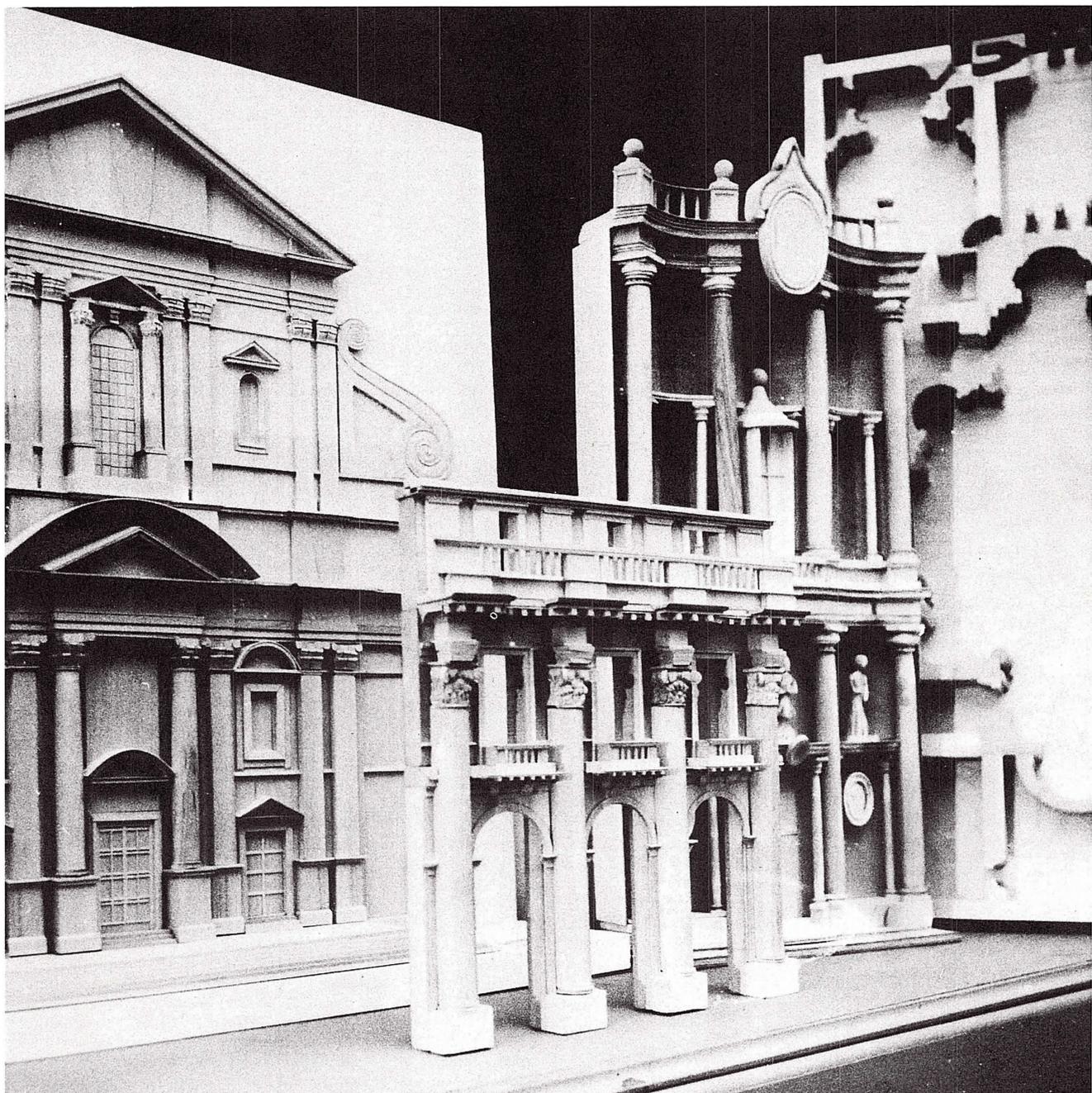


# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 10, June 1991



**YOUNG AND INFLUENTIAL**

**GETTING THROUGH THE RECESSION**

**GLOBE TROTTING GOES ON**

**Cover:** Recently on exhibit at City College School of Architecture on Convent Avenue and 138th St. were 45 basswood models illustrating the development of the wall in Italy from Tuscan Gothic to the Baroque. Produced by the fourth year history/theory class under the direction of Prof. William Ellis, the models were featured in a small and informal but impressive display of current student work. According to Ellis, "With its strong faculty and its diverse student body, City College has taken on new coherence and pace under the leadership of Dean Max Bond." Photograph: Patrick Qvist.

**Rear Cover:** Friedrichstadt Passagen competition, night perspective, Kohn Pedersen Fox. See page 12.

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Dorothy Alexander

John H. Winkler

## From the President

This has been a year of settling old issues, a year of planning and stabilizing ourselves in preparation for the future. There is no denying that it was a difficult year as our Chapter members pursued a more limited amount of work. There were achievements though, and some of them should be briefly touched upon:

- We settled a ten-year lease with the Municipal Art Society and established a Premise Task Force to examine and recommend a plan for a new permanent home for the NYC/AIA.
- We established a Long-Range Task Force to provide the NYC/AIA and NYFA with a comprehensive, cohesive, and interrelated plan for promoting the profession and architects.
- We established the first separate set of officers for NYFA, charged with charting a new public-outreach course and increasing scholarship funding.
- We implemented the *Oculus* survey, the Chapter's first survey of member opinion.
- We implemented the hiring of new accountants to update the Chapter's financial management practices. We implemented an assessment to the members to pay outstanding financial liabilities.
- We established a new working relationship with the Building Congress to facilitate NYC/AIA member participation on congress-established task forces and committees.
- We established the monthly Breakfast Dialogue, administered by the President's Advisory Committee, to bring leading Chapter members into closer contact with those New Yorkers who make architecture and construction happen.
- We established the Foundation Task Force to review administration costs, NYFA funding, and awards disbursements leading to a proposed major new program of scholarship grants.
- We published *New York Architects*, the Chapter's first annual directory of Member Firms.
- We were honored as twelve Chapter members were elected to the AIA College of Fellows, and as a number of New Yorkers received National AIA awards. **Kenneth Frampton** was awarded the Topaz Medallion for excellence in architectural education; the **Ellis Island National Museum of Immigration** was selected to receive the Henry Bacon Medal for memorial architecture; and **Princeton Architectural Press** and the **J. M. Kaplan Fund** were awarded two Institute Honors. Other New Yorkers to receive

## Congratulations

To the firm of **Machado & Silvetti Associates** of Boston, which was awarded the first Academy Institute Award in Architecture by the American Academy of Arts and Letters. **Tadao Ando** of Osaka was given the Arnold W. Brunner Memorial Prize in Architecture.

Institute Honors were **James Fraser Carpenter** and **Lebbeus Woods**.

It was an honor for me to have represented you as your president this past year. I have enjoyed every moment of time that I have been able to share with each of you. I am sure that I have greatly benefited from my experience in working for the profession through the New York Chapter, and I am grateful for this opportunity that you gave me. I would like to thank all of you sincerely for the support and great enthusiasm that you offered to me and to other members of the Executive Committee this past year.

Thank you.

**John H. Winkler, FAIA**

## Radical Changes Called for NYC/AIA

The NYC/AIA "Long-Range Plan 1991," which was mailed with the May issue of *Oculus*, calls for some basic changes in the way the NYC/AIA Board is organized. Basically, the twelve-member Board of Directors would stay the same size. But if the proposal goes through and changes are made in the bylaws, the smaller Executive Committee of the officers of the Chapter would deal primarily with administrative and financial issues, leaving the larger Board of Directors free to devote its time to policy matters.

As a second major change, each of the three vice presidents would be responsible for one major area of concern: Design Excellence, Professional Development, or Public Outreach.

On top of that, a Long-Range Planning Committee would be appointed on a permanent basis by the Nominating Committee to help update and implement the plan. "This Long-Range Plan is an attempt to make the Chapter livelier, more relevant, and more interesting to New York architects," says **Margaret Helfand**, one of the chief authors of the document. She and **William Stein** launched the project, and they were soon joined by **Gerard Vasisko**, **Laurie Maurer**, and new Chapter President **Frances Halsband**. An open meeting to discuss the proposal will be announced before the vote is called to change the bylaws.

## NEWS NOTES

People, places, and prizes



Graeme Whitelaw

Photos: Dorothy Alexander



CCNY Art/Dance Ctr., Lee Harris Pomeroy

## Within the City

**Graeme Whitelaw**, principal of **Ehrenkrantz, Eckstut & Whitelaw**, resigned from that firm on April 1 to open his own practice consulting on architectural projects for corporations, institutions, and developers. Whitelaw, who is originally from Australia, was president of HOK's New York office for nine years before serving as the managing principal of Ehrenkrantz for the last four years. That firm will now be called **Ehrenkrantz and Eckstut**. . . . Recently **Samuel Hall Kaplan**, who made quite a name for himself as the urban design critic for the *Los Angeles Times*, was named a partner of Ehrenkrantz and Eckstut and will run the firm's L.A. office. . . . A two-stage judging for the "Bioshelter Competition" at the **Cathedral of St. John the Divine** was devised by **The Very Reverend James Parks Morton** for the design of the new conservatory on the church's unfinished south transept. The jury, composed of **Maya Lin**, **David Childs**, **James Stewart Polshek**, **Ken Frampton**, and **Philip Johnson**, among others, first selected five architects from among the 60 entrants in the invited competition; the jury will meet again on June 12 to make the final decision. There is one obstacle in the expansion for this solar passive space that will house environmental exhibits and ecological laboratories along with liturgical space and offices. The Greek Revival **Leake and Watts Orphan Asylum** from the 1840s is in the way. While it has become run-down over the years, there is strong feeling for preserving it. The Cathedral says it would like to have it moved. . . . The **Lloyd Warren Fellowship — 78th Paris Prize**, sponsored by the National Institute for Architectural Education, has been awarded to a graduate of Cooper Union, **Michael Morris**. The two-stage competition, which was decided in a charrette that took place on April 28 at the NIAE headquarters, was judged by writer/editor **Mildred Schmertz**, preservationist/historian **James Marston Fitch**, plus architects **Stephen Potters**, **Byron Bell** of Farrell, Bell & Lennard, **Alan Chimacoff** of the Hillier Group, and **John Stonehill** of Stonehill & Taylor. The Paris Prize was established in 1903 by Lloyd Warren and the Society of Beaux-Arts Architects. It awards \$6,000 to the first place winner, \$4,000 to the second place winner ( **Jennifer Mecca** from Cornell University), \$1,000 to the first honorable mention ( **Anna Perez** of Tulane University), and \$500 to each of three remaining finalists ( **Duncan McCallum Roberts** of Notre Dame, **Lisa Dawn**



Banco Santander, NYC  
Rogers, Burgun, Shahine, Dreschler

**Nelson** of Kansas State, and **Manny Dominguez** of the University of Tennessee). . . . A twenty-story tower is under construction at 43–49 East 53rd Street, just west of the Lever Building. The design, by **Rogers, Burgun, Shahine and Dreschler, Inc.**, with **Clark Tribble Harris & Li** as consulting architect, is expected to be completed in September for the **U.S. corporate headquarters of the Banco Santander of Madrid**. The 80-foot-high square tower has a steel frame with a curved glass-and-metal curtain wall and gray granite cladding, plus a 26-foot-high mansard roof of metal that covers the mechanical space. Rogers, Burgun is descended from **James Gamble Rogers**, the Beaux-Arts-trained architect who began practicing in New York in 1908 and who designed the Yale Club (in addition to his Yale University buildings). Today there are no more family members associated with the firm. . . . The arched trusses of the former gymnasium on the third floor of **Goethals Hall** at **City College of New York** in Upper Manhattan now span the dance studios for the **Department of Art and the Dance Program**. Architect **Lee Harris Pomeroy** converted the three floors of two linked buildings, **Goethals and Compton Hall**, for the new 100,000-square-foot center for art and dance. In so doing he has attempted to keep the spirit of the old landmark buildings, both

## Latest News

**Tadao Ando**, **Antoine Predock**, **Holt Hinshaw Pfau Jones**, **Keenan/Riley**, and **Santiago Calatrava** were named as the five finalists for the **Bioshelter Competition** (see below). **David Sellers**, whose scheme for a similar proposal was selected in 1979, will also participate.



Hostos Health Complex, Voorsanger Assoc.

designed by **George B. Post** with lavish use of Manhattan schist stone and neo-Gothic detail. **Compton Hall**, built in 1909, was the **Mechanic Arts Building**, and **Goethals Hall**, which dates to 1929, was the **School of Technology**. Pomeroy has retained the original circulation system, adding the new elements — columns, stairs, balustrades, railings, and light posts — in stainless steel. Galvanized steel covers the walls in some areas, in others ground-faced and plain concrete block. . . . **Adrienne Bresnan** has been promoted to Deputy Assistant Commissioner for Preservation in the NYC Department of General Services. **Hillary Brown**, who is an architect (as is Bresnan), is now Deputy Assistant Commissioner for Design in DGS's Division of Design and Construction Management. . . . **Voorsanger & Associates**, in association with **Hirsch/Danois Architects**, has recently finished **Hostos Community College's Allied Health Complex**, also called the West Campus, for the City University of New York in the South Bronx. The 110,000-square-foot building, which fronts the Grand Concourse and is linked by a bridge over the street to the **East Campus** (designed by **Gwathmey Siegel**), is under construction. Voorsanger's project is handsomely clad in ironspot horizontal Roman bricks, with metal paneling. The building includes a dramatically soaring lobby that links to the elevated bridge from the Gwathmey Siegel building. . . . A landmark building at **47–49 Mercer Street** in SoHo, which was formerly a textile warehouse, is now being converted to a multimedia business and arts center to be called **The Walden House**. It will contain offices for businesses related to film and electronic communication and images. The architectural firm of **Kapell and Kostow** is in charge of the conversion of the six-story structure, including the restoration of the cast-iron facade and the design of a

Paul Warchol

NEWS  
NOTES

## Congratulations

To **Cesar Pelli** for winning the competition for the Ohio Center for the Arts in Cincinnati. Runners-up were **Peter Eisenman, James Stirling, James Stewart Polshek, and Hardy Holzman Pfeiffer.**



Peter Joseph Gallery, Peter Jay Zweig

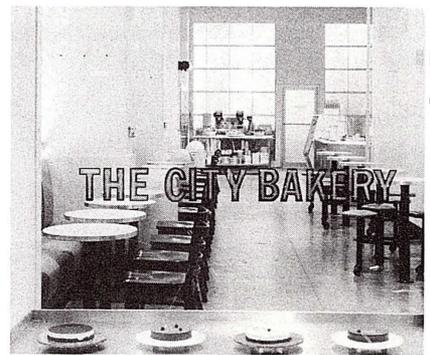
74-seat screening room for the center. They are also installing an art gallery and exhibition area for lease on the ground floor. . . . The **Peter Joseph Gallery**, which opened recently at 745 Fifth Avenue, is one of the newer additions to the "art floors" being reserved for art galleries in the Ely Jacques Kahn-designed building that was recently renovated by Hammond Beeby and Babka of Chicago (*Oculus*, April 1991, p. 4). The architect for this gallery is **Peter Jay Zweig** of Houston, Texas, and local design consultants are **Wendy Evans, Margaret Sobieski, and Alan Gordon.** The gallery is to be devoted to art furniture by various designers, many of whose head-turning designs call for a calm, minimal interior. Zweig created three different spaces for the display: a small, round entrance foyer, a slightly larger roomlike gallery, and a large loftlike space. . . .

**Turino Kalberer Architects** and **Warnecke Planning and Design Group** are converting a seven-story building near the Westbury Hotel on 13 East 69th Street into the **Westbury Townhouse**, a building with long-lease apartments and hotel services. They are also providing Westbury's owners, Trusthouse Forte, with new commercial space for an art gallery or shop on the ground floor of the townhouse, and modifying the facade to tie it visually to the hotel. . . . The same team of Turino Kalberer and Warnecke is designing offices for **Greenpeace** at 462 Broadway in SoHo. The 10,000-square-foot space goes into construction this month. . . . In case you have passed the **City Bakery** and wondered about the sculptural protrusions on the wall, they are cake boxes. Architects **Wayne Turett and Warren Freyer** designed the 1,820-square-foot space at 22 East 17th Street so that the cake boxes, painted to blend with the wall, would look as if they had grown out of it. Most of the clean and crisp interior makes use of industrial materials, including a translucent fiberglass wall separating the cafe from the kitchen. . . . *Spy's* recent article "Master Philip and the Boys" struck many architect-readers over 30 more as history (or hagiography disguised as *Spy*-ish hostility) than as a dissection of the current movers and movements. After all, the "boys" featured were Gehry, Meier, Graves, Stern, and Eisenman. Nevertheless, the article's ending caused some to ask questions. Who was the young architect whom **Philip Johnson** the broker might be pushing on the architectural commodities exchange? Those who had heard that Johnson is writing the introduction for Rizzoli's monograph on Los Angeles architect **Eric Moss** thought it interesting that Philip showed up at Eric Moss's lecture at The Architectural League on

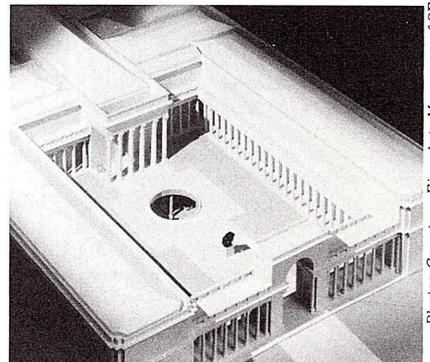
April 25. The next question of course is: would the PJ seal matter today? Well, it probably wouldn't hurt. . . .

## Beyond the City

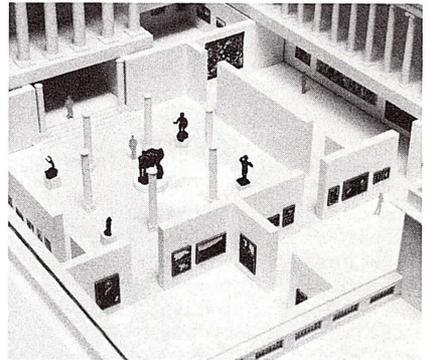
**Herbert Beckhard Frank Richlan & Associates** has won a commission for the design of the **new legislature building in Guam**, a U.S. territory in the western Pacific. The firm, chosen by an invited selection process, is working in a joint venture with the Guam firm of Arizala, Arizala & Associates. The design is meant to reflect the regional architectural influences, which include Spanish vernacular as well as modern and native Chamorro styles. The 145,000-square-foot complex is located in downtown Agaña, the capital of Guam, and will include a domed Session Hall, a ten-story tower, plus the rehabilitated Legislature Building. Major materials are to include vetter stone from Minnesota along with slate trim. . . . **Chao-Ming Wu Architects**, whose principal, Ming Wu, was formerly with Kohn Pedersen Fox, has been designing the **Windsor Ridge Office Park** in Windsor, Connecticut. The two-phase investment office development for Phal/Colavecchio Properties, Ltd., will be a three-story complex 150,000 square feet in size, made with pre-cast concrete, marble, granite, and bronze. It is part of a master plan that will eventually include 800,000 square feet of office, research, and development spaces in two- and four-story buildings. . . . **Edward Larrabee Barnes/John M.Y. Lee & Partners** has been awarded the commission to expand and improve the California Palace of the Legion of Honor for the Fine Arts Museums of San Francisco. The improvements involve earthquake safety measures, while the expansion calls for the creation of six new galleries under the existing colonnaded courtyard. A circular opening (covered with a skylight) will be inserted in a small portion of the court to allow natural light to filter into the subterranean spaces where underground galleries have already been constructed. Barnes and Lee are working with the San Francisco firm of **Barnes and Cavagnero.** The name similarity is no coincidence. **John Barnes** is Ed Barnes's son, who began a practice with partner **Mark Cavagnero** two and a half years ago. . . . **Oppenheimer, Brady & Vogelstein** is undertaking yet a fourth renovation project for the Jersey City Housing Authority in Jersey City. The \$50 million renovation of **Curries Woods** is expected to begin this fall and will be completed in five years. It calls for a virtual downsizing of the housing: three of the seven brick



City Bakery, Turett and Freyer



Museum expansion, SF, Barnes/Lee



Museum expansion, SF, Barnes/Lee

apartment towers will be razed and replaced with low-rise townhouses. While the number of apartments will be reduced from 712 to 478, reportedly the density is dropping through attrition, not forced relocation. The projects have been gaining attention internationally. Recently a group of Polish architects planned to visit the Jersey City renovations. They find the high-rise housing that the Russians built for them is unpleasant to live in and is falling apart. . . . The **Preservation League of New York State** has given 1991 awards to **John Belle of Beyer Blinder Belle Architects** for the restoration of Ellis Island Main Building; **Theodore H. M. Prudon of Swanke Hayden Connell Architects** for the restoration of the Fifth Avenue Presbyterian Church; plus two awards to **Buttrick White & Burtis** for the restoration of 35-37 East 62nd Street (the Revlon Building) and for the Ballplayers' Refreshment Stand in Central Park; **Bernard Rothzeit of Rothzeit Kaiserman Thomson & Bee** for the restoration of the City Center Theater; and finally **James Stewart Polshek and Partners** for the restoration of Carnegie Hall. . . . Meanwhile the **Fine Arts Federation of New York** will present an award to **Kent Barwick**, president of the **Municipal Art Society**, in honor of his



Philip Schreiner

Photos: Jeff Gitters

Judy Schriener

"defense of the city's public art and his dedicated service to the aesthetic concerns of New York City."

## New Dean at Penn

**Patricia Conway**, president of Kohn Pedersen Fox's interior design company, **Kohn Pedersen Fox Conway**, has been named the new dean of the **Graduate School of Fine Arts** at the **University of Pennsylvania**. On July 1 she will take over the reins from **Lee Copeland**, who has decided to retire after twelve years. The school encompasses many, many programs and departments, such as the graduate departments of Architecture, City and Regional Planning, Landscape Architecture, and Fine Arts. In addition to five graduate programs, three undergraduate programs fall within its purview.

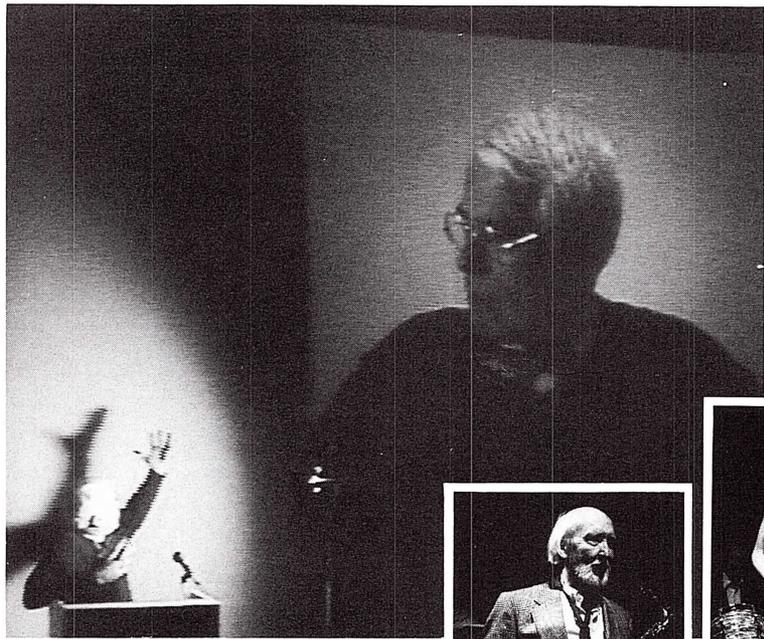
Since this is quite a handful, some have wondered how Conway plans to run the school and keep her present position at KPFC. Conway says, "At this time there is no change in my status at KPFC. The understanding is that I will continue to have an involvement with my firm and I will be four days a week in Philadelphia and three days in New York. The major change is that I'm going to be focusing on one large project at a time."

A 1959 graduate of New York University, Conway received her masters in English literature there in 1964, and an M.S. in urban planning from Columbia University's School of Architecture in 1972. She was a founding partner and planner with KPFC when it opened its office in 1976, and president and principal of KPFC since that time. Previously she worked as an associate director of planning for **John Carl Warnecke & Associates**.

The Department of Architecture, incidentally, is soon to start a search for its own permanent chair. Since **Al Levy** (who succeeded **Adele Santos**) left, the department has been run by an acting chairman.

## Call for Action on Unemployment

**Arthur Rosenblatt** suggests that the NYC/AIA reconstitute its Depression-era **Architects Emergency Committee**. The money, to be donated on a voluntary basis by those who have it, would go toward establishing an information clearinghouse to help fellow architects find employment.



Peter Eisenman<sup>2</sup>

©Archimedia



Dan Toan



Pam Freidman

Photos: Dorothy Alexander

## Events

### PERFORMANCE ARCHITECTURE

If you want to know what **Peter Eisenman** said in his recent four-night stint, "**Weak Form: Architecture in a Mediated Environment**," at Columbia's GSAPP, see their *NEWSLINE*, March and April issues. Bowing to Eisenman's deconstructionist tendencies, *Oculus* has decided to treat his performance as our text:

Before his second lecture, Eisenman received the "gift" of a long, red wool scarf, ostensibly from Dean Bernard Tschumi. Research reveals that Eisenman packaged the gift himself, trading on the "aura" of the "iconicity" of Tschumi's scarf. By this event, Eisenman questioned (or deconstructed) the preconception of authorship (or "aura-ship"). That Eisenman received and wore such a bold, strong form could have been read as his establishing a (slightly) weak bond with the presumed giver of presents whose presence is so strong at Columbia.

Courtesy of a carefully prepared videotape, lecture four featured a conversation between the "real" Peter and a larger-than-life video-mediated one. This simulcast begged the question: Which form was weaker? Eisenman may have wanted the audience to question authorial power; he himself seems to have no doubts about his position of authority.

### PERFORMING ARCHITECTS

**Architects Designers Planners for Social Responsibility** showed what some of them can do besides draw. The group staged "**The Architects' Revue**" for the ADPSR's benefit party on May 1 at the Wetlands in TriBeCa. Architect-musicians **Dan Toan** (saxophone), **Theo David** (bass viol) and band jammed and jived; **Pam Freidman**, an administrative assistant

from Pei Cobb Freed, crooned; **Abe Geller** told stories; and a rock band pulsed.

### GETTING PUBLISHED

"Life Beyond THE Design Press," a panel sponsored by the **NYC/AIA Marketing and Public Relations Committee**, met on April 2 to bring together editors of magazines that are concerned with more than just "design." The lively presentations, moderated by architect **Michael Monsky**, focused on how the magazines work — and more importantly, how architects get published.

According to **Philip Schreiner**, editorial director of **Building Design & Construction**, and **Mitchell Rouda** of **Builder** magazine, architects needn't spend time writing articles: "Just give us juicy tidbits to whet appetites," said Schreiner. "We are staff-written," added Rouda. "You needn't send unsolicited manuscripts."

**Judy Schriener**, associate editor of **Engineering News Record**, warned architects "not to lie. If you are trying to avoid a story, it won't work because the media will do the story anyway, and there will be a big hole where your voice should be." She suggested that architects not ask to review the copy. "We don't allow that, period."

**Roger Yee**, the editor of **Contract Design**, said he finds young, unpublished architects by asking photographers and product suppliers. (So make sure you get your work photographed right away.) While Yee said the magazine often "has to include stars (sex appeal sells), you would be surprised how many people don't want to get published." Hmm.

Mitch Rouda added that to get published architects should *read* the magazine: "The magazine does want submissions but it

**NEWS NOTES**



Robert Gutman



Edward Mills

doesn't need to have ideas that have nothing to do with the readers." And don't call Rouda to see if he got the press release: he gets 250 a day. Rouda also maintained that "architects need to communicate to clients the value of their services and the value of the [architectural] maneuvers." But he didn't explain what the architect should do when the magazines don't convey that value as fully as the architect would like.

All panelists agreed that in times of cost cutting and high competition, architects are anxious about marketing (in this case getting published). But none of the panelists specifically addressed the value of having marketing personnel represent the architect to the magazines, or even how their contributions should be assessed. (Two editors only commented about their annoyance with calls from public relations people.) Since fees for marketing professionals are an expense that makes architects swallow hard these days, perhaps this topic should be put on the schedule for next year.—**S.S.**

**BRIDGING THE GAP: SCHOOL AND PRACTICE**

On April 2, the panel "Architectural Education and Practice," sponsored by the **NYC/AIA's Professional Practice Committee**, focused on strategies to bridge the widening gap between the architecture schools and the profession. Following are some highlights:

**Robert Gutman**, a sociologist from Princeton and Rutgers universities, summed up the problem: "Only in the last 40 years has the vast number of architects in this country gone to universities instead of learning by internship. . . . The schools have become remote, encouraging theoretical pursuits, while a marketing and managing mentality has transformed the profession. This has created less opportunity for theoretical and reflective work among the professionals. To restore a proper balance, schools and practices will have to make changes."

**Edward Mills** of Edward I. Mills & Associates maintained that the weakness in the educational system concerned construction: "The schools don't allow students to put things together, and that is where architecture comes alive. Students must learn the tectonics of architecture by building." Gutman added, "Architecture schools have become very arrogant in the last one hundred years, and they are given more weight than they deserve from the profession."

**Sidney Shelov** of Pratt Institute

*"The schools have become remote, encouraging theoretical pursuits, while a marketing and managing mentality has transformed the profession."*

advocated an Intern Development Program. **Paul Segal** of Paul Segal & Associates added, "Schools need to turn out fewer and better graduates from more rigorous and demanding programs, and the profession needs to reclaim responsibility in the continuing development of young architects." However, as Gutman prophesied, "In the next five years we will see at least fifteen new architecture schools in the U.S. and the number of graduates is already increasing each year."—**Kelly Shannon**

**DESIRING CLIENTS**

The **NYC/AIA Interiors Committee** sponsored a discussion entitled "Clients: What Do They Really Want?" on April 9. C. Jaye Berger, a lawyer, moderated a group of clients: Karen Fisher of Designer Previews; Edward Norton, director of Real Estate and facilities manager for *Time Magazine Co.*; Sandra Polsak, project director for the new Lincoln Center for the Performing Arts expansion; and Michael Beck, vice president of finance and administration for Choice Courier Systems.

The clients as a group stressed that while initial chemistry is important between the architect and client, the architect must create comfortable communication with the client and deliver a consistent level of service. The most successful architects don't underbid and don't get bored, but stay enthusiastic throughout.

The panelists also pointed out that architects must communicate more completely the various design alternatives, with advantages and disadvantages and costs for each approach. That means also examining "what happens within the space and what flexibility it holds for the future," as one panelist put it.—**Barbara McCarthy**

**CLASSICAL NOTES**

"Why classicism?" asked **Paul Goldberger** in conversation with **Allan Greenberg** at the March 5 "Shape of the City" lecture series. Greenberg explained, "The answer is really quite simple. The most sophisticated architectural language was born 3,000 years ago in Greece and reborn in 1776 with American democracy. Classicism provides continuity fundamental to our environment and represents the noblest aspirations of our country. . . . However, I do not want to close the door on modernism. I greatly admire the work of **Wright, Le Corbusier, Mies, and Norman Foster**; in fact, I am currently working on an addition to a **Breuer** building." Greenberg declined, however, to identify which one. —**K.S.**



Arthur Rosenblatt

**Point of View: Arthur Rosenblatt on Museum Expansion**

Architects should demonstrate more courage when meeting with inexperienced clients who want to expand a museum. Most museum directors have not been involved with new buildings; for them the occasion may arise only once in a lifetime. Therefore, I have learned over the past 25 years that the architect is remiss if he or she accepts the program *carte blanche*. The architect must review the program and, according to his or her own experience, must assess what a museum can realistically afford, based on the cost of maintenance and staffing and on the capacity for fund-raising.

Examples of unrealistic programs include the expansion for the Whitney Museum of American Art. If the director had been more sensitive to the political realities of the city-approval process, with the implications of the construction costs and commensurate operating costs, the museum would have had more success in getting its design approved. The Whitney should now spend time developing a new program to evaluate its endowment and resources, and then it should measure that against the needs, in square feet, for the loading docks, galleries, and offices.

In the case of The Museum of Modern Art, the implications of removing a garden have to be examined (*Oculus*, March 1991, p. 3). Is magnitude the only standard by which to judge a museum? The Brooklyn Museum has a grandiose proposal, but I wonder about the museum's endowment.

No museum ever has enough exhibition space. Every museum has too much art in storage and needs to rotate its collections. The assumption that a museum can have the whole collection on view and can afford to maintain it and guard it needs to be weighed against realistic assessments of attendance.

If the client doesn't want to deal with the problem, it is important for the architect to understand what he or she is proposing. The architect and the museum can still create something meaningful and important.

*Arthur Rosenblatt, an architect, is former vice president and vice director at the Metropolitan Museum. He is currently a museum consultant as well as the vice president for Capital Projects of the Grand Central Partnership.*

## URBAN STORIES



Steve Friedman



Marilyn Taylor, Richard Kahan, Paul Willen, Norman Levin, Kent Barwick, MAS David Childs

### Pulling Together, Pulled Apart

Tiny cracks have seemingly been built into the structure of the fragile concord that was reached in early March on the **Donald Trump**-owned **60th St. Penn Yards** site (*Oculus*, April 1991, pp. 6-7). Trump had agreed to drop his Trump City plan (*Oculus*, January 1991, pp. 10-11) and back the Riverside South scheme proposed by six civic organizations and known as the Civic Alternative (*Oculus*, October 1990, pp. 6-9). While the newly formed **Riverside South Planning Corporation** is presenting a unified and organized face, serious questions ranging from site considerations to community support are yet to be confronted.

The nonprofit corporation — consisting of representatives from the six civic groups (**The Parks Council, Municipal Art Society, Regional Plan Association, Westpride, National Resource Defense Council, and Riverside Park Fund**), Donald Trump, and chairman **Richard Kahan**, and funded up front by Trump — will control the design of the project. It is the Riverside South Planning Corporation that recently replaced **Cooper, Robertson & Partners** with the joint team of **Skidmore, Owings & Merrill** and **Paul Willen**, one of the original architects of Riverside South. Kahan would not comment on that decision. **Daniel Gutman**, who also collaborated on the original Riverside South plan and was hired by Westpride, will now have only a consulting role. The Trump Organization will maintain control of the environmental and engineering elements of the scheme.

SOM/Willen is currently at "the beginning of a design process based on the Civic Alternative scheme," said Kahan. The site plan, including an at-grade highway pulled inboard, a 23-acre park, overall density (8.3 million square feet: 6.2 million residential, 2.1 office and studio), building types, and program, has been established in that scheme, but the architects will develop design guidelines and massing *independently* of the original Civic Alternative project, Kahan said. As one observer noted, however, there is a limit to what can be done in terms of massing and building heights when the footprint and density of the project have been set. Kahan said that they hope to start the ULURP process with the new project by the end of this year.

Yet a number of issues remain to be addressed. Perhaps the most pressing is the **West Side Highway**. In early March, contracts were to be let for a \$63 million

reconstruction of the highway in its present location along the Hudson; the City has since said that the contracts were for interim repair. **Ethel Sheffer**, Co-Chair of Community Board 7's Penn Yards Committee, said, "If the contract is going to go forward, questions arise as to whether there will ever be a reconfiguration of the highway." She also expressed concern about the structural difficulties posed by the highway relocation. (See a consideration of some of these structural issues in *Oculus*, October 1990, pp. 6-11, and January 1991, p. 13.)

In addition, Community Board 7's position in the development plan is unclear, partially because of their Charter-mandated position in the ULURP process. Sheffer said, "The civics are now in effect an arm of the developer; as such it would be inappropriate for the Community Board to be involved." A representative from the board will probably observe corporation meetings. The Community Board is also continuing its own analysis of the site and has prepared a report by architect **Lance Brown** dealing with issues it feels the corporation has not addressed: appropriateness of the agreed-upon density, transportation, environment, and mixed-income housing. Meanwhile **Community Board 7** and the **NYC/AIA** are to run a R/UDAT-type charrette to explore the public side of the planning process for the West Side Yards. "We're not coming up with another scheme," says NYC/AIA President **Frances Halsband**. "We are looking at the site to figure out what the criteria are for evaluating any plan. We shall be the lead agency for Community Board 7."

Questions of Trump's financial solvency are always applicable, especially in light of a recent *New York Times* article reporting that Trump has agreed to give his lenders some properties in exchange for release from personally guaranteed loans. In the case of the Penn Yard site, the *Times* reported that leading lender Chase Manhattan Bank would probably cover costs of the ULURP process in exchange for project equity. **Norman Levin**, executive vice president of the Trump Organization and project manager for Riverside South, said that he was "very confident that the property will be able to get financing."

Considering the many dilemmas still to be faced, it is clear that the Riverside South scheme not only needs some patching but remains a challenge of major proportions. —A.E.M.

## As the World Turns: Developments on Trump City and the Oculus Zoning Committee...

### Oculus Committee and CIVITAS Explore Computer Simulation

Over the last few months the Oculus Special Feature Committee on Zoning on the Upper East Side has been discussing its findings and proposals for zoning changes in the area (*Oculus*, February 1991, p. 7) both with CIVITAS, the community group on the Upper East Side, and with the New York City Planning Department. The discussions have led to a proposal for a computer simulation study that would involve these three parties as well as the New York real-estate community. The Environmental Simulation Center at the New School, headed by Michael Kwartler with assistance from Frances Halper, would provide the computer-projection capability.

The urban design proposal calls for selecting five different sites in a six-block area on the Upper East Side. The four autonomous groups would each submit a proposed development for each of the five sites, all of which would be fed into the computer and simulated in three dimensions. With a total of twenty schemes for the sites, it is hoped that the simulation would help point the direction to the best solutions regarding buildings, street-block patterns, topography, land use, and open space. Ideally the best parts, pieces, or entirety of plans from each of the four participating groups would appear in a final proposal. The project, for which *Oculus* and CIVITAS are applying for funding, would be supervised by an advisory board composed of two members from each of the groups.



Oculus Special Zoning Committee (l-r): Michael Kwartler, Peter De Witt, James Gauer, Bruce Fowle, Craig Whitaker, Peter Samton

# OCULUS SURVEY: FINAL RESULTS

by Hardeep Johar

Last month **Jon Turner**, the director of the Center for Research on Information Systems and associate professor of Information Systems at the Stern School of Business, New York University, wrote an article on the preliminary findings of the Oculus Reader Survey for 1991. Now **Hardeep Johar**, a doctoral candidate in Information Systems at the Center, has prepared a statistical analysis of the final results. His report includes an analysis of the "open-answer question," which asked readers to state their own opinions about Oculus.

Because of the limitations of space, the findings are condensed to a good degree in this presentation. First is a discussion of the results followed by a percentage of responses to the various questions in the survey. A full report can be obtained from the Chapter:

## Analysis of the Responses

Of those responding to the survey, 90.7 percent were licensed architects, 93.7 percent NYC/AIA members, 78.3 percent males, 61.7 percent a partner in a firm. The mean age for the respondents was 45.9; their years in practice, 18.5; and readers per copy of *Oculus*, 2.6.

## General Observations

The purpose of the analysis was to determine what the readers thought about the editorial direction and the content of *Oculus*, as well as its editorial style or tone.

The results of the survey appear to support strongly the current editorial direction as well as the current editor (see the questionnaire below with percentages for each category).

There is indication, however, that some

readers felt that Chapter activities should receive more emphasis, but this indication comes from responses written primarily in the open-ended questions (see the discussion below).

Since there also exists strong support for emphasizing topics *not* necessarily related to the Chapter, the results suggest readers want better, not necessarily more, coverage of Chapter activities.

The editorial style or tone was not addressed specifically in the questionnaire. There seems to be some indication from the answers to the open-ended question that a segment of the readership liked the editorial direction, but not the style or tone.

## Analysis of "Further Comments"

Of the 366 respondents to the questionnaire, 219, or 59.8 percent, filled in Section IV on "Further Comments."

Certain variables could be isolated in the comments. They most frequently centered around issues of the coverage of Chapter activities and *Oculus's* emphasis on non-Chapter topics; the issue of control over the editor by the editorial board; the attitude toward the editorial tone; the affective opinion toward *Oculus* and the affective opinion toward the editor; the belief that *Oculus* covers the activities of only a few architects; the belief that the critical comments are one-sided.

Of the 219 readers writing their own comments, 30 wrote that there should be more coverage of Chapter news. This was 13.7 percent of the respondents to this open-ended question and 8.2 percent of all respondents to the *Oculus* survey.

Among the 219 written responses there were 105 that explicitly expressed positive

feelings about *Oculus*, while 16 specifically expressed negative feelings. Twenty-seven of the 219 written responses showed positive attitudes toward the editor, while 14 were negative.

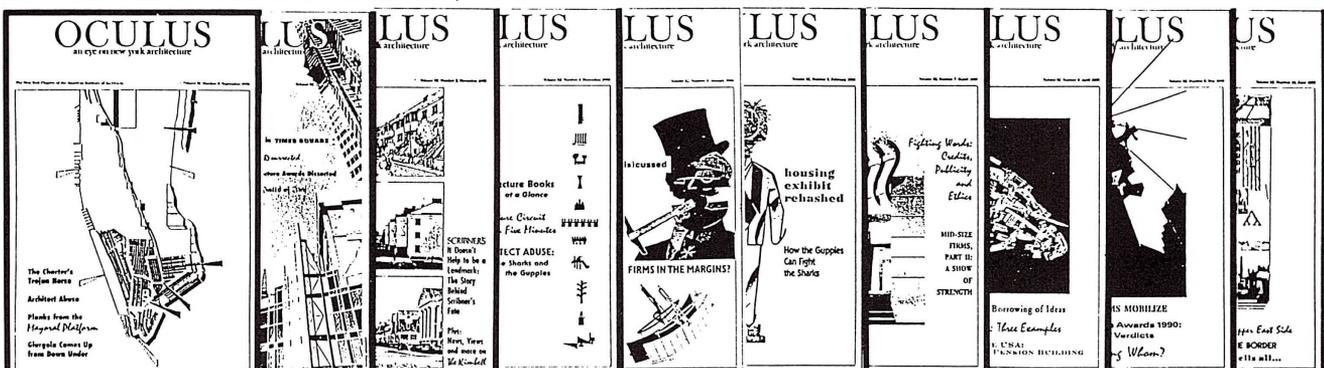
Twenty-five respondents to this section felt *Oculus* focused on a few architects: "cronyism," "elitism," and "old-boys network" were a few descriptions. Some, 16 in all, felt that the commentary in *Oculus* was more a reflection of the editor's personal views than an objective appraisal.

In this "Further Comments" section, 35 responses out of 219 showed a negative opinion toward *Oculus's* tone. Words used to describe it were "nasty," "bitchy," "campy," "flippant." Twelve readers indicated they liked the tone, using words such as "fresh" and "lively."

Of those who wrote comments, 6 felt the Chapter should exercise more control over the editor, while 8 felt there should be less control.

Correlations between various responses could be detected. In general, women had a greater tendency to respond to this questionnaire than men. There was a strong correlation between those who chose to write additional comments in Section IV and those who disagreed with questions 2a and 2b, relating to the merit of *Oculus's* role in reviewing the work of an architect, and with question 7, relating to the coverage of general issues. Both the attitude toward the editor and toward the tone, discussed above, were strongly correlated.

In summary, an analysis of the open-ended question indicates strong support for the current direction of *Oculus*, with some support for more or better coverage of Chapter news, and some strongly felt suggestions to soften the tone and broaden the feature coverage.



**Readers want more of everything, especially behind-the-scenes reportage of business practices in architectural firms and tales of "architect abuse." Some of you consider *Oculus's* tone "nasty" and "flippant"; others "fresh" and "lively." Ninety-three percent say *Oculus* should foster debate on architectural and urban design issues.**



**Section I: Page Allocations**

The question concerns the allocation of coverage between commentary and criticism and NYC/AIA affairs. Currently, *Oculus* allocates three pages plus one page of its calendar to NYC Chapter news about committees, events, and issues specifically of concern to its membership (about 30 percent of the total fourteen-page publication). It devotes nine pages plus one page of the calendar (over 70 percent of the magazine) to an "open" section dealing in topics of more general concern to the architectural community. Please indicate your preference about this balance in coverage.

More Coverage for Open Items **13.5%**  
 More Coverage for Chapter Activities **27.4%**  
 Keep Coverage Same **59.0%**

**Section II: Editorial Goals**

Most of the questions in Section II have two parts. The first part attempts to determine what you think the goals of *Oculus* should be. The second part of the question is intended to assess how successful *Oculus* has been in achieving these editorial goals.

**1a.** *Oculus* should report and comment on architectural and urban design news and issues as the editors see fit, rather than serving primarily as a vehicle for disseminating Chapter news and views on particular issues.  
 Agree **63.1%** Neutral **2.8%** Disagree **34.1%**

**1b.** *Oculus* has been successful in reporting and commenting on news and issues fairly and responsibly.  
 Agree **69.6%** Neutral **7.1%** Disagree **23.3%**

**2a.** *Oculus* should be free to review and critique the work of architects in and around New York, even when it may be construed as "negative" criticism.  
 Agree **78.3%** Neutral **1.7%** Disagree **19.9%**

**2b.** *Oculus* has responsibly and fairly undertaken this critical role.  
 Agree **63.7%** Neutral **10.0%** Disagree **26.3%**

**3a.** *Oculus* should present the news of the NYC/AIA membership in its most favorable light in order to enhance the stature of the profession and avoid discussion of news that may make the profession look vulnerable and less important to the society it serves.  
 Agree **27.4%** Neutral **5.0%** Disagree **67.5%**

**3b.** *Oculus* has represented the profession's interests and values responsibly and realistically, without dwelling unreasonably on its setbacks and weaknesses.  
 Agree **69.8%** Neutral **10.8%** Disagree **19.3%**

**4a.** *Oculus* should foster debate on architectural and urban design issues of the day and present all sides of the story.  
 Agree **93.3%** Neutral **1.7%** Disagree **5.0%**

**4b.** *Oculus* has been successful in encouraging such debate about the significant architectural and urban design issues of the day and presenting the various viewpoints equitably.  
 Agree **74.4%** Neutral **8.5%** Disagree **17.1%**

**5.** *Oculus's* prose style is intended to have the immediacy and freshness of a candid conversation, rather than aspire to a more conventional, traditional reportorial style. It should keep this tone.  
 Agree **77.0%** Neutral **7.3%** Disagree **15.6%**

**6.** Within a restricted format *Oculus* is attempting to develop a clear and lively graphic style to reinforce the editorial content, rather than adopt a quieter, more impassive look. It should keep trying to do so.  
 Agree **87.1%** Neutral **3.9%** Disagree **9.0%**

**7.** *Oculus* covers views, events, lectures, and symposia based on potential interest to its readership, rather than limiting this coverage only to Chapter-sponsored activities. It should continue to do so.  
 Agree **93.3%** Neutral **1.4%** Disagree **5.3%**

**Section III: Editorial Mix**

Would you like to see more or less of the following:

**1.** News about commissions, competitions,

honors, and awards won by architects in the New York area  
 More **36.4%** Same **57.0%** Less **6.6%**

**2.** Behind-the-scenes reportage of business practices in firms, including layoffs, ethics, hiring policies, etc.  
 More **55.1%** Same **30.7%** Less **14.1%**

**3.** Anonymous tales of "architect abuse," that is, architects who suffer in business dealings with certain types of clients or employers  
 More **50.0%** Same **34.5%** Less **15.5%**

**4.** News about promotions of NYC/AIA members within their firms or establishment of new firms  
 More **29.2%** Same **53.5%** Less **17.3%**

**5.** Changes of address of member firms  
 More **44.9%** Same **(n.a.)** Less **(n.a.)**

**6.** Coverage of urban design issues like the zoning on the Upper East Side or Trump City  
 More **37.1%** Same **53.5%** Less **9.4%**

**7.** Coverage of real estate developments in the city that are not necessarily official yet  
 More **45.1%** Same **45.4%** Less **9.5%**

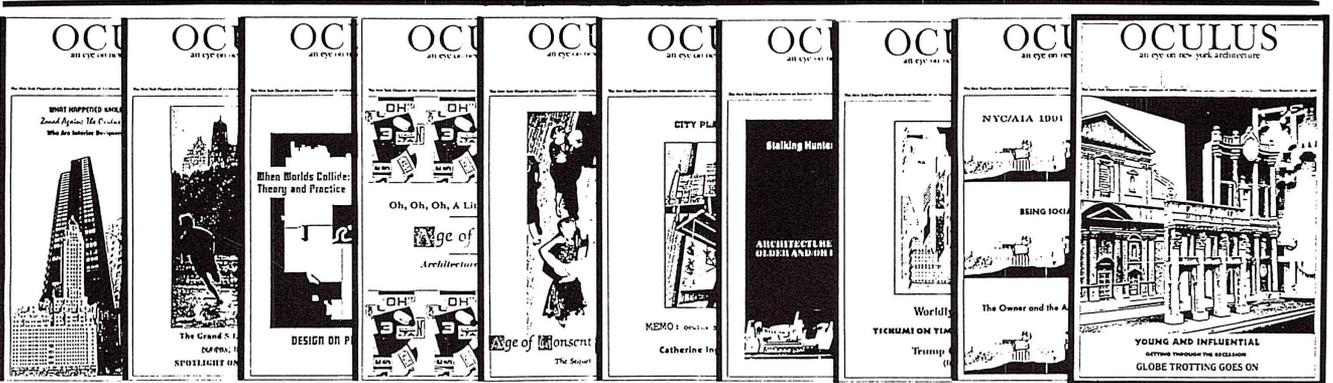
**8.** Coverage of events, exhibits, lectures, and symposia generated by the NYC/AIA  
 More **33.4%** Same **64.4%** Less **2.2%**

**9.** "Spotlight on Young Architects" (articles that appear occasionally about firms just getting established in the city)  
 More **25.6%** Same **60.6%** Less **13.9%**

**10.** Interviews and profiles of architects who have mid-size firms, minority firms, female-owned firms, or who fall into some special category of interest  
 More **36.1%** Same **51.7%** Less **12.2%**

**11.** Profiles of academics whose thinking influences teaching and practice (such as *Oculus's* profiles of Bernard Tschumi, John Whiteman, Robert Geddes, Catherine Ingraham)  
 More **30.6%** Same **49.6%** Less **19.8%**

**12.** Book reviews (see December 1989 and 1990 issues)  
 More **31.3%** Same **57.5%** Less **11.2%**



# ARCHITECTURE for EXPORT: Part II

Architects are anxious to get work overseas; the NYC/AIA Professional Practice Committee's panel discussion highlights risks and (some) rewards.

## Global Warnings: Practice Abroad

On April 16 several architects and allied business professionals got together at the Urban Center to compare notes about architects working abroad. The event, organized by the **NYC/AIA Professional Practice Committee**, focused on questions of getting work, getting paid, and structuring a practice in various foreign countries for the greatest efficiency and productiveness. The panelists included architects **Costas Kondylis** and **Graeme A. Whitelaw**, along with **Lester Rivelis** of the law firm **LePatner, Block, Pawa & Rivelis**; **Patricia Aluisi**, a lawyer with Bovis International in London; **William Bonham**, a Connecticut architect and overseas consultant; and **Jonathan Spiller**, a CPA with Deloitte & Touche.

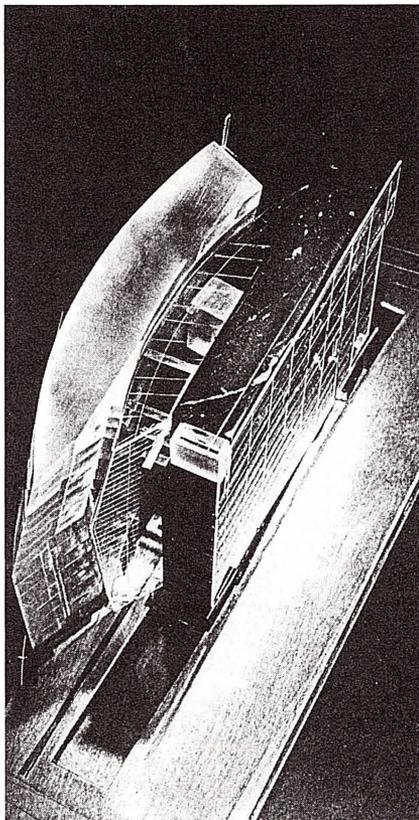
The evening yielded some trenchant observations and timely warnings about practicing abroad:

**On Cultural Gaps:** "In general, Americans are not good when working overseas," Graeme Whitelaw observed. "We don't get enough exposure to other cultures. We need to learn to be flexible and adapt to customs of other countries."

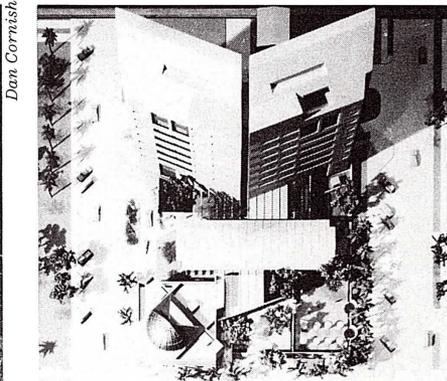
**On Client Relations:** Whitelaw urged that the architect listen carefully to the client. The architect must understand exactly the services the client expects the architect to provide. "What sorts of definitions, what sorts of drawings are at stake?" Whitelaw asked. "It may not extend past schematic design, and the architect should make sure he or she knows how the firm will figure into the construction phase."

**On Joint Venture Relations:** Bill Bonham noted that many American architects take the conceptual design through a certain point into design development before having local (joint venture) architects step in. Thus they solve the glitches about liabilities and communicating with subcontractors. But the architect needs to be sure of the arrangement and of the local architect. Rivelis said that the architect must become familiar with the local codes by which the architect is bound, or he may find himself acting "defensively."

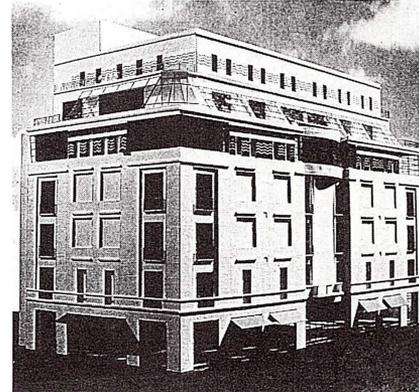
**On Making Money:** "American architects can be very naive about all the financial risks abroad, with regard to fees, contracts, taxes, and other overseas business issues," said Whitelaw. "In pricing the job, you often have to give up the standard AIA



Bin Laden HQ, Jeddah, Ellerbe Becket



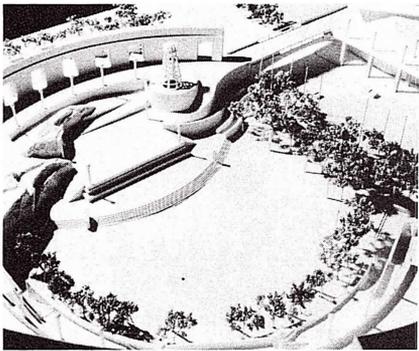
Legislature Bldg., Guam, Beckard/Richlan



Barneys, Yokohama, Marino + Assoc.

## American Architects in Other Lands: Part II

Architect	Building	Location	Completion Date
<b>Herbert Beckard/ Frank Richlan</b>	Legislature Building	Agana, Guam	project
<b>Caliandro Associates</b>	Pacifico Center Plaza	Yokohama, Japan	1991
	Waterfront esplanade		1992
	Waterside park		1995
	Winter Garden, Osaka Trade Ctr.	Osaka, Japan	1993
<b>Brennan Beer Gorman</b>	Sheraton Hotel	Moscow	1994
<b>Peter Eisenman Architects</b>	Rebstockpark (office/housing)	Frankfurt	project
	Nunotani Office Building	Tokyo	1992
	Hotel for Sociedad Belga de los Pinares del Paular	Madrid	project
<b>Peter Marino + Assoc.</b>	Barneys	Yokohama, Japan	1993
	16,000 s.f. store for designer	Hong Kong	1992
	Private Museum	London	1993
	Private House	Normandy	1992
	Palazzo Restoration	Venice	1991
	Private House	Rome	1992
<b>Ellerbe Becket</b>	CN/Royal Trust (office complex)	Toronto	1994
	Banco Popular	Quito, Ecuador	1992
	New Rikshospital	Oslo	1996
	Hockey Arena	Winnipeg, Manitoba	project
	AAA Baseball Stadium	Ottawa	1992
	Soccer Stadium	Madrid	project



Chia Lin Tsao

Pacifico Ctr. Plaza, Yokohama, Caliandro



Ed Barnes

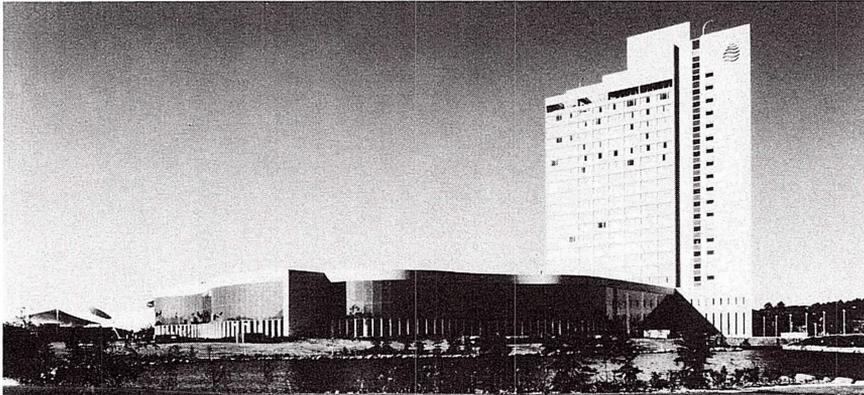


Cesar Pelli

Photos: Dorothy Alexander



Docklands Terminal, Canary Wharf, London, Cesar Pelli & Associates



Royal Pines Resort, Australia, Edward Larrabee Barnes/John M.Y. Lee

guidelines," he added. Aluisi pointed out that fees are sometimes set by law in the foreign country. If there is a dispute, the American architect may be defenseless. The firms should also make sure that the currency is convertible to U.S. dollars, pointed out Rivelis, who recalled how one architect was paid in cheese. (But his lawyer and he had arranged ahead of time to sell the cheese for hard currency in another country.)

**On Expenses, Salaries, and Taxes:** The firm has to be quite certain about what it costs to send an employee to the foreign country. Usually with the salary, cost of living allowance, and housing, the price comes to 2.5 times the employee's salary. Aluisi noted that tax rates for American architectural employees working overseas vary dramatically. There are often many hidden taxes. With tax equalization regulations, the employee is required to pay taxes equivalent to those he would pay if he were living in the United States. But all the benefits given to the employee are included in the package, and so he may find his tax assessment is actually on 2.5 times the salary.

**On Mideast Work Opportunities:** According to Pat Aluisi, there may not be so much demand for architects in Kuwait after all. She pointed out that the country was lacking in equipment, such as telephones and furniture. The situation "is not about construction. Ironically there is more of that work in Iraq."

**On Other Markets:** Pat Aluisi warned that Eastern Europe is a tabula rasa as far as most of these practices go. As the countries go private, Americans are finding that there is no entrepreneurial understanding of the way things work.

In spite of all these caveats, the lure will no doubt remain strong. As Barry LePatner recently mentioned at a seminar held by LePatner, Block, Pawa & Rivelis, projections for growth in markets in the 1990s have a strong international cast: Japan is expected to have a 4.3 percent growth; other Asian markets 5.0 percent; Mexico and Venezuela 4.0 percent; and the U.S. only 2.5 percent.

Architect	Building	Location	Completion Date
	Soccer Stadium	Liverpool	1993
	Soccer Stadium	Jeddah, Saudi Arabia	project
	Ssanyong Office Building	Seoul	project
	Tan Tack Seng Hospital	Singapore	1993
	Bin Laden HQ	Jeddah, Saudi Arabia	project
<b>Pei Cobb Freed</b>	International Trade Center	Barcelona	1992
	Credit Suisse First Boston (office building)	Canary Wharf, London	1991
	Four Seas Communications Bank	Singapore	1993
	Bank Danamon Development	Jakarta, Indonesia	1993-94
	Grand Louvre Phase II	Paris	1993
	Museum of Art of Luxembourg	Luxembourg	1995
	Bilbao Master Plan	Bilbao, Spain	project
The Hague Master Plan	The Hague, Neth.	1996	
<b>Haines Lundberg Waehler (with Nikken Sekkei)</b>	Gedung Jaya II (office/retail)	Jakarta, Indonesia	project
	Center for Intl Trade	Yerevan, USSR	project
<b>Edward Larrabee Barnes/ John M.Y. Lee</b>	Royal Pines Resort	Gold Coast, Australia	1991
	Master plan, National Univ. of Singapore	Singapore	project
<b>Cesar Pelli &amp; Associates</b>	Canary Wharf Tower (Retail, Assembly building)	Canary Wharf, London	1991
	Docklands Light Railway Terminal	Canary Wharf, London	1991
	NTT Corporate HQ	Tokyo	project

# Berlin: All Out for Competitions

*Some of the schemes by New York architects for a coveted competition.*

Berlin's **Friedrichstadt Passagen** competition seemed to follow the grand tradition of ambitious programs with complicated results. (See Berlin Library competition, *Oculus*, December 1989, pp. 8-9, and the Hamburg competition, *Oculus*, April 1991, p. 10.) Nevertheless, the results announced recently were intriguing.

The Berlin competition, which involves a three-block area of what was formerly East Berlin, had three architectural firms as winners for each of the sites close to the museum "island": **Pei Cobb Freed & Partners** won for one block which is to be developed by Bouygues Immobilier/Arc Union; **O.M. Ungers** of Cologne won for another block which will be developed by Tishman Speyer Properties; and **Jean Nouvel** of Paris won for yet another which will be developed for the Galeries Lafayette.

This competition, sponsored by the government agency Treuhandanstalt, was complex because five developers were invited to come up with schemes for the entire three-block area. But they had to submit *three different* proposals with *three different architects*. Yes. The only exception was Galeries Lafayette, which only had Nouvel. The jury was composed of architects **Josef Kleihues**, **Jurgen Sawade**, and **Hans Hollein**, among others, along with **Vittorio Lampugnani** and **Gae Aulenti**.

In the final analysis, one developer consortium was disqualified. One developer had only German architects and none of them won. But there were a lot of notable American architects who didn't win either: Developers Dumas West & Co. had three American teams: **Moore Ruble Yudell** of L.A. with **Frank Williams Associates** of N.Y. as one team; **Benjamin Thompson & Associates** with **Shun Kanda** of Boston and **Hiroshi Hara** of Tokyo, another team; and **Skidmore, Owings & Merrill**, N.Y., with **Coop Himmelblau** of Vienna, the third. In addition, two American offices designed schemes for Tishman Speyer Properties but lost out to Ungers: **Kohn Pedersen Fox** and **SOM, Chicago**.

After all their work, the architects who did win find that since only one block in each of their plans is now needed, they have to redesign that block to make it fit in with the others winners' proposals.

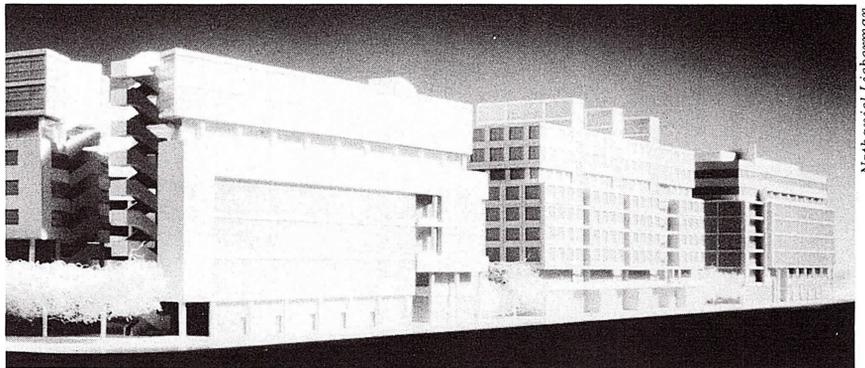
Nevertheless, even the architects who lost were sanguine. At least they were paid handsomely for producing an extraordinary amount of work. Better yet, there will be more projects coming up in Berlin. This competition could help their visibility.



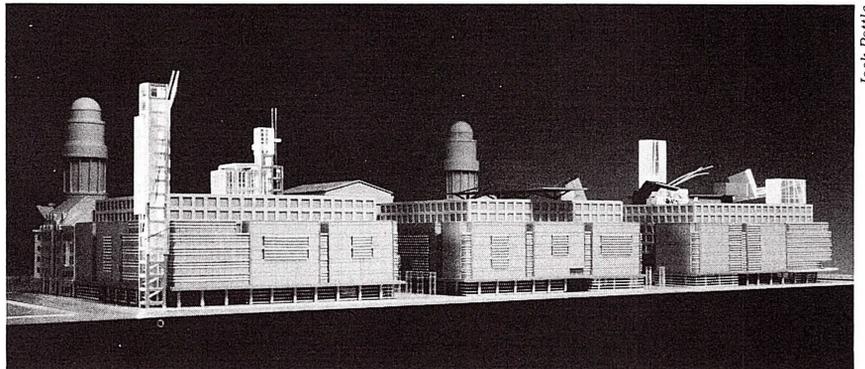
Frank Williams



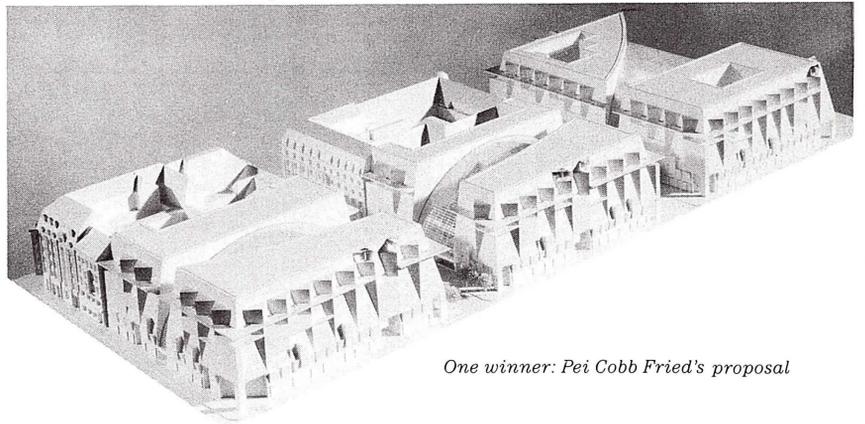
Henry Cobb



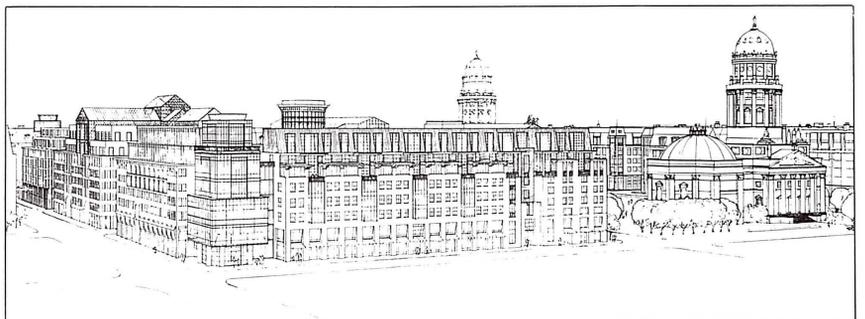
Entry from Kohn Pedersen Fox, New York, „Friedrichstadt Passagen



Entry from SOM, NY, with Coop Himmelblau, Vienna



One winner: Pei Cobb Fried's proposal



Entry from Moore Ruble Yudell, LA, with Frank Williams Assoc., NY

Drew/Photo: Alamy.com

Nathaniel Lieberman

Jack Poitte

## YOUNG AND INFLUENTIAL

*Two practitioners, who work together and teach separately, talk about their concerns.*

*Asymptote's Projects: Los Angeles Gateway; housing project in Switzerland; two public art projects in Toronto; Munich town plan competition; private house.*



Hani Rashid

Liseanne Couture

### Hani Rashid

*Background: received B.Arch. from Carleton University, Canada, 1983; M.Arch. from Cranbrook, 1985; worked with Daniel Libeskind; founded Studio Asymptote with Liseanne Couture in Milan, 1986, and moved to New York, 1987; taught in Como, Italy, 1987; taught at Pratt, 1989; taught at University of Michigan, 1989; adjunct professor of architecture, Columbia University GSAPP, 1989–present; will teach at SCIARC and in Copenhagen this summer and fall.*

*Spring 1991 Studio (graduate, third year): Park Avenue Simulator/Terminal City, to explore problems of urbanity and late modernity in New York.*

**Oculus:** Why did you choose Park Avenue as your studio problem?

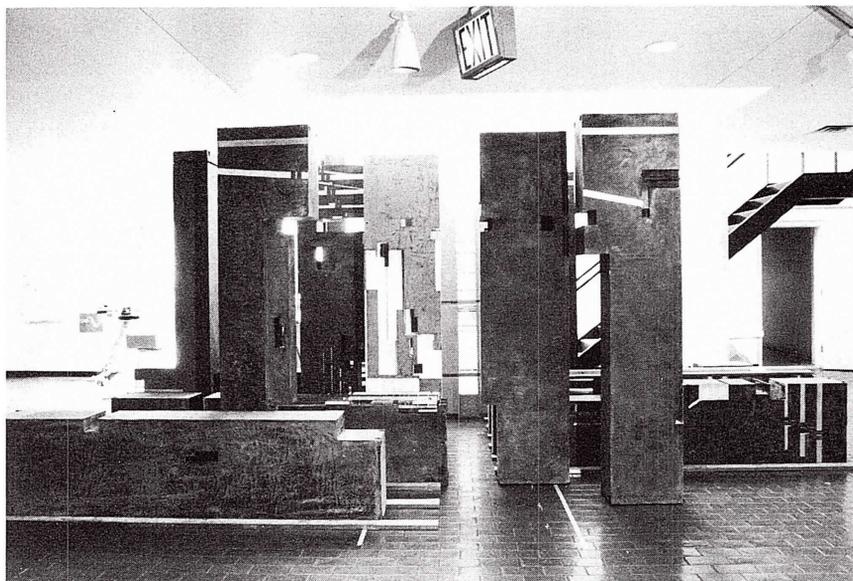
**Hani Rashid:** In terms of the urban condition, Park Avenue symbolizes modernity at its peak. It is a highly charged place in which to operate and to discover what kind of architecture we can implant in New York City. It's a reactionary studio in that sense because it's not about new ideas in terms of look, but rather it deals with the artifacts as a foundation. It's a mechanism to inform our work as architects, to take hold of the problems and the potentials in technology, and to reveal what it means to build.

**Oculus:** Does the studio reflect the realities of the moment?

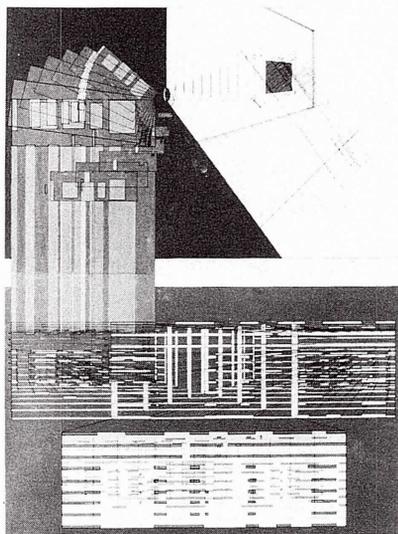
**HR:** In times of strife in architectural practice, the academy bubbles over in theoretical work, which is a very positive sign. It affords the opportunity for architecture to reinstate itself as an art and as a science important to the sphere of events and for architects to be players in the overall sociopolitical arena.

**Oculus:** How does this translate into practice?

**HR:** The profession would like to think that this kind of work is marginalized, that it is really just a kind of safety valve. On the contrary, it's inevitable that young architects coming in with these questions and concerns begin to work with a growing recomprehension of the problem. Perhaps the theoretical issues bog down the professional office, but most architects who are sensitive to this realize they have to redefine the practice.



*Park Avenue Simulator/Terminal City, Rashid studio project, spring 1991*



*Couture studio project, fall 1990*

### Liseanne Couture

*Background: received B.Arch. from Carleton University, Canada, 1983; M.Arch. from Yale University, 1986; worked at Eisenman Architects; founded Studio Asymptote with Hani Rashid in Milan, 1986, and moved to New York, 1987; taught at Yale, 1985–86; taught at University of Michigan (Muschenheim Fellowship), 1988–89; adjunct assistant professor, Parsons, 1990–present.*

*Spring 1991 Studio (undergraduate, fourth year): Roosevelt Island as an urban site removed from the city, a place of exile. Each student had a different program.*

**Oculus:** What is your teaching philosophy?

**Liseanne Couture:** I try to introduce architecture from the basis of ideas about program, site, and context, rather than about building techniques, so that students think things through intellectually. The overriding theme is speculation.

**Oculus:** How do the characteristics of our time — a theoretical diversity, the economic recession, and environmental concerns — affect your studios?

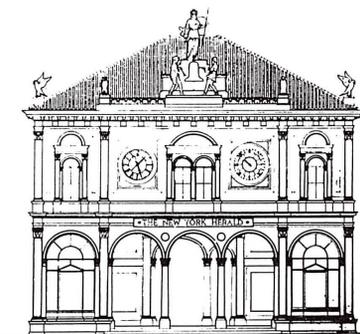
**LC:** At times like this, students aren't expecting to enter booming offices, and they cherish the opportunity to be more speculative. If the students are made to feel that the theoretical realm is important, ultimately they can bring that into the field. There is always a danger that it will become consumed or co-opted, but students do become convinced by the methods they are applying. Professionally, I don't have a cynical attitude toward practice — we're as much interested in building as in theoretical work.

**Oculus:** Do your studios influence your practice?

**LC:** In the studio we investigate areas of interest and perform a critique of a lot of different issues. But it's not a question of student applications to our own projects. It's more a kind of search.

## AROUND THE CHAPTER

Don't forget:  
June 11



McKim, Mead & White, NY Herald Bldg., 1895

Courtesy New-York Historical Society

And don't miss:  
"McKim, Mead & White's  
New York" at the New-York  
Historical Society.

### Four Events/One Night June 11, 1991

by Frances Halsband

1. Annual Meeting at The New-York Historical Society
2. AIA Preview of "McKim, Mead & White's New York" at The New-York Historical Society
3. NYC/AIA Design Awards Presentation
4. Opening of the NYC/AIA Design Awards Exhibition at The New-York Historical Society

The night of June 11 will be a celebration and a collaboration. The New-York Historical Society, at Central Park West and 77th Street, will welcome our Annual Meeting at 5:30 p.m., followed by a private preview of their new exhibition, "McKim, Mead & White's New York" (through August 18), the opening of our Design Awards Exhibition (through August 8), and our Annual Design Awards Ceremonies.

We are delighted to be able to collaborate with one of New York's most distinguished and venerable institutions.

Founded in 1804, The New-York Historical Society houses New York City's oldest museum, the library of the office of McKim, Mead & White, and one of the nation's most distinguished research libraries. The past two years have been full of dynamic change for the Society. Under the leadership of Barbara Knowles Debs, president and director, The New-York Historical Society has renovated, restaffed, and reopened its galleries to the public, and it has developed a master plan for years to come.

The exhibition "McKim, Mead & White's New York" inaugurates the newly established curatorial department of Architectural Collections with a show of 60 drawings, photographs, plates, and prints from the collection. Pennsylvania Station, Madison Square Garden, The Brooklyn Museum, and Columbia University are among the urban ensembles included in the exhibition.

We are grateful to Glen-Gery for their continuing support of the NYC/AIA and to the many friends of the Design Awards Committee who have made the exhibition possible.

On behalf of the Executive Committee, we look forward to welcoming you and to sharing our plans for the future with you.

### Notes on the Year

by Regina Kelly

The economic slowdown experienced by much of the profession did not deter the Chapter committees from presenting a full calendar of events.

- In response to the **Consent Decree** signed by the National AIA to end a four-year investigation by the Antitrust Division of the U.S. Department of Justice, the Chapter presented an open meeting and a two-part article in *Oculus* to help explain the effect of the Consent Decree on Chapter and member activities.

- The Chapter will cosponsor an exhibition with the **Comunidad de Madrid** which is scheduled to open in New York in the fall. This past February, Lenore Lucey and David Castro-Blanco represented NYC/AIA at the opening in Madrid as guests of the Comunidad.

- For the second year, the Chapter offered a special **workshop** to assist members nominated for **AIA Fellowship** in preparing their submission portfolios. Samuel "Pete" Anderson, past Chair of the AIA Jury on Fellows, shared his insights on the Fellowship process. The program was successful: 12 of the 90 members advanced to Fellowship nationwide were New York Chapter members.

- "Taking the Design Exam — Again" was presented by the Chapter to provide interns with valuable information on preparing for the **Architectural Licensing Exam** and understanding how it is graded.

- Following an eight-month study, the **60th Street Yards Task Force** issued a 45-page report followed by a public presentation rejecting the Trump proposal for the site.

- The Executive Committee appointed a special task force to develop a **long-range plan** for the Chapter and the Foundation. After months of intensive meetings, the task force has produced a solid plan outlining clear goals of both the Chapter and the Foundation.

- The fifth annual **Architectural Heritage Ball** was held in the Mercantile Exchange Building with dinner at Chanterelle. This year, a special two-tiered ticket pricing scheme allowed more members to participate in the event. Proceeds of \$18,598 from the ball benefited the New York Foundation for Architecture.

- Chapter members again lent their time and expertise to train interns in sustaining-member firms by offering the **Architects-in-Training** Courses: "Turning Design into Buildings" and "Managing by Design."

- The **Architecture Dialogue Committee** organized a series of

theoretically oriented lectures with presentations by Raoul Bunschoten from the Architectural Association, London; Neil Denari, professor at SCIARC; and Patricia Phillips, critic for *Artforum*.

- The **Architecture for Education Committee** continued its ongoing dialogue with the School Construction Authority. Together with the Public Sector Contracts Committee, they encouraged the SCA to establish an equitable A/E selection procedure and consultant agreement.

- The **Art and Architecture Committee** presented a number of exciting workshops and programs covering such topics as Feng Shui, the ancient Chinese art of placement; public art and architecture; and a special collaborative workshop for artists and architects entitled "The Matchmakers' Ball."

- The **Building Codes Committee** continued its focus on handicapped accessibility design requirements with a program on the recently enacted Americans with Disabilities Act. Other committee events included a program on earthquakes and seismic design regulations and a public forum with Commissioner Rudolph Rinaldi and Deputy Commissioner Stuart O'Brien, Esq., of the New York City Department of Buildings.

- The **Choragic Monument Competition**, organized by the **Computer Applications Committee**, reached fruition with a distinguished jury awarding three top prizes. The committee also offered an informative program on how to choose a computer system for the office.

- The **Corporate Architects Committee** organized a tour of the Pace Collection's manufacturing facility and showroom. The committee also sponsored an event with the Public Architects Committee which examined the role of the professional as the corporate/public client.

- The **Design Awards Committee** organized juries of international renown to select awards in the categories of distinguished architecture, unbuilt projects, and interiors. The awards reception and exhibition opening is scheduled for June 11 at The New-York Historical Society. Copies of the catalogue, *New York Architecture Volume 4*, will be available at the opening.

- The **Health Facilities Committee** invited speakers to discuss current trends in the design of health care facilities in the U.S. and abroad. The committee has also announced plans for a special training program on the planning and design of health facilities (see Calendar).

- The **Historic Buildings Committee** reviewed and presented Chapter positions on a number of proposals before the New York City Landmarks Commission.



Lenore Lucey with arrivals at Heritage Ball

## NYC/AIA

*What has been and what will be...*

Recommendations included support for the proposed zoning of an Upper West Side and a Carnegie Hall Historic District, and landmarking the Guggenheim Museum and City and Suburban Housing. This month, the committee is sponsoring a program on Zoning, Landmarks, and Historic Districts (see Calendar).

- "Hope for Housing by Design," cosponsored by **Women in Need**, was the highlight of the **Housing Committee's** year. The program, which included a panel discussion with nationally recognized housing experts and a full-day design charrette, focused on the creation of housing for the homeless and received both local and national attention.

- The **Interiors Committee** offered a number of helpful and informative programs examining such topics as interior construction, managing interior projects, and the architect/client relationship.

- The **Marketing and Public Relations Committee** organized two well-received events. "Bobbing for Apples" was held in the fall and offered information on how architects can get work from city and state agencies. The spring program, "Life Beyond THE Design Press," featured a panel discussion with four influential magazine editors. In addition, the committee ran a series of successful breakfast meetings with speakers such as Stephen Kliment, editor of *Architectural Record*; Carol McConochie, management and marketing consultant; Alan Raines, lawyer/CPA; and Larry Gainen, attorney.

- **Minority Resources** presented an informative program with marketing consultant Susan Warner Raboy who offered advice on marketing professional services for minority firms. The committee also organized a career day workshop for minority high school students interested in the architecture profession.

- The **President's Advisory Committee** continued its ongoing relationship with the City through a series of breakfast dialogues. Featured speakers included Kenneth Knuckles, commissioner, Department of General Services; Meyer "Sandy" Frucher of Olympia & York; Sharon Keilin, Department of Corrections, and Faith MacMurtrie, Office of the Deputy Mayor for Public Safety; Laurie Beckelman, New York City Landmarks Preservation Commission; and Ruth Messenger, Manhattan Borough President.

- Programs run by the **Professional Practice Committee** offered advice and assistance to members in various areas of their practice. Planning for the future, practicing in a slow economy, meeting the needs of private sector clients, and seeking international commissions were only some of the topics covered.

- The **Public Architects Committee** organized a tour of Cass Gilbert's historic Brooklyn Army Terminal and a tour of renovated subway stations with artwork commissioned through the MTA Arts for Transit program, cosponsored with the Art and Architecture Committee. The committee cosponsored "The Architect in the Grey Flannel Suit" with the Corporate Architects Committee.

- The **Public Sector Contracts Committee** held an ongoing dialogue with the Procurement Policy Board and other City agencies to discuss selection procedures and consultant contract standardization.

- The **Scholarship Committee** awarded over \$30,000 through the Allwork, Brunner, and Haskell programs.

- The **Visitors Committee** offered welcome and assistance to foreign architects visiting New York. Visitors from Sweden, Denmark, Holland, England, Germany, France, Spain, Korea, Japan, China, Australia, and Canada were grateful for the committee's assistance.

## Learning by Design: New York

by Frances Halsband

The NYC/AIA and the New York Foundation for Architecture have established a new committee, Learning by Design: New York, to encourage architects to participate in primary and secondary school education in the city.

Our first goal will be to support the efforts of those individuals and organizations who are already teaching children about architecture.

We shall survey the programs now operating in the schools, the public and private schools that would be interested in participating, and the architects willing to volunteer for the project.

We will also develop our own workshops to teach children about architecture and visual thinking, using their own schools and neighborhoods as a resource. Long-range plans include writing a junior version of the *AIA Guide to New York*.

The American Architectural Foundation has granted seed money to initiate this work. In addition, conversations are also underway with local cultural institutions, including the Cooper Hewitt Museum, to coordinate activities.

Architects are perhaps the group of



Frances Halsband at Heritage Ball

professionals most committed to New York City. Our hope is to lay the groundwork for a long-term partnership between the architects of New York and the New York City public and independent schools. This project would provide an opportunity for architects to share their enthusiasm for and knowledge of the architecture of our city with New York's youngest citizens.

During the summer the committee will be planning the surveys and long-term projects. Anyone interested in joining the committee can expect a warm welcome and a hefty assignment. Please call Linda Yowell, AIA Committee Chair, at 925-7179, and watch for more information in the September issue of *Oculus*.

## Between Positions

by Lenore M. Lucey

*During this past year I have responded to more job hunting questions than ever before. It seems appropriate to share some basic advice with those who are between positions or contemplating a career change. Good luck to all.*

- **Do not be embarrassed.** Everyone is out of work at one time or another. A positive attitude is crucial.
- **Network like crazy.** Tell everyone you know that you are looking for a new position. If you are not already involved, become active in community affairs, school alumni organizations, professional organizations (Hint: Join a NYC/AIA Committee!), religious groups, and volunteer boards of all kinds. Leads, and eventually jobs, can come from the most unlikely sources.
- **Do your homework.** Check out a firm's corporate culture through friends or articles in magazines. Check out design profiles for compatibility. When you approach a firm, know why you want to work there and what skills you can bring to the firm.
- **Check every resource.** Available positions are advertised in many places: newspapers, professional and trade periodicals, newsletters from AIA Chapters nationwide, the AIA's own Referral Network, and the Chapter's Job File. Learn to look in the little-known places, for example, display advertisements in the Business and Week in Review sections of the Sunday *New York Times* and the back of *Engineering News Record*.
- **Design your resume.** Treat your resume as the most important design project of your career. Get help if you cannot write or

## AROUND THE CHAPTER

### Getting jobs and becoming more competitive

spell. Weed out and be concise; think brevity and clarity. Be specific about your skills and experience. Have the resume printed on letterhead. If you do not have your own letterhead, use quality paper.

• **Tell the truth.** Be honest about why you left or were released. Be accurate and forthcoming about responsibilities, projects, or budgets. Do not take credit for something you did not do, or claim education or experience you do not have.

• **Update your portfolio.** Use the best quality photography and reproduction you can afford. Include that which you have permission to use from your former employers. Highlight your most recent material; employers are generally most interested in what you did in the past few years. Edit, edit, edit! Do not show fifty, or even twenty, shots of the same project; show only the best few.

• **Write concise and pertinent cover letters.** State what position you are applying for, how you heard about the job, and why you are qualified. This letter should not be a repeat of your resume, but a concise statement of what skills you have to offer the prospective employer. Make sure you have included a telephone number at which you can be reached. Again, type letters on quality paper and check for spelling or grammar errors. Cover letters should not be handwritten.

• **Appear upbeat.** It may sound corny, but positive attitude works. Stick to the successes and feature the most positive aspects of your recent work. The time to ignore this advice: If the interviewer asks for your most unsuccessful situation, state how you resolved it and what you learned.

*The NYC/AIA Job File and Resume File are available Monday-Friday, from 9:00 a.m. to 4:30 p.m. A listing of placement firms specializing in the design profession is also available.*

## Recession/Recovery

by Lenore M. Lucey

On April 24, LePatner, Block, Pawa & Rivelis, together with Manufacturers Hanover Trust and the LePatner Management Group, sponsored a seminar entitled "Recession Forecast: Positioning Your Firm for New Growth Opportunities." Speakers included Irwin Kellner, Manufacturers Hanover Trust chief economist; Rosemary Scanlon, chief economist of the Port Authority of New York and New Jersey; and Barry B. LePatner, Esq.

The "forecast" was surprisingly optimistic, if slightly guarded. Kellner viewed the Tax Reform Act of 1986 as the underlying cause of the recession. Because this act revoked many investment tax advantages and raised the capital gains tax, he believes recovery from the recession will probably not be as strong as it might have been. Scanlon pointed out that despite severe budgetary problems, significant capital funds are available to fuel the local economy, including New York City's Capital Plan of some \$5 billion per year and the Port Authority's own \$5 billion plan.

What bears repeating most, however, are Barry LePatner's tips on positioning your firm for the recovery. Indeed, his eleven points are valuable for any time and are well worth noting.

1. **Service:** Find out why your firm is superior to the competition and get the word out to clients and prospects.
2. **Staff:** Build on the core of your most experienced staff. Educate staff in interpersonal as well as technical and professional issues.
3. **Delegation of responsibility:** Save your time for strategic planning and marketing. Motivate and teach your staff to sell your firm's services.
4. **Firm-wide communications:** Make sure every member of your staff knows the firm's current plans and future goals. Establish clear standards for reaching these goals.
5. **Listening:** Pay attention when clients tell you about their business goals. This will enable you to produce what they need.
6. **Contacts:** Reach out to broaden your base of contacts beyond geographic boundaries — internationally if your clients take you abroad.
7. **Payments:** Short-term projects at the right fees are substantially better than long-term projects at the wrong fees.
8. **Business operations:** Bring your firm's business management systems up to date.
9. **Borrowing:** Firms that are not heavily debt-encumbered will be better able to take advantage of new business and market opportunities.
10. **Growth management:** Be prepared to follow your clients beyond regional and national boundaries.
11. **Marketing dollars:** It is imperative, especially in a recessionary period, that you increase efforts to keep your name before the marketplace.

*If you would like more information or a transcript of LePatner's remarks, contact LePatner, Block, Pawa & Rivelis at 212-575-3000.*

## Bits & Pieces

*Investment Vision* magazine reported in its April/May 1991 issue that "nearly 48% of all the office space ever built in the United States was built in the 1980s; in 1990 Salomon Brothers estimated that the market was glutted with a ten-year oversupply."

## 1990-91 Committee Chairs

### Allwork Scholarship

John S. Hagmann

### Architecture Dialogue

Mary Jean Eastman

### Architecture for Education

Carl Puchall

### Art and Architecture

Robert Goldberg

### Brunner Grant

Michael Doyle

### Building Codes

Robert J. Marino

### Committee on Fellows

Ulrich Franzen

### Committee on Nominations

Denis Glen Kuhn

### Computer Applications

Helen Demchyshyn

### Continuing Education

William Stein

### Corporate Architects

Gerald Ronningen-Fenrich

### Design Awards

Wayne Berg

### Haskell Award

Charles K. Hoyt

### Health Facilities

Barbara A. Nadel

### Historic Buildings

Jean Parker

### Housing

Elizabeth Thomson

Gerard Vasisko

### Interiors

Jonathan P. Butler

### Jury for the Medal of Honor and Award of Merit

John H. Winkler

### Marketing and Public Relations

Joan Capelin

### Minority Resources

Augusto Tiongson

### President's Advisory

Denis Glen Kuhn

### Professional Practice

Jerry A. Davis

William R. Prevatel

### Public Architects

Lawrence Krasnoff

### Public Sector Contracts

Bernard Zipprich

### Scholarship

Carl R. Meinhardt

### Visitors

Peter Heerens

### Zoning

Michael Parley



Halina Rosenthal

## 1991 Lobby Day Success

New York's architects successfully met the challenge and lobbied legislators in Albany on May 7, 1991. The Chapter had over twenty members attending, and overall more than one hundred architects from around the state participated.

The great turnout was due in large part to the issues: opposition to a bill providing for sales tax on professional services, support for a long-overdue statute of limitations, and opposition to an inappropriate proposed change to the corporate practice act. Chapter delegations to key legislators were led by NYC/AIA Secretary and NYSAA President **Douglas Korves** and New York Regional Director **Randolph R. Croxton**, both experienced "Albany hands." Our ability to marshal forces and provide transportation for this key event was underwritten by generous donations from **Butler Rogers Baskett, Taylor Clark Architects, Haines Lundberg Wæhler, Hellmuth, Obata & Kassabaum, and Gruzen Samton Steinglass**. Our thanks to all those who came and lobbied, and to our most generous supporters.

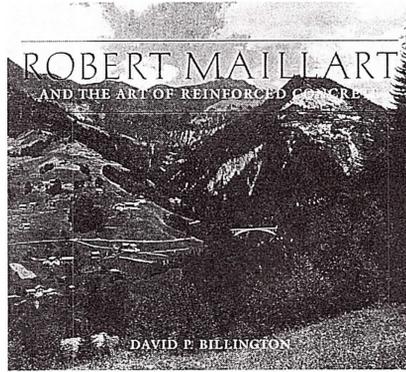
## Obituaries

**Halina Rosenthal**, who was involved in many preservation, zoning, and landmarks efforts in Manhattan, died on March 31 at the age of 73. She was president of the Friends of the Upper East Side Historic District.

Hugh Hardy of Hardy Holzman Pfeiffer Associates said, "She really had an integrity about preservation; she was not a rabid preservationist." He especially remembered her commitment to saving New York's brownstones: "For her, brownstones were the key to the city. She made them sacred buildings. She would say, 'Those brownstones are like a corps de ballet; if you touch one you ruin the whole choreography.'"

**Joseph M. Cosenza**, the chief architect for the Port Authority of New York and New Jersey, died on April 10 at the age of 60. Cosenza studied architecture at Columbia University. After joining the Port Authority in 1967, he worked on a redevelopment plan for Newark International Airport.

Architect **George A. Diamond** died on April 16. He was 67. His Manhattan firm's projects included the master plan for SUNY Delhi, and buildings for SUNY New Paltz and Kingsborough Community College in Brooklyn. —**A.E.M.**



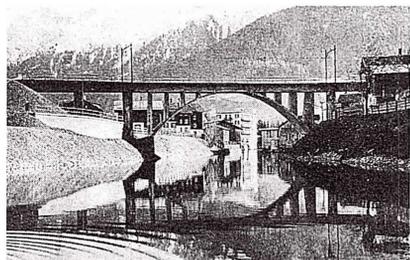
## Books

### Robert Maillart and the Art of Reinforced Concrete

by David P. Billington  
*The Architectural History Foundation and The MIT Press, Cambridge and London, \$60*

No one needs to be told that architectural design today often seems as if it has gotten lost in the desert. Not only are the competing theories, ideologies, and styles daunting, but a cynical suspicion lingers that the prevailing movement won't be around long enough make it worthwhile to assimilate seriously. In this context, the simplicity and efficiency of engineering seem more and more attractive — particularly when its examples are like those of Robert Maillart, the Swiss engineer who designed so many abstractly lyrical concrete bridges in the early part of the century. As shown in this recent book on Maillart's work, his bridges, which still gracefully arc over many rivers and chasms of Switzerland, use the most minimal forms and materials. Author David Billington, a professor of civil engineering at Princeton, has made Maillart's experiments with bridges, warehouses, and industrial buildings into smooth and riveting reading. The text appears in English and German, along with a stunning array of up-to-date color photographs.

In February David Billington presented the work of the Swiss engineer at The Architectural League, an event that further demonstrated Maillart's affinity to artists of our time. Still needed, however, is an exhibit. The Museum of Modern Art organized one in 1947, but a lot of people might have missed it. Since the Kunstgewerbe Museum in Zurich mounted a show recently, one wonders why the Modern doesn't bring it over. This time it could also show the influence Maillart had on one of the most amazing engineering and architectural talents to emerge in the last few years — Spain's Santiago Calatrava.—**S.S.**



Landquart River Bridge, Klosters, 1930

## Congratulations:

To Rizzoli for winning four 1991 AIA Awards for its books American Classicist: The Architecture of Philip Trammell Shutze, by Elizabeth Meredith Dowling (1989); Berlin: The Politics of Order 1737–1989, by Alan Balfour (1990); Morphosis, Buildings and Projects (1990); and On Broadway: A Journey Uptown over Time, by David Dunlap (1990).

## RIZZOLI BOOKSTORES' TOP 10

As of March 28, 1991

1. **Lost Broadway Theaters**, Nicholas van Hoogstraten (Princeton Architectural Press, cloth \$39.95, paper \$24.95).
2. **Arata Isozaki: Buildings and Projects, 1960-1990** (Rizzoli/MOCA, cloth \$50.00, paper \$35.00).
3. **Cornell Journal of Architecture 4** (Cornell, paper, \$30.00).
4. **Cesar Pelli: Buildings and Projects 1965-1990** (Rizzoli, cloth \$50.00, paper \$35.00).
5. **Showcase of Interior Design: Eastern Edition**, Majda Kauab, Elizabeth Crouch, Mary Jane Pool (Watson-Guption Publications, cloth, \$35.00).
6. **Pierre Deux's Paris Country: A Style and Source Book of the Ile de France**, Linda Dannenberg, Pierre Levec, Pierre Moulin (Crown Publishing, cloth, \$45.00).
7. **Venice: The Art of Living**, Vitoux Darblay (Stewart Tabori & Chang, cloth, \$40.00).
8. **Cranbrook Design: The New Discourse 1960-1990** (Rizzoli, cloth \$50.00, paper \$35.00).
9. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, paper, \$35.00).
10. **Neoclassicism in the North: Swedish Furniture and Interiors 1770-1850**, Hakan Groth (Rizzoli, cloth, \$50.00).

## URBAN CENTER BOOKS' TOP 10

As of April 30, 1991

1. **AD 85: James Stirling Michael Wilford & Associates** (Academy Editions/St. Martin's Press, paper, \$19.95).
2. **AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, cloth \$34.95, paper \$21.95).
3. **Transmission Towers on the Long Island Expressway: A Study of the Language of Form**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
4. **Surface and Symbol: Giuseppe Terragni and the Architecture of Italian Rationalism**, Thomas L. Schumacher (Princeton Architectural Press, cloth \$45.00, paper \$29.95).
5. **AD 87: Deconstruction III**, ed. Andreas C. Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).
6. **The Architecture of Frank Lloyd Wright: A Guide to Extant Structures**, William A. Storror (Storror Publications, paper, 11.95).
7. **Conscience of the Eye**, Richard Sennett (Random House, cloth, \$24.95).
8. **Bridging the Gaps**, Building Arts Forum (Van Nostrand Reinhold, cloth, \$28.95).
9. **The Experience of Place**, Tony Hiss (Knopf, cloth, \$19.95).
10. **Three American Architects: Richardson, Sullivan & Wright, 1865-1915**, James F. O'Gorman (University of Chicago, cloth, \$24.95).

## THE CALENDAR JUNE 1991

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

**Arata Isozaki.** Max Protetch, 560 Broadway. 966-5454. Closes June 8.

**Judith Turner.** Photographs. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes June 14.

**The Environment of the American Dream — The Garden Suburb at Douglaston.** Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes June 22.

**Practice.** Work by winners of The Architectural League's 10th Annual Young Architects Competition. The Urban Center, 457 Madison Ave. 753-1722. Closes June 24.

**Explorations II: The New Furniture.** American Craft Museum, 40 W. 53rd St. 956-3535. Closes August 4.

**Roberto Burle Marx: The Unnatural Art of the Garden.** Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes August 13.

**New York Underground Mosaics.** Rubbings by Diana Martinelli. The New York Transit Museum, under Boerum Place and Schermerhorn Street, Brooklyn. 718-330-3060. Closes September 7.

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

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## Lectures, tours, panel discussions, exhibitions, and then the beach...

**The Artistic New York of Lewis Comfort Tiffany.** Interiors. Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes February 16, 1992.

**The Cooper-Hewitt Collections: A Design Resource.** Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes August 30, 1992.

## JUNE

### SATURDAY 1

#### TOUR

**Lyndhurst: Gothic-on-Hudson.** Given by Barry Lewis, architectural historian. Sponsored by the Municipal Art Society. 10:00 am. 935-3960. \$45 fee (\$40 members).

### SUNDAY 2

#### TOUR

**The Victorian City: Prospect Park and Park Slope.** Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

### MONDAY 3-FRIDAY 7

#### SYMPOSIUM

**Architecture CADD Today: The Integration of Computerized Office Procedures.** Pratt Institute, Brooklyn. Contact 718-636-3746.

### WEDNESDAY 5

#### EXHIBITIONS

**Preserving New York.** Historic Hudson Valley at Federal Hall National Memorial, 26 Wall St. 344-3830. Closes September 6.

**The State of Heaven.** Storefront for Art & Architecture, 97 Kenmare St. 431-5795. Closes July 6.

#### PROGRAM

**Transportation.** Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Information 935-3960. \$3 fee (non-members).

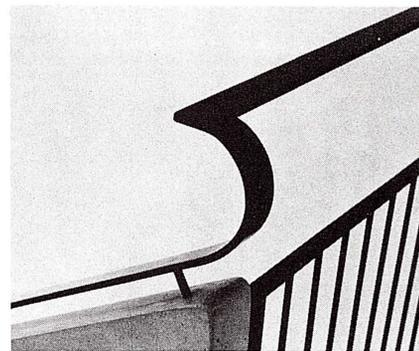
### THURSDAY 6

#### LECTURE

**Victorian Moderne I: 1840-1880.** Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

#### SYMPOSIUM

**Zoning, Landmarks, and Historic Districts.** With Laurie Beckelman, Landmarks Preservation Commission; Robert Flahive, City Planning Commission; Shelly Friedman, Brown & Wood; and James Stewart Polshek, James Stewart Polshek & Partners; moderated by Carter Wiseman, *New York Magazine*. Sponsored by the NYC/AIA Historic Buildings Committee.



Judith Turner, closes June 14

6:00 pm. The Urban Center, 457 Madison Ave. Contact Jean Parker, 967-3333. \$5 fee.

### TUESDAY 11

#### EVENT

**NYC/AIA Annual Meeting, including Design Awards Presentation and Exhibition (closes August 8).** 5:30 pm. The New-York Historical Society, 170 Central Park West. 838-9670. \$5 fee.

#### PROGRAM

**Preparing to Work as Government Contractors — The Basics of Compliance.** With Harriet Morrison and Deborah Lesser, EEO Compliance Services. Sponsored by the New York Society of Architectural Administrators. 6:00 pm. Law offices of Shea & Gould, 1251 Avenue of the Americas, 45th floor. For information contact Fran Brill, 489-4747. \$15 fee (non-NYC/SAA members; AIA members \$10).

### WEDNESDAY 12

#### EXHIBITION

**McKim, Mead & White's New York.** The New-York Historical Society, 170 Central Park West. 873-3400. Closes August 18.

#### SEMINAR

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

### THURSDAY 13

#### LECTURE

**Victorian Moderne II: The 1870s.** Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

### SUNDAY 16

#### TOUR

**Peter Cooper's New York.** Given by Marvin Gelfand. Sponsored by the Museum of the City of New York. 1:00 pm. 534-1672. \$10 fee (\$15 non-Museum members).

### TUESDAY 18

#### LECTURE

**McKim, Mead & White Transform New York.** Given by Mosette Broderick, New York University. 7:00 pm. The New-York Historical Society, 170 Central Park West. 873-3400. \$5 fee (\$7 non-Society members).

#### PROGRAM

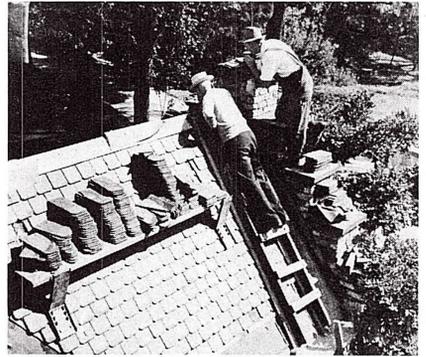
**Open Meeting on Public Agency Contracts.** With representatives of the NYC School Construction Authority, NYS Dormitory Authority, NYC Department of General Services, NYS University Construction Fund, architects, and attorneys. Sponsored by the NYC/AIA Professional Practice Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee.

## Don't Forget:

"An Introduction to Health Facilities Planning and Design," a course offered by the NYC/AIA Health Facilities Committee, on alternate Wednesdays from July 10 to October 9 at Perkins + Will R + S Design Group. Martin H. Cohen will moderate. Contact 838-9670.



Garden Suburb, closes June 22



Preserving New York, opens June 5

### THURSDAY 20

#### LECTURE

**Victorian Moderne III: The 1880s.** Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

### TUESDAY 25

#### PANEL DISCUSSION

**Evolving Models for AIDS Facilities: Facility Case Studies.** With architects and owners of Rivington House Skilled Nursing Facility, Bronx Municipal Hospital Center Ambulatory Care Center, and Woodycrest AIDS Housing. Sponsored by the NYC/AIA Health Facilities Committee. 5:00 pm. The Urban Center, 457 Madison Ave. Reservations 838-9670. \$5 fee.

### WEDNESDAY 26

#### LECTURE

**Civic Design and Planning at the Turn of the Century.** Given by **Jon Peterson**, Queens College. 7:00 pm. The New-York Historical Society, 170 Central Park West. 873-3400. \$5 fee (\$7 non-Society members).

### THURSDAY 27

#### PROGRAM

**Marketing on a Shoestring.** With **Carol McConochie-Rauch**. Sponsored by the Society of Marketing Professional Services. For information call Sharyn Yorio at Langan Environmental Services, 201-794-6969.

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## JULY

### MONDAY 8-TUESDAY 9

#### SEMINAR

**Construction Project Management.** Sponsored by Rutgers Center for Management Development. 9:00 am. Doral Inn, 541 Lexington Ave. Information 800-366-8254. \$795 fee.

### TUESDAY 9

#### LECTURE

**Between Art & Business: A History of the Architectural Profession.** Given by **Mary Woods**, Cornell University. 7:00 pm. The New-York Historical Society, 170 Central Park West. 873-3400. \$5 fee (\$7 non-Society members).

### THURSDAY 11

#### BREAKFAST

**Where are the Markets for Real Estate and Related Services in the '90s?** With **Charles A. Shorter**, Real Estate Research Corporation. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 8:00 am. The Urban Center, 457 Madison Ave. Required preregistration, Reed Rubey, 505-9982. \$12 fee.

### TUESDAY 16

#### EXHIBITION

**NIAE Prizewinners.** National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes August 30.

## AUGUST

### SUNDAY 4

#### TOUR

**Morgan Library Area.** Given by **Andrew Dolkart**, architectural historian. Sponsored by the New-York Historical Society. 3:00 pm. 873-3400. \$13 fee (\$15 non-Society members).

### SUNDAY 11

#### TOUR

**Turn-of-the-Century Residences and Clubs.** Given by **Andrew Dolkart**, architectural historian. Sponsored by the New-York Historical Society. 3:00 pm. 873-3400. \$13 fee (\$15 non-Society members).

### THURSDAY 15

#### EXHIBITION

**Frank Lloyd Wright: Preserving an Architectural Heritage.** American Craft Museum, 40 W. 53rd St. 956-3535. Closes October 27.

## DEADLINES

### JUNE 3

Entry deadline for the *Hudson Valley* magazine design awards program for distinctive regional architecture in the Hudson Valley. Contact Susan Agrest, *Hudson Valley*, 297 Main Mall, Poughkeepsie, N.Y. 12602.

### JUNE 5

Entry deadline for the *Building Design & Construction* eighth annual Reconstruction Project Awards for exceptional renovation, rehabilitation, preservation, and adaptive reuse projects. Contact Elyse Umlauf, *BD&C*, 1350 E. Touhy Ave., P.O. Box 5080, Des Plaines, Ill. 60017-5080.

### JUNE 10

Deadline for entries for the Illuminating Engineering Society's Richard Kelly Grant for creative thought and activity in the use of light. Contact IES, 345 E. 47th St., New York, N.Y. 10017, 212-705-7913.

### JUNE 14

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

Entry deadline for the Twelfth Annual Renovation Awards Competition, sponsored by *Commercial Renovations*. Contact Dale G. Burrier, Awards Chairman, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604, 312-922-5402.

### JUNE 24

Deadline for entries for the Presidential Design Awards for works sponsored, authorized, commissioned, or supported by the United States government. For information and entry forms contact Thomas Grooms, 202-682-5437.

### JULY 10

Entry form deadline for the Interfaith Forum on Religion, Art and Architecture design awards program for religious and other sacred projects. Submission deadline is August 14. Contact Doris Justis, IFRAA, 1777 Church St., N.W., Washington, D.C. 20036.

### AUGUST 1

Application deadline for the James Marston Fitch Charitable Trust Research Grant for the fields of historic preservation, architecture, landscape architecture, urban design, environmental planning, architectural history, and the decorative arts. Contact the Trust at Beyer Blinder Belle, 41 E. 11th St., New York, N.Y. 10003.

### OCTOBER 4

Deadline for applications for the New York Foundation for the Arts 1991-92 Artists' Fellowships in Architecture. Contact 233-3900 for application information and seminars.

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