

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

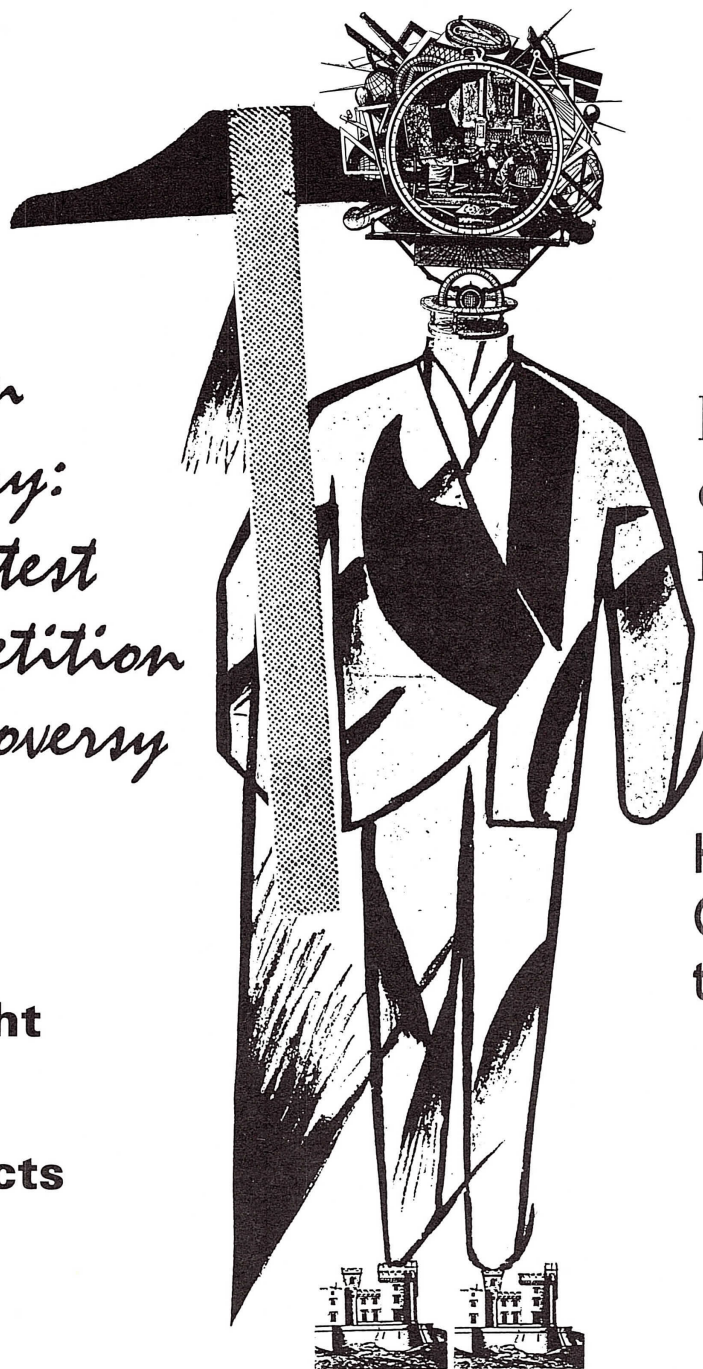
Volume 52, Number 6, February 1990

*Berlin
Library:
The Latest
Competition
Controversy*

**spotlight
on
young
architects**

**housing
exhibit
rehashed**

**How the Guppies
Can Fight
the Sharks**



Volume 52, Number 6, February 1990

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are not necessarily those of the
Executive Committee or Staff of the
NYC/AIA.**

Cover: "Armed for Architecture" by Selavy.
Back cover: Detail, storefront for hotel
development at South Street Seaport by Rafael
Vinoly.



Scott Burton, a creator of functional
sculpture for the public realm, died of
AIDS on December 28, 1989, at the age
of 50. His simple, stripped-down benches,
chairs, and stools cut from granite can
be found in public spaces in Seattle,
Cincinnati, Portland, Toronto, and New
York, where he created works at the
PaineWebber/Equitable complex
between Sixth and Seventh avenues and
51st and 52nd streets and at the World
Financial Center Plaza in Battery Park
City.

A graduate of Columbia College and New
York University, Burton was a freelance
critic for *Art News* in the mid-'60s. His
oeuvre evolved from performance art to
furniture design to public sculpture.
Burton was influenced by a variety of
sources, including the designs of Gerrit
Rietveld and particularly the sculpture
of Constantin Brancusi, whose work he
mounted in a controversial exhibition at
the Museum of Modern Art last spring.

Tod Williams says of Burton, "Scott's
work is an inspiration to all architects
concerned with the relationship between
art and architecture. While his sculpture
was precise and rigorous, it was always
critically connected to use. We have lost
a friend and another superb talent to this
terrible disease."

—A.C.

John Louis Wilson, Jr., FAIA, died at
the age of 91 on October 31, 1989.

Mr. Wilson, who was born in Meridian,
Mississippi, came to New York in 1922 to
enroll at the Columbia School of
Architecture, from which he graduated

in 1928. He became a registered architect
in 1930. In 1934 he was commissioned to
work with a team of architects to design
the lauded Harlem River Houses. He was
employed as an architect by the New
York City Parks Department until 1960
and also maintained a private office. In
his private practice he designed
multistory and high-rise multiple
dwellings, early-childhood learning
centers, and numerous projects for
alteration of existing structures. His work
included the Mount Morris Park Senior
Citizens Housing Project and the
Multi-Family High Rise at 193rd Street
and Bailey Avenue in the Bronx.

In 1957 John Wilson helped found the
Council for the Advancement of the
Negro in Architecture. He was elected to
the College of Fellows of the AIA in 1972,
received the Andrew J. Thomas Award
in 1979, and in the following year was
honored for his work and his lifetime
contribution to architecture in an
exhibition and commemorations at
Columbia. In 1984 he received the AIA
Whitney M. Young, Jr., Citation.

Until his death, Mr. Wilson was the oldest
living alumnus of Dillard University in
New Orleans. He is survived by his wife,
Hazel Thomas, and his daughter, Judith
W. Rogers, Chief Judge of the District of
Columbia Court of Appeals.

Correction

The photograph of the Four Seasons pool
room in the January *Oculus*, p. 2, should
have been credited to Dorothy Alexander
rather than Ezra Stoller.

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Zoning
Land Use
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NEWS NOTES



Paul Heyer

Ati Johansen

Inside Academia

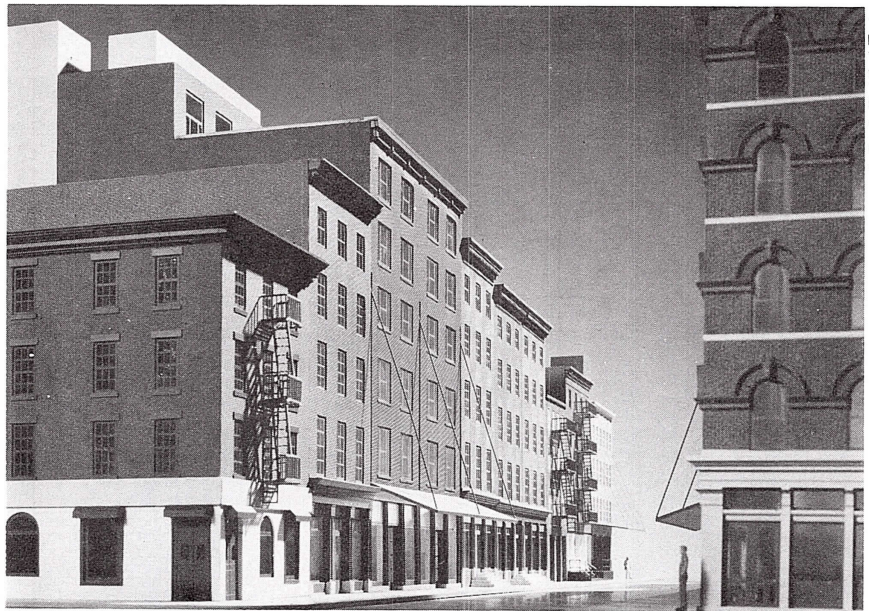
The names of **Paul Heyer** and Pratt Institute have been inextricably linked for the nine years Heyer has been dean of the School of Architecture. Now, however, he is moving from the Brooklyn-based institute into Manhattan to become president of the New York School of Interior Design.

Heyer, an English-born architect who studied architecture at the Brighton College of Art, the University of Michigan, and Harvard's GSD, expects to give the school, as he puts it, "a strong professional focus." Heyer is well aware of the don't-step-on-our-turf sentiment that runs rampant among many of his architectural colleagues when interior designers start talking about professionalism and architecture. He says a little enigmatically, "I am simply seeking to make the school more academic. It won't have a pseudo-architectural program any more than it will have a pseudo-decorative-arts program. It will follow the European idea, where architecture, interior design, and the decorative arts are viewed as part of one continuum. I see the study of the interior as being perfectly positioned in the middle ground of the profession. From there one moves in one direction to architecture and the building that encloses it, and in the other direction to the accoutrements—the furnishings, objects, and decorative arts—that support the interior. The interior should be a fusion—a synthesis—of the two."

Already Heyer is streamlining courses and plans to institute a four-week design-theory studio this summer that involves reworking aspects of Grand Central Terminal.

Moving Up

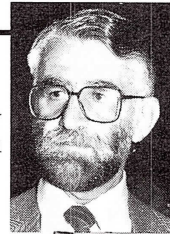
John E. Zuccotti, former commissioner of City Planning and an influential partner and land-use specialist at Brown & Wood, left the firm in December to become president of Olympia and York Companies USA, the large Canadian-owned office builder and manager.



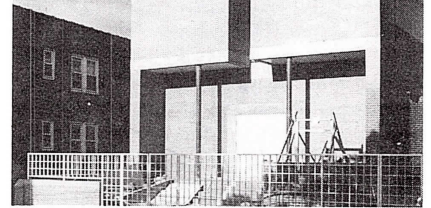
Front Street Development,
Rafael Vinoly Architects

Projects within the City

The Harlem Meer Center, designed by **Buttrick, White & Burtis** and shown in the January 1990 *Oculus* (p. 9), has now been approved by both the Landmarks Preservation Commission and the Art Commission. While the center, at 14,000 square feet, is rather large in comparison to other Central Park architecture, its gabled and slate roofs, cupolas, chimneys, and detailed brick walls are meant to be antihierarchical, Architect **Samuel White** says that because of its size, the complex of restaurant, cafeteria, catering hall, and visitors' center "is a collection of towers and turrets, which, with planting around it, will be seen only as a sequence of little parts, not as a whole." The site, a narrow one between the Meer and the park wall, is looked on as critical since there are few park services in the area. The project is being realized as a joint public and private venture: Philip Aarons of General Atlantic Realty is building the restaurant, cafeteria, and catering hall of the center, which will be operated by a partnership that includes a restaurateur, while the Central Park Conservancy is responsible for the visitors' portions, which will be operated by Central Park. Not surprisingly, the park structure won the endorsement of David Dinkins. . . . All of a sudden, he's everywhere: **Rafael Vinoly**, who just won the Tokyo International Forum Competition (*Oculus*, November 1989, p. 3), is designing a hotel at the South Street Seaport. The 240-room hotel, which incorporates four-to-five-story existing buildings with six-to-eight-story new structures on four properties along Front Street, has received most of its approvals from the Landmarks Preservation Commission. The client, Metropolis Seaport Associates, wants to offer four-star-quality accommodations for



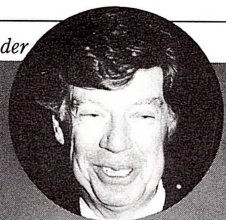
Dorothy Alexander



Bethelite Church, Brooklyn, Theo David Associates

this historic area so close to Wall Street. . . . The East New York section of Brooklyn is known all too well for its steady and random violence. Yet, as one act of hope, the congregation of the Bethelite Institutional Baptist Church decided to build a new and larger church on the site of the existing one. It hired architects **Theo David & Associates** to design a sturdy, simple, but symbolic sanctuary of 2,400 square feet on the small lot. The building's structure makes use of stepped rectangular steel trusses with masonry bearing walls clad in brick. . . . In 1912 **George Post's** Equitable Life Assurance Building was torn down, and a new megalithic twin-slabbed version by **Ernest Graham** replaced it at 120 Broadway. The 40-story structure, with 1.8 million square feet, cast such extensive shadows over surrounding buildings (whose occupants missed the extra natural light) that it led to a major brouhaha, which spurred the city's first comprehensive zoning law in 1916. Now the once-maligned Equitable is a landmark and has just been renovated by **Ehrenkrantz, Eckstut and Whitelaw**,

Dorothy Alexander



120 Broadway

Wolfgang Hoyt



Sacramento Project, John Burgee Architects

with **Denis Kuhn** the principal supervising the project. Much of the building's water-worn terra-cotta ornament had to be replaced with glass-fiber-reinforced plastic. Since the cornices alone total 10,000 linear feet, this task was daunting. Today the building looks elegant and almost, well, delicate amidst much taller neighbors. What was that about zoning?

Beyond City Limits

One of the hotter architecture competitions of the season proved to be the renovation and addition to the Phoenix Art Museum/Phoenix Little Theater in Arizona. Two hundred architects were invited to submit credentials, and those asked to come back and compete by interview (no designs necessary) were a hefty group: **Moore Ruble Yudell; James Stirling and Michael Wilford**; the L.A. office of **SOM; Eisenman Architects**; and **Kohn Pedersen Fox Associates**. The sixth firm, **Tod Williams Billie Tsien and Associates**, considered a long shot when stacked against the bigger and/or older firms, got the commission. (They will be associated with Lescher & Mahoney Architects of Phoenix.) The project involves renovating and expanding the Little Theater, designed by Alden Dow in 1951; renovating and expanding the art museum, designed by Dow in 1959 and added onto by him in 1965; and converting the library into additional museum spaces. . . . **James Stewart Polshek and Partners**, along with **Marilyn Taylor** of SOM's New York office, has been preparing the master plan for a performing-arts center located on Military Park in downtown Newark,

not far from the Newark Art Museum (newly renovated by Michael Graves). At some later date the architects will be selected for the design of the symphony hall, opera house, and theaters. Meanwhile, however, community residents have been actively opposing the scheme, accusing the city of gentrifying its downtown while sorely needed medical and social-service facilities are neglected. . . . **Polshek** has a lot of projects in California—a mixed-use office, residential, and retail project in San Jose, the renovation of the Sacramento Memorial Auditorium, and the design for the Yerba Buena Gardens Theater, now entering the stage of working drawings. Then there is the Sante Fe Opera House in New Mexico, for which the master plan has just been accepted. All this while Polshek (and his trusty fax) spent most of the fall in Paris, where he and French architect **Alain Solomon** have established an office. . . . Sacramento seems keen on out-of-town architects. **John Burgee Architects** just won an invited developer competition to design a three-building office and hotel complex. The three other competing firms were **SOM** (San Francisco office), **HOK** (San Francisco office), and **Kohn Pedersen Fox Associates**. The prominent site next to the Capitol Mall evidently inspired the firm to design the 34-story office tower to be stepped in a veritable cascade of green mansardesque roofs, set off by a second, curved 20-story office tower. Regardless of a stated deference to Sacramento's own older buildings and open space, the project bears the design imprint of former-partner-who-is-still-around-but-not-listed-on-this-job **Philip Johnson**.

URBAN STORIES

More mayoral promises for Calcutta-on-the-Hudson?

Dinkins Diminished

by Kelly Shannon and Alex Cohen

In a pre-inauguration appearance before the City Club of New York, Mayor David N. Dinkins disappointed an audience of planners, architects, and policymakers with his vagueness on housing and development issues. A particular lack of vision was noted in Dinkins's response to Jordan Gruzen's question concerning tactics for dealing with community resistance to affordable housing. In his reply, Dinkins stressed the "importance of reaching out to the borough presidents for help, of anticipating the opposition, and of looking for appropriate resolutions."

Dinkins further failed to impress with his response to a Hunter College student's question about his intended policy towards the homeless. Dinkins stated, "Homelessness is a function of poverty and lack of affordable housing—those should be the areas of attack. The inconvenience and unsightliness of homeless individuals must be addressed; New York City cannot be known as Calcutta-on-the-Hudson."

Dinkins's comments were particularly disappointing considering the insightful rhetoric he penned to *The New York Times* in February 1987 regarding the Coliseum deal. In an excerpt read to the audience that afternoon by civic activist Stanley Turkel, Dinkins wrote: "Overdevelopment brings with it real costs: the loss of air and light, wear and tear on urban infrastructure, pedestrian and vehicle gridlock, and the inability of sanitation and transportation services to keep up with new demands."

Of course, the concerns raised in a letter written as borough president are not necessarily reflected in policymaking as mayor. But Dinkins's inability, in front of an informed and concerned audience, to propose even an outline of policy for encouraging housing development and discouraging overdevelopment is definitely not promising for the city's future.

Kelly Shannon is with Mitchell-Giurgola.



David Dinkins

Strategic Planning: An Uncertain Future

by Kelly Shannon and Alex Cohen

The new City charter, revised amidst extensive criticism of the City Planning Commission for ad hoc and revenue-based decision-making, requires a great deal of strategic planning to guide the city's future growth. It is uncertain whether the Office of Strategic Planning, currently headed by Ben-Ami Friedman, will be up to this task. The office, ultimately overseen by City Planning's Director, Sylvia Deutsch, was created in response to a recommendation of the Commission on the Year 2000. Its first report, "Strategic Planning, Issues and Priorities," published last September, was criticized for omitting housing, homelessness, and regional transportation in its analysis of issues.

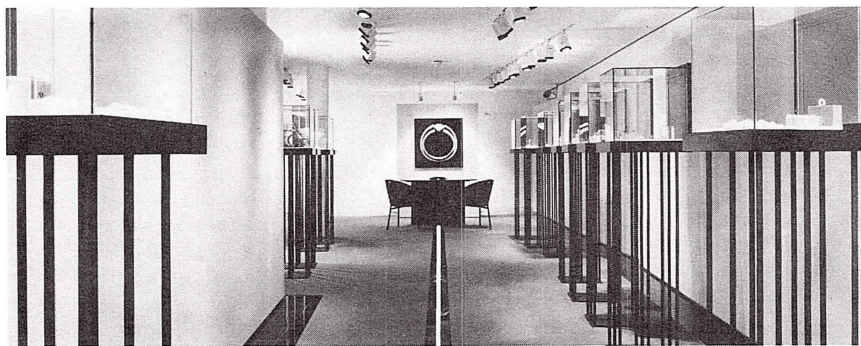
Some predict that Dinkins will relocate the OSP to the mayor's office, leaving an already overburdened City Planning department the charter-mandated tasks of formulating new "strategic policy statements," "ten-year capital strategies," and an "annual report on social indicators" which will be due this April. City Planning, a department—like housing and landmarks—for which Dinkins has still not named a new director, also must suffer the city-wide hiring freeze, despite its request for 200 new employees to meet the charter's mandate. Improving the way the city makes policy, planning, and budget decisions requires more than language in the charter; it requires adequate staff and direction from above.

SPOTLIGHT

The Younger Generation Toshiko Mori



Dorothy Alexander



© Peter Paige

Niessing Collection, Madison Avenue, Toshiko Mori Architect

Office: 485 Broome Street, New York
Size of firm: Four, including three architects and one office manager
Specialty: Shops, showrooms, and offices for banking firms. Now working on apartments and houses

Background: Graduated in 1976 from Cooper Union's School of Architecture. Worked for Edward Larrabee Barnes for several years, and in 1983 founded her own firm. Teaches at Cooper Union and has been a visiting critic at Harvard's GSD

Past projects: Comme des Garçons Shirt in SoHo (in conjunction with Rei Kawakubo, the fashion designer, and Japanese interior designer Yasuo Kondo), which won a 1989 AIA award; the Issey Miyake shop on upper Madison Avenue (in conjunction with Japanese designer Shiro Kuramata); the Seventh Avenue showroom for Onward Kashiya; and the recently opened Kyoto Arts and Fashions on Madison Avenue, which just won an award in retail design from *Interiors* magazine

Example of recent work: The Niessing Collection at Madison Avenue and 61st Street. For this 1,000-square-foot shop displaying gold, platinum, and silver jewelry of very contemporary design, Mori decided to create a "walk-in vitrine." She installed undulating walls of gypsum board along the sides of the shop and painted them gray. She also incised a slot in the granite floor from which a fiber-optic light is beamed upward. The display cases, made of dark bird's-eye maple embedded in Colorcore Formica, are designed so that the jewelry is seen at eye level.

Mori has just finished office space for Marimekko and is designing the new shop at its 56th Street location. She is also creating a prototype display and sales unit for Ultima II, in addition to offices for Callaway Editions.

Design approach: "I try to be simple, clear, and precise in detail. My favorite architect of all is John Hejduk, because his work is grounded in a humanist point of view. It transcends time. I have also been very inspired by Carlo Scarpa's sense of detail and materials, and the way he envisioned space to emanate from the inside out.

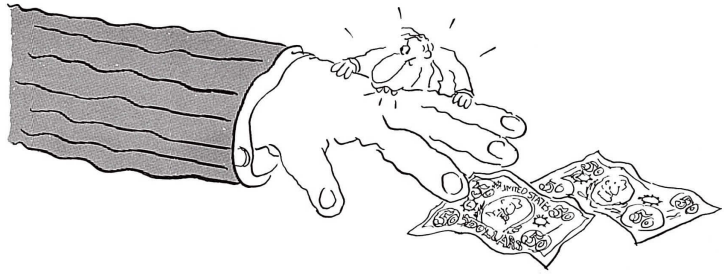
"Our office prides itself on not being repetitious. With a small firm, projects are intensive and time-consuming, and we have kept to areas where clients find that good design can help business, such as showrooms, stores, and offices for investment-banking firms. In these commissions we invent details for each project and work very closely with contractors and subcontractors during the fabrication and construction stage.

"Rather than just concentrating on interiors, I am also working on two houses in Maine, both made of wood, and one in Pound Ridge, of glass and metal. I'm more interested in houses because they are the point of origin of architecture. Since this is where man dwells, the house is a form of sustenance. The house has been refined and stylized but not seriously altered since its transformation in the first quarter of this century. Now the challenge facing architects is to generate a new type of house. It is a difficult period for us, but this is my personal form of research."

ARCHITECT ABUSE

How to Bite the Hand that Feeds

Commentary by Barry LePatner



Debra Solomon

In November Oculus ran case studies of three architecture firms that were abused by developer-clients.

Subsequently Oculus asked Barry LePatner, a partner in LePatner, Block, Pawa & Rivelis, what he thought the architects should have done. Since LePatner and his firm have counseled over 350 architecture, engineering, and interior design firms on legal and business matters, his insights could prove helpful for past and future victims.

During the 1980s architects gained substantial national and international acclaim for their stylistic achievements. But while newspapers run banner headlines about the sale of buildings that make hundreds of millions of dollars for their owners, how much credit goes to the architects whose designs contribute at least some of the value placed on the building? Did SOM get at least a thank-you note from Solomon Equities when Tower 49 was sold for \$301 million a year after its completion?

It takes more than design talent to earn respect from a client. It requires a full understanding of the client's business goals for that project. The architect must insist on a fully negotiated contract with all protections built in, and he or she must do so when the passion of the relationship is still fresh. Such protections must include provisions relating to copyright interests, photographic rights and credits, the right to stop work upon non-payment, and other important business terms that are frequently found in a properly drafted owner-architect agreement.

Case I

Our first victim, Serlio, was hired by a hard-line developer to design a prestigious apartment building. During the schematic design phases, when Serlio was owed fees for two months' work, he threatened to withhold drawings that were needed to submit to a development authority with powers of review. The developer called his bluff and still didn't respond. Serlio had to resign or look weak. The developer hired another firm without further ado.

In this case, our well-intentioned architect, salivating at the prospect of seeing his lifelong dream of a residential palazzo rising in Manhattan, ignores history, reality, and even his own common sense. In what can be characterized as a commission of the architect's original sin, he rushes blithely ahead with services for a widely recognized shark.

The next mistake Serlio makes is to get into a position where he has absolutely no business leverage or negotiating posture with his client. Here Serlio ends up betting his project, so to speak, by using a bluff that costs him his goal. He could have pursued numerous alternatives before taking such an extreme, ultimately self-defeating posture. Some of the options open to him:

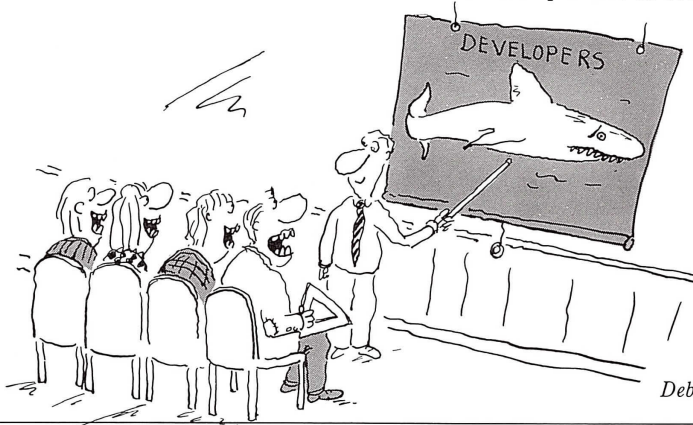
1. Assuming that the developer had executed a written agreement for Serlio's design services that called for payment of fees within 30 days of the date of the invoice, Serlio could have then claimed that the developer was in breach of

contract. That would have entitled him, as a matter of law, to halt further work until his account was made current. A refusal by the client to meet the payments would then have permitted Serlio to claim a breach of the entire agreement and demand payment in full for all the services he was prepared to render. At the very least, Serlio would have had a position from which to negotiate for payment of the money due, in the event that he and the developer decided ultimately to part ways.

2. Serlio could have filed a mechanic's lien, permitted under New York and most state laws, as one way of preserving his claim against the owner of the property. Since the preparation of design documents is deemed an improvement to property, there is a legal basis for filing a mechanic's lien for monies due. Once the document is filed, copies can be sent to the construction lender and all other parties with an interest in the property. These parties can be identified by performing a title search. Often, the lender has a requirement in its building loan agreement with the developer to have all liens either settled or bonded off within ten days. This is the kind of leverage Serlio needed to reach a settlement on his fees.

3. If any permits based on Serlio's design documents had been issued, a letter could have gone out informing the Building Department of the architect's termination of the project and advising all government agencies not to rely upon such documents in the future. Often developers do not want their dirty linen washed in the laundromat of the public agencies that grant them valuable concessions, bonuses, and the like.

4. Finally, if the successor architect who took over the project knowing of the monies due Serlio did not make an effort to convince the owner to pay the original architect, Serlio or his lawyer should have, at the very least, sent a nasty letter to the new architect. In extreme situations, an ethical complaint should be filed with the AIA and state licensing authorities. Though currently such ethics claims are not enforced, it has become more and more important for architects to publicize situations where



Debra Solomon

What to do to keep from becoming shark bait: a go-getter lawyer analyzes abuses

their colleagues fail to show proper respect for their professional reputations.

Case II

The architecture firm of Romano, Castelli, Talenti, and Bernini was hired to expand a city-owned cultural facility previously renovated by the architects. The developer was to pay the firm's fee and construction costs as part of an air-rights-transfer deal involving an adjoining apartment tower. The developer complained about the fees, held back payments, cut back on construction costs, and finally announced that he was suing the architects for things that had gone wrong. The city arranged for a mediation, but the architects still ended up losing 10 percent of the fee and paying legal bills.

This case has interesting implications for all architects. Here the developer was forced by the city to use the specified firm because of its prior design work on the city-owned facility. In the real-life model for this story, the architects ignored warnings from their lawyer to include provisions entitling them to stop work if the payment was not received on time and to withhold final inspections and city-required certifications if payment in fees was not made in full. Since the city played a controlling part in this project, the architects could have bargained for more protection. They believed that the developer would be fair in the end, which is akin to expecting to find Santa in one's fireplace on

Christmas. As it turned out, they ended up paying legal fees and giving a discount to the developer on the fees they could have collected by following some very simple rules.

Case III

Scamozzi is introduced to a young developer who wants to renovate and expand a building that must be approved by the Landmarks Preservation Commission. Although Scamozzi was shrewd enough to get a \$25,000 retainer, after three and a half months of design work on the building, payments dried up. Scamozzi put a lien on the building and then found that the developer didn't even own it. By this time he had lost a quarter of a million dollars in services rendered.

Here again a cautious background check would have disclosed that this was the first project of a young developer who did not know how long it can take to secure LPC or other approvals to have something built in New York City. Such naivete can be costly to the architect.

All the case studies address how important it is for architects to secure professional respect from their clients. And the architect must be very aware of just what sort of client or developer he is dealing with. Generally speaking, there are three types of developers: 1. Class Acts. Their word is worth everything. One contract we drew up between an architect and one of these developers was only one sentence. That was all that was needed, for this type of developer appreciates architecture and lives up to his reputation as an honorable person with whom one can do business. 2. Hard-Nosed Pragmatists. These developers are businesslike and do pay, but the architect also pays dearly for any mistakes. 3. Certifiable Sharks. Nothing good comes from working with these developers, for whom everything is negotiable, even the contract. This type is always convinced that he is doing the architect a favor by giving him the wonderful opportunity to work for him.

Media Notes



While you're updating your Rolodexes, better change a few addresses and titles for the editors and writers you've been sending your work to. Note that we don't say to change the names — they remain the same, but the venues are different. It's just another round of Editorial Chairs, usually played without musical accompaniment.

The players in the general-audience press have been particularly active. In the latest round **Lou Gropp**, who was editor in chief of *House and Garden* from 1981 to 1988 and spent just over a year as vice president for design and creative services at West Point-Pepperell, has re-entered the game as the new editor in chief of *Elle Decor*. **Elizabeth Sverbayeff**, who until recently was the architecture editor at *House and Garden*, renamed *HG*, had already been at *Elle Decor* as its new architecture and design editor for a month prior to Gropp's arrival. (Is this a coincidence or what?) Meanwhile, **Charles Gandee**, who left *Architectural Record* last year to join *HG*, has managed to have his title changed four times during his brief stint. He went from being an editor at large to an editor to an executive editor and now, most recently, to creative director. His chair never gets warm. **Martin Filler**, who warned various chairs over a 12-year period at *House and Garden/HG* (most recently as an executive editor with Gandee), will now be a contributing editor to *HG*, *Vanity Fair*, and *Traveler*. **Joan Kron**, editor in chief of *Avenue*, which published numerous articles on architecture and architectural practice during her four-year tenure, has decided to leave but has not announced where she plans to alight next. Meanwhile, **Barbara Plumb**, the Living editor at *Vogue* until last year, is now the senior editor for architecture and design books at Doubleday. **Stephen Drucker**, formerly a *Vogue* features editor, has become the editor of the Home section for *The New York Times*.

That's it up to this point.

On the marketing front: **Joy Brandon**, director of communications at John Burgee Architects, has moved over to Capelin Communications, where she is now director of media relations.

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Berlin Library: Trading Places

Commentary by
Suzanne Stephens

The American Memorial Library competition has resulted in one of the most peculiar turnabouts in recent years

All architects know that competitions are crazy and unfair, not worth the time and never worth the money. But careers can be made by winning them, and legends created by losing them. From this perspective, the competition for the Berlin American Memorial Library should figure grandly in the history books, for not many competitions have two bona fide winner/losers who switch roles during the course of the selection.

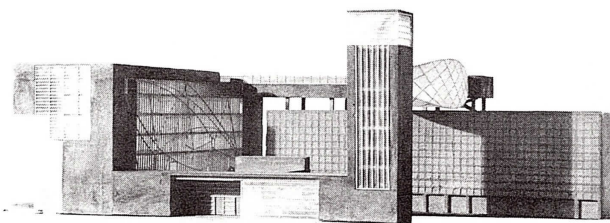
Last spring New York-based architect **Steven Holl** was announced the winner of the competition to design the Berlin library. But in December **Karen van Lengen**, also a New York architect, was declared the winner, as a result of a new stage in the competition that hadn't been part of the original plan. While the turn of events was surprising to say the least, it evidently was legal.

Holl had been awarded the commission from a short list consisting of Holl, van Lengen, and **Lars Lerup** of Berkeley, California. The judging of the invited competition had already proceeded through two stages: the first, in which 15 entries were narrowed to the three "first prize" recipients, and the second, in which Holl won.

But when Wolfgang Nagel, a new government official in charge of construction in West Berlin, entered the scene, all that would change. Nagel soon made it clear that he opposed Holl's scheme. His reason for doing so, according to certain observers, was political, an attempt to appease the community of Kreuzberg, where the library is located. Both Nagel and the Kreuzberg community evidently felt that the Holl design was too monumental and too large and did not adequately emphasize urban design considerations. Some say, too, that Nagel thought that the architects on the jury, including one who was a strong supporter of Holl, were too powerful and that the architect should be chosen by other parties.

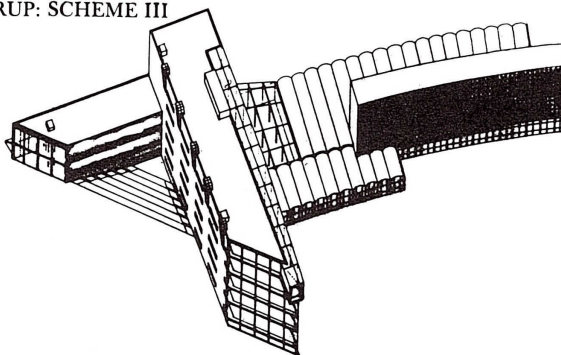
There was also the matter of opposition by landmarks preservationists. The original library was designed and built in 1954 by a team of German architects who included Gerhard Jobst, Willy Kreuer, Hartmut Wille, and Fritz Bornemann.

HOLL: SCHEME III



Steven Holl's third phase scheme showing entrance also received a 1990 P/A Design Award.

LERUP: SCHEME III



Lars Lerup's third scheme placed third in the Berlin competition.

Coming shortly after the Berlin airlift of 1948-49 and financed with U.S. money, the American-style public library was considered a national monument of symbolic significance, demonstrating America's support of the Berliners' resistance to the Eastern bloc. Many Berlin preservationists were concerned that the older building — essentially a slightly arching slab with a cellular facade and a low thrusting glazed wing with a series of curved canopies for the roof — would be overwhelmed by the Holl scheme.

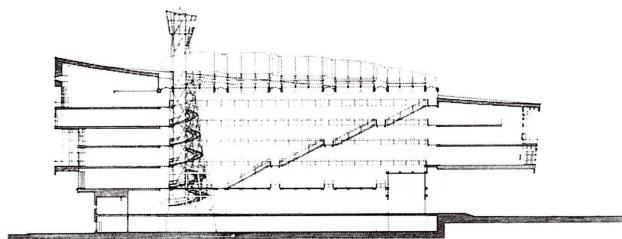
Then Nagel announced that there would be a new group judging another go-round among the three finalists. While Holl was naturally reluctant to begin all over again and hoped the other two participants would boycott this additional round, both van Lengen and Lerup felt the original jury process was indeed flawed. Also, as van Lengen pointed out, in this new stage they were all getting paid fees as consultants on urban design and architecture. Considering that she lost about \$25,000 in the first competition, she felt that she might as well try again.

Lerup indicated that he would have considered backing out if Holl had decided to withdraw, but that didn't seem to be on Holl's mind either.

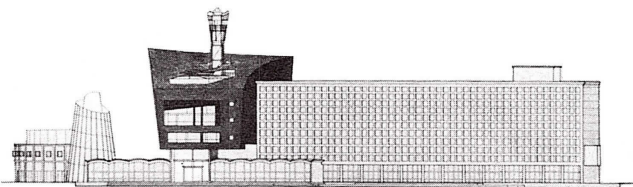
In November the three architects presented their revised schemes to a new "jury" — a selected board of advisors composed of Nagel, another member of the city's Senat, the head librarian, the mayor of Kreuzberg, and representatives of various city departments.

Holl felt that his presentation went well. He was told that his was still the best scheme, and the librarians submitted a statement saying that they preferred his design on functional grounds alone. Van Lengen felt that her scheme was also well received because it stressed the urban design aspects of the building and the site and responded to specific concerns the community had voiced about tying together various parts of the fragmented neighborhood and planning for housing. In mid-December came the news that van Lengen was right.

VAN LENGEN: SCHEME I

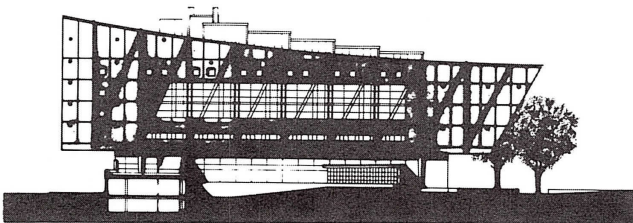


North-south section, looking west



North elevation

VAN LENGEN: SCHEME II



East elevation

Although the architecture community in Berlin has been kicking up some dust about a government official turning the tables like this, it looks right now as if this final decision will stick.

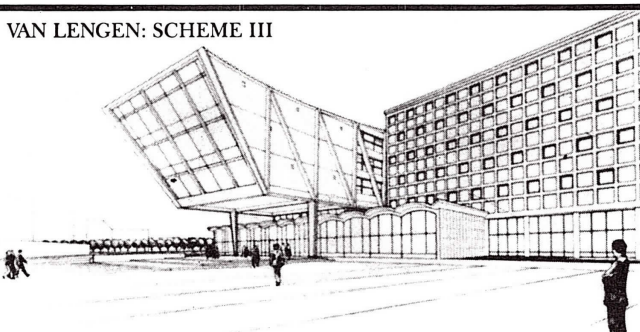
Whether one prefers van Lengen's scheme or Holl's, the extraordinary waste of time, effort, and money, as well as the emotional angst that has gone into this competition, is staggering. The sequence of events raises several important issues about competitions in general.

First, competitions in which the winning scheme departs drastically from what the community had in mind seem to occur more and more in the U.S. and abroad. (Witness the East Hampton Airport competition described in *Oculus*, December 1989, p. 3.) Community activists are clearly becoming stronger and better organized, and they rightly feel that the community that must live with the building should be made party to the decision in the first place. But even if community representatives are placed on juries, they are usually at an extreme disadvantage

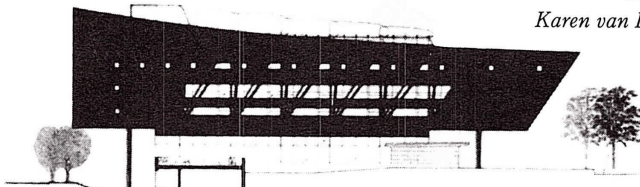
to the architects, whose criteria are based on a conceptual approach. Though exciting, the architects' thinking may have very little to do with what a "normal person" perceives and appreciates in a building. Too often the community sees the architect (and architect-jurors) as the enemy, someone who is trying to foist off a scheme that looks smashing as a model or drawing but turns into something deadening when built. It seems clear that in the case of the Berlin library, in an otherwise thorough competition process, community input was not taken well enough into account.

The competition also brings up questions relating to professional solidarity and the code of behavior that is expected when one architect is replaced by another. Should Lerup and van Lengen have refused to re-enter the competition and let Holl stay in? Holl might have thought so, but neither the UIA nor the AIA has specific rules on cases like this. Since Holl had a provisional letter but no contract, there was not too much he could do. Furthermore, there was the chance that if van Lengen and Lerup had

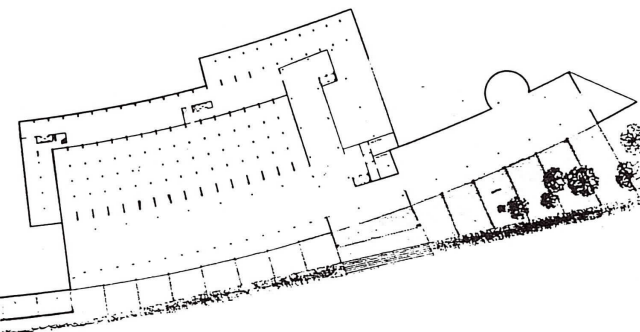
VAN LENGEN: SCHEME III



View of entrance



East elevation



Garden level

refused, Nagel would have simply enlisted other American architects to compete against Holl.

And finally there is the question of whether this long, painful process will result in better architecture. Holl's solution was extremely inventive and provocative. And van Lengen's scheme was tamed quite a bit from her first version (see illustrations), which had a Tatlin-style stair inside and a Corbusian cylinder for the children's library outside. She herself concedes that the modifications were necessary to make the library function better. Her urban design strategies seem to nicely tie together the various shapes and contours of existing buildings and sites, although this quality is most easily seen from a bird's-eye perspective. Whether the scheme, when realized, will succeed from the pedestrian's viewpoint remains to be seen. If the resulting design is well crafted and well detailed, the winning scheme may be quite "successful," that is, well liked. In the meantime, it looks as if the second-place scheme has a good chance of becoming legendary.



Karen van Lengen

Nathaniel Lieberman

REBUTTAL

housing exhibit controversy

by Gerard F. Vasisko

Co-Chair, Housing Committee, NYC/AIA

I would like to bring to your attention an error in the article on the NYC/AIA exhibit "Affordable Housing: New York, 1990" (January, p. 6). The Chapter Housing Committee is co-chaired by Liz Thomson and me. Ms. Thomson has been a most active co-chair, and without her energy and expertise this exhibition, as well as the committee's many panels on housing issues, would not have been so successful.

I think it is important that she be recognized for her leadership and dedication.

Alex Cohen responds:

Through a misunderstanding of proper credits, Oculus omitted Liz Thomson's name in connection with the "Affordable Housing: New York, 1990" exhibit. Oculus also regrets having misspelled Mr. Vasisko's first name.

by Elizabeth R. Thomson

Co-Chair, Housing Committee, NYC/AIA

The recent review by Alex Cohen of "Affordable Housing: New York, 1990" misses the point of the exhibition and contains factual errors. Without attempting to respond to all of these, I would like to clarify several points.

All entries were not exhibited; in fact, out of 50 entries solicited by a chapter-wide invitation, only 22 projects were chosen by an independent selection committee composed of Laurie Maurer, James Sanders, and Richard Rosenthal. The selection committee of housing experts sought projects that addressed issues such as the adequacy of existing subsidy programs, the fact that housing types and the economics of production are inextricably linked, the alternatives offered by innovative building techniques, and the socially responsible specialization of new types of housing options. A fair number of these projects are part of the mayor's ten-year plan for housing.

The exhibition was not intended to be a beauty contest; instead, it was designed to be a survey of the present condition of affordable housing in the New York metropolitan area. The Housing Committee chose a nonjudgmental stance and allowed each project to communicate its successes and failures by its author's own graphic abilities. By taking a populist approach, the committee hoped to generate discussion and

Theodore Liebman



Shorehaven modular housing, The Liebman Melting Partnership

debate about the pressures related to affordable-housing production. To criticize the projects on the basis of their aesthetics would have been unfair; only by weighing the whole process, which includes planning, economic constraints, level of subsidy, market pressures, and building practices, can the full measure of a given project be assessed.

A populist view was also represented by the committee's strong belief that housing is about people, which was graphically represented by two feet of visual space dedicated to a frieze of quotations and more than 60 photographs of people who live in housing similar to the projects displayed. For many of these people, what may have appeared depressing, monotonous, and mundane to Mr. Cohen are, in reality, places proudly called "home."

The committee believes that it achieved its goal of generating discussion and debate on the subject of affordable housing as witnessed by the overwhelming response to the activities in conjunction with the exhibition. With only volunteer effort, a small amount of financial support, and the generous contribution of exhibit material from the firms selected, the committee established a forum for questioning the direction and state of affordable housing.

As co-chairs of the Housing Committee, Gerry Vasisko and I would like to invite Mr. Cohen and other individuals to attend our meetings and to participate in discussions about the difficulty in producing affordable housing. Then he would be better prepared to produce thoughtful commentaries on the issue.

Alex Cohen responds:

The committee's text in the show did not describe any criteria, nor would the Housing Committee, when requested by Oculus, release for publication any of the independent panel's critical comments. Indeed, all of the submitted projects, due to their nature as less-than-market-rate housing, whether exhibited or not, reflect such issues as "the fact that housing types and the economics of production are inextricably linked." Is it responsible to totally abdicate a critical point of view and rely on the very uneven ability of each project "to communicate its successes and failures by its author's own graphic abilities" when the choices regarding those projects on display were not revealed to the public? Was the Housing Committee afraid to offend someone?

NYC/AIA members lash out at Oculus for panning its recent show

by Deirdre O'Farrelly

Housing Exhibition Committee, NYC/AIA

I would like to respond to your criticism of the housing exhibition.

Though the writer has illustrated that he knows something of housing in New York from a historical point of view, he offers nothing on housing design or its practical aspects, which leads me to believe that this review comes from the pen of an armchair architect. He hasn't looked very closely at all the projects exhibited, as he chose to criticize "privatization of public space" and "courtyards accessible only to tenants." The modernist mentality of providing all open space accessible to everyone has generated many of the problems the city is now trying to solve. We have no safe, comfortable spaces for children, only scaleless, windswept plazas and parks. Anyway, if he had looked closely he might have seen that not all projects show open space accessible only to tenants.

Cohen offers nothing on the political or social aspects of housing — the huge problems with bureaucracy in the city or the social aspect of housing, which was the focus of many of the exhibited projects and a theme of the exhibition itself.

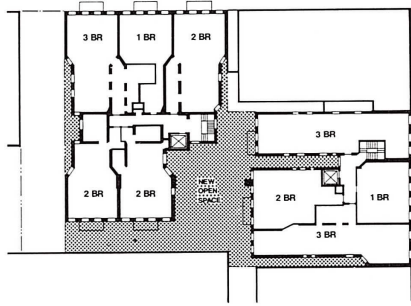
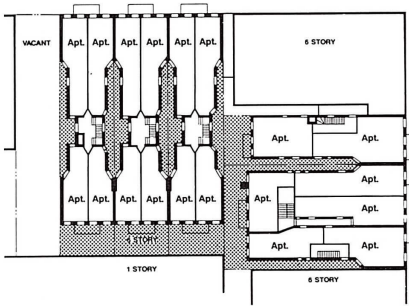
The writer offers nothing on the most important issue of the exhibition and discussion, namely affordability — the economics of building housing faced with so many obstacles, or the successful projects shown and discussed (because he failed to read all of the information that was clearly stated on each project board in the required format?).

He does not understand the focus of the exhibition because he hasn't bothered to mention the panel discussion.

He doesn't see that there's a difference between expensive fancy shows and an exhibition and panel discussion not financially supported by the AIA itself but generated by those interested in the issues of affordable housing and made possible by the input of their voluntary energy and donations collected at the reception and discussion. . . .

NYC/AIA's own magazine may choose to write off its Housing Committee's exhibition, but *Newsday* is pursuing publication.

Finally, unlike the civil tone of the *Oculus* we had taken somewhat for granted, the attitude in *Oculus* now seems to motivate its columnists into some form of self-



Pre-existing plan, left, and typical new plan, right, Lower East Side Mutual Housing Association, John Ellis & Assoc.

justification for their employment, which manifests itself in the form of badly written polemical statements directed to purposely ignite and incite reaction, not to contribute to the ongoing discourse on the issues in question — housing problems and how architects are solving them. Without adequate space or time for fully researched articles, we should at least be able to expect factual and informative reviews of the chapter events and activities.

Note: Harlem River Houses was indeed the work of a team headed by Archibald Manning Brown, a Beaux-Arts society architect, but Horace Ginsbern, assisted by Will Rice Amon, was the chief designer despite claims by others (Office of Horace Ginsbern and Associates, memo of Brown, 9 July 1935, and "Tentative Set-up for Slum Clearance Project #3 NYCHA").

Alex Cohen responds:

The affordable-housing panel in mid-December occurred after the January Oculus deadline. Please note coverage on p. 12 of this issue.

I am in agreement with Ghislaine Hermanuz, who wrote in Reweaving the Urban Fabric (published in 1989 by Princeton Architectural Press): "Privatizing the interior of a residential block . . . or designing inflexible apartments, not only creates a class structure but petrifies it in the physical environment." In the name of security, designers and developers of inner-city housing have imported the privatized courtyard from the suburban context of the gated community and luxury courtyard apartments like the Apthorp.

The exhibition indeed would have benefited by offering analysis of the "huge problems with bureaucracy" or by including a presentation of the specific "social aspect of housing" as architects assess it today. The inconsistency in what each participant chose to include "in the required format" of each project board — in terms of plans, drawings, interior renderings, photographs, and text — makes comparative discussion of cost and design issues difficult.

I did not write that "all projects show open space accessible only to tenants." In fact, Oppenheimer, Brady & Vogelstein's modernization of two Jersey City Housing Authority projects, which I praised, accommodates the residents in public spaces accessible to different apartments, to social and recreational services, and to the community beyond the projects.

According to the AIA Guide to New York City, "Harlem River Houses was designed by Archibald Manning Brown, chief architect, in association with Charles Fuller, Horace Ginsbern, Frank Forster, Will Rice Amon, Richard W. Buckley, and John L. Wilson, one of the city's few black architects."

by John Ellis

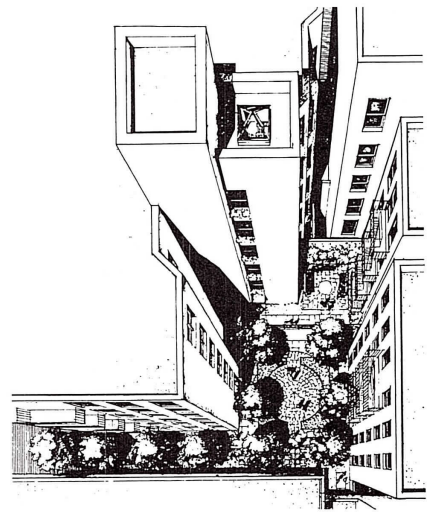
John Ellis & Associates Architects

Alex Cohen's ill-informed trashing of the affordable-housing exhibition includes some unkind words about our project for the Lower East Side Mutual Housing Association. His views, however, are out of touch with current thinking and realities. Aside from misreading the plans so fundamentally that he mistakes elevator buildings for walk-ups, he further states that

"The Housing Committee chose a nonjudgmental stance."

our intervention in this rehab is mainly in the creation of a central open space. Maybe. But there is also a lot of intervention in reshaping five tenement buildings with 98 small apartments into two buildings with 48 apartments built to space standards exceeding those of Upper West Side market-rate rehabs; in eliminating the 5-by-45-foot six-story shafts that until now were the only source of light and air for bedrooms and turning them into enclosed space utilized as, among other things, 5-by-20-foot entrance foyers within individual apartments; and, simply, in the aforementioned overlooked elevators. To me that's substantial intervention. What was he looking at?

More significantly, however, Mr. Cohen singles out our project as one of those afflicted by "the unfortunate tendency to privatize and contain public space in many inner-city projects." For a start, no one is usurping public open space for private uses. The existing five tenement buildings were so overbuilt that the site contained no open space over 15 feet wide. To create some private open space for the benefit of our residents, we demolished the rear half of one building, thereby dramatically enlarging and merging the rear yards. The site configuration allows this space to provide light and air to 26 of the 48 apartments. Our client families love this sun-filled space, and to them "accessible to residents only" means security, a gut issue in this city.



Perspective

I have no illusions. Our project is not unique, and when it is completed it will still be a low-budget rehab of old tenements. However, whether non-housing architects know it or not, as part of the city's program to rehabilitate 160,000 apartments, thousands of tenements up to six or seven stories high are being gut-rehabbed without elevators, without reducing overbuilding, without increasing open space, and with bedrooms still opening onto three- to five-foot-wide air shafts. Our profession should be working to raise the minimum standards for these. The city will resist; they know that partial demolition raises unit costs and reduces total production. In the meantime, the Lower East Side Mutual Housing Association project demonstrates one alternative.

Alex Cohen responds:

It is unfortunate that the housing exhibition and specifically Mr. Ellis's project boards did not afford him the space to describe the extent of his firm's conversion of Lower East Side walk-up, old-law tenements into larger elevator-serviced apartments, or to illustrate the extent to which the existing building was so overbuilt.

Mr. Ellis is unfair in assessing that the Housing Preservation and Development housing program does not raise minimum standards in the tenement buildings it renovates. In fact, one-room and single-bedroom apartments are being renovated into larger apartments to meet the current building code. While this does not require an elevator in six-story buildings, apartments must now accommodate the handicapped. Though air shafts do not have to be enlarged, the number of units is reduced and bedroom widths are increased to at least ten feet and larger apartments are created to serve families. The stiff building-code requirements, identical for all income levels, are one of the factors that keep the price of affordable housing high.

by Herbert B. Oppenheimer

Oppenheimer, Brady & Vogelstein

Your criticism of the affordable housing show was refreshing. Only *Oculus* has the courage and insight to criticize professionals. All the other magazines would not dare. But I



Jersey City Housing Authority modernization, Oppenheimer, Brady & Vogelstein

believe you have missed the forest for the trees.

The Housing Committee members made a heroic effort to develop an important first statement on affordable housing, and I believe we succeeded.

The chapter must be more generous in supporting exhibitions. With a bit more help and money we could have raised the level of graphics and typography. Our voluntary efforts were limited.

My distress is not in your detailed objections. It is in your failure to recognize the monster we believe we must confront. Housing, all housing, in our city and our nation is in a crisis condition. In 1972 we produced 2,379,000 housing units, and there were no visible homeless people. Today we can barely manage 1,500,000 units. We all agonize about the homeless. Building and land costs have driven the price of a simple new home to more than \$100,000, beyond the means of the average family.

We are frustrated not only by these overwhelming social and financial obstacles. The worst consequence for our profession is our own loss of power. The major efforts to somewhat ameliorate the shortage of affordable housing are being carried out by agencies and developers who have very little interest in our concern for design. Thoughtful neighborhood planning seems to be an unwanted, esoteric amenity. The scale and variety so necessary for good housing are now appreciated but appear to be beyond the technical and financial capacity of our society.

The challenge is to return individuality and humanity to our homes within the severe social, technical, and financial limits, and we believe that can be done only with design, with architects. One good idea is congregant space. . .

This show represented our first attempt to meet this challenge. We now know we must preserve, restore, adapt, and in every way protect our existing suitable housing. There must also be thoughtful new building. We must plan for neighborhoods, for services, for amenities. We must engage the people we would serve so they will value what we design. We must find new ways to work and bring to this work the excitement that has often illuminated housing design but now has been extinguished.

We need better affordable housing. We also need more perceptive criticism from *Oculus*. We dare not fail.

The Panel on Affordable Housing

Commentary by Alex Cohen

A discussion sponsored by the NYC/AIA Housing Committee emphasized non-architectural issues

Though moderator James Sanders began the December panel on affordable housing by querying, "Can we achieve high social standards in the architecture we build to house the less fortunate?" the ensuing discussion rarely touched on issues of architecture, design, or the architect's social responsibility. Instead, the diverse and lively panel, which included George Sternlieb, a professor of urban policy at Rutgers, and Roger Starr of *The New York Times*, debated questions of who the homeless are and whether New York and society at large have the means or desire to address their plight.

Only Mildred Schmertz, editor of *Architectural Record*, mentioned any of the affordable-housing schemes exhibited in the gallery where the panel convened. She was alone, too, in optimism that an easing of East-West tensions and a redirection of defense spending would result in a great variety of renewed federal funding for social programs including housing. George Sternlieb responded that he was still waiting for the "butter benefits" due the country at the end of the Vietnam War. In his opinion, "America's love affair with the poor is over; the city is going it alone in housing with neither will nor money from Washington."

Sternlieb and Charles Reiss, president of Housing Futures, argued that what makes building housing for the poor in this country so difficult is the egalitarian standards that are framed into 20th-century building codes. According to Reiss, these "classless regulations — government's first intervention in housing — are expensive to comply with in producing low-cost apartments." As Sternlieb put it, for America's comfortably housed, "shelter has become a speculative investment. Most people's wealth is primarily the equity in their home." This situation, Sternlieb felt, was demonstrated by the typical home investor's boast that "I would never be able to afford to buy the house I live in today."

Lionel MacIntyre, a planner with the Harlem Urban Development Corporation, emphasized the need for services to make any new housing work effectively. In criticizing the city's capital housing plan to renovate city-owned, vacant buildings for the poor and formerly homeless, he pointed out that without "a mix of income levels in these depressed areas or job training and social services, the incoming residents — mostly younger mothers and their children — will only experience a heightened sense of social malaise." Reiss agreed, saying that addressing the homeless with "bricks and mortar alone" will be in the long run "the most expensive way to deal with their problems."



Open space, Jersey City Housing

Besides discussing where the money will come from, why housing prices are so high, and what support should accompany bricks and mortar, the panelists addressed the peculiarity of the New York housing market. In a northern industrial city that atypically retained its population, only approximately 10,000 new units were produced annually during the last two decades. Thus the difficulty of housing a diverse homeless minority was intensified. This population is composed, according to Roger Starr, of "young male vagabonds, deinstitutionalized mental patients, and normal families who are often de-housed by disasters."

Yet Starr ignores the thousands of poor families in New York who are doubled up and on waiting lists for existing public housing. These are people who are ill equipped financially to enter the private-housing market and, as the panelists noted, are in need of more than just shelter.

The panel's emphasis on "housing beginning when the architect disappears and people move in," as Roger Starr put it, was significant. It demonstrated the necessity of evaluating housing in a larger context, not simply in terms of the architecture we build. Though future housing for the poor should neither resemble nor provide the amenities of housing for the rich, it must offer things its residents need and lack — such as social and economic support services. Housing has to help residents relate to the surrounding community and help previously disenfranchised people understand the complexities of home ownership and occupancy.

If architecture per se was not the key issue in this debate, at least certain insights into the profundity of the problem were made clear.

AROUND THE CHAPTER

Notices on upcoming meetings, seminars, and other events

Call for Recommendations

The chapter committees on Nominations and Fellows and the Jury for the Medal of Honor and Award of Merit will begin the process of selection within their respective areas and solicit suggestions from chapter members.

Once the ballots proposing members of the Nominating Committee are tallied, the committee in turn will review the names of members who could fill open positions within the elective committees of the chapter. Elective committees are Fellows, Finance, and the Jury for the Medal of Honor and Award of Merit.

The Fellows Committee will meet to develop a list of chapter nominees for advancement to FAIA. The committee makes its selection through a review of eligible chapter members (as per AIA criteria). You may have information about a particular member that qualifies the individual for consideration. If so, write the Fellows Committee and include a brief outline of the architect's outstanding contributions to the profession.

The Jury for the Medal of Honor and Award of Merit meets to select persons and organizations to receive chapter awards bestowed at the annual meeting in June. You can propose worthy recipients by writing to the Chairman, Jury for the Medal of Honor and Award of Merit, at chapter headquarters.

Membership response is valuable. The chapter wants to hear from you!

—Regina Kelly

1991 Citation for Excellence in Urban Design

by Mark Strauss

According to Mark Strauss, chair of the AIA/RUDC Citation Subcommittee, submissions for the National AIA Regional and Urban Design Committee's annual Citation for Excellence in Urban Design for 1991 are due June 4. Posters with entry forms and instructions are available from Bruce Kriviskey, Director



of Design Programs, American Institute of Architects, 1735 New York Avenue N.W., Washington, D.C. 20006. (202) 626-7452.

Winners of the 1990 Citation for Excellence included a member of the New York chapter, Bruce Aaron Parker, who produced a redevelopment project for the West Side waterfront as part of a proposal for the city to host the 2008 Olympics. A "Greenscapes" program by the New York City Department of Transportation was also recognized.

Hudson-Shatz Mural Design Contest Seeks Wall

The annual Hudson-Shatz Mural Design Contest seeks the donation of a suitable building wall on which to paint the winning mural. The wall may be located in any of the five boroughs of New York and should be visible from the street in a well-traveled location. The wall should provide an uninterrupted surface on which to paint the mural. The painting will be done in May 1990 by a team of experienced professional painters from Hudson-Shatz, ensuring that the workmanship and materials will be of the highest quality. The donor of the wall is asked to allow the mural to remain intact for at least two years.

Please contact Gerry Kahan, President, or Wendy Hamilton, Marketing Director, Hudson-Shatz Painting Company, Inc., 429 W. 53rd St., New York, N.Y. 10019. 757-6363.

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"Oops! I Never Thought About That!"

by Jay G. Seiden, Esq.

NYC/AIA Housing Committee Seminar Tuesday, March 6, 1990

At a recent meeting with a developer, an architect for a proposed project proudly announced that he had secured a building permit for a commercial development in record time. Asked whether he had filed for the exemption benefits under the city's Industrial and Commercial Incentive Program, his response was, "Not yet." Unfortunately for him, the filing must occur *before* the building permit is issued. All he could say was, "Oops! I never thought about that!"

This is a sad but oft-repeated tale in the city of New York. Architects and their clients are not always aware of the requirements relating to government benefit programs; sometimes they are not even aware that the programs exist in the first place. In addition, there are many requirements that could influence a design but won't be found in either the Zoning Resolution or the Building Code. How many architects know that J-51 benefits may be lost if more than one outer wall of the building is displaced? How many know that the design choice between a cellar and a basement can make a difference when the project is assessed for taxes? How many architects realize that their clients' chances of successfully competing for turn-key funds from the Housing Trust Fund Corporation will in part depend on adherence to design guidelines provided by the state for the turn-key program?

To know all of these requirements would be impossible, but to be totally unaware of them is dangerous for the client and can be an embarrassment to the architect. That's why on March 6 the AIA Housing Committee will sponsor a seminar on design requirements—requirements that New York architects should know about and that do not fall into run-of-the-mill categories. My firm will be conducting the seminar, and I look forward to seeing as many architects there as possible.

Mr. Seiden is with Seiden, Stempel, Bennett & D'Agostino.

BEST-SELLING BOOKS

As of January 1, 1990, according to Urban Center Books

1. **Jože Plečnik, 1872-1957**, Claude Eveno (MIT Press, cloth, \$39.95)
2. **Thom Mayne Sixth Street House**, George Wagner (Harvard GSD, paper, \$20)
3. **The Prince of Wales: Right or Wrong? An Architect Replies**, Maxwell Hutchinson (Faber and Faber, paper, \$8.95)
4. **New York Architecture, 1970-1990**, edited by Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75)
5. **Stanny: The Gilded Life of Stanford White**, Paul Baker (The Free Press, cloth, \$24.95)
6. **Raumplan Versus Plan Libre**, Max Risselada (Rizzoli, paper, \$25)
7. **Andrea Palladio**, Lionello Puppi (Rizzoli, cloth, \$24.95)
8. **Pedestrian Pocket Parks**, Douglas Kelbaugh (Princeton Architectural Press, paper, \$9.95)

Worlds Apart: Housing, Race/Ethnicity and Income in New York City, 1978-1987

The Community Service Society of New York has published a 130-page report reanalyzing the trends from the city's triennial Housing and Vacancy Survey. Results point to the marginalization of low-income tenants in the rental housing market. Despite New York City's economic growth over the past decade, its low-income and minority households have steadily lost ground in both housing and income. According to the CSS, "This report constitutes far more than a retrospective analysis of trends—it should forge the basis for New York City's housing planning for the next ten years."

To receive a copy, send a check for \$12 payable to Community Service Society, Office of Information, Department of Public Affairs, 105 East 22nd St., New York, N.Y. 10010.

Atlases Available

Block and lot maps for each of the 12 community districts of Manhattan, containing tax block and tax lot outlines, their numbers, and street names, are now available. They are the result of a computer mapping project at City Planning called COGIS and can be purchased at the City Planning Map and Book Store, 22 Reade Street. The cost of each atlas is \$5.41; a set of Manhattan atlases costs \$53.30. Atlases for the Bronx are also available.

Positions Available

Dean, School of Architecture, Pratt Institute

Pratt Institute's School of Architecture invites applicants and nominations for the position of dean.

Founded in 1887, Pratt prepares 3,600 students a year for careers in architecture, art and design, computer science, engineering, and library information science.

The School of Architecture has an enrollment of almost 900 students and a faculty of 150. Degrees are offered in undergraduate architecture, graduate architecture, city and regional planning/urban design, and construction management.

Applicants for the deanship must be architects who have appropriate academic and administrative experience. Nominations and/or applications with letters of interest, curriculum vitae, and three references should be submitted by March 10, 1990. Minorities and women are encouraged to apply. Pratt is an AA/EEO employer.

Send all information to Professor Stanley Salzman, Chair, Search Committee, Pratt Institute School of Architecture, 200 Willoughby Avenue, Brooklyn, N.Y. 11205.

Director of Design and Construction, The New Jersey Center for the Performing Arts

The New Jersey Center for the Performing Arts, a nonprofit corporation with the mission of planning, building, and operating a world-class performing-arts center in Newark, seeks a highly organized and efficient project manager to direct a team of consultants. Projects include completion of a master plan for the center's site, a 12-acre parcel in downtown Newark. Later projects will include the design of a concert hall and a music hall.

The ideal candidate will have five to seven years of design and/or construction-management experience.

Contact Tom Lussenhop, New Jersey Center for the Performing Arts, (201) 648-8989.

THE CALENDAR FEBRUARY 1990

Advance notice: NYC/AIA 1990 Awards Exhibit to be at the National Academy of Design May to December

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 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

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.

Blueprints for Modern Living: History and Legacy of the Case Study Houses. The Museum of Contemporary Art at the Temporary Contemporary, 152 N. Central Ave., Los Angeles. (213) 626-6122. Closes February 18.

Selections from the Winterthur Museum: Change and Choice in Early American Decorative Arts. IBM Gallery, 590 Madison Ave. 745-6100. Closes February 3.

Timex Personal Timepiece Competition. Winning entries presented by the Minnesota Chapter of the IDSA. Gallery 91, 91 Grand St. 966-3722. Closes February 7.

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

THURSDAY 1

EXHIBITIONS

"New Schools for New York" Study Designs. Sponsored by the Architectural League of New York and the Public Education Association. Galleries 1, 2, and 3, the Urban Center. 753-1722. Closes March 16.

Building and Learning II. A survey of private-school design in New York City. Sponsored by the Architectural League of New York. Members Gallery, the Urban Center. 753-1722. Closes March 16.

SATURDAY 3

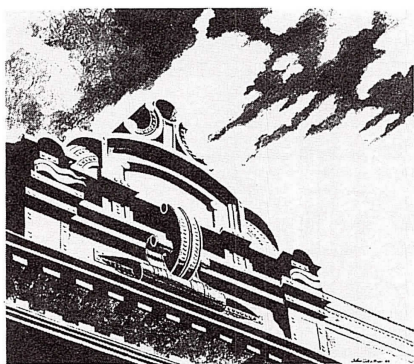
EXHIBITION

Vesna Golubovic: Ritual Spaces. John Nichols Gallery, 83 Grand St. 226-1243. Closes March 10.

TUESDAY 6

NYC/AIA LECTURE

Shorehaven Lowrise Affordable Housing, Ted Liebman and Alan Melting. Sponsored by the Housing Committee. 6:00 pm. Members Gallery, the Urban Center. 838-9670.



Arthur Cotton Moore. February 21

THURSDAY 8

SEMINAR

1988 Uniform Building Code Earthquake Provisions. Day-long seminar sponsored by the International Conference of Building Officials. Contact ICBO Education Department for location and time. (213) 699-0541.

MONDAY 12

EXHIBITION

Architecture for Justice. Sponsored by the AIA and the American Correctional Association. Atrium Gallery, John Jay College of Criminal Justice, 899 Tenth Ave. 237-8737. Closes March 9.

TUESDAY 13

NYC/AIA SEMINAR

Designing for Local Law 58/87 (handicapped accessibility guidelines). Presentation by the Eastern Paralyzed Veterans Association on barrier-free design requirements. Sponsored by the Building Codes Committee. 6:00 pm. The Urban Center. 838-9670.

WEDNESDAY 14

LECTURES

Anton Furst: Film Design, A Personal View. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3743.

Stanley Tigerman. Sponsored by Shope Reno Wharton Associates. 8:00 pm. \$15. Cole Auditorium, Greenwich Library, 101 Putnam Ave., Greenwich, Conn. (203) 869-7250.

THURSDAY 15

LECTURE

"New Schools for New York" Jury Reviews School Study Designs. Sponsored by the Architectural League of New York and the Public Education Association. 6:30 pm. The Urban Center. 753-1722.

MONDAY 19

EXHIBITION

Carlo Scarpa. 400 Level, Avery Hall, Columbia GSAPP. 854-3743.

LECTURE

Peter Wilson, London. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3743.

TUESDAY 20

EXHIBITION

Bölles-Wilson. Julia Bölles and Peter Wilson of Münster and London. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes March 17.

WEDNESDAY 21

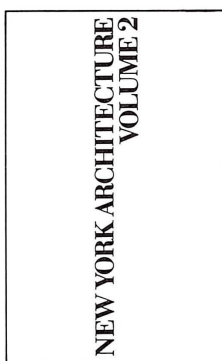
LECTURE

Brendan Gill: In Defense of Cities. First annual Lewis Mumford Lecture, sponsored by

NYC/AIA AWARDS

Program Jurors:

Jean Nouvel
Hugh Jacobsen
Peter Pragnell
Peter Wilson
Julie Eizenberg
Nigel Coates
Catherine McCoy
Warren Schwartz



Parsons Department of Environmental Design. 5:00 pm. Bernhard Mayer Auditorium, New School for Social Research, 66 W. 12th St. 741-8955.

EXHIBITIONS

Industrial Baroque: Arthur Cotton Moore. Barbara Fendrick Gallery, 75 Prince St. 966-2820. Closes March 31.

Video Architecture. Continuous showing of ten films on architecture by **Michael Blackwood**. Noon to 6:00 pm every weekday. 100 Level, Avery Hall, Columbia GSAPP. 854-1243. Closes March 9.

THURSDAY 22

EXHIBITION

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.

LECTURE

Jean Nouvel. Recent Works. 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3743.

FRIDAY 23

LUNCH LECTURE

Chancellor Joseph Fernandez. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

SUNDAY 25

TOUR

New Subway Stations. Slide presentation followed by tour of three new subway stations along the 63rd Street Extension. 10:00 am. \$5. Meet at the token booth of the 63rd Street/Lexington Avenue Station. 838-9670.

MARCH

THURSDAY 1

LECTURE

"New Schools for New York" Lecture: Theodore Sizer, director of the Coalition for Essential Schools. Sponsored by the Architectural League of New York and the Public Education Association. 6:30 pm. The Urban Center. 753-1722.

TUESDAY 6

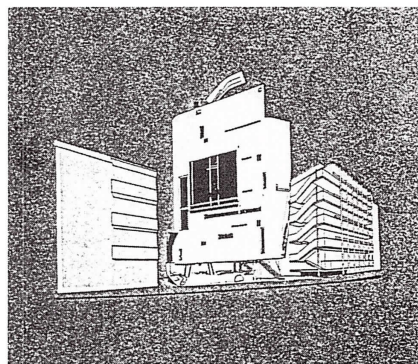
EXHIBITION

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

MONDAY 12-WEDNESDAY 14

CONFERENCE

Cleaning up our Coastal Waters: An Unfinished Agenda. Sponsored by Manhattan College and the tri-state Management Conferences. Write to Manhattan College, 4513 Manhattan College Parkway, Bronx, N.Y., 10471.



Bolles-Wilson exhibition. February 20

WEDNESDAY 14

EXHIBITION

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.

TUESDAY 27

NYC/AIA PANEL

Structuring Your Firm To Do Interiors Work. With C. Jaye Berger, Patricia Conway, Margo Grant, Hugh Hardy, and Toshiko Mori. Sponsored by the Interiors Committee. 6:30 pm. \$5. The Urban Center. 838-9670.

DEADLINES

FEBRUARY 14

NYC/AIA 1990 Awards Program. Entries due by 5:00 pm for the NYC/AIA annual awards for **Distinguished Architecture, Architectural Projects, and Interior Projects.** Entries should be delivered to the 1990 Awards Program, NYC/AIA, 457 Madison Avenue. Projects completed between January 1, 1986, and the due date are eligible for awards.

FEBRUARY 15

Entries due by 4:00 pm for the City Club of New York 26th Bard Awards for Excellence in Architecture and Urban Design. Jury includes Amanda Burden, David Childs, Meyer Frucher, Raquel Ramati, Peter Samton, and Rafael Vinoly. \$75 entry fee. Write to Chairman, Bard Awards, City Club of New York, 33 W. 42nd St., New York, N.Y. 10036.

FEBRUARY 17

Submissions due for the Architectural League's annual Young Architects Forum, "Out of Site." Entrants must be ten years or less out of graduate or undergraduate school. Cash prize of \$300 for winners. Call 753-1722.

FEBRUARY 22

Submissions due for the design of 6-by-4 1/2-inch postcards that address a current social issue. Sponsored by ADPSR/NY. All entries will be displayed at the Parsons exhibition gallery in March. \$10 entry fee. Write to ADPSR/NY Postcard Competition, 225 Lafayette St., New York, N.Y. 10012.

MARCH 1

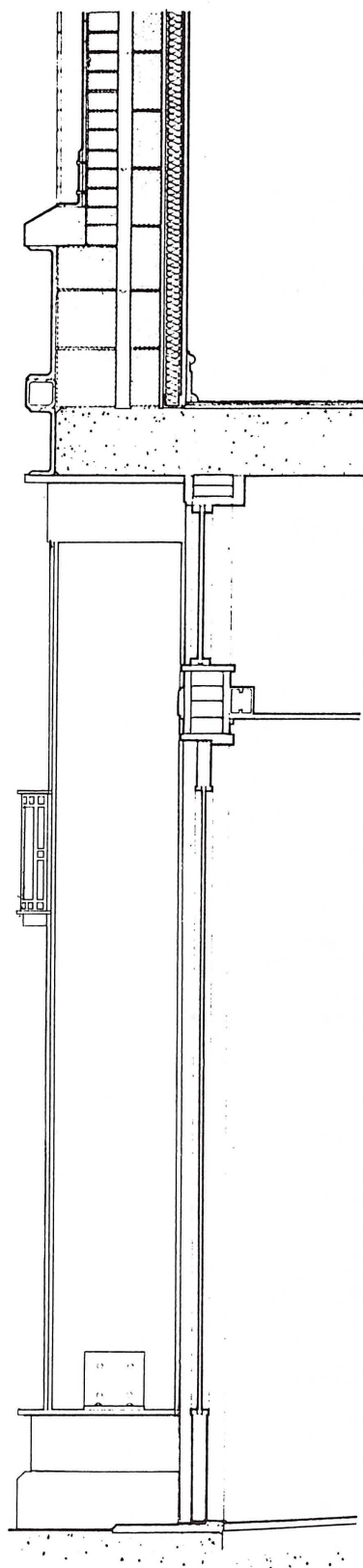
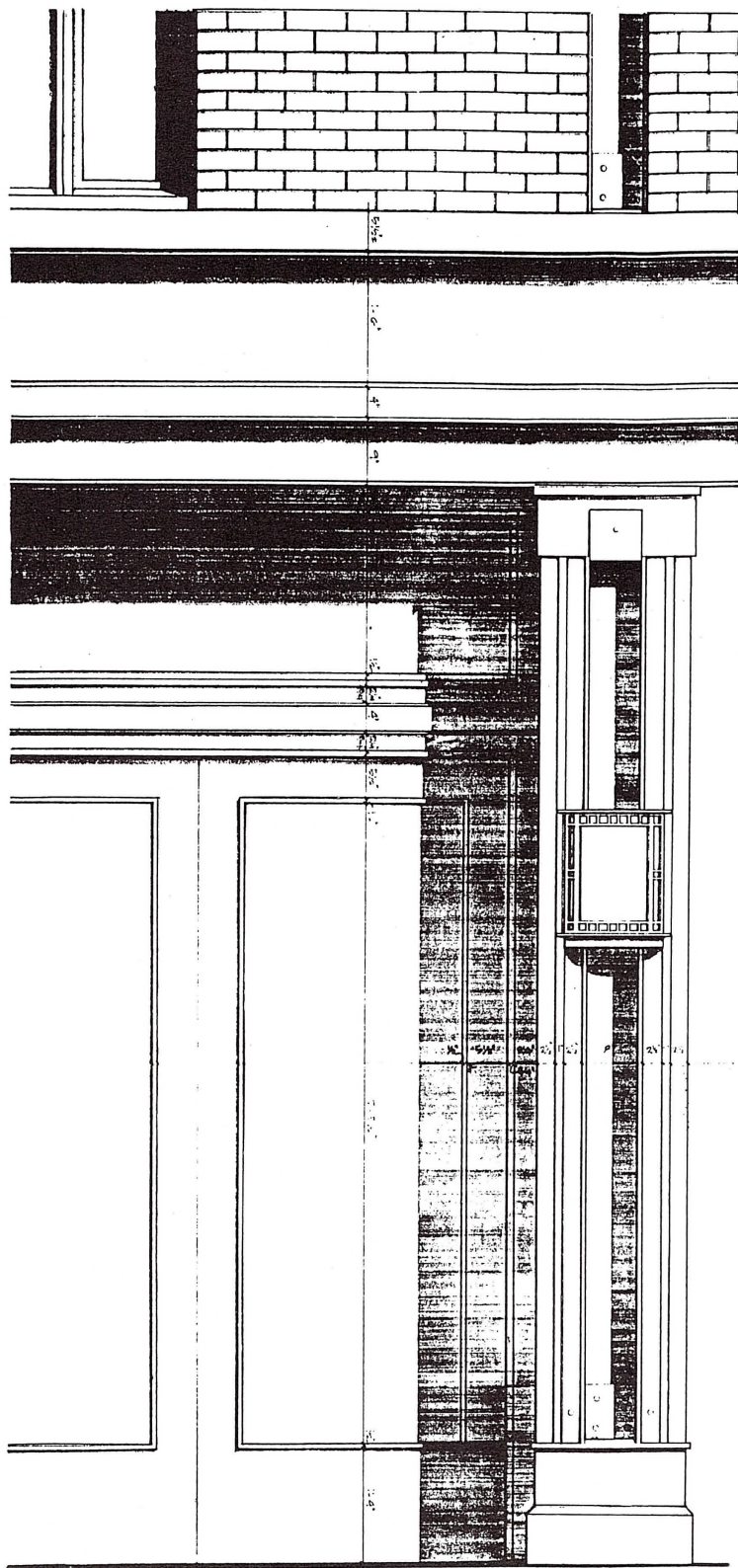
Natural Fibers Fellowship of \$10,000 for the most innovative project using natural fibers in interior design, contract or residential. Call Diana Gabriel, 944-9220, ext. 106.

MARCH 24

Registration closes for AIAS/CADKEY Competition, open to full or part-time students of architecture, engineering, and building science. Write to AIAS/CADKEY Design Competition, American Institute of Architecture Students, 1735 New York Ave. N.W., Washington, D.C. 20006.

JUNE 15

Entries due for 11th Annual Renovation Awards Competition honoring outstanding projects in the rehabilitation/restoration, adaptive reuse, and historic preservation categories. Sponsored by *Commercial Renovation*. \$35 entry fee. Write to Dale Burrier, Designs Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604.



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