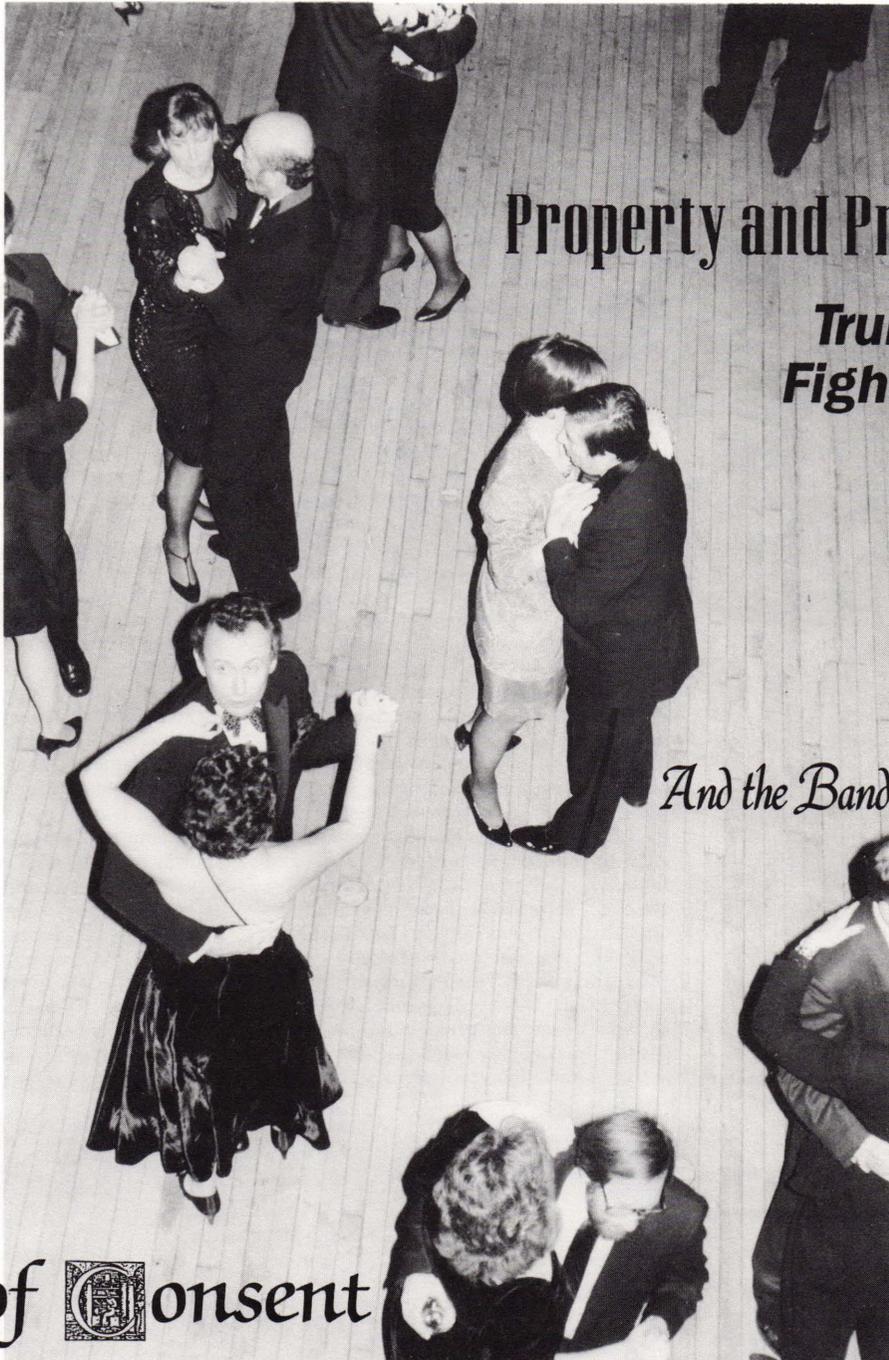


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 5, January 1991



Property and Propriety:

**Trump City
Fights Back**

And the Band Played on...

Age of **C**onsent

The Sequel

Cover: *In the Swing: 1990 Architectural Heritage Ball, Dorothy Alexander*

Back cover: *Parallax skyscrapers proposed for 60th Street Yards by Steven Holl Architects*

Volume 53, Number 5, January 1991

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

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

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

The Chapter is now accepting Visa and Mastercard payments for dues and documents.

Correction

We are told that *Oculus* called **Raquel Ramati** an architect when she is technically an urban designer and planner (see *Oculus*, December 1990, p. 3). We apologize to Ms. Ramati for such presumptuous stereotyping.

NEWS NOTES



James Freed



Henry Cobb



I.M. Pei

Photos: Dorothy Alexander

People and Projects in the City

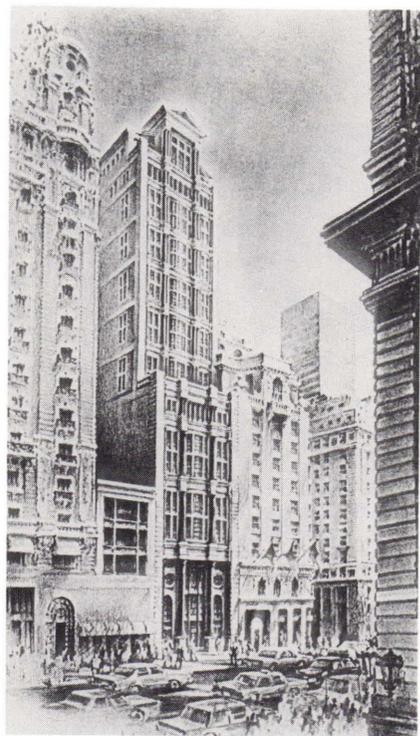
I. M. Pei is officially retiring as partner from **Pei Cobb Freed & Partners** as of January 1. Partner **George Miller** says Pei will continue to practice architecture in association with the firm, where he will have an office. In response to brushfire rumors that Pei is planning to set up his own (small) office, the answer from Miller is "no." Meanwhile the chief administrative partner **Eason Leonard** is also retiring January 1, but he will continue as a consultant. . . . **Michael Kwartler** is leaving his position as **Director of the Historic Preservation** program at Columbia's Graduate School of Architecture, Planning and Preservation this month. He is to become the **Director of the Environmental Simulation Center at The New School** and professor in its Graduate School of Management and Urban Policy. "First on our agenda," says Kwartler, "is to make recommendations to the city about the land-review process, for example, the effect of development on historic districts." The computer-based simulation lab will do more than evaluate zoning proposals in three dimensions or demonstrate the effect of tall buildings on sun and shadow in the city. "It can reflect the impact on the built environment of economic and social or demographic information," Kwartler adds. The lab, which will also offer full-service consulting outside the city, was made possible through grants from the J. M. Kaplan Fund and from the Charles H. Revson Foundation. "This will allow us to pick up where Kevin Lynch and Donald Appleyard left off," Kwartler states. . . . **Rafael Vinoly**, who has just opened an office in Tokyo to handle the workload from winning the **Tokyo International Forum** cultural center competition (*Oculus*, December 1989, p. 3), has won another project closer to home. His firm has been awarded the job to renovate and expand the **Bronx Museum**

of the Arts on 165th Street and the Grand Concourse. The current museum, designed in 1961 as a synagogue by **Simon Zelnik**, was taken over by the city-owned museum in 1982. Its renovation was completed in 1988 by **Castro-Blanco, Piscioneri & Feder**. For this new transformation that is being carried out by the Public Development Corporation, Rafael Vinoly Architects was selected in an interview process from a short-list that included **James Stewart Polshek & Partners, Mitchell/Giurgola Architects, Hardy Holzman Pfeiffer Associates**, and **Edward Larrabee Barnes**. The museum, which presently totals 38,500 square feet, will have another 40,000 square feet added for galleries, performance space, banquet facilities, a museum shop, curatorial and storage offices, a restaurant, and a parking garage. This first phase, including the renovation of the existing building, is expected to cost about \$20.75 million. The architects are being asked to draw up a master plan for further expansion as well. . . . The main attribute of the original **Franklin Street Subway station** was a mosaic frieze with the letter *F*. Now its appearance has been vastly improved with renovation by **Beyhan Karahan** and **Michael Schwarting**. Their firm, Karahan/Schwarting Architecture Company, designed new tile walls, floors, lighting, and metal gate work in a grid pattern that plays on the original thematic design motif and even introduces a little exercise in false perspective due to a change in grade. While the latter feature may not be too noticeable for commuters hopping on and off the subway cars, the architects also refurbished a newsstand for displaying art. A new canopy over the entry on Finn Square has yet to be built, but already there is a understated, slightly proto-modern aspect to the station that brings Otto Wagner to mind. . . . **John Burgee Architects** is designing a twenty-story office tower on Fifth Avenue between 54th and 55th streets where two



Franklin St. Subway Station, Karahan/Schwarting

Courtesy: Karahan/Schwarting



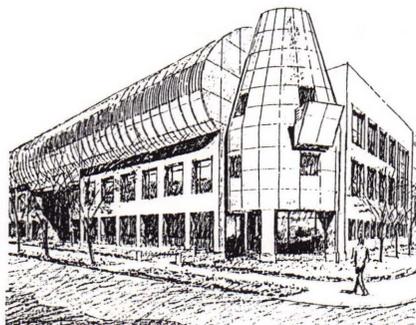
Takashimaya, John Burgee Architects



Casa Italiana, Helpern Architects

undistinguished two-story buildings formerly containing Wempe Jewelers and Chandlers shoe store stood. The new 100,000-square-foot structure, executed in the eat-your-heart-out-Trowbridge-and-Livingston (architects for the St. Regis hotel next door) brand of classical-postmodern architecture, is owned by **Takashimaya**. Accordingly, retail space will occupy the first five floors, with a club and restaurant above. On floors ten through twenty are the offices plus a duplex penthouse apartment for corporate use. Because of the facade's composition of two-story-high engaged columns and its muscular entablatures and cornices, almost every two floors read as one. The ornateness quotient for the Japanese-owned building appears to be fairly high: besides the highly articulated limestone and bow-window, glass-paned facade, not to mention its parapets, pediments, and colonettes, the tower has a copper and stone gabled roof. And that's all just on the outside. . . . The new **Casa Italiana Zerilli-Marimò**, where New York University's Arts and Science Program in Italian Studies will be housed, was just dedicated in November. The architect for the renovation of the 1850s town house at 24 West 12th Street is David Paul Helpern and his firm, Helpern Architects. The Italianate brownstone, a

Who is doing what to whom and where



David Geffen Co., Gwathmey/Siegel

National Historic Landmark, now includes seminar rooms, a reading room, and a lecture hall, all made possible by a \$4.8 million gift of Baroness Mariuccia Zerilli-Marimò in honor of her late husband, the Italian industrialist and diplomat Guido Zerilli-Marimò. Helpern Architects is also renovating a Greek Revival town house for the **Onassis Center for Hellenic Studies** nearby. . . .

Out of the City

Gwathmey Siegel's scheme for an office building for **David Geffen Co.** is currently going through the approval process in Beverly Hills, California. The three-story, 90,000-square-foot structure (not including the parking garage) will be a combination of limestone, stainless steel panel, and granite. And Kalwall. "The Kalwall sets up the whole third-story element on the facade," says Gwathmey. When the building is finished, it will house offices for the various enterprises of the music and entertainment mogul, such as real estate, theater, film, and miscellaneous entertainment. Meanwhile the architects just dedicated the **School of Architecture at the University of North Carolina at Charlotte** in October. Instead of limestone, granite, and stainless steel, the major materials for this two-story, 83,000-square-foot building are ground-face block stucco and aluminum panels. (Well, this wasn't paid for by David Geffen who sold his recording company for MCA stock, which is worth \$720 million since the MCA sale to Matsushita.) But the architecture building also has Kalwall. . . . Meanwhile **Richard Meier** is also going Hollywood. His office is currently undertaking the master plan for **Fox Inc.'s film and TV studio** expansion and renovation, which will include new construction of approximately 400,000 square feet for a site in Century City. . . . **Haines Lundberg Waehler** has been selected to design the **American**



Kurt Forster



Frank Gehry

Dorothy Alexander Kevin Fitzsimons

Standard Plastic and Reconstructive Surgery Center in Armenia's capital of Yerevan. The U.S.S.R. area was the site of a devastating earthquake in 1988. The 22,000-square-foot center, to be located on one floor of an existing hospital, will open next fall. The New Jersey-based Armenian General Benevolent Union and the Armenian Ministry of Health are behind the project.

On the Architecture Circuit...

The Cooper-Hewitt Museum presented a symposium, **The Modernist Impulse in the Landscape of Invention: Los Angeles Architecture, 1920-1990**, on November 3 and 4 in Cooper Union's Great Hall; in his opening remarks **John Hejduk** said it amounted to a "coronation" for **Frank Gehry**. **Kenneth Frampton** talked about L.A.'s growth into a "megalopolis." **Kurt W. Forster** spoke of Irving Gill's "reduction of the essential components of buildings into complex symmetry games depending on function" compared to Gehry's "liquidation of architecture's formal history." **Thomas S. Hines** and **David Gebhard** rounded out L.A.'s architectural history with discussion of Richard Neutra and R. M. Schindler.

On Sunday, November 4, **Michael Sorkin** introduced Gehry, who is "pressing the envelope of the weird in intensely satisfying ways," and Guggenheim curator **Germano Celant**; together they discussed Gehry's work and philosophy. Of his office, Gehry said, "it's like a playpen with lots of kids around playing"; of his work he said, "I can tell you where I want it to go, but I never know where it will go." And **Aaron Betsky** ended the program with the latest and greatest works of the new generation.—**A.E.M.**

Women and the Homeless

by Kelly Shannon

A two-day event sponsored by **Women in Need** and the **NYC/AIA** focused on the creation of successful housing for homeless families with special needs. A design charette to create permanent housing for women and children who seek a drug- and alcohol-free environment was the focus of the collaboration of architects and social service experts. Called "Hope for Housing by Design," the forum brought together six teams from architecture schools in the metropolitan area — **Columbia, Cooper Union, CUNY, NJIT, NYIT, and Pratt**. A faculty member and two architects, from a

Norman McGrath

NEWS NOTES

Recent events,
incidents, and casualties

group that included **Barbara Littenberg**, **Laurie Maurer**, **William Pedersen**, **Peter Samton**, and **Karen Van Lengen**, led each of the teams.

A panel discussion on the evening of the charette established the architectural and social issues surrounding homelessness and housing. During the discussion moderated by **Theodore Liebman**, **Grizel Ubarry**, a consultant in management and community economic development, reminded those present that "important environmental and social infrastructures must be provided to sustain housing and rebuild a sense of community for families where security and support has broken down." **Philip Aarons**, head of General Atlantic Realty, the city's largest private firm developing low-income housing, argued that "housing must be designed specifically for the people who are going to live there."

The results of the charette that was held at the Knoll Design Center were summarized by architect **Michael Mostoller**: "The resurrection of courtyard buildings in New York City, once considered dangerous, unhealthy, and useless, appears to be a space required for the 'community.' This space, which has nothing to do with the given program, was the common feature in all the schemes." Meanwhile **Mayor Dinkins** was slated to make an appearance, but a cold kept him in bed. **Sharon Myrie** from the mayor's Office on Homelessness thanked all participants on behalf of the mayor and eight million New Yorkers.

Management Technical Partner

Founder of young, internationally recognized design architectural firm is seeking a partner to oversee administrative and technical sides of expanding 15-20 person practice. Role is envisioned as 40% management of financial and administrative operations, contract negotiations with clients, etc.; 30% monitoring progress of projects and assisting project architects with budgeting, staffing, consultants, etc.; 30% serving as technical resource to project teams in production phases of projects. Ideal candidate will be a registered architect with at least 7-10 years experience embracing both technical and management/administrative aspects of the position, plus appreciation of the special culture of a design-focused firm. Location: Northeast.

Interested parties should contact:
Louise Osborne
The Cox Group
Two Mellon Bank Center
Philadelphia, PA 19102

THE
COXE
GROUP
INC.



Alan Schwartzman



Sheldon Fox



David Childs

Photos: Dorothy Alexander

SOM Paring Down

Until Friday, November 16, **Skidmore, Owings & Merrill** had a total of 1,270 employees in its six offices. By the end of that day, it was down to 1,040. Most were laid off; some took early retirement. "The reason for the timing of these layoffs," says **David Childs**, design partner of the New York office, "was our wanting it to be part of one thoughtful master plan, not to have [the cuts] dribbled out. It is too damaging for people in the office to wonder if their turns are next week."

Many in the New York community were surprised not so much that 50 people had been let go in SOM's New York office all at once, as that this group included associate partners and associates. "This is called carnage," said one alumnus. "We're not just talking about cleaning out dead wood." Architects around town expressed surprise that the cutbacks involved architects with ongoing projects or people who had been at the firm twenty or thirty years.

"When you have as large a fireplace as SOM," Childs says, "you need a lot of logs to fuel it." With the workload slowing down throughout the real estate and construction industries, the firm's partners decided to take a hard look at its organization. "We decided to pare down vertically, rather than pare horizontally from the bottom," Childs says about the distribution of layoffs. But he adds certain key people who have ongoing projects are being hired as consultants until these jobs are completed.

In all the SOM offices, Childs reports, the total number of associate partners was scaled back from about 100 to about 75 people, while the number of associates was reduced from 165 to 130. The number of partners (34) didn't change that November day, although a partner in the New York office, Raul d'Armas, is being relocated to London. (Other offices have lost partners throughout the year, some through retirement, some not.)

While the New York office had 292 people at the start of 1990, in the mid- to late 1980s Childs estimates it was up to about 450 people, although another source estimates 490. Even so, the reduction in people in the New York office is not as dramatic as it has been in the Chicago office during 1990 alone. The Chicago office started the year with around 500 people, and according to Child's most recent account, it was down to 330 by the end of November.

Now with six offices — in New York (236), Chicago (330), London (223), San Francisco (149), Washington (70), and LA (32) — and 1,040 employees total, SOM has slimmed down to the size it was in 1958, when it had 1,000 people in four offices. It was considered big then, of course, and it was. But by 1981 (even in a slack economy) SOM had already swelled to 2,000 employees with nine offices and 34 partners. A lot of the growth had occurred because of the firm's work in Saudi Arabia in the 1970s, and SOM did slim down to about 1,500 employees during the late 1980s. Nevertheless, it had the all-time high of 40 partners in 1988.

The leaner firm doesn't mean a leaner outlook, maintains David Childs of the New York office. "We are still getting important commissions," he says. "Now we are in fighting trim." Other offices of a comparable stature have been reducing their staffs too, including **Pei Cobb Freed & Partners**. Just not as drastically. But then Pei Cobb Freed doesn't necessarily have the sheer numbers that made SOM so distinctive among firms with a design reputation. **George Miller**, a partner there, says that Pei Cobb Freed has been laying off only two to three people a month over the last few months, so that the firm's total size is now about 250 employees, including 170 who are architects or graduate architects. Miller maintains that Pei Cobb Freed doesn't expect any major layoffs ("remember we only have one office") because of its work in France, Spain, and Luxembourg. It is currently competing for a building project in Berlin. In the U. S., The Federal Triangle is moving ahead, and there are a few developers on the West Coast. Miller did not comment on the effect that **I. M. Pei's** official retirement from the firm this month will have on getting work. (See p. 2 for details.)

Sheldon Fox of Kohn Pedersen Fox Associates says that because of overseas work his firm, which has 200 employees, does not foresee "major layoffs." **Alan Schwartzman**, of **Davis, Brody & Associates**, which has 125 people, remarks, "At this point we are tightening up, but [plan] no extensive layoffs." **Ralph Steinglass of Gruzen Samton Steinglass** reports the 70-person firm had a small cutback earlier this year, but feels that for the short term "things look very strong for us." Nevertheless the firm, which has so much work in the New York area, is looking around outside the city. **Gensler and Associates** is also "holding the line" say **Margo Grant** and **Walter A. Hunt, Jr.**, about the size of the firm's 146-person New York office.

How firms are faring in a recession

Firms with "recession-proof" types of work obviously are faring best right now, these architects point out. Not included in the recession-proof category are commercial office buildings and housing. Educational facilities, research laboratories, and museums are still strong, as is planning work. Ralph Steinglass points out that his firm's experience in justice-related buildings (courthouses, police headquarters, etc.) is helpful right now. Additionally, interiors commissions are carrying a lot of firms through the "downturn," since renovating existing facilities is common with companies and institutions: even firms that move into smaller and less expensive spaces still need interior architectural work done. In terms of what should be done about the future, Alan Schwartzman voices the fear of many NYC/AIA members that the "financial news creates a certain sense of pessimism. . . . The pessimism feeds on one small thing and keeps building." This may be true and is a criticism that the *New York Times* faces every day when it reports on accounting firms going bankrupt, real estate firms "restructuring," etc. But how should we (a publication or an architectural firm) deal with reality? Not talk about it? Ralph Steinglass has a good suggestion: the design profession should meet now with members of the building community, with private developers, and with members of the public sector "to explore ways to use" this period and "to do some long-term planning." Steinglass points out reasonably enough that "this is where perhaps the AIA can play an important role."—**Suzanne Stephens and Barbara McCarthy**

Inside Interiors

On October 16, a panel of contractors addressed a standing-room-only audience about "Interior Construction: Everything You Wanted to Know from the Contractor (But Were Afraid to Ask)." **Christina Wilson-Grinnell** of Clayton Wilson Construction urged that one make sure the interiors contracting firm is licensed and carries insurance to cover the scope of the project — not just the amount required by the building. She said it was also a good idea to look at older contracts. **Christopher Clark** of Clark Construction told the audience to select contractors carefully — not always settling on one contractor who is experienced in all project types. **Patrick Donaghy** of Structure Tone suggested hiring a different contractor for the interior than for the actual base building. They seemed to imply it is a good idea *not* to be afraid to ask questions.

ARCHITECT ABUSE

Some Solutions

After running a number of particular cases about those ambiguous areas in which architects get taken advantage of by their clients, by the public, or even by their employees, we would like to publish some of the corrective measures architects have taken to halt "architect abuse." We have had to condense some of the suggestions.

On the Matter of Credits

Submitted by Jane Cohn, director of communications, Haines Lundberg Waehler:

We include a clause in our standard contract requiring credit from clients in the information they disseminate about building design. This clarifies our expectations from the beginning and provides the legal backup for a situation too often left up to goodwill.

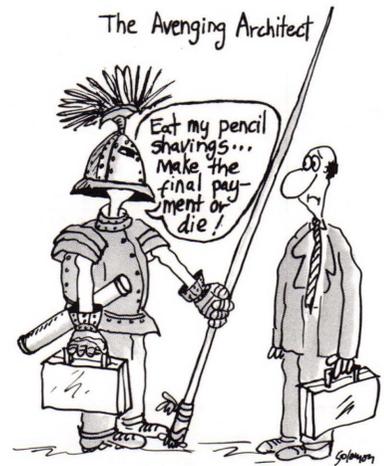
We make use of our rights under the copyright law and include a copyright line on all visual materials sent to clients and publications. It would typically read as follows: "©Haines Lundberg Waehler. May not be reproduced without credit."

On Alternatives to Suing for Fees

Submitted by Donald P. Dillon, vice president, MIPI Brokers:

Check the credit and payment history of any client you are not personally familiar with. Ask for financial statements and have your accountant or banks help you in evaluating them. Unless your clients have the financial wherewithal to complete the project, they may wind up enlisting you as an unwilling "partner" in the venture.

Take time with the payment provisions of your contracts. Make certain you and your client have a common understanding about submission and payment of invoices. Seek monthly billings, and specify a period (such as 30 days) within which payment



Debra Solomon

will be made. You may want to work with your attorney to draft language that would give you the right to stop work, without liability, if invoices are not paid in the time period.

Send the bills promptly, by the fifth business day of the month. If your receivables are outstanding for more than an average of 45 days, act quickly.

Consider adding late payment interest to your invoices.

Consider making the person in charge of the work responsible for followup on the invoice. The process may be easier and more personal if clients are contacted before the invoice is submitted. The project manager has an opportunity to explain work included on the invoice and make certain there are no unresolved problems.

Recognize in advance the tendency of some clients to delay final payment. When the job is complete, ask for a letter expressing satisfaction with a job well done. Such a letter may be difficult for the client to ignore should reluctance to make the final payment set in after the euphoria of completion is over.

If you have not been paid at the end of 45 days, check it out. It may be time to send a notice of intent to stop work. If your services are complete and if you are still in a position to withhold the results, do so. At the end of 60 days, have your attorney send a demand letter. At the end of 75 days, file a lien if you are entitled to under the law and if your attorney believes it is appropriate. Otherwise, you may have to be prepared to sue, but approach this final option with caution. The likelihood of a cross-complaint alleging negligence is high.

On Communication about Fees

Submitted by Giorgio Cavaglieri of Giorgio Cavaglieri and Partners:

To some extent our own inefficiency as an organization in explaining to the client our services and the need for timely and better compensation is at fault. This lack of knowledge on the part of the client extends even to public agencies and is exceptionally damaging to the architect when the client is well-meaning but fundamentally ignorant, as frequently happens with the "building committees" of nonprofit organizations.

Debra Solomon



Age of Consent

A lawyer explains more



Living and Thriving with the Consent Decree, Part II

By Yee Wah Chin

Last month, Ms. Chin discussed some of the many Chapter activities that are compatible with the U.S. antitrust laws and with the consent decree that the national AIA has agreed to follow in order to end the four-year investigation by the Antitrust Division of the U.S. Department of Justice.

This month, she discusses some of the general principles of U.S. antitrust law as well as the nature of the consent decree.

The antitrust laws have pitfalls for the unwary, so it is neither wise nor desirable to rely on the necessarily brief discussion here as guidance for all actions and communications that may have antitrust implications. Nevertheless, an understanding of the principles behind the law should aid in both living with and complying with the law and the consent decree.

A major goal of antitrust law is to ensure a free flow of goods and services to consumers. When providers of goods and services compete independently for the consumers' attention, consumers get the greatest choice possible. Therefore, any activity by service providers acting together that limits a client's choice is inherently suspect. Conversely, providers of goods and services should be able to have the widest possible choice in supplying those goods and services. Therefore, any activity by consumers to limit a provider's choice may also require scrutiny. Generally, any collective activity that suppresses free and open competition offends the antitrust laws, which have been enacted by Congress in the public interest.

A significant premise of the free enterprise system is that each provider can make his/her own business decisions: to offer or not to offer any particular good or service, to raise or lower fees, or to charge nothing at all. This principle was confirmed by the consent decree. The converse applies to consumers. Thus, for example, the U. S. Government, as a consumer of design services, can unilaterally choose to select architects on bases other than price.

However, when competing providers make joint decisions to lessen competition between them and restrict their freedom of action, then the consumer has a diminished

range of choices. If the terms and conditions under which a service is provided, or the identity of the supplier, has been predetermined by the possible providers, the client has no opportunity to choose a different provider or to negotiate different terms and conditions. By the same token, clients cannot jointly decide the terms on which they will deal with suppliers.

Therefore, there are several categories of joint activities by competitors that are deemed unlawful as a matter of course under the antitrust laws because they are considered to have obvious adverse effects on competition. There are very few possible defenses to these violations. These categories were recognized even by the Reagan Administration Antitrust Division, which had a reputation of being soft on antitrust. *This core group of prohibited activities includes first of all price-fixing and market allocation, along with group boycotts, by either providers or consumers.*

The size and nature of the parties involved in these types of conduct do not affect the result. The Supreme Court has stated that professionals, including doctors, dentists, lawyers, engineers, etc., may not engage in price-fixing. The Reagan Antitrust Division had announced the intent to criminally prosecute hard-core antitrust violators in the health care industry, and the Bush Antitrust Division has obtained indictments against several dentists for price-fixing.

The consent decree prohibits conduct that is perceived by the Antitrust Division to be in this core group of prohibited activities. The national AIA and its components may not engage in activities or communications that prohibit or restrain members from offering free services or discounts or from engaging in competitive bidding. Joint refusals to offer free services or discounts limit consumer choice on prices. Joint refusals to bid competitively limit the freedom of providers to compete with one another on price.

The general principles of antitrust are also applied to all other types of competitive conduct. However, because most other forms of conduct are not considered to have consistently and obviously adverse effects on competition, they are evaluated generally under a test of reasonableness, that is, whether or not the conduct creates an unreasonable restraint on competition. In making that evaluation, one normally considers the purpose and effects of the conduct. For example, would the activity create a good or a service? Would a client's

choices be restricted? Would fees increase? Would the services provided be decreased? Who would benefit, and in what way?

Therefore, the Chapter may generally collect and distribute in summary form data about its members' past situations, *but may not do so regarding the members' future plans.* A major risk of improper coordination of competitive activity arises from the exchange of data on the future.

The Chapter's lobbying and public comment activities are both protected by the Constitution and serve very useful purposes so long as they are not a sham, do not use improper methods, and do not facilitate coordinated competitive activities among competitors.

Similarly, the Chapter's educational activities and its setting of standards and certification are extremely desirable. But they should be conducted in ways that will not lead to joint restrictions on the terms and conditions under which clients may receive services. The risk of improper coordinated competitive activity may arise from any requirement that standard terms and conditions or formulas be used and any suggestion on fees, discounts, or competitive bidding.

Another substantial concern of the antitrust laws is whether competitors are being improperly excluded from the market. This concern may be applied particularly to the Chapter's public comment and lobbying programs, and its setting of standards and certification activities. Therefore, the Chapter should continue its important public comment and lobbying, *but take care that the exercise of these First Amendment rights does not facilitate agreements among members to exclude competitors.* Similarly, standards and certifications should be done in an objective manner so that potential competitors are not excluded on a basis *unrelated to merit.*

The Consent Decree

Two things may be noted about the consent decree. First, although it does not contain any admission or finding of wrongdoing by the national AIA or any of its components, the decree does represent the agreement before a court by the national AIA, on its own behalf and on behalf of all its components, to do certain things and not to do others. If the national AIA or its components should fail to live up to the agreement, they would not be excused from that failure by their not admitting or the court not finding any wrongdoing in the

II



URBAN NOTES

*The future,
the future and
the present*

consent decree. *Any such failure is, by the very terms of the agreement, subject to civil fines.* Moreover, because the agreement is made before a court, any breach of the agreement may be found to be contempt of court. Indeed, the investigation leading to the consent order was triggered by activities that the Antitrust Division perceived were not only violations of the antitrust laws, but also breaches of the 1972 consent decree. That decree prohibited the national AIA and its components from activities restraining members from submitting price quotations for architectural services. The possibility of a contempt of court was one factor that may have led the Antitrust Division to conduct its investigation, even though the activities triggering it were quickly abandoned.

Second, although the decree does not contain any admissions or findings of guilt, the hard-core nature of the violations perceived by the Reagan Antitrust Division that began the investigation in 1986 makes it unlikely that another administration with a greater enthusiasm for antitrust enforcement would be any more inclined to allow the same or similar activities to go unchallenged.

The decree does not substantially hamper any of the many important Chapter activities or affect the individual practices of members. The Chapter can continue to provide services to members and to maintain and raise the standards of the profession, and members can continue to make their own independent, competitive decisions. But, it is best to be prudent and take every care to comply with the decree.

Ms. Chin is a partner in the New York City office of the law firm of Shea & Gould, which is General Counsel to the Chapter.



New Center for Future

Columbia University is in the initial stages of organizing the **Center for New York City's Future**, which the dean of the architecture school **Bernard Tschumi** hopes will "allow the university to have a role in projecting goals for New York City and its urban spaces." In accordance with these aims, Tschumi organized a seminar in November where Columbia GSAPP faculty presented New York City projects it had been involved with, and discussed the process of working in the city. Among those presenting were **Roy Strickland**; **Steven Holl**, who showed his scheme for the 60th Street Yards; **James Stewart Polshek**; **Robert Stern**; **Sigurd Grava**, who discussed the effect of the changes in the new city charter on planning; **Daniel Bluestone**; **Richard Plunz**; and **Bernard Tschumi**, who showed his proposal for Flushing Meadows.

The afternoon seemed to go well, although ideas for the center remain in the exploratory phases. As one observer commented, **Pratt**, **NYU**, and **The New School** have urban research centers, so it is certainly not premature for Columbia to show a similar commitment to the city. "This is a center that can be critical of past initiatives that are already complete as well as future initiatives in the making," comments former GSAPP dean Polshek. "I'm very cautious about the form it will take," Tschumi says. "Someone once said it is easy to raise money for the past, but it is hard to do so for the future."

Speaking of the future, some of the audience noticed that Columbia wasn't doing so well in keeping up with the present. There were no women on the panel, even though there are women on the faculty. This imbalance was slightly redressed by an unknown artist who "feminized" the panelists' names on one poster. One might have believed for a brief moment that soon **Roberta Stern** and **Bernardette Tschumi** would stand up.

Regional Plan

A third regional plan is now in the works. As many well know, the first one, published in 1929, was highly physical in its recommendations, while the second less famous one, published in 1968, was more of a policy plan. The third effort, says **Jonathan Barnett**, a consultant to the **Regional Plan Association**, is intended to be both a physical plan and a policy plan. As he explains it, "You can't go into

a community and tell them what to do. But you can show them examples and give them choices."

Hence one day this past fall a number of architects and planners from across the nation were brought together by **Robert Yaro**, senior vice president of the RPA. The architects, who included **Steven Peterson**, **Robert Geddes**, and **Robert Stern** from New York, as well as **Peter Calthorpe** from Berkeley and **William Rawn** from Boston, joined representatives from other disciplines in looking at particular forms of regional growth.

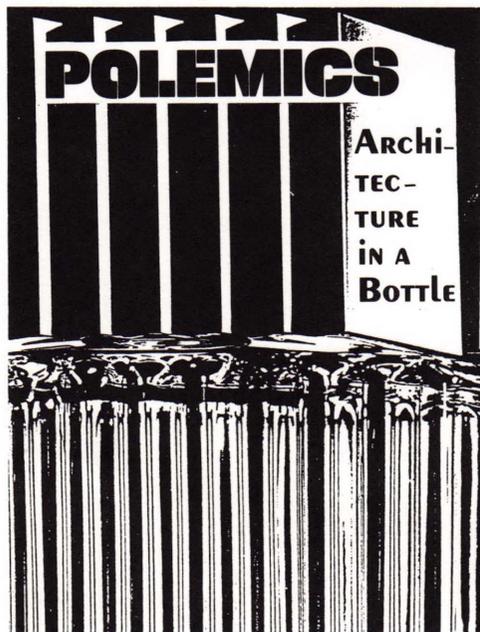
Two particular concerns discussed that day were the unplanned "cities" forming in the suburban areas along the commercial strips and the large pieces of land lying vacant in undesirable inner city areas. The center of the city was not discussed, for this group was only analyzing the more "bypassed urban areas," Yaro points out. A working paper will be developed as the next step in the preparation of a plan to be published in 1994.

Zoning Report Issued by Municipal Art Society

by Jean Parker

"Zoning and Historic Districts," a report released this fall by the **Municipal Art Society**, addresses a topic close to the hearts of both developers and preservationists: how to coordinate the complex and often conflicting regulations of the **Landmarks Preservation Commission** and the **City Planning Commission**. Beginning with the premise that amending provisions of the existing Zoning Resolution is the most expedient way to effect appropriate change, this report, prepared by planners **Abeles Phillips Preiss & Shapiro**, focuses on practical solutions to a thorny issue. Although developers may object to the recommended "contextual zoning" that would limit height and bulk of new construction within and adjacent to historic districts, no one can disagree with the more basic motivation of the report: to clarify and coordinate the planning, preservation, and growth objectives of the city. The recommendation for a permanent joint working committee of the LPC and CPC is so basic that it is difficult to believe it has not already been implemented. This report deserves serious consideration for substantive changes that are long overdue.

Jean Parker is Chairman of the NYC/AIA Historic Buildings Committee



Dorothy Alexander

AROUND THE CHAPTER

by Lenore M. Lucey

1990 Architectural Heritage Ball

Established in 1986, the Architectural Heritage Ball has become the Chapter's most enjoyable fundraising activity, held annually to benefit the scholarship programs of the **New York Foundation for Architecture**. Honoring **Heritage • Preservation • Scholarship**, each event has brought the architectural community of New York together in a succession of significant spaces: the Low Memorial Library at Columbia University, the Grand Ballroom of the Waldorf-Astoria, the Grand Ballroom of the Plaza Hotel, and the Celeste Bartos Forum at the New York Public Library. This year was no exception.

The spirit and style of the ball changed with Chair **Frances Halsband's** proclamation "This is the year to get up and dance." The **Old Trading Room** of New York's original **Mercantile Exchange** was the venue for a night of dancing, delightful dining, renewing old friendships and making new ones. Those who chose to participate in the more intimate and limited dinner were able to sample a taste of **Chanterelle**, one of the city's top restaurants that was opened only to New York's architects for the night.

Chapter President **John H. Winkler** gave a brief speech welcoming and inviting our friends and guests to an evening of merriment for a good cause. Thanks go to our benefactors for the evening, without whose help the Scholarship Fund would be considerably less well endowed: **The Eggers Group; Ehrenkrantz, Eckstut & Whitelaw; Hellmuth, Obata & Kassabaum; Jaros Baum & Bolles; Kohn Pedersen Fox Conway; LePatner Block Pawa & Rivelis; Pasanella & Klein; Pei Cobb Freed & Partners; Perkins & Will/Russo + Sonder; Lee Harris Pomeroy; Remco Maintenance Corporation; F. J. Sciamie Company; Severud Associates; Skidmore, Owings & Merrill; Robert A.M. Stern Architects; and Swanke Hayden Connell.**

The Chapter and the **New York Foundation for Architecture** thank all those who attended and contributed to making this **5th Anniversary Heritage Ball** the success that it was! In addition, special thank are due to **Meile Rockefeller** for the generous donation of the use of the Mercantile Exchange and to **Howard Brandston** for donation of the lighting design.

In October, James Polshek gave two lectures — one at Columbia University's GSAPP (where he was dean from 1972 to 1987) and the other at the National Institute for Architectural Education — in which he criticized the current state of architectural affairs by packaging his comments in a way one would have to describe as, well, pungent. Polshek used the perfume bottle as a suitable metaphor for much of what goes on in architecture. The practice of architecture in general he compared to a two-level department store with only a ground floor and a cellar.

The ground floor has been taken over by boutiques selling perfumes, Polshek explained. "The perfumes don't differ in substance or cost from one brand to another." Since income from perfume sales is dependent on marketing and advertising, he added, the difference is in the bottles, which Polshek categorized in various ways relating to current architectural approaches.

The first is what he called "Pure-Art-in-the-Bottle." The "bottle" for the essence of the architect-artist is created under very special circumstances, usually when an elder patron discovers the architect and arranges for a show in a major museum, accompanied by a black-and-white catalogue. Shortly afterward, Polshek added, comes the gorgeous color publication by an Italian or Japanese outfit, then a \$15 million house for a real estate developer. "The pure artist is soon trapped in these words and images and loses the value he could have for the public."

The second category Polshek called "History-in-a-Bottle" explaining that "it looks at the word 'reactionary' as a compliment, even if it is attractive to architectural historians because of its connections to a deeper history." Polshek maintained that this "bottle" develops out of the belief "that good manners in architecture will have a positive effect on people's behavior." This, Polshek emphasized, "was the message of Leon Krier as delivered by Prince Charles, a message for which the public appetite never seems whetted. But it serves mainly

wealthy house clients and market-oriented developers," and is "kind of a dead end."

The third category of perfume bottles Polshek named "Machine-in-the-Bottle" and went on to explain. "It is committed to an honesty of exposed parts. Everything has to hang out, and the drawings are indecipherable." What is positive, he felt, was the "spirit of innovation. Students love this kind of stuff, for it is about making things. But it is onanistic and ceases to be engaged with people."

The fourth bottle Polshek called "Idea-in-a-Bottle." This "bottle," he argued, "really appeals to the intellectuals in the profession." He pointed out that "their heroes are professors of linguistics and structuralist philosophy. They rationalize preconceived ideas about psychological alienation and discomfort, using images of death and disfiguration." Polshek maintained that for this group architecture is only "validated by other disciplines."

"All of this," Polshek said, "adds up to a trivialization in the way society treats us, in which architects are paid poorly and easily replaced by other disciplines."

In Polshek's imagined department store, the boutiques represent the anointed high priesthood of the profession, while the cellar is like every "bargain basement. This is where you get the knock-offs, the colognes — not the perfume — in plastic bottles. The cellar represents the lumpen proletariat of the profession, the big service firms."

In his talk Polshek said he thought ideally the architecture profession should be compared with another building type, the clinic. "This building type is filled with people, not bottles. It is a clinic, a nonprofit enterprise; it is varied in specialties, but all its occupants believe in research with practical consequences and share a belief in the spirit of altruism guiding architecture."

Polshek went on to discuss how one should practice what one preaches, but these introductory comments distilled the essence of the polemic.

Into the Night

The Architectural Heritage Ball



Photos: Dorothy Alexander

Rebuttal & Rebuttal &

The Neverending Battle

[With all the criticism of Trump City (a.k.a. 60th Street Yards) in Oculus, The Trump Organization has felt left out. This month, after Alexander Cooper of Cooper Robertson & Partners made a presentation to the members of the NYC/AIA and members of the 60th Street Yards Task Force, Oculus felt it only fair to allow the Trump people to defend their approach.]

Of course this comes at a peculiar moment. In November the New York State Supreme Court ruled that a zoning law provision allowing developers, including The Trump Organization, to demonstrate environmental impact of their projects according to general citywide requirements, be struck down. The defendant, New York City, plans to appeal. The plaintiffs, including Westpride Inc. and Natural Resources Defense Council, have achieved a victory of some consequence. It means delay, and usually such delay means no financing from the banks. As one inside observer prophesied, most of the projects affected (including Arverne, Manhattan West next to Trump City, and Trump City itself) are "dead in the water."

The Trump Organization's Norman Levin and architect Alexander Cooper both feel this is not the case with Trump City. Levin told Oculus that since Trump hasn't actually gone into the city ULURP process, "we can make changes that are necessary." Asked whether that meant they would modify their environmental impact statement to be more site specific, Levin said, "We can't get into that level of detail yet. We are expecting to be certified, and we don't think that this is going to stop us." Recognizing that the city appeal process can be very slow, Levin replied that the city would probably move faster on this one. Already Trump's lawyers have met with the city, and the City Planning's counsel has been meeting with the City Planning Commissioners over what some presume to be the Trump certification question.

In spite of Trump's financial problems, it is in his interest to get the project's application for changing zoning regulations certified and through ULURP as soon as possible. Then assuming the zoning uses and densities requested are passed, if Trump must sell the property to meet creditors' bills, the land will be worth more than it is now. But that of course is assuming a smooth road ahead, including that there will be a party interested in purchasing the vacant land. The obvious candidate, the Japanese, has gained a reputation for liking already developed property.—S.S/



Jock Pottle

Trump City: The model, Cooper, Robertson & Partners

Trump City Rationalized

by Alexander Cooper



Dorothy Alexander

The following is a condensation of Alexander Cooper's explanation of his Trump City project, as presented to Oculus.

The site is the Penn Central Yards, located between 59th and 72nd streets, West End Avenue and the Hudson River. Our proposed plan has responded to the context, the site, public policies, and the program.

Context

There is no consistent or uniform context abutting the site; it is mixed in terms of building uses, building type, and street and block pattern. The site represents a link between commercial midtown and the residential Upper West Side. There is no single response to context possible across the whole site, either in use or in the site plan. We decided to locate uses in relation to what exists upland: commercial to the south, mixed use in the center, and residential in the north.

Site

The site has difficult conditions, and so we decided to face facts and to develop a plan that was realistic, that could be constructed, and that could contribute to the city and reclaim its waterfront. The first fact is the *West Side Highway*, which must be repaired immediately. We do not have the luxury of assuming that the highway can be relocated because of significantly high costs and a schedule of many years for the design, EIS preparation, environmental review, and construction. The second fact is *Con Ed*, which spews pollutants that prevent any substantial residential density in the south part of the

site. A third fact is *grade differential* — as much as 45 feet between the site and the adjoining streets at the north end of the site, which is only 225 feet wide. As a result, some east-west connections at the north will not work at all, and some kind of decking is required for most of the property. Fourth, *Amtrak*. The right-of-way runs along the eastern edge of the site, and the city has mandated keeping an extra track right-of-way open for possible future light rail transit, thus substantially limiting the potential for column placement.

Public Policies

Appropriately, the Department of City Planning set design goals for the plan. We set out to meet them within the site constraints and believe our response is successful. The goals were:

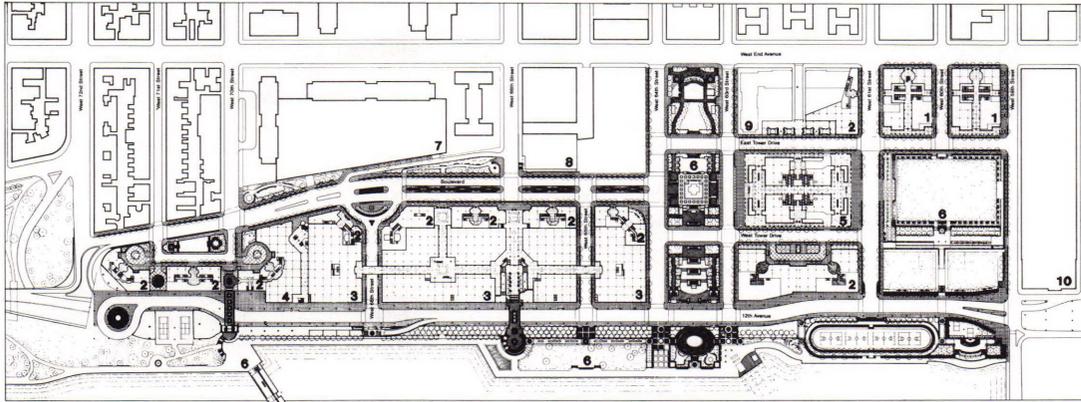
Integration into existing city fabric through extension of the city grid. We extended east-west streets wherever reasonable and, combined with the extension of 12th Avenue and the new Boulevard, the new streets achieve a high degree of integration and extension.

Maintenance of view corridors. At-grade views are left open at 60th, 61st, all of the 63rd to 64th block, 65th, 68th, and 70th streets. At 65th and 68th we proposed bridges that block only the view of the highway. At the other streets the view corridor is not evident from grade but from two to six stories above; at 62nd Street a building is in the view corridor, but the street does not exist on the east side of West End Avenue.

Maximum public access to and use of the waterfront. There are accesses at 60th, 61st, 63rd, 64th, 65th, 68th, and 70th streets, and at the borders, 59th and 72nd streets. The winter garden at 66th Street will provide an impressive all-weather route from the Boulevard to the waterfront.

Rebuttal: The Last (?) Word

Trump City Defended...



- 1 Office
- 2 Residential
- 3 Retail Concourse
- 4 Neighborhood Shopping
- 5 World's Tallest Building
- 6 Open Space
- 7 Lincoln Towers
- 8 A B C
- 9 Manhattan West
- 10 Con Edison

Trump City site plan, Cooper, Robertson & Partners

At-grade, obstruction-free access to a hierarchy of open spaces. All public spaces are at grade, and the route to the waterfront is barrier free at most streets.

Creation of neighborhood character on a block-by-block basis. The non-neighborly character of the upland superblocks and the shape and constraint of the site require a design, not block-by-block, but by groups of buildings and open spaces. The buildings in the south (mainly offices) are arranged around a five-acre park; a block-wide park connects the site to the waterfront, West End Avenue, and Manhattan West; to the north the mix of residential and retail runs from 64th to 69th streets placed along a Park Avenue-type boulevard with a landscaped median; north of that three primarily residential buildings are clustered around a small neighborhood park.

Program

If the Penn Yards project is not just to be another atelier exercise, it has to be big enough to pay for all the costs of amenities and site infrastructure, and there has to be enough left over to encourage a developer to undertake the price of a ten-year development project. The program is: 7,600 residential units, 750 hotel rooms, 3.5 million square feet of office space, 1.5 million square feet of retail (shared between the retail concourse, neighborhood shopping, and street retail), and 7,430 parking spaces. The total program is 14,115,759 square feet.

It is useful to note that the density involved — five times the site area or 8.12 FAR excluding streets — is less than the density of Central Park West and West End Avenue. In terms of residential population, the plan's dwelling units and persons per acre are lower than 40 percent of the surrounding census tracts. Some of the proposed buildings are tall, but that is

largely because of a decision to open up as much of the site as possible to public open space (two-thirds of the site is given over to streets and landscaped open space).

Two elements of the program have been the most talked about:

The World's Tallest Building. It is a mixed-use building of office, retail, hotel, and residential spaces that will have its own synergy: it has been proved that other tall buildings can work by themselves, on the waterfront and urbanistically.

The retail. The shopping center component is smaller than Bloomingdale's or Macy's, and Gladstone Associates and the EIS found that any diverted sales were of *anticipated future growth*, not current sales. In addition, the EIS forecasts a recapture of \$170 million of purchases that would otherwise be made outside the city. Any additional vehicular traffic can be accommodated by a new southbound offramp from the West Side Highway. The EIS estimated 80 percent of people who reach the retail will do so by walking or by public transit.

The Plan

The street and block plan is designed to have two north-south streets — a 121-foot-wide boulevard with no curb cuts that will serve as the front door for most of the residential buildings, and 12th Avenue, with its frequent traffic signals under the highway to allow easy public access to the waterfront park and to accommodate service traffic and most garage access. East-west streets at 61st, 63rd, 64th, 65th, and 68th go through to 12th Avenue, completing the Manhattan grid and providing pedestrian routes to the water.

The southbound offramp will reduce traffic at the 79th Street exit and the Boulevard itself will offer a release valve from West

End Avenue to the northbound West Side Highway. The open space system provides 20.8 acres of various parks, including an 11-acre waterfront park that runs the full length of the site and ties together most of the other open space. By trying to meet the conditions for a high percentage of open space, the required program was located on a smaller-than-normal percentage of the site and is therefore tall. Because of the edge condition, we believe this to be appropriate.

Uses are distributed with commercial in the south, mixed use in the middle, and predominantly residential in the north. On the south two blocks are two office buildings with an adjacent two-block park to the west for active recreation. The retail concourse runs from 64th to 69th streets, connected over 65th and 68th streets by transparent pedestrian bridges. Adjacent to the concourse and fronting on the Boulevard are five residential towers; 66th Street is marked by the winter garden. From 69th to 72nd streets is a grouping of three residential buildings surrounding a neighborhood park and adjoining a neighborhood shopping center.

Summary

There has never been a plan — including this one — that could not benefit from the views of others, and the seven-month ULURP review process is positive, both for the owner and the city. But we do a disservice if we do not base our discussions on realities — of the site, of expressed city goals, of economies (this site must finance itself without public subsidy). We need a result that blends all three.

Alexander Cooper, FAIA, is a partner of Cooper Robertson Partners.

Rebuttal & Rebuttal & Rebuttal:

Trump City Defended... and Attacked

60th St. Yards Task Force Attacked

From Norman C. Levin:

I appreciate the opportunity that *Oculus* has given me to respond to Mr. John Ellis's letter of November 1990 (*Oculus*, p. 11).

1. The AIA Task Force should have waited for a presentation of the plan by the project architect. That presentation was delayed because the plan and EIS were not complete. Would an incomplete



Steve Freedman

presentation have been useful? Is a review of an incomplete proposal useful? Why the rush to judgment when the plan has not even been certified? After the article appeared in *Oculus* (June 1990, p. 10) and well before the printing of the report, we advised Ms. Lenore Lucey that we would be prepared to meet with the Task Force. This offer was not accepted. An offer made by the Task Force nearly one year before certification, and a refusal to meet subsequently, is not a good faith offer.

It certainly would seem that the release of the document may have been coordinated to coincide with the public relations effort

by the Parks Council to promote its alternative plan for the site — a plan that was prepared by the chairman of the Task Force [Paul Willen].

2. The most disappointing aspect of the AIA review of the Trump City plan was its selection of the Task Force team. Given the controversy that surrounds this project, the responsible and preferred approach would have been to select a team capable of objectively evaluating the project and unburdened by prior associations that might preclude a fair and dispassionate appraisal.

3. Mr. Ellis claims that the Task Force was openly convened and that "none [of the Task Force members] has any financial interest in the success or failure of the project."

Conflicts of interest are not necessarily always financial. It may have escaped Mr. Ellis's notice that while reviewing the Trump project, two Task Force members were simultaneously actively promoting their own schemes at the community level and at the highest levels of city government [Paul Willen, Joseph Wasserman]. How could the Trump plan possibly receive an objective hearing when the then chairman of the Task Force was in active concert with the various municipal groups that were aggressively opposing the Trump plan, was serving as their architect, and was utilizing their good offices to promote his scheme?

4. Does it not matter that two of the architects were responsible for the planning and design of Lincoln West, the failed project approved by the City in 1982 [Paul Willen, Rafael Vinoly]; or that a number of the architects or their firms were unsuccessful bidders for the Trump City commission? Others wanted to plan the site, but Alexander Cooper was chosen. Mr. Ellis says it is good to choose people for the Task Force who are very familiar with the site. We disagree. Any jury made up of people with such obvious conflicts would not be allowed in any court in the country. Surely Donald Trump is entitled to have his project received and critiqued by impartial professionals.

Norman C. Levin is Executive Vice President of The Trump Organization.

Trump City Assailed

From John M. Ellis, AIA:



Dorothy Alexander

In November, representatives of the Trump Organization presented their scheme for the 60th Street Yards (a.k.a. Trump City) to the members of the Executive Committee of the NYC/AIA and to members of the 60th Street Yards Task Force. They did so because they felt there were virtues in their scheme previously missed by the Task Force in its report (*Oculus*, June 1990, p. 10; September 1990, pp. 12-13; and October 1990, pp. 6-11). In their presentation, Alex Cooper and his associates were unable to demonstrate those virtues. They did show that if you totally accept the givens presented to them by their client, then their scheme was a logical result. Those givens include 14.2 million square feet of floor area versus the 8 million or so previously approved, the "World's Tallest Building," and an elevated West Side Highway left in place. Respect for the Upper West Side was *not* one of their requirements.

However, they also claimed to abide by a set of guidelines for this site established by the Department of City Planning, which includes view corridors, extension of the city grid, and the retention of the character of the individual blocks. There is no way they have done this. The "view corridors" discussed extensively in the Task Force's report are essentially blocked views with a little opening under the shopping mall. The extension of the city grid is piecemeal at best and consciously tries to discourage through-traffic. And the concept of

individual block character becomes a joke in light of the six-block-long megastructure of the regional mall and the 60-story apartment slabs.

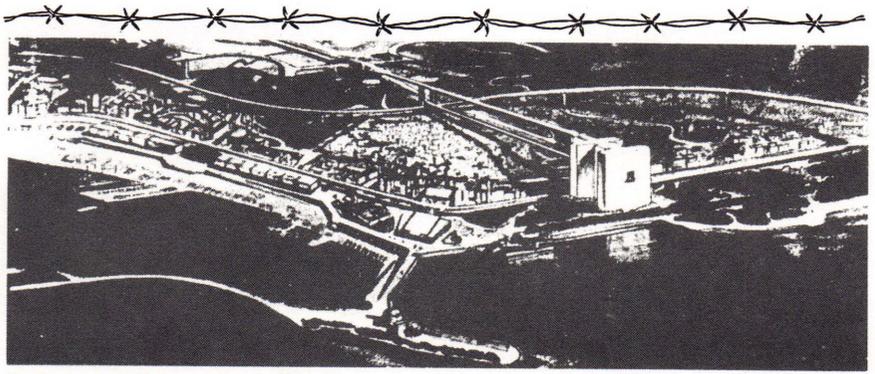
The presentation by Cooper/Robertson has validated the conclusion of the Report of the 60th Street Yards Task Force with a vengeance.

Despite this and all other evidence to the contrary, the Trump Organization continues to try to suggest that the Task Force's conclusions are the work of a small group of disgruntled, avenging architects. As discussed in detail in *Oculus* (November 1990, p. 11), this is untrue and absurd. The prior experience that some members of the Task Force have with this site only strengthens its understanding of the issues. To have Chapter members with such experience and *not* involve them would have been perverse and would have invited questions concerning why such expertise was not used. The Task Force brought together a broad spectrum of fair-minded architects and planners, working with singular objectivity and basing their conclusions on solid evidence. Their findings have been strongly endorsed by the Executive Committee.

By focusing on personalities rather than dealing with the substance of the actual analysis, the Trump team is in effect admitting the weakness of its effort. "Attack the messenger, not the message" could be their theme. Better they spend more energy rethinking the design, or more importantly, that the client reconsider the givens.

John M. Ellis, AIA, is NYC/AIA Vice President and Executive Committee Liaison to the 60th Street Yards Task Force.

Willen/Gutman "Civic Alternative" Defended and Attacked



Le Corbusier, Algiers, plan B, 1931-34

"Civic Alternative" Rationalized

From Paul Willen, AIA,
and Daniel Gutman:



Paul Willen

Since its development late last spring, the Riverside South scheme for the Penn Yards site has met with broadly based public support. Indeed, the coalition of civic groups that developed this approach — the Parks Council, the Municipal Art Society, the Regional Plan Association, Westpride — now refer to it as the "civic alternative"; that is, a concept put forward to meet a set of specific community mandates.

As a measure its wide public acceptance, the plan has received criticisms directed mainly at its "feasibility," not at its basic design. Craig Whitaker's criticisms in the October *Oculus* (p. 6-11) are no exception. He does not attack the plan itself, but he says that it "cannot be built as planned." He says it is "seductive," and that the public has been "gulled." Even a key Trump Organization representative has referred to it as a "beautiful image," but unfeasible. The major advantage of the proposal for a highway located at the bulkhead line, according to its supporters, is not the superior design potential, but the greater "practicality" in phasing the project.

A few words on the issue of "feasibility," as raised in *Oculus*, are thus in order. But we should bear in mind the diagrammatic nature of the proposal at this time.

1. The Megastructure

Several overlapping jurisdictions would be involved in any proposal for this immense site. Developers, city agencies, and state authorities are only a few. This legal complexity is characteristic of all of New York's great urban developments, such as Battery Park City with its long-term leases involving city and state authorities.

The plan we proposed can be designed in a way that minimizes such difficulties. For example, contrary to Whitaker's belief, there is no reason that a parking garage, the extended Riverside Drive, and the parkway must be built coterminously. If built first, the highway can be decked over at a later date. Alternatively, with a little foresight in placing piles in a two-block section, the highway can be built under a previously constructed deck.

This staging plan also provides time for a new environmental impact/ U.L.U.R.P. process to be undertaken. The existing viaduct would be maintained (or a temporary road provided) during this long

"Civic Alternative" Assailed

From Craig Whitaker:



Dorothy Alexander

Messrs. Willen and Gutman articulate the old megastructural trap so well: "...if decked over at a later date." Le Corbusier showed the same thing for Algiers in Plan B (see illustration). On other matters, the law is still the law in Riverside Park and the Clean Air Act is still the Clean Air Act.

construction period. With these assumptions — and an expedited approval process — we would expect the residential development to be under way in mid-1993. We also assume that the broad political support of the community, city, and state would give this approach an advantage over the Trump proposal.

2. Costs (Highway)

Since it would be paid for with state and federal funds, the relocated highway is a separate item, the cost of which Whitaker also misunderstands. Andrews & Clark estimate the cost of a new highway at \$50 million to \$75 million. Although it may seem so, this is not inconsistent with the state's \$85 million estimate for renovating the existing viaduct. The state's project would not just replace the deck, as Whitaker mistakenly believes, but would remove and replace a major portion of the existing steel superstructure, while widening the highway by 7 feet north of 62nd Street and by 40 feet south of 62nd Street. It would totally replace the drainage and electrical systems. Only about \$15 to \$20 million can be attributed to rebuilding the existing deck.

Recent experience has repeatedly demonstrated the exorbitant cost of reconstructing and modernizing older engineering structures. Yankee Stadium is the classic case.

The relocated highway contains five blocks of new viaduct and ten blocks of straightforward on-grade construction without excavation, pilings, or on/off ramps. We believe that the Andrews & Clark estimate for this work will prove to be reliable.

3. Cost (Infrastructure)

Our estimate of infrastructure costs, based on analysis by experienced engineers and contractors, is \$175 million. This figure includes the cost of new streets, the

Half a billion dollars is a good working number for the cost, not including right-of-way, and I stand by it. If the Willen-Gutman team can cut this number by two-thirds, they need to talk to the federal government because single-handedly they will be changing the program and priorities for rebuilding America's infrastructure.

After all is said, however, the real question still remains. Why even try to go through all these contortions just to end up looking down at and listening to the noise from the uncovered southbound lanes of a freeway?

extended Riverside Drive, the premium for building over the Amtrak right-of-way, the 25-acre park, and the rehabilitation of the bulkhead. This is a considerable sum, of course, but averaged over seven million square feet of development, it comes to about \$25 per square foot. Preliminary analysis indicates the resulting total land cost does not exceed the limits set by the anticipated market value of the sixteen development parcels set out in this plan.

The infrastructure cost is not "in excess of half a billion dollars" as estimated by Whitaker. The problem seems to be that Whitaker based his figure on the massive and complex below-grade interchange proposed for Westway.

4. Ventilation and Air Quality

Regarding the air quality issue raised by Whitaker, our preliminary calculations show that the relocated highway, even if partially covered, would meet federal standards. Ventilation of the northbound lanes, if needed, could easily be provided by placing exhaust fans in the wall separating the highway from the parking levels to the east.

Acoustically we believe this condition exists in a number of prestigious residential areas in the city and should be acceptable.

The extreme sensitivity of the existing park is a "given." Whitaker says that there will be a major incursion into the park. The Blumenthal amendment prohibits it. However, the proposed relocation will not require any permanent incursion. The work between 72nd and 74th streets will be entirely within the current right-of-way.

Lastly, we wish to emphasize that this plan is still very young. It is a framework for planning and participation by many groups, and it will grow and change as it goes forward.

Topping the charts

RIZZOLI BOOKSTORES' TOP 10

As of December 1, 1990

1. **The New Brooklyn Museum**, Joan Darragh and Leland Roth (Rizzoli, paper, \$27.95).
2. **The Architect and the American Country House**, Mark Alan Hewitt (Yale University Press, cloth, \$55.00).
3. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, paper, \$35.00).
4. **The American Country House**, Clive Aslet (Yale University Press, cloth, \$45.00).
5. **Richard Meier, Architect**, Joseph Rykwert (Rizzoli, paper, \$45.00).
6. **Miami Hot & Cool**, Laura Cerwinske (Clarkson N. Potter, cloth, \$35.00).
7. **New York Architecture: 1970-1990**, ed. Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75.00).
8. **The Details of Modern Architecture**, Edward R. Ford (MIT Press, cloth, \$55.00).
9. **GA Document #26** (GA, paper, \$32.50).
10. **Manhattan Architecture**, Donald Martin Reynolds, (Prentice Hall Press, cloth, \$45.00).

URBAN CENTER BOOKS' TOP 10

As of December 1, 1990

1. **Manhattan Lightscape**, Nathaniel Lieberman (Abbeville Press, cloth, \$55.00).
2. **A History of Housing in New York**, Richard Plunz (Columbia University, cloth, \$45.00).
3. **Tadao Ando**, Architectural Monographs 14 (Academy Editions, St. Martin's Press, paper, \$24.95).
4. **Thinking the Present: Recent American Architecture**, eds. K. Michael Hays and Carol Burns (Princeton Architectural Press, paper, \$10.95).
5. **Thom Mayne Sixth Street House**, ed. George Wagner (Harvard Graduate School of Design, paper, \$23.00).
6. **Richard Meier** (Academy Editions/St. Martin's Press, cloth, \$49.50).
7. **AD 60: Urban Concepts**, Denise Scott Brown (Academy Editions/St. Martin's Press, paper, \$19.95).
8. **Center 6: Architecture vs. Planning — Collusion and Collaboration in the Design of American Cities** (Center for the Study of American Architecture, University of Texas/Rizzoli, paper, \$15.00).
9. **The Details of Modern Architecture**, Edward R. Ford (MIT Press, cloth, \$55.00).
10. **Architect's Guide to Paris**, Renzo Salvadori (Butterworth Architecture, paper, \$16.95).

Special Thanks

Oculus would like to thank **Jon A. Turner** of the **Center for Research on Information Systems** at New York University for providing a Panasonic Executive Partner computer to the Chapter for use by *Oculus*. We appreciate the extraordinary generosity.

THE CALENDAR JANUARY 1991



Ezra Stoller ©Esto

The Seagram Building, closes Jan. 25

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

The Art of Interior Design. Michael Ingbar Gallery, 578 Broadway. 334-1100. Closes Jan. 5.

Group Show. With Coop Himmelblau, Site, Peter Eisenman, Aldo Rossi, Bernard Tschumi, John Hejduk, Rem Koolhaas/OMA, Zaha Hadid, and others. Max Protetch Gallery, 560 Broadway. 966-5454. Closes January 5.

Our New York. Photographs. Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3590. Closes January 5.

Albert Pope: Urban Reservoirs. John Nichols Gallery, 83 Grand St. 226-1243. Closes Jan. 26.

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

Designs for Affordable Housing in the South Bronx. Bronx Museum of the Arts, 1040 Grand Concourse, Bronx. 681-6000. Closes January 27.

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.

Treasures of the Avery Library: A Panorama of Watercolors, Drawings, and Photographs of New York Interiors. New York School of Interior Design, 155 E. 56th St. 753-5365. Closes February 14.

The Seagram Building, 1958. Photographs by Ezra Stoller. Seagram Public Gallery, 375 Park Ave, 4th floor. 572-7379. Closes January 25.

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

Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel. The Queens Museum, New York City Building, Flushing Meadows-Corona Park. 718-592-2405. Closes March 2.

The Drawings of Iakov Chernikhov. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes March 9.

Reeva Potoff: Grand Lobby Installation. The Brooklyn Museum, 200 Eastern Parkway. 718-638-5000. Closes March 10.

Architectural Drawings: The Interborough Transit System, Contract One: 1900-1904. The New York Transit Museum, under Boerum Place and Schermerhorn Street. 718-330-3060. Closes October 26.

THURSDAY 3

LECTURE

Stanton Eckstut of Ehrenkrantz, Eckstut & Whitelaw. With **Paul Goldberger**. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15 fee.

FRIDAY 4

LUNCH LECTURE

Six Months Into the New Charter. Special discussion with **borough presidents**. 12 noon. Sponsored by the City Club of New York. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

TUESDAY 8

MEETING

NYC/AIA Health Facilities Committee. 6:00 pm. **The Urban Center, 457 Madison Ave. 838-9670.**

PROGRAM

Specific Strategies for Managing in a Declining Economy. With **Barry LePatner**. Sponsored by the Society of Architectural Administrators. 6:00 pm. Law Offices of LePatner Block Pawa & Rivelis, 120 W. 45th St., 35th floor. For information call Fran Brill, 489-4747. \$15 fee (non-members; AIA members \$10).

WEDNESDAY 9

LECTURES

Environmental Insurance for Properties: Asbestos Insurance for Commercial Properties. With **Corbett Doyle** of Corroon & Black. Sponsored by the Environmental Safety Council. 11:00 am. Mamma Leone's Conference Center, 261 W. 44th St. 718-997-7387. \$125 fee (\$90 members).

Tod Williams and Billie Tsien. With **Paul Goldberger**. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15 fee.

FRIDAY 11

LUNCH LECTURE

Jack Newfield, columnist, *New York Observer*. 12 noon. Sponsored by the City Club of New York. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

MONDAY 14

MEETING

NYC/AIA Housing Committee. 6:00 pm. **The Urban Center, 457 Madison Ave. 838-9670.**

TUESDAY 15

PROGRAMS

NYC/AIA Building Codes Committee. 6:00 pm. **The Urban Center, Gallery 1, 457 Madison Ave. 838-9670. \$5 fee.**

AIA/NYC Antitrust Program. 6:00 pm. **The Urban Center, Gallery 2, 457 Madison Ave. 838-9670.**

First foot into the new year

WEDNESDAY 16

EXHIBITION

Theaters Under Siege. Photographs by **Maggie Hopp.** National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes February 28.

LECTURES

Movement Joints in Brickwork. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. 319-5577.

Landscape Architecture Lecture: New Parliament House, Canberra, Australia - an American Academy in Rome Collaboration - Project and Process. Given by **Peter Rolland** of Rolland Towers. 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

FRIDAY 18

LUNCH LECTURE

Richard Schaffer, new chairman, City Planning Commission. 12 noon. Sponsored by the City Club of New York. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

THURSDAY 24

LECTURE

Paul Rudolph. With **Paul Goldberger.** 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15 fee.

PANEL DISCUSSION

Hunter's Point Development. Presentation by **Jack Beyer** and **Jordan Gruzen.** Moderated by **Suzanne Stephens.** 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 25

LUNCH LECTURE

Charles Rangel, congressman. 12 noon. Sponsored by the City Club of New York. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

THURSDAY 31

BREAKFAST DISCUSSION

Carol McConochie, Strategic Management and Marketing consultant. Sponsored by the NYC/AIA Marketing and Public Relations Committee. For committee members. 8:00 am. Urban Center, 457 Madison Ave. For information, call **Joan Capelin, 353-8800. \$15 fee.**

INFORMATION SESSION

Grant Opportunities for Architects and Designers. Presentations by representatives of **NYSICA, NEA, and the New York Foundation for the Arts.** Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722.

NYC/AIA Nominating Committee Meeting Rescheduled

On January 8, 1991, at 6 p.m. the **NYC/AIA Nominating Committee** meeting is scheduled to take place. At this meeting you can nominate persons who will appear on the ballot for the election to fill the five Nominating Committee seats. Ballots will be sent in 1991 to Members and Associates who will vote on the nominations put forward at this meeting.

The Nominating Committee is the Chapter's most powerful committee. It selects the slate of officers, including the

president-elect, vice presidents, and directors. It also fills vacancies on the Finance and Fellows committees and on the Jury for the Medal of Honor and Award of Merit.

If you want to have a say about who runs the Chapter, this is the meeting to attend. It does not take long and there is no admission fee for this Chapter business meeting. Most importantly, you will have the opportunity to influence the future of the Chapter.

SYMPOSIUM

Re-Searches in Architecture: The Skin of the Earth. With Raoul Bunschoten. Sponsored by the NYC/AIA Architectural Dialogue Committee. 6:30 pm. **New York Society for Ethical Culture Auditorium, 2 W. 64th St. Information, Mary Jean Eastman, 889-1720. Tickets, 838-9670. \$10 fee (\$7.50 in advance, \$5 students).**

FEBRUARY

TUESDAY 5

Landscape Architecture Lecture: Sketches-Rome Inspiration. Given by **E. Michael Vergason.** 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

THURSDAY 7

SYMPOSIUM

Re-Searches in Architecture: Intrinsigences and Paralogisms. With Neil Denari. Sponsored by the NYC/AIA Architectural Dialogue Committee. 6:30 pm. **New York Society for Ethical Culture Auditorium, 2 W. 64th St. Information, Mary Jean Eastman, 889-1720. Tickets, 838-9670. \$10 fee (\$7.50 in advance, \$5 students).**

EXHIBITION

Kasimir Malevich. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes March 24.

DEADLINES

JANUARY 2

Deadline for application form requests for the **Rotch Travelling Scholarship.** Winner is selected by a two-state design competition. For eligibility requirements and other information, write **Hugh Shepley, Rotch Travelling Scholarship, 40 Broad St., 6th Floor, Boston, Mass. 02109.**

JANUARY 4

Deadline for first-stage submission to the **Rancho Mirage Civic Center Design Competition.** For information and registrations write **William H. Liskamm, Competition Advisor, City Hall, 69-825 Highway 111, Rancho Mirage, Ca. 92270, or call Marilyn Brockman, Competition Secretary, at 619-324-4511.**

JANUARY 15

Application deadline for two residential fellowships for research projects in American architecture, landscape studies, or urbanism, past or present, at the **Temple Hoyne Buell Center for the Study of American Architecture** at Columbia University. Write **Gwendolyn Wright, Director, Buell Center, 400 Avery Hall, Columbia University, New York, N.Y. 10027 or call 854-8165 for information and application forms.**

Deadline for grant applications to the **Sacred Sites and Properties Fund** for restoration of historic religious buildings in New York State. Contact **New York Landmarks Conservancy, 141 Fifth Ave., New York, N.Y. 10010 or call 995-5260.**

JANUARY 30

Request deadline for entry kits for the **Roscoe Awards** to commend excellence in traditional and contemporary produce design. Contact **Interior Design Magazine, 249 W. 17th St., New York, N.Y. 10011 for information.**

JANUARY 31

Deadline for applications for the **Samuel H. Kress Publication Fellowship,** administered by the Architectural History Foundation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, or at 557-8441, for submission information.

FEBRUARY 1

Application deadline for a **Research Grant in Honor of Vincent Scully, Jr.,** administered by the Architectural History Foundation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, or at 557-8441, for submission information.

Deadline for the **Tucker Ashworth Fellowship** in the **Municipal Arts** for college students, recent graduates, or graduates students for completion of a research project, academic article, exhibition, or event. Write **The Municipal Art Society Development Office, 457 Madison Ave, New York, N.Y. 10022 or call 935-3960.**

FEBRUARY 16

Deadline for 10th Annual **Young Architects Competition: Practice.** To receive a call for entries and for further information, contact **The Architectural League at 753-1722.**

MARCH 1

Entry deadline for the **Philip N. Winslow Landscape Design Award** for design excellence in public open space. Write **The Parks Council at 457 Madison Ave., New York, N.Y. 10022, or call 838-9410, ext. 233 for additional information and entry forms.**

Final deadline for first of two stages in the **78th Paris Prize Architectural Design Competition: Arrival to the City.** Contact the **National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.**

Applications due for grants from the **Architecture, Planning, and Design Program** of the **New York State Council on the Arts.** Call 614-2962 for information. *Also, please note information session on January 31 (above).*

APRIL 26

Entry deadline for the **Pittsburgh Corning Glass Block Products 1991 Design Awards Competition** for architectural and interior designs incorporating **PC Glass Block.** Call 800-245-1717 for details and submission requirements.

MAY 1

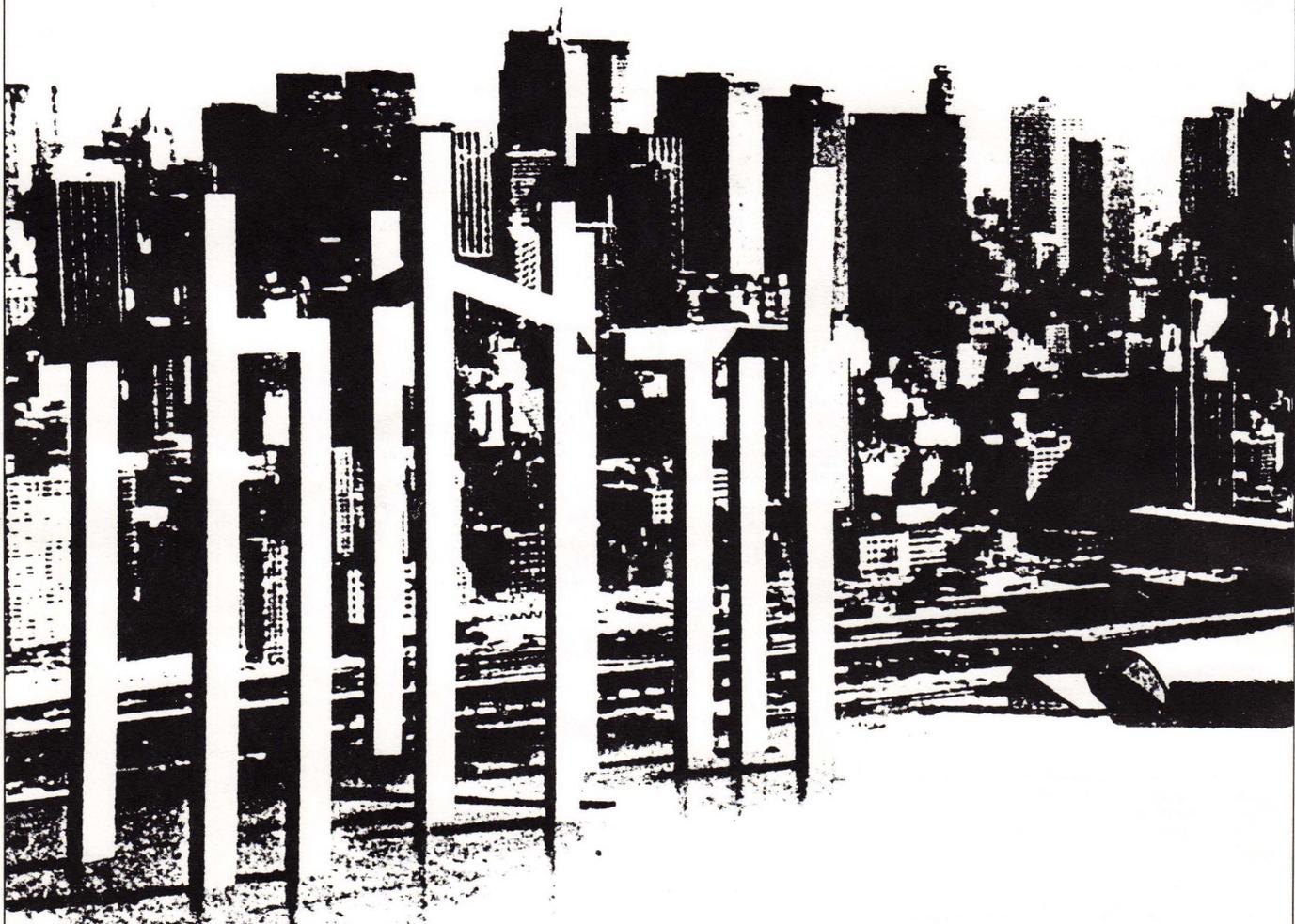
Entry deadline for three 1991 **Travelling Fellowships in Architectural Design and Technology** at the **American Academy in Rome.** Contact the **National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.**

MAY 10

Final competition deadline for the **1991 William Van Alen Architect Memorial Fellowship — East Meets West: An Institute of Anthropology in Istanbul.** Contact the **National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.**

JUNE 14

Final submission deadline for the **1991 Design America Accessible Student Design Competition: A Cottage for Beethoven.** Contact the **National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.**



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