

Oculus

an eye on New York Architecture

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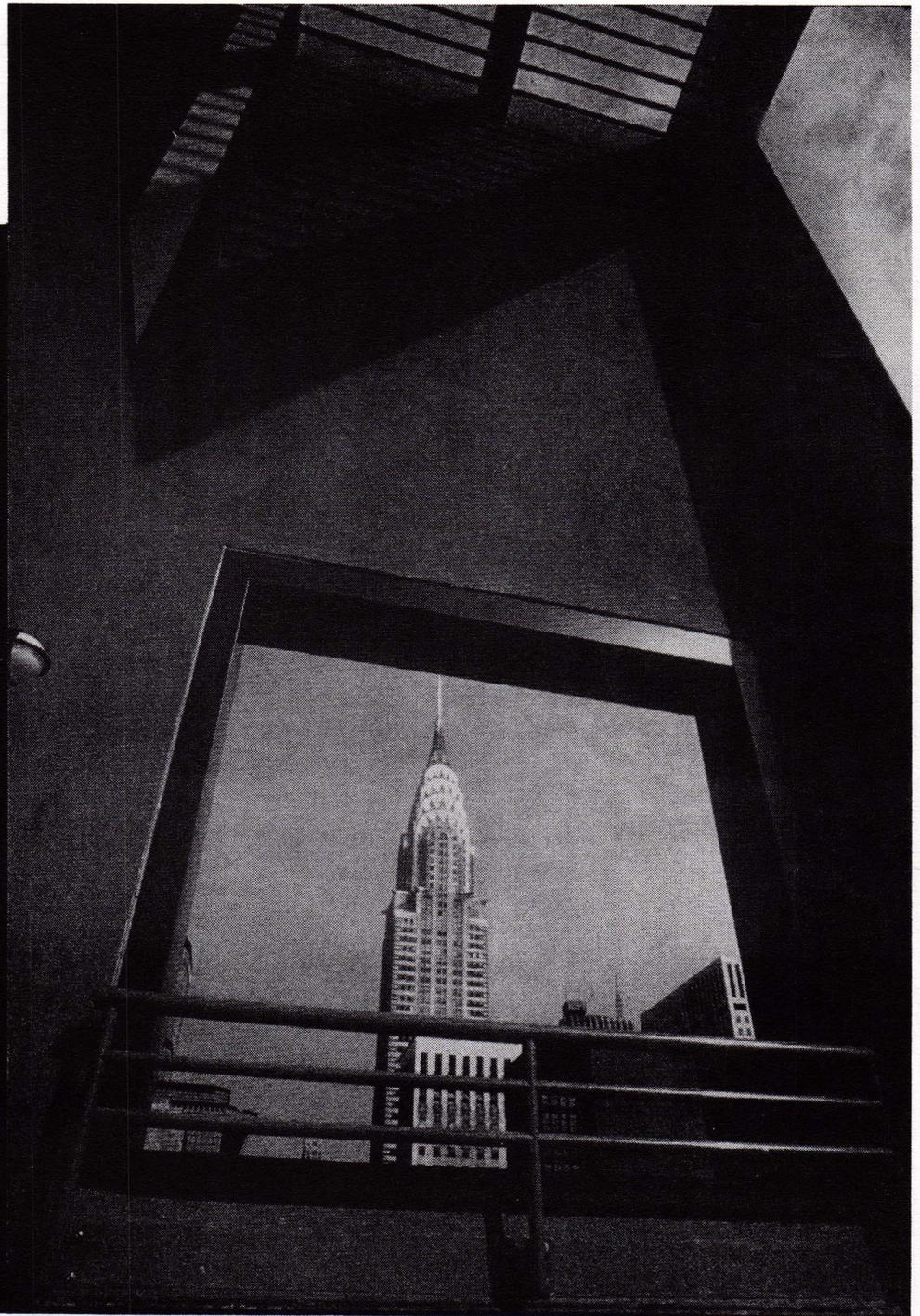
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Pratt Institute and SAA Launch Design Firm Management Program

by Cheri Van Over

Robert Gutman, Hon. AIA, author of *Architectural Practice*, will be the guest speaker at the Pratt Institute/Society of Architectural Administrators' cocktail reception held on Thursday, June 10, to inaugurate the first comprehensive design firm management program offered in the nation. The reception will take place on the second floor of the Puck Building at 295 Lafayette Street.



Robert Gutman

Practitioners have become acutely aware that the long-term success of a design firm depends in large part on the management skills of its principals, administrators, and professional staff. To address the industry-wide need for these skills and the shortage of effective training sources, Pratt Institute and the Society of Architectural Administrators (SAA) have established a design firm management program. In doing so, Pratt Institute will be the first school in the nation to adopt the SAA college curriculum program and will serve as SAA's pilot program. Initial course offerings are tailored to correspond to the most vital management aspects of design firm operations: firm, financial, and project management; human resources; legal issues; marketing and presentation; information systems; and history and theory of architecture.

The program opens in September at Pratt's School of Professional Studies, Manhattan Campus, housed in the Puck Building. Fall courses are scheduled for Monday and Tuesday evenings and Saturdays. For further information on the Society of Architectural Administrators and the Pratt Design Firm Management Program, contact Fran Brill, CAA, at 807-7171. To RSVP for the cocktail reception, call Pratt at 925-8481.

Constructions

by Lenore M. Lucey, FAIA

In November your firm will have a unique opportunity to enter a spirited design/build competition and at the same time help provide a donation of thousands of cans of food for those in need. What's up? *Constructions*: constructing your team's design in cans, competing for significant humorous awards, and knowing that your contribution of canned food will be donated to one of the city's prominent charities for distribution.

The Chapter has joined with the Society of Architectural Administrators (SAA) to initiate the first-ever *Constructions* in New York. Modeled on the original SAA event in Seattle, our version will feature architect teams paired with showrooms in the New York Design Center. Firms will collect canned goods, and design teams will build a *construction* in their partners' showrooms. Judging by a preeminent jury will be followed by an "awards" ceremony and reception. Participating showrooms will be open for viewing of the *constructions* the following week, after which the cans will be collected and the food distributed in time for Thanksgiving.

We look forward to a no-holds-barred competition both for collection and in the *constructions*. Teams will be limited to five people, and joint ventures are encouraged for sole practitioners and smaller firms. *Constructions* will be open to all members in good standing of SAA, the AIA New York Chapter, and our AIA and SAA colleagues in the boroughs. Full information will be sent to all members in late June, but you may call the Chapter's RSVP line at extension 16 and leave your name to preregister. Registration for design firms and joint ventures will be \$100 per team of five. Showroom registration (ten-by-ten-foot area provided) will be \$100 each.

If you are not able to participate as part of a design team, we will be accepting individual donations of canned goods at 200 Lex during the first two weeks of November. Watch for further information in the mail and the September *Oculus*. And start thinking about your *construction* now!

Rebuttal to Alternate Plan for Hunters Point

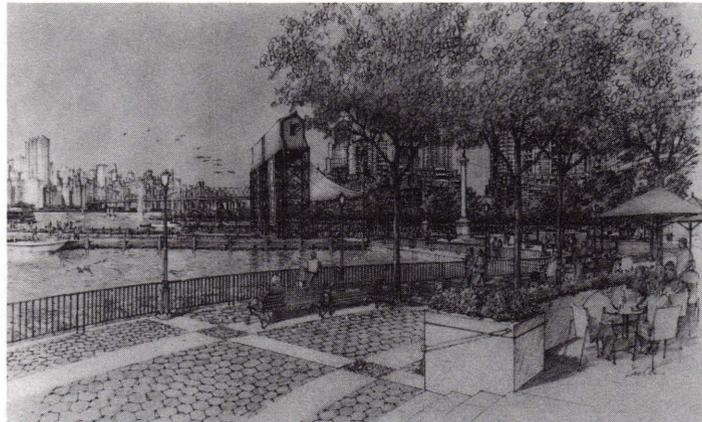
by Jordan Gruzen, FAIA, and Jack Beyer, FAIA

Well after the article on a proposed alternate Hunters Point plan appeared in the April 1993 issue of *Oculus* (pp. 11–13), a presentation was made by its proponents to the Queens West Development Corporation and their architects, Gruzen Samton Steinglass/Beyer Blinder Belle. The alternate plan has surfaced without going through any public land use or environmental reviews, almost three years after all public approvals were obtained for Queens West and a month before a development proposal is due for the first stage. We will comment as a courtesy to the planning efforts of the Manhattan-based alternate plan sponsors and their “anonymous” economic analyst.

The NYC Economic Development Corporation and State Urban Development Corporation joined with the Port Authority and created the Queens West Development Corporation in 1991. Central to the Governor’s New New York initiative is creating housing and new open space along the waterfront. According to our Environmental Impact Statement, the \$2.3 billion Hunters Point project will generate 14,000 construction-related jobs and 9,650 permanent jobs with \$99.2 million ancillary economic activity (*Oculus*, March 1991, pp. 7–11).

The QWDC plan is interlaced with community facilities, a public school, a community recreation center, and an early learning center, all of which have public sponsors and are located adjacent to the existing community. It is programmed for 9.3 million square feet of development to create the critical mass and financial resources necessary for public amenities and to generate the activities and ambiance for a cohesive and safe neighborhood. The density was determined after years of extensive analysis, and is deemed sufficient to attract the substantial private sector investment necessary. Carefully

developed urban design guidelines are near completion to provide assurance that the aesthetic, environmental, and public space imperatives are protected and enhanced. Our plan even conforms with the city’s proposed waterfront rezoning policies, although the UDC is exempted from city zoning regulations.



Queens West Central Plaza at Hunters Point, Gruzen Samton Steinglass/Beyer Blinder Belle

The public policy goals accompany the significant commitment of public resources necessary to transform this waterfront site. They include: reuse of a derelict manufacturing strip; providing housing, new business opportunities, jobs, and public amenities to Queens; and introduction of public investment as a catalyst for transformation.

The 1984 state legislation facilitated Port Authority investment of \$125 million in waterfront development at Hunters Point to create an economic stimulus. Already \$50 million has been invested in site acquisition, maintenance, management, site planning, and design.

The alternate plan proposed by Harken Architects calls for 4.1 million square feet with 3,000 dwelling units, with unspecified funding. It ignores the legislative history and public covenants underlying the financing, or even the economic development strategies of the agencies. Since it was developed in relative isolation, certain assumptions driving the plan are fatally flawed. The alternate plan assumes that by

merely cutting density in half, infrastructure costs will be similarly reduced. The total land area of the project remains the same, so the reduction in infrastructure costs appears negligible. An even more fundamental flaw is the notion that a development plan is primarily driven by infrastructure costs.

Putting the practicalities of costs, financing, implementation, and economic development strategies aside for a moment, we do not believe that the alternate plan provides a better land use rationale or design.

The alternate plan places all public open space along the waterfront, separated from upland development sites by a wide boulevard. The QWDC plan locates most of the public park along the waterfront, but two additional parks are placed on the inland side of the plan to provide shared playground and active recreation space with the adjacent community.

The alternate plan proposes a wide north-south boulevard at the waterfront. The QWDC plan locates its boulevard at the center of the site, creating the retail spine away from the park and the river winds.

Both plans propose a park in the abandoned railroad cut along 48th Avenue. The QWDC plan calls for filling the depressed cut to grade, thereby rejoining the north and south neighborhoods bisected

by this trash-filled cut. The alternate plan provides a depressed park and an artificial lake at the present lower level. With a vast river resource one block away, we question a new water feature.

The QWDC plan is carefully planned to offer water views to as many residents as possible by providing public open spaces within shorter blocks. Our length of apartment frontage on the water is much greater. The alternate plan provides views primarily at the water’s edge from low-rise buildings. The blocks are longer, so more center block buildings face each other.

Both plans provide ample vehicular and pedestrian access to the waterfront by extending the east-west streets and sidewalks to the river. The alternate plan proposes distributing east-west traffic evenly on existing streets through the community, aggravating conflicts between cars and trucks. The QWDC plan channels traffic onto 48th Avenue Boulevard and Borden Avenue, minimizing traffic on residential streets.

The QWDC plan requires 60 percent off-street enclosed parking screened from view. The alternate plan reduces parking to 30 percent and assumes that lower income families don’t need cars.

The QWDC plan’s objectives grew out of its long gestation with the community and city and state agencies. It was designed as a New Town of mixed-income housing, with all the ingredients for a balanced and full community life — like the richness that has led to the success of Battery Park City and Roosevelt Island. Unlike either of these, Queens West is also significantly designed to connect with the existing community.

Jordan Gruzen is a principal with Gruzen Samton Steinglass. Jack Beyer is a principal with Beyer Blinder Belle. Together the firms were the architects and planners for the Hunters Point project, now known as Queens West.

SCOOP Suzanne Stephens

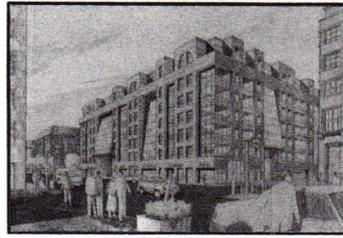
Who's Doing What

Ehrenkrantz & Eckstut has been designing a new wing for the **Queens Criminal Courts**, which



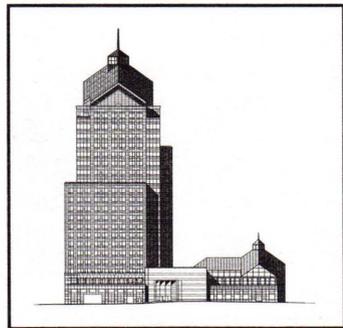
Queens County Courthouse addition, model, Ehrenkrantz & Eckstut

is to be added to the 1960s International Style building on Van Wyck Expressway and Queens Boulevard. The four-story building, 130,000 square feet, is given a bowed facade, so that its aluminum curtain-wall and limestone cladding can pay homage to the similarly configured original courts, outfitted in stainless steel and limestone. The new building should be ready for occupancy in September. As a second phase, the firm has designed a new 8,000-square-foot expansion to the main entrance to serve the future courts addition and provide space for enhanced security, a big issue these days. It, too, will have a bowed facade, and this time stainless steel is being brought back (in conjunction with aluminum) for the exterior. Bids for this phase are to be let by DGS this summer. Meanwhile, Ehrenkrantz & Eckstut's renovation of the Customs House for the **Museum of the American Indian** should be completed in about a year. As reported in *Oculus* (January 1992, p. 3), the museum will occupy primarily the first two floors, with museum services and offices on the first floor and gallery space on the second level around the central rotunda, which will be used for programs but not for permanent exhibitions. The top floors of the seven-story Customs House continue to be the domain of U.S. Bankruptcy Courts....And yet



American Business Center, Philip Johnson Architects

another life: **Philip Johnson**, almost 87 and now on his own on the tenth floor of 885 Third Avenue, is currently designing the **American Business Center** on the former Checkpoint Charlie site on Friedrichstrasse in Berlin. The stalwart, 400,000-square-foot building, which is eight stories above grade and three below, occupies a 45,000-square-foot site. The sandstone-and-glass-clad structure of poured-in-place concrete frame goes into construction this fall. Johnson, who has ten architects now in his office, has also been working on the guest pavilion for the Lewis House (which is being designed by Frank Gehry) outside of Cleveland, and is doing some reconstruction work on the Amon Carter Museum he designed in 1961 in Fort Worth....**Fox & Fowle Architects** is designing the **Bausch & Lomb headquarters** in Rochester, New York, facing



Bausch & Lomb headquarters, Rochester, N.Y., Fox & Fowle Architects

Frederick Law Olmsted's Washington Square Park. The 20-story building includes a two-story winter garden and has a two-story base of dark red and gray granite; the tower above will be a pinkish gray granite, with inset windows and wraparound glass corners. Associate architect for the 465,000-square-foot project

is Handler/Grosso of Rochester.... When **David Kenneth Specter & Associates** designed two restaurants at Jones Beach — the **Captree Restaurant** at Captree State Park and the **Boardwalk Restaurant** at Jones Beach State Park — the firm, guided by project architect **Ronald DeSouza**, adhered to a Shingle Style aesthetic. Now that the Specter design team, again headed by DeSouza, is working on the **Escoffier Brasserie** at the Dallas Convention Center, the French mode prevails. The buffet-style restaurant with 7,500 square feet of seating space, will have mahogany, white tile, and brass as the principal materials to achieve the Parisian bistro-look. The architects are turning to Impressionist paintings for an added French accent — but in this case the paintings will appear digitized on fabric. There is also some discussion about water lilies as a motif for concrete walls. C'est tres singulier.

Cornering the Market: Special Housing

Perkins Eastman & Partners is designing eight residential projects at the moment, all of which address special housing needs. As Brad Perkins explains, much of this work includes housing for the elderly, for the mentally ill who are semi-functional, for recovering substance-abusers, and even for children from



Copper Ridge, Sykesville, M.D., Perkins Eastman & Partners

dysfunctional families. One development, **Copper Ridge**, located in Sykesville, Maryland, will provide 126 units of clustered housing for people with dementia, including those with Alzheimer's disease. Perkins points out this campus is the first housing for senior adults specifically designed to combine

several levels of care. The plan, which includes gardens, dens, and family dining rooms, and emphasizes privacy, is intended to provide an alternative to the institutional nursing home. "The kind of setting is found to have a direct impact on behavior and ability to function," says Perkins. Another project the firm is designing is **Redstone Highlands**, in Greensburg, Pennsylvania. Here low-rise campus buildings offer 193 rooms to accommodate different stages of care to an aging moderate-income population. The **Hommocks Park Apartments** in Mamaroneck is



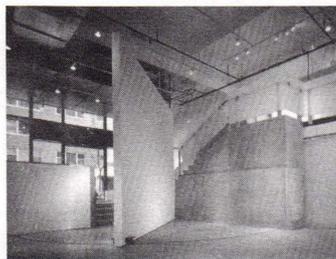
Menorah Park development, Beachwood, Ohio, Perkins Eastman & Partners

conceived as affordable housing, with 54 units grouped in town houses around courtyards. In the **Menorah Park Assisted Living** development in Beachwood, Ohio, the firm is designing 66 units of housing for the "frail elderly" in a hotel-like clustered complex three stories high. "A whole segment of our aging population falls in the category of being too old to live alone in apartments, and yet is not quite ready for a nursing home," Perkins points out. "These people need help with meals and with bathing. They should live in a residential setting where they can receive support, but not necessarily in a hospital-like environment." At the **Handmaker Jewish Geriatric Center** in Tucson, Arizona, Perkins Eastman is designing one-story residential accommodations for 161 beds with single and double rooms. Then for the **Jewish Home & Hospital for the Aged** in New York City, the firm is doing work at two major locations, the first at 106th Street in Manhattan where Perkins Eastman is carrying out renovations. Near Fordham Road in the Bronx Perkins Eastman is designing a commons area on the second floor — a dining and social

spaces area — to connect two existing residential wings of the Jewish Home. Above the commons, the architects are expanding and renovating residential areas. The elderly are older than they used to be when they entered a nursing home, Perkins observes, adding, “we have facilities where the average age is 91.” Meanwhile, in Ellenville, New York, the firm has drawn up a master plan, including clustered residential units, for **Samaritan Village**. The drug treatment center is also planning to open a residential Samaritan Village in a converted brownstone in Midtown Manhattan, again designed by Perkins Eastman. In answer to the inevitable question about how he and Mary Jean Eastman, with a staff of 55, have managed to get so much work in a recession, Perkins replies, “We pursued work in the 1980s that didn’t seem so glamorous, but basically I’m happier doing this than office towers.”

Architecture within Architecture

Architects are always being condemned for overdesigning gallery spaces — especially by artists. Whether or not the situation improves if another architecture team takes over the space to mount a show of its own work was put to



Rotunda Gallery, Brooklyn, pivoting wall, Smith-Miller + Hawkinson Architects

an interesting test last month. **Baratloo-Balch Architects** installed a show of its own work in the **Rotunda Gallery** in Brooklyn Heights, designed by **Smith-Miller + Hawkinson**. It was reassuring to see that the 1,600-square-foot space, which had just been completed several months before, could

accommodate the more theoretically-based show, and that the design of the installation actually served to reinforce the architecture of the gallery itself.

Mojdeh Baratloo and Clifton Balch devoted the main portion of their exhibition, “Angst: Cartography (Field of Dreams) and Other Metaphorical Devices,” to a visually arresting analysis of the Gowanus Canal section of Brooklyn in which 36 tripods were arranged in careful formation. Each supported specially fabricated steel boxes that, in turn, displayed photographs and maps of different portions of the area. “We have been investigating the metaphorical relation between this area and the metaphysical city since 1982,” says Clifton Balch.

A smaller room held *Penny-Screen (Warp and Woof)*, a six-foot-high, eight-foot-long, rust-colored screen made of canvas impregnated with linen. Actual pennies were used as bearing plates and locking devices for the screen. Nearby a circular steel vitrine with a glass bottom and top displayed in microcosm a steel maquette of the installation design for the exhibition.

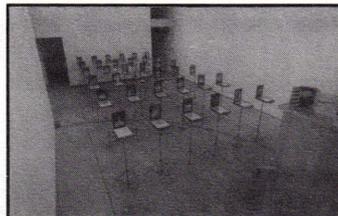
None of the Baratloo-Balch’s installation comes near to touching any of the walls of Smith-Miller + Hawkinson’s gallery. This, indeed, is compatibility. Thus the Baratloo-Balch installation allows one to fully



PHOTOS: PAUL WARD/CORBIS

comprehend the house-within-a-house gallery structure of the Smith-Miller + Hawkinson design, replete with stair, bridge, a cubiform gallery, and office mezzanine. The crisp, clean planes and lines of the white gypsum board walls, concrete floors, milky Plexiglas balustrades, ash plywood panels, and stainless

steel rails and detailing could be appreciated on their own terms apart from the installation. Indeed, the gallery proves to be quite flexible owing to a series of pivoting panels that can close off the main open space and ancillary swinging panels that reshape smaller portions.



Installation, Baratloo-Balch Architects, Rotunda Gallery, Brooklyn

In an interesting coincidence, Henry Smith-Miller and Laurie Hawkinson have mounted an installation of their own projects at Storefront for Art and Architecture, on view through June 8. In this latter show, the two are exhibiting the arts park project they are working on with artist Barbara Kruger and landscape architect Nicholas Quennell for the North Carolina Museum of Art.

AIA in Colorado

There has been much protest about the plan of the National AIA to go ahead and meet in Colorado in October, in spite of the boycott in reaction to the state’s Amendment 2 voiding civil rights protection in jobs and housing for gay people. If anyone wants to contact the AIA Board of Directors about the Colorado meeting, fax the AIA in Washington at 202-626-7426. The Board meets immediately prior to the convention in June.

Media Notes

ANY, the architecture tabloid edited by **Cynthia Davidson** and published by the Anyone Corporation, made its debut in April. The occasion was marked by a well-attended symposium on Seaside, and the results of this debate will be the subject of a future issue. The tabloid itself is a 64-page, red, black,

and white bimonthly designed by **Massimo Vignelli**, conceived to address various themes. The current one (number zero) is “Writing in Architecture,” which turns out to be a proselytism for certain theoretical approaches architects have toward the relationship between the acts of writing and of making architecture. (*Oculus* and other journals write about architecture; you should read Michael Speaks and Jennifer Bloomer for explanations about writing “in” architecture.)

Along these lines, Peter Eisenman and Jacques Derrida debate the difference between “writing in architecture” and



“writing architecture.” Oddly, when Derrida breaks into French to discuss the point, the French becomes the most lucid part of the argument. We don’t know whether we are saying more about his French, or our guileless misinterpretation of it (though Derrida isn’t wild about mistranslations of his words, as anyone following the Heidegger controversy in *The New York Review of Books* will figure out). Other essays include those by John Hejduk, Bernard Tschumi, Stanley Tigerman, et al. Eisenman adds a final essay, “Not the Last Word,” in which he says, “Truth is counter to the idea of writing.” He seems to mean writing “in.” Or does he mean writing “about”? ●

MUSCLING IN ON MIDTOWN

Three New High-rises

Takashimaya Turns it On

by Suzanne Stephens

The cascade of columns, cornices, and capitals spilling down the new Takashimaya store on Fifth Avenue at 54th Street not too subtly imparts the store's western-oriented marketing strategy. The last time Takashimaya had a store on Fifth, a few blocks down nearer 42nd Street, no one noticed. It wasn't in the right part of town, and it wasn't dressed in classicaesque garb. Anyone who knows Fifth Avenue knows the difference a few blocks make, and for its debut in the still-remaining elegant section, Takashimaya decided to go the whole nine yards to attract the luxe-trad tastes of an international clientele.

The limestone-clad, 21-story building fairly screams it was conceived in the 1980s, and indeed the columniated, bowed window and tempiettoed facade almost makes one nostalgic for the days when such gestures were redolent of money. The office of

John Burgee Architects, which designed the store, went bankrupt (*Oculus*, June 1992, pp. 8-9), and partner Jeff Sydness has joined Swanke Hayden Connell (*Oculus*, February 1993, p. 5). (Even Takashimaya hasn't filled up its own space yet with the club and restaurant it had planned on the sixth to eighth floors.)

The general form and massing of the 101,000-square-foot office tower with its nine-story retail base conforms to current Fifth Avenue zoning regulations, and so has a streetwall height of 120 feet and a setback for the tower above. The actual design of the facade itself indicates the owners and architects' desire that the architecture defer stylistically to the classically grand statements of the nearby St. Regis and Peninsula hotels and the University Club.

For all this deference to the neighbors, the facade of the 50-foot-wide Takashimaya store, however, is hardly restrained. Indeed, its energetic columniation has a major order of black granite engaged columns topped by tiers of two-story columns, also black granite, which in turn gradually give way to one-story red granite ones. Along with the strong, vertically tripartite composition and the bronze and black mullioned windows, the rhythm of columns might have struck McKim, Mead & White et al as being downright showy. But remember, Takashimaya does not occupy a corner site, and these are competitive times.

Inside Takashimaya visitors find a soaring 42-foot-high atrium, somewhat reminiscent of the new Bendel's at Fifth and 55th. Sydness reports the Burgee office had already finished its design when it discovered the similarity to the atrium of the Beyer Blinder Belle-designed store. The atrium is a good way of visually connecting the floors in both stores. But it doesn't make one forget that in narrow high-rise shopping, the shopper spends as much time in going up and coming down as in looking at the goods. At Bendel's one is caught up in shopping right away, before he or she realizes how much schlepping is ahead. At Takashimaya, for some reason, an art gallery (4,500 square feet in total) occupies the first and second levels, while the specialty shops are

located on the third to fifth floors. This arrangement seems peculiar, especially since the design of the art gallery (not by the architects) is so bland and boring.

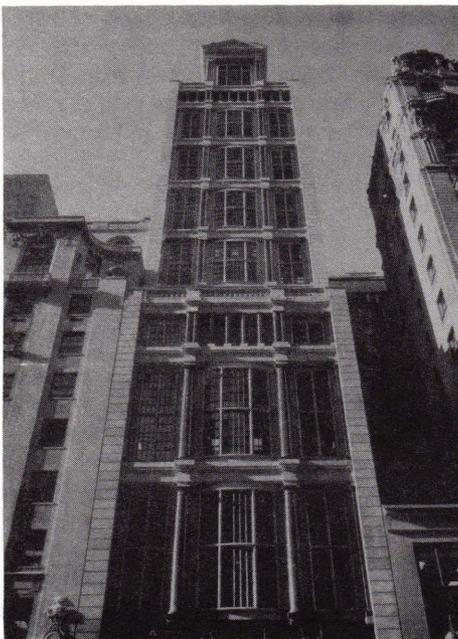
Once the boutique aura takes over, the shopper will recognize that interior designer Larry Lazlo has injected now-familiar vocabulary from other new emporia — skylit barrel vaults with no sky above, more columns, domed and curved cut-out soffits, cove lighting, and gilt — into the mix. Above the base are the office floors: 9 through 12 are reserved for Takashimaya headquarters; floors 13 through 18 are reserved for speculative office space (with floors measuring about 4,200 square feet); and a corporate penthouse on the top two floors awaits completion.

The net effect is that it all looks as if it there should have been one coordinated interior and exterior that developed out of a parti, and a retailing plan, if you will. Let's hope it won't affect the financial success of the enterprise anyway. Any attempt at urbanity and elegance, even if gratuitously pumped up, is almost welcome on Fifth right now. Upper Madison is calling.

Crystal Lantern Comes Back: 565 Fifth

by Suzanne Stephens

One of the most shockingly refreshing additions to Fifth Avenue is the office tower at 565 Fifth and 46th Street, designed by Norman Jaffe. The first thing of note is that it is so transparent. It's made with clear glass — not the solar brown glue-like glass we've become used to in energy-conscious times. (Jaffe is using a solar blind to handle heat gain.) The transparency of the clear glass is heightened by Jaffe's use of butt-joints for corner glazing, a detail that virtually opens up the corner. The other remarkable feature is the lavishly articulated stainless steel detailing, particularly at the ground level where the first two stories of glass are framed in split mullions topped by a bracketed and indented cornice. Even the reveals have reveals. The intention, according to Jaffe, is to help "weave the base components out of the curtain wall."



Takashimaya, New York, John Burgee Architects; entrance facade facing Fifth Avenue, with black and red granite columns and bowed windows extending up the 21-story building



JEFF HENLEY

565 Fifth Avenue, Norman Jaffe Architect (in association with Emery Roth), showing corner detail at Fifth Avenue and 46th Street (top) and entrance lobby

Aspects of this design evoke both the SOM-designed Manufacturers Hanover bank at 43rd and Fifth, which Lewis Mumford likened to a crystal lantern, and the interlocking square grid schemes of Frank Lloyd Wright's buildings at the turn of the century.

The well-modulated and proportioned detailing is continued, albeit not as intensely, in the nine-story base that hugs the streetline and the 29-story tower set back above that. Vertical slots in this 120-foot-high base separate the structural bays and heighten the shadow lines to keep the boxy form from being too monolithic. Jaffe says, "In joining the base to the tower, we didn't stop. We just kept hammering away at making the connection." The stainless steel detailing is a tour de force that Jaffe points out was only dreamed of in the 1950s. The technology for this kind of modernist metal-and-glass curtain wall has been evolving and getting lighter over the years, although during the 1980s architects were too busy with granite and limestone to care. But now....

More design punch awaits in the lobby. Here Jaffe has worked on the interlocking grid theme in marble and steel with enthusiasm that borders on obsessive. But the obsession doesn't become cloying, and in this case the effect is toned down by the soft grayish glow of the Rio Claro marble from Bogata. The marble, honed in the lower portions

and gradually giving way to polished marble in the upper reaches of the lobby, takes on a particularly lush atmospheric effect with the varied reflectivity. As Jaffe commented, "This is technology and craftsmanship combined, and the trades rose to the occasion."

The owner of the 325,000-square-foot building is Kipp-Stawski, developers from Frankfurt with an office in New York, who planned this as a spec office building. Naturally the developers had conceived of the building before the recession, but Jaffe says leasing has been brisk already, with the German publisher Axel Springer among the tenants signed up. How did Jaffe get the owners to agree to go to this effort (not to mention expense)? At first there was resistance, he admits. But since times were rough, the metal workers said they would promise a good price for the labor-intensive work.

Jaffe, who has an office in Bridgehampton, Long Island, and is best known for not always restrained houses and synagogues, associated with Emery Roth as his production architect. While he had designed the 40-story tower at 7 Hanover Square in Lower Manhattan in 1984 (again in association with Emery Roth), Jaffe isn't exactly the KPF of high-rises. Nevertheless, the current clients knew about this previous tower and looked him up. A lot of fortuitous factors converged to produce a non-formulaic, classically modern office tower in the height of a recession. It demonstrates the power of details, a modicum of restraint, and much determination.

Indian Mission

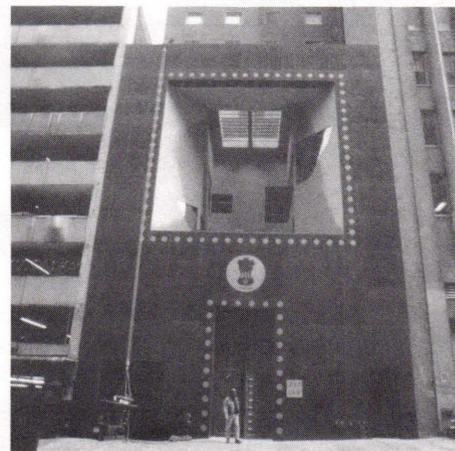
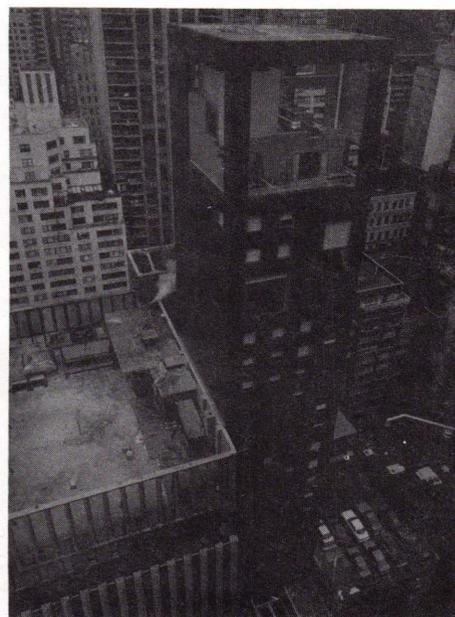
by Peter Slatin

On a bustling East 43rd Street block between Second and Third avenues, crammed with unappealing garages and workaday loading docks, Charles Correa's new Permanent Mission of India to the United Nations strikes a bold, gaudy chord. In working with Bond Ryder as architects of record, Correa designed the reinforced concrete frame structure for a through-block site that narrows from 41 feet to 25 feet as it reaches East 44th Street. For the 20-story residential component, a 270-high-foot tower clad in a Mughal-red aluminum panels punched by square windows framed with blue mullions is set back 25 feet from the base to the south, and 120 feet to the north. This base, five and four stories respectively, is faced with Italian red polished granite. The through-block base, a jigsaw in plan, contains conference rooms, offices, and a gallery.

On 43rd Street, formal double-height brass doors from India announce the ancient, regal intentions of this building. (This ceremoniousness is betrayed by the Mission's squat granite garage door a few feet away, although Correa tries to make

this as inconspicuous as possible.) Above these weighty totems, a 26-foot square opening — the symbol of perfection in Hindu cosmology — is punched through the granite facing. Stucco walls angle back 25 feet to the tower, roofed by a cedar pergola. On the opposite side, at 44th Street, a 17-foot circle — more symbolism — in the granite opens onto a third floor terrace that is also topped by a pergola. Here the tower is set back 120 feet from the street, and at the tenth floor it retreats another eight feet. A third, large pergola spans the top open-framed roof of the tower, covering a terrace for a VIP apartment. Fox & Fowle is collaborating on the interiors of the building.

The airy openings that Correa has sliced out of his lower facades provide a welcome counterpoint to the sleek, polished granite, allowing outdoors and indoors to intermingle. Because of the Mission's intentional artfulness and the very direct way it attaches to its neighbors, the building slips easily into this New York streetscape, yet it sets its own terms.



Permanent Mission of India to the United Nations, Charles Correa (in association with Bond Ryder), showing red granite base with bronze entrance doors facing 43rd Street and red-filled tower rising above

MANHATTAN MIX

Peter Slatin

Riverbank State Park

At West 145th Street and Riverside Drive, a state trooper stands at the main entrance to Riverbank State Park. New York State's 28-acre, \$129 million complex of indoor and outdoor recreation spaces was built as a concession to the Harlem community in exchange for the flawed, sometimes noxious, three-year-old North River Sewage Treatment Plant that forms the park's base in the Hudson River. The trooper, one of a large contingent that will remain on hand to safeguard the state's investment following the park's opening in late May, stands at the head of a 50-foot-wide, two-lane bridge and walkway that sweeps over the Henry Hudson Parkway into the park. Another entrance is located at 138th Street. Riverbank architect Richard Dattner, whose Police Academy scheme was the runner-up in that recent competition, notes that park facilities served as a training ground for the state police this summer.



Riverbank State Park, New York, aerial view during construction, 1992, Richard Dattner Architect

of 400 pounds per square foot. That number drops to 250 pounds in some places; lawn areas sit atop beds of honeycombed, non-CFC Styrofoam. Park buildings must each be located within one of the plant's 14 roof plates, and all columns in those buildings must sit



Riverbank State Park, covered walk to indoor pool next to open track

Richard Dattner was chosen from a list of twelve in 1980 after earlier schemes dating to 1968 by Philip Johnson, Gruzen & Partners, and Bond Ryder Associates with Lawrence Halprin had been abandoned. The key to the park plan lies in what Dattner calls a "strict diet": The plant's caissons, columns, and roof spans can support a maximum

atop a corresponding plant column. Accordingly, the entire complex has a spacey, toy-playground feel. A cluster of buildings in lightweight steel and Gail tile-faced panels opens onto huge, bright swaths of artificial turf covering the athletic fields — an unusual sight in Manhattan. Abetting the park's otherworldliness is a double row of 100-

foot-high steel venting stacks jutting up in the northwest corner of the site. Rather than being embarrassed by their presence, Dattner embraces them with a grassy oval that anchors a traffic loop (a drop-off point for the 145th Street bus) that has been extended into the park.

From afar, the park's neat subdivisions seem overprogrammed

and unconducive to parklike behavior, such as strolling or lolling about, in contrast with neighboring Riverside Park's pastoral rambles. But Dattner proves that right angles can surprise as well, winding wide and pleasantly grass-trimmed brick walkways throughout, leading to long northern and western promenades overlooking the Hudson River and the Palisades. (The paths and building interiors feature easy-to-follow maps by Anthony Russell, who has designed all the signage for the park.)

Public hangout and picnic areas are largely to the north, and include a restaurant and a carousel designed by an artist as part of the Percent for Art program. The artificial surfaces, which include a large softball diamond, tennis and basketball courts with seating, and an all-purpose field surrounded by a 400-meter running track paved with material from recycled tires, are concentrated in the southern half of the park. Below the main level of the park, a water's-edge amphitheater can be reached by stairs or elevator, and a boat tie-up dock has been provided as well. (Dattner hopes that the New York State Office of Parks, Recreation, and Historic

Preservation will take the bait and link the park with other area waterfront parks under its control, like Seagate and Bear Mountain.)

The buildings — a gym (40,000 square feet), cultural center (30,000 square feet), 50-meter, four-foot-deep swimming pool (57,000 square feet), which can be divided by mobile bulkheads into multiple swimming areas, next to a 25-yard outdoor pool, and a 34,000-square-foot covered rink that will alternate seasonally from roller to ice-skating — wear their ribbed steel and tile not as armor but as a utilitarian skin, punctuated by wide red-painted steel half-columns at corner cutaways. Kalwall pyramids at the corners of the enclosed buildings bring ample diffused light inside and act as beacons at night. The entire athletic complex is arrayed to shield a somewhat formal, south-facing courtyard from prevailing northerly winds.

At present, the winds can make or break this park. Even on a recent cool and breezy April day, odors from the plant below sporadically wafted up, though they quickly dissipated. On hot, less breezy days, when the park — and the city — are in full summer swing, who knows? That's not a problem for the architect, who has met his challenge. Generous tree plantings will eventually help as well.

But while neither the architecture nor the state troopers in the region can take the place of a deep breath of fresh air, those who long for the pastures of Olmstedian parks might do well to remember where the sewers ran when they were being built.

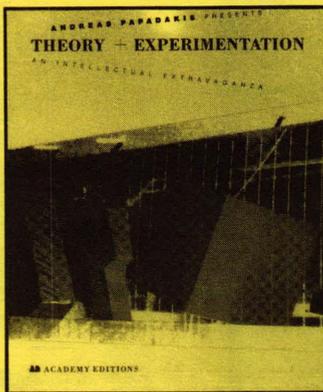
Subway Salons

The 469 stations in the New York City Transit Authority subway system are not well loved; most riders see them as brutal environments that provide a bare minimum of shelter. The care that marked the early years of the subways, from

Urban Center Books' Top 10

As of April 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. **El Croquis 57: Santiago Calatrava** (El Croquis, paper, \$45.00).
4. **High Rise: How 1,000 Men and Women Worked Around the Clock for Five Years and Lost \$200 Million Building a Skyscraper**, Jerry Adler (HarperCollins, cloth, \$25.00).
5. **Sexuality and Space**, ed. Beatriz Colomina (Princeton Papers on Architecture/Princeton Architectural Press, paper, \$17.95).
6. **C.F.A. Voysey**, Stuart Durant (A.D. Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00).
7. **Theory and Experimentation: An Intellectual Extravaganza**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, cloth, \$95.00).



8. **Rem Koolhaas/OMA**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
9. **Variations on a Theme Park: The New American City and the End of Public Space**, ed. Michael Sorkin (Noonday/Farrar, Straus & Giroux, cloth \$30.00, paper \$15.00).
10. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).

Rizzoli Bookstores' Top 10

As of April 23, 1993

1. **Kitchens**, Chris Casson Madden (Clarkson Potter, cloth, \$45.00).
2. **Tricia Guild on Color**, Tricia Guild (Rizzoli, cloth, \$35.00).
3. **Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth, \$45.00).
4. **Contemporary Details**, Nonie Niesewand (Simon & Schuster, cloth, \$35.00).
5. **Miami: Architecture of the Tropics**, ed. Maurice Culot and Jean-Francois Lejeune (Princeton Architectural Press, paper, \$39.95).
6. **The American Houses of Robert A. M. Stern**, Clive Aslet (Rizzoli, cloth, \$75.00).
7. **Michael Graves: Buildings and Projects 1982-1989**, Karen Nichols (Princeton Architectural Press, cloth \$49.95, paper \$39.95).
8. **Color: Choosing Natural Palettes for Painted Rooms**, Donald Kaufman and Taffy Dahl (Clarkson Potter/Crown, cloth, \$50.00).
9. **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).
10. **GA Architect 11: Steven Holl 1975-1992** (GA, paper, \$48.00).

AIA New York Chapter

An invitation to Chapter Members and Friends
to join us for the

126TH ANNUAL MEETING

29 June 1993
6:00 to 8:00 pm

The New York Design Center
200 Lexington Avenue

There will be a \$10 fee at the door

Election of 1994 Chapter Officers

Awards Presentation

June 9

Wednesday

AIA New York Chapter Event

Large Architectural Practices: A Dialogue on Current Issues. Given by Richard Sparks, Victor Gong, Jerry Davis, and Marilyn Jordan Taylor, with moderator Robert Gutman. Sponsored by the AIA New York Chapter Professional Practice Committee. 6:00 pm. 200 Lexington Ave. 683-0023, ext. 16. \$10 (\$5 AIA members).

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Join your colleagues at the
AIA New York Chapter
126th Annual Meeting
on June 29!

AIA New York Chapter

June 1993

1

Tuesday EXHIBIT

Modern Metalwork. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes November 28.

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.

TOUR

The New Stuyvesant High School. Sponsored by One Voice. 6:00 pm. 345 Chambers St., Battery Park City. 421-1950. \$14.

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.

6

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.

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.

8

Tuesday EVENT

1993 Regional Assembly. Contact the Regional Plan Association, 1211 Ave. of the Americas, ninth floor, New York, NY 10036-8703.

9

Wednesday

AIA NEW YORK CHAPTER EVENT

Large Architectural Practices: A Dialogue on Current Issues. Given by **Richard Sparks, Victor Gong, Jerry Davis, and Marilyn Jordan Taylor, with moderator Robert Gutman.** Sponsored by the AIA New York Chapter Professional Practice Committee. 6:00 pm. 200 Lexington Ave. 683-0023, ext. 16. \$10 (\$5 AIA members).

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).

EVENT

Design Pride '94 Kickoff Party. Sponsored by OLGAD. 5:30 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

10

Thursday

DEADLINES

JUNE 1

Deadline for receipt of materials for the 1993 *Hudson Valley Magazine* Residential Design Awards Program for distinctive residential architecture in the Hudson River Valley. Contact Susan Agrest, editor-in-chief, *Hudson Valley*, 297 Main Mall, Poughkeepsie, NY 12601-3109.

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.

JUNE 30

Submission deadline for third international Pentagram Prize for design and architecture students. Contact Pentagram News, 212 Fifth Ave., New York, NY 10010, 683-7000.

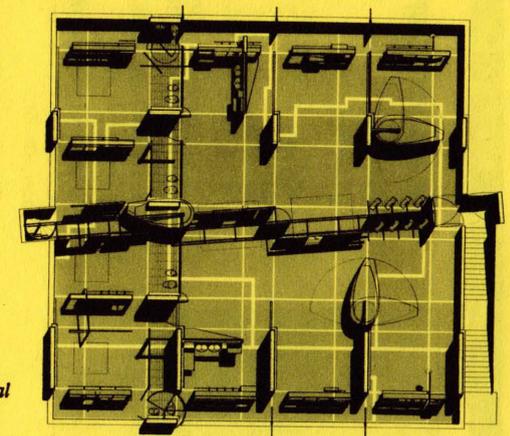
JULY 1

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.

AUGUST 1

Submission deadline for room renderings and paintings of residential, commercial, and institutional interior spaces to be included in *The Illustrated Room: Interior Rendering in the 20th Century — From Art Nouveau to CADD*, a new book to be published by Van Nostrand Reinhold. Contact Vilma Barr, 405 W. 23rd St. #9L, New York, NY 10011, 691-5871.

**PULL OUT
&
PIN UP**



Mark Goulthorpe & Yee Pin Tan, "Young Architects Competition", the Architectural League at the Urban Center. Closes June 11.

15

Tuesday EVENT

Subcontractors Trade Association Dinner Meeting with guest speaker **Andrew Stein.** 5:30 pm. Ramada Hotel, LaGuardia. 398-6220. \$60.

SEMINAR

Summer 1993 Design Studio in Paris. Given by **Claire Robinson** and **Bahram Shirdel**, with visiting critics **Daniel Libeskind, Daria Fain, Raoul Bunschoten, Doina Petresco, Robert Prost, Jennifer Bloomer, and Jeff Kipnis.** 213-856-3043. Continues through August 20.

16

Wednesday SEMINARS

Land Use Law Luncheon: Basic Land Use Practice in New York City — Uniform Land Use Review Procedure. Given by **William Valetta, Michael T. Sillerman,** with moderator **Norman Marcus.** Sponsored by the

24

Thursday LECTURE

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

26

Saturday TOURS

City and Surroundings: Moonlight Walk in Central Park. Given by **Steve Garber.** Sponsored by the 92nd St. Y. 7:00 pm. Reservations 996-1100. \$17.

27

Sunday TOUR

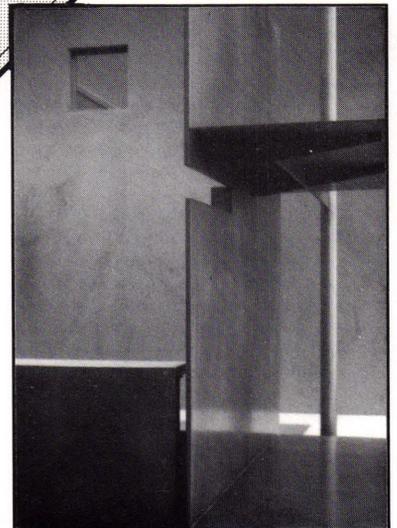
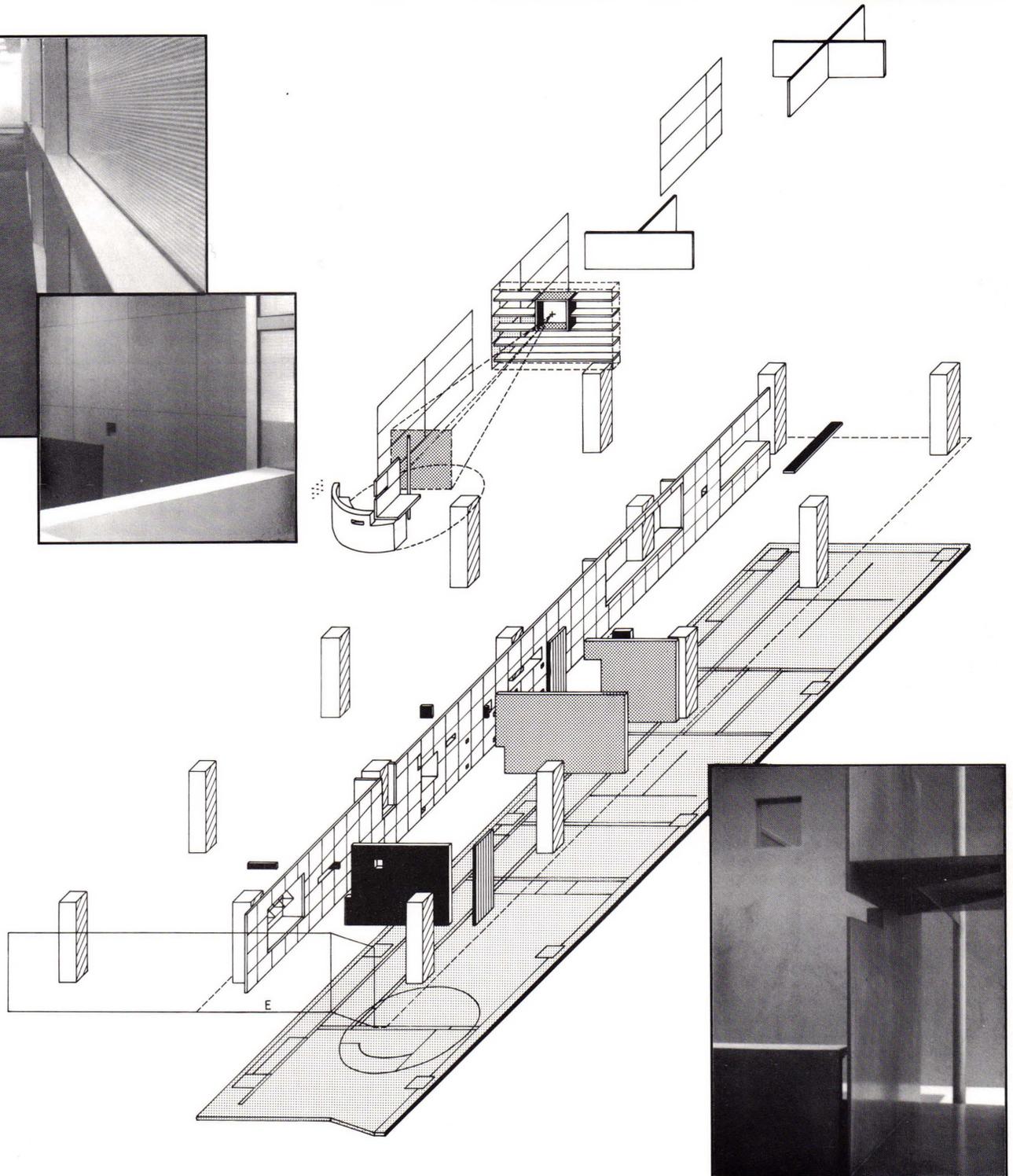
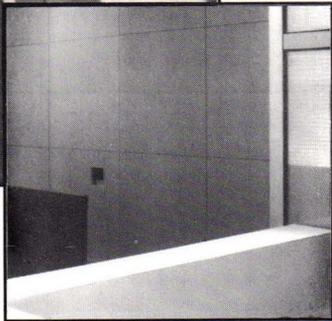
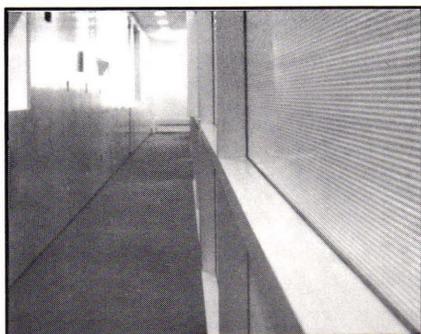
Sons and Daughters of Erin: An Irish Heritage Tour. Sponsored by the Lower East Side Tenement Museum. 2:00 pm. 431-0233. \$12.



AIA New York Chapter

OCULUS SPECIAL SUPPLEMENT FOR THE NEW HEADQUARTERS

VOLUME 55, NUMBER 10, JUNE 1993



AIA NEW YORK CHAPTER, 200 LEXINGTON AVE., NEW YORK, NEW YORK

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ABOUT THE ARCHITECTS...



Victoria Meyers and Thomas Hanrahan, AIA, architects

Thomas Hanrahan and Victoria Meyers have become increasingly known to the architectural community over the last several years through various publications and awards for their work. They began their practice in 1985, and in the years since have won five AIA New York Chapter design awards: In 1989 they received a citation for a nature center in Chattanooga; in 1990, an award for a crafts exhibition and production center in New Orleans; in 1991, an award for their Hudson River House; in 1992, an award for the Inside-Out House; and this year, an award for the Duplicate House. Interestingly enough, while the composition of the juries changes, they keep veering to Hanrahan and Meyers's designs. The firm, it should be added, also won a *Progressive Architecture* design award for the center in Chattanooga and in 1990 was a part of *Progressive Architecture's* international selection for its second "Young Architects" issue.

Throughout this time their work has been frequently commended for its integrity, sophistication, straightforwardness, attention to site and environment, and its rigor of plan. Last fall, a jury composed of Philip Johnson, Deborah Dietsch, and Bernard Tschumi selected Hanrahan and Meyers's design for the New York Chapter's new headquarters on the sixth floor of 200 Lexington. (Runners-up included the firms of Smith-Miller + Hawkinson Architects, Freeman & Pizer Architects, Anderson/Schwartz Architects, and Shelton, Mindel & Associates.) At the time of the selection Deborah Dietsch, editor-in-chief of *Architecture*, said their "architecture imparts a bold, forward-looking identity for the Chapter's new offices within a typical spec office building." As illustrated in the photographs, the project indicates a mastery in the manipulation of a linear, fairly narrow space for different functional demands. The architectural elements, which are minimalist, modernist, and concerned with materials, show an elegance of detailing and craft, and a sensitivity to the way that natural light permeates the space.

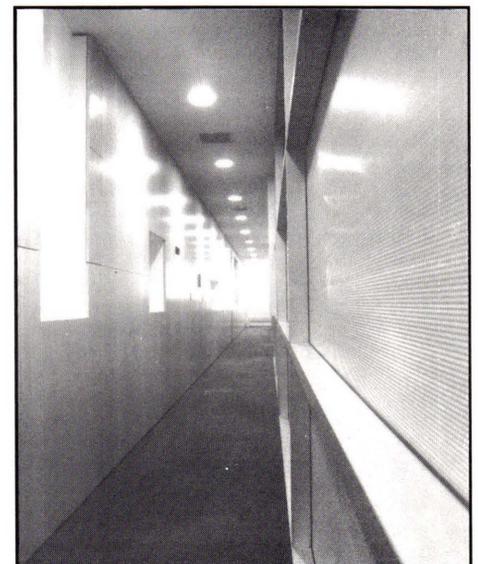
Tom Hanrahan received his M.Arch. from Harvard's GSD in 1982, and his B.S. in architecture from the University of Illinois in 1978. After he finished his Harvard schooling, and before he came to New York, Hanrahan worked for Kallmann, McKinnell and Wood in Boston. For the last eight years he has taught at Columbia University's Graduate School of Architecture, Planning, and Preservation, where he is the director of the core design studios.

Victoria Meyers also received her M.Arch. from Harvard's GSD in 1982. Previously she had studied civil engineering and art history at Lafayette College, where she graduated in 1975. In 1991 Meyers joined the faculty of the Cornell University School of Architecture, although this past semester she was on a leave of absence and taught a design studio at Columbia's GSAPP.

ARCHITECTS' STATEMENT

BY THOMAS HANRAHAN AND
VICTORIA MEYERS

We felt that the AIA's New York Chapter headquarters should represent a vision about the future of the institute and the profession. We also felt that it required an aesthetic that would reflect the New York Chapter's position as the founding chapter of an institute organized in 1867 to share and disperse information about architecture.



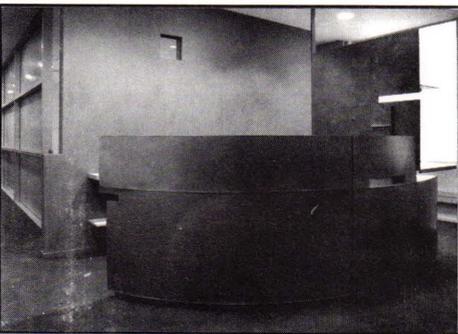
View down the main corridor of the offices

These offices were to be located in an 1,800-square-foot expanse on the sixth floor of a loft building originally designed by Ely Jacques Kahn. The

ABOUT THE SPACE...

building is an immense, gridded block at 32nd Street and Lexington Avenue, set amidst other blocks of almost identical size and shape. In other words, the immediate context is one of remarkable uniformity. The program required an entrance area with a reception desk, substantial storage for documents, drawings, and files, a conference room, a director's office, and open office space.

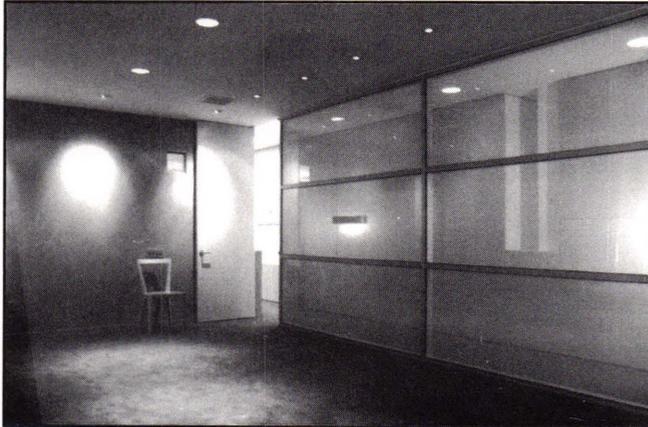
Within this context, we came up with a scheme that would emphasize the building's structure through a vigorous articulation of the primary dividing walls and enclosures for office equipment. We wanted to organize the program so that it would be possible to move freely from the most public area — the reception desk — through to the most private areas in an open office plan. Therefore, we introduced a series of articulated elements to address the program and engage the various spaces. The articulated elements of the project include the steel reception desk, the lateral (east-west) walls, the aluminum-frame wall, the wood storage wall, and the concrete structural columns. These elements are intermittently concealed and exposed through a process of intersection and collision.



Curved reception desk of maple wood

We saw the reception desk as presenting a public face for the New York Chapter. This piece, a fragment of a circle inserted within the reception area, provides a pause within an infinite flow of information. The desk itself is intersected by a steel plane that establishes a territory for the office equipment. A planar element slices the desk along the y-axis and also establishes a horizontal

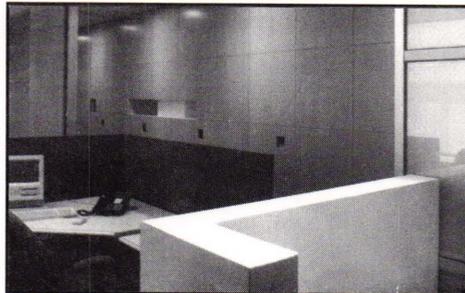
surface for the placement of a new computerized information resource known as "AIA On-Line."



Panels of perforated aluminum on glass line the corridor

The east-west walls are treated as opaque surfaces reinforced by the penetration of the transparent glass-and-aluminum-frame walls perpendicular to them. These walls separate the conference room and director's office from the public corridor and establish a sense of freedom in relationship to the ceiling plane. The aluminum frame, filled in with glass and perforated aluminum panels, refers to the city's grid and to the curtain-wall condition of the urban streetscape.

The wood storage wall on the opposite side of the corridor becomes the element that binds the public area (reception and conference) to the more private offices as it passes through the zones of the plan. Incisions into this continuous wall reveal glimpses of concrete structural columns as well as the party wall for the next space, creating a landscape that can be viewed from the conference room and director's office. The space created by the



View from the work stations toward the storage wall

juxtaposition of the wood storage wall to the aluminum-and-glass wall of the conference room and the director's office was intended to recreate the sense of moving through the streetscape of the city.

ACKNOWLEDGEMENTS

TO THE FOLLOWING FOR THEIR VERY GENEROUS SUPPORT OF THE CHAPTER THROUGHOUT THE YEAR:

Graphic Details
Lehrer McGovern Bovis
Turner Construction Corporation

TO THE ARCHITECTS:

Thomas Hanrahan and Victoria Meyers
Architects

TO THOSE WHO GENEROUSLY DONATED THEIR TIME TO THE PROJECT:

Deborah K. Dietsch, Philip C. Johnson, FAIA, and Bernard Tschumi, the design jury

Wayne Berg, AIA, Edward S. Connell, AIA, David Castro-Blanco, FAIA, and Lenore M. Lucey, FAIA, the client committee

D. Kent Turner, AIA, project management

Don Kiel, graphic design services

Chuck Burleigh and Abby Suckle, AIA, existing furniture valuation

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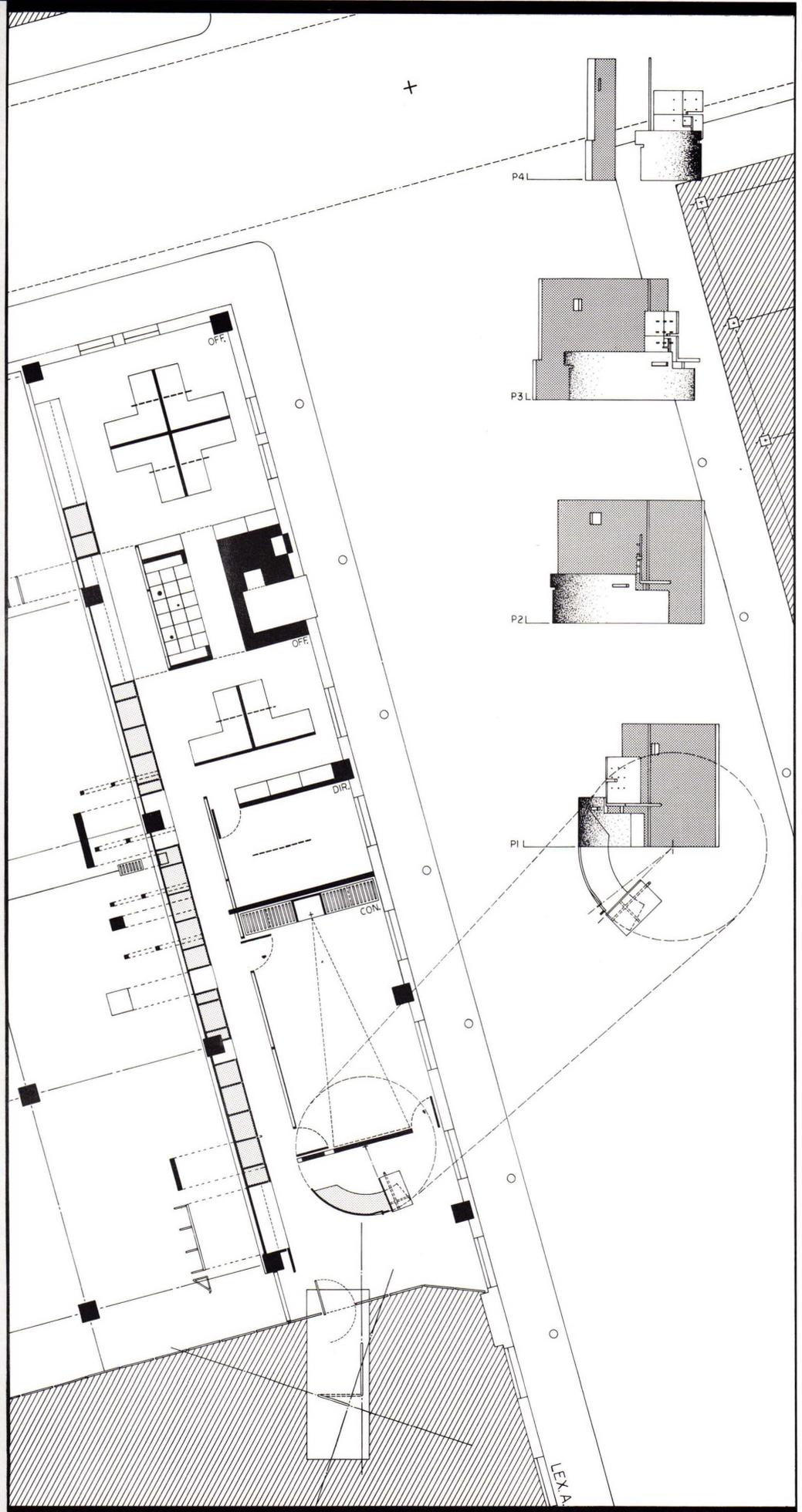
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Cheryl Riley: The Design Process. Given by Ethel Williamson, project coordinator, African-American Design Archive. Sponsored by the Cooper-Hewitt Museum. 2:00 pm. 2 E. 91st St. Reservations 860-6321.

Welcome to America, Welcome Home: Tour of Ellis Island. Sponsored by the Lower East Side Tenement Museum. 10:00 am. 431-0233. \$17.

Jewish Lower East Side: A Heritage Tour. Sponsored by the Lower East Side Tenement Museum. 1:00 pm. 431-0233. \$12.

Streets Where We Lived: A Multi-Ethnic Tour. Sponsored by the Lower East Side Tenement Museum. 2:00 pm. 431-0233. \$12.

7

Monday
AIA NEW YORK CHAPTER EVENT
New Federal Guidelines for Hospital Construction. Given by Emilio Pucillo, RA, director of the Office of Engineering Service for the Public Health Service of the U.S. Department of Health and Human Services. Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

Design Firm Management Program Cocktail Reception, with guest speaker Robert Gutman, Hon. AIA. Sponsored by Pratt Institute and the Society of Architectural Administrators. 6:00 pm. Puck Building, 295 Lafayette St., second floor. 925-8481.

LECTURE

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

13

Sunday TOURS

City and Surroundings: Uptown Elegance — Harlem's Open House Tours. Given by Michael Adams. Sponsored by the 92nd St. Y. 10:00 am. Reservations 996-1100. \$28.

Sacred Sites. Sponsored by the Lower East Side Tenement Museum. 1:00 pm. 431-0233. \$12.

Streets Where We Lived: A Multi-Ethnic Tour. Sponsored by the Lower East Side Tenement Museum. 2:00 pm. 431-0233. \$12.

CONTINUING EXHIBITIONS

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

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

Reaching Out: The Landmarks Preservation Commission 1990-1993. Federal Hall National Memorial, 26 Wall St. 264-8711. Closes June 10.

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

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

Splendid Legacy: The Havemeyer Collection, Impressionism Comes to America. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes June 20.

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

"Window Boxes" by Maren Hassinger. The Whitney Museum at Philip Morris, 120 Park Ave. 570-3633. Closes June 30.

The Waking Dream: Photography's First Century — Photographs from the Gilman Paper Company Collection. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes July 4.

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

The Observant Eye: Henry James, 1843-1916. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes August 15.

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

York. 12:00 pm. 42 W. 44th St. Reservations 382-6724.

ASTM Specifications and Basics of Brickmaking. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

17

Thursday LECTURE

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

20

Sunday TOURS

City and Surroundings: The New Bryant Park. Given by Arthur Rosenblatt. Sponsored by the 92nd St. Y. 1:00 pm. Reservations 996-1100. \$15.

Streets Where We Lived: A Multi-Ethnic Tour. Sponsored by the Lower East Side Tenement Museum. 2:00 pm. 431-0233. \$12.

Gramercy Park. Sponsored by Joyce Gold Tours. 12:00 pm. 242-5762. \$12.

22

Tuesday EVENT

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

EXHIBIT

Green Neighborhood—Green Cities. Sponsored by the Parks Council and the Central Park Conservancy's Public Space for Public Life. The Urban Center, 457 Madison. 838-9410.



Claire Weisz and Mark Yoes, "Young Architects Competition", the Architectural League at the Urban Center. Closes June 11.

29

Tuesday

AIA NEW YORK CHAPTER EVENT
126th Annual Meeting and Election of 1994 Chapter Officers. 6:00 pm. 200 Lexington Ave. 683-0023. \$10.

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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Correction:

Jakarta Stock Exchange by Brennan Beer Gorman (*Oculus*, March, 1993, p. 3) is 2,186,000 sq. ft., not 205,000 sq. ft., as reported.

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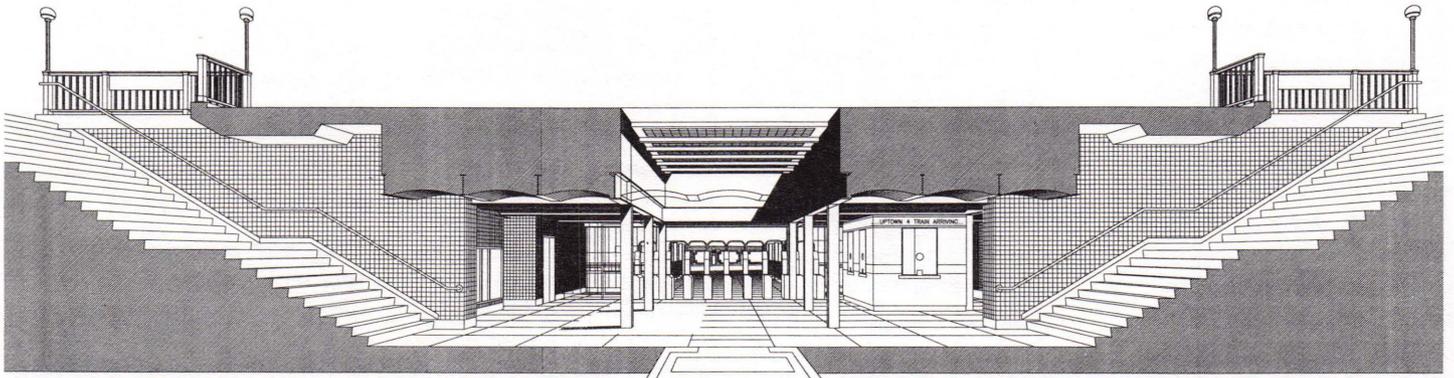


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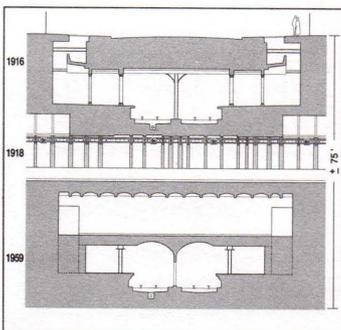
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Brooklyn Bridge Station, renovation, Conklin Rossant Architects

their design at the turn of the century by Heins & LaFarge through their consolidation as a public entity under the TA and its first chief architect, Squire Vickers, was set aside. But in recent years, a few stations on the East and West Side IRT have received impressive makeovers, such as Behan Karahan



59th Street IRT station showing "San Clemente-type section" through its various levels

and Michael Schwarting's flecked-terrazzo transformation of Franklin Street, completed in 1991, and Prentice & Chan, Ohlhausen's work at Astor Place in 1986. "We had to get the infrastructure working, so the stations were not our biggest priority," says Tito Davila, a spokesperson for the Metropolitan Transit Authority. "Now that the infrastructure's back in business, we can pay attention to the stations. We know those are the ambassadors in neighborhoods."

"No new ideas are easily absorbed within a bureaucracy," says John Tarantino, who has run the TA's Office of Station Design since it was created in 1990. In addition, Tarantino hired PCO as

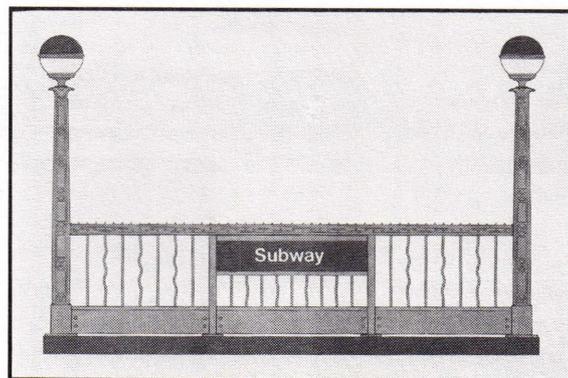
an outside consultant to develop the new "Station Planning and Design Guidelines" manual, which is being written by Rolf Ohlhausen of PCO in conjunction with Tarantino's office and others in the TA.

The manual addresses the previous lack of uniform standards in upgrading stations, not only for basics like walls, floors, lighting, and street and entrance furniture, but also for dealing with the system's rich historic fabric — or fabrics. The stations naturally embody the prevailing design sensibilities of their time, from Beaux Arts and Arts and Crafts in the IRT and BMT stations to the modernist IND stations, which were constructed beginning in 1925. Three planned station renovations on the East Side IRT — 59th Street (designed by PCO), 33rd Street, and Brooklyn Bridge (both by Conklin Rossant) — are the first of 84 scheduled through 1996 with \$830 million in city, state, and federal funds (the largest chunk of the \$9.6 billion the MTA recently acquired that will be dedicated to one category). In

1982, the TA found only 14 stations system-wide in good repair, and over the last ten years has renovated or begun work on an additional 57.

Along with new standard flooring — a quartz aggregate — Ohlhausen has specified differing but consistent color palettes for decorative tile in each of the three lines. But the guidelines deliberately play down a rigid historicism. Instead, architects are asked to observe and express generic line distinctions. Existing decoration will be restored or replicated, but the creation of new art and decorative elements that preserve the spirit of the station is encouraged, including an Arts for Transit program.

Ohlhausen refers to the 59th Street station as the Roman church of San Clemente in reverse: Instead of moving upward in time from ancient catacombs to Renaissance cupola, the station's oldest line — the 1916 IRT local — is uppermost in the strata of this extremely deep station. The most recent addition,



Station entrance with new stanchion, Prentice & Chan, Ohlhausen

an express IRT line from 1959, had to be built underneath the 1918 BMT N and R lines that bisect the station from west to east on the way to

Queens. Thus, at each level PCO will have an opportunity to apply different generic designs and develop specific new elements. For example, in a grimy, rectangular midlevel area — a "human mixing box," says Ohlhausen, where passengers transfer between lines — murals by the artist Elizabeth Murray will be introduced; Ohlhausen hopes they will "express a new layer." As part of the rehab, PCO is working with Bloomingdale's and the community to explore ways to improve pedestrian circulation.

James Rossant calls the guidelines a "wonderful contribution." Although Conklin Rossant are dealing only with the IRT line, even at the multi-line Brooklyn Bridge/City Hall station, they will be able to test the manual's usefulness pretty thoroughly. The major difference between the 33rd Street and Brooklyn Bridge stations is that the former is landmarked. One change they will be applying to both stations is the restoration of sidewalk lighting vaults that were prevalent before they were covered over or removed during the blackouts of World War II. These brought light into stations and tracks and were illuminated above at night. In line with the manual, the vaults will be restored in historic form at 33rd Street, and in more modern form at City Hall Park.

"The Brooklyn Bridge station has changed a great deal over the years," says William Conklin. "It's a

wonderful space as a station, but it has only one wall of historic tile left.” An underground pedestrian connection links City Hall Park with the Municipal Building and the bridge itself, where once trolleys waited to cross the river, although doubtless no one at the time referred to “intermodal” transport. “It’s amazing from a civic point of view,” remarks Conklin. “These guys were thinking in urban design terms underground.” C&R will be adding new floors, lighting, and artwork, clearing circulation, and reworking the cable structure.

At 33rd Street, now a dark and uninviting station with poorly lit and confusing entranceways, but once “rich in mosaics and tile and art,” says Conklin, “our approach is restoration, all very orthodox.” The challenge is to integrate the stripped-down new finishes and systems — fare arrays (i.e., turnstiles), floors, ceilings, lighting, and electrical and mechanical — with the restoration of historic mosaics, tile, and terracotta, “most of which is in good condition,” says Conklin. “Signage is standard, although we can design our own where we build into walls, as at Brooklyn Bridge.” Conklin has one particular hope for 33rd Street’s art program, managed by the TA’s Arts for Transit project. In a stairwell, the station still bears a piece of the armory that once stood nearby, which was the site of the Armory Show of 1913 that transformed the art landscape of New York City. “That show is part of our cultural memory,” says Conklin. “The artwork that’s chosen should respond to its presence.”

Built as great civic works, not just as people movers, the subways are part of our cultural memory as well. Ohlhausen and Tarantino point to TA president Alan Kiepper and MTA head Peter Stangl as crucial backers of the design guidelines and the TA’s station renovation plan, though timing is also a factor. “Kiepper and Stangl came at the right time,” says Wendy Foyer, director of the Arts for Transit program. “We are coming out of

the abyss, so now we can focus on the customer — and they see that the rehab is the right thing.” Further evidence of the shift in thinking is the TA’s recent search for a chief architect. “There really hasn’t been someone supporting design since Squire Vickers,” says Conklin. Vickers held the post from 1906 to 1943. “We’ll be restoring some of his mosaics at 33rd Street.”

Glitches for SCA

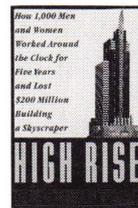
Is the School Construction Authority planning to cancel its Prototype Schools Program, not only due to cost overruns but also because of problems with some of the sites? The SCA won’t say, but unidentified sources claim major changes are under consideration. The SCA inherited the program from the Board of Education, and has been forced to mediate between the Board’s program requirements and the real projects being built. Architects are also complaining there is no clear authority between Board of Ed and SCA design standards. Phillip Szujewski, an architect with Perkins & Will, noted that “there were some glitches. The SCA was never able to develop their own program from scratch.” The main glitch, apparently, was in site selection, with no real site criteria set forth to begin with. Thus, schools that were programmed and designed for flat, modular-friendly spaces had to be adapted to irregular sites, a real factor in driving up costs. Thomas Spiers, senior vice president for operations at the SCA, points out that since the “Board of Education is our boss, it’s not up to us to unilaterally cancel this program. On the other hand,” Spiers adds, “we won’t keep on applying it by rote. We will look at specific sites and ask for redesigns that respond to site conditions.” Szujewski responds, “The problem is execution. They’re program-generated. But I hope they will go with a second generation and do them better.” ●

REVIEWED BY SUZANNE STEPHENS

High Rise: How 1,000 Men and Women Worked Around the Clock for Five Years and Lost \$200 Million Building a Skyscraper

By Jerry Adler, HarperCollins, \$25

This is architecture’s version of *The Client* by John Grisham. Oddly the book focuses on a building — SOM’s mildly deconstructivist tower at 1540 Broadway — to which few in the architectural community have paid much attention. Nevertheless, the behind-the-



scenes, tell-all, hair-raiser style is informative while proving again that money is still the strong hook for a bracing read.

The descriptions of meetings with SOM’s David Childs and Audrey Matlock and with retail-architect-for-a-moment Jon Jerde are too good....

On Weathering: The Life of Buildings in Time

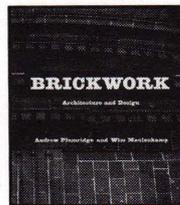
By Mohsen Mostafavi and David Leatherbarrow, MIT Press, \$30 cloth, \$14.95 paper

If your clients just hate it when your stainless steel or porcelain panel buildings begin to show blemishes, the concrete crumbles, or the windows leak, this book is for them. It does not actually tell you why some buildings gain in appeal and integrity with age, while others grow painfully repulsive. Nevertheless, the book explains why nature has its way with certain techniques of building and questions assumptions about the pockmark-versus-patina view of weathering. Black-and-white photos of some of the major icons of architecture illustrate the authors’ points.

Brickwork: Architecture and Design

By Andrew Plumridge and Wim Meulenkamp, Harry N. Abrams, Inc., \$39.95

It looks like a coffee-table book, and the title sounds like a technical text. But *Brickwork* turns out to be an intelligent and



discursive history of this favored building material, offering luscious color photographs of some of the best architectural examples of brick application. These include Dudok’s Hulversum Town Hall (1930) and Cuyper’s Amsterdam Central Station (1889). An appendix on techniques and a glossary are provided.

Theory and Experimentation: An Intellectual Extravaganza

Edited by Andreas Papadakis, Academy Editions, \$95

One of publisher Andreas Papadakis’s final flings before his departure from the London publishing house. The book shows the work and presents individual papers and a group discussion from events that occurred in the summer of 1992. It is one huge cocktail party of avant gardies — the kind of party where the right people appear to be in attendance, but there is enough of a polyglot mix to make you wonder who was minding the door. Never mind. The discussion at the forum is provocative; the presentation of the work of the “draws” (Eisenman, Tschumi, Libeskind, John Hejduk, Thom Mayne, Michael Rotondi, Eric Moss, Wolf Prix, Zaha Hadid, Diller & Scofidio, Raimund Abraham, Will Alsop, Asymptote, and so on) is enough to give a good idea of who is advancing.

Frank Lloyd Wright: Hollyhock House and Olive Hill, Buildings and Projects for Aline Barnsdall

By Kathryn Smith, Rizzoli, \$45

Extremely detailed account of a painstakingly researched history on Aline Barnsdall and her theater and art complex planned for Olive Hill in L.A. Even unpaid fees and the lawsuits that followed between Barnsdall and Wright are fully documented. While it should be the definitive account of this project, it won’t be easy to turn into a screenplay. The book does include superb color and black-and-white photos of the Hollyhock House.

Gerrit Th. Rietveld: The Complete Works

Edited by Marijke Kuiper and Ida van Zijl, Princeton Architectural Press, \$75

This comprehensive catalog accompanies a show mounted on “Gerrit Rietveld 1888–1964” by the Centraal Museum in Utrecht and the Netherlands Architecture Institute. The catalog, encompassing 681 designs for furniture and architecture that

Rietveld produced during his lifetime, seeks to refute the belief that Rietveld's most significant work remains the Red/Blue Chair of 1917 and the Schroeder House of 1924. The survey illustrates a career of strengths, as well as a certain failure of that edgy nerve he demonstrated in his De Stijl years — whether the show's organizers like it or not.

Architecture Culture 1943–1968: A Documentary Anthology

Edited by Joan Ockman with the collaboration of Edward Eigen, Columbia Books of Architecture/Rizzoli, \$50 cloth, \$35 paper
This important compilation of treatises and critiques by architects, historians, and critics explores most of the important international issues and events of the years when Modern architecture was coming into full bloom. As important as these are, the superbly informative introductions accompanying the essays, in which Ockman and Eigen place the writings in the intellectual and historical context of contemporary architectural design and thought, add significant heft to the collection. The body of essays includes the one by Giedion, Sert, and Leger on monumentality, Joseph Hudnut on "The Postmodern House," and Mumford's piece in *The New Yorker* on "Bay Region Style" that provoked a sparky 1948 symposium at MoMA, as well as the essays by Denise Scott Brown and Robert Venturi, Aldo Rossi, Manfredo Tafuri, and Roland Barthes from the 1960s. True, not all the essays are actually interesting to read; some might have been dropped, others added. But the scope and the history-behind-the-essays give this important anthology its unusual depth.

Vienna 1850–1930: Architecture

By Peter Haiko with photography by Roberto Schezen, Rizzoli, \$65

 One more book on Vienna at its most ornate and austere, neurasthenic and progres-

sive. The text by Haiko is insightful; the photos by Schezen sumptuous. Two caveats: Some muddy black-and-white reproduction mars Schezen's large photos, and more color photos should be included to give this polychrome architecture its due. So yet another edition is needed.

Shin Takamatsu

Edited by Paolo Polledri with photography by Atsushi Nakamichi, San Francisco Museum of Modern Art/Rizzoli, \$35

A catalog accompanying the recent exhibition at the San Francisco Museum of Modern Art introduces the work of this 44-year-old architect to the United States.



Up until the "baroque machine" known as the "Ark," a dental office and art gallery built in Kyoto in 1983, Takamatsu was known mostly in Japan. Even since then his work tends to be published more there and in France than in the U.S. There might be a reason. A good deal of the work is a tortured sci-fi, high-tech kitsch that looks properly weird in Scott Ridley films (see his *Black Rain* for Kirin Plaza, Osaka, built in 1987), but offers too many frissons for certain American sensibilities. That actually might be Takamatsu's point. Nevertheless, the interviews and essays (including Riichi Miyake and David Stewart) place Takamatsu's work intelligently within the larger context of Japan-

ese and international architecture and culture.

Fetish: The Princeton Architectural Journal, Volume 4

Edited by Sarah Whiting, Edward Mitchell, and Greg Lynn, Princeton Journal and Princeton Architectural Press, \$19.95

Fetish is fun to read: You find yourself drawn to it...hooked by it even.... Generated by a symposium held at Princeton, the topic is astutely and imaginatively analyzed by authors who include Hal Foster, Emily Apter, Robert Somol, Tracy Brown, Jennifer Bloomer, Anne Bergren, and Jeffrey Kipnis. Any discussion of the fetishistic impulse that has led to our commodity-based obsessions and counterfeit creations in architecture naturally will look to Freud and Marx. A particularly fascinating argument is Mark Wigley's essay on Freud's use of "architectural rhetoric" in analyzing the psychological condition.

REVIEWED BY EDWARD EIGEN

Systems of Survival: A Dialogue on the Moral Foundations of Commerce and Politics

By Jane Jacobs, Random House, \$22
This highly idiosyncratic book shares exactly the same book jacket design with Jacobs's revolutionary indictment of modernist "statistical" planning of 30 years ago, *The Death and Life of Great American Cities*. Set as a dinner party which is actually a symposium, a series of Platonic dialogues spells out two competing societal drives — "The Commercial Moral Syndrome" and

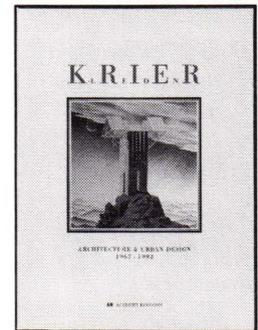
the "Guardian Moral Syndrome" — and their troubled reconciliation in public and private life. It is a curious book meriting attention, but it seems stuck to sociologically-based assumptions that aren't as trenchant today as they once were.

REVIEWED BY PETER SLATIN

Leon Krier, Architecture & Urban Design: 1967–1992

Edited by Richard Economakis, Academy Editions/St. Martin's Press, \$79.50

Whether or not Leon Krier likes to get his hands dirty building architecture, as was debated at the April ANY symposium in New York City, with this coated-paper extravaganza from Academy Editions you won't have to. And even if you think Krier



shouldn't sully his hands building, a little judicious editing would have been welcome. Despite

the beauty of the drawings, there are just too many of them. The accumulated nostalgia begins to seem threatening until you come upon the house at Seaside. The intrusion of reality into his entire realm of supposition is welcome. Despite the overkill, the book, which includes comments by Krier, is well organized and clearly annotated.

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IN CASE YOU MISSED IT Kathy Chia

Theories of Domestic Life

The house is a place to seek refuge and enjoy from within, but also a place to escape from, to view from without. The most familiar place in our lives, the house can also be the most paradoxical building type to design. In the global marketplace is it possible, or even desirable, to commodify the house?

Princeton University professor **Beatriz Colomina** invited four prominent scholars and

practitioners to discuss current theories about the house at the April 8 AIA New York Chapter **Researches in Architecture** symposium, "Turning the House Outside Out."

Looking back at modernism's influence on residential design, architect **Kenneth Saylor** redesigned an apartment at Le Corbusier's Unité in Firminy to reflect the contemporary structure of the home, working with "discourses that determine the shape of contemporary living." Corbu's projects at Firminy and Pessac have shown us, he said, that when confronted with a structure too foreign to the traditional notion of "house," people often realign the space with objects and decorations that mark time intervals of habit and memory.

Georges Teyssot of the University of Venice discussed the notion of "the slicing of time in a domestic environment" as boredom or ennui, a theory that can be traced

back to the Renaissance. For the philosopher Schopenhauer, ennui is a "domestic demon"; For Walter Benjamin, ennui is "the lining of time," an interior where memories of practices in space conform to a cycle of customs. "Ennui is the perception of the void of everyday life, the ticktock of the clock....To escape it we create games or diversions."

Ironically, this condition of boredom and predictability often



Beatriz Colomina



Kenneth Saylor



Ellen Lupton



Elizabeth Diller

provides us with the stability that identifies the house as the cognitive nucleus of our existence. This recognition gave Ellen Lupton of the Cooper-Hewitt Museum a point of departure for remarks based on her upcoming exhibit, "Mechanical Brides — Women and Machines from the Home to the Office." Lupton asked, Is the phone a woman's liberation from the house, or is it an appendage to the house? She noted that in order to address psychological issues about house created by the integration of technology, we must recognize how we are shaped by those technological innovations.

Architect **Elizabeth Diller** used optical control to design a vacation house that compresses the expansive ocean view into a two-dimensional plane, as if one were watching "a sanitized and protected view of nature" on television. Diller, who has researched the architecture of tourism and the domestic attrac-

tions away from home, explained that the tourists' escape from their own homes is actually a yearning for another idealized, commodified home. The door frame becomes the telescoped, scrutinized field of domestic vision where the "hyper-prosaic is on view." As a result, the idealized domestic attractions of tourism establish and justify the existence of our own idiosyncratic homes. For the tourist/voyeur, "one's own home is the only fixed point of reference."

The discussion reminded architects to continue the search for clues to territoriality and authenticity in the house without denying the habits, however mundane, that codify the space. Teyssot cautioned, "The suppression of the habitual is a powerful, dangerous moment of knowledge," one that could result in "the disappearance of the belief in values that define our space."

Architecture Unbound

Given that advanced computer technology has been available to architects since the 1960s, it's not surprising our profession wants to take advantage of the software already well established in other industries.

The **Architectural League's** four-part symposium in April, "**Architecture Unbound: Building, Computers, and the New Complexity**," moderated by architecture critic **Joseph Giovannini**, exposed a plethora of theoretical and practical concerns. Architects must push software applications and design ideology "beyond the mere representation of historically traditional forms," said panelist **William Mitchell**, dean of the school of architecture and planning at MIT, at the first session. Mitchell, a veteran computer advocate, also moderated the March 30 AIA **Researches in Architecture** symposium, "The Logic of Architecture —

New Developments in CAD."

Several panelists urged architects to rethink traditional methods of visualizing space. After presenting his video of four-dimensional, computer-generated objects, Brown University mathematician **Thomas Banchoff** stated, "By forcing ourselves to model the fourth dimension, we push the limits of how we see in three." Using Mathematica software to render music as navigable architecture, **Marcos Novak**, assistant professor at the University of Texas at Austin, described an architecture of "new worlds" designed through cyberspace and interactive/habitable cinema, "a chamber of algorithmically controlled architecture."

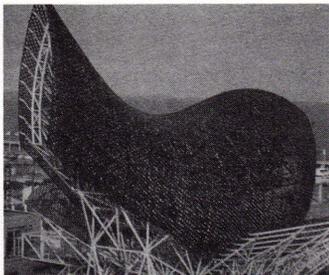
Although these specific investigations may appear impractical for the day-to-day machinations of a typical office, other panelists agreed that the resulting processes have helped to expand our vision of accessible computer applications. In his competition entry for a university building in Graz, Viennese architect **Manfred Wolff-Plottegg's** basic goal "was how to get the computer to design the project for me." Using FORTRAN, he devised algorithms that arbitrarily generated the proportions of the rooms, their insertion points, and their degrees of rotation in two and three dimensions. The discourse was framed by the software, as the redefinition of agency and authorship appears to undermine the authenticity of one's creative "signature trademark." Yet Wolff-Plottegg contended that the way the computer is programmed and used is "your interpretation by action." "Ironically," he said, "the Graz project won an honorable mention for fitting in with the surrounding context."

Peter Eisenman's office uses Autocad 12, Form Z (a three-dimensional package), and Mathematica (a computational program) to integrate its designs philosophically and formally, "working in the nature of the computer as a design process," said architect Selim Koder. "We cannot draw by

hand what we want to design," he said of interference patterns. "We are interested in a mathematical search for ideas in architecture. As they manifest themselves in a systematic way, the computer becomes a significant tool." Although Koder admitted that they are "just beginning to fully exploit the computer's capabilities," Eisenman's office has been able to push its theoretical explorations further through the computer's modeling and computational alacrity, and it hopes to one day implement three-dimensional drawings as a process of design.

Frank O. Gehry's office demonstrates a dynamic iterative process of craft and computers.

Jim Glymph, a principal architect at the office, said "our goal is not to explore the fourth dimension, but to get architects to finally design



The Barcelona Fish, Olympic Village, Frank O. Gehry

and build in the third....The computer is a tool to help us achieve this." Yet finding the right program for the task is half the problem. In order to design and construct the fish structure for the Barcelona Olympics, Gehry relied on CATIA by IBM. CATIA's capabilities established a complete set of three-dimensional controls to model the structure and develop the construction drawings. Gehry's office still builds traditional models to develop the design detailing and use of materials, but how many offices do you know that use a computer-interfaced, laser digitizer (most commonly used in brain surgery) to input the model's coordinates in three dimensions?

Engineers **Oskar Graf** of Vienna and **Guy Nordenson** of Ove Arup & Partners use computers

for computational and modeling purposes, but "as an engineer, you must convince yourself first [of the structure's integrity] and then go to the computer, so you get believable results," explained Nordenson. He reminded architects that the question of how to design new and unconventional forms must be countered by a social question: "If a city wants to build Eisenman's 37-story tower modeled after the Mobius strip, they will also have to pay for it. Perhaps the money could be better spent elsewhere."

Novak cautioned, "Before, we had the problem of being overwhelmed by great [computer-generated] drawings of horrible buildings; now we are seeing the advent of great three-dimensional modeling of horrible buildings." Despite the seduction of its software potency, the computer is still only part of a palette of tools that can serve to enhance the rigorous and thoughtful process of the creative mind. Said Glymph, "If we want to be master builders again, we must know what methods and means are out there. It's the responsibility of academic institutions to train students to explore the use of computers and exploit methods from more advanced industries." One hopes the panelists will reconvene in another ten years to continue the discussion of computer applications in architecture that, at this point in time, are just beginning to "unbind" our profession....

Kathy Chia is a designer with Prentice & Chan, Ohlhausen.

Facility Data Base Management

by **Barbara Nadel, AIA**

Facility data base management has become a hot topic among large institutions with a significant amount of space to manage, maintain, and assign. In competitive institutional environments, such as hospitals, medical schools, and universities, space is a valuable commodity, often viewed as a symbol of prestige and power.

Where do architects fit into the facility information process? What is facility data base management and why is it receiving so much attention? These issues were the focus of discussion at "Facility Data Base Management" with consultant Ken Ritchin, AIA, MPA, and Alan Zimble, RA, founder of Computecture, Inc., an event sponsored by the AIA New York Chapter Health Facilities Committee on April 20.

According to Ritchin, the reason facilities and capital assets are receiving so much attention is because of the "impact these resources have on the financial viability of these organizations." As a result, says Ritchin, "opportunities exist for architects and facility consultants to help their clients create and format this information, while gaining long-term relationships with their clients."

Ritchin speaks from first hand experience: He was a resident architect for Mount Sinai Medical Center in New York City, where he directed facility planning and space management for the hospital, medical school, and faculty private practices.

Integral to his role was the development and management of a 3.5 million-square-foot room-by-room computerized data base for all the institution's facilities.

Using a large-screen computer to illustrate a case study, Ritchin and Zimble demonstrated how space can be located, graphically identified, tagged, tabulated, and updated. While some architectural firms offer this service to clients, Ritchin and Zimble have been approached by clients to provide this service after large projects have been completed.

Zimble identified the stages necessary to implement a comprehensive, automated facility data base management system. They include assessing needs and objectives; evaluating existing resources, as well as computer system requirements; establishing a plan to import the data into the system; implementing the graphic data base; delineating space and departmental graphic boundaries; tabulating data base information; preparing quality control reports; developing a data maintenance plan; and planning for system expansion.

However, Ritchin cautioned, "Facility management is an interactive process that, in order to be effective, must directly involve key members of an organization's management in the process. Organizations must place a higher value on their facility resources."

Barbara Nadel, who moderated the program, is the vice chair of the AIA New York Chapter Health Facilities Committee. She has an architectural practice specializing in health care and institutional facilities.

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Bright Marketing Ideas: Proposals that Work

by Joan Capelin

At a recent how-to session, the subject of proposals and corporate credentials was presented by consultant **Julie K. Miele**. Among her suggestions were:

- A proposal can't win you a job all by itself, but it can certainly lose it for you.
- Be prepared to send something the moment you find a good business development situation.
- There is something to be said for a consistent approach, rather than inventing the wheel each time you do a proposal. Possibly 90 percent of a proposal is modular; sections can be more or less ready ahead of time, with relevant changes.
- Most architects don't enjoy writing and brush it off by being formulaic. Some components *are* reusable, but the rest of the language should be fresh, reflecting enthusiasm about the prospective work.
- If someone calls you at the last minute, asking you to fax your basic proposal so he or she can make an RFQ or RFP deadline, you probably weren't the first or second choice. Ask yourself if you really want this relationship.
- Engineering firms who have hot leads might be inclined to ask a few architectural offices to "send whatever you have." This is not necessarily shopping on the part of the engineer; it may reflect its experience that architects often don't come through.
- Know those consultants whom you need to get work; if you are tracking a project type, line up the right consultants.
- Send prospects what *they* need to make a decision about you — don't just send what you have. If they ask for an executive summary, they really want one; don't ignore the request because you're not sure what to say.
- Government forms are a neces-



© JEM MIELE

Julie Miele

sary evil, however frustrating or demeaning they are to fill out.

- Make your marketing materials look good: legible,

accessible, succinct, *interesting*.

- Being redundant isn't a crime. Get a clear strategy and make your points often. You never know what they've read and what they've merely scanned.
 - Nobody has proven yet that a heavy package filled with irrelevant stuff is more impressive than a lighter one that is easy to understand, easy to use, and responsive.
 - Make things accessible to the client. Think of the client as being handicapped. Use any little trick that you can to make your proposal more readable or more interesting. This means lots of white space, for starters.
 - The cover letter is important because everybody reads it, yet everyone seems to send out the same generic letter. Use the letter to sell for you, otherwise your prospect may never open your materials.
 - If you don't like what a client has asked for, respond anyway, but include a section with the statement, "We have some other ideas in which we think you'll be interested." (*Note: Some committee members felt this was giving away services. Others felt it was a risk worth taking, especially in a tight marketplace.*)
 - Clients don't really care about you; they care about themselves. Tell them how you think their project should happen, and why you uniquely can make it happen.
- "Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. PR/marketing consultant Joan Capelin, Hon. AIA/NYSAA, who compiles this column, is the founding chairman of the committee.*

Supportive Housing by Design

by Magnus Magnusson, AIA

There is a great need to build quality affordable housing and supportive communities, but the process is complicated, time-consuming, and full of obstacles. Recent projects have teamed nonprofit community development organizations with city and state agencies, various funding sources, and private consultants. How successful are these projects and how can new projects being planned increase their chances of creating well designed, quality housing?

To address these questions, the AIA New York Chapter Housing Committee sponsored two evenings of panel discussions on April 12 and 21 at the New York Design Center. Four built supportive and affordable housing case studies were presented: Brooklyn Gardens, a 136-unit gut rehabilitation of a 51,000-square-foot building in Fort Greene, Brooklyn; West H.E.L.P., new construction of 108 units of transitional housing in Greenburgh, Westchester; Highbridge Heights Unity Apartments, a gut rehabilitation of 23 five- and six-story buildings in the Bronx; and Melrose Court, new construction of 263 units built as attached town house condominiums in the South Bronx.

Teams representing the nonprofit development organizations, the architects, and the funding agencies presented the projects to an audience that included not only architects but representatives from the nonprofit community — developers, funders, and service providers. Questions ranged from team composition, programming, coordination of funding streams, design objectives (physical and social), and budgets, to the relationship between quality and cost and the compromises that had to be made to complete these projects. Some of the answers follow.

- Supportive housing is housing with services — such as space for

day care, play areas for children, social service rooms, health care, community rooms, etc. — primarily built for low-income families by individuals with subsidies from different government funding streams that require a substantial amount of coordination.

- These projects illustrated that by allowing the architect and developer creative license, affordable and supportive housing can set standards for quality.
- Architects brought in as team members during the initial planning and fund-raising produced the best results. Their work was more sensitive and creative in its response to the difficult programming and funding issues encountered during project development.
- A new generation of affordable housing programs in both federal and local government is needed to encourage inter-agency cooperation in development activities. The existing web of cross-subsidies necessary to develop supportive housing adds unnecessary confusion and delays.
- Affordable housing should not be a building type recognizably different from other housing. Although subsidized, it should maintain the standards and design integrity of market-rate housing.
- Nonprofits are providing quality housing and services to people who need support. Their work should be recognized and their efforts assisted.

Volunteers Sought

The Chapter is attempting to create a data base of members who can volunteer time to act as relief staff for the documents/reception desk and also perform other data base management tasks. If you can volunteer time to work in our great new offices, please call the Chapter's RSVP line at extension 16 and leave your name and phone number.

Pucillo To Discuss New Federal Guidelines for Hospital Construction

by Barbara Nadel, AIA

Emilio Pucillo, RA, director of the Office of Engineering Services for the Public Health Service of the U.S. Department of Health and Human Services, will discuss the recently issued federal guidelines for hospital construction at 6 pm on Monday, June 7, at 200 Lexington Avenue, 16th floor. The event is sponsored by the AIA New York Chapter Health Facilities Committee.

Since 1970, Pucillo has held continuous committee membership at the Public Health Service, working on revisions to the "Guidelines for Construction and Equipment of Hospitals and Medical Facilities." He is a past member of the New York State Department of Health's committee for the revision of the design guidelines and administrative code. Issued in early 1993, the new edition of the "Guidelines for Construction and Equipment of Hospitals and Medical Facilities" was developed by advisory groups of experts from the private, state, and federal sectors, and reflects the expertise of those who design, operate, and build health facilities. The 150-page document was published by the AIA Committee on Architecture for Health, with assistance from the U.S. Department of Health and Human Services.

The guidelines, the latest in a 45-year series, are used in whole by

35 states as a basis for health facility design and licensing, while the other 15 states use various components of the document to establish requirements. In addition, the federal government uses the guidelines in regulating HUD-22 loan guarantee programs to hospitals and for Health Service medical facilities.

A number of items in the current New York State health code must be addressed in order for the existing state code to reflect the new guidelines. The effort to update the state code may be accelerated by the support of the AIA New York Chapter Health Facilities Committee, both locally and statewide.

Tom Jung, RA, health facility planner with the New York State Bureau of Architecture and Engineering Facility Planning (BAEFP), Office of Health Systems Management, NYS Department of Health, has been invited to attend the program as a guest observer. Jung and others have expressed the hope that a statewide task force will be formed to assist the DOH in updating the state health code. Facilitating communication between Pucillo, Jung, their respective agencies, and their prime constituency, New York's health facilities design community, is the first step toward achieving that goal.

Barbara Nadel has an architectural practice specializing in health care and institutional facilities. She is vice chair (and former chair) of the Health Facilities Committee and was recently appointed vice chair of the Design Subcommittee for the National AIA Committee on Architecture for Health.

The Construction Game Today

by Philip C. Weiner, AIA

April 28 was a night when the facts of life in the '90s, as seen by those closely involved in "The Construction Game," were openly discussed. The Corporate Architects Committee presented a distinguished panel of experts, including Walter Hunt, AIA, of Gensler & Associates, Kathi Littman of Lehrer McGovern, Citibank's Stephen Binder, construction consultant Arthur Nusbaum, and Larry Oxman from Structure Tone, who traded insights, experiences, and predictions. James Russell, AIA, senior editor at *Architectural Record* moderated the event.

At times it was a new version of *The Crying Game*. Kathi Littman recounted recent examples of rock bottom allowances for general conditions. Larry Oxman cited frequent cases where his firm contributed engineering services that went uncompensated. Walter Hunt detailed the pressures of delivering professional services while fees are being driven down by increasingly budget-minded clients. "Design in the '80s was more complex, more layered," he said, observing that in the '90s architects must make a greater effort to research the best materials for the budget. Beware of GMPs, warned Arthur Nusbaum, who said most contractors will build in plenty of fat if forced to guarantee their prices. "Clients expect lower prices,

but they also expect the same quality, and that's life," said Stephen Binder, who added that Citibank is under the same economic pressures we all face.



Walter Hunt, Kathi Littman, Arthur Nusbaum, Larry Oxman, Stephen Binder, and James Russell

Alternatives to traditional relationships such as partnering and design-build

were a recurring theme. Supporting "properly adversarial" roles, Hunt gave one example of a successful selection process in which the fee was set fairly, general conditions were solidly estimated, and the GC was required to bid to the three best subs, avoiding the problem of resorting to "marginal subs" to get the job. Nusbaum described one owner who evaluated subs together with the GC, resulting in shared savings and a strong team. The differences between general contractors and construction managers were discussed, but Binder queried, "Does a name really matter once you get the project?"

Although misunderstandings can still result in times of economic constraints, team effort was presented as the evening's mantra, the solution to controlling costs and insuring a successful project. One panelist recounted the story of a poor architect who, after being awarded the job of a hotel conversion, startled his client by requesting additional compensation for including a ballroom. "I would have fired the facility manager, not the architect, for an incomplete RFP," said Binder.

The event was generously sponsored by Furniture Consultants, Inc., and Rieloff Gallery, which donated its space.

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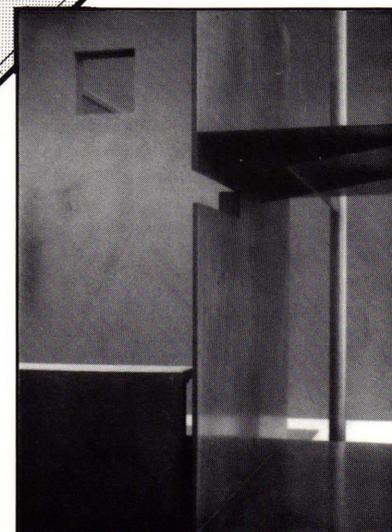
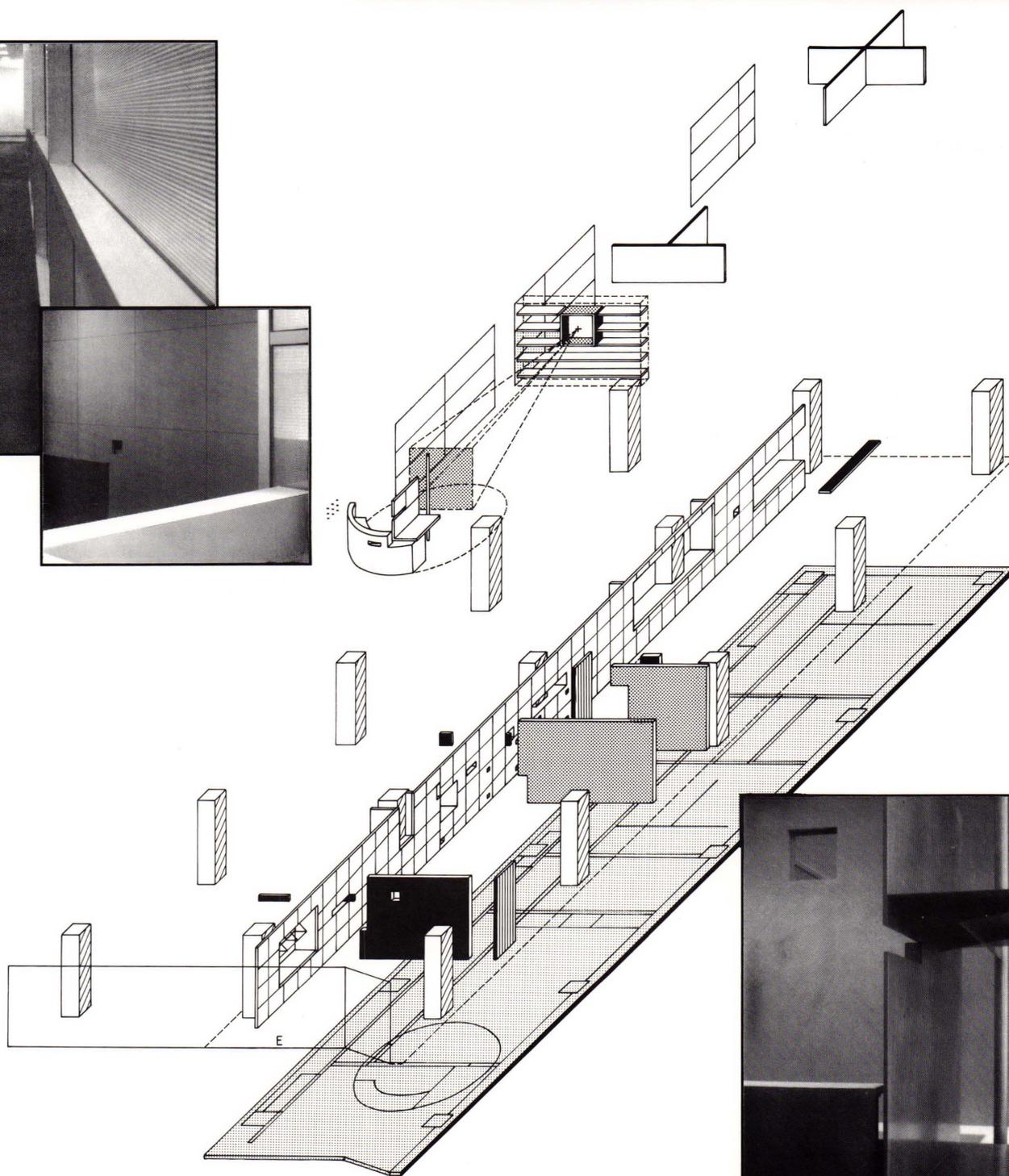
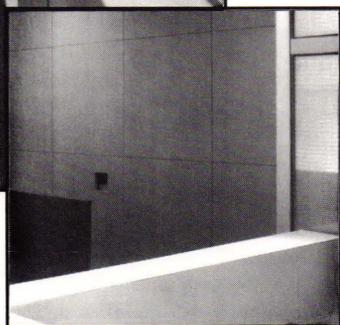
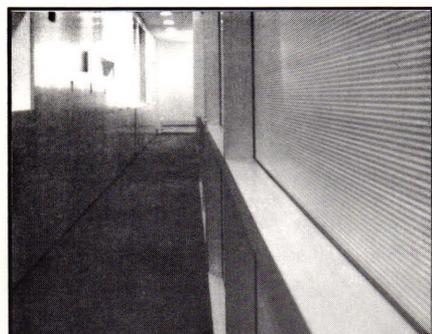
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ABOUT THE ARCHITECTS...



Victoria Meyers and Thomas
Hanrahan, AIA, architects

Thomas Hanrahan and Victoria Meyers have become increasingly known to the architectural community over the last several years through various publications and awards for their work. They began their practice in 1985, and in the years since have won five AIA New York Chapter design awards: In 1989 they received a citation for a nature center in Chattanooga; in 1990, an award for a crafts exhibition and production center in New Orleans; in 1991, an award for their Hudson River House; in 1992, an award for the Inside-Out House; and this year, an award for the Duplicate House. Interestingly enough, while the composition of the juries changes, they keep veering to Hanrahan and Meyers's designs. The firm, it should be added, also won a *Progressive Architecture* design award for the center in Chattanooga and in 1990 was a part of *Progressive Architecture's* international selection for its second "Young Architects" issue.

Throughout this time their work has been frequently commended for its integrity, sophistication, straightforwardness, attention to site and environment, and its rigor of plan. Last fall, a jury composed of Philip Johnson, Deborah Dietsch, and Bernard Tschumi selected Hanrahan and Meyers's design for the New York Chapter's new headquarters on the sixth floor of 200 Lexington. (Runners-up included the firms of Smith-Miller + Hawkinson Architects, Freeman & Pizer Architects, Anderson/Schwartz Architects, and Shelton, Mindel & Associates.) At the time of the selection Deborah Dietsch, editor-in-chief of *Architecture*, said their "architecture imparts a bold, forward-looking identity for the Chapter's new offices within a typical spec office building." As illustrated in the photographs, the project indicates a mastery in the manipulation of a linear, fairly narrow space for different functional demands. The architectural elements, which are minimalist, modernist, and concerned with materials, show an elegance of detailing and craft, and a sensitivity to the way that natural light permeates the space.

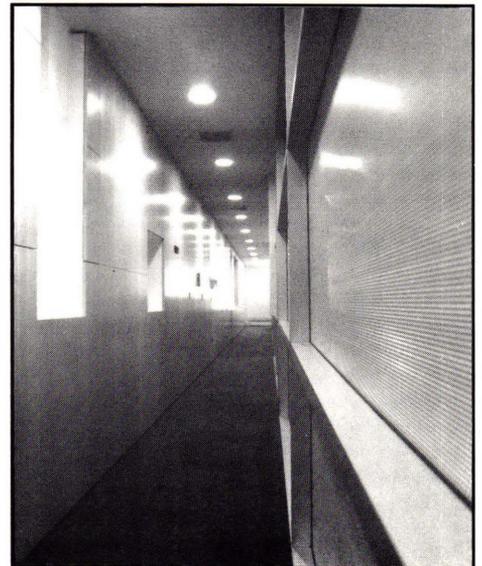
Tom Hanrahan received his M.Arch. from Harvard's GSD in 1982, and his B.S. in architecture from the University of Illinois in 1978. After he finished his Harvard schooling, and before he came to New York, Hanrahan worked for Kallmann, McKinnell and Wood in Boston. For the last eight years he has taught at Columbia University's Graduate School of Architecture, Planning, and Preservation, where he is the director of the core design studios.

Victoria Meyers also received her M.Arch. from Harvard's GSD in 1982. Previously she had studied civil engineering and art history at Lafayette College, where she graduated in 1975. In 1991 Meyers joined the faculty of the Cornell University School of Architecture, although this past semester she was on a leave of absence and taught a design studio at Columbia's GSAPP.

ARCHITECTS' STATEMENT

BY THOMAS HANRAHAN AND
VICTORIA MEYERS

We felt that the AIA's New York Chapter headquarters should represent a vision about the future of the institute and the profession. We also felt that it required an aesthetic that would reflect the New York Chapter's position as the founding chapter of an institute organized in 1867 to share and disperse information about architecture.



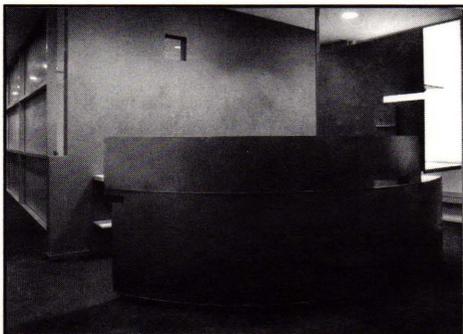
View down the main corridor of the offices

These offices were to be located in an 1,800-square-foot expanse on the sixth floor of a loft building originally designed by Ely Jacques Kahn. The

ABOUT THE SPACE...

building is an immense, gridded block at 32nd Street and Lexington Avenue, set amidst other blocks of almost identical size and shape. In other words, the immediate context is one of remarkable uniformity. The program required an entrance area with a reception desk, substantial storage for documents, drawings, and files, a conference room, a director's office, and open office space.

Within this context, we came up with a scheme that would emphasize the building's structure through a vigorous articulation of the primary dividing walls and enclosures for office equipment. We wanted to organize the program so that it would be possible to move freely from the most public area — the reception desk — through to the most private areas in an open office plan. Therefore, we introduced a series of articulated elements to address the program and engage the various spaces. The articulated elements of the project include the steel reception desk, the lateral (east-west) walls, the aluminum-frame wall, the wood storage wall, and the concrete structural columns. These elements are intermittently concealed and exposed through a process of intersection and collision.



Curved reception desk of maple wood

We saw the reception desk as presenting a public face for the New York Chapter. This piece, a fragment of a circle inserted within the reception area, provides a pause within an infinite flow of information. The desk itself is intersected by a steel plane that establishes a territory for the office equipment. A planar element slices the desk along the y-axis and also establishes a horizontal

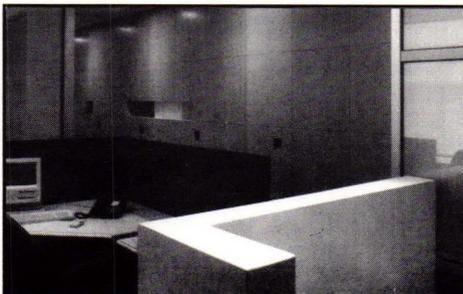
surface for the placement of a new computerized information resource known as "AIA On-Line."



Panels of perforated aluminum on glass line the corridor

The east-west walls are treated as opaque surfaces reinforced by the penetration of the transparent glass-and-aluminum-frame walls perpendicular to them. These walls separate the conference room and director's office from the public corridor and establish a sense of freedom in relationship to the ceiling plane. The aluminum frame, filled in with glass and perforated aluminum panels, refers to the city's grid and to the curtain-wall condition of the urban streetscape.

The wood storage wall on the opposite side of the corridor becomes the element that binds the public area (reception and conference) to the more private offices as it passes through the zones of the plan. Incisions into this continuous wall reveal glimpses of concrete structural columns as well as the party wall for the next space, creating a landscape that can be viewed from the conference room and director's office. The space created by the



View from the work stations toward the storage wall

juxtaposition of the wood storage wall to the aluminum-and-glass wall of the conference room and the director's office was intended to recreate the sense of moving through the streetscape of the city.

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Thomas Hanrahan and Victoria Meyers
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