

Oculus

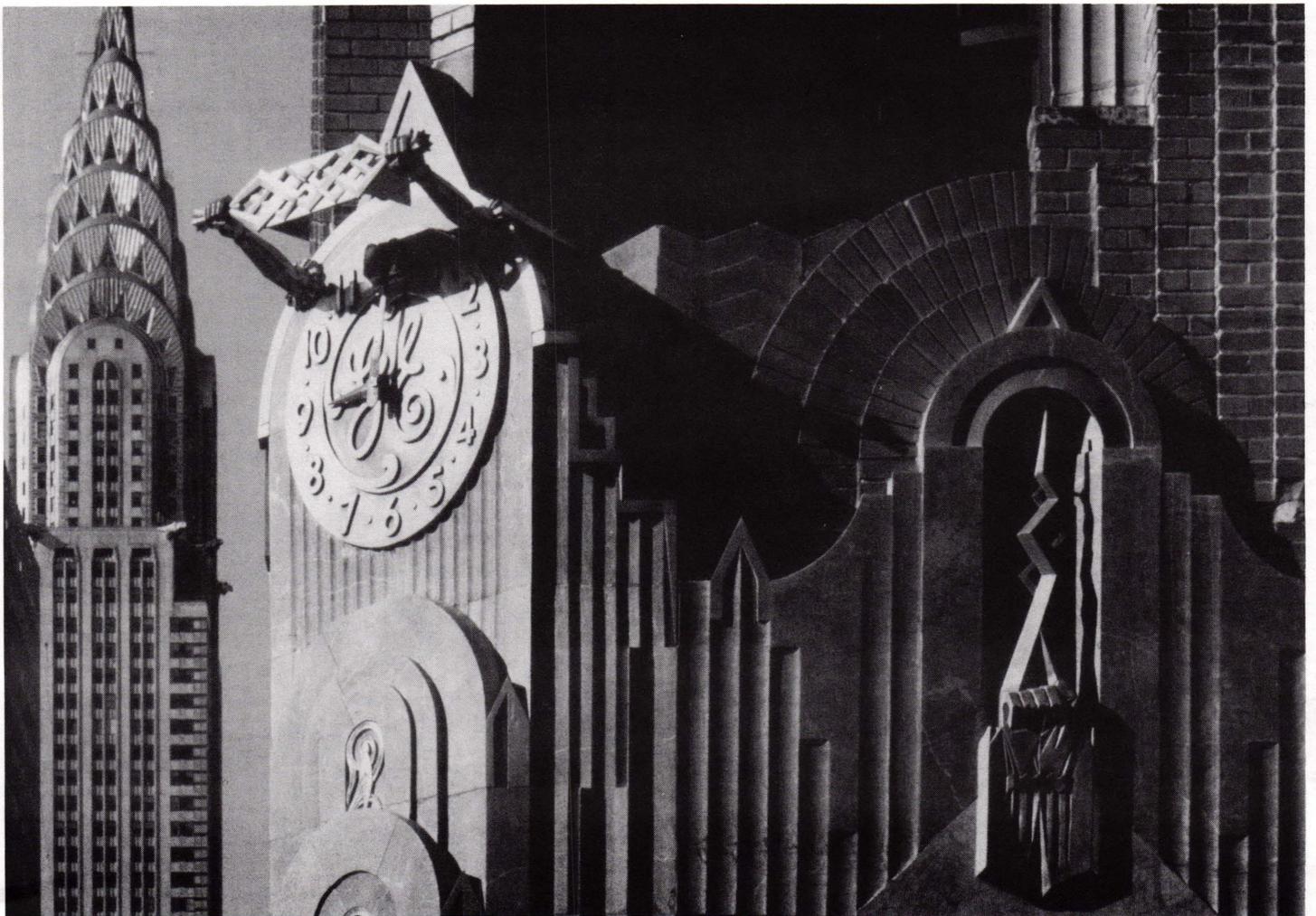
an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 55, no. 9, May 1993



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Details

by Lenore M. Lucey, FAIA

• A few more acknowledgments for contributions to the Chapter's new headquarters go to **Lehrer McGovern Bovis** for obtaining the donation of interior curtain-wall glazing from **Jerome Aluminum Products**; to **Tishman Construction Corporation** and **Barr & Barr, Inc.**, for their generous contributions; and to **William Massey** of **Sub-Studio** for donating the wood for the reception desk and back counter.

Complete coverage of our new headquarters will appear in the June annual review issue. Our thanks to all who contributed so generously of their time, effort, and money to making the new offices a great success.

• All New York Chapter members attending the AIA Convention in Chicago, June 18–21, are invited to participate in the decision-making process for voting in the AIA election. The Chapter's votes are cast in a single ballot by the president. However, the decision about whom to vote for is made by our members in attendance — after all candidates are heard in speeches and caucuses.

Candidate speeches will be held Friday, June 18, from 8:30 to 10:00 am. Caucuses will take place the following Saturday, also from 8:30 to 10:00 am. If you want to join Chapter president David Castro-Blanco, FAIA, and other members to make the decision you must attend both sessions. Allow time following the caucus on Saturday for discussion.

If you will be attending the Convention, even for a brief time, please call the Chapter's RSVP line (683-0023, ext. 16) and let us know.

• If you are reading someone else's *Oculus* because your membership has lapsed, or know of someone who should reinstate and get back in the swing of things, now is the time! Special inducements this year include no reinstatement fee, no payment of back dues, and the availability of credit card payments. In addition to Chapter and National educational programs, the AIA Trust's insurance plans and AIA Advantage buying service can save you and your firm money. Call the Chapter's membership line for more information.

• In May you will receive an information form for the 1993 AIA Directory

of New York City Architectural Firms. The directory will be a firm listing, and only Chapter member firms that have paid supplemental dues are eligible for (free) inclusion. Please make sure that the appropriate person in your firm fills in and returns the form so you are not left out. Professional Affiliate members will receive a complimentary listing in the professional services section — but again dues must be fully paid for inclusion.

• Advertising opportunities are still available in the directory. For an information packet, call the Chapter's advertising line, ext. 14, and leave your name and phone number. Sales director Dave Frankel will get back to you that day. Advertising is not limited to suppliers, manufacturers, and consultants — architectural and professional affiliate firms may purchase display advertisements in addition to their professional listings!

• The Chapter's 126th Annual Meeting has been set for Tuesday, June 29, at 6:00 pm on the 16th floor of the New York Design Center at 200 Lex. Please mark your calendar to join us for the election of officers for 1994 and presentation of Chapter awards. Following the ceremonies the Chapter's new offices and many showrooms in the building will be open to celebrate the official grand opening.

The newly elected officers, directors, and committee members will begin serving at the end of the year. In December 1993, Chapter members and friends will be invited to an inauguration ceremony and reception at which the 1994 Board will be officially installed.

• Document sales have resumed at new Chapter headquarters, and regular hours are 1:00 to 4:00 pm daily. Documents are available by fax and mail. Call the Chapter's documents line or stop by for more information.

• The Chapter's job file, resume file, and bulletin board file are back in service and available for reference from 9:00 am to 4:30 pm daily. The job file contains listings of positions forwarded by member firms — please remember us if you are looking to fill a slot. The resume file contains information on candidates available for employment. The bulletin board keeps listings of space rentals, equipment for sale, and other miscellaneous items. ▲

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 restoration (formerly GE Building), N.Y.C.,
 Skidmore, Owings & Merrill**

SCOOP Suzanne Stephens

Remodeling, Renovating, and Expanding

Bromley Caldari Architects has just renovated a four-story manufacturing and office building in Hell's Kitchen (540 West 48th Street) for



Offices of Local 174, UFCWU, N.Y.C., Bromley

the office of **Local 174 of the United Food and Commercial Workers Union**. As part of the renovation, they cleaned up the facade by replacing the scuzzy sprayed-on, pebble-finished stucco with Dryvit finish in three different tones. The firm also added blue ceramic tiles and black granite on the ground floor along with an aluminum sheet-metal canopy and storefront detailing. On Fire Island, Scott Bromley and Jerry Caldari just won an invited competition sponsored by the Fire Island Pines Property Owners Association to design an expansion for a **community house** in the Pines. The 7,500-square-foot wood structure with a sheet-metal roof should be completed in 1995. Twist and shout with the Stoli crowd: Bromley Caldari is also designing a 10,000-square-foot **discotheque in Moscow**. It is being inserted into the former restaurant space of the old Rossia Hotel right off Red Square. The disco, with restaurant, bar, dance floor, and separate VIP area (the latter does sound both Capitalistic and Communist to appeal to everyone), is in construction now, with an opening planned for the summer....A new **showroom for Nina Footwear** in the Crown Building (730 Fifth Avenue) has a

'50s French twist to its 6,000 square feet of space designed by **Henry Myerberg Architects**. Three tapered piloti ("inspired by ladies' heels," says Myerberg, just in case one thinks of Corb) are seen against a backdrop of Caligari-esque cabinetry and display units in glass, wood, stone, cork, and steel. A rotunda-shaped foyer leading to a rear showroom adds another

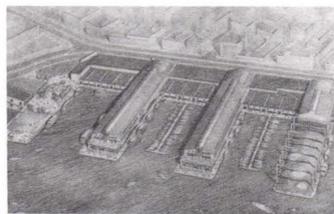


Nina Footwear showroom, N.Y.C., Henry Myerberg

highlight to the tour — here the space is punched up by the fanciful scenic mural illustrations of Cuban-born artist Reuben Toledo.

Update on Chelsea Piers

Recessions bring the doldrums, but the doldrums often spur more demand for recreational and entertainment spaces. The **Chelsea Piers**, the sports and entertainment complex for the piers between West 17th and West 22nd streets, seems to be moving apace. The proposal for the piers leased from DOT that



Chelsea Piers, West 17th and West 22nd sts., Butler Roger Baskett, Pentagram Design and Architectural Services

was announced last year is going through the state environmental review process now, but **Butler Rogers Baskett**, the project's master planner, is designing several recreational components that are expected to go into construction soon. A golf driving range on Pier 59 (with astroturf, but real trees) and

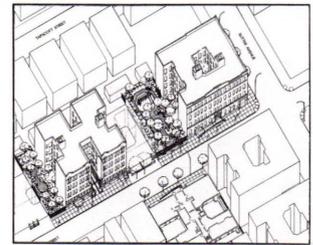
two skating rinks inside Pier 61's shed-like structure are scheduled for completion in 1994. A 200-meter running track on Pier 60 with a gym on the second floor, which BRB is also designing, is expected to be finished in 1995. Meanwhile, **Pentagram Design & Architectural Services** is converting a five-block-long headhouse linking the eastern ends of the piers into a film production center, the Silver Screen Studios. This and the open park on Pier 62 should be ready by 1995, with a marina still talked about.

Follow-up: African Burial Ground

In February the **Landmarks Preservation Commission** designated the **African Burial Ground** and the **Commons Historic District** a landmark (*Oculus*, October 1992, p. 10). Since **HOK's federal courthouse tower** is expected to be topped out this month, the landmark designation only affects the design of the four-story pavilion connected to the tower. According to Christopher McGratty, who represents Linpro, the developer, the pavilion site will be given to the City of New York to use as a park. With the designation of the eighteenth-century burial grounds, any changes within the district's boundaries must come before Landmarks for review. This landmark area — the city's 59th historic district — includes City Hall Park and the blocks bounded by Chambers, Duane, and Centre streets, Broadway, and Foley Square.

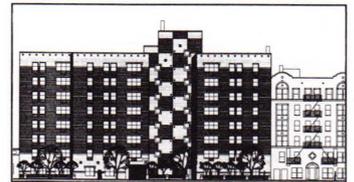
Housing

Peter DeWitt, an architect formerly with Beyer Blinder Belle, is designing a 14-story market-rate **rental apartment building** for a private developer in Hoboken, New Jersey. The brick and terra-cotta building goes into construction this summer with Walter Wolczynski of East Hanover, New Jersey, as the production architect....The firm of **James McCullar & Associates** has just begun construction on a **housing rehab** project in the East



Rehab, East New York, Brooklyn, James McCullar & Associates

New York area of Brooklyn. The \$7 million turnkey operation for the New York City Housing Authority is being executed by Elzee Construction. The project, known as the **Sutter Avenue/Union Street Rehabilitation**, involves transforming three abandoned tenement buildings into 100 apartments, plus providing community facilities and two vest-pocket parks....**Wank Adams Slavin Associates** is designing two new eight-story buildings on Walton Avenue in the Bronx as **permanent housing for homeless families**.



New permanent housing, Walton Avenue, the Bronx, WASA

The buildings, both of which feature two colors of brick alternating between eight-by-eight- and four-by-eight-inch bricks, are to be located on the same block south of 183rd Street in the Fordham area. One of the buildings, 45,000 square feet, will have 31 apartments and a day-care center; the other, 68,350 square feet, has 54 units. The buildings, which should go into construction in June, are being built under the auspices of the city's Department of Housing Preservation and Development and the New York State Housing Finance Agency in a joint venture with the Procidia Organization, a real estate development and construction firm in the Bronx, and the Fordham Bedford Housing Corporation....The **Edelman Partnership's** trimly tailored 13-story **Chung Pak/Everlasting Pine** apartment



Chung Pak/Everlasting Pine, Chinatown, Edelman Partnership

building at Walker and Baxter streets in Chinatown has just won the Best in Seniors Housing Award from the National Association of Home Builders' National Council on Seniors Housing. Meanwhile, the firm is designing a 21-story moderate-income apartment building with three stories of commercial space in the Two Bridges Urban Renewal Area (between the Manhattan and Williamsburg bridges in Manhattan). The poured-in-place concrete-and-brick structure is being built for the Two Bridges Neighborhood Council and Settlement Housing Fund....In East New York, Brooklyn, the Edelman Partnership is adding a **childbearing center** of 4,000 square feet to an existing family health center on Pitkin Avenue.

Other Places and People

Pasanella + Klein Stolzman + Berg is now designing a new 30,000-square-foot classroom building at **Clinch Valley College** in Wise, Virginia, where they are working with Balzer & Associates of Roanoke. The firm is also in charge of the master plan for the upper campus where the classroom building is located. Since Clinch Valley, which was built in 1954, is a satellite campus of the University of Virginia, PKSB expects its classroom building will be brick — like the rest of the family....Make-sure-she-remembers-your-name Department: **Frances Halsband**, of R. M. Kliment and Frances Halsband Architects, has been appointed to the Architectural Review Panel of the Federal Reserve System. She will advise the Board of Governors on the selection of design consul-

tants and sites, and evaluate conceptual designs of major projects....

Deborah Dietsch, editor-in-chief of *Architecture* magazine, won a Jesse Neal Award from the American Business Press for her editorials in the magazine's March, April, and June issues of 1992....

Hugh Hardy will become a new member of the American Academy of Arts and Letters, the only architect to be inducted this year. This winter the exhibition "Hardy Holzman Pfeiffer Associates: Concepts and Buildings" was on display at Middlebury College's new **Center for the Arts**, to inaugurate the new building by HHPA. The center, a bold, muscular aggregate of elements that looks as if partner-in-charge-of-design **Malcolm Holzman** had crossbred American farm buildings with Hungarian churches, makes the correct (and stunning) use of granite — not as anemic "graneeer" cladding, but as big meaty chunks of stone.



Malcolm Holzman

Architectural Record Seeks Information on AIDS

Architectural Record is researching information on the extent AIDS has affected the design professions. According to senior editor James Russell, the magazine would like to receive information from the architectural community about architects, designers, landscape architects, and planners who either are living with AIDS/HIV or who know of people who have died of AIDS.

They need to have information by June 30, 1993, and will use the information only in *Architectural Record*. The magazine says it may, at its discretion, provide some or all of the information by request to organizations engaged in legitimate AIDS-related research, but it will not make the information available for commercial purposes. Address

correspondence to: James Russell, *Architectural Record*, 1221 Avenue of the Americas, New York, New York 10020.

The AIA, AIA New York Chapter, and the Colorado Boycott

Who would have thought that Colorado's Amendment 2 voiding civil rights protection in jobs or housing for gay people would affect the AIA? Nobody, until it was learned that the AIA had already held one meeting in Denver in March and planned a board meeting there in October. This action runs counter to the intentions of the Colorado Boycott, which, since it was organized, has gotten the support of the City of New York and the *New York Times*, among others. Letters regarding AIA activities in Colorado have been sent to AIA president Susan Maxman from various groups, including the Organization of Lesbian and Gay Architects and Designers and the **AIA New York Chapter**. In his role as president of the Chapter, David Castro-Blanco wrote the following excerpt:

"To appear to be aligned with the forces who would curtail the civil rights of any group with whom they do not agree, or whom they just do not like, would be a major mistake....We urge you and the Board of Directors to...vote to move all AIA functions out of Colorado until justice is done."

These are admirable words. When the National AIA Board met on March 29 it unanimously agreed to oppose Amendment 2. But...it decided it would go to Colorado anyway for the scheduled meeting. The national AIA also decided to establish an "external affairs initiative" to support opponents of Amendment 2 in Colorado and elsewhere.

The New York Chapter has not officially responded to this decision. We at *Oculus* would like to say that this effort to have-your-moralistic-cake-and-go-to-Colorado-too doesn't help the opponents of Amendment 2 at all.—S.S.

In the Thick of Frey

by Suzanne Stephens

The small, handsomely installed show, "Albert Frey, Modern Architect," recently mounted in the Arthur Ross Architecture Gallery at Columbia, was a superlative example of architecturally-inspired exhibition techniques. Recent efforts to design installations that incorporate elements, materials, and general architectural principles of the subject's oeuvre into the



Albert Frey installation, Columbia University



Joseph Rosa, curator, "Albert Frey, Modern Architect"

presentation have often proved to be distracting, disorienting, and unexcitingly derivative. Joseph Rosa, the curator of the Frey show and author of *Albert Frey, Architect* (Rizzoli, 1990), who is now the director of the Columbia gallery, mounted the exhibition of photos, models, and drawings.

In designing the installation, Rosa made use of Frey's favored materials (real, not simulated) of corrugated aluminum and birch veneer for display partitions, along with some of Frey's details and colors — particularly salmon, pale yellow, and gray. The partitions and models were arranged according to the straightforward principles typical of Frey's own free-flowing, rectilinear, and asymmetrically-planned architecture. Thus, the observer entering the show could

discover who the Swiss-born Frey was, besides being one of the architects (along with Lawrence Kocher) of the iconic modern Aluminaire House of 1931.

Punctuating the various installations were colored models of several houses that were recently fabricated by students at the University of California at Santa Barbara, where Frey's drawings have been collected by David Gebhard and where the show was initiated. These new models, especially the ones illustrating Frey's work built in Palm Springs after the mid-1930s, were executed in the realistic style popular at that time. Placed in direct proximity with Julius Shulman's iconic black-and-white photos of the same buildings, they yielded yet another dimension to understanding Frey's architecture.

Frey's work is small in scale, unprepossessing, and generally without gimmicks. When Frey jazzes the architecture up, as in the case of his addition to House I in Palm Springs, the effect is strained. Nevertheless, as an architect who worked for Le Corbusier (e.g., on the Villa Savoie), for William Lescaze on his proposals for the Museum of Modern Art of 1931, and even later from 1937 to 1938 for Goodwin and Stone for the final version of MoMA, it was clear that Frey was a sous-chef in the modernist kitchen at the right time. It served him well when he went off on his own. While his body of work never attained the heights of the masters, it was lucid, yet imaginative in terms of the particular situation. Frey's architecture was an inventive development of modernism attuned to nature, to the region, to the technology of the times, and to the living patterns of its inhabitants.

Calatrava Show Inspires

by Peter Slatin

Nine projects of varying imaginative content were presented with unrelenting straightforwardness by the Museum of Modern Art in "Santiago



Santiago Calatrava

© DOROTHY ALEXANDER

Calatrava: Structure and Expression," organized by Matilda McQuaid. The exhibit inaugurated

MoMA's "Threshold" series. The uniformity of presentation focused attention on the exquisite craftsmanship of the models, beginning with the first fully-realized model of Calatrava's competition-winning design for the Rene Dubos Bioshelter at the Cathedral of Saint John the Divine, which stood outside the main exhibit room. The model, which Rev. James Morton of the Cathedral hoped would help convince church trustees to give the project a fund-raising go-ahead, was encamped under a wood canopy based on the architect's Heritage Square, a commercial arcade in downtown Toronto.

Inside the main room, along with models of a warehouse facade, science museum, and a pavilion

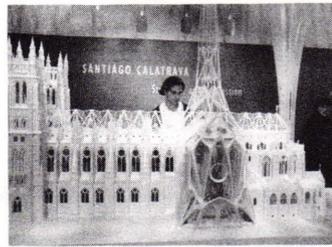


Matilda McQuaid, MoMA assistant curator from Calatrava exhibition with garden installation

© DOROTHY ALEXANDER

from Expo '92 in Seville, were models for three railroad stations and two bridges. Speaking intensely about his public projects, Calatrava said that the stations were "pieces of the city, very significant for all" that provided a common reference point, like squares or gardens, to bring people together. The bridges, he noted, were "not only problem-solving engineering." He added that beyond "economic and functional criteria" for these projects, they represented a "great opportunity to introduce high-design criteria into public works. They are art in the street that everybody can enjoy, every day."

The designs all shared



Model, St. John the Divine additions, Calatrava exhibition, MoMA

© DOROTHY ALEXANDER

Calatrava's special anthropomorphic geometries; some, such as the Kuwaiti Pavilion and a facade designed for a German warehouse, reflected his identification with kinetic structures. Major projects like the Lyons Airport Railroad Station and the Science Museum, Planetarium, and Telecommunications Tower in Valencia displayed a surprising urbanism: Spiky steel forms that could be sharp intrusions into European cityscapes were kept mindful of their surroundings and softened by plantings and approaches that invited pedestrian movement.

While Calatrava was clearly pleased with the project installations, he said he was "very proud" of the huge kinetic sculpture installed in the sculpture garden. Groups of drawings, including open sketchbooks, bared Calatrava's development of solutions in an intimate way only hinted at by the pristine models.

...Some Apostolic Thoughts

by Suzanne Stephens

It may be a sacrilege to bring up doubts...but while Calatrava's evanescently white models at MoMA were stunning artifacts and made for an exciting show, some nagging thoughts linger. For example, as the highly detailed model of the Cathedral at Saint John the Divine illustrated so devastatingly, Calatrava's "bioshelter" completion of the north and south transepts to the church is grossly proportioned when seen in comparison with the elegant Gothic-style nave conceived by Ralph Adams Cram. The new Calatrava fleche, or

towering spire, thrusts heavenward with a bombast that totally overwhelms (who thought it possible?) the enormous existing structure.

The preconception remains with us that engineering elements will always be purer than architecture, because they derive so straightforwardly from structural laws. If anything, engineering forms should help minimize and dematerialize the architectural intervention, pushing it to its most essential, sparest, and most transparent or linear form. Calatrava's long-span bridges and stations often exquisitely exemplified this premise, yet his proposal for the Science Museum in Valencia, as represented by the megamodel dominating the show, seemed to employ engineering principles to fashion an excessive architectural form. The tower, in particular, undermines the architect-engineer's vaunted "lyricism." Furthermore, the pristinity of all the models makes one forget what nature might do in time to the most successfully wrought forms, after the steel has rusted and the concrete has gotten dirty. Only one photo of Stadelhofen railroad station in Zurich begins to tell that tale.

CLARIFICATION

In the February 1993 issue of *Oculus* (p. 2), an article on the **Harlem International Trade Center** omitted some of the short-listed finalists. The full list of six teams, chosen from a field of 19 teams, is as follows: Roberta Washington, Architect, Mitchell/Giurgola Architects, and URS Consultants; Ben Thompson Associates/Hellmuth, Obata & Kassabaum; Davis, Brody & Associates with Garrison McNeil Associates; Pei Cobb Freed & Partners in association with Lloyd G. Ware Associates/RCLA/FLTA; Robert Traynham Coles, Architect, and Emery Roth & Sons Architects; and Fleming Corporation, Robert Henry, Architect, and Brennan Beer Gorman.

1993 DESIGN AIA NEW YORK CHAPTER AWARDS

INTRODUCTION

This year's Design Awards program had a few ironic twists. In years past jurors have been selected from a roster of internationally-known architects and academics. Flying them to New York is expensive, but can be argued as avoiding potential conflicts of interest or cronyism that could occur among New York architects (e.g., evaluating a project by the architect to whom you lost the commission or, on the other hand, boosting a buddy's career). But the imported high-profile juries have often tended to select work by high-profile architects on the home base. In fact, the same New York architects tend to win every year. Now why is this? The coincidence has led to much grumbling among some lesser-awarded architects that the non-New York jurors are in some way beholden to the New York architects — that a favor-bank situation is operating, so that the juror awards the work of a "star" to ingratiate himself or herself with the potential winner.

While it would seem that three juries, one for each of the categories of Distinguished Architecture, Architecture Projects, and Interior Architecture would diversify the winners, that, too, has been criticized (*Oculus*, October 1992, p. 13). The argument goes that no single set of criteria is carried through the deliberations from one jury to another. There was also the feeling that a consistency of knowledge would help — meaning that if a Richard Meier-type were winning heavily in the Distinguished Architecture category, then the jury could take this into consideration in the other categories.

This year was going to be slightly different. While the jury members were still imported, one jury would be chosen to select winners in all three categories. Plus, there would be a fourth category for buildings with such constraining programs that they were seen to be handicapped in a

competitive design atmosphere. Thus a category of special building types was added, and one of the hardest building types to inject architecture into — health facilities — was included.

Well, after all was said and done the jury consistently chose well-known, high-profile architects in every category. Except for Interior Architecture. When the jury looked that category over, it balked and refused to award at all. Instead it created a category for Preservation that included the only interior it condoned. Then when the same jury got to Health Facilities, it balked again. It would discuss the projects, and agreed to "recognize three," but that was it.

What is going on? At the Dialogue Committee panel discussion on the day following the judging, the jurors present — Thom Mayne, Peter Rose, Brigitte Shim, Teodoro Gonzales de Leon, and Ralph Hawkins (Adele Santos had to leave earlier) — all had to explain themselves. Of this group, Mayne, Rose, and Shim put it most bluntly. The work they chose was the best Architecture with a capital "A;" the rest simply did not rise to the occasion. In other words, Richard Meier wins because he does superior work. Hmm. This was not a happy moment for the audience.—S.S.

JURORS:

Thom Mayne, *Morphosis, Santa Monica, California*; **Peter Rose**, *Peter Rose Architect, Montreal, and adjunct professor of architecture, Harvard University Graduate School of Design*; **Adele Naude Santos**, *dean, School of Architecture, University of California, San Diego, and Adele Naude Santos Architect, Philadelphia*; **Brigitte Shim**, *Shim & Sutcliffe, Toronto, and acting associate dean, School of Architecture and Landscape Architecture, University of Toronto*; **Teodoro Gonzales de Leon**, *architect, Mexico City*; **Ralph Hawkins**, *director of health care, Harwood K. Smith, Inc., Architects, Dallas*.

LIST OF AWARDS

HONOR AWARD DISTINGUISHED ARCHITECTURE

Richard Meier & Partners for Canal + Television Headquarters, Paris, France

AWARD DISTINGUISHED ARCHITECTURE

Eisenman Architects for the Nunotani Headquarters Building in Osaka, Japan

CITATIONS DISTINGUISHED ARCHITECTURE

Michael Fieldman & Partners for P.S./I.S. 217 on Roosevelt Island

Kohn Pedersen Fox for its office tower, 1250 Boulevard Rene Levesque, in Montreal, Quebec

AWARD PRESERVATION

Skidmore, Owings & Merrill for 570 Lexington Avenue (formerly General Electric Building), New York

Prentice & Chan, Ohlhausen for the John Tishman Auditorium at the New School for Social Research, New York

AWARD ARCHITECTURE PROJECT

Eisenman Architects for the Center for the Arts, Emory University, Atlanta, Georgia

Ellerbe Becket/Michael Fieldman & Partners for the New York Police Training Facility, Bronx, New York

Steven Holl Architects for Makuhari Housing, Makuhari, Japan

CITATION ARCHITECTURE PROJECT

Thomas Hanrahan and Victoria Meyers Architects for Duplicate House in Bedford, New York

RECOGNITION HEALTH FACILITIES

Michael Fieldman & Partners, Norwalk Hospital Addition, Norwalk, Connecticut

Skidmore, Owings & Merrill for the Milstein Hospital Building, Columbia Presbyterian Hospital, New York

Weiss/Manfredi Architects for a dental clinic in New York City

DISTINGUISHED ARCHITECTURE

THE JURORS' COMMENTS HAVE BEEN EDITED AND CONDENSED FOR THIS PUBLICATION.

Honor Award: Canal + Television Headquarters, Paris, France; Richard Meier & Partners

[T.M.] I find it curious that the machine metaphor is the whole basis for the architecture....[P.R.] Meier is not interested in a real machine at all.... [T.M.] Same with Mies....[B.S.] This is more playful than most of his architecture....[P.R.] What do we admire? Certainly the spatial and formal dexterity....[T.M.] When you work on a problem doggedly and tenaciously for 30 years, you will run into limitations of a self-imposed situation. This office has committed itself not only to a language but to a very fundamental set of ideas about architecture's nature. That paradigm may have been shot to hell six times since Meier began, and there is a question whether it is connected to architecture anyway.

Nevertheless, a qualitative experience of architecture emerges from his process of subtraction and elimination. More people should practice like this instead of looking at the magazines....[A.S.] He is refining and refining, but the scale is larger.... [T.M.] This is going to be one of the architectural expressions that represent the twentieth century.... [P.R.] I find the flimsiness of these buildings troubling. His dependence on a white grid of porcelain paneling, which can never be waterproof, and his refusal to acknowledge the difference between the wall and the roof is a problem....[A.S.] Already the Frankfurt Museum of Decorative Arts looks awful. But it wasn't rust — it gets dirty and the joints show stains....[P.R.] At the Hartford Seminary there is this wonderful ooze of rust....[T.M.] The Atheneum in New Harmony is really funky now — like the back side of the Centre Pompidou....[P.R.] It is an issue to think about — as a work of art, do you paint it, restore it, or let it deteriorate and make that deterioration part of it? Canal Plus is a fabulous piece of architecture, but in five to seven years this thing will begin to deteriorate in ways that will undermine it.

Award: Nunotani Headquarters, Osaka, Japan; Eisenman Architects

[T.M.] Gehry's work is not that far away....[A.S.] But Gehry's work is much warmer....[P.R.] Gehry's point of view is humanist: It has to do with body and perception....[T.M.] This is the nihilist point of view. It needs to be pursued....[B.S.] Habitation is not the objective of the exercise. Nor does pure methodology drive the design....[T.M.] Yet it feels

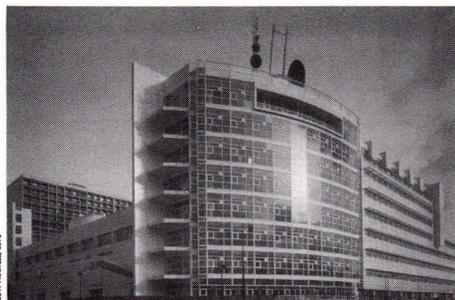
like it is built in this part of the century, regardless of whether or not you can deal with its goals — or lack of goals. It is a totally autonomous piece....[A.S.] Heaven forbid that there was another one right next to it....[B.S.] We have to look at the ambition behind the process, regardless of the result....[A.S.] On one hand, I can't imagine how anybody would be so intrigued by doing this. On the other hand, the space with the light streaming down and the shadows is really quite beautiful....[B.S.] The lack of materiality has made the exterior really dynamic....[T.M.] For me the materiality is precisely the problem. It is extremely archaic and enormously conventional when it comes down to making it. The layers are the most successful because they are so dematerialized. The use of colors allows Eisenman to deal with the transparency that he is so interested in conceptually....[T.G.dL.] The whole expression is very beautiful. It has a very elementary design and fenestration. The only quality that surprises is the collapsed roof....[P.R.] It is like Czech cubist architecture that was trying to distort the notion of the symbol.

Citation: 1250 Boulevard Rene Levesque, Montreal, Quebec; Kohn Pedersen Fox Associates

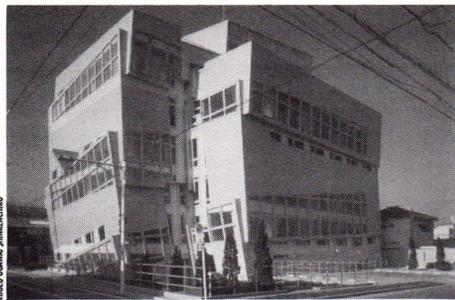
[P.R.] Montreal is a city of stone and silver metal. This is best seen from a distance on the skyline.... [A.S.] The ground level looks quite nice....[P.R.] The ground level is not bad, and the quality of execution is really very good. Some moves make sense, but the rest are from their bag of tricks.... [B.S.] You can see how object-fixed they are just from the presentation....[T.M.] This is a hard project for me to champion because it's not a conceptual building — it's not an ideological piece. Yet it's more than a competent piece.

Citation: P.S./I.S. 217, Roosevelt Island, New York; Michael Fieldman & Partners

[A.S.] It's a tough urban school. I like it, but the canopy is regrettable....[R.H.] I like the toughness — it can withstand use by the kids....[P.R.] There is a toughness in terms of the materials, not necessarily an intellectual or artistic toughness. It has a grungy kind of factory quality to it, which I can have a sympathy with. I like that big window....[T.M.] It is a hybrid....[B.S.] It is interesting as an interpretation of Sert, as well — borrowing things around Sert's work, but not doing so in an absolutely literal way....[T.M.] I never thought about architects looking at Sert — or Hertzberger....[P.R.] It's a Sertzburger. Sert looks better and better, actually, as you live with him....[T.M.] Much better than 20 years ago.



SCOTT FRANCIS/PTO
CANAL + TELEVISION HEADQUARTERS, PARIS, RICHARD MEIER & PARTNERS



SHIGEO OGAWA/SHIMMURACHO
NUNOTANI HEADQUARTERS BUILDING, OSAKA, EISENMAN ARCHITECTS



C. COOT
570 LEXINGTON AVENUE, NEW YORK, SKIDMORE, OWINGS & MERRILL



WAYNE H. T. FOUJ
OFFICE BUILDING, MONTREAL, KOHN PEDERSEN FOX



WOLFGANG HOFFT
P.S./I.S. 217, ROOSEVELT ISLAND, MICHAEL FIELDMAN & PARTNERS



BRAM ROSE
JOHN TISHMAN AUDITORIUM, NEW YORK, PRENTICE & CHAN, OHLHAUSEN

PRESERVATION

Award: The John Tishman Auditorium, the New School for Social Research, New York; Prentice & Chan, Ohlhausen

[P.R.] *There is a fine sensibility at work here. I've seen enough restoration where the hand of the restorer is so glaring....[T.M.] Isn't that what is so difficult — if it is a good job, it's invisible....[P.R.] Precisely, but anything that is new is visible to the trained eye....[B.S.] It is well done.*

Award: 570 Lexington Avenue (formerly General Electric Building), New York; Skidmore, Owings & Merrill

[T.M.] *I want to give this an award. It does not in any way compare to any of the other projects. Basically what we're awarding is the aspect of architecture that addresses precedence, permanence, and its value over time....[A.S.] Then you could have picked any project....[T.M.] Regardless of the specifics of the particular history, or the architect, there is a value in this architectural effort....[P.R.] It also involves a series of subtle decisions about what you touch, what you don't touch, and how you touch the things you touch. It's not an easy thing to do, and it's not always clear with something that is partially eroded. There is a lot of philosophical and artistic thinking that goes into this....[B.S.] It is an important aspect of insuring that there is a city 50 or 100 years from now....[A.S.] But we're voting for the principle.*

ARCHITECTURE PROJECT AWARDS

Award: Performing Arts Center, Emory University, Atlanta, Georgia; Eisenman Architects

[T.M.] *It is curious that a strategy that addresses distortion finally ends up to be this homogenous. There's a whole lot of lumpy movement going on....[B.S.] The grafting onto the parking garage is really good....[P.R.] It's responsive to the site, but where I think it is weakest is in grappling with the parking structure and in presuming that the folded stuff can actually slide that far over the parking garage, where a little bit of it leaks out. There's a kind of ambiguity in the design. And there's the big box. There are two different things going on, and yet I think it is beautiful....[A.S.] It is extremely taut, but I'm not sure the space would be very interesting....[T.M.] If you are optimistic about the project, you could say a deeper, more comprehensive degree of*

spatiality takes over. This project emphasizes the integration of structure, of basic inherent elements of a real architecture, versus the frosting.... [B.S.] A criterion for judging it should be the level of exploration of ideas....[T.M.] I want to hate it, but I must say there are some extraordinary pieces.

Award: Makuhari Housing, Makuhari, Japan; Steven Holl Architects

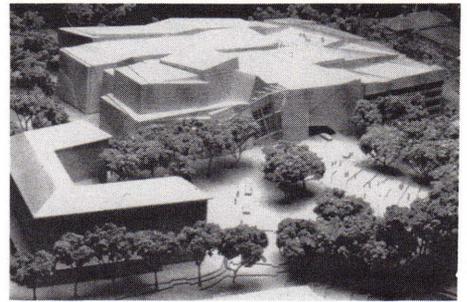
[T.M.] *It falls within a traditional figure-ground relationship: The ground is supplied by the prototypical generic types of housing blocks....[A.S.] Is it deliberately naive?...[T.M.] I think so. It is extremely open and neutral. The ground does a lot to set off the figure [the sculptural pieces]....[B.S.] It is like an existing block that has had parts taken away and new pieces added....[A.S.] Surgery in the street....[T.M.] This is the best one we've seen....[R.H.] The use of the site is excellent....[A.S.] And the entry is quite nice....[P.R.] It is a very plastic scheme with very strong elements. The plan has many layers, but it is not clear how the layers of volumes and planes work in terms of the plan and the spaces....[A.S.] It looks as if it were designed by a tentative architect. I would assume this architect has never built....[P.R.] The watercolors are very self-conscious, but they are intended to be self-conscious....[T.M.] The drawings are not investigation-as-drawing. We need to talk about where the work is going....[A.S.] I think it is basically interesting in taking the very neutral fabric into which things have been inserted and trying to work within the city.*

Award: Police Academy, Bronx, New York; Ellerbe Becket/Michael Fieldman & Partners

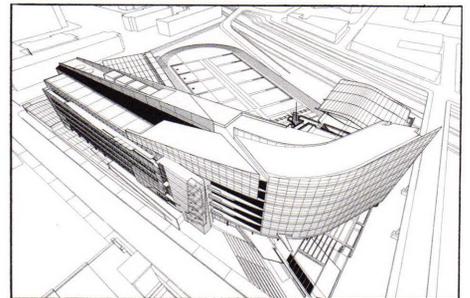
[A.S.] *The responses to the context seem to be pretty reasonable — the way it handles the corner and the issue of entry....[T.M.] It presents a strategy for dealing with an urban, trapezoidal site. It is extremely straightforward and easy to read....[P.R.] It is a big complicated work. It is about the motion of the building, and I'm not convinced that the motion of the building and the motion of the human fit....[A.S.] They tend to be disconnected....[P.R.] It's limited in terms of its own investigation. It is borrowed and not extending anything. From what I can see here, there is nothing that I haven't seen before....[T.M.] But it is still probably the most comprehensive of all the small projects here. It is enormously resolved.*

Citation: Duplicate House, Bedford, New York; Thomas Hanrahan and Victoria Meyers Architects

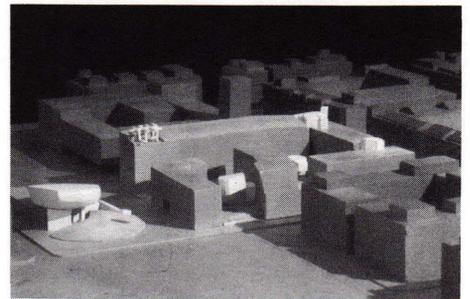
[P.R.] *It is beautifully drawn, with a good plan. Is it a Koolhaas student? It is derivative, although capably done....[A.S.] It is too referential....[T.M.]*



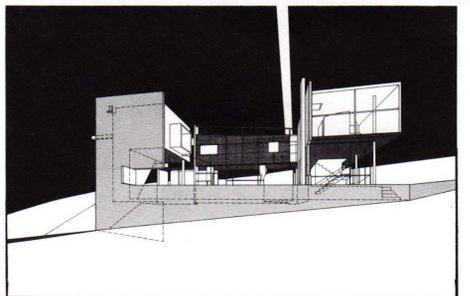
EMORY ARTS CENTER, ATLANTA, EISENMAN ARCHITECTS



NEW YORK POLICE TRAINING FACILITY, BRONX, ELLERBE BECKET/MICHAEL FIELDMAN & PARTNERS



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AIA New York Chapter Committee Meetings

May

4	6:00 pm	Leadership Alliance
5	6:00 pm	Public Architects
10	6:00 pm	Housing
12	6:00 pm	Interiors
13	6:00 pm	Minority Resources
17	6:00 pm	Learning By Design:NY
18	6:00 pm	Historic Buildings
19	12:30 pm	Architecture for Education
	6:00 pm	Corporate Architects
20	12:00 pm	Public Sector Contracts
	6:00 pm	Building Codes

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023.

If you still have not returned a committee selection form, please call Judy Rowe at ext. 17 and request one. Participation in committee activities is one of the great benefits of Chapter membership, and our committees need your input and help.

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- Architectural and Engineering Construction Law
- Litigation in State and Federal Courts

110 East 59th Street
29th floor
New York, New York 10022
(212) 753-2080

June

10 Thursday RECEPTION

Design Firm Management Program.

Sponsored by Pratt Institute and The Society of Architectural Administrators. Announcing the September 1993 start of Pratt/SAA's curriculum program for design firm management. A presentation describing the program will be given and catalogs, brochures, and registration materials will be available. 6:00 pm. Puck Building, 295 Lafayette Street, 2nd floor, Manhattan. All AIA members welcome. For more information, call Fran Brill at 807-7171.

Come see the New York Police Training Facility Competition submissions starting May 21!

AIA New York Chapter

May 1993

2

Sunday EVENT

Build a Belief: Eighth Annual AIDS Walk New York to benefit the Gay Men's Health Crisis. Great Lawn, Central Park. Registration 807-WALK.

TOUR

The Villages: The First Suburbs. Given by Barry Lewis. Sponsored by the 92nd St. Y. 1:00 pm. Reservations 996-1100. \$15.

3

Monday LECTURE

Czech Cubist Architecture. Given by Vladimir Slapeta. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

4

Tuesday LECTURES

Reinventing the Obvious. Given by Marco Pasanella. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

Whitehall Ferry Terminal Competition. Given by Denise Scott Brown and Robert Venturi. Sponsored by the Architectural League and the Municipal Art Society. 6:30 pm. Caspary Hall, Rockefeller University, York Ave. at 66th St. 935-3960. \$7.

TOUR

Airport Architecture: TWA and Marine Terminals. Given by Howard Graf. Sponsored by the Cooper-Hewitt Museum. 9:30 am. 2 E. 91st St. 860-6868. \$65.

5

Wednesday AIA NEW YORK CHAPTER EVENT

Re-Searches in Architecture: The Future of the New York State. Moderated by Jonathan Bennett.

9

Sunday TOUR

SoHo: Midtown New York Circa 1860. Given by Barry Lewis. Sponsored by the 92nd St. Y. 1:00 pm. Reservations 996-1100. \$15.

10

Monday LECTURE

Alternative Architectures. Given by Lise Anne Couture and Hani Rashid. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

11

Tuesday LECTURES

Your Serve, My Serve. Given by Hani Rashid, Mark Wigley, and Mary Miss. Sponsored by Storefront for Art and Architecture and Urban Center Books. 6:00 pm. Urban Center Galleries, 457 Madison. 935-3595. \$5.

Reinventing the Obvious. Given by Katherine Krizek. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

12

Wednesday LECTURES

Architecture, Poetry, and Notions of Community. Given by David Shapiro and John Hejduk. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6321. \$15.

Environmental Manufacturing: A New Industry for New York City. Sponsored by the Municipal Art Society. 6:00 pm. Urban Center Galleries, 457 Madison Ave. 935-3960. \$5.

Community Based Practices: The New Insurance

DEADLINES

MAY 1

Entry deadline for first annual Royal Oak Foundation architectural design competition, open to students and recent graduates in architecture, landscape architecture, and interior design. Contact the Royal Oak Foundation, 285 W. Broadway, New York, NY 10013, 966-6565.

MAY 21

Submission deadline for proposals for Arnold W. Brunner Grant. Contact American Institute of Architects New York Chapter, 200 Lexington Ave., New York, NY 10016, 683-0023.

JUNE 11

Entry deadline for seventh annual Excellence on the Waterfront competition for completed waterfront projects and approved waterfront plans. Contact the Waterfront Center, 1536 44th St., NW, Washington, DC 20007, 202-337-0356.

JULY 1

Entry deadline for 1993 Architectural Design Awards Program for Religious Structures. Contact the Interfaith Forum on Religion, Art, and Architecture, 1777 Church St., NW, Washington, DC 20036, 202-387-8333.



Self-portrait, Jose Antonio Coderch, "The Architect & the Photograph." N.I.A.E. Closes June 25.

SEMINAR

Architects Examination Preparation: Building Design Section. Sponsored by the Institute of Design and Construction, 141 Willoughby St., Brooklyn. 718-855-3662. Continues through June 12.

16

Sunday TOURS

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

The Far West Village. Given by Joyce Mendelsohn. Sponsored by the 92nd St. Y. 11:00 am. Reservations 996-1100. \$15.

17

Monday LECTURE

Alternative Architectures. Given by Michael Sorkin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

18

Tuesday LECTURE

Architecture of Knowledge. Given by Lebbeus Woods and Stanley Aronowitz. Sponsored by Storefront for Art and Architecture and Urban Center Books. 6:00 pm. Urban Center Galleries, 457 Madison. 935-3595. \$5.

EXHIBIT

The Architect & the Photograph. The National Institute for Architectural Education, 30 W. 22nd St., 6th floor. 924-7000. Closes June 25.

19

Wednesday

25

Tuesday LECTURE

Litigation — Statute of Limitations. Sponsored by the American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. 5:30 pm. 280 Park Ave., 41st floor. 645-6060. \$43.

EVENT

Scandinavian Design. Sponsored by OLGAD. 7:30 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

27

Thursday EVENT

The Competitive Edge. Architecture and the Public Realm. Panel discussion on Police Academy, Ferry, etc.. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 935-3960. \$7.

June

3

Thursday LECTURE

The Second Empire Era: 1865-1875. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. Reservations 996-1100. \$15.

5

Saturday SEMINAR

Summer Program in Classical Architecture. Sponsored by the Institute for the Study of Classical Architecture at the New York Academy of Art. 505-5300. Continues through July 17.

Robert Yaro, executive director, Regional Plan Association, and Ron Shiffman, director, Pratt Institute Center for Community and Environmental Development. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

LECTURE

Judaism, Feminism, and the Visual Arts. Given by **Diana Linden.** Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Engineering Building. 353-4195. \$5.

6

Thursday LECTURES

Winners of Architectural League's 12th Annual Young Architects Competition. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$7.

Designs for a Beaux-Arts Building. Given by **Sarah Tomerlin Lee.** Sponsored by the New York School of Interior Design. 6:00 pm. 155 E. 56th St., 3rd floor. 753-5365. \$5.

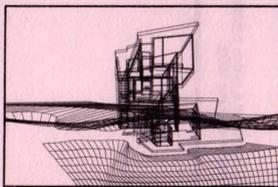
The Cast-Iron Era: 1849-1870. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. Reservations 996-1100. \$15.

EXHIBIT

Young Architects Competition. The Urban Center, 457 Madison Ave. 935-3960. Closes June 11.

TOUR

The Audubon House and Hotel Mercer. Given by **Lee Jablin.** Sponsored by the Cooper-Hewitt Museum. 10:30 am. 2 E. 91st St. 860-6868. \$45.



8

Saturday EXHIBIT

Discontinuous Spaces: Four Projects by Smith-Miller + Hawkinson Architects. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes June 5.

House for a neurobiologist, Bating Hollow, NY, "Discontinuous Spaces: Four Projects by Smith-Miller + Hawkinson Architects."
Closes June 5.

O'Neill and Maria Sas-Fox. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. Reservations 741-1300, ext 295. \$15 (\$10 AIA members).

SEMINARS

Land Use Law Luncheon. Given by **Paul Selver, Esq., Sybil H. Pollet, Esq., and Carole Slater, Esq.** Sponsored by the Association of the Bar of the City of New York. 12:00 pm. 42 W. 44th St. Reservations 382-6724.

Designing Brick for the 21st Century. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

13

Thursday LECTURES

Winners of Architectural League's 12th Annual Young Architects Competition. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$7.

Urban Visionaries: Donald G. Sullivan Award Program and Memorial Address. Sponsored by Hunter College Graduate Department of Urban Affairs and Planning. 6:00 pm. 217 Hunter West, 68th St. and Lexington Ave. 772-5519.

The Rise of a Metropolis: 1865-1890. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. Reservations 996-1100. \$15.

EVENT

Annual Awards Reception. Sponsored by Professional Women in Construction. 5:30 pm. Hotel Macklowe's Hudson Theater, 145 W. 44th St. Reservations 687-0610. \$150.

15

Saturday EXHIBIT

End of Year Student Exhibition. Columbia Graduate School of Architecture, Planning, and Preservation, Avery and Buell Halls. 854-3414. Closes May 29.

TOUR

Russel Wright House Tour. Sponsored by OLGAD. 255-7695.



CONTINUING EXHIBITIONS

Albert Frey: Modern Architect. Columbia Graduate School of Architecture, Planning, and Preservation, Arthur Ross Architecture Gallery, Buell Hall. 854-3414. Closes May 1.

Midwest Modernism. Columbia Graduate School of Architecture, Planning, and Preservation, 100 Level Gallery, Avery Hall. 854-3414. Closes May 1.

Beaux-Arts New York. The Gallery of the New York School of Interior Design, 155 E. 56th St., 3rd floor. 753-5365. Closes May 13.

The Whitehall Ferry Terminal Competition. The Urban Center, 457 Madison Ave. 935-3960. Closes May 17.

Santiago Calatrava: Structure and Expression. The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 18.

Czech Cubism: Architecture and Design, 1910-1925. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes July 25.

A Memorial to Jan Palach: An Exhibition by John Hejduk & David Shapiro. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes September 26.

Is It Phye? The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes October 24.

Seminars Assistant Commissioner Stuart O'Brien of NYC Department of Buildings. Sponsored by the AIA New York Chapter Building Codes Committee. 6:00 pm. 683-0023. \$10 (\$5 AIA members).

20

Thursday AIA NEW YORK CHAPTER EVENT

Seismic Design Seminar. Sponsored by the AIA New York Chapter Professional Practice Committee. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023.

LECTURES

Winners of Architectural League's 12th Annual Young Architects Competition. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$7.

World Cities for the 21st Century: Toronto Within Its Region. Given by **Ken Greenberg and Jonathan Barnett.** Sponsored by the Cooper-Hewitt Museum. 6:00 pm. 2 E. 91st St. 860-6868.

Central Park and City Planning. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. Reservations 996-1100. \$15.

21

Friday EXHIBIT

The New York Police Training Facility Competition. The Urban Center, 457 Madison Ave. 935-3960. Closes June 9.

23

Sunday TOUR

The Flatiron District: Ladies' Mile. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 1:00 pm. Reservations 996-1100. \$15.

24

Monday LECTURE

Alternative Architectures. Given by **Kyong Park.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

EXHIBIT

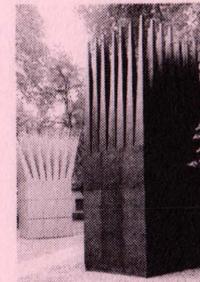
Annual Student Art and Architecture Exhibition. Cooper Union, Foundation Building, 7 E. 7th St. 353-4200. Closes June 15.

Sunday TOURS

Brunch and Walk in Battery Park City. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 11:00 am. Reservations 996-1100. \$35.

Riverbank State Park. Given by **Richard Dattner.** Sponsored by the 92nd St. Y. 1:00 pm. Reservations 996-1100. \$20.

"Memorial to Jan Palach" by John Hejduk, Cooper-Hewitt Museum. Closes September 26.



7

Monday LECTURE

Alternative Architectures. Given by **Leslie Gill** with **Karen Bausman.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

9

Wednesday LECTURE

Computerized Financial Management Systems. Given by **Kathy and Michael Gianetti.** Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. Reservations 741-1300, ext 295. \$15 (\$10 AIA members).

Send *Oculus* calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

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

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



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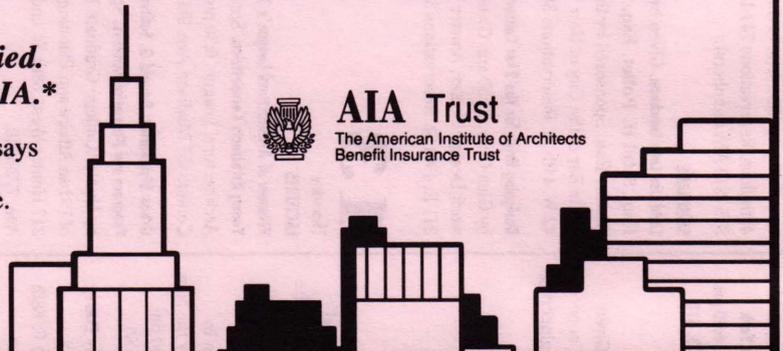
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Is this question going to come up when we look at the projects of Meier and Gwathmey? Aren't we expecting more of "projects"? I suspect we are....[P.R.] I think we are....[A.S.] In the early stage you presumably stick your neck out.

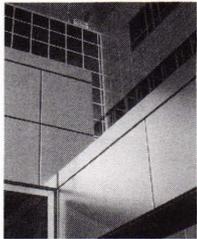
through the space. The other elements, such as the views along the glass wall and the free flow of spaces, show some thought....[A.S.] There is some care about the detail, but there are some lost opportunities in the design of the dental equipment and the ceiling.

HEALTH FACILITIES

NO AWARDS OR CITATIONS

Recognition: Norwalk Hospital Addition, Norwalk, Connecticut; Michael Fieldman & Partners

[A.S.] There is more here to discuss than in many of the others we've seen. A hospital addition is a generic problem. If I read the plans optimistically, it opens up the middle spaces to light....[P.R.] I



don't know why they chose to make the end of the piggyback piece brick. It strikes me as odd. This is an extrusion and brings about some changes that don't necessarily illuminate the problem.

Recognition: Milstein Hospital Building, Columbia Presbyterian Hospital, New York; Skidmore, Owings & Merrill

[R.H.] I don't like the bridges, but this does have redeeming qualities in terms of function, in terms of a good clear circulation with very good patient-care units — all on a fairly restricted site. The service circulation is separated from the public circulation. We're beginning to do this more and more. As you come into the unit you're greeted by the nurses' station, and the rooms are clustered around the source of natural light....[A.S.] The urbanistic thing — the



bridges — is a problem....[T.M.] Do we want the separation of service circulation from the public? It's a long discussion.

Recognition: Dental Clinic, New York City; Weiss/Manfredi Architects

[R.H.] Functionally this is great. It works in terms of how people, goods, and services go



DISCUSSION

THE DECISION NOT TO GIVE AWARDS OR CITATIONS IN THIS CATEGORY

[T.M.] There doesn't seem to be enough investigation of the way we treat human beings in these health facilities. Architects are supposed to produce a space connected to healing and contribute to the human condition. What some do is frightening....[R.H.] There is a lot of innovation in the field, but I didn't see that innovation in the submissions. The heavy regulations, especially in New York, explain much of the situation. We've discussed the importance of the artistic aspects in architecture, but in health care, function is so overriding, even overpowering, that it's difficult to get a balance....[A.S.] Explorations have been changing the typology of health facilities. Those changes are not evident here. We're scratching around for anything that is inventive....[T.M.] The programmatic aspect is developed by one group of people and the architect comes in later. He never really deals with the project....[P.R.] Louis Kahn's Salk Institute illustrates the kind of research that needs to precede architecture — that is the beginning of architecture. The architect now is disconnected from that kind of thinking. The architect has no room to move — not having authority and not having confidence. What difference does it make if I paint it green or blue, or if I change the roof pitch?...

[T.G.d.L.] Something has happened with the clients of these kinds of buildings. One hospital example evoked Aalto's Paimio Sanatorium of 1929. This is the only one we remember in this typology that says something to us architecturally. It is important for this institute to say we are not in accord with that, and not give them a prize....[P.R.] I'd rather have a musty old Victorian joint with double-loaded corridors and a bit of charm, at least in its materials and its toughness....[B.S.] Could we say we believe this category is important and only show projects that were discussed, but not give a citation?...[A.S.] What we're all saying is that we can't give these things an award. We've considered them, and they are all fatally flawed. We should pick a few we consider worthy of discussion — which we have been doing....[R.H.] This does help raise the awareness of health-care architecture. The awareness of its status and position could help to improve the effort. ●

Urban Center Books' Top 10

As of March 26, 1993

1. **Peter Pran of Ellerbe Becket: Recent Works**, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00).
2. **Theory and Experimentation: Architectural Ideas for Today and Tomorrow, AD Profile No. 100**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, paper, \$24.95).
3. **Theory and Experimentation: An Intellectual Extravaganza**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, cloth, \$95.00).
4. **Five Architects: Twenty Years Later**, Steven Hurtt (University of Maryland School of Architecture, paper, \$12.50).
5. **Sexuality and Space**, ed. Beatriz Colomina (Princeton Papers on Architecture/Princeton Architectural Press, paper, \$17.95).
6. **Leon Krier, Architecture and Urban Design: 1967-1992**, ed. Richard Economakis (Academy Editions/St. Martin's Press, cloth, \$79.50).
7. **Bernard Maybeck: Visionary Architect**, Sally Woodbridge, photography by Richard Barnes (Abbeville Press, cloth, \$55.00).
8. **The Sphinx in the City**, Elizabeth Wilson (University of California Press, cloth \$35.00, paper \$14.00).
9. **Gerrit Th. Rietveld: The Complete Works 1888-1964**, ed. Marijke Kuper and Ida van Zijl (Central Museum Utrecht/Princeton Architectural Press, cloth, \$75.00).
10. **Miami: Architecture of the Tropics**, ed. Maurice Culot and Jean-Francois Lejeune (Princeton Architecture Press, paper, \$39.95).



Rizzoli Bookstores' Top 10

As of March 22, 1993

1. **Peter Pran of Ellerbe Becket: Recent Works**, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00).
2. **Richard Meier, Architect, Volume 2**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$65.00, paper \$40.00).
3. **Contemporary Details**, Nonie Niesewand (Simon & Schuster, cloth, \$35.00).
4. **Tricia Guild on Color**, Tricia Guild (Rizzoli, cloth, \$35.00).
5. **Non-Traditional Design: Unique Approaches to Products and Graphics**, Mike Quon (PBC International, cloth, \$40.00).
6. **Free Spirit in Architecture: Omnibus Volume**, Andreas Papadakis (Academy Editions/St. Martin's Press, paper, \$50.00).
7. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
8. **Richard Meier, Architect, Volume 1**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$65.00, paper \$40.00).
9. **Abstract 91/92** (Columbia University Press, paper, \$19.95).
10. **Residential Interiors: Architectural and Interior Details**, ed. Charles Morris Mount (PBC International, cloth, \$60.00).

Airport Elevations: Port Authority Projects

By Peter Slatin

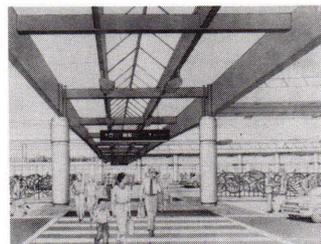
The bomb blast at the **World Trade Center** in late February temporarily disrupted the 600-person architecture and engineering division of the Port Authority of New York and New Jersey, which is normally based on the 72nd to 74th floors of Tower One. But with billions of dollars in design and construction projects at stake, ranging from massive airport redevelopments to the cleanup of its own flagship buildings, the bistate agency moved quickly to commandeer the abandoned Alexander's department store in Building Four and set up shop.

The Port Authority's engineering and architecture design division is directing over \$3 billion in new construction and renovation projects at the three major metropolitan airports. Chief architect Robert Davidson estimates that the Authority contracts out about 50 percent of its design work and does the rest in-house. At the airports, the airlines themselves are responsible for the spaces they lease from the Authority, which is, in turn, responsible for all public spaces. The Authority also reviews all work submitted by outside firms, such as the new USAir Terminal at the east end of LaGuardia Airport, designed by William Nicholas Bodouva & Associates.

The airports are at their best when they function not only as revenue-producing physical interchanges but also as architecturally symbolic gateways to the region. But for the designers charged with creating that image, says Julian Kau, assistant director for capital improvement of aviation at the agency, "design is a balanced priority. The Port Authority is not a cheap outfit," he adds, "but it's also not one to gild a Cadillac. We want tasteful design that's consistent with New York as a worldwide gateway."

Nearest completion is **LaGuardia**, where the thrust of the \$895 million in capital improvements has been to

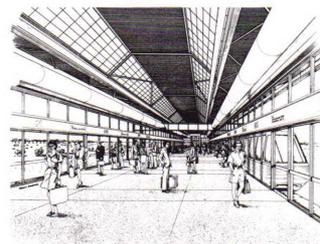
clean up badly clogged traffic circulation routes and improve pedestrian circulation in the central terminal area. The work is based on a master plan developed by the agency in the mid-1980s. The Port Authority's architects had to work with LaGuardia's extremely tight configuration to come up with a steel-and-glass canopy and crosswalk system leading from the 700,000-square-foot main terminal across the bi-level roadway network. Both levels have canopy and crosswalk systems leading



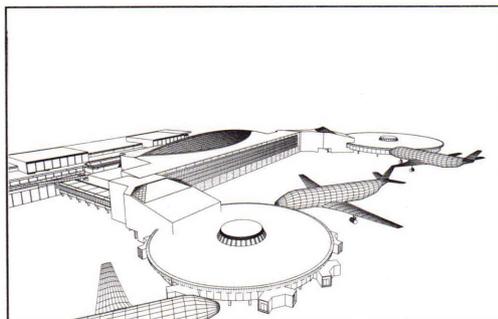
Crosswalk renovations, LGA, Port Authority architects

metallic columns reinforces the sensation of being encapsulated in an airless environment. The airside corridor on the ticketing level has fared somewhat better; it, too, has been smoothed out and some previously shielded vistas to the airfield have been opened up. In the east wing, public spaces have been renovated by the Port Authority, but airlines have not yet begun work on their areas.

The Authority says it is negotiating with developers on



Newark parking lot stations, Port Authority



New international arrivals terminal, Newark, Port Authority

from the outer roadways into the terminal.

The terminal contains a 70,000-square-foot central space flanked by east and west wings. On the interior, renovation of the west wing, designed in concert with Bodouva, is basically complete. Circulation is much clearer, with ticket counters now following the line of the terminal and walls between airlines removed to create a continuous path. Granite floor pavers, lighting, and stainless steel-encased columns have been made uniform throughout, but the fluorescent lighting combined with the gray-based color scheme and the

plans its architects have executed to convert the largely unused 70,000-square-foot central portion of this main terminal into a food and retail court with multilevel spaces, glass-enclosed elevators, and a three-story skylit atrium. The newly opened view to the central area is intended to serve as an enticement to passengers who might be reluctant to head away from their departure gates.

At **Newark International Airport** work should be completed late next year on a \$378 million monorail system connecting the three large terminals with huge parking lots, marked by painted structural steel, precast panel, and glass curtain-wall stations. The

northern terminus of the system is designed to be extended to link with a local rail transit network. The stations, which snap into existing rights-of-way that were part of the original scheme for the terminals, are blunt, blocked-out structures painted brightly to stand out, yet are intended also to blend with Newark's late modern, Port Authority-designed facades from the 1960s.

The monorail system is integrated into a planned \$110 million addition and renovation of Terminal B that will serve as a new international arrivals building, designed by in-house architects. As at LaGuardia, the tightness of the site put space at a premium. The new building is attached to the airside of the existing terminal. Arrival at this portal to the New World's hub of commerce is expressed in a huge, upward-sloping cylindrical skylight in the immigration hall, before passengers descend either left or right to the baggage claim area. Julian Kau says the expansion will not add to the pressure on JFK, because the two airports serve different passenger groups. "The traffic growth projections are independent," he explains. "I don't see them as competing."

That brings us to **John F. Kennedy International Airport**, which, the Port Authority's literature points out, was "once viewed as the primary gateway to the country," and is now the most troubled of the three. JFK is still recovering from aborted plans for the Pei Cobb Freed-designed central terminal from the 1980s, which cost the Authority nearly \$100 million. Instead, a rail system is being planned to serve the circular network of terminals, give access to the parking lots, and eventually extend to a proposed interborough people mover, which is still in the preliminary planning stage. If built, that part of the rail system will join JFK with LaGuardia and continue west to cross the East River and terminate under the 59th Street bridge. Outside of that proposal, the \$1.78 billion Port Authority redevelopment of JFK — possibly supplemented by up to \$2 billion in private development capital — includes improved circulation with a roadway network and canopies similar to those at LaGuardia, expanded

terminals, and a developer-built hotel in the central terminal area. Work on all these plans is projected to be completed over the next decade.

Restoring JFK to its acknowledged former preeminence is more than a worthy idea, it has become an essential piece of strategy in the cutthroat intercity business warfare under way throughout the country. In redeveloping its airports now, the Port Authority is playing catch-up to cities such as Pittsburgh, that are less hampered by space restrictions, or Washington, that have access to the resources needed to create viable transit links. "This is no longer just a parochial issue," says Bart Voorsanger, whose firm worked on a \$21 million feasibility study for the proposed airport-access people mover. "The infrastructure is a determinant of whether people will stay" in the city, Voorsanger points out. That means the two governors must "emerge as architectural patrons at a critical time."

Several architects succinctly described the difficulty of dealing with this huge state-owned agency: How do you tell the Port Authority what to do? "Nobody is happy with the way the airports look," says Peter Salins, professor of urban planning at Hunter College. "Other cities' airports look much better." Salins "categorically rules out" the possibility of "good buildings done by bureaucracies." In its current state, JFK is an example of a "most important entity built by the best funded agencies — it's still a mess."

The Port Authority's efforts to reinvent the area's plagued air transit network raise questions about the agency's role as a provider of architectural services for its own projects. Architects are reluctant to criticize the agency because of the amount of work it does out, and they agree that Davidson and his staff work hard to produce solid, if uninspired design. But the Port Authority is sensitive to charges that its design work falls short of the mark. "We rank architectural design

as a high priority," says Gene Fasullo, the agency's chief engineer. "Architecture represents the values of society at the time, and the work we do shows the serious view we take of public architecture. All experts may not agree that we've chosen the best solutions, but we feel we apply our resources to get good results."

Julian Kau adds that "in the situation we're in now" budgets are more constricted than they would be if airline revenues had not "gone south." "The image of New York is at stake with these projects," says Gene Kohn of Kohn Pedersen Fox. "They demand excellent architecture, but in the realm of today's concern for cost, my fear is that no one wants to talk about doing something architectural. What gets built in the early '90s may be something we're unhappy with in the late '90s."

Peter Salins says the situation calls for decisive action from those gubernatorial patrons. He suggests a planning task force be created to study how to integrate the people mover with the "workaday" transit system, and calls for the Port Authority's design and planning process itself to be radically recast to include more competition and top planning and design firms.

The Port Authority's overseer role in its design programs extends as far back as the agency itself, which was created in 1921. Says Brainard Taylor, an urban planner with Voorsanger & Associates, "That was a time and generation that assumed that architecture and

engineering would take a major role" in important urban projects. If things have changed, he adds, you "can't blame the Port Authority if people don't see architects in the same light anymore. The Port Authority's design approach is the culmination of a long, long period where the architect has surrendered a primary role as form-giver."

Grand Central Update

by Kathy Chia

The Grand Central Partnership, a nonprofit owners' group incorporated in 1987 as a Business Improvement District (the largest one in the country), is gaining momentum in its quest to enhance the 53 blocks around the tourist and transportation hub of Grand Central Station. While Metro North hired Beyer Blinder Belle to refurbish and restore the station itself, in 1987 the Partnership commissioned Benjamin Thompson & Associates of Cambridge, Massachusetts, to design the master plan for the district around the station. The capital program includes 53 million square feet of commercial floor space, on which special self-imposed taxes are levied to fund the improvements as well as security and sanitation crews.

Urban designer Jane Thompson recently spoke at the Cooper-Hewitt Museum about two new prototype kiosks designed by BTA, located near Bryant Park and the public library, which are part of a compo-

nent system that eventually will provide new benches, bus shelters, telephone booths, and trash receptacles throughout the BID. Construction of a "Demonstration District" between 42nd and 41st streets along Vanderbilt is currently under way with completion expected this summer. To illustrate their proposed improvements for the district, BTA plans to enlarge the sidewalk there by six feet, repave the corners in red granite (paving the rest of the sidewalk in new gray granite), and replace the existing nondescript lighting with two new lamppost designs — one at pedestrian height and a taller, overhead light that will illuminate the street.

Other improvements include new planting at grade and new signage designed by BTA for the Department of Transportation. The architects also have called for the creation of Pershing Park, a landscaped park surrounding the Park Avenue viaduct between 41st and 42nd streets. The space under the viaduct will be gutted and transformed into a glass-enclosed cafe. The Partnership has received DOT approval for Park Avenue to have "traffic-free status" certain times of the day or year between 41st and 42nd streets. It also hopes to create a "Library Way," along 41st Street to the public library on Fifth, replete with planting and other amenities. Another idea is for a similar "U.N. Way" to be created along 43rd Street between Lexington and the United Nations.

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The Architect's Eye: Report from a Conference

by Suzanne Stephens

"Architectural" films often demonstrate ways that filmmakers, photographers, or artists — not necessarily architects — see the urban environment and architecture and represent it through this medium. Diana Agrest and Mario Gandelsonas decided to explore how architects would "read" the city, given the camera instead of a sketch pad. Working with cultural theorist Richard Sennett, they selected six recent architectural graduates who would use video, film, and computer animation to analyze a given section of the city, in this case the Lower East Side.

The final outcome of these six video projects was shown in early March at the Whitney Museum of Art during the conference, "Framing the City: Film. Video. Urban Architecture." The daylong symposium was part of the Urban Forum program directed by Richard Sennett and sponsored by the Rockefeller Foundation. Indeed, Sennett set the stage, in terms of the choice of the Lower East Side as a site to study and his remarks about "Disfiguring

The six works shown in "Framing the City: Film. Video. Urban Architecture.," illustrated the rich possibilities for architectural thinking about space, built form, and subjective experience allowed in a genre that involves time, sound, and motion.

the Poor," and Agrest established the conceptual methodology with her presentation on "Eroding Boundaries." Also included as commentators on the films were a number of noted academics and critics such as Carl Schorske, Jennifer Bloomer, and Michael Hays.



Diana Agrest



Richard Sennett



Mario Gandelsonas

With all this extravagance of discourse around the six videos, it came as a pleasant surprise that the videos were worth it: They were surprisingly sophisticated, complex, artful, and all quite different. While a few *longueurs* remained in the usually well-paced presentations, each architect explored the subject in provocative ways. Most were suspicious of the video/film they might create. As Darell Fields, now an assistant professor of architecture at Arizona State University,

put it, "Why would you trust in images such as these? The answers... are too disturbing to be revealed — or, in the case of architecture, too revealing to be disturbed."

The videos of Michelle Fornabai, Jeff Inaba, Paul Lewis, Laurence Turner, and Claire Weisz

all explored various degrees of architectural commentary (and, in the case of Weisz, an actual proposal

for a school design). Like Fields, each maintained a certain a degree of this skepticism or perhaps distrust of the power of the camera or the computer to disguise the truth in the creation of filmic artifacts. At the same time the creations, while clearly making use of the genre, were heavily imbued with an architectonic quality in the ways images were combined, montaged, or simply developed. The architect's eye was clearly integral to the cinematic product.

Agrest, who acted as the director of this specific program, says the selection of architects who had recently graduated from various schools was made on the basis of their portfolios — but not necessarily whether or not they had made films or videos, or even had worked with animated computerization. Over a period of several months, they worked on the projects in a "studio" arrangement with Agrest and Gandelsonas that involved group meetings and discussions of theory and approach, with a lot of individual criticism.

While the panelists' reactions to the presentations were varied, no single observation about the actual importance of this kind of exploration to architecture emerged as dominant. Probably Agrest's comment clarified the effort best: "It is like drawing, only with the element of time, sound, and text involved so the architects are forced to look at the city in a different way. While this narrative construction involves both social and formal dimensions, the [architect-filmmakers] are not trying to be video artists. Nor is this a problem-solving exercise. Rather it is a problem-making exercise." ●

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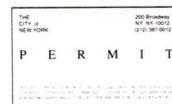
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AIA Awards Announced

by Regina Kelly

The Chapter is pleased that a number of New Yorkers will be receiving National AIA awards at this year's Convention in Chicago on June 18th. Among those selected to receive awards is Chapter president **David Castro-Blanco, FAIA**, who will be awarded the **Whitney M. Young Jr. Citation**. The citation recognizes those in the profession who have made significant contributions towards the social issues of today. Castro-Blanco is being honored for his tireless efforts on behalf of minority architects and his volunteer participation in numerous civic activities. He was nominated for the award by regional director Thomas L. Penn, AIA, on behalf of the AIA Minority Resources Committee.



David Castro-Blanco

The Chapter's Honors Committee (whose members include David Castro-Blanco, FAIA, chair; Françoise Bollack, AIA; Paul Broches, FAIA; Lewis Davis, FAIA; Stephen Kliment, FAIA; Peter Samton, FAIA; and Paul Segal, FAIA) nominated a number of successful candidates who will also receive national awards. Columbia University professor **Mario G. Salvadori, Hon. AIA**, will receive the **AIA/ACSA Topaz Medallion for Excellence in Architectural Education**. Among those to receive **Institute Honors** are **Architects/Designer/Planners for Social Responsibility** and documentary filmmaker **Michael Blackwood of Michael Blackwood Productions**. Journalist, reporter, and urban activist **Roberta Brandes Gratz** was selected to receive **Honorary Membership**.

Seismic Design Seminar Planned

A seminar on seismic design, sponsored by the AIA New York Chapter Professional Practice Committee in conjunction with structural engineers Ysrael A. Seinuk, P.C., will be held May 20 at 6:00 pm in the 16th floor auditorium at 200 Lexington Avenue. The seminar will focus on how seismic design issues affect architectural and mechanical design elements of a building. A review of the anticipated New York City building code seismic requirements will be presented along with case study details on several projects that have been designed seismically — the two GSA projects at Foley Square, West Queens High School, and Kings County Hospital.

The session will be free to all AIA members, and will be followed by a wine and cheese reception. To register, please call the AIA New York Chapter at 683-0023, ext. 16.

Stations for the Future, Today

by Jerry Maltz

On March 2, the Public Architects Committee held a program on the New York City Transit Authority entitled "Stations for the Future, Today." Participants were Alan Kiepper, president of the New York City Transit Authority; Rolf Ohlhausen, FAIA; and moderator John Tarantino, AIA, assistant vice

president in charge of the Office of Station Design, NYCTA.

Kiepper began his talk by emphasizing the aims of those who conceived the transit system, who saw the subway as a structure, not just as a utilitarian tunnel. He lamented the system's deterioration



Alan Kiepper



Rolf Ohlhausen



John Tarantino

and described the major capital program begun in 1982, which focused initially on improvements to track, rolling stock, and infrastructure, but under his direction has shifted to station rehabilitation.

Kiepper, who arrived in New York three years ago to begin his tenure as head of the Transit Authority, discovered that there was no single individual in charge of stations. For a long time, alterations had been made without planning or guidelines. He therefore established the position of station manager (an individual responsible for overseeing all operations at a particular station), reorganized the internal structure of the Transit Authority to consolidate station rehabilitation efforts under John Tarantino in the Office of Station Design, and initiated a project to develop guidelines for station rehabilitations.

Rolf Ohlhausen was the architect selected to develop these recently completed guidelines. Ohlhausen, who spoke about the

philosophy underlying their standards, showed historic photos to emphasize the clarity with which the subway was first conceived, both as a functional work of engineering and as a proud civic symbol. The guidelines are intended to restore that synthesis of architec-

ture and engineering and to replicate the original character of the stations, while incorporating modern technologies.

The 469 stations of New York City's subway system serve 43 percent of all mass transit customers in the country. Stations such as Grand Central and Times Square serve over 250,000 people each day. Most of these stations are between 60 and 90 years old and have been subject to virtually no systematic upgrading since they were built. When questioned about plans for further expansion of the system, Kiepper emphasized that the first priority must be repairing all existing components and securing adequate funds for continuing preventive maintenance.

The Office of Station Design is working with consulting and in-house architects to implement the station planning and design guidelines, to provide a great public work that is both beautiful and efficient. ▲

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FDR Overdrive: New Medical Center Discussed

by Barbara A. Nadel, AIA

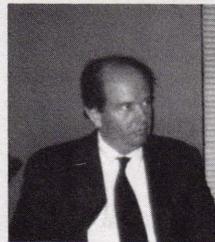
Planning, designing, and constructing a major medical center in New York City is often the result of years of complex negotiations among powerful institutions, vocal community groups, bureaucratic state and city agencies, design review boards, lawyers, financing entities, health care regulators, and the design team. When the project involves the development of a waterfront site on the East River, platform construction over the FDR Drive, and the use of air rights negotiated 20 years earlier, the physical solution becomes a reflection of the many diverse political agendas and economic forces that shape New York's urban landscape. Trade-offs — legal, functional, and aesthetic — are essential for city approval of construction.

These were the issues discussed at a program entitled "Urban Design Aspects: Recent and Proposed FDR Drive Air Space Projects," sponsored by the Health Facilities Committee on February 23. The speakers included Constance P. Hildesley, AICP, HOK/New York Hospital; Richard S. Thomas, AIA, MBA, director, Office of Facilities Modernization/Hospital for Special Surgery (HSS); and Louis Frederick (Fritz) Reuter IV, AIA, vice president of facilities development, New York Hospital/Cornell Medical College (NYH).

The stretch of land from 62nd to 71st streets between York Avenue and the East River now houses three world-renowned institutions that are a vital part of the city's economic base and its political, intellectual, and social fabric — the Hospital for Special Surgery to the north, Rockefeller University to the south, and the New York Hospital located between the two. Once occupied by a field of tenements and breweries, the site that

is now NYH was developed in 1929 when the original neo-Gothic Shepley Bulfinch tower was designed.

In the early 1970s, Skidmore, Owings & Merrill was hired by a consortium of five York Avenue institutions (NYH, HSS, RU, Memorial-Sloan Kettering, and Manhattan Eye and Ear) to secure air rights to build above the Drive and to prepare a building massing study. In 1973, SOM was successful in securing air rights, a milestone in



Richard Thomas



Fritz Reuter, Constance Hildesley, and Barbara Nadel

the overall development process that required approvals from two state legislatures, the New York State Department of Transportation, which maintains the Drive, and numerous other state and city agencies.

SOM's study consisted of a proposal for a 47-story cruciform tower and an elevated esplanade over FDR Drive from 62nd to 72nd streets, with pedestrian access at 62nd and 72nd streets. Although NYH preferred a low-rise, more contextual scheme that respected its 1932 neo-Gothic building, the politically influential members of the local East Side community championed the 47-story tower scheme, which would not block access and views to the river.

Hildesley highlighted the rationale of the proposed elevated walkway, which was part of the original air space agreements, and the politics behind the decision to eliminate it.

Speaking on behalf of George Candler from Rockefeller University (who was unable to participate on the panel), Richard Thomas stated, "During the Koch era, there was a desire for continuous waterfront access for NYC." Rockefeller

University, the first of the institutions to take advantage of the 1973 air rights agreement, completed a faculty apartment tower between 62nd and 63rd streets in 1988. The 14-story John D. Rockefeller Jr. and David Rockefeller Research Building, which also spans a platform above the Drive, was completed in 1992.

According to Fritz Reuter of the New York Hospital, the labyrinthine review and approvals process necessary to get the NYH project off the

ground "cost \$57 million, took four and a half years, and represented five percent of the total project budget." The approved solution consists of a low-rise, 12-story building over the FDR Drive, between 68th and 70th streets, housing one million square feet and a 90-foot clear span to be built without disrupting traffic. Unlike other major teaching hospitals, which are often a patchwork of contiguous buildings of varying floor levels, the new building designed by HOK and Taylor Clark aligns with the older structures. "The result," says Reuter, referring to the many internal circulation patterns, "is that, instead of being vertical, we become a horizontal institution."

As a trade-off to the community, the institutions will provide public amenities at a cost of \$6.1 million. Due to the complex approvals process among city agencies, HSS will build a new pedestrian bridge over the Drive to the East River esplanade. NYH will supervise the renovation of a former sanitation station at the 60th Street Heliport into an open air public space.

The Hospital for Special

Surgery building dates from 1955, and like many urban hospitals, now has a physical plant in need of more space and upgrading of building services. Unlike its neighbors, NYH and RU, HSS is landlocked, with no available land for further development. "For this reason," says Richard Thomas, "securing air rights was very critical....The resulting scheme [by Architecture for Health, Science, and Commerce] is a horizontal solution with alternating bands of precast concrete and glass." The expanse of glass will enhance patients' view of the river, an amenity that, some experts claim, promotes healing. Referring to what Hildesley termed "the knuckle," or the segment joining the NYH and HSS, Thomas indicated that "architecturally, the two buildings are distinctly different, although functionally they support each other."

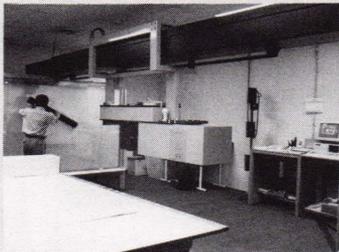
Hildesley summarized the planning process by noting that over the last 20 years, the context of urban design approaches and solutions has changed. The trend is now toward flatter, lower masses of building, as opposed to high-rise towers.

Medical planning and health care delivery is also in the midst of a sea change. With greater emphasis on ambulatory care, community-based medical services and managed care, major urban teaching hospitals are reassessing and downsizing their bed complement in response to financial and demographic considerations.

These projects constitute the latest chapter of an urban planning saga that began in the early 1970s and reached a milestone in 1973 when SOM secured the air rights, but the definitive history of the East Side air rights has yet to be written.

Barbara Nadel, an architect, writer, and photographer with an architectural practice specializing in health care and institutional facilities, is the vice chair of the Health Facilities Committee and vice chair of the Design Subcommittee for AIA National's Committee on Architecture for Health.

Blueprint for Recovery



Photographic imaging room



Reception and customer service area

by **Kate DeBiase**

When my partners and I opened our reprographics company, Graphic Details, in 1989, we were dedicated to providing a quality service and technical support system to the architectural, design, and engineering community. With 15 years of experience in the industry, we were well aware that quality products, responsive service, and availability were the keys to a successful reprographics organization.

In our second year of operation Graphic Details opened a 13,000-square-foot state-of-the-art facility in downtown Manhattan in order to meet increasing client demand. Then the real challenge began!

We started to suffer the effects of the recession a step behind the design industry. Many of our clients were scaling down, pending projects were put on permanent hold, and new projects were few and far between. As clients instituted new cost-cutting measures in their marketing, presentation, and general printing requirements, Graphic Details was asked to respond with

creative solutions. In many ways, our survival is a direct result of responding to client demand for quality service at reduced cost and providing an array of new cost-effective options.

We implemented the Graphic Details Customer Service Group, which has two primary tasks: to find technical solutions to client challenges and to keep project schedules on track. We increased our hours of operation to offer 24-hour service. We also added services such as production of Iris color prints and high resolution output so that clients have the convenience and cost-savings of "one-stop shopping."

The following are examples of cost-effective products we offer to help clients reduce or contain costs:

- **L/S photo mylars** – an economical alternative to "wash-off" mylars that represents a tremendous cost-savings in producing high-quality, archival reproductions.
- **Laser color comps** – an alternative to expensive photographic

C-prints used traditionally to combine color photos and type.

- **Direct half-size prints** – direct half-size prints on 20-pound bond paper that provide offset-quality and in many cases reduce the need for full-size prints.

- **"Macro-Master"** – a records-management system for storing drawings photographically on 8x10 negatives and filing them in three-ring binders. Duplicate paper positives are available for easy access, minimizing cost of product and storage space.

Our goal is to help A/E clients by continually seeking new technologies and services that meet the industry's ever-changing needs.

Kate DeBiase is vice president of Graphic Details, Inc., which provides printing of Oculus to the AIA New York Chapter on a pro bono basis. Graphic Details is a full-service reprographics company offering high-volume diazo printing, high-speed photocopying, specialty binding, state-of-the-art photographic imaging, custom mounting, CADD, and graphic design services. Certified as a WBE, Graphic Details is eligible to participate in all related city, state, and federal programs.

examine the watershed as a whole, provide a baseline for measuring the ecosystem, and promote dialogue about future inhabitation of the area.

At the February AIA National Executive Committee meeting, **Lenore Lucey, FAIA**, was approved as a member of the 1994 Jury for Honorary Members, along with Christopher J. Smith, FAIA, and John Mott, FAIA.

Architectural Youth Program for Minorities and Women

by **Marc Sokol**

SITE (Sculpture in the Environment, Inc.) has developed a high school education program in cooperation with the School of Cooperative Technical Education. The purpose of the program is to expand the role and participation of African Americans, Native Americans, Latino Americans, and women in the design arts field.

The program is designed as a one day per week, ten week per semester, after school program focusing on such topics as architecture and the environment, city and office tours, architectural drawing, perspective drawing, model making, and real estate development. For further information, please contact Marc Sokol at 353-3086.

AIA National Notes

Meridian Design Associates of New York received a 1993 Urban Design Award of Excellence from AIA National for their Mianus River Watershed Bioregional Planning Project, on the Long Island Sound Estuary. The three-year study will

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