sited largely on the basis of the availability of sites and accessibility for local drug users. These criteria will result in a disproportionate number of these centers being placed in poor neighborhoods.

One proposed facility is to be built on a vacant lot in an economically depressed section of the Bronx, one block from the local elementary school. It will treat outpatients of all ages, including homeless addicts, drug users with AIDS, and addicts currently in the criminal-justice system. The community, which was not involved in the selection of the site,

objects to the treatment center. The Board of Education opposed the plan on the grounds that it is too close to the school. Local elected officials are against it because they fear it will hinder the community's struggle to improve its reputation. A community board hearing is about to be held on this issue.

You are the Mayor. Do these siting criteria discriminate against poor neighborhoods because of their high concentrations of vacant sites and resident drug addicts? As a community leader, if you were given the authority to select the site for your community's drug rehab center, what criteria would you apply in selecting its location?

The case studies were sent to Brokaw, who decided to scrap them in favor of a straightforward panel discussion. Brokaw is a master at this, and he stimulated exchanges that were informed, thought-provoking, and at times witty. They focused almost exclusively on major socioeconomic issues. Since the panel discussion was preceded by Felix Rohatyn's disturbing picture of New York City's finances and four additional presentations that also addressed economic, social, and demographic trends, the conference remained grounded in the presentation of the problems. It clarified the startling escalation of poverty, crime, and racial tensions in the city without paying much attention to the reforms in government process that could help alleviate these problems.

As an interesting parallel, Ken Auletta had discussed the media's preoccupation with sensationalism rather than with "real problems." Did the Committee for New York fall into a similar trap, choosing a moderator according to his ability to attract attention, rather than one who would have been more comfortable with the case-studies format? Was the format itself (like Brokaw, chosen for its media appeal) the best means by which to disseminate the committee's findings?

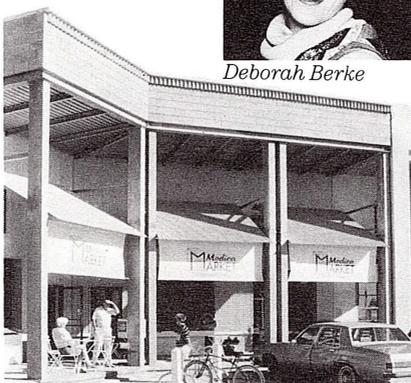
Kahan made a forceful concluding statement about the need for long-term planning, interagency coordination, and community empowerment. Hopefully, the committee's newly formed task forces will make the essential link between these processes and the problems to which they can be applied.

Mrs. Newhouse is the publisher of the Architectural History Foundation.

Female Firms:



House at Seaside, Florida, Deborah Berke Architect



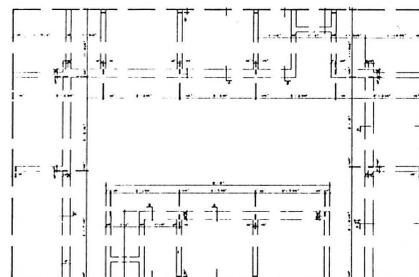
Modica Market, Seaside



Deborah Berke



Bonnie Roche



Detail, Yale Art Gallery museum shop, Bonnie Roche Associate Architects

Firm: Berke & McWhorter Architects

Formerly Deborah Berke Architect (until 1989)

Firm life: 1982 to present

Principals: Deborah Berke, Carey McWhorter

Number of architects: Currently four, including partners

Projects in construction: Four

Projects on the boards: Six

Oculus: Your firm has become known for houses. Is that building type still of interest?

Deborah Berke: We do mostly residential design, but we have designed other buildings — for example, the Modica Market at Seaside, Florida, along with fifteen houses we have completed there. The Seaside houses are generic, becoming part of an ensemble of houses along a street. The houses embody about five main ideas tried out in fifteen different ways. When the site, situation, and client require it, though, I do go in for “big idea” houses. These are the one-off houses or villas that are more special in terms of their siting and their cultural role.

We have also done sixteen houses for modular construction that are copyrighted and were designed for a factory in Pennsylvania. When the market is better, we expect them to resume production.

Oculus: Do you have any difficulty in going from houses to larger-scale work? Is it hard to get those jobs?

DB: We are moving into small-scale retail projects. We are also doing some planning, such as the master plan for a community for the elderly on Long Island.

Oculus: Have you had any problems in getting work because you are a woman?

DB: I've always felt that being a woman helped me. Certainly in teaching [at the Institute for Architecture and Urban Studies, the University of Maryland, RISD, the University of Miami, and Yale] I felt it helped. But right now — for the first time — I must admit I feel as if I have been experiencing sexism. Being a woman makes it harder to make that jump to institutional projects. I don't endorse the mythical-hero

architecture stuff, but right now I'm wondering if being a woman is so great. It seems I've built a lot of buildings and gotten some good press. Given that, where is the next project? I don't know whether men feel this way, too — maybe they do.

Oculus: First you had an office with Walter Chatham; then you were the sole proprietor of an architectural firm from 1982 until six months ago, when you took on a partner — a male. Why?

DB: He had been working with me for several years. And he passed the exam. Between the heavy work load and my teaching at Yale, I relied on him quite a bit and felt it only fair after a while that his efforts be publicly acknowledged.

Oculus: What pressures did you experience as a single practitioner?

DB: Time and exhaustion. If you manage the office well, then you don't have the time to put as much care and effort into design. That's why it's good to have a partner.

Oculus: Do you have a marketing person?

DB: I do that myself, and it takes up time.

Oculus: Have you gone into joint ventures?

DB: A couple of times I've worked with Carl Meinhardt at Battery Park City as part of the Women's Business Enterprise program. We were associate architects to Meinhardt on the North Cove Yacht Harbor. We also worked with him on other projects that weren't built.

Oculus: You are interested in institutional buildings. What about high-rises?

DB: I've never wanted to do a high-rise. Basically, I don't think an architect gets to do more than put a skin on a zoned building mass. I'm not that interested in skin alone.

Oculus: You graduated from RISD in 1977, then went to the AA in London and finally got your Master's at MIT in 1979. So why did you change from practicing architecture to working for a developer?

DB: Almost half of Yale's architecture students are women. This is certainly a lot more women than when I was at school.

Firm: Bonnie Roche Associate Architects

Ms. Roche recently joined the Development Department of Olympia & York Companies (U.S.A.)

Firm life: 1983-1989

Number of architects in firm: Six on average; worked closely with Lawrence Kenny

Completed projects: Twenty-five

Oculus: Did you specialize in any building type?

Bonnie Roche: I worked primarily on theater- and arts-related projects, such as the renovations of the Vivian Beaumont and Mitzi Newhouse theaters at Lincoln Center, the Yale University Art Gallery museum shop — which has just been completed — and several art galleries in New York. I also did projects for the Central Park Conservancy, such as the redesign for the 72nd Street bandshell, in collaboration with Elyn Zimmerman. My residential work included apartments for John Loring and Paloma Picasso.

Oculus: How did you attract such a range of projects?

BR: I was involved in theater and dance before architecture, and I found I was able to cultivate these clients from a genuine interest in and knowledge of their needs.

Oculus: You were first a dance major at Skidmore, then you studied architecture at the AA and Yale, and got your Master's at MIT in 1979. So why did you change from practicing architecture to working for a developer?

BR: The projects for the arts-related work in my office were extremely complicated because of the economic foundations of arts projects and their financial susceptibility to public acceptance. My going to Olympia and York meant I would be helping to produce the project — in a sense I would be one of several people at O&Y who work as “the client” for architects. The kinds of experiences I had in my own practice, with clients who have unique needs in getting their projects realized, parallel in an abstract

A Cross Section

A year ago three women had their own practices; now one does



Perspective of court, Lesbian and Gay Community Services Center, New York, Françoise Bollack Architects

A REPORT

Suanne Bassett

way the situation with O&Y — but at a much smaller scale.

Oculus: What do you do now at O&Y?

BR: Under the direction of Meyer S. Frucher, the executive vice-president of development, I work with a group of people on the continual upgrading of O&Y's properties in New York, plus the new Yerba Buena project in San Francisco.

Oculus: Why didn't you decide to join a large corporate architecture firm if you wanted to leave the small practice? You know them well — after all, you had worked for SOM before going on your own.

BR: Because I was interested in being on the other side of the fence — that is, being on the side that makes the project happen. O&Y also has a breadth of work and a reputation for quality and integrity that make it special.

Firm: Françoise Bollack Architects

Firm life: 1981 to present

Principal: Françoise Bollack

Number of architects: Currently three, including the principal, but recently as many as eight

Projects in construction: Three

Projects on the boards: Six

Oculus: Does your firm specialize in a particular building type?

Françoise Bollack: No, absolutely not. Various types of work produce more commissions in each of those areas. It would be extremely boring and in the end impoverishing to always do the same thing, particularly in terms of intellectual development and design creativity.

Two years ago I realized we were heading for a recession and decided to do more public work. So we have three projects with public agencies on the boards. Now this is something I pursue quite consciously. The variety and range are important, because with small projects that have low budgets one learns what can be done on the larger projects. They feed off each other intellectually and economically. And you

meet more people with different ideas about what is necessary, and what it takes to make wonderful environments.

The three public projects are for one client — the New York State Facility Development Corporation. We are designing group residences with homelike settings for the mentally impaired. It is interesting to try to fit these kinds of buildings into the city.

Oculus: Do you have a marketing person?

FB: No. A small firm is defined by the people in it. When you approach potential clients, they talk to you about what they have to build and relate to you as a person. It would be hard for somebody else to speak for me; it's much more direct for me to do it myself.

Oculus: Is it an advantage or a disadvantage to be female in this business?

FB: It is an advantage as far as I am concerned. I formed a single proprietorship because at the time I decided to go on my own it seemed the most logical thing to do. But I backed into something that now seems beneficial. The potential client has to talk to me.

Oculus: It sounds as if you have been able to turn the corner and go from small (and residential) projects to larger, institutional ones.

FB: Nobody is going to come to me for a very large building. It is very hard to do one. In a small office the people really collaborate in the most direct way. We tend to do nonrepeatabe projects.

Oculus: You had worked at the offices of I. M. Pei, Mitchell/Giurgola, and then Ulrich Franzen before deciding to go on your own. Why did you make that decision?

FB: My decision was circumstantial; a freelance client wanted to do a house. I decided that if I didn't do it then, I wouldn't ever do it. And I realized I wasn't that kind of big-office animal.

Oculus: Many people say that women architects are still invisible.

FB: That's true. When there is innovation or something worth talking about, it seems the general direction is to attribute the design

to the nearest logical male. The situation is complex and relates to the notion of a "star" system — as Denise Scott Brown calls it. The image of the star in the architecture culture seems to call for the lone man in the wilderness, where everyone is against him. It's a behavioral type people are not willing to apply to women. It has to do not with the quality of the work but with intellectual "public relations." Women in this profession haven't fully developed this image or behavior pattern, or if they have they appear eccentric.

Oculus: Would you say there are any really strong prevailing role models for women now? You studied architecture in France, and your father and your sister are architects, so you had an unusual background.

FB: It is not a matter of finding a role model. One has to have backbone to be oneself — that is the key.

Oculus: What direction would you like your firm to take?

FB: We could grow, but only to fifteen architects. That is the maximum that one person can oversee. It is very advantageous to be a small-size business, a small-size firm. If you look at the work produced by firms that have gone from being small to being large, you'll see that the firm was better and closer to the project when it was small.

Oculus: What size projects would you like to do more of?

FB: It would be fun to do more public as well as private work. I would love to do an art gallery to see how much you can do with nothing. But basically I want to develop a variety of work and keep us all fresh. Mixture is the secret of a fresh approach. We want to do beautiful spaces that make people happy about using them. I believe in ordinariness and delight.

ARCHITECT ABUSE

The Case of the Reappearing Sink

Architects are used to seeing others knock off their buildings. But increasingly, they realize, you don't have to be Mies to have designs for furniture and objets d'art lifted as well. To be sure, architects and their drawings have been protected from blatant plagiarism by the federal copyright law passed in 1976. But, as Joseph Giovannini pointed out in a 1983 article in *The New York Times* titled "Architectural Imitation: When Is It Plagiarism?": "As a practical matter, [the law] still has little ability to establish an acceptable range in which an architect can be derivative."

A recent instance of such an ambiguous, free-range approach to invention involves a bathroom sink designed by architects Agrest and Gandelonas.

The cone-shaped stainless-steel sink, sketched out by Diana Agrest in 1985 and developed by Mario Gandelonas in 1986, was copyrighted in 1987. It was part of a renovation for an apartment that was first published in the September 28, 1987, issue of *New York* magazine and again when the entire apartment appeared in *Architectural Digest* in April 1989.

According to the architects, just after the publication of the *New York* article, they were hired by restaurateur Brian McNally as design consultants for a dining spot he was

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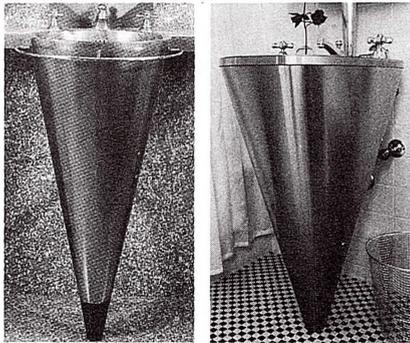
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Mario Gandelonas and Diana Agrest



A&G "Cone Sink"

Century Paramount sink

thinking of establishing in the Royalton Hotel. The French designer Philippe Starck was already doing the interiors of the hotel for the owners, Ian Schrager and the late Steve Rubell. McNally's plan came to naught, but in the course of meetings Agrest and Gandelonas were introduced to Schrager as "the architects who designed the 'Cone Sink' and whose work appeared in *New York* magazine."

Agrest and Gandelonas sent Schrager tear sheets of their design work, along with the *New York* article. While no commission materialized for them, in late November 1989 they discovered that Schrager had somehow ended up with a version of the "Cone Sink" in his new hotel, the Century Paramount, for which Philippe Starck was once again designing the interiors. In fact, the stainless steel sink was shown in a piece about Starck's new hotel design in an issue of *The New York Times* in December. While the Century Paramount's cone sink is wider than the Agrest Gandelonas one, the design seems to them too close to be simply a matter of inspiration striking twice.

Thus Agrest and Gandelonas are seeking compensation for the appearance of the "Cone Sink" in the hotel. They also want to prevent more sinks from proliferating without their approval. Clearly this is another one for the attorneys. But the question is: Could this situation have been avoided? How often are architects who submit designs of past work giving potential clients (who turn out to be nonclients) ideas they can run away with? *Oculus* wants to know.

Barry LePatner of LePatner Block Pawa & Rivelis responds:
"It is long past the time when design professionals should continue on the old outdated path of being ripped off by those who do not follow the same moral high ground that they do."

EVENTS

HRH AND THE ALL STARS

AIA in Washington

It is true that the AIA's annual awards are usually presented at the national convention in June. But this year they were presented, you might say, to the assembled recipients and many others in a black-tie gala at the Pension Building in Washington, D.C. The occasion on February 22, part of the AIA's "Accent on Architecture" conference, might more aptly have been called "Accent on Architectural Event-Making." The AIA had invited Prince Charles to stop by on his way back from the Prince of Wales Business Leaders Forum in Charleston. He accepted, and there you had it: a 1,200-person throng dining on red meat (even though we had understood HRH was a vegetarian), with security men supplying half the staff of waiters, plus ganglia of cables and cameras and clutches of paparazzi and press.

But when all was said and done, the prince's speech was too polite for the taste of many members of the press. The architects themselves seemed relieved, if not joyful, about this, since the prince is known for properly biting the hand that literally might be feeding him. The press had every right to expect it to happen here: after all, the United States has a fair share of the kind of banal behemoths HRH doesn't like to see mucking up London. Several Americans also have the clear intention of guaranteeing that he will gaze upon them in his own home town.

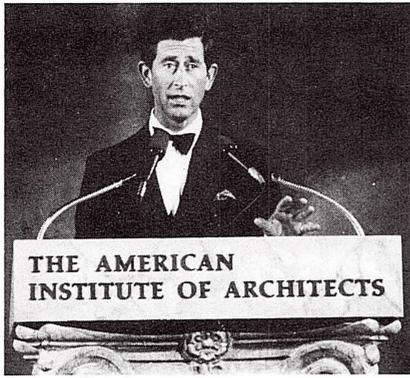
But it was a state department kind of occasion. Rather than bite, the prince went into an architectural "America and apple pie" speech. To be sure, he warned against developers looking on London as the "financial staging post between New York and Tokyo," but most of the talk focused on the need to go back to the earth and design with the land, which, as the prince pointed out, is the attitude of Euline Fay Jones, who received this year's gold medal.

Now, why would the press be so disappointed? First, there's the matter of the story — or nonstory. No famous epithet or metaphor such as Prince Charles' "carbuncle" speech in London. Think of how one major denunciation could have knocked Donald Trump off the front page. Second, the press was feeling a little put out following a panel discussion on the morning of the 22nd, where they were accused of being vicious and ignorant. Accused by reputable architects Kevin Roche, Joseph Esherick, and Arthur Erickson, mind you. By reputable architects whose reputations were shaped

Roberto Schaezen

New York Times

Jon Jensen

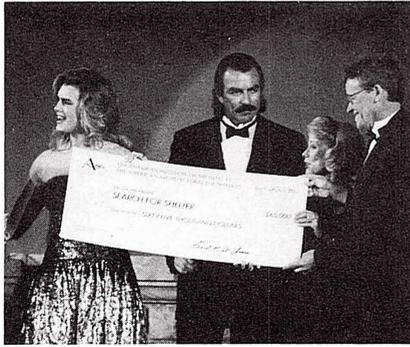


Prince Charles

Photos: Berg/Smaling

BOOKS

Offices in N.Y., Houses in L.A.

Brooke Shields, Tom Selleck, Joan Rivers
and Blake Chambliss, FAIA

and amplified by the very group they were castigating.

Next there was the matter of the press being treated like chattel on that particular eve. Heaven forfend that you should go as a member of the press and not as a \$250-per-person guest. You were quarantined, kept away from the throng.

If the floor show headed by HRH and the AIA all-stars was a little tame, the presentations of the award-winning buildings were downright confusing. The granting of the awards — those for the various architects, the twenty-five-year award for Saarinen's arch in St. Louis, and the gold medal to Euine Fay Jones — was accompanied by a bouncy multimedia presentation with quick-cut-to-the-chase editing, schmaltzy music, lots of smiling faces and glinting sunlight.

But this, at least, was meant to be about architecture. Preceding it was something altogether different: America's answer to the British royals — our own aristocracy in the form of celebrities Tom Selleck, Joan Rivers, and Brooke Shields. Since the gala was a benefit for Search for Shelter, a fashionable cause supported by these American aristos, it seemed fitting to include them as the floor-show warm-up.

Obviously, such crowd-pleasers wowed the audience. But at least a few of us longed for the past occasions when architects were not afraid to be boring and straight, sticking to the subject. As Prince Charles said about architecture, "I understand all the arguments about being contemporary, about the need to reflect the spirit of the age, but what alarms me is that the age has no spirit." Oh yes, it does. It's about hype and entertainment. And we're all guilty of becoming too enamoured of it.—**S.S.**

Where They Worked

Richard Morris Hunt changed addresses frequently as he moved from lower Broadway to West 10th Street to East 21st Street and even to Madison Avenue (in Napoleon Le Brun's Metropolitan Life Building). At their peak, McKim Mead and White had offices at 160 Fifth Avenue (where Chan & Mohny have offices today; see page 5). Raymond Hood seemed to prefer 7 West 42nd Street between 1915 and the early 1920s, although he later occupied space at 40 West 40th Street. Charles Platt was nearby, located in the brick building that used to be at 101 Park Avenue. These office addresses, and many more detailed facts, are now available in two directories listing all the architectural firms that practiced in New York City from 1840 to 1940.

The two volumes — one covers the years 1840 to 1900, the other 1900 to 1940 — are published by the Committee for the Preservation of Architectural Records. The limited edition lists individual firms, corporations, and partnerships, along with their years of practice at the various addresses and birth and death dates for many of the architects. The first volume, compiled by Dennis Steadman Francis, lists firms in all five boroughs; the second, by James Ward, concentrates only on Manhattan. Ward does, however, talk about the 12 buildings Franklin D. Roosevelt designed as the last "amateur" architect — including post offices in Rhinebeck, Poughkeepsie, and Wappingers Falls. (These were executed in association with Henry Toombs, but FDR claimed design credit.)

The volumes are being sold individually for \$35 or as a set for \$50. Please send a check with a self-addressed mailing label to Catha Grace Rambusch, COPAR, 430 East 20th Street, Apt. MC, New York, N.Y. 10009-8201.

Blueprints for Modern Living: History and Legacy of the Case Study Houses

Essays by Reyner Banham, Dolores Hayden, Thomas Hines, Thomas S. Hines, Esther McCoy, Helen Searing, Elizabeth A.T. Smith, and Kevin Starr
MIT Press, \$50

The past decade's enthusiasm for new California architecture, with its free-wheeling disregard for tradition, has overshadowed the accomplishments of a previous generation of West Coast



160 Fifth Avenue

Dorothy Alexander

iconoclasts. Somewhere between the bungalows of the '20s and '30s and the chain-link creations of the '70s and '80s there was a concerted effort to create an open, airy architecture with modern materials that acknowledged contemporary lifestyles. This publication, which documents and expands on the recent exhibition organized by Elizabeth Smith for the Museum of Contemporary Art in Los Angeles, explores the Case Study House program created by *Arts and Architecture* magazine in 1945. In the work commissioned by the magazine, such architects as Charles Eames, Richard Neutra, and Pierre Koenig demonstrated their innovative approaches to rethinking program, design, and construction; their seminal Case Study Houses, built in and around L.A. between 1945 and 1965, set new precedents for American modernism and shaped a lasting image for a postwar (sub)urban landscape.—**Anne Rieselbach**

BEST-SELLING BOOKS

*As of March 1, 1990, according to
Urban Center Books*

1. **Pedestrian Pocket Parks**, Douglas Kelbaugh (Princeton Architectural Press, paper, \$9.95)
2. **AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, \$21.95)
3. **Prince Charles and the Architectural Debate**, Christopher Martin and Charles Kneivitt (Academy Editions/St. Martin's Press, paper, \$19.95)
4. **OneFiveFour**, Lebbeus Woods (Princeton Architectural Press, paper, \$19.95)
5. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$24.95)
6. **Constructivism and Chernikhov**, Catherine Cooke (St. Martin's Press, paper, \$19.95)
7. **Thom Mayne Sixth Street House**, George Wagner (Harvard Graduate School of Design, paper, \$23.00)
8. **Prince of Wales: Right or Wrong?** Maxwell Hutchinson (Faber and Faber, paper, \$8.95)
9. **Restructuring Architectural Theory**, edited by Marco Diani and Catherine Ingraham (Northwestern University Press, paper, \$12.95)
10. **Raumplan Versus Plan Libre**, Max Risselada (Rizzoli, paper, \$25.00)

THE CALENDAR APRIL 1990

Advance Notice:

ADPSR exhibit "The Socially Responsible Environment, USA/USSR, 1980-1990" opens May 1 at Knoll Gallery, 105 Wooster Street

Watch For:

1990 NYC/AIA Design Awards exhibition at the National Academy of Design, opening May 10

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

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

Because of the time lag between when the information is received and printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

Graphic Design in America: A Visual Language History. IBM Gallery of Science and Art, Madison Ave. at 56th St. 745-3500. Closes April 7.

Explorations: The Aesthetic of Excess. American Craft Museum, 40 W. 53rd St. 935-3535. Closes April 8.

Mies van der Rohe. Max Protetch Gallery, 560 Broadway. 966-5454. Closes April 8.

Roosevelt Island: Preservation of Its Past and Planning for the Future. Sponsored by the Municipal Art Society. **Sacred Sites: New York State Religious Properties.** Co-sponsored by the Landmarks Conservancy and the Municipal Art Society. Both exhibits are located in the Urban Center and close April 14. 935-3960.

East Hampton Airport Competition Entries. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes April 19.

Sir Christopher Wren and the Legacy of St. Paul's Cathedral. The Octagon Museum, 1799 New York Ave. N.W., Washington, D.C. 202-626-7467. Closes May 8.

Manhattan's Grand Plaza. Gallery, New York School of Interior Design, 155 E. 56th St. 753-5365. Closes May 11.

Domestic Arrangements: A Lab Report by Tod Williams and Billie Tsien. Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane. 943-5655. Closes May 18.

The Work of Alice Washburn. The Eli Whitney Museum, 915 Whitney Ave., Hamden, Conn. 203-777-1833. Closes June 17.

Bernd and Hilla Becher. Photographs of Industrial Architecture. Dia Art Foundation, 548 W. 22nd St. Closes June 17.

Selling the World of Tomorrow: New York's 1939 World's Fair. The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes August 12.

MONDAY 2

EXHIBITION

The Architecture of Paul Nelson. Architecture Gallery, Buell Hall, Columbia GSAPP. 854-3414. Closes May 4.

TUESDAY 3

EXHIBITION

Matteson Library Competition Entries. John Nichols Gallery, 83 Grand St. 226-1243. Closes April 28.

WEDNESDAY 4

PANEL

Roosevelt Island: Poised for the '90s. With Rosina Abramson and Ed Logue. Co-sponsored by the Roosevelt Island Operating Corporation and the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

LECTURE

Nigel Coates: The City in Motion. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

THURSDAY 5

LECTURES

Patricia Conway, President of Kohn Pedersen Fox Conway. 6:30 pm. Parsons School of Design, 25 E. 13th St., 2nd floor. 741-8955.

Lebbeus Woods: One Five Four. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

The Greek Revival Era: 1830-1845. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

FRIDAY 6

LECTURE

John Feerick, Chairman of the State Commission on Government Integrity. Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

FRIDAY 6-SATURDAY 7

SYMPOSIUM

The Architecture of Paul Nelson. With Kenneth Frampton, Joseph Abram, and Terry Riley, among others. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

SATURDAY 7

TOUR

Community Planning Tour of Chelsea. With Elliot Selar and Tom Dwayne. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

TUESDAY 10

NYC/AIA PANEL

Three Collaborative Projects. With Laurie Hawkinson, Barbara Kruger, Guy Nordenson, Nicholas Quennell, and Henry Smith-Miller. Sponsored by NYC/AIA Art and Architecture Committee. \$5. 6:30 pm. The Urban Center. Contact Robert Goldberg, 505-2212.



The Work of Alice Washburn exhibit

Robert A. Lisak

WEDNESDAY 11

LECTURE

Arquitectonica: Recent Work. With Laurinda Spear and Bernardo Fort-Brescia. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

THURSDAY 12

LECTURES

Current Work: Tibor Kalman, M & Co. Part of the graphic design series sponsored by the Architectural League of New York. 6:30 pm. The Urban Center. 980-3767. Lecture will be repeated on April 26.

Jesse Reiser and Nanako Umemoto. 6:30 pm. Parsons School of Design, 25 E. 13th St., 2nd floor. 741-8955.

The Industrial Era: 1840-1860. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

MONDAY 16

LECTURE

Arata Isozaki: Recent Work. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

TUESDAY 17

NYC/AIA PANEL

Toward a Civilized City: Common Causes. With Mitchell Bernard, Richard A. Kahan, Hon. Ruth Messinger, Gene A. Norman, Robert A.M. Stern. Introduced by Lenore M. Lucey and moderated by Barbaralee Diamonstein-Spielvogel. Co-sponsored by the NYC/AIA and the New York Landmarks Preservation Foundation. \$10. 6:00 pm. The Urban Center. 838-9670.

LECTURE

Professional Liability Insurance. With Chris O'Neill of Mimet Mipi Brokers. Sponsored by the Society of Architectural Administrators. \$15. 6:00 pm. Glen-Gery Brick Corporation, Amster Yard, 211 E. 49th St. Call Cheri Van Over, 686-9677.

WEDNESDAY 18

TOUR

Keeping Off the Streets of Lower Manhattan. With Jack Eichenbaum. Sponsored by the Municipal Art Society. Noon. 935-3960.

PANEL

New Rules for Siting City Facilities: Fair Share and the Community. Sponsored by the Municipal Art Society. 8:30-10:00 am. The Urban Center. 935-3960.

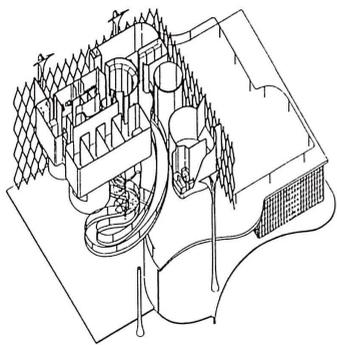
THURSDAY 19

EXHIBITION

Out of Site. Presentations by winners of the ninth annual Young Architects competition. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center. 980-3767.

LECTURES

The Texture of Tribeca. With Andrew Dolkart. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.



The Architecture of Paul Nelson, April 6-7

Chinese Restaurants and Other Delicacies of Cross-Cultural Design. 6:30 pm. Parsons School of Design, 25 E. 13th St., 2nd floor. 741-8955.

Neo-Gothic and Italianate: 1845-1865. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

FRIDAY 20

PRESENTATION

New York Earth Day Awards. The first annual environmental awards given by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

FRIDAY 20-SUNDAY 22

CONFERENCE

Streets and Squares. Sponsored by the National AIA Committee on Design. The conference will take place in Savannah.

SATURDAY 21

TOUR

Chinatown. With Edwin T. Morris. Sponsored by the Cooper-Hewitt Museum. 10:00 am. 860-6868.

SUNDAY 22

EVENT

Earth Day 1990. Activities promoting environmental restoration in all five boroughs. Contact Earth Day 1990, New York City office, 366-4333.

TOUR

City and Suburban Homes. With Val Ginter. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

TUESDAY 24

NYC/AIA SYMPOSIUM

Architects/Developers Recipe For Mixed-Use Development in Downtown. Sponsored by the NYC/AIA Architects in Development Committee. 6:00 pm. The Urban Center. 838-9670.

WEDNESDAY 25

SLIDE LECTURE

Historic Preservation in Queens. With Nina Rappaport and Jeffrey Kroessler. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

THURSDAY 26

LECTURE

Cast-Iron Era: 1849-1870. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

SATURDAY 29

TOUR

Tompkins Square Park and Vicinity. With Phil Neuberger. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

You, too, can win a trip to BARCELONA.
Read about the Formica Sweepstakes, page 15.



Graphic Design in America exhibit

achievements that involve the expanding role of the architect in urban design, city planning, and community development. Call for entries available at the Chapter.

MAY

THURSDAY 3

LECTURE

Manhattan for Rent, 1785-1850. With Elizabeth Blackmar. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

SUNDAY 6

TOUR

Roosevelt: New York's Other Island. Sponsored by the Museum of the City of New York. 11:00 am. 534-1672.

TUESDAY 8

EXHIBIT

Hendrik Berlage. The work of the early Dutch modernist. Opening at 6:30 pm. NYC/AIA Gallery, the Urban Center. 838-9670.

DEADLINES

APRIL 2

Entry deadline for the American Society of Interior Designers' interior design project award competition. Open for the first time to nonmembers. Write to Awards Coordinator, ASID National Headquarters, 1430 Broadway, New York, N.Y. 10018.

MAY 1

Deadline for entries in *Architectural Record's* third annual "In the Public Interest" awards program. The category for 1990 is civic buildings. Write to Margaret Gaskie, *Architectural Record*, 1221 Avenue of the Americas, New York, N.Y. 10020.

MAY 4

Entry deadline for the 1990 industrial design awards program, a national competition sponsored by the Industrial Designers Society of America. Write to IDSA, 1142-E Walker Rd., Great Falls, Va. 22066.

MAY 12

Registration deadline for the Pratt Institute School of Architecture's 1990 summer program, whose subject will be "Manhattan vs. Roosevelt Island: The Analogical Predicament." \$250 deposit. Contact Kathleen Hayek, Pratt Institute, Continuing Education, 200 Willoughby Ave., Brooklyn, N.Y. 11205-3897.

MAY 15

Application deadline for September 1990 admission to the Berlage Institute, an international school of architecture offering a two-year postgraduate study program. Write to the Berlage Institute, P.O. Box 7042, 1007 JA Amsterdam, The Netherlands.

Deadline for entries in the Waterfront Center's annual Excellence on the Waterfront project awards program for substantially completed projects. Write to the Waterfront Center, 1536 44th St. N.W., Washington, D.C. 20007.

MAY 18

Registration closes for City and County Building to be located in Mobile, Alabama. Write to the Mobile County Building Competition, P.O. Box 40471, Mobile, Ala. 36640.

JUNE 6

AIA Citation for Excellence in Urban Design 1991. Recognizing distinguished

JUNE 15

Entries due for the eleventh annual *Commercial Renovation* awards competition honoring outstanding projects in the rehabilitation/restoration, adaptive reuse, and historic preservation categories. \$35 entry fee. Write to Dale Burrier, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604.

Deadline for entries in Project Atlas, an international competition to interpret the abandoned Atlas Missile bases. Sponsored by Storefront for Art and Architecture. \$10 entry fee. Write to Storefront, 97 Kenmare St., New York, N.Y. 10012.

JUNE 25

Entries due for the Masonry Institute's third annual excellence awards program in two categories: Class I institutional building and Class II commercial, industrial, or residential building. Write to Building Awards Committee, Masonry Institute, 445 Northern Blvd., Great Neck, N.Y. 11021.

NYC/AIA ARCHITECTS IN TRAINING COURSE II

The second semester of a course for architect interns training in sustaining-member firms of the chapter. Participation in Level I is not a prerequisite for enrollment in Level II. Preregistration is required at a cost of \$75. A certificate of completion is issued at the end of the course. All sessions are held at the NYC/AIA Members Gallery. Course meets 6:00-8:00 pm on six consecutive Wednesdays.

April 11: "Goals: Personal, Artistic, Professional." With Paul Segal FAIA, Paul Segal Associates. April 18: "Marketing." With William Stein AIA, Richard Dattner Architect and Joseph Sultan AIA, Sultan Associates. April 25: "Project Management I: Contracts." With Randolph Croxton AIA, The Croxton Collaborative. May 2: "Project Management II: Budget and Management, Fees and Services." With Gerard Vasisko AIA, Gruzen Samton Steinglass. May 9: "Office Management I: Financial." With Joseph Roher, Walker Group/CNI. May 16: "Office Management II: Liability Insurance." With Martin D. Raab FAIA, HLW.

PUSHING THE LIMITS



The American Institute of Architects

National Convention and Design Exposition

Houston
May 19-22, 1990

AROUND THE CHAPTER

by Lenore M. Lucey

Making the AIA work for you, and other reminders

Victims' Rights

At a recent meeting of the Presidential Decade, one past president stated that many young practitioners were not joining the AIA because it was doing nothing to obtain better fees for architects. The statement elicited first the traditional John F. Kennedy response, "Ask not what your country can do for you. . .," and then a description of the past and current work of the Public Sector Contracts Committee and others in negotiating equitable compensation guidelines from the city. A reminder on the constraints of the Consent Decree was added for good measure.

Expecting the AIA to be responsible for obtaining "proper" fees for anyone is illegal. In addition to the very clear understanding and requirements of the Consent Decree with the Justice Department, waiting for the AIA to negotiate the fee (even with the city, where we have the right to negotiate standard fee schedules) makes you a victim.

Simply stated, we have become our own worst enemy. We are no longer capable of telling the client what the fee is for the scope of work required based on our costs, overhead, and profit. We are not capable of turning down a project that we know in advance will lose money at the fee the client is willing to pay. We are not able to "just say no" when the client demands additional work or responsibility without added remuneration. And we are giving away large segments of our practice (interiors, construction management, specifications, and supervision, for example) because of altruistic feelings that nonarchitects "deserve recognition for what they do" and fears of increased liability.

We must begin to respect ourselves and our profession by asking for and receiving appropriate compensation, both as

employees and for professional services; seeking out and serving on civic organizations and as public servants; molding and influencing legislative initiatives necessary to our survival; refusing projects with inadequate fee structures for our exposure; and reclaiming those aspects of our profession that have wandered.

Talking about adequate compensation, increased legislative and lobbying power, and renewed respect for our venerable profession is just that — talk. Architects will not have power until we begin to wield it individually. Each and every architect must determine his or her own appropriate compensation, and negotiate for it; courageous firms must turn down projects for which the fee will not even cover the expenses of their office, let alone a modest profit; individuals must be willing to give of their time to work on civic issues, serve on task forces and advisory boards, and seek out and serve in public offices.

Working through Chapter and Institute committees, you can begin to influence legislative policy, learn how to effectively manage your firm, and maintain your professional skills. In the end it comes back to this: Ask not what the AIA can do for you, ask what you can do for yourself with the support, network, and organization of the AIA behind you.

Toward a Civilized City: Common Causes

In October 1989 the NYC/AIA Historic Buildings Committee and the New York Landmarks Preservation Foundation co-sponsored a panel discussion that focused on the important, necessary, and growing detente among architectural, development, and preservation communities. The response to "Toward a Civilized City: Architects, Developers, and Preservationists" was tremendous. It is obvious that the public is, and will continue to be, very interested in the issue.

Planned to coincide with the April 1990 celebrations of the 25th anniversary of the Landmarks Preservation Commission, "Toward a Civilized City: Common Causes" will bring another exciting and knowledgeable group of New Yorkers together to discuss the city's future.

The panelists will be **Mitchell Bernard**, Natural Resources Defense Council; **Richard A. Kahan**, Continental Development Corporation; **Hon. Ruth Messinger**, Manhattan Borough President; **Gene A. Norman**, Harlem International

Trade Center; and **Robert A.M. Stern**, Robert A.M. Stern Architects. The panel will be introduced by **Lenore M. Lucey** and moderated by **Barbaralee Diamonstein-Spielvogel**.

Date: **Tuesday, April 17, 1990**. Time: 6:00 pm. Place: **The Urban Center Galleries**, 457 Madison Avenue, between 50th and 51st Streets. Admission \$10 at the door, first come first seated.

Reminders

Committee on Nominations

The five people listed below have been elected to the Committee on Nominations. They will prepare the slate of officers for 1990-91 for your vote at the annual meeting:

Jerry Maltz, AIA
Rolf Ohlhausen, FAIA
Martin D. Raab, FAIA
Paul Segal, FAIA
Ralph Steinglass, AIA

Max Bond, who was included on the ballot and elected, is not currently a member of the NYC/AIA and is therefore ineligible to serve on the committee.

The chapter committees on Nominations and Fellows and the Jury for the Medal of Honor and Award of Merit are still interested in receiving recommendations from chapter members to assist in their respective selection processes. Please send your suggestions in writing, addressed to the appropriate committee at the chapter.

Licensing Update. NYSAA will be pursuing certification of interior designers in line with the recently ratified national accord. The final wording of the accord provides for title registration, a definition of interior designer, and limited stamp/seal privileges, *where applicable under local law*. NYSAA will be proposing a title registration bill that conforms to both the accord and New York State law. Watch for legislative alerts. Your letters, calls, and telegrams will be needed.

Architects Lobby Day in Albany, Tuesday, May 8, 1990. We will need as many people as possible to meet with the legislators on the statute of limitations, interior designer certification, and other pressing legislation. We request that each firm appoint one representative to attend Lobby Day. If this were done, we would have more than 400 NYC/AIA members representing our interests. Call to reserve a seat for your firm on the Chapter's buses. We leave at approximately 7:00 am and return at 7:00 pm the same day. Lunch is provided by NYSAA in the Senate Caucus Room.

