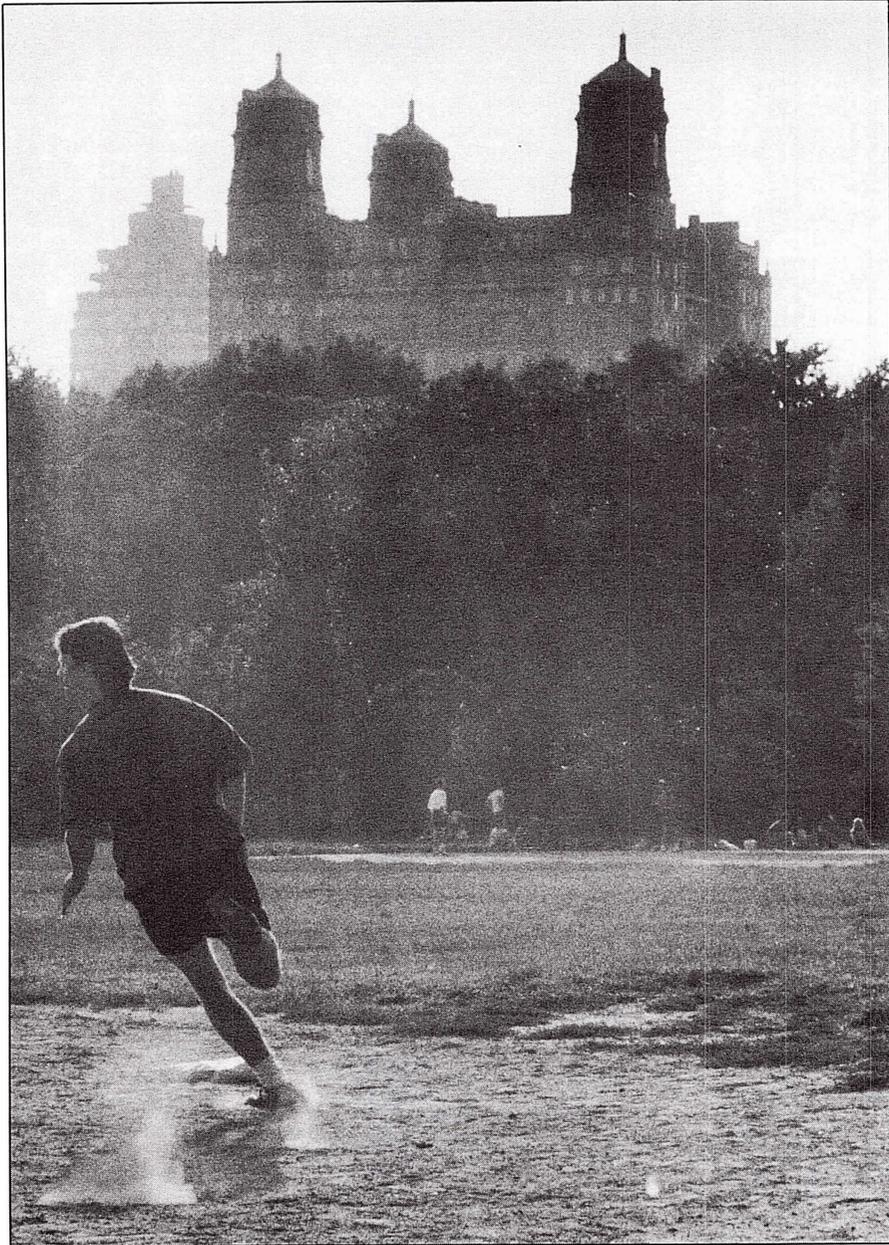


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 2, October 1990



The Grand S.L.A.M.: Baseball's Best

DUMPING TRUMP: The Aftermath

SPOTLIGHT ON YOUNG ARCHITECTS

Cover: *Baseball and Buildings*,
Dorothy Alexander

Back Cover: *Illustration for announcement of "The History of History in American Schools of Architecture 1865-1975," Arthur Ross Architecture Gallery, Buell Hall, Columbia University*

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Editor's Note: On Being Nice

Lately we've been asked why we publish bad news. Most recently the question has referred specifically to articles about firms laying off architects.

We should first say, a trifle defensively, that we do publish good news, such as reports on recent architectural commissions. More to the point, however, is that our problem is like the *New York Times's*, where on many days good news does not make the front page.

With regard to the reports about architects being laid off, it often seems, we realize, that we are isolating a few firms to embarrass them, while letting others off the hook. We simply select the architectural firms that are being talked about most — whether they are large corporate offices or high-profile design ones. What is usually said in conversation is much more dire than we have sometimes indicated on these pages — and potentially more damaging because rumors circulate without a possibility of a direct rebuttal. This is why we make it a policy to ask the principals to comment directly about the issue. Many architects are evasive, or choose not to talk to *Oculus*. That is their choice, but it does not help their cause.

While on the subject of publishing bad news, we should add a word about this month's coverage of the alternative proposals to Trump City. We have been advised by interested parties that it is so important to have Trump City be squashed that we should suppress any criticism of alternate proposals for fear of adding fuel to Trump's forces. While we also believe the Trump City plan should be dumped, we are not following the advice. As you will see by Craig Whitaker's critique of the highway planning components of the two alternate schemes, we have chosen to have him air what we consider to be reasonable and responsible criticisms of aspects of plans by the "good guys."

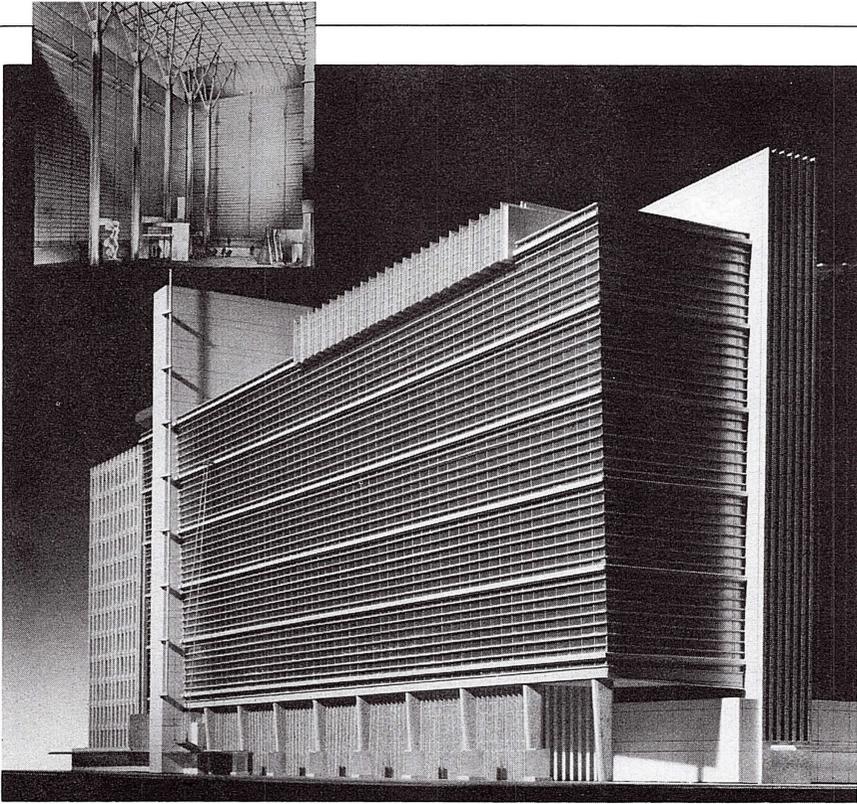
We are sorry. We try to be fair, but we believe in telling it like it is. Therefore sometimes we just aren't very nice.—**S.S.**

NEWS NOTES

Who's Doing What and Where

Projects in and around the City

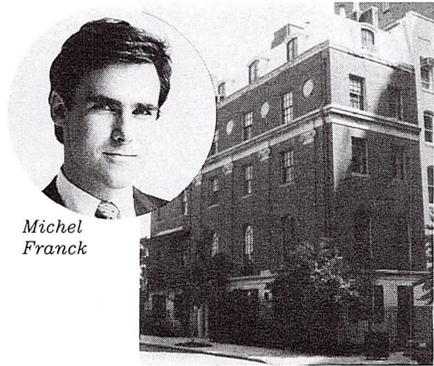
If you automatically thought that **Kohn Pedersen Fox's World Bank** at 18th to 19th and G to H streets in Washington D.C. was going to be done up in the heavily classical Columns 'n Cornices style of much of D.C. itself, you have a consistency problem. **Bill Pedersen** has come up with another approach to the project now in design development. He says the design for the thirteen-story concrete, limestone, metal, and reflective glass structure was spurred partly by the decision to incorporate two existing modernist buildings, one by **SOM**, the other by **Vincent Kling**, into the new complex. "The building is two blocks from the White House, so some acknowledgment of the classical language would be good," he admits, "but it is not appropriate for Third World countries. The only language shared by all of the Third World," Pedersen argues, "is the International Style." As far as the classical question goes, Pedersen says, "I have not done classical designs for a long time. Our work is a continuing evolution. The office is large and there are a number of participants, each one with his or her own language." . . . **Mitchell/Giurgola** is planning to renovate and expand the Manhattan headquarters of the **Lighthouse for the Blind** on 111 East 59th Street. The Mitchell/Giurgola scheme may not add that much more "image" to the building's withdrawn entrance elevation along 59th Street, since the limestone facade will be kept. However, in addition to gutting and rehabilitating the interiors, the firm is tearing down the existing brick six-story structure facing 60th Street. It will replace it with a fourteen-story building, to be clad in limestone and brick. . . . **Stephen B. Jacobs & Associates** will soon begin to construct **Stuyvesant Mews**, factory-built housing in Brooklyn being developed for low- and moderate-income groups in the Bedford-Stuyvesant neighborhood of Brooklyn at Hancock and Howard streets. The site, according to Jacobs, previously contained housing stock that was too far gone to renovate. He has designed the project to be reminiscent of the three- and four-story brownstones already in the area. This may be a little difficult to achieve, however, since instead of the sturdy brownstone, the houses are to be made of aluminum siding with wood ornament. Still the development is interesting in that it is composed essentially of 66 two-family houses, whereby one family will own the house and live in a three-bedroom apartment on the first two floors, while the



Courtyard/lobby rendering and model, World Bank, Washington, D.C., KPF



Stuyvesant Mews, Brooklyn



Michel Franck

Luxembourg Consulate, N.Y.C.



New grill, Bergdorf men's



Squibb Building, pre-Bergdorf, 1930

Christopher Gray

other family will rent a two-bedroom apartment on the third floor. The project is sponsored by the NYC Partnership with funding from the Department of Housing Preservation and Development, the New York State Affordable Housing Corporation, and Deluxe Development of New York. . . . **Michel Franck & Associates** has been commissioned by the Luxembourg government to turn the former townhouse of **Irving Berlin** on Beekman Place into its **Consulate and Permanent Mission to the United Nations**. The five-story townhouse, designed in 1929 in the Georgian classical style by **Harold Sterner** (who remodeled Amster Yard in 1945), was built for **James Forrestal**, first Secretary of Defense (1947–1949). It became the home of the songwriter in 1946, and he lived there until his death in 1989 at the age of 102. The Luxembourg government has commissioned Franck, a 35-year-old native of Luxembourg who has worked in the U.S. for eleven years, to renovate the unlandmarked house with reception areas on the first and second floors, offices on the third and fourth, and a residence above. Franck intends to keep the interior character of the public spaces on the first two floors intact and says he has no plans to change the exterior. . . . **Peggy Deamer** of Deamer + Phillips Architecture has won a NYSCA 1990 grant

to research a book on the "evocative" architectural criticism of writers such as **John Ruskin**, **Walter Pater**, and **Adrian Stokes**. The book stems in part from the dissertation on Adrian Stokes that Deamer wrote in 1988 for her architecture Ph.D. at Princeton, where she will be teaching this coming year. . . . According to scuttlebutt, **Hellmuth Obata Kassabaum** was bought by **Kajima Construction**. Well, not quite. The firm has entered into a loan arrangement in which the debt will be converted into stock by the end of the year. Thus next year Kajima will own 30 percent of HOK, which has offices in New York, San Francisco, LA, Dallas, Washington, Tampa, Hong Kong, London, Kansas City, and of course the home base, St. Louis. It could be a trend. . . . Some observers may have been wondering why the exterior facade of the new men's store for **Bergdorf Goodman** in the Squibb Building at 58th and Fifth looks as if it were meant to be Art Moderne but ended up with overtones of the Beaux-Arts style for the shop fronts. The reason is that various cooks have been stirring the pot. The building, designed in 1930 by **Ely Jacques Kahn** of **Buchman & Kahn**, was originally executed in an Art-Moderne-heading-for-strictly-Modern white marble. The critics loved its restraint, its purity, in which only the spandrel panels, the top, and the entrance grill indulged in a

geometric linear ornament. When the Chicago leasing and management firm of **LaSalle Partners** and the owners, **Hexalon Real Estate**, a Dutch investment group, decided to renovate the building's six-story base and lobby, they hired the Chicago firm **Hammond Beeby and Babka** to work with New York architects **Russo & Sander**. The architects came up with a scheme that included more brass trim, along with stainless steel to enhance the Art Moderne-ish qualities of the original design. Then Bergdorf leased the first three stories at the corner (once the home of F.A.O. Schwarz). They wanted more of a boutique-classicaesque to match the Bergdorf's across the street (ironically also designed by **Buchman & Kahn**). Thus they hired architects **Bridges & Lavin** to work on their store facade. The result is that the black granite and stainless steel and bronze grill-work, window, and base detailing that you see from the street was designed by Hammond Beeby and Babka, while the softly rounded canopies and panels of a pasty white marble are the work of Bridges & Lavin. Meanwhile the lobby, including a new portal grill (the old one had long ago been removed) and the information desk is Hammond Beeby and Babka alone, overlaid of course on the more minimal substrata of finishes and details by Buchman & Kahn. Inside

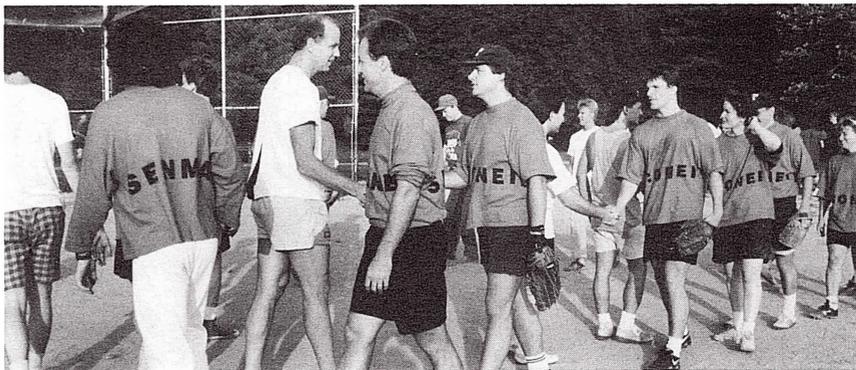
NEWS NOTES

Competition takes many forms

Bergdorf's, another design firm, **Nakaoka and Associates** of LA, returned to richly retread traditional classicism. All in all, it is easier to tell who has designed what in menswear. . . . Corporate interior contract work can be routine, architects well know. Fortunately clients vary: **SPGA Group** is currently designing the East Coast headquarters (132,000 square feet) at 1325 Avenue of the Americas for **Warner Communications** (part of Time/Warner), which owns **DC Comics**. In other words, they are designing offices for the wild and crazy guys responsible for "Batman." SPGA's **Sidney Gilbert** says the firm is also designing 11,400 square feet for the **Wilhelmina Agency** at 300 Park Avenue South. The offices, located right below Rizzoli's three new floors (see *Oculus*, September 1990, p. 3), should be a highly visual setting with or without the interior design. Not only will there be all the fashion models, but the second floor space has fourteen-foot-high plaster ceilings and twelve-foot-wide arched windows, with decorated columns. . . . **The Croxton Collaborative** won the commission to restore, renovate, and expand the **St. Paul City Hall-Courthouse**, one of the country's significant examples of Art Deco architecture. The Minnesota city hall and courthouse was designed by **Holabird and Root** in 1931-32. **Randolph Croxton** reports that his firm will be working in association with local architects at the **Wold/Alliance of the Twin Cities**. . . .

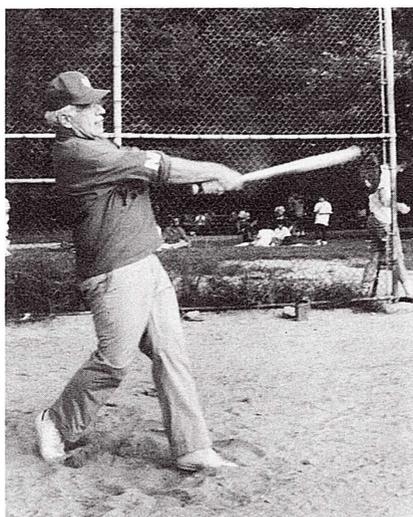
Overcoming Architect Abuse

A lawsuit by an independent architect, **Jaroslav Kunyca**, against the **Melville Realty Company** for infringement of architectural copyright was won by Kunyca this past July in a federal court in New York. Melville Corporation, which operates numerous Kay-Bee Toy and Hobby stores nationwide, had hired Kunyca to design a prototype store. Kunyca soon found that Melville's in-house staff began to produce the plans based on copies of his design — without paying him. The successful plaintiff, who lives in Great Neck, hired **Kenneth Block** and **Carol Patterson** of **LePatner, Block, Pawa & Rivelis** to represent him in the U.S. District Court for the Southern District of New York. While Block says that, as previously decided, "the architect's design itself is not copyrightable," based on the Federal Copyright Act of 1976, "this decision to protect an architect's actual method of expressing design means that, in the future, large corporations such as



Tod Williams congratulating the winners

At the architects' Softball League *Après Moderne* (S.L.A.M.) game on August 15 above, Peter Eisenman's office beat Tod Williams and Billie Tsien's team 3-0. Both teams were top contenders in the "A" division. Meanwhile KPF and Pei Cobb Freed led the "B" division. Play-offs took place as *Oculus* went to press.



Peter Eisenman at bat

Melville will be unable to use copies of an architect's original design presentation without just compensation." A visual comparison between Kunyca's drawings and the drawings that Melville's in-house staff insisted they drew from scratch showed that even the transparencies from the two offices were in perfect register. At least the case proved the architect owns his plans and specifications and the copyright in such plans. If he doesn't transfer that copyright to the client, he is protected. One nagging problem, of course, is that a client with enough motivation to redraw the presentation drawings, changing their graphic appearance, could still lift the actual design concept. . . .

Baseball and Brain Cells

by Thomas Campiglia

After canvassing the architectural offices, we found firms that periodically stimulate the office architect with regularly scheduled events, some quite intellectual in nature. **Peter Eisenman's** office holds bimonthly lectures on architectural theory. At **Richard Meier's** office, **Kenneth Frampton** may give an evening lecture, while **Richard Guy Wilson** does the same at **Beyer Blinder Belle**. **Fox & Fowle** and



Williams and Eisenman. Baseball buddies

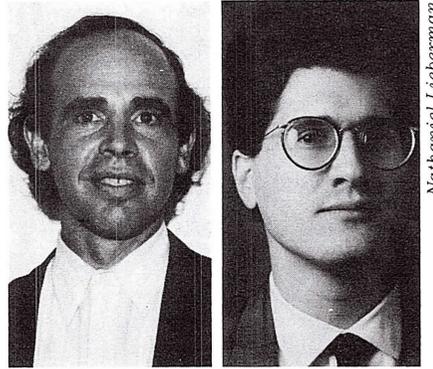
SOM offer similar fare for round-table discussions on building types and management.

To stimulate artistic creativity, **Beyer Blinder Belle** has created a series of mini-competitions for the best design studios, the best designs of T-shirts, and the best holiday ornaments. **Pei Cobb Freed**, and **Kohn Pedersen Fox** invite their young professionals to exhibit art works in their galleries.

But the extracurricular activity that is talked about most seems to be the architects' Softball League *Après Moderne* (S.L.A.M.). Organized by **Charles Thornton** over ten years ago, this formal league of two divisions ("A" and "B") now has fourteen participating firms. All other office goings-on are suspended when a game is scheduled and deadlines may get passed by. The game must go on! Rumor has it that a good ringer is often hired just before the season begins. On August 16 at the all-star game, **Cary McWhorter of Fox & Fowle** drove in the winning run for the "A" division with a sacrifice fly to right field in the seventh inning. This lifted the "A"s to a 5-4 victory. The play-offs are scheduled for late September.

SPOTLIGHT

The Younger Generation Sanders/Guenzburger Architects



Ernest Guenzburger

Joel Sanders

Nathaniel Lieberman



Victoria Munroe Gallery, SoHo, Sanders/Guenzburger, 1990



Gallery offices

Photos: Tom Powell

Office: 160 Fifth Avenue, New York
Size of firm: Four architects, including partners
Specialty: Art galleries, houses, apartments. Also interiors, cabinetry, furniture, and detail woodwork in conjunction with Guenzburger's family-owned custom cabinetry firm, Castle Woodcraft, in Pine Beach, New Jersey.

Background: Ernest Guenzburger graduated from Cornell University School of Architecture in 1976; Joel Sanders from Columbia in 1978, and received his Masters of Architecture from Columbia's School of Architecture in 1981. They met at Kohn Pedersen Fox in the mid-1980s. Currently Sanders teaches architecture, history, and theory at Princeton and Guenzburger works with Castle Woodcraft on numerous commissions, some of which the firm designs.

Past Projects: In the 1989 East Hampton (L.I.) Airport competition, Sanders and Guenzburger's entry was ranked first in jurors' selection. The firm has completed designs for a number of apartments in New York City and a house addition in Westchester.

Currently the two are working on a house in Houston, Texas, and an addition to a house for a screenwriter in Los Angeles.

Example of Recent Work: The renovation and expansion of a fourth floor space for Victoria Munroe Gallery, 130 Prince Street. The architects gutted the space, but kept the old concrete beams and brick enclosing walls. They added new white partitions of gypsum that are meant to "float through space" and hung white steel mesh panels from the ceiling, onto which light tracks are mounted. The offices are contained within a series of metal-and-glass partitions and sliding doors. Castle Woodcraft fabricated wood panels and cabinetry. Black paint was rubbed into the mahogany for a darker finish.

Design Approach: *Sanders:* Most galleries try to be cultural places of high art and conceal the fact that they are in the business of selling art by keeping the offices in the background. We inverted the relationship so that when the viewers enter the gallery space, they see these spaces. Also, art gallery design is based on the

assumption that the display space should be neutral and transparent and anonymous. We reject that. Art galleries are loaded with associations to purity and religious space through their conventionally pristine, hygienic look where walls, ceilings, and floors are treated as minimal white boxes. But art is not created in neutral antiseptic spaces. We worked with the architecture of existing space, formerly a bakery building, to establish a dialogue.

We added walls that do not come to ceiling and left the raw concrete ceiling, elevator core, and even graffiti that were there to begin with. We wanted a memory of the space.

Guenzburger: In general we try to meet the clients' wishes in our designs. It is hard to describe our style. It is even hard to limit that description to a material. Nevertheless the firm tends toward a modernist vocabulary of planes, volumes, and masses treated in an abstract way.

Sanders: The firm is not trying to create a "signature style." Our work begins with research into the form and program. The forms embody certain cultural and ideological values which many architects are seeking to subvert.

But the rejection of typological conventions is not the answer. We are sympathetic toward the notion that one has to rethink or redescribe architectural space, but that redescription should come out of a close analysis of the conventions of architecture.

Dumping Trump City: The Sequel

Two alternate schemes for the Penn Yards site are presented by their architects and planners, with criticism by Craig Whitaker.

From the Ground Down

Now that the NYC/AIA 60th Street Yards Task Force has come out against Trump City (*Oculus*, June 1990, p. 11 and September 1990, pp. 12-13), the question is what next? The city seems as if it may give the heavily criticized scheme, which requires rezoning, permission to go through the normal zoning review procedures. The Task Force is presenting and discussing the implications of its findings at the NYC/AIA on October 9 (see calendar). In the meantime, two separate proposals for the old Penn Central rail yards between 59th and 72nd streets have appeared. One by Paul Willen and Daniel Gutman has the sponsorship and support of three civic organizations. The other, which appeared later, has been undertaken by Christoph Riedner and Joseph Wasserman. (Both Willen and Wasserman were members of the NYC/AIA Task Force, but their schemes were not executed as part of that participation.)

Oculus is presenting brief summaries of the proposals for Trump City written by the two teams along with a third essay, actually a critique of these two, written by Craig Whitaker, a practicing architect who was the author of the Westway proposal. While all these voices may be confusing, they are being heard for the benefit of encouraging a debate about this important piece of property.

Whitaker and the various proponents of the two schemes, as well as the NYC/AIA 60th Street Yards Task Force are agreed on one point however: Trump City, in its current form, soon to go before the City Planning Commission for certification, is untenable on any number of grounds. This debate has been encouraged by *Oculus* on the explicit assumption that the current Trump City plan should be killed. Now is the time to discuss alternate plans and strategies.



Craig Whitaker

Dorothy Alexander

Riverside South

by Paul Willen and Daniel Gutman

Riverside South is a diagram that, while extremely simple in concept, took some fifteen years to come together. During this time, the land came under several different ownerships; the varying contributions of the architects involved, as well as the evolving history of urban design in New York, have influenced our thinking about it.

The idea of a major waterfront park and a relocated highway on this site goes back to the mid-1970s — to the last era of the “big parks” in the city’s history. The relocated highway was explored in 1974-75 by the Gruzen Partnership under contract to Donald Trump. At that time, the park was a setting for a series of freestanding “development communities.”

At the end of the 1970s and beginning of the 1980s, the notion of extending the city’s grid into the site evolved, along with the notion of having a north-south axis in the form of a drive or boulevard. Various plans by David Spiker, Rafael Vinoly, and Frank Repas showed the profession’s rising

interest in the historic city form. At the same time, Alexander Cooper and Stanton Eckstut were planning Battery Park City with its extended grid of distinct city blocks.

The merger of these three ideas — the major waterfront park, the relocated highway, and the extended city grid — at the site of the old Penn Yards came together in the late 1980s as a response put forth by the Westpride community group to the ominous threat posed by the plans for Trump City, first drawn up by Helmut Jahn, and later by Alexander Cooper of Cooper, Robertson & Partners.

A coalition of civic groups backing our plan, made up of the Parks Council, Municipal Art Society, and the Regional Plan Association, recognized that in the Reagan decade the only way to pay for a big park was through revenues from large-scale development. Thus the density for our scheme is the same 7,285,000 square feet approved by the city for the area in 1982.

The last step in this evolution, which occurred in the spring of 1990, was for us to give this amalgam of ideas an overall

Continued on page 8

The Road Less Travelled

by Craig Whitaker

Editor’s Note: The following critique of the two plans proposed to replace the current and much-maligned folly of Trump City recognizes that Trump City is by all accounts the worst-case scenario. The schemes suggested above also have problems, which this critique seeks to address. The emphasis is on the plans’ infrastructure, for that is the first step that affects the proposals’ feasibility — structurally, economically, politically, and environmentally. Craig Whitaker considers each plan seriously but contends there are aspects that need more attention.

Hugh Ferriss’s most memorable rendering from *The Metropolis of Tomorrow* (1929) shows the city at night with light steaming up from streets far below, and small airplanes darting back and forth between tall skyscrapers stitched together by a grid of aerial highways. Ferriss, of course, meant the scene to be an indictment of the dense, overbuilt building then occurring in New York. Ironically, his vision could never be realized, at least not in a capitalistic society.

Where would we start with such a plan? Would we first convince private developers to poke large holes in their skyscrapers hundreds of feet above the street by promising that someday a highway would be routed through their buildings? Or would we start by convincing highway officials to construct an enormous viaduct, confident that at each intersection the demand for office space would dictate a tower built around the road?

The difficulty of getting both private and public money, or for that matter money from different public agencies, to be invested at the same time, prompts the definition of a megastructure as being any project where two or more sources of funds are needed simultaneously. Nevertheless it has never deterred architects from proposing megastructures, particularly to mitigate the effect of the automobile.

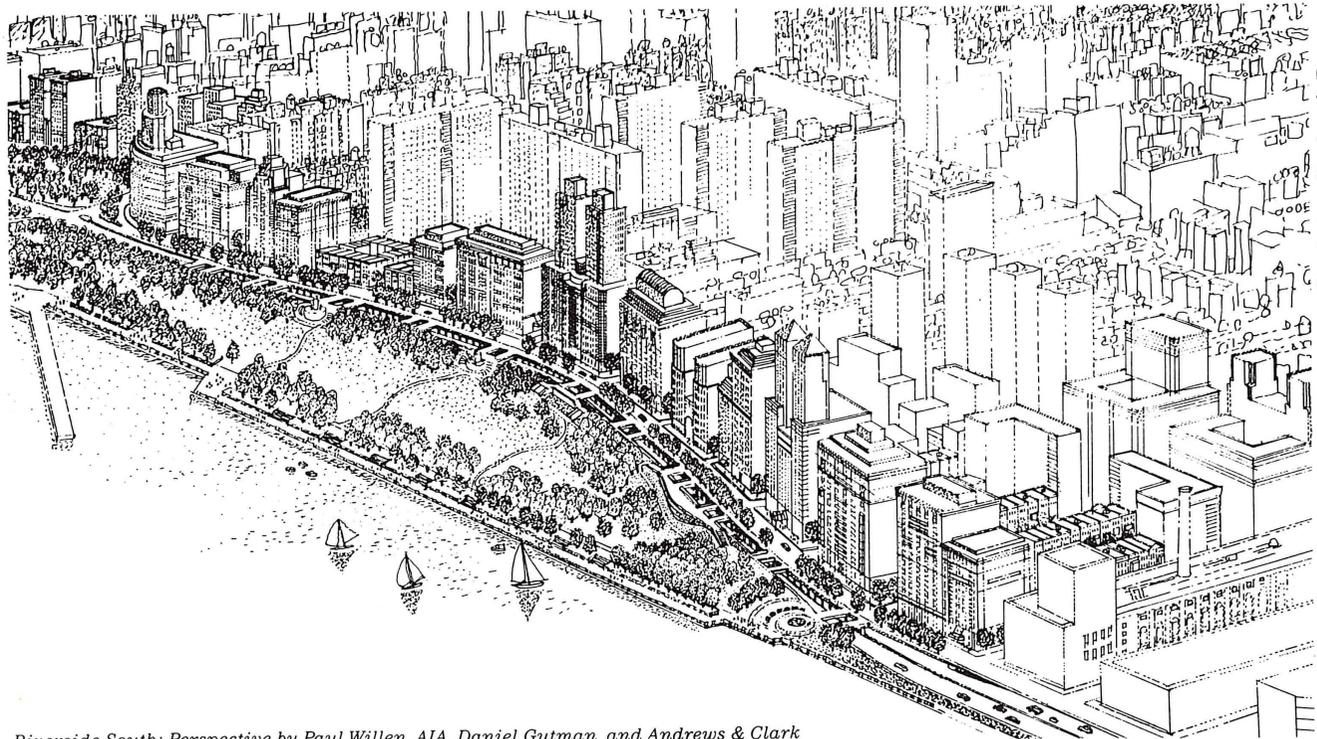
In 1925 Harvey Wiley Corbett put forward a two-level street system for the Regional Plan Association to alleviate traffic in Manhattan. However, when less visionary types began to wonder about the loss of rentable retail space on the ground floor and the cost of retrofitting existing buildings on the second floor, the plan was quietly forgotten.



Paul Willen

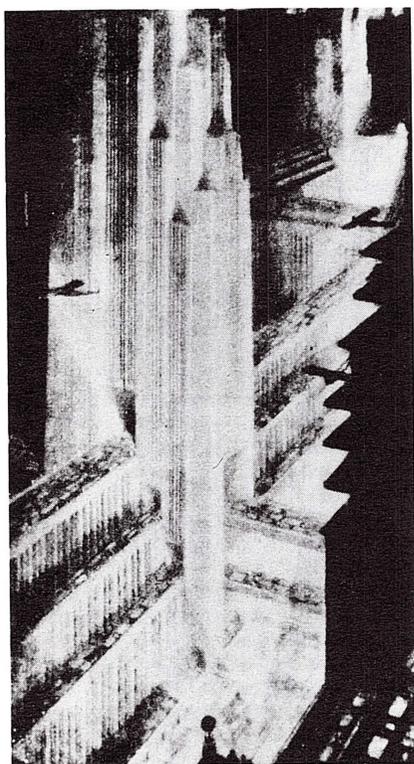


Daniel Gutman



Rendering: Stephen S. Encarnasa

Riverside South: Perspective by Paul Willen, AIA, Daniel Gutman, and Andrews & Clark



Hugh Ferriss, rendering, 1929

Perhaps the most vivid example of the perils of the megastructural approach was Le Corbusier's plan for Algiers. Fascinated with the auto test track built on the roof of the Fiat Factory in Turin, Le Corbusier proposed an expressway for Algiers on the roof of an enormous housing slab snaking along the Mediterranean coast. For added measure he also included a local street halfway up the building.

His perspective sketch is one of the better-known drawings in modern architecture. Less well known is what happened next. When told there was no money for the housing, Le Corbusier returned with a "first stage" plan for the highway alone. Over 55 years later this sketch of the road, as it careens over the fragile casbah below, looks like the Bruckner Expressway on drugs.

These plans have relevance to the drama being played out now in the Penn Central Yards on Manhattan's West Side. The two physical components of the drama are Trump City, a proposed development passionately opposed by local residents and professional critics, and the dilapidated and elevated Miller Highway connecting Twelfth Avenue and 59th Street to the Henry Hudson Parkway at 72nd Street. So controversial is the Trump

proposal that the New York Chapter of the AIA, led by a special task force, asked the City Planning Commission to reject the entire scheme.

As it stands, the plan by Cooper, Robertson & Partners calls for tall residential towers along the river to culminate in a 150-story commercial tower at the southern end. In turn, the towers sit on a five-story box shoved up against the highway. In a separate action, the existing highway is scheduled to receive a new deck sometime this fall. It is expected to cost \$85 million.

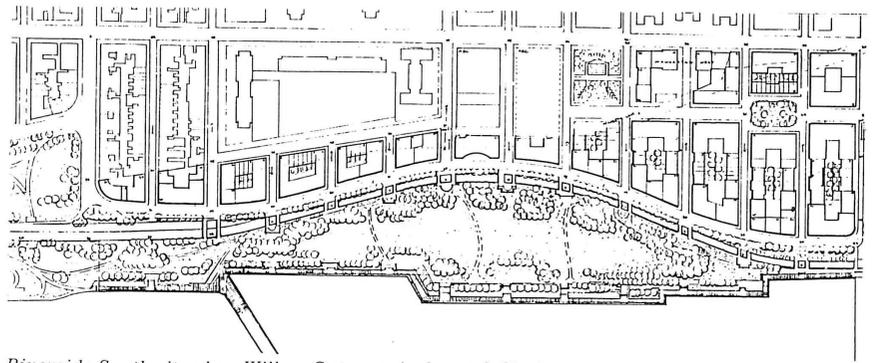
Appalled at the prospect of these two projects permanently disfiguring the West Side, the Parks Council, Municipal Art Society, and the Regional Plan Association commissioned a feasibility study by the engineering firm of Andrews & Clark to test moving the elevated highway to the east, away from the water and closer to grade.

Gutman/Willen Proposal

Based on that work, two urban design proposals have emerged. The first, by Paul Willen and Daniel Gutman under the aegis of the three civic groups, is particularly interesting because of their support. It has been given wide public exposure as an alternative worth exploring. Paul

Continued on page 8

Dumping Trump



Riverside South site plan, Willen, Gutman, Andrews & Clark

Continued from page 7

urban form. This was done by developing a strong western edge for the expanded city. Hence Riverside Drive would be extended southward, running thirteen blocks from 72nd Street to 59th Street, and neatly sitting on the bluff of the park (see illustration). Meanwhile, the West Side Highway would be relocated underneath the Drive, placed at the same level as the interior streets. It would be located far enough into the site to create buildable parcels over the entire length of the property, which would form a natural pedestrian edge for the park below. By a stroke of luck, the existing topography permits the full twenty-foot vertical separation required between the new highway and the Drive above.

Riverside Park South, 25 acres in size, would form a giant "bowl," sloping down some 20 to 30 feet from the extended Riverside Drive. The descent, via steps, ramps, or an open field to the generous meadow below, would be reminiscent of Frederick Olmsted's portion of the grand linear park to the north. The earth berm itself would be 10 to 25 feet high at the eastern edge.

The new highway would descend in elevation from 74th Street, reach grade at 69th Street, and remain at grade all the way to 59th Street at the southern end of the site.

Andrews & Clark, the civil engineers who designed the famous Brooklyn Heights Esplanade, estimate that a relocated highway would cost between \$50 million and \$75 million to build, depending on the northern terminus. The alignment is straightforward, with five blocks on a viaduct and the remaining ten blocks on grade. It requires no excavation, no piles, and no special footings. This work would be done in lieu of the \$85 million rehabilitation of the existing highway, and would be similarly eligible for federal funding.

By leaving half of the highway uncovered, the need for elaborate mechanical ventilation is eliminated. Preliminary calculations indicate that federal standards will be met. Minimal ventilation could be provided by exhaust fans in the eastern wall of the highway. The relocated highway would duplicate current entry/exit alignments at 72nd Street, carefully

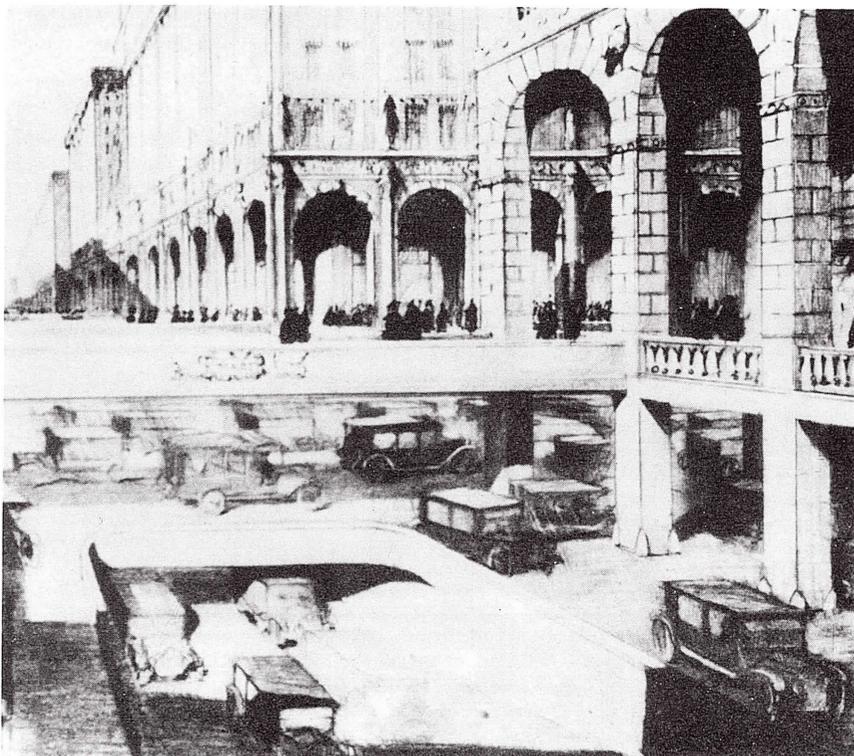
avoiding any permanent incursion into the existing Riverside Park.

Of the fourteen east-west streets, twelve could definitely be carried across the site to the new Riverside Drive South. Two require some negotiating with private owners. But with city support, the streets should appear quite advantageous.

The new urban design controls limiting heights generally to twenty floors would permit taller buildings to be placed intermittently along the extended drive. These would punctuate the steep wall of the park in the typical New York fashion. From the high promenade of the "pleasure drive," there would be, in Olmsted's words, "a fine view of the river, airy and shaded."

Paul Willen is a partner in the firm of *Daniel Pang & Associates* and is the architect for *Riverside South*.

Daniel Gutman, the planner for *Riverside South*, is an environmental and planning consultant currently working with *Westpride*.



Harvey Wiley Corbett, rendering, 1925

Continued from page 7

Goldberger wrote in the *New York Times* that it showed "real breadth and scope of vision," and he called it "practical" and "eminently civilized." Unfortunately, in my view, it cannot be built as designed.

The megastructural problems are immediately evident. A parking garage, presumably paid for by a private developer, sits under and next to a parkway funded by the state. Both the parkway and the parking garage lie beneath an extended Riverside Drive, which, if not paid for by the city, would have to meet city standards. All the pieces must be agreed upon and be built coterminously, if only to delineate new property lines and to apportion the increased foundation costs to the appropriate parties. Therefore, for it to happen at all, the developer would have to have his financing in place and have made a commitment to pay his share of the infrastructure costs — not as market timing may dictate, but at the same time the highway was built. Working backwards, we know that full financing means all of the inevitable lawsuits would have been resolved. Before the lawsuits were even filed, plans would have had to be approved. An approved plan means there are no environmental obstacles nor is there

Mark your calendar: A discussion on Trump City (Penn Yards) sponsored by the NYC/AIA 60th Street Task Force will take place at The Urban Center, October 9, at 6 p.m.



Joseph Wasserman



Christoph Riedner

Dorothy Alexander

Riedner/Wasserman Proposal

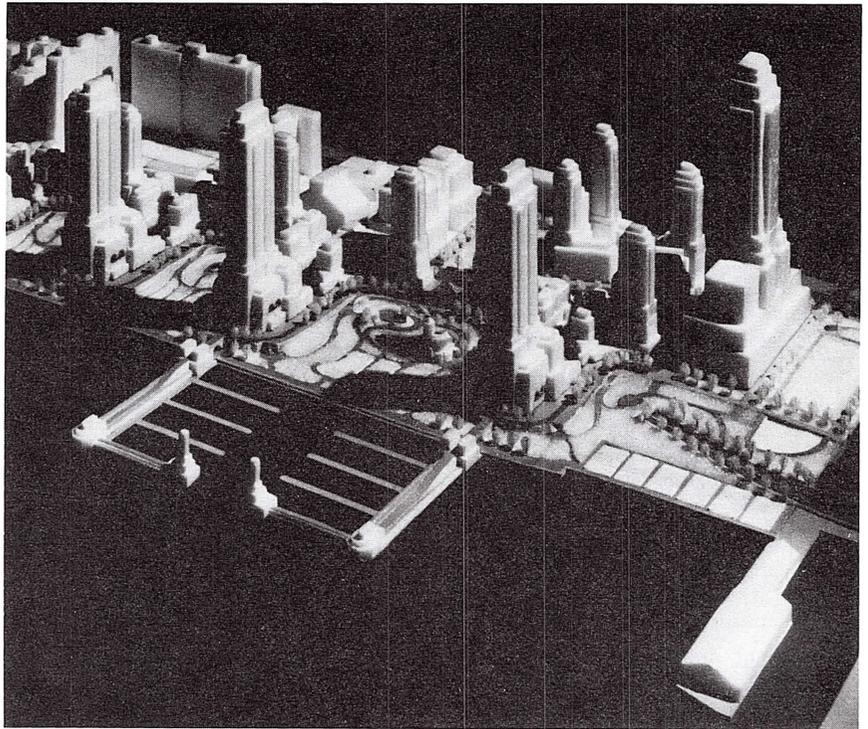
by Christoph Riedner and Joseph Wasserman

The Penn Yards site presents two conditions that make it unusual for development. First, its location next to the Hudson River will allow any developer to take advantage of the proximity to the water's edge. Second, the city's grid has been fragmented by a complex of superblock housing nearby, and the site itself is sliced into two parts by the elevated highway.

Because of this situation, we have attempted to combine nature, the grid, and the superblock in an interwoven pattern of parks, streets, and buildings. The goal is to reintegrate the disrupted context and create a sequence of spatial and architectural transitions that lead one from the city to the water.

Special attention has been given to providing maximum views of the water for the apartment dwellers and keeping the views of the river open to the surrounding neighborhoods. We also try to achieve

Continued on page 10



Penn Yards Development, Christoph Riedner with Joseph Wasserman, FAIA

political opposition. In the meantime, the state and the city must sit and wait while the present highway crumbles, and this they will not do.

Even if there were agreements in principle between the state, all the city agencies, and the developer, the actual costs of the Willen/Gutman scheme are considerable enough to make its realization dubious. Andrews & Clark projected the cost of the highway alone to be \$50 to \$75 million.

That figure seems optimistic when compared to an \$85 million figure needed just to *rebuild* the existing deck. (1) To that amount must be added the cost of building an extended Riverside Drive with trees and new cross streets, all on a new structure. Add to that ventilation for the covered northbound lanes of the roadway, plus new landfill for the park, a retaining wall to keep the landfill from falling into the parkway, and probably a new sea wall to keep it from sliding into the river. The costs of the infrastructure alone could well exceed half a billion dollars.

And one cost is missing — the cost of acquiring the right-of-way. Donald Trump owns the land in question, not the City of New York. This fact has not been lost on

the State Department of Transportation, which would have to pay for the rights. Nor presumably has it been lost on Trump. Should the highway be moved inboard, ironically the civic groups advocating this change would enormously increase Trump's leverage at the bargaining table. Any developer could argue that the sizable increase in infrastructure costs occasioned by the realignment necessitated the greater density for the project.

Alternatively, Trump (or whomever he may have sold his property to) could argue the realignment makes it impossible to have any profit at all, and therefore, he should be paid consequential damages. Reportedly Trump was offered somewhere between \$450 and \$600 million for the property last year. It is still worth a sizable fraction of that in a soft market. It is surreal to believe a cash-starved city administration would find it politically palatable to pay enormous sums of money to Trump at the same time they are cutting back on street-cleaning services.

There are other serious problems as well. To squeeze a new Riverside Drive lined with apartment towers behind a relocated parkway, Willen and Gutman have created a new Drive only 60 feet wide, and new city

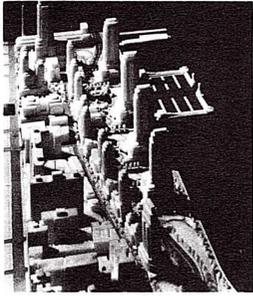
blocks as little as 100 feet long. Like a movie set viewed from the wrong angle, both the new Drive and the blocks behind it would appear very different from the more generous existing Riverside Drive and residential blocks further north they supposedly emulate.

In reality these dimensions would be squeezed even further once ventilation ducts were added to the parkway. Highway officials, as a rule of thumb, will ventilate any covered roadway longer than 200 feet. The northbound lanes of the Willen/Gutman scheme are covered for more than half a mile with no ventilation. The need for ventilation in turn raises the question about where the exhaust stacks could be located in a new high-rise residential neighborhood adjacent to the parkway. (2)

The highway exhaust issue raises the question of air quality in general. At present the West Side corridor has numerous "hot spots" — areas in violation of federally mandated air quality standards. Because of added Riverside Drive traffic, and with the parkway and the Drive pushed up against new residential buildings, along with the prevailing winds from the west, it is entirely likely that this

Continued on page 10

Dumping Trump



Penn Yards, model

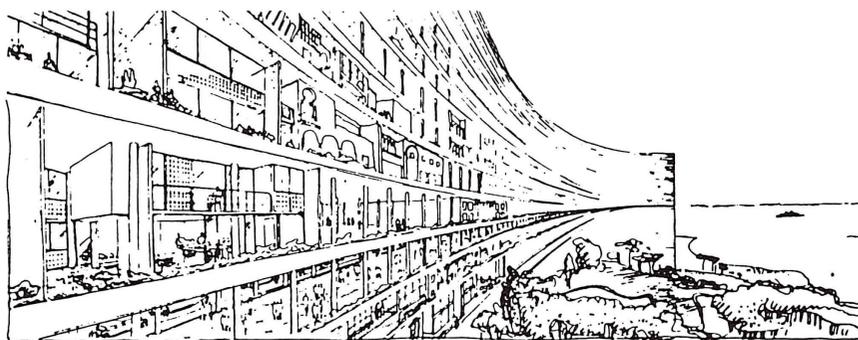
Continued from page 9

a sensible distribution of active and recreational open space (26 acres, or 45 percent of the site) and maintain a buffer between the development and an existing power plant at 59th Street. Of the 7.2 million square feet, about 4.5 million (4500 dwelling units) is residential, 2.7 million square feet is for local retail, commercial, office, and institutional use, with a density exclusive of all streets of 4.59 FAR. A new boulevard runs on top of the railroad right-of-way that mirrors the course of Broadway and merges with West End Avenue at 60th Street. This can also, if desired, link up seamlessly with Riverside Drive at 72nd Street.

The city streets end alternately in cul-de-sacs or blend into a meandering road that constitutes the boundary between the buildings framing the park. These buildings are 35- to 45-story towers, including 10-story bases. The boundary road creates a sequence of "outdoor rooms" that open onto the esplanade and the water.

Our proposal could work well with these three possible locations for the West Side Highway:

1. The highway could stay in its present elevated location, so that the four front-line towers sit on top of it. Thus the highway would be covered and ventilated through the buildings. If desired, a buffer zone would be created by introducing a base of office floors.
2. The highway would swing inboard, running on grade with the development platform above it.
3. In the greatly preferred alternate plan (see illustration), the highway would be moved outboard at grade and be covered by an elevated, landscaped deck. This deck would constitute the waterside edge of a continuous riverside park. Such a road alignment presents far fewer problems than an inboard scheme. It allows decisions regarding the development, the streets, and the infrastructure to be solved independently. It permits the new highway to be built while the present elevated structure remains in use. The proposed highway can rely on natural ventilation and could occur at a location where roadway pollution would have the least impact on the community. The cost of the highway and the decking should not exceed the prohibitive cost of rebuilding the present roadway.



Le Corbusier, Plan for Algiers, project A, 1930

Continued from page 9

congested stretch of corridor would not qualify for such a permit. (3)

Not unimportantly, the plan has legal hurdles. The section of Riverside Park north of the Penn Central Yards is currently protected by some of the most restrictive legislation ever devised. That law prohibits any change to or incursion into the park either during or as a result of a highway reconstruction. To effect the grade changes shown, the Willen/Gutman proposal must intrude into Riverside Park for more than two blocks and must reconfigure the 72nd Street interchange. (4)

Beyond the problems of constructing the Willen/Gutman proposal, however, is the question of why go to this effort to have apartment residents and pedestrians still listening to the noise from and looking down on the uncovered southbound lanes of an arterial highway?

The Riedner/Wasserman Scheme

The second proposal began as a student thesis at CUNY by Christoph Riedner and depicted, in classic Ferriss form, tall towers set over an open highway in roughly its present location. With Joseph Wasserman's assistance, a second scheme was produced incorporating the Andrews & Clark inboard

The proposals shown here are included in "Penn Yards, Past & Present," an exhibit sponsored by the Municipal Art Society, open from Oct. 1 to Oct. 26 at The Urban Center.

[This third proposal resulted from a conversation with Craig Whitaker when he was preparing the article for Oculus, in which Whitaker suggested this outboard alignment. Obviously all parties agreed this was a good idea; hence the revised drawings.—Ed.]

Our plan is a "grand design," proposed at a time when one often has little faith in being able to realize grand ideas. However, the plan can be easily established by mapping open space and streets, and by establishing bulk, setback, and height controls on each block. The development could be built incrementally and permits different architects and planners to elaborate the character and texture of the neighborhood over the years.

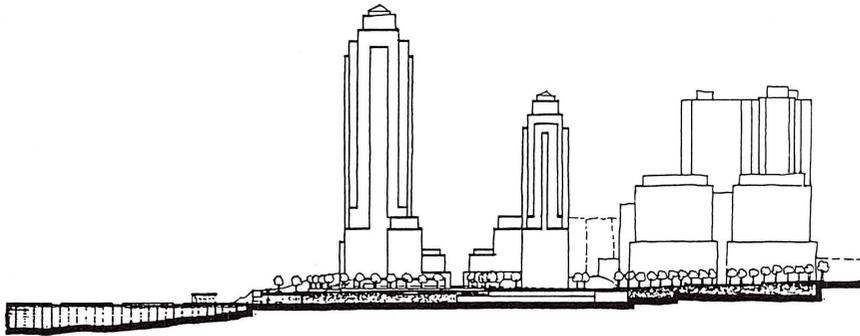
Christoph Riedner is an architectural designer and a graduate of City College of New York's School of Architecture.

Joseph Wasserman is principal of the architectural firm of Hoberman & Wasserman.

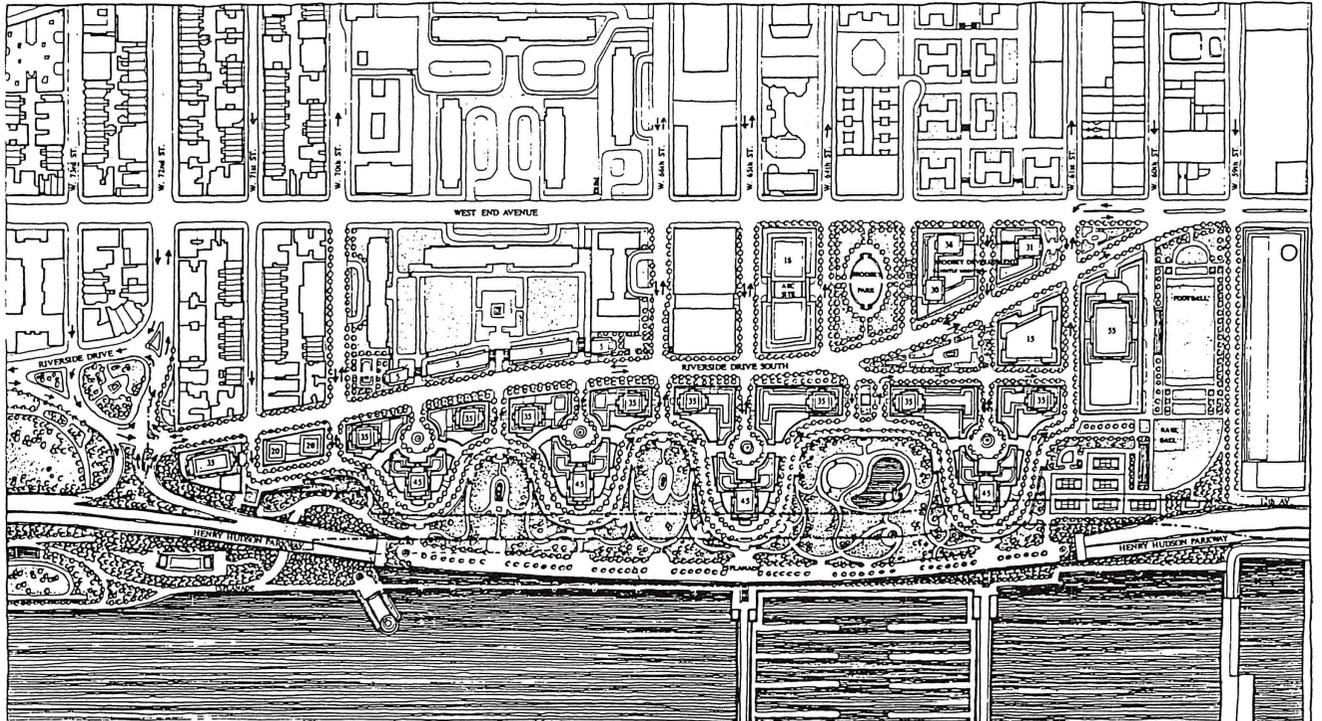
highway as "the greatly preferred alignment." *[As can be seen by Riedner/Wasserman's explanation, the architects have recently decided on a third alignment.—Ed.]*

Both alignments sit under a succession of tall point-block towers that are spaced to give views of the river between them. This is a laudable goal. But the proposal has many of the same megastructural and cost problems existing in the Willen/Gutman scheme, which do not bear repeating.

The most salient feature of the plan, however, is a tightly coiled loop road separating a waterfront park from buildings behind. The road tends to diminish the sense of grand continuity of a park at the water by dividing the acreage into four discrete smaller parks. (It would also drive mad any UPS driver looking for a particular address.) To have any coherence, this looped road, like the Royal Crescent at Bath, must depend on the street walls of the buildings facing it. Yet it is probable that any market-rate housing will be built over many years by many hands. Battery Park City, for example, is now more than twenty years old. Thus, Riedner and Wasserman's idiosyncratic solution, the force of which depends on a formal and



Penn Yards Development, section, 63rd St., Riedner/Wasserman



Penn Yards Development, site plan, Riedner/Wasserman

The site plan and section submitted to Oculus (but not the model photograph on p. 9) reflect a third highway route, which Riedner and Wasserman now favor. This "outboard" alignment was adopted by the team in response to comments made by Craig Whitaker while preparing this article. Though Whitaker still chose to assess their original scheme, the models and drawings on display at The Urban Center show the "outboard" alternative. Also waterside towers are located further inland, and the heights and bulk of the towers are reconfigured.

precise relationship between towers, lower buildings, and street, could be buffeted and weakened by the vagaries of changing styles and the sensibilities of different designers over the years. By contrast, Olmsted's curves on Riverside are so slight and so well fitted to the topography of the land that even the flat facades of the most banal buildings set at tangents to the curve of the street reinforce the sinuous character of the Drive.

A Modest Proposal

Is there a better answer? Probably the simplest and most straightforward solution would be to drop the highway to grade at the river's edge just *outside* its present alignment. The Henry Hudson Parkway already has this relationship to Riverside Park over most of its length. If we were civilized, we would put a lightweight roof over the highway either now or later — as was done at Carl Schurz Park and the Brooklyn Heights Esplanade. Fresh air would enter from the open river side, and exhaust ducts could be hidden in the park. Such a solution would make the Trump City proposal, with a five-story box pressed up against a park, seem absurd even to supporters of the present plan. An extended Riverside Drive could be planned and mapped at some distance from the

covered road and built at a proper pace. This respite would also give the city time to plan, and allow the debate over the ratio of density to parkland to reach its own separate conclusion.

No solution is without its problems, including this one. It would be more elegant if the roadway began its transition to grade in Riverside Park just south of the boat basin at 79th Street rather than at 72nd Street. But for this to happen the law must be changed. Political leadership on the West Side would have to make this case convincing to a highly suspicious community. The land outside the roadway is also owned by Trump, but since it is dedicated to parkland, this alignment would have little effect on his infrastructure costs. Nevertheless it would trigger negotiations between him and the city. These are not insignificant considerations. But it would be tragic if both Trump City and the West Side Highway proceeded on their present courses simply for the lack of a feasible alternative.

Craig Whitaker, an architect and planner with a practice in Manhattan, was the author of the Westway proposal.

[The following is a response from Willen and Gutman to points raised by Whitaker in an earlier letter, some of which appears above.]

1. We have confidence in Andrews & Clark's construction cost estimate of \$50 to \$75 million for the two relocated highway alternatives. The relocated West Side Highway south of 68th Street would be built at grade and there would be no need to depress the road. The bearing capacity of this soil, long used for heavy freight, is adequate for the highway. No extra footings or pilings are required.

2. Ventilation:

The relocated highway was left half uncovered so it wouldn't require elaborate mechanical ventilation. Our calculations of air quality show that federal standards would be met. Remember that there will be no trucks. Ventilation of the northbound lanes could be aided by exhaust fans in the wall separating the highway from the parking levels to the east, much as the FDR Drive is ventilated under Carl Schurz Park.

3. Air Quality:

The extended Riverside Drive is presently conceived as a three-lane, one-way northbound service road, including one parking lane. There is no direct feed from Twelfth Avenue to the south.

4. Our plan shows a northbound exit at 72nd Street, which seems to work. The northbound entry follows exactly the existing entry alignment and does not involve any incursion into the park. We are aware of the Blumenthal amendment.

AROUND THE CHAPTER

by Lenore Lucey

Positions, people, and issues

Not as quiet as one ever expects, summers have a way of slipping away in a flurry of events. This summer was one of considerable activity for the Chapter in the political arena. As reported in September, the resolution on the "designer licensing" battle was brought to a successful conclusion by Doug Korves and Randy Croxton after long and hard negotiating at the state level. Also noted was the Chapter's "Report of the 60th Street Yards Task Force" which was received by all members in early July, and found great support in the press.

During the balance of July and August, the Chapter lobbied and testified on other matters. Chapter Director Bill Stein and members of the Public Sector Contracts Committee met several times with the Charter-mandated Procurement Policy Board to discuss proposed rules that would return us to fee-bid-based selection for architectural services, revise rotational listings, and change numerous other selection and contractual procedures, all to the detriment of the profession and the city. At the end of July I testified before the Procurement Board stating our concern that the selection of architectural services remains a qualifications-based process. I urged the Board to recommend that the choice should be of "the firm with the highest technical ranking . . . selected for the work subject to successful fee negotiations," as was recommended in the city's own study done by Arthur Young & Co. Final procurement proposals were more favorable due in large part to these actions.

In early August Chapter President John Winkler reiterated to the mayor and Board

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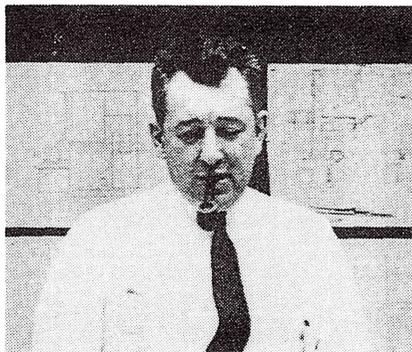
Joan Higbee (212) 872-6691 or

Bob Foster (212) 872-6688

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Fax (212) 872-6432



Gordon Bunshaft

of Estimate the previously stated support for the Landmark designation of **City and Suburban Housing**. In this time of housing crisis, the statement pointed to this project's "major influence on the development of government-sponsored housing." In addition, Winkler noted it represented a "significant step in the history of housing development in New York City." The final decision, handed down as we were preparing this issue, allows the developer to demolish a portion of this significant complex.

Hunters Point came to the fore in mid-August during the Board of Estimate hearings on the master plan for this new neighborhood in Queens. The Chapter's position, prepared by President's Advisory Committee Chair Denis Kuhn, praised the proposal for its adoption of the best in new planning techniques used so successfully at Battery Park City and Roosevelt Island. The Chapter urged the (then soon to be extinct!) Board of Estimate to approve the project and move forward to develop this key parcel. The Board of Estimate made only minor changes to the proposal in granting its approval.

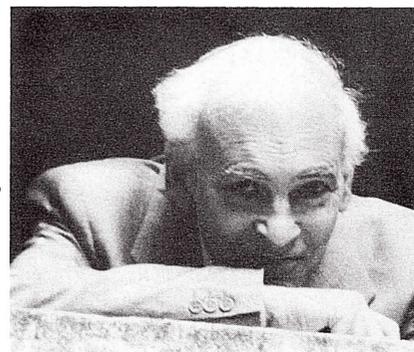
Members and committees are the source for formulating many Chapter positions. By becoming active, you can influence the Chapter's policies and public statements. If you have not already done so, fill in the committee selection form received with the September Oculus and return it immediately. Be a part of what is happening in the profession and in the city.

OBITUARIES

Gordon Bunshaft, a partner of Skidmore, Owings & Merrill in New York from 1949 until 1979, died August 6. He was 81 years old. Until his retirement, he defined the firm's cool, corporate, modern style; Lever House on Park Avenue was his masterwork.

Bunshaft received his architectural education at the Massachusetts Institute of Technology, and subsequently, with a Rotch Traveling Fellowship, he went to Europe where he met Walter Gropius and discovered European modernism. In 1937 he joined SOM, where from the 1950s through the 1970s he brought the modern skyscraper to its apogee in cities across the globe.

However, Manhattan is the city that continues to reap the benefit of his post-World War II International-style designs. With a democratic serenity, the sleek skins



Alvin Boyarsky

of Bunshaft's modernist towers reflect prewar masonry facades, 1960s glass boxes, and Post-Modern monoliths.

Bunshaft was known in the international architecture community for his pipe and his brusque manner, and also for his penchant for quality. I.M. Pei recalls a dinner at the Brussels Restaurant for SOM's Banque Lambert client. Bunshaft and one of the wine stewards planned a list of wines. "Each was the best of its kind, which was very typical of Gordon," says Pei. "He deliberately chose an obscure wine, hoping that it would escape me. Well, I happened to know that wine. Years afterward Gordon continued to blame the wine steward for tipping me off."

Alvin Boyarsky, chairman of London's Architectural Association, died August 6 at the age of 61. Boyarsky was raised in Canada and studied architecture and regional planning at McGill and Cornell universities. He became a tutor at the AA in 1963 and chairman eight years later. During his tenure he not only maintained the school's international reputation, but bolstered it substantially by recruiting staff and students from all over the world.

Steven Holl, who studied with Boyarsky at the AA in 1976, recalls that he was "one of the most charismatic figures in architecture — in thinking about it, not just doing it. He had a mysterious intensity in terms of his commitment to architecture. He never exposed the dimensions of his intensity — it was just there."

Max Gordon, a London architect who practiced internationally, died August 24 at the age of 59. He studied architecture at the Architectural Association and urban studies at Harvard Graduate School of Design. Between 1956 and 1981 Gordon worked with Skidmore, Owings & Merrill in New York, and Chapman, Taylor & Partners, and Louis de Soissons & Company in London. In 1981 he became an independent designer and consultant for the installation and display of art. Among his New York projects were galleries for Paula Cooper, Brooke Alexander, Maeght-Lelong, and Lorence Monk.

Before he died, Gordon completed a house design for long-time friends and Chicago art collectors Lewis and Susan Manilow. Mrs. Manilow commented that Gordon had "a sense of proportion, what it is to live with art and love art and let it breathe, and still have [the project] be a home. In addition, he was joyous and witty and charming, all those wonderful things."

—A.E.M.

Courtesy AHF and MIT Press

Valerie Bennett

You can get into a lot of trouble by copying blank AIA Documents. For starters, it is illegal to reproduce copyrighted material. On top of that, the language in an old document can be out of date and not reflect current case law and practice within the complex construction industry. And then there's the potential increase in your liability as a result of errors or omissions, which can result in your paying big dollars to settle a dispute. It's just not worth it; in fact, it's dumb.

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Announcements

On November 14 the NYC/AIA Marketing and Public Relations Committee will sponsor a panel discussion called "Bobbing for Apples: How Architects Can Get Work With the City" at 5:30 pm in Cooper Union's Great Hall. The director of the mayor's Office of Construction, Robert Lemieux, as well as representatives of six other city agencies will participate. If you have questions which you would like to be addressed, please send them to Michael David Monsky, c/o Capelin Communications, 257 Park Ave. South, New York, N.Y. 10010.

The National Center on Institutions and Alternatives, a non-profit agency which develops and operates alternatives to incarceration programs and services, is planning to renovate offices for their new program, Crossroads, which will provide day treatment, education, job development, parenting, and community support services to women offenders with a history of substance abuse. The office space needs minor work in order to meet New York State Division of Substance Abuse Service licensing requirements. NCIA is looking for an architect and engineer to provide assistance and advice on a low- or no-cost basis. Contact Kathy Brooks, NCIA, 141 E. 44th St., New York, N.Y. 10017. 370-9766.

The Women in Architecture committee is preparing a directory of women architects, speakers, and jurors to promote women in the architectural profession and to foster role models. Women architects in the directory would serve on honor design award juries and/or speak at architectural conventions, seminars, meetings, and lectures. If you are interested in being included, please get a form from Emma Macari, AIA, WIA Steering Committee, Room 957E, WARF Building, University of Wisconsin-Madison, Madison, Wisc. 53705. 608-263-3000.

The AIA has chosen Norman Fishbein and Jeffrey Gerson of Shearson Lehman Brothers to be the New York regional commended provider of pension planning. A seminar entitled "Retirement Planning for the Future" for architects of member-owned firms is scheduled for Tuesday, October 30, from 8:00 to 9:30 am at Shearson Lehman Brothers, 767 Fifth Ave., 7th floor. Programs will include "The Value of Consulting Services and Portfolio Management of the 1990s," "Financial Strategies in Difficult Times," and "Retirement Planning Overview". Contact Norman Fishbein at 230-3472 for an invitation.

DEADLINES

OCTOBER 1

Submission deadline for the Haskell Awards for Student Architectural Journalism, sponsored by the NYC/AIA. Work on topics such as architecture and urban design may be submitted by students in an architecture-related discipline. Contact the Haskell Program at NYC/AIA, 457 Madison Ave., New York, N.Y. 10022, or phone 838-9670.

OCTOBER 12

Deadline for entries in the Health Care Interior Design Scholarship Competition, a program promoting innovative, life-enhancing design solutions for health care environments. Sponsored by the Symposium on Health Care Interior Design. For more information, contact Debra J. Levin, 415-370-0345.

OCTOBER 15

Registration deadline for Environment 1: An Architectural Competition to Design a South Pole Research Station, Student Design Competition. Submission deadline October 27.

For more information write the American Institute of Architecture Students, 1725 New York Ave., NW, Washington, D.C. 20006, or phone 202-626-7472.

OCTOBER 31

Entry deadline for the Vietnam Women's Memorial Project. For submissions requirements and registration contact Michael John Pittas, Competition Advisor, Vietnam Women's Memorial Project, 2001 S Street, NW, Suite 302, Washington, D.C. 20009.

Entry deadlines for the Isaac Perry Prize and the Philip Hooker Prize, two awards for local architectural history. Sponsored by the Turpin Bannister Chapter of the Society of Architectural Historians. For application forms, write to Perry and Hooker Prizes, School of Architecture, Greene Building, Rensselaer Polytechnic Institute, Troy, N.Y. 12180-3590.

NOVEMBER 1

Entry deadline for the Chain Link Fence Manufacturers Institute 1990-1991 Design Award. For more information, contact Bill Hennessy, Chairman, CLFMI Promotion and Design Awards Committee, c/o Chain Link Fence Manufacturers Institute, 1776 Massachusetts Ave., N.W., #500, Washington, D.C. 20036, or phone 202-659-3537.

NOVEMBER 5

Deadline for entries in the Society of American Registered Architects student design competition for housing units in the Northwest corridor of Boston. For explanatory booklet, write SARA, 1245 S. Highland Ave., Lombard, Ill. 60148, or phone 708-932-4622.

NOVEMBER 9

Deadline for exhibit proposals for the New York City Department of Cultural Affairs' City Gallery. For further information contact Elyse Reissman, Director, City Gallery, Department of Cultural Affairs, Two Columbus Circle, New York, N.Y. 10019, or call 974-1150, ext. 382.

URBAN CENTER BOOKS' TOP 10

As of August 29, 1990

1. **Land Use Leaders**, John Fawcett (Municipal Arts Society of New York, paper, \$5.00).
2. **El Croquis #38: Santiago Calatrava** (El Croquis, paper, \$20.00).
3. **El Croquis #41: Peter Eisenman** (El Croquis, paper, \$24.00).
4. **Tadao Ando**, Architectural Monographs 14 (Academy Editions/St. Martin's Press, paper, \$24.95).
5. **AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, \$21.95).
6. **A + U 89:10: Morphosis** (A + U, paper, \$25.00).
7. **Guide to Architecture Schools in North America**, ed. Richard E. McCommons (Association of Collegiate Schools of Architecture Press, paper, \$14.95).
8. **In the Manor of Nietzsche**, Jeffrey Kipnis (Calluna Farms Press, cloth, \$100.00).
9. **The Experience of Place**, Tony Hiss (Knopf, paper, \$19.95).
10. **New York Architecture Volume 3** (NYC/AIA, paper, \$15.00).

RIZZOLI BOOKSTORES' TOP 10

As of August 30, 1990

1. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
2. **Albert Frey, Architect**, Joseph Rosa (Rizzoli, paper, \$29.95).
3. **GA Document #25: Japan '90** (GA, paper, \$32.50).
4. **What Is Deconstruction?**, Christopher Norris and Andrew Benjamin (Academy Editions/St. Martin's Press, paper, \$12.95).
5. **Pamphlet Architecture #12: Building Machines**, ed. Robert McCarter (Princeton Architectural Press, paper, \$8.00).
6. **The Poetics of Space**, Gaston Bachelard (Beacon Press, paper, \$9.95).
7. **Pueblo Deco**, Carla Breeze (Rizzoli, paper, \$17.95).
8. **The Tao of Architecture**, A. Chang (Princeton University Press, paper, \$6.95).
9. **Architectural Detailing in Residential Interiors**, Wendy W. Staebler (Whitney Library of Design/Watson-Guptill, cloth, \$49.95).
10. **New York Architecture: 1970-1990**, ed. Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75.00).

THE CALENDAR OCTOBER 1990

Action-packed October!

Watch For: David Dinkins at The City Club of New York, Oct. 5, CUNY Grad Center, 12 noon.

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

Recent Works from John Nichols

Printmaker. John Nichols Gallery, 83 Grand St. 226-1243. Closes October 13.

The Doghouse. The Cooper-Hewitt Museum, 2 East 91 St. 860-6868. Closes October 14.

Edward Ruscha Los Angeles Apartments. The Whitney Museum of American Art, Madison Avenue at 75th St. 570-3633. Closes October 14.

Forging a Metropolis: Architecture of Lower Manhattan. The Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633. Closes October 19.

Annual Exhibition of National and International Student Designs. The National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes October 26.

Futurist Architecture. Philippe Daverio Gallery, 41 E. 57th St. 826-4210. Closes Oct. 27.

Bridging the Gaps: Pedestrian Connections in the City — Winning Entries. Co-sponsored by the Columbia GSAAP and the Building Arts Forum/New York. Avery Hall, Columbia University. 854-3414. Closes October 31.

Erik Gunnar Asplund: Architectural Projects 1912-1940. Max Protetch Gallery, 560 Broadway. 966-5454. Closes November 3.

Emerging Japanese Architects of the 1990s. Wallach Art Gallery, Schermerhorn Hall, Columbia University. 854-7288. Closes November 3.

The History of History in American Schools of Architecture, 1865-1975. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-8165. Closes November 3.

Eighteenth Century Scenic and Architectural Design: Drawings by the Galli Bibiena Family. The Cooper-Hewitt Museum, 2 East 91 St. 860-6868. Closes December 30.

Design 1925-1945: Selections from the Collection. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Open indefinitely.

Note: "Greenwich Village on the Water's Edge: The Survival of the Neighborhood," sponsored by the Greenwich Village Society for Historic Preservation and the Municipal Art Society at The Urban Center, September 27 to October 25.

And don't forget Columbia University's lectures: John Hejduk on Oct. 3, James Stewart Polshek on Oct. 17, and Liz Diller and Ricardo Scofidio on Oct. 24. All at Avery Hall, Wood Auditorium, 6:30 p.m.

MONDAY 1

EXHIBITION

Alternative Strategies for Architectural Survival in Times of Stress. Collages by Gail Raab. Books & Co. 939 Madison Ave. Closes October 31.

TUESDAY 2

EXHIBITION

Charles Gilbert Hine: Impressions of a City. The New-York Historical Society, 170 Central Park West. 873-3400. Closes January 27.

MEETINGS

NYC/AIA Health Facilities Committee Open Meeting. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee.

Hospitals and Design for Hospitality: Bartholomew County Hospital, Columbus, Indiana. Graham Wyatt, a partner at Robert A.M. Stern, will discuss Bartholomew County Hospital. 5:30 pm. Urban Center Galleries, 457 Madison Avenue. A business meeting for the Health Facilities Committee will precede the talk at 4:30 pm. 838-9670. \$5 fee.

PANEL DISCUSSION

Crossovers: Art and Architecture. Moderated by Susana Torre, with David Childs, Laurie Hawkinson, and John Whiteman. Sponsored by the Architectural League. 6:00 pm. Donnell Library Center, 20 W. 53rd St. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

WEDNESDAY 3

EXHIBITION

A Toast to Shakespeare's Globe. Steuben, Fifth Ave. at 56th St. 725-3570. Closes October 27.

THURSDAY 4

EXHIBITION

Communicating Ideas Artfully. The Steelcase Design Partnership, 305 E. 63rd St., 15th floor. 755-6300. Closes October 31.

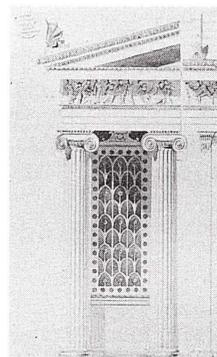
TOUR

Interiors of Lower Manhattan Buildings: Wall Street and the Financial District. With Andrew S. Dolkart. 12:30 pm. The Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633.

SUNDAY 7

TOURS

Beaux-Arts Fifth Avenue and Grand Central Terminal. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.



History, closes Nov. 3

Jewish Harlem. Given by Marvin Gelfand. Sponsored by the 92nd St. Y. 1:00 p.m. 996-1100. \$16 fee.

MONDAY 8

LECTURE

Jane Austen's Town and Country Style. Given by Susan Watkins, English author. Sponsored by the Royal Oak Foundation. 6:00 pm. Grolier Club, 47 E. 60th St.

TUESDAY 9

PANEL DISCUSSION

NYC/AIA 60th Street Yards Task Force. Presentation and discussion of reasons for opposing Trump City. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

WEDNESDAY 10

LECTURE

The Canterbury Tale: The Art, Architecture, and Development of an English Gothic Cathedral. Given by Robin Harland, Fund Raising Manager, The National Trust. Sponsored by the Royal Oak Foundation. 6:00 pm. Grolier Club, 47 E. 60th St.

THURSDAY 11-SATURDAY 13

CONFERENCE

Designer's Saturday 1990: Crosscurrents. The International Design Center, New York, 30-20 Thomson Avenue, Long Island City. For more information, contact Alexia Lalli at 718-937-7474.

THURSDAY 11

EXHIBITION

Stephen Talasnik: New Drawings. Inspired by the architecture of Tokyo. Dolan/Maxwell Gallery, 154 Wooster. 353-1702. Closes November 6.

PANEL DISCUSSION

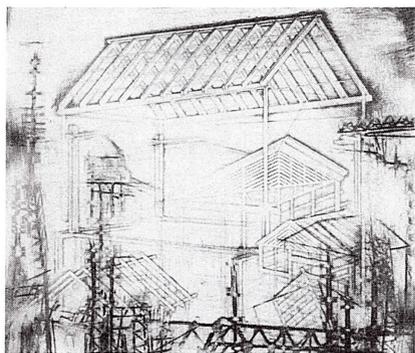
Crossovers: Art and Architecture. Moderated by Susana Torre. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

SUNDAY 14

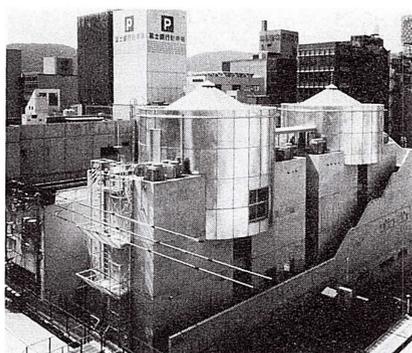
TOUR

Downtown New York: Beaux-Arts to Post Modern. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

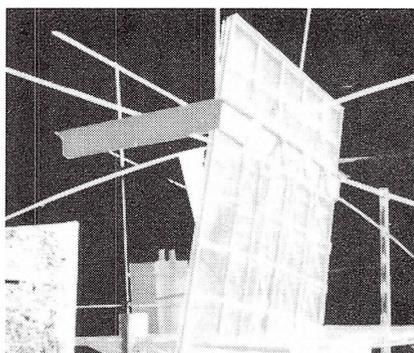
Ellis Island Reopened. Given by Professor James P. Shenton, Columbia University. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$30 fee.



Stephen Talasnik, closes Nov. 6



Emerging Japanese Architects, closes Nov. 3



NIAE Winners, closes Oct. 26

MONDAY 15

LECTURE

Beaux-Arts NYC: 1890-1915. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

TUESDAY 16

EXHIBITIONS

Mondo Materialis. Collage panels by architects, artists, and designers. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 24.

Within Bohemia's Borders: Greenwich Village 1830-1930. Museum of the City of New York, Fifth Ave. at 103rd St. 354-1034. Closes February 3.

PANEL DISCUSSION

Interior Construction: The Contractor's Role. Sponsored by the NYC/AIA Interiors Committee. Moderated by **Jonathan Butler**, **Butler Rogers Baskett**, with **Charles Uribe**, **AJ Contracting Co.**, **Patrick Donaghy**, **Structure Tone Inc.**, and **Christopher Clark**, **Clark Construction Corp.** 6:00 pm. The Urban Center, 838-9670. \$5 fee.

WEDNESDAY 17

LECTURE

Restoring Historic Interiors in the English Country House. Given by **Martin Drury**, Historic Buildings Secretary, The National Trust. Sponsored by the Royal Oak Foundation. 6:00 pm. Grolier Club, 47 E. 60th St.

THURSDAY 18

LECTURE

Chicago Alternatives to the New York Skyscraper 1885-1910. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

PANEL DISCUSSION

Crossovers: Art and Architecture. Moderated by **Susana Torre**, with **Melvin Barney** and **Coy Howard**. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-7677, information 753-1722. \$5 fee (non-League members).

FRIDAY 21

TOUR

Roosevelt Island: Planning in the 20th Century. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 1 pm. 996-1100. \$15 fee.

MONDAY 22

LECTURE

Heroic Geometry: The Enlightenment in the English Town 1770-1830. Given by **Mark**

Girouard. Sponsored by the Architectural League. 6:30 pm. The Urban Center. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

TUESDAY 23

EXHIBITIONS

Architectural Projects: Music and Architecture. By **David Mayernik** and **Thomas Rajkovich**, to benefit the American Academy in Rome. Stubbs Books & Prints, 835 Madison Ave. 2nd floor. 772-3120. Closes November 15.

The Marsh Estate. Drawings, models, and paintings by **Centerbrook Architects** and **James Richmond**. John Nichols Gallery, 83 Grand St. 226-1243. Closes December 1.

MEETING

NYC/AIA Professional Practice Committee Open Meeting. 6:00 pm. The Urban Center, 457 Madison Ave. \$5 fee.

WEDNESDAY 24

LECTURE

The Country House and the Goddess of Taste. Given by **Dr. Geoffrey Beard**, author and Chairman of Furniture History, Society of England. Sponsored by the Royal Oak Foundation. 6:00 pm. Grolier Club, 47 E. 60th St.

THURSDAY 25

LECTURE

California Alternatives to the New York Mansion 1900-1915. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

PANEL DISCUSSION

Crossovers: Art and Architecture. Moderated by **Susana Torre**, with **Karen Bausman**, **Leslie Gill**, **Wellington Reiter**, **Benjamin Gianni**, and **Mark Robbins**. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

FRIDAY 26

NYC/AIA BREAKFAST DISCUSSION

Carol McConochie, strategic management and marketing consultant. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 8:00 am. NYC/AIA Members Lounge, The Urban Center, 457 Madison Ave. Reservations and information: **Joan Capelin**, 353-8800.

SUNDAY 28

TOURS

Governors Island. Given by **Gerard R. Wolfe**. Sponsored by the 92nd St. Y. 10:45 am. 996-1100. \$25 fee.

Midtown New York and Rockefeller Center. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

StreetScapes: The Flats of Canarsie. With **Ben Dubose** and **Ira Kluger**, Canarsie Historical Society. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. "L" line subway exit, Rockaway Parkway and Glenwood Rd. 718-788-8549. \$6 fee.

Washington Heights: The Suburban Alternative. Given by **Andrew Scott Dolkart**. Sponsored by the 92nd St. Y. 10:30 am. 996-1100. \$15 fee.

TUESDAY 30

MEETING

NYC/AIA Nominating Committee Open Chapter Meeting. 5:30 pm. Urban Center Galleries, 457 Madison Ave. 838-9670.

WEDNESDAY 31

LECTURE

American Style: Beyond the English Country House. Given by **Nancy Novogrod**, Editor in Chief, *HG*. Sponsored by the Royal Oak Foundation. 6:00 pm. Grolier Club, 47 E. 60th St.

NOVEMBER

THURSDAY 1

LECTURE

European Roots of Art Deco 1900-1910. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

PANEL DISCUSSION

Emerging Voices. With **Wes Jones** (Holt Hinshaw Pfau Jones), and **Hank Koning** and **Julie Eizenberg** (Koning Eizenberg Architecture). Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

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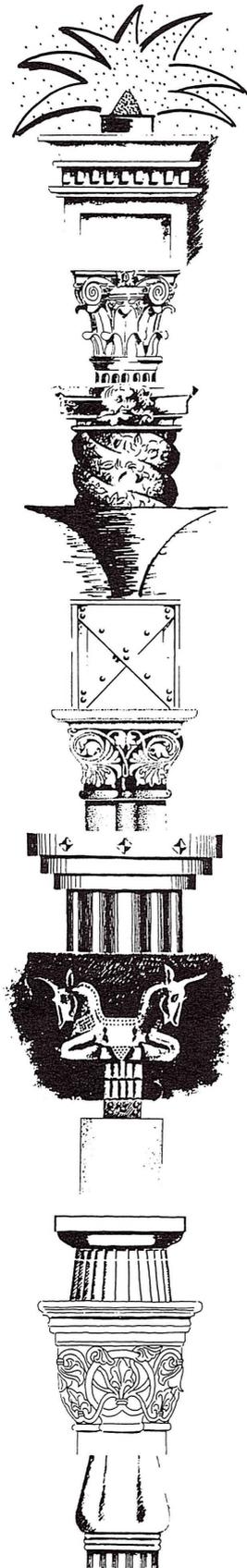
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