

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 56, no. 1, September 1993

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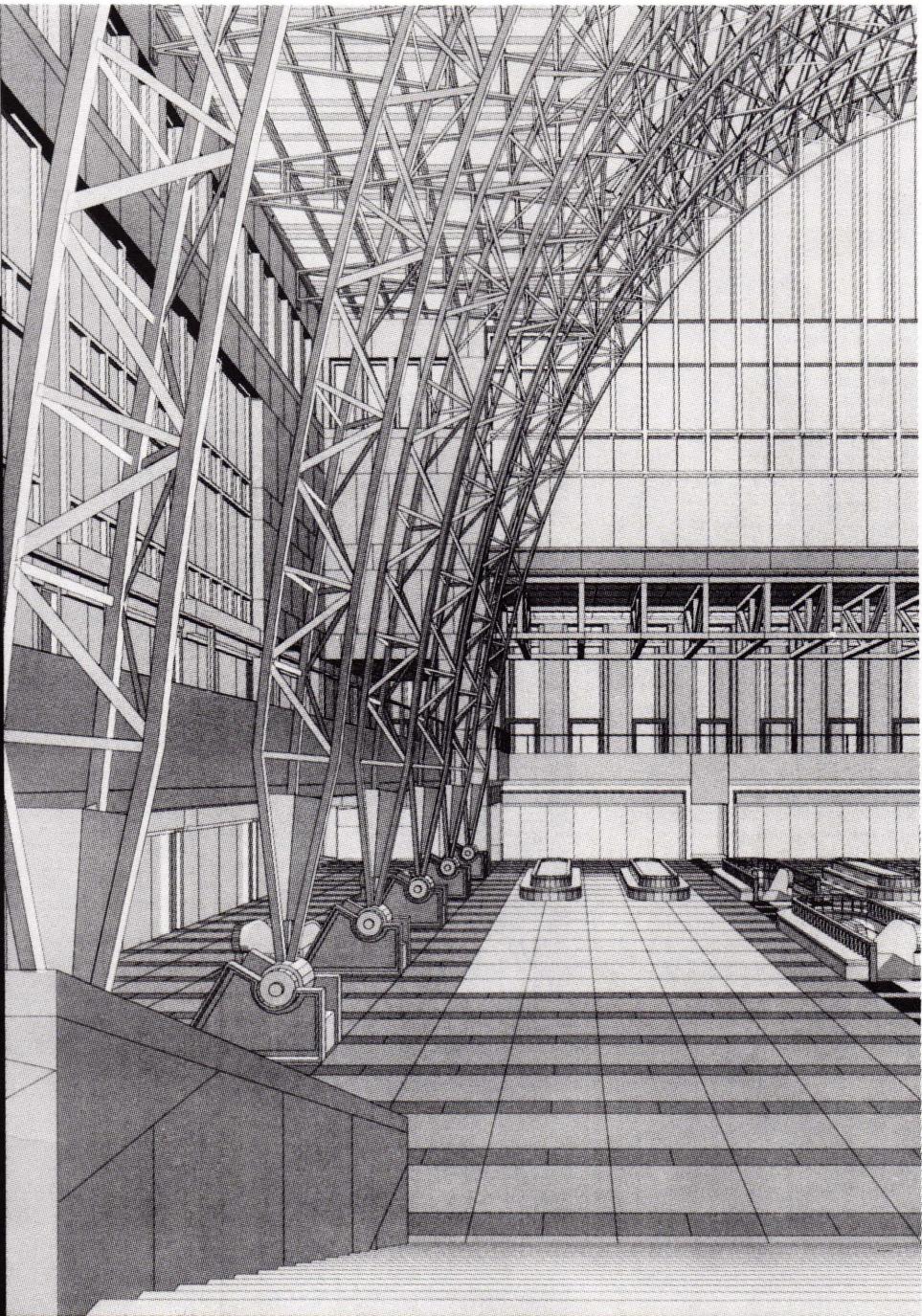
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Editor: Suzanne Stephens
 Senior Editor: Peter Slatin
 Managing Editor/Copy: Noel Millea
 Production Editing: Warner Raboy Associates
 Art Direction: Hamilton Creative Options
 Staff Photographer: Dorothy Alexander

American Institute of Architects**New York Chapter**

200 Lexington Avenue
 New York, New York 10016
 212-683-0023

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On the cover: Computer drawing of main
 concourse, Pennsylvania Station proposal
 by HOK

▲ AROUND THE CHAPTER

Details

by Lenore M. Lucey, FAIA

→ Bound into this issue is a poster
 announcing *Constructions*. Please
 take the time to remove it, circulate
 it, discuss it, and sign up now for
 this significant event.

→ The Chapter's documents department
 has information on two new
 AIA programs: Electronic Document
 Service (EDS) and the Licensed
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 Documents you can have AIA docu-
 ments in your own computer for an
 annual fee. Through the Licensed
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 and *legally* into the process. Bill Gray
 can send you information on EDS,
 and if you want to recommend
 suppliers for the Licensed Printer
 program, leave their names and
 numbers, and we will forward
 the information.

→ Planning Day, the annual organiza-
 tional meeting for incoming
 committee chairs with the president-elect
 is scheduled for Saturday, Septem-
 ber 11. If you are a 1993 committee
 vice-chair and have not yet put it on
 your calendar, please call Judy Rowe
 to RSVP or for more information.

→ The planned 1993 directory of
 New York architectural firms has
 been delayed in order to allow more
 time for advertising sales (which pay
 for the publication) to continue. We
 now expect information forms to go
 to Chapter members this fall, with an
 anticipated January 1994 publication.
 For your firm to be listed in the direc-
 tory, you must have paid supple-
 mental (firm) dues for 1993. If you have
 not paid supplemental dues, please
 call AIA Membership at 800-242-3837.
 Payments may be made up to Sep-
 tember 15 to qualify you for directory
 listing.

→ Regarding advertising for the
 directory — if you know suppliers
 who should be advertising services
 or materials to other architects,
 please call the Chapter's advertising

hotline at 683-0023, ext. 14, and
 leave their names, addresses, and/
 or phone numbers. (Referrals may
 be made anonymously!)

→ Put Monday, November 8 in your
 calendar for the 1993 Architectural
 Heritage Ball. To be held in the
 garden court of the Pierpont Morgan
 Library, the ball will feature
 dessert and "bubbly" with dancing
 under the stars. The Morgan's col-
 lections will be open for viewing,
 and you will be able to mix, meet,
 and mingle with colleagues and
 friends in this stunning Voorsanger
 & Associates-designed space.
 Invitations will be in the mail
 shortly, so plan now on joining us
 for the eighth Architectural
 Heritage Ball.

1993 Lobby Day

The Chapter greatly appreciates the
 generous contributions received
 from our member firms for Lobby
 Day in Albany. This year was the
 largest gathering of architects in the
 history of Lobby Day to support a
 statute of limitations and discuss
 other important legislation.

Generous support was provided by:

Beyer Blinder Belle Architects & Planners
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 Peter Marino Architect
 Mitchell/Giurgola Architects
 Norman Rosenfeld, AIA, Architects
 Swank Hayden Connell Ltd.
 WPG Design Group

A special thanks to Arlene Petty of
 the PLB Insurance Group for her
 hard work and American Interna-
 tional Group, Inc., Landmark
 Insurance Company, and Risk
 Specialists for underwriting Lobby
 Day transportation.

SCOOP

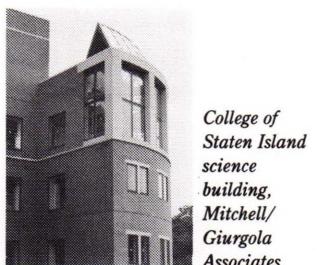
Peter Slatin

Back to School

If any sector is propping up the still-drooping construction economy, it seems to be academic buildings, especially college and university facilities. One of the most ambitious building programs under way is at the **College of Staten Island**. Not only is it renovating 13 buildings of the former **Willowbrook State School**, a massive institution for the mentally ill that was closed in 1987, it is also working feverishly on a full-scale campus development. New buildings under construction include a **performing arts center**, designed by the office of **Edward Durell Stone**, which is overseeing the conversion of the Willowbrook dormitories into classrooms. Also under construction are a **library** by



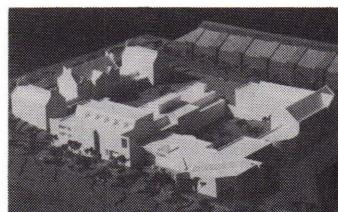
College of Staten Island library, Perry Dean Rogers & Partners



College of Staten Island science building, Mitchell/Giurgola Associates

the Boston firm **Perry Dean Rogers & Partners**; a **campus center** designed by **Mayers & Schiff**; a **science building** by **Mitchell/Giurgola Associates**; a **gymnasium** and day-care center by **Conklin Rossant**; and a new **observatory** by Edward Durell Stone. Construction is proceeding at a furious pace since 75 percent of the school's 12,500 students will be relocated to the 204-acre campus from two other Staten Island sites in September. The remaining buildings are expected to be completed for fall 1994. The state-funded

project, which costs nearly \$400 million, becomes the largest campus in New York City. "I wouldn't rave about it," says an architect who has worked on the project since it began in 1987. "We had to do some tweaking on the master plan [also by E.D. Stone]. The jury is still out, and some of the buildings are a little ungainly, but it's been entertaining if nothing else....On a more modest scale, **Cornell University** is planning to rejigger two of its state-supported schools. The **School of Industrial and Labor Relations**

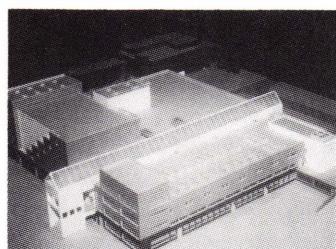


Cornell University ILR School, Herbert Beckhard Frank Richlan & Associates

is being renovated and expanded by **Herbert Beckhard Frank Richlan & Associates**. The 100,000-square-foot, \$13 million project was expected to break ground in August. It includes an expansion housing a dozen classrooms and renovation of the school's 620,000-volume library. Meanwhile, **Perkins Eastman & Partners** is developing a master plan for the **College of Human Ecology**. The architects have to knit three stylistically disparate buildings into a contiguous architectural and programmatic unit, bridging a 1933 building with a 1968 Ulrich Franzen building and a 1948 structure that was expanded in 1985. Pedestrian circulation on the steeply sloped site has to be reconfigured, especially to factor in use by wheelchair-bound students. The expansions are all the more dicey since Cornell has expanded so much and so badly in recent decades that its once-handsome campus is well on its way to becoming a tedious hodgepodge, with one or two exceptions. Along with master planning for two up-state schools, **Broome Community College in Binghamton** and **Niagara Community College in Sanborn, New York**, Perkins

Eastman is taking part in a design/build project with **Atlas Construction Co.** on an 80,000-square-foot technology transfer center, the first building of a large research park at the **University of Connecticut/Storrs-Mansfield**. The firm is working with **Ben Thompson Associates** on the design of **P.S. 109**, a new 930-student elementary school for East 99th Street; the **School Construction Authority** is the client in this case....**Freeman & Pizer, Architects** is renovating the largest lecture hall at **Columbia University's College of Physicians & Surgeons**, a 720-seat affair in a **1962 Rogers & Butler building**. The hall doubles as a stage for the Bard Hall Players, a well-established student-faculty amateur troupe. The problem with the existing three-foot-high, 15-foot-deep stage, says **Belmont Freeman**, is that "it doesn't work at all for lecture classes — it's too deep — and it's no good for performances." F&P is adding a six-foot apron on lifts, which allows the stage to become 21 feet wide. When lowered, it can provide a decent lecture platform, behind which a 33-foot-wide blackboard on a truss structure will be dropped into place. The \$1.5 million retooling includes corrugated metal and oak-paneled walls that have been built out to "fake a proscenium," says Freeman, plus new seating, and lighting by **Ann Kale Associates**....
The Lamont-Doherty Earth Observatory Campus, a 130-acre **Columbia** offshoot on the Palisades 15 miles north of Manhattan, "has gone through an ad hoc building program," says **Jerry Ronningen-Fenrich**, an architect and consultant serving as project director at the campus. "Now it's time to do a master plan." Hoping for a result that is environmentally in sync with the earth-sciences mandate of the campus, the school approached the **Croxton Collaborative**, which in turn called in **Ehrenkrantz & Eckstut** for planning expertise. The team will perform architectural triage by identifying future building sites, evaluating buildings for adap-

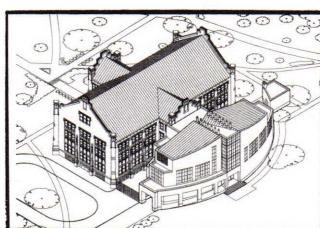
tive reuse, and selecting buildings for abandonment and replacement. While developing a program and schematic design for a 75,000- to 90,000-square-foot geochemistry research building, the first new building planned, they will develop green building guidelines for both construction and operation, from material selection to built-in recycling, energy use, sewage, and water treatment. This first \$200,000 planning phase is funded by the Department of Commerce and the National Institute of Standards and Technology....Finally, at Columbia, funding has been released for a project begun two years ago: the restoration of **Casa Italiana**, the **McKim, Mead & White** building at Amsterdam Avenue and 117th Street. **Buttrick White & Burts**, in association with the Italian architect **Italo Rota**, was chosen in a tight selection process. "Mussolini was the great sponsor of Casa Italiana, which is a peasant's idea of what a classical building should be," says **Sam White**, "and McKim, Mead & White went along with the gag. So we're seeking more than a modernization of the building. We're trying to transform it, to isolate the 15 percent that's really quite good and get rid of the rest, which has a kind of caramelized classicism that doesn't wear well." Schematics should be completed in early fall....**Skidmore, Owings & Merrill/New York** is doing a master plan for the **University of**



SUNY/Buffalo fine arts center, Gwathmey Siegel & Associates

West Florida, one of nine campuses in this rapidly expanding university system....**Gwathmey Siegel & Associates** is in various stages on three projects for **SUNY** and **CUNY**. Complete this September is a 264,000-square-foot

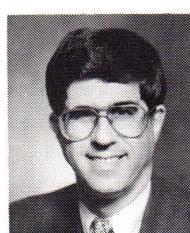
fine arts center on the suburban moonscape campus at **SUNY/Buffalo**, housing art studios and performing arts spaces, including several theaters and dance studios. Nearing completion at **Hostos Community College** in the South Bronx is a 240,000-square-foot multipurpose **academic building**, and awaiting groundbreaking is a 3,000-seat **field house** at **SUNY/Oneonta**, combining gymnasium facilities with offices and classrooms....Also at Hostos, **Mitchell/Giurgola** is designing an **administration, faculty, and student services building**, located in the gutted and partially deteriorated shell of a 1965 office building at 149th Street and the Grand Concourse. Along with its Life Sciences Center for CUNY on Staten Island, MGA, with **Paul Broches** as partner-in-charge, is designing a new **health sciences complex** at **Long Island University's Brooklyn campus**. The 90,000-square-foot new building will rise next to the former movie palace on Flatbush Avenue in downtown Brooklyn.... Among a number of academic projects around the country, **Hardy Holzman Pfeiffer Associates** has a 40,000-square-foot **campus center** in construction for **Bowdoin College** in Brunswick, Maine, where it is restoring and adapting a 1912 gymnasium into a student activities center. Upstate, HHPA is working on **Yulman Theater** for **Union College** in Schenectady, and on the West Coast, a new 132,000-square-foot **fine arts facility** for **California State University at Fullerton**....At **Sarah Lawrence** in Bronxville, **Fox & Fowle** is renovating **Rothschild Hall**, designed by **Philip Johnson** as dormitories and converted to science labs in the 1970s. Now, F&F is changing the 12,000-square-foot science building back into a dormitory. Meanwhile, at **New York Medical College** in Valhalla, New York, the firm is converting the 30,000-square-foot **Vosburgh Dormitory** into offices with a computer lab and conference center....At the **College of Wooster**



in Wooster, Ohio, **Kliment & Halsband** is renovating and adding 17,000 square feet to the 33,000-square-foot **Severance Art Building**, built in 1911 as a gymnasium. The project is intended to unite a far-flung art department under one standing-seam metal roof. At **Dartmouth College** in Hanover, New Hampshire, the firm is building the new **Center for Jewish Life**, an 8,500-square-foot building funded and maintained by a private organization on the edge of the campus. K&H is also expanding and renovating a computer **science building** at Dartmouth. At **Case Western Reserve** in Cleveland, the firm is restoring the 1882 administration building, Adelbert Hall, which is on the National Register of Historic Places. And at **SUNY/New Paltz**, a campus that has gone beyond tedious hodgepodge into a twilight zone of planning and design, a new K&H-designed **electrical engineering building** is scheduled for completion next February.

Unpartnering

After 16 years at **Gruzen Samton Steinglass**, seven as a name partner, **Ralph Steinglass** left the firm in July to become a principal in the White Plains office of Albany-based **Einhorn Yaffee Prescott**. EYP has a staff of nearly 300 in three offices (a third is in Washington, and the White Plains office is the result of a merger last year with **Rose Beaton Rose**). GSS has dropped Steinglass



Ralph Steinglass

from the firm name to become **Gruzen Samton, Architects, Planners, and Interior Designers**, and intends to fill any vacuum with a number of senior associates.

"We're not choosing to bring anybody in to replace Ralph, but rather to have people rise to positions of responsibility," explains **Peter Samton**. "I don't think it's a big realignment. The firm will be reorganized, and it will involve more of a team effort on the part of these senior people."

Both Steinglass and Peter Samton state clearly that the parting was amicable. "My leaving neither indicates my lack of confidence in the firm nor that the firm is doing poorly," says Steinglass. "It's fair to say that over the last couple of years my role at GSS has been more administrative than I would have liked. I had the opportunity to be more active in the practice and to participate in the formation and development of a stronger architectural presence in EYP's White Plains office."



P.S. 51, Richmond Hill, Queens, Gruzen Samton

The two firms are starting out with the same client. The **School Construction Authority** has awarded Gruzen Samton and **Turner Construction** the SCA's first design/build project, **P.S. 51 in Richmond Hill, Queens**, following a two-phase design competition. Construction on the 32,000-square-foot P.S. 51, which serves 300 children from pre-kindergarten through second grade, was expected to begin in August and be finished in December 1994; the GS/Turner team won the five-team short-list competition with a low-estimate design of \$7.15 million. Ralph Steinglass's first major project with EYP is as principal in charge of the modernization of the **High School of Fashion Industry**, a

200,000-square-foot building in **Chelsea** serving 2,000 students, which has not seen any major upgrade since it was built in 1938.

"There's something to be said for change," says Ralph Steinglass. "It's a good prescription every once in a while."

Speaking of Art...

The majestic spirituality of art — what better civic medicine can be imagined for a blighted street that has served untold millions? **The 42nd Street Art Project**, a collection of site-specific artworks brought together by the **New York State Urban Development Corporation** to adorn store windows left vacant by evicted tenants and emptied theaters from Broadway to Eighth Avenue, is supposed to be just that.

For a quick make-over, to last until the interim plan for 42nd Street (under the direction of architect **Robert A. M. Stern**) is released in late summer or early fall, the UDC turned to **Creative Time**. The not-for-profit arts group has a solid reputation for turning dormant public places and slow-moving construction sites into art venues such as **Battery Park City** and the **Anchorage** under the Brooklyn Bridge. So Creative Time selected a rainbow coalition of 24 artists to install works all along the block.

The most prominent "artwork" is the one that seems, in its commercial scale and sensibility, most like **Times Square**: a big yellow and blue billboard by graphic designer **Tibor Kallman**, whose firm **M & Co.** is working with Stern on the interim plan itself. The billboard says "EVERYBODY." It's a lovely sentiment, except it doesn't include a host of departed denizens and small businesses. It also overlooks the women artists who proposed a full-block installation drawing on the street's recent hooker history, called the "**Post-Peep Show**," which explored sexuality, pornography, and gender-bending.

While much of the art on view is

propaganda-oriented, it doesn't have the nasty, brutish voice the Post-Peepers might have had. Here instead are blithely cheery, good-neighbor admonishments, from Adele Lutz's finger-wagging "wear condoms" to Jenny Holzer's let-me-tell-you-something-so-stupid-I-can't-believe-you're-smart-enough-to-have-figured-it-out-yourself sayings, patronizing passages that undermine the counterculture message in this state-sponsored context.

On the other hand, Diller + Scofidio's "Soft Sell" offers irony with its humor. A giant video pair of wicked red lips purring "Hey you" come-ons pokes fun at itself and at the whole enterprise. ("Hey you, wanna buy some real estate?" is one query.)

The UDC has picked art as the perfume with which to beguile both the selling and the shopping public back to 42nd Street. The intention is laudable, and it gives some relatively unknown artists a chance to be seen. Yet it is curious to see artists, a group usually acting as the unwitting, scrappy, and eventually priced-out groundbreakers for future gentrification, used here as a sort of rapid retail deployment force testing the waters for the UDC's latest vision of 42nd Street's renewal. Meanwhile, legitimate and long-established businesses that are as vibrant and meaningful as any of the work on display here are tossed out unceremoniously and haughtily by the UDC, if a recent letter to the *New York Times* is to be believed. Once again, simulation of a street life, prepared with utter sophistication and the right touch of honky-tonk, belies the fact that streets, like cities, are born and grow over time. They are not remade as novelty acts, especially at public subsidy.

Riverside South Update

Marilyn Taylor of SOM expressed "very considerable optimism" for the possibility of construction getting under way relatively soon at Riverside South, most likely on an

affordable-housing component of the plan. Catherine Cary, vice president of the **Riverside South Planning Corp.**, reports it is looking at state, city, and federal financing options, especially for fulfilling the public housing, to start building the project within a year. She notes that residential units must be built before the proposed park, and that the northern end of the site is the most likely place to begin. Although there are no firm designs, says Cary, SOM has been working on prototypes for housing in a very schematic way. "The major issue is infrastructure costs," adds Cary, "so we're trying to figure out how to combine those costs with the desire to build affordable housing, how those costs are accrued for each particular building, and how much infrastructure has to be built in advance for the buildings to be made accessible." Riverside is beginning with affordable housing, "since the idea is to get the park built as soon as possible, and there's no market for luxury housing; we have to start with what's marketable." Meanwhile, although work is in progress on the renovation of the elevated Miller Highway, says Cary, "Riverside is moving forward on the design and EIS for the relocated highway. We want to create a temporary park at the northern end as soon as possible." Amenities like a temporary park may be more urgent after the resignation of a group of artists from the design team late last year. The artists felt the design had been compromised by the elimination of the piers, which represented much of the history of the site and was where the artwork was to be concentrated. Nonetheless, Cary says the RSPC maintains a strong commitment to an arts program.

Around New York

Columbia Presbyterian East Side, a 100,000-square-foot outpatient medical facility located on four floors at **450 Madison Avenue** and East 60th Street, is under construction following a

scheme by **Magnusson Architects**. The facility combines two existing centers in the city and includes an MRI unit, women's health center, sports medicine clinic, pediatrics, ob/gyn, a surgical unit, corporate health program, ophthalmology clinic, and an oncology treatment center. Other architects working on the facility, which should open by year-end, are **Emery Roth** and **HOK**. Magnusson Architects is also involved in urban planning and design for **Bronx Center**, where it is working with community members, the Urban Assembly, and Borough President Fernando Ferrer. An urban-renewal initiative encompassing a 300-block area, Bronx Center is bounded by East 147th Street, East 165th Street, the Harlem River, and St. Ann's Avenue...**Joan K. Davidson**, president of the **J. M. Kaplan Fund**, was nominated by Governor **Mario M. Cuomo** as **New York State Commissioner of Parks, Recreation, and Historic Preservation**. If confirmed, she will succeed **Orin Lehman**....**Castro-Blanco, Piscioneri and Associates** is undertaking the rehabilitation of **Highbridge Heights Unity Apartments**, a 23-building, low- and moderate-income housing development spread over three clusters in the Bronx. The program called for the design of a medical facility, day-care center, adult education center, and commercial and social service spaces. In addition, six parks serving different needs have been added.

Out of the City

The Wesleyan Chapel Block at Women's Rights National Historical Park opened in July in Seneca Falls, New York. The \$12 million project, preserving an 1843 chapel and nearby homes and adding a park and visitors' center, commemorates the site of the first U.S. women's rights convention, held in 1848. Architects **Ann Wills Marshall** of New York and **Ray Kinoshita** of Amherst,

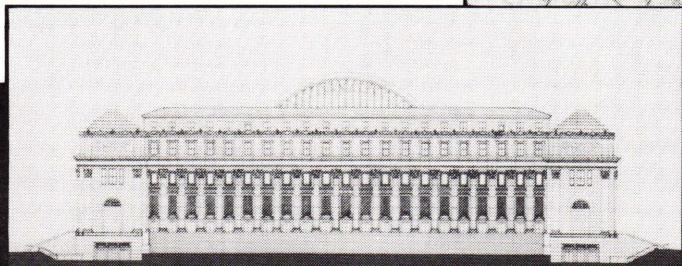
Massachusetts, who executed the project with the **Stein Partnership** of Manhattan, won a 1987 open competition....**Henry Cobb** is the design partner-in-charge for **Pei Cobb Freed**'s commission to design the headquarters for **ABN AMRO Bank N.V.** on the outskirts of Amsterdam....**Haines Lundberg Waehler** is designing the gargantuan **Royal Garden Development in Hainan, China**, for the Hainan Asia Pacific Co. Hainan is an island province just off the mainland that is seen as a growing commercial and resort center. The first U.S.-designed project to be built there, it is now under construction and comprises a two million-square-foot golf course, condo, and hotel complex, to be phased in over six years.

In and Out of Town

Skidmore, Owings & Merrill's New York office has been through some difficult times; its last round of 30 reported layoffs in late spring had the firm down to around 115 employees. "We are, like many people, trying to work very hard in the public sector at home, and to focus on areas where there is capital for construction projects abroad," says managing partner **Marilyn Jordan Taylor**. The strategy may be paying off. The firm, which is completing architectural design guidelines for **Logan Airport**, has just been handed the commission for Logan's new **international arrivals terminal**, one of two new terminals planned to double Logan's capacity. In addition, SOM has been asked by the **Port Authority of New York and New Jersey** to work on a planning study with **TAMS** for the **international arrivals building at John F. Kennedy International Airport**. "They picked us because of our understanding that this is an urban design program," says Taylor (*Oculus*, May 1993, p. 10). Meanwhile, the **MTA** has commissioned SOM to refurbish the subway station at 14th Street and Eighth Avenue.

Post Office to Penn Station

HIGH EXPECTATIONS

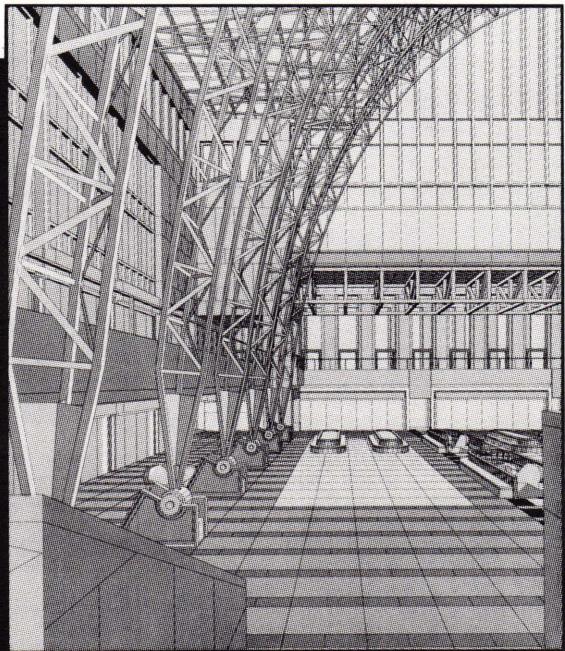


Eighth Avenue elevation, McKim, Mead & White

*A great idea whose time
has come — but God
and Architecture are
still in the details*



Main concourse of proposed conversion by HOK



Concourse detail, parabolic arches, HOK

by Suzanne Stephens

The best way to solve the urbanistic and architectural blight of the current Pennsylvania Station and Madison Square Garden Center is, of course, a tear-down. But Charles Luckman's landmark to impoverished urbanity, which replaced the grandly classical Penn Station by McKim, Mead & White in 1968, just won't go away. Short of demolition, another plan, conceived by LCOR developers and architects HOK for Amtrak, could give Penn Station back some of its grandeur and dignity. If it is done well.

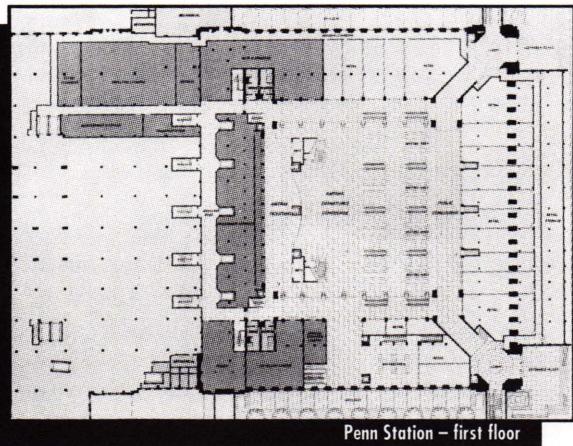
The new plan calls for turning the eastern half of the General Post Office block (also designed by McKim, Mead & White and renamed the James A. Farley Building in 1982) at

Eighth Avenue and 31st to 33rd streets into the main passenger station for Amtrak. Initially the renovation was to be confined to the current Penn Station squashed in the nether regions of the Madison Square Garden complex. But then it became known that the Post Office, just across

the street, wanted to move operations to 29th and Tenth, and the Farley Building, a designated landmark, would be declared functionally obsolete. Hence the idea, which is at once obvious, brilliant, and ironic.

Amtrak will lease a 400,000-square-foot space from the Post Office for the station, which leaves the rest of the block unaccounted for at this time. (Gerald Hines, with architect David Childs of SOM, has been retained by the Post Office as an advisor on future possibilities and the LCOR proposal.) Meanwhile, the current Penn Station will still be renovated, as well, to accommodate the Long Island Railroad and New Jersey Transit lines that now share that space. They will connect to the Amtrak station, as well as various subway lines. The annexation of the Post Office is made easier by the fact that the tracks for the railroad lines lie under both buildings. The transformation, while estimated to cost \$350 million for the Post Office (400,000 square feet), the Penn Station reuse (part but not all of 541,000 square feet), and service space (130,000 square feet), is still not exorbitant. It does require government funding, however, and that could mean a lot of compromise in money (and quality) in these "recessionist" years.

The neoclassical granite and terra-cotta Farley Building was designed by McKim, Mead & White



Penn Station – first floor

faces Eighth and is marked by a magnificent row of 20 Corinthian columns and a gradually ascending staircase that extends 280 feet along the length of the facade. After climbing its 31 steps, visitors pass through the numerous pedimented black-and-gilt doors with black-framed windows above into a long, grand gallery where postal business is done.

With the new plan, people could still climb the steps. But they would find themselves in a long, mezzanine-like gallery overlooking the station's main concourse, which will occupy the large square courtyard in the eastern half of the building. Here a procession of 120-foot-high parabolic space-trusses, painted white, are to arch across the 180-foot space, glazed with a variety of specialty glass that is tinted, ceramic fritted, and translucent. "We didn't want to just cover the space," says Dan Dolan, the design director of HOK. "We wanted a sense of engineering drama. That is why we designed the arches to seem to spring from the concourse." Indeed, the parabolic arches terminate in muscular stanchions evocative of Dutert and Contamin's Galerie des Machines at the Paris Exhibition of 1889.

The main entrances to the new Penn Station are to be carved into the corners, where moat-like exterior spaces now lie empty. Since commuters enter the main floor of the building slightly below grade, the architects would meet the handicap-access regulations, although the primary role of the grand stairs as the entrance would be certainly diminished. The concourse area, punctuated with stairs and escalators down to the lower level tracks, is to be ringed by shops, cafés, eateries, and restaurants, plus ticketing counters. The developers plan to place retail space on two and maybe even three levels around the waiting

room, including to the north, west, and east sides of the mezzanine. On the top two floors of the five-story hall, the developers have hopes of leasing space to offices.

The intent of the plan and the basic concept is quite commendable. Nevertheless certain factors — some directly design-related, some not — could seriously chip away at the end result. For example, when you come into the concourse, the procession of arches forces the eye to the west wall. This is hardly the Winter Garden at World Financial Center, where the focus is on the stunning view of

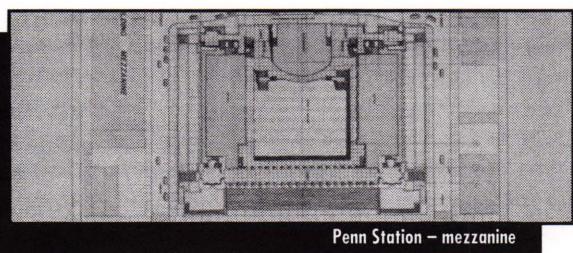
the Hudson River. Alas, the drawings from the press kit show only a desultory-looking, bulging Amtrak ticketing counter and glassed-in Portmanesque café occupying the visual focal point in the Penn Station proposal. The space is also somewhat reminiscent of the Musée d'Orsay. But at the Paris station-turned-museum, one finds art. Here the renderings show large electric signs for Burger King and Coca-Cola. "The signage, advertisements, and presence of retail have a particularly thrilling New York character, like the old Times Square," says Dolan. "There are tilting and programmable screens and large format telecommunications, not just a bunch of cute boutiques." But there is a fine line between thrilling and tawdry. While one can't have everything, the success of this room lies in its balance of excitement and stateliness and always in the detailing, materials, and execution of critical architectural elements.

HOK reports that the materials have not been decided upon yet. It does expect that the stone flooring — marble or granite — will wrap the parapet walls of the stairs and escalators. Bronze metal is projected for railings and "perhaps shop fronts. But we haven't gotten that far," Dolan adds. This is to be expected — for now.

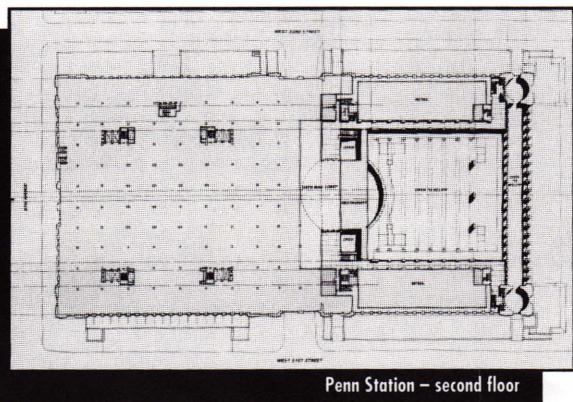
In addition to the need for good and solid materials, there is the question about detailing. Will the parapet walls, the shop fronts, and the railings be fine and elegant enough to give the architecture its character and articulation? The renderings, unfortunately, loudly whisper no. Will the signage and advertising be so bold, strident, or tacky as to demolish any sense of scale and elegance the room might have? The renderings do not answer this question.

Parabolic arches may be sexy, but they will not hide garishness. And they themselves need to be handled so that they have a certain integrity in the space. On top of that, the quality of the stores and cafés, not just the signage, will greatly affect the ambience. Penn Station has always had the problem of location when it comes to retail. High-end in this part of town is Tie City and Burger King, not Bendel and Bice.

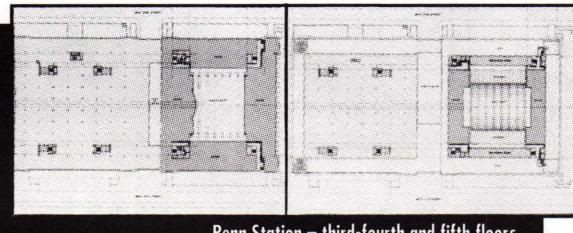
The developers of Penn Station are optimistic about the retail plan, and given the possibilities of the West Side developing its touristic attractions in the next few years, who knows? Yet drawing the right demographic mix to make it seem more than a mosh pit for Madison Square Garden could be tricky. And, of course, the funding has to fall in line. This is very much a public project. LCOR has gotten Amtrak's approval and has submitted a request for appropriation of funds, but the public hearings are to occur this fall. Then the developers will take it to the state and city agencies for more money. Let's hope it succeeds. With regard to the developers, architects, and funding agencies, more than hope is needed.



Penn Station – mezzanine



Penn Station – second floor



Penn Station – third-fourth and fifth floors

in 1910–1913, immediately after the firm designed the station (1904–1910). It was originally conceived to plump out the urban ensemble that included Pennsylvania Station and MMW's Pennsylvania Hotel (now Ramada) at 32nd Street and Seventh Avenue, and inject this section of town with Grand Central Terminal's East Side urbanity.

The Post Office building, some 1,561,600 square feet, of which 500,000 square feet is underground, includes a west annex added by McKim, Mead & White in 1935, which extended the building all the way to Ninth Avenue. Its main entrance

Rebutting the Rebuttal: The Hunters Point Coalition Responds

by Corrine Stoew sand and the Steering Committee of the Hunters Point Community Coalition

We agree that it was unfortunate that Queens West Development Corporation did not review our community-generated alternate plan until May 1993. However, letters sent to Vincent Albanese, when he was appointed chairman, and to Rosina Abramson, who was later appointed president of QWDC, were detoured through their own bureaucratic channels. The comments by the QWDC architects in the June issue of *Oculus* portray the agency's hostile attitude toward local residents seeking a sensitive and balanced development.

The Hunters Point Community Coalition is not a "Manhattan-based" organization, as stated by QWDC. The Coalition was formed at the beginning of the city's ULURP process in 1990 by residents who live and/or work in Hunters Point. Members have volunteered many long hours, working with consultants including Harken Architects. The alternate plan was developed with a fraction of the amount of money spent on the QWDC plan. The Coalition welcomes public forums that establish an open dialogue deliberating the two plans.

The alternate plan proposes two-thirds more open space — 27 acres compared to the 19.24 acres of parks (including the esplanade) provided by the Queens West plan. Our plan includes a network of new and existing pedestrian routes throughout the neighborhood linking both open spaces and community landmarks. Building types vary, with many low-rise buildings kept in scale with the existing community. The alternate plan orients the new development toward the existing retail strip on Vernon Boulevard, which is one block east of the inland boundary of the QWDC site, instead of

building a retail spine at the center of a new town that turns its back on our neighborhood.

The QWDC plan is based on outdated economics that overlook the current fiscal realities and the potential losses to the industrial sector and local businesses incurred by new development. Assuming that QWDC can find tenants for the office buildings, they will be disrupting and relocating significant numbers of industrial jobs, closing retail businesses, and dislocating up to 700 households through secondary displacement.

The proposed density of the QWDC plan is justified on artificially raised land values that do not reflect the land values of the existing neighborhood. This, along with the reduced infrastructure costs and reduced parking, is the reason why the lower density alternate plan is more economically feasible.

The architects state that the Queens West plan "even conforms with the city's proposed waterfront rezoning policies." This is simply not true. The city's proposed rezoning seeks to protect the waterfront from the overly dense development seen in the QWDC plan. The rezoning calls for "maintaining physical and visual public access to and along the waterfront," and creating a "desirable relationship between new development and the water's edge, public access areas, and adjoining upland communities." The QWDC esplanade, as narrow as 23 feet, does not conform to the minimum 40-foot width required by the proposed waterfront rezoning.

The QWDC's plan calls for a "park in the abandoned railroad cut." Their "park" is a four-lane thoroughfare in one of the city's worst traffic hot spots, which puts the state's federal funding at risk because of poor air quality. The thoroughfare will divide up the community and the vulnerable retail strip. Further, the QWDC plan blocks the view of the water from this spectacular visual corridor — a local landmark with historical significance — by placing a building at the waterfront.

The alternate plan fully retains the existing view corridor in the railroad cut with a green open space that gradually becomes a sunken garden in the upland areas. Contrary to the statement by QWDC, which is an exaggerated and unimaginative interpretation, the Coalition has not proposed a "lake."



View to Manhattan from Vernon Avenue Bridge

BONNIE HARKEN

As part of its policy of encouraging discussion of urban and community issues, Oculus published a public debate on Hunters Point sponsored by the New York Architectural League (March 1991, pp. 7-11). In April 1993, it presented the alternate plan to Hunters Point, drawn up by Harken Architects for the Hunters Point Community Coalition (pp. 11-12). In the June issue (p. 3) Oculus then published the response from the architects and planners for Queens West, Jordan Gruzen of Gruzen and Samton Partners and Jack Beyer of Beyer Blinder Belle. Now the Hunters Point Coalition has asked for an opportunity to respond to Gruzen and Beyer's rebuttal.

Unlike the QWDC plan, the alternate plan retains a view corridor at every east-west street. The QWDC fully blocks 51st Street's existing view corridor and another potential view corridor that extends the street pattern, and significantly reduces the size of the widest view corridor (the above-mentioned railroad cut) that is parallel to the east-west 48th Avenue. The alternate plan provides 180-degree views of the Manhattan skyline at every point along its north-south drive,

September 14

Tuesday

AIA NEW YORK CHAPTER EVENT

Professional Practice Committee organizational meeting. Planning for topics of meetings and presentations for the '93-'94 year. Attend and get involved. 12:00 pm. Chapter headquarters. For more information, call Mark Haber at 718-636-3407 or Chapter headquarters at 683-0023.

SMALL PROJECTS: A PROFESSIONAL INTEREST AREA

For several years, the AIA has been exploring the needs and concerns of architects who provide architectural services for small projects. Through the Small Projects Task Force, practice aids such as new architect-owner agreements are being developed.

Many AIA members have expressed an interest in establishing a professional interest area focusing on small projects. This would entitle members paying \$50 a year over the basic dues to receive a newsletter and other information about issues in this area of practice. It would also provide opportunities for networking with professionals who have similar concerns.

National AIA will establish such a new interest area if at least 125 members are willing to support it. If you provide architectural services for small projects (in either a large or small office setting) and think that you would benefit from participating in such a professional interest area, please send your business card to:

Harry Jacobs, FAIA
Chair, AIA Small Projects Task Force
1934 Park Boulevard
Oakland, CA 94606

or call him at:

510-763-1077 Voice
510-763-1089 Fax



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Check made payable to AIA New York Chapter enclosed

Back to business (and pleasure): Discuss marketing, education, and competitions.

AIA New York Chapter

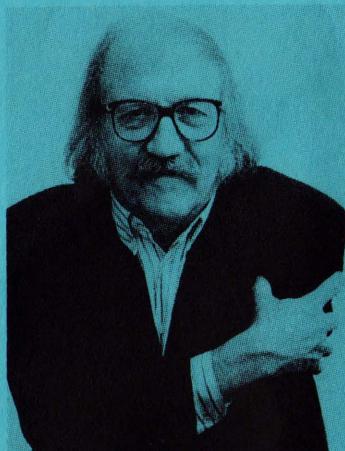
September 1993

8

Wednesday
LECTURES

Strategic Approach to Successful Real Estate Negotiations. Given by Wayne LaGary. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 AIA members).

The Interrelationship Between Art, Science, and Technology. Given by James Seawright. Sponsored by Cooper Union. 7:00 pm. The Great Hall, 41 Cooper Square. 353-4195. \$5.



"Wilhelm Holzbauer" at Ulysses Gallery.
Closes October 16.

9

Thursday
LECTURE

Call of Service: A Witness to Idealism. Given by Dr. Robert Coles. Sponsored by Cooper Union. 7:00 pm. The Great Hall, 41 Cooper

16

Thursday
LECTURE

New York, New York: How the Apartment House Transformed the Life of the City. Given by Elizabeth Hawes. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

20

Monday

AIA NEW YORK CHAPTER EVENT

Cities, Neighborhoods, and Schools: Education in the Built Environment. Sponsored by the AIA New York Chapter Learning By Design:NY Committee and the Cooper-Hewitt Museum. 5:00 pm. 2 E. 91st St. Reservations 860-6977.

EXHIBIT

Franklin D. Israel: Selected Projects. Sponsored by the Architectural League of New York. The Urban Center Galleries, 457 Madison Ave. 753-1722. Closes October 27.

21

Tuesday

PANEL DISCUSSION

110 Acres: The Future of the Reservoir. Moderated by Jack Lusk, with panelists Betsy Barlow Rogers, Arthur Rosenblatt, Henry Stern, Linda Davidoff, and Kent Barwick. Sponsored by the Municipal Art Society Fellows. 6:00 pm. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960. \$5.

DEADLINES

SEPTEMBER 13

Submission deadline for 1993 SINY Architectural Awards Competition. Contact the Steel Institute of New York, 211 E. 43rd St., Suite 804, New York, NY 10017.

SEPTEMBER 30

Application deadline for the James Stewardson Traveling Fellowship. Contact Regina Kelly at the AIA New York Chapter, 200 Lexington Ave., New York, NY 10016, 683-0023, ext. 15.

OCTOBER 1

Submission deadline for the Haskell Awards for Student Architectural Journalism sponsored by the New York Foundation for Architecture. Contact the AIA New York Chapter, 200 Lexington Ave., New York, NY 10016, 683-0023.

OCTOBER 15

Proposal submission deadline for presentations at the national "Breaking the ICE: Building New Leadership" conference, to be held August 26-28, 1994, in Washington, DC. Contact Jean Barber at AIA National, 1735 New York Ave., NW, Washington, DC 20006, 202-626-7300.

NOVEMBER 15

Submission deadline for the American Academy in Rome's 98th annual fellowship competition. Contact the Fellowships Coordinator, American Academy in Rome, 667 Madison Ave., Fifth Floor, New York, NY 10021, 751-7200.



*Installation by Baratloo-Balch, "Monumental Propaganda" at World Financial Center.
Closes October 3.*

October

5

Tuesday
EVENT

Green October Reception. Sponsored by One Voice. 4:00 pm. Darius Antique Rugs, 38 E. 57th St. 489-6900.

6

Wednesday
SEMINAR

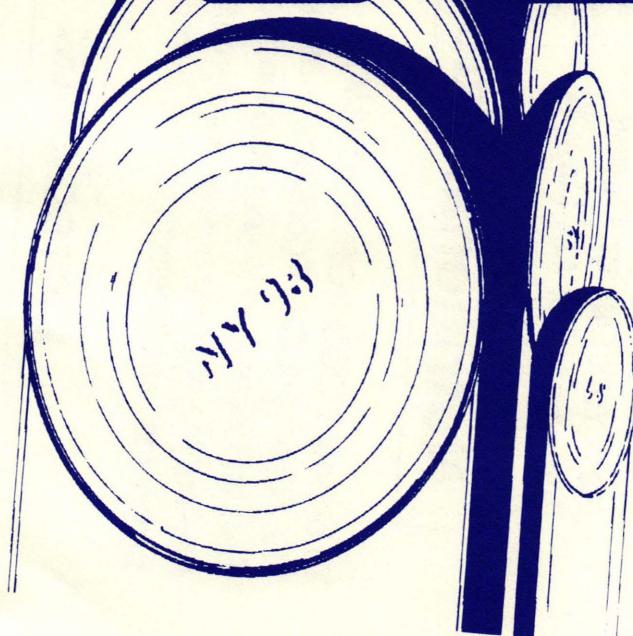
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Thursday
LECTURES

New Ferment in Painting. Given by Paul Zwietnig-Rotterdam. Sponsored by the Art Deco Society of New York. 8:00 pm. The New School for Social Research, 66 W. 12th St. 679-DECO. \$12.

New York in the Fifties. Given by Dan Wakefield. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

CAN STRUC TION



can·struc·tion (kăñ - strük'shĕn) *n.*

1: a structure designed and built entirely of cans of food donated to benefit the hungry and homeless; provide a bountiful Thanksgiving holiday for New York's less privileged residents, and prove that architects **CAN** do anything.

American Institute of Architects New York Chapter
Society of Architectural Administrators New York Chapter ■ New York Design Center at 200 Lex
announce a competition in which everyone wins!

CANSTRUCTION

Shelf Life:

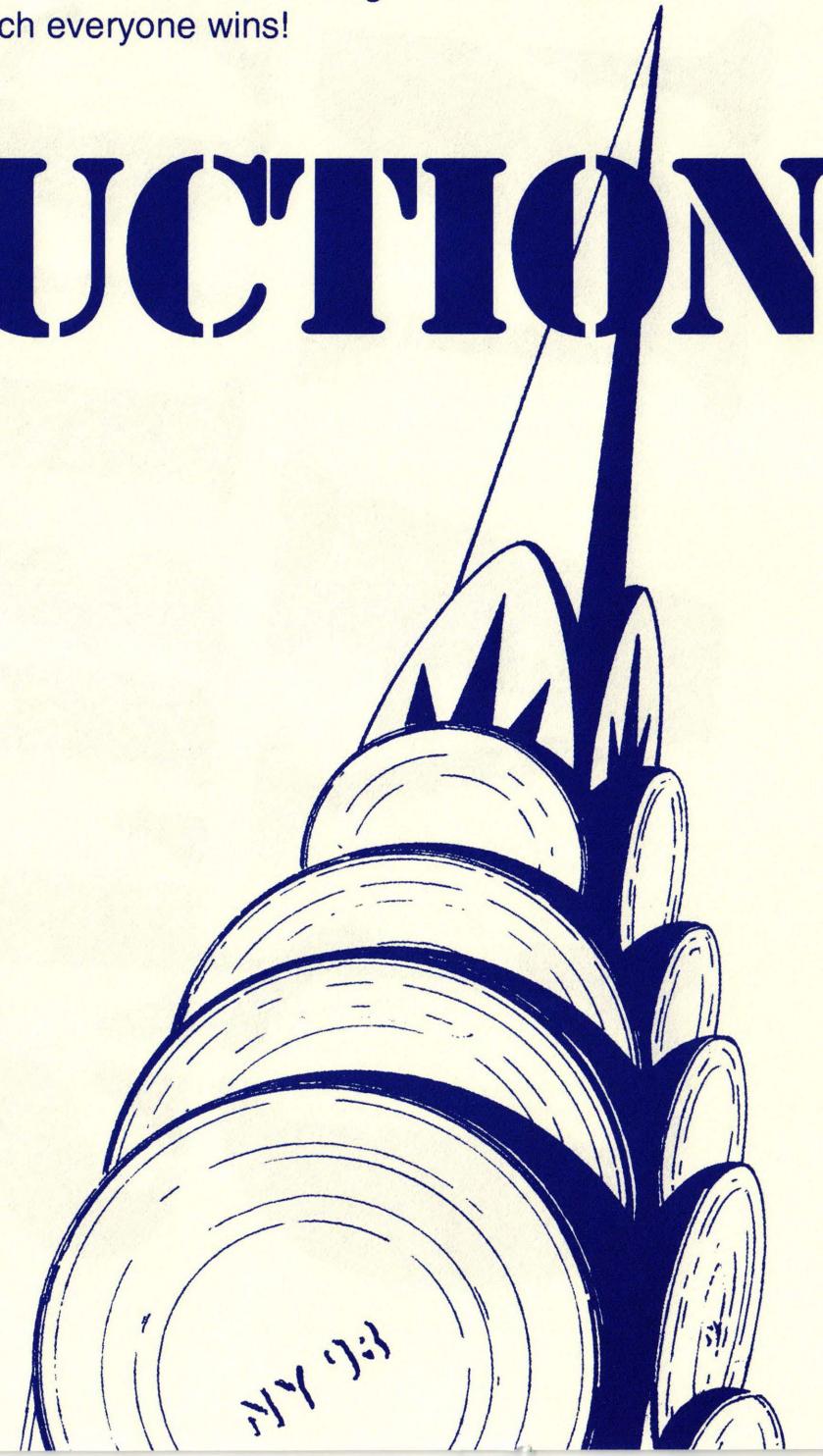
November 11 - 18, 1993
The showrooms of the
New York Design Center
(new home of AIA New York Chapter)

Nutritional Value:

To benefit FOOD FOR SURVIVAL,
The New York City Foodbank -- an organization
that distributes food to soup kitchens, food pantries,
low-income daycare and senior centers, residential
programs, and shelters for the homeless.

Ingredients:

- Any of New York City's architects and/or design firms may participate. At least one member of each



- Team must be a member of AIA or SAA.
- Tenants of the New York Design Center at 200 Lex will participate as showroom hosts.
- Students may enter as teams from New York City schools of architecture and design.
- Offices may join forces, or enlist the assistance of AIA New York Chapter to form a design team.
- Participants are responsible for obtaining their own supply of canned goods.
- Complete rules will be made available upon registration.

Expiration Dates:

October 12

Briefing of interested architects/teams at the New York Design Center at 200 Lex, 16th floor, 6:00 PM. (There is no charge for this.)

October 15

Entry deadline.

November 5 - 9

Canned goods transferred from design offices to New York Design Center.

November 10

CANstruction construction, 4:00 - 8:00 PM at the New York Design Center at 200 Lex.

November 11

Press preview, judging, awards ceremony and gala cocktail reception.

November 12 - 18

CANstructions on public display weekdays from 10:00 - 5:30.



Blue Plate Specials:

Awards will be given in categories such as:

- * Best Meal
- * Best Use of Labels
- * Structural Ingenuity
- * Jurors' Choice

Jury:

The jury is in formation. Watch for an announcement in October issue of *Oculus*.

CANtributions...

Members not entering **CANSTRUCTION** are encouraged to contribute canned goods, which will go into a central supply for use the evening of **CANSTRUCTION**. Or, they **CAN** make a donation toward the purchase of additional canned goods.

Fees:

\$100 per design team entry
\$100 per showroom host
\$ 50 per student team

Printing donated by Louis Frey Co., Inc.

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CANSTRUCTION ENTRY FORM

Firm / Joint Venture: _____ Contact Person: _____

Address: _____

Telephone: _____ Fax: _____

Include your check for the entry fee made payable to **AIA New York Chapter** and send to:

AIA New York Chapter
200 Lexington Avenue -- 6th floor
New York, NY 10016

ENTRY DEADLINE: 5:00 PM, Friday, October 15, 1993 .

11**Saturday
EVENT**

1993 Eastern States Conference. Sponsored by the Society of Architectural Administrators. Long Island, Marriott Hotel, Uniondale, NY. 516-243-5005. \$95.

14**Tuesday****AIA NEW YORK CHAPTER EVENT**

Professional Practice Committee organizational meeting. 12:00 pm. Chapter headquarters. 683-0023.

EXHIBITS

Award Winning Design: 1993 NIAE Student Competitions. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes October 29.

Wilhelm Holzbauer. Ulysses Gallery, 41 E. 57th St. 754-4666. Closes October 16.

LECTURE

Waterfronts: Cities Reclaim Their Edge. Given by Ann Breen and Dick Rigby. Sponsored by the Municipal Art Society. 6:00 pm. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960. \$5.

15**Wednesday****EXHIBIT**

Berlin: Designing a Capital for the 21st Century. Goethe House New York, German Cultural Center, 1014 Fifth Ave. 439-8700. Closes October 16.

SEMINAR

Maintenance of Brick Buildings. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

23**Thursday****AIA NEW YORK CHAPTER EVENT**

Overview on Marketing and PR. Given by Ted Hammer, AIA. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15 or \$88 for eleven-week series.

29**Wednesday****PANEL DISCUSSION**

Industry in NYC: Dead or Alive? Moderated by Jim Dwyer, with panelists Bob Fitch, Bruce Herman, and Eric Kober. Sponsored by the Municipal Art Society Planning Center. 8:30-10:00 am. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960. \$5.

30**Thursday****LECTURE**

Vienna 1900: The Roots of Modernism. Given by Patrick Werkner. Sponsored by the Art Deco Society of New York. 8:00 pm. The New School for Social Research, 66 W. 12th St. 679-DECO. \$12.

EXHIBIT

Have You Been to the Airport Late-l-y? Sponsored by the Municipal Art Society with the Port Authority of New York and New Jersey. Urban Center Galleries, 457 Madison Ave. 935-3960. Closes October 27.

**PULL OUT
&
PIN UP**

CONTINUING EXHIBITIONS

Vitra Edition, the Chair Collection. Swanke Hayden Connell Architects, 4 Columbus Circle, the Penthouse Gallery. 977-9696. Closes September 14.



Documenta Chair by Paola Deganello, Vitra Edition, "The Chair Collection" at Swanke Hayden Connell's Penthouse Gallery. Closes September 14.

The Architecture of Public Justice: Historic Courthouses of the City of New York. The Rotunda, New York County Courthouse, 60 Centre Street. Closes September 30.

Latitude. The HLW Gallery, Haines Lundberg Waehler, 115 Fifth Ave. 353-4600. Closes September 30.

Monumental Propaganda. World Financial Center, courtyard gallery. 945-0505. Closes October 3.

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

Mechanical Brides: Women and Machines, From Home to Office. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes January 2.

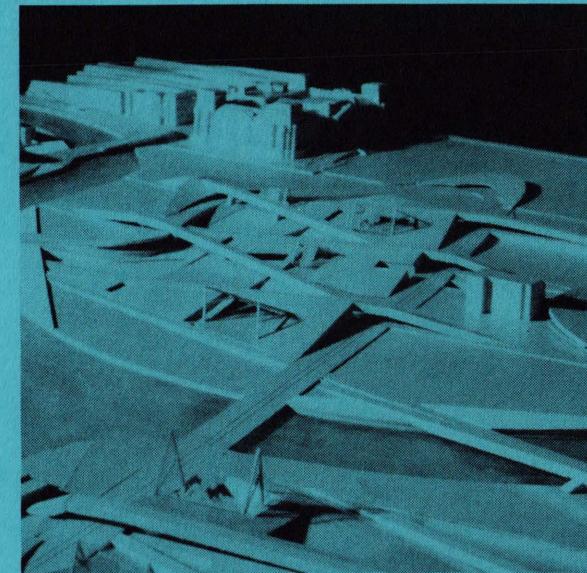
New York University School of Continuing Education. 9:00 am-5:00 pm. A & D Building, 150 E. 58th St. 489-6900.

PANEL DISCUSSION

Re-entering New York: The Present and Future of Grand Central and Penn Stations. Panelists include Stanley Allen, Kenneth Standag, Donald Pross, and Jeane Giordano. Sponsored by the Municipal Art Society Fellows. 6:00 pm. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960. \$5.

SEMINAR

Energy Conservation. Sponsored by the SPEC Institute. Contact John Harris at 800-368-4430 or Jimmy Hamilton at 800-565-4987.



Kolaton/MacDonald entry, "Berlin: Designing a Capital for the 21st Century" at the German Cultural Center. Closes October 16.

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.

What Do Architects Say About The AIA Trust Health Insurance Plan?

- 83% of participants say they are very satisfied.
- 59% say the plan is a reason to belong to AIA.*

And in its December 1992 issue, MONEY Magazine says the AIA Trust's plan is an excellent example of a comprehensive medical coverage at a reasonable price.

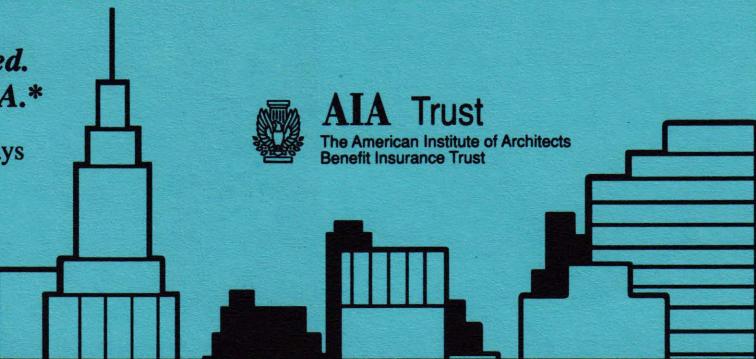
Call for information... **1-800-343-2972**

* AIA member insurance evaluation & needs assessment study, wave #3. Wiese Research Associates, October 1992.



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AIA New York Chapter Committee Meetings

September

7	12:00 pm	Leadership Alliance
8	12:00 pm	Marketing & Public Relations RSVP to Steve Rosenfeld at 212-752-6420
	6:00 pm	Public Architects
9	6:00 pm	Minority Resources
13	6:30 pm	Housing
	6:00 pm	Learning By Design:NY
15	12:30 pm	Architecture for Education
16	12:00 pm	Public Sector Contracts
20	12:00 pm	Corporate Architects
	12:00 pm	Marketing & Public Relations
		\$20 charge, "Lou on the Level" with Lou Coletti at Lehrer McGovern Bovis. Reservation required. 683-0023, ext. 16.
21	4:30 pm	Health Facilities
	6:00 pm	Historic Buildings

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

while the QWDC north-south drive is separated from the park by buildings at several points and has limited views of the water. The QWDC plan has only a north-south, one-way road for part of this distance. The alternate plan's one-mile drive clearly separates public and private spaces and makes the park fully accessible to the community with minimal traffic.

The QWDC's north-south retail boulevard in the center of the site, on the other hand, forces the buildings further out on the waterfront's land. It divides the blocks into odd shapes that do not conform to the existing neighborhood and may destroy the community's traditional retail strip on Vernon Boulevard. Some of the narrow waterfront esplanade is hidden in the backyard of the high-rise towers with little public road access, ambiguously privatizing the waterfront open space.

Unlike the Queens West plan, the alternate plan was not designed to imitate Battery Park City or Roosevelt Island. We believe that every neighborhood is unique and should be planned in response to the needs of the existing community.

When overzealous public agencies are denying residents the right to participate in the planning of their own community and are promoting vastly overscaled development, we must ask, Who is regulating the regulators? Where is the public accountability? What is the cost to the public? Why are millions of dollars in the city's capital budget earmarked for infrastructure improvements to Queens West in order to pave the way for more office buildings, hotels, and residential buildings, when our existing offices are vacant and our bridges, highways, and existing infrastructure elsewhere are crumbling?

Corrine Stoew sand is community planning consultant for the Steering Committee of the Hunters Point Community Coalition, which includes local residents and artists, among them Tom Paino, chairperson, Anthony Cavaliero, Eddie Cuminale, Dennis D'Amelio, Bruce Gordon, Jean Molli, Monty Mitchell, Nigel Rollings, Elinor Schnure, and Debra Whitelaw.

In Memoriam Those Who Have Shaped New York City

by Suzanne Stephens

Oculus very much regrets the recent loss of a number of architects who were both dedicated to the profession and committed to a vision of the city. Some had had more time than others to contribute greatly to shaping the world around them.

George S. Lewis



George Lewis, executive director of the AIA New York Chapter from 1969 to 1986, died on June 25 of prostate cancer. He was 77. As *Oculus* goes to press, the Chapter is planning to hold a "memorial celebration" August 23 at the Gotham Bar & Grill on West 12th Street.

In recalling Lewis's contribution to the AIA and the city, Peter Samton, the Chapter president from 1977 to 1978, says, "He was absolutely terrific for the Chapter. We were more than a union — more than a group of architects pushing for our own cause. He had us focus on our obligation to the city." John Belle, Chapter president from 1980 to 1981, agrees. "George wanted the AIA to take positions on urban issues — to stand up and be counted," he says. "He quite cleverly persuaded well-known individual architects, who wouldn't ordinarily take their own stands, to make statements through the Chapter. George was fair, but not neutral. He didn't see himself as the hired gun for the Chapter. He had his own point of view, which he

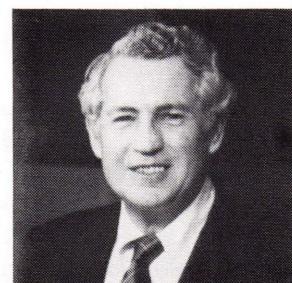
discussed with the Chapter presidents and would convince the AIA Chapter directors to back." Because of Lewis's actions, the AIA New York Chapter testified frequently before the Board of Estimate and the City Council and met with the City Planning Department on such issues as the Museum of Modern Art's tower expansion (which the Chapter opposed) and the Westway project (which Lewis and the Board supported). Samton also recalls that "George was able to get a lot of good people involved in the Chapter. His example inspired me to become active in the City Club, where I later became president."

After attending Hotchkiss School in Lakeville, Connecticut, Lewis enrolled in Harvard College, where he was graduated in 1938. He then obtained his architecture degree from Harvard GSD in 1942. After the war, he worked in New York City for SOM, Marcel Breuer, and for Harrison and Abramovitz's office on the United Nations project. In the 1950s and 1960s Lewis was associated with the firm of Voorhees, Walker, Foley & Smith, and then Lewis, Prentice & Chan. After he retired from the AIA New York Chapter, Lewis served the city as a member of the Landmarks Preservation Commission from 1987 until 1993. David Todd, president of the Chapter from 1969 to 1970, when Lewis was first hired, remembers that Lewis was always "patient, selfless, with no ego. He had a great streak of New England puritanical virtue, a sense of right and wrong." When Lewis served on the Land-

marks Preservation Commission, Todd, chair from 1989 to 1990, notes, "This integrity and ability to express himself was extremely productive."

Bartholomew Voorsanger, the president-elect of the Chapter for 1994, says, "I will miss George enormously as the 'public voice' of the Chapter — the ethical, committed, and passionate person who cared deeply about the city, its welfare, urban design, and civility."

Thomas F. Galvin



It came as a shock to the architectural community to learn that Tom Galvin, who had been alternately an architect, public official, and developer, committed suicide on May 27 by jumping from his twelfth floor office at Ten Rockefeller Center. He was 66 years old. At the time of his death Galvin was a partner with T'ing C. Pei in the real estate development firm of Pei/Galvin Holdings, Ltd. Pei, the eldest son of I. M. Pei, describes Galvin as "a man of tireless energy, high principle, unimpeachable integrity," who, he says, "involved himself in

the public issues of his time." The two had just submitted a bid to the MTA to take over the New York Coliseum on Columbus Circle and renovate it for its original commercial exhibition uses, since the redevelopment of the Coliseum site by Mortimer Zuckerman has been moving very slowly.

Joseph Pasquarelli, a longtime colleague of Galvin's who is an associate principal with Pei/Galvin, says, "Galvin had great leadership qualities. He was an excellent administrator and had a true talent for managing people and getting the best out of them. He also showed great ability to plan ahead and get something moving."

Although Galvin was graduated from Pratt Institute with an architecture degree in 1950, the extra-architectural world held a great attraction for him. In the early 1960s he became the Republican candidate for the United States House of Representatives, and then ran for State Senate, City Council President, and Queens Borough President. As Ting C. Pei notes, "It was my good fortune that Tom, as a Republican in a heavily Democratic political arena, did not succeed at the polls, thereby preserving his ultimate availability to become my partner."

Galvin did become chairman of the Board of Standards and Appeals in the Lindsay administration, and in 1972 was made executive vice president of the city agency responsible for spurring the construction of the convention center (then designed by SOM's Gordon Bunshaft for West 48th Street at the Hudson River).

Some years later, after Galvin had served as the chief operating officer of the Battery Park City Authority, worked with Olympia & York, and headed the Dallas-based subsidiary of the Canadian developer, Bramalea, Inc., he was called back to New York to oversee the construction of the Javits Convention Center. This center, designed by Pei Cobb Freed at 34th Street by the Hudson, was having problems. Cost overruns and construction delays were resulting in canceled bookings.

As Pasquarelli points out, Galvin was able to book the center on his word that it would be built. When the structural steel nodes began cracking in the structure, he went to Japanese foundries that were able to produce them with greater speed and reliability than American ones. "He got the unions back on track and developed a bonus system for contractors to complete the work ahead of schedule," adds Pasquarelli.

After Galvin succeeded in getting the Convention Center built, he joined Xerox Realty Corporation before starting the Galvin Group, which in 1989 became Pei/Galvin Holdings, Ltd. "We were absolutely shocked and devastated by his death," says Pasquarelli. As Pei adds, "His spirit was indomitable to the end. He was in complete control of his fate, and however painful it is for those he left behind, he has once and for all demonstrated his mastery over what he perceived — rightly or wrongly — as the enemy to be conquered."

Patrick F. Corvo



Just a week after passing his architectural licensing exam, Patrick Corvo, a 27-year-old architect with Skidmore, Owings & Merrill in Manhattan, was murdered. He was stabbed on April 14 by four boys aged 14 and 15 in an apparent robbery attempt while walking home from the railroad station in Mount Vernon. Corvo had just been celebrating his new professional status with some colleagues and his brother, Tom

Corvo, in Manhattan, and had taken the 10:40 Metro North train home. The attack, which occurred around 11:30, was in a neighborhood he knew, for his apartment was nearby and his parents lived about a block away. He died the next morning at the hospital, and a funeral was held April 19.

Since then, three teenagers have been formally charged, all of whom blame the actual stabbing on a fourth. Reportedly, the fourth perpetrator has been arrested for an unrelated crime, and the police are investigating his connection to the slaying.

Corvo, who joined SOM in 1988, was graduated from Pratt Institute with honors in that year. While at SOM he worked on the Chase Financial Services Center, a part of the Metrotech project in Brooklyn; Seton Hall University Library in South Orange, New Jersey; and the World Centre in Manila, the Philippines. According to Chris McCready, SOM's technical coordinator for the Metrotech project, Corvo was a talented architect who was fluent in Italian and "proud of his Italian heritage." He enjoyed designing, but was also a competitive cyclist and a skier. In June SOM mounted an exhibit, "Development of an Architect," showing Corvo's work from school and the office. As McCready adds, "This hit Skidmore really hard. Lots of people were dazed for quite a while. He was someone people here were so aware of. He was so well-liked."

James A. Murphy

James Murphy, the industry editor of *Progressive Architecture*, died May 16 of a heart attack. He was 54. Murphy, who joined P/A in 1970, was originally from Nebraska, where he received his B.Arch. from the University of Nebraska in 1964. Over the 23 years he was with P/A, Murphy wrote a number of articles on a range of building types, including

the recent one on the Holocaust Museum in Washington. Those who worked with him at P/A knew him as a convivial, easygoing colleague who provided a ballast to the anxiety-producing days of meeting deadlines and production schedules. Murphy's



particular journalistic skill was in guiding the reader through an architectural space with knowing, lucid, expository prose. His writing on architecture was particularly understanding of the wretched constraints facing architects in getting anything designed and built. As John Dixon, P/A's editor since 1972, wrote in P/A, "His appreciation of some of our profession's finest thinkers was balanced by remarkable tolerance for people who were not so gifted and for architects whose egos demanded special treatment."

Walker O. Cain

Walker Cain, who served as chairman of the board of the American Academy in Rome from 1974 to 1984, died of heart failure on June 1, at the age of 78. Cain, who designed St. Vartan Cathedral, the Armenian church at Second Avenue and 34th Street, and the Smithsonian Institution's Museum of History and Technology in Washington, received his B.Arch. from Western Reserve University in Cleveland in 1938 and obtained a diploma from Fontainebleau in France in 1937, before getting an MFA from Princeton in 1940.

From 1940 until 1961 he was with the firm of McKim, Mead & White and then formed the partnership of Steinmann and Cain in 1961. In 1967 Cain founded Walker O. Cain & Associates.

According to Samuel White, a principal in Buttrick White & Burtis and the great-grandson of Stanford White, Walker Cain's Jadwyn Gym at Princeton University was one of his best works. "He had a wonderful drawing ability," adds White. "While Cain had quite a powerful intellect, he could draw anything."

M. Milton Glass



On July 14, M. Milton Glass died at the age of 87, following a brief illness. Glass attended City College, NYU's School of Architecture, Columbia University's School of Architecture, and the Beaux-Arts Institute of Design (now the National Institute of Architectural Education) between the years 1925 and 1931. During this early period in his career Glass also worked for Sloan and Robertson, and spent the years of 1938 to 1940 in the office of Emery Roth. During the next 20-odd years Glass was associated with Mayer and Whittlesey, which even-

tually became Mayer, Whittlesey & Glass. He began his own practice in 1961 and worked at the office of Glass and Glass (in partnership with his son Elliott) until last year.

Glass served as the secretary for the AIA New York Chapter from 1949 to 1950, then went on to become the director for the New York Society of Architects from 1950 to 1962. From 1967 to 1970, during the Lindsay administration, Glass was the chairman of the city's Board of Standards and Appeals. William Conklin, a colleague from the days of Mayer, Whittlesey & Glass, recalls, "He was the real strength in Mayer, Whittlesey & Glass. Glass was the technical muscle. Many buildings and many awards and prizes would never have been received without his energy and extraordinary intelligence and competence." Of the projects that Glass was involved with, Conklin cites Butterfield House (1962) at 37 West 12th Street and the Premier at 333 East 69th Street (1963). "I especially remember his taking the design for the Painter's Industry Insurance Fund Building [1960] to the client and coming back to tell me that not only were they going to build it, but they would build it in bronze." In 1973, Glass & Glass designed Cadman Towers in Brooklyn with Conklin & Rossant, which was cited in the *AIA Guide to New York City* for its attention to the surrounding nineteenth-century low-rise streetscape.

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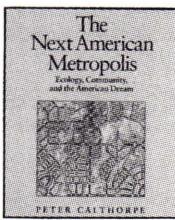
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Urban Center Books' Top 10

As of July 26, 1993



Calthorpe (Princeton Architectural Press, paper, \$24.95).

2. Morphosis: Connected Isolation, Thom Mayne (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$35.00).

3. 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).

4. Folding and Unfolding, AD Profile No. 102, ed. Greg Lynn (Academy Editions/St. Martin's Press, paper, \$24.95).

5. Whitney Guide to 20th Century American Architecture: 200 Key Buildings, Sydney LeBlanc (Whitney Library of Design/Watson-Guptill, paper, \$18.95).

6. Edge City: Life on the New Frontier, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).

7. Architecture in Transition: Between Deconstruction and New Modernism, ed. Peter Noever (Prestel-Verlag, paper, \$25.95).

8. Metropolis and City Capitals: Italy, Russia, and the United States, ed. Alessandra Latour (Edizioni Kappa, paper, \$15.00).

9. Systems of Survival: A Dialogue on the Moral Foundations of Commerce and Politics, Jane Jacobs (Random House, cloth, \$22.00).

10. Exquisite Corpse, Michael Sorkin (Verso, cloth, \$34.95).

Rizzoli Bookstores' Top 10

As of July 21, 1993

1. Photographs of the Architecture of Luis Barragan, Armando Salas Portugal (Rizzoli, cloth, \$45.00).

2. 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).

3. Architecture Culture 1943-1968: A Documentary Anthology, ed. Joan Ockman with Edward Eigen (Columbia Books of Architecture/Rizzoli, cloth \$50.00, paper \$29.95).

4. Richard Meier, Architect, Volume 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$40.00).

5. GA Houses 37, ed. Yukio Futagawa (A.D.A. Edita, paper, \$25.00).

6. Modulus 21 (University of Virginia, paper, \$24.95).

7. GA Document 36, ed. Yukio Futagawa (A.D.A. Edita, paper, \$25.00).

8. Rooms with a View: Two Decades of Outstanding American Interior Design, Chris Casson Madden (PBC International, cloth, \$45.00).

9. Kitchens, Chris Casson Madden (Clarkson Potter/Crown, cloth, \$45.00).

10. Harvard Architecture Review No. 9 (Harvard University/Rizzoli, paper, \$27.50).

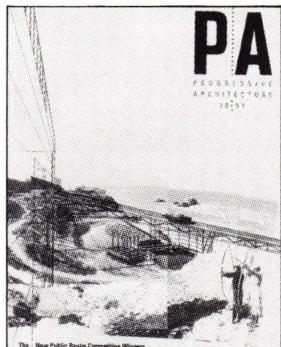


New Awards

by Peter Slatin

The New York Chapter of Architects/Designers/Planners for Social Responsibility inaugurated its annual awards program in July with a presentation at the Urban Center Galleries. Four project awards and four honor awards were given. The jurors chose a mix of housing advocacy and design projects, public service, land-use planning, and information services to reflect the social advocacy goals

of the ten-year-old organization. Project awards went to **Consumer Farmer Foundation and Bronx Community Board 3**, for the 197a plan for the revitalization of Community Board 3; to **Pratt Institute Center for Community and Economic Development and Pratt Planning and Architectural Collaborative**, for East New York Mutual Housing Association projects; to **Greenmarket, Council on the Environment**, New York City, for organizing and managing open-air markets; and to **John Ellis**, architect, for the Lower East Side Mutual Housing Association project. Honor awards were given to **Community Access Inc.**, for developing housing and support services for the mentally ill homeless; to **Salvadori Center on the Built Environment**, for its continuing work teaching math and science to



inner-city children; to **Progressive Architecture magazine**, for the "New Public Realm" competition and exhibit; and to **SEED newsletter**, for promoting environmental responsibility in design, manufacturing, and selection of products. The jurors included **Sally Siddiqi**, former chair of ADPSR/NY and president of Sally Siddiqi & Co.; **Paul Broches**, a partner at Mitchell/Giurgola Associates; **Tupper Thomas**, administrator of Prospect Park; **Peter Marcuse**, professor of planning at Columbia; and **David Vanden-Eynden**, graphic designer and principal of Calori & Vanden-Eynden.

Oculus regrets that because of space limitations we were unable to publish the full piece on *The Fountainhead* as **Ellen Perry Berkeley** wrote it. (See "On Being Roarkian, a Comment on the 50th Anniversary of the Publication of *The Fountainhead* by Ayn Rand," March 1993, p. 11.) We thank her for bringing her thoughts to *Oculus* readers and for prompting our own examination of women architects (and their responses to Howard Roark) that accompanied her piece in our March issue. She would be happy to send her full piece to anyone requesting it. Contact her at P.O. Box 311, Shaftsbury, VT 05262, or 802-447-7226. She is particularly eager to hear from women architects who may want to be interviewed by her, by name or otherwise, for an article in a national magazine.

In addition, Berkeley has informed *Oculus* that in the course of editing and cutting her piece, some significant errors were made. For example, **Matilda McQuaid** should have been named as associate editor of the book for which Berkeley was volume editor, *Architecture: A Place for Women* (Smithsonian Institution Press, 1989).

Second, Berkeley writes, "It is not correct that the character of Roark was 'based on Frank Lloyd Wright' (p. 6.). [Rand] knew of him, through her research for the book (she knew virtually nothing about architecture until she began her research), but didn't actually meet him until a few years after she finished the book. She always responded to anyone assuming that Wright was Roark by saying that their only resemblance was in their architectural principles and in the fact that they were both innovators. There was no similarity, she said, in their respective characters, their philosophical convictions, or the events of their lives. Rand was building a moral philosophy, and architecture was purely secondary. Roark might have been any independent creator. All of this is dealt with at some length in the excellent biography of Rand written by Barbara Branden that came out in 1986." ●

Career Tips

by Lenore M. Lucey, FAIA

The April 1993 issue of *Money* magazine lists "architect" as number 38 of its 50 top occupations — "the jobs with the brightest prospects." They are predicting a 24 percent career increase by the year 2000, with historic restoration and renovations listed as the hot specialties. They also report starting salaries at \$28,000, median salaries at \$41,000, typical top salaries at \$86,000, and the ratio of men to women at 87 to 17. These projections may seem out of sync with the profession's current sorry state, in spite of indications that things are looking up. It may be time to take a good look and evaluate your career.

In its July 12 issue devoted to jobs, *Fortune* magazine offers a number of forecasts, career hints, and job hunting tips which may be of use. An article entitled "The Jobs Americans Hold" echoes the *Money* outlook with a projected growth of 14 to 24 percent for architects (and surveyors) from 1990 to 2000. Louis S. Richman's article, "Jobs that are Growing and Slowing," suggests another growth opportunity that may eventually affect architects: major growth in the health-care market. He predicts, however, that this growth is "headed south," as is much of all anticipated job growth. Metro areas listed as having the fastest job growth include Orlando, Las Vegas, and West Palm Beach.

Also in *Fortune*'s June 12 issue, Alan Franham ("Out of College, What's Next?") offers the following tips for recent graduates and those still in school:

- Start early, "like freshman year," to demonstrate planning and leadership skills.
- Get experience through internships and co-op programs.
- Go beyond the profession's leaders to other employers and to out-of-the-way places.
- Do the homework — knowledge of "global management" and language facility are advantages.

- Have grit — job hunting is a full-time job.
- Milk all connections: "You never know what will turn up."
- Don't shirk extracurriculars: "The people who get involved...get jobs."
- Pull out every last stop, take the extra step, and mind personal hygiene and grooming, too.

Finally, in "Winning the New Career Game," Ronald Henkoff proposes the following "five tips for staying ahead":

- Think of your career broadly — skills are more transferable than you suspect.
- Get to know the many new firms that place interim managers.
- Be prepared for telecommuting.
- Work harder than ever at keeping up with colleagues, friends, neighbors, customers, and suppliers.
- Never stop upgrading your skills.

Marketing in the Real World

For those building industry professionals whose volume and quality of business could stand improvement — and whose couldn't, these days? — a series of eleven monthly sessions starting September 23 will address "Marketing Architectural Services in the Real World." Sponsored by the AIA New York Chapter's Marketing and Public Relations Committee, the course will be held in the conference center at **Swanke Hayden Connell Architects' Columbus Circle offices**.

Developed and moderated by **M. H. Flick**, AIA New York Chap-

ter professional affiliate and vice president at Capelin Communications, the course is organized to give design professionals a step-by-step process for creating their own marketing and public relations programs. **Ted Hammer, AIA** (Haines Lundberg Waehler), will provide the overview. Other speakers will include **Roz Brandt** and **Diane Barnes** (Barnes and Brandt) on setting and holding to a marketing budget; **Erika Rosenfeld** (Capelin Communications and *Building Design & Construction*) on persuasive writing; **Cathlyn Aker** (Meltzer Architects) on developing lists of prospects; and **Muriel Chess** (Swanke Hayden Connell) on getting published.

Classes will be the third Thursday of the month (except for the opening session), from 5:30 to 7:00 pm, and will include a lecture, hands-on practice, and time for discussion. Registration is limited to the first 40 people who pay the \$88 fee. Individual classes will be available only on a standby basis for \$15 per session. To register, send a check made out to the AIA New York Chapter, to 200 Lexington Avenue, New York, NY 10016. For information, call M. H. Flick at Capelin Communications, 353-8800.

Coletti to Address Marketing Committee

The fall kickoff event of the AIA New York Chapter Marketing and Public Relations Committee will be a luncheon on September 20, featuring **Louis J. Coletti**, senior vice

president of business and public affairs at Lehrer McGovern Bovis, Inc. Formerly a government administrator and then a construction industry spokesperson, Coletti will discuss his perspective on the prospects for a construction comeback and the need for design services as New York faces a major election and deals with a punishing regional economy. The luncheon will take place in the training center at Lehrer McGovern Bovis's new offices at 200 Park Avenue. Cost of the luncheon is \$20. For reservations, call 683-0023, ext. 16.

Practice Committee Seeks Recruits

by Mark Haber, AIA

The Professional Practice Committee's organizational meeting will be held at noon on Tuesday, September 14, at Chapter headquarters. Topics suggested for meetings and presentations during '93-'94 include the relationship between clients' expectations and architects' fees, starting a business in the nineties, life-long learning, staff development, and collection techniques. If you want to be involved with the committee, or if you have a specific topic that you would like it to address, please come and share your ideas. For further information contact the Chapter or speak with one of the cochairs, Mark Haber, associate dean of the Pratt Institute School of Architecture, 718-636-3407, or Sam Lee, partner at Gensler & Associates Architects, 581-9600. ▲

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AIA Annual Meeting AWARDS PRESENTATION

One of the largest annual turnouts of the membership of the American Institute of Architects' New York Chapter was greeted by president David Castro-Blanco, FAIA, when the Chapter held its 126th Annual Meeting on June 29. The event was doubly festive as the tenants of the New York Design Center opened their doors and served a movable feast throughout the 16-story building to welcome the Chapter to its new offices.

Our appreciation to the New York Design Center at 200 Lex and the following showrooms for their generous sponsorship of the Chapter's 126th Annual Meeting:

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Medal of Honor **Ezra Ehrenkrantz, FAIA**

One of the first architects to embrace a systems approach to design, Ehrenkrantz, founder of Ehrenkrantz & Eckstut Architects, was recognized for his accomplishments as an architect, urban designer, educator, researcher, author, and businessman.



Special Citation **Christopher Gray**

The architectural scholar and crusading journalist was cited for providing an "inestimable resource of accurate historic research" in his weekly columns in the *New York Times*.



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Award of Merit **Amy Linden**

Chief executive for school facilities at the New York City Board of Education, Linden was instrumental in forming the School Construction Authority and creating experimental new schools. She was honored for her efforts on behalf of "one million young New Yorkers."

New York Chapter Honorary Member **Anthony C. Wood**

Currently at the J. M. Kaplan Fund, Wood was acknowledged for his lasting influence on city treasures such as the Rizzoli-Coty building and St. Bartholomew's.

Andrew J. Thomas/Pioneer in Housing Award

The Transitional Housing for the Homeless Design Team at Skidmore, Owings & Merrill

SOM's team was recognized for working boldly and swiftly to "bring dignified temporary shelter" to a disadvantaged population.

Harry B. Rutkins Memorial Awards

Lester Korzilius, AIA

Korzilius and Ressner were each honored for the ability to "safeguard the interests of the profession" in negotiations with the city and state to improve procurement procedures.

Special Citation **The World Trade Center**

The Port Authority's heroic leaders, who triumphed in the wake of the World Trade Center bombing, were recognized for "reacting decisively and with great professionalism to a catastrophe." Charles Maikish, director of the World Trade Department, accepted the award for a team that included Eugene Fasullo, the Port's chief engineer, and Leslie Robertson Associates, structural engineers.



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Special Citation **Staff of the Office of Historic Preservation of the New York City Department of General Services**

Headed by Adrienne Bresnan, FAIA, the staff of five was honored for their "relentless advocacy."

George S. Lewis Award **Margot Gayle**

One of the first of the city's activist preservationists, Gayle was recognized for saving entire cast-iron buildings and districts when others felt their value as scrap metal was higher.

President's Citation **Lenore M. Lucey, FAIA**

Once a practicing architect and then a corporate architectural manager, Lucey has been AIA New York Chapter executive director since 1986. She received the President's Citation for "her gallantry and her service."

SCA on Choosing Architects

On May 26, Barry E. Light, president and chief executive of the NYC School Construction Authority (SCA), addressed the Chapter and guests on "Quality Design and Refining the School Construction Process." The evening was sponsored by the Architecture for Education Committee and moderated by co-chairs Walter Levi and Carl Puchall.

Light explained that the SCA's new consultant-selection procedures are intended to develop an expanded talent pool while maintaining high quality standards. The short-list for each project will include at least one firm that hasn't done business with the SCA before. Subconsultants will not be considered for RFPs while they have five active projects in design with the SCA. For a legal joint venture to be considered an MBE or WBE entity, there must be 51 percent MBE/WBE participation. Large firms may submit proposals for jobs with construction values of \$10 million and up (instead of \$20 million) and medium-size firms will be considered for projects of up to \$35 million (instead of \$30 million).

Light said that by using a new questionnaire and by resuming get-acquainted round tables with new firms, the SCA expects to learn more about the depth and quality that firms can bring to a project at the most critical time of a business association: the beginning.

He called the Chapter's attention to *Architecture* magazine's April issue, which devoted 14 pages to the SCA as a national role model for quality design in public works. He also pointed out that when the SCA's fourth fiscal year closes on June 30, it will have committed \$3.451 billion — exceeding the schedule called for in the Board of Education's five-year capital plan. "We can easily do \$1.5 billion a year," Light said, but cautioned that the city funding proposed for the next five-year plan would be capped at \$4 billion — \$300 million lower than its original appropriation.

"Many schools are still terribly overcrowded and the overall condition of our older schools is deplorable," he said. "More than ever, it's important that we show the city that

our dollars are well spent." SCA's experience has shown that the Wicks Law results in an average 13 percent extra cost and 15.6 months of additional construction for similar projects.

Looking to the immediate future, fiscal 1994, which began July 1, he expects that the Board of Education will amend its plan so that design can begin for several new facilities, including high schools. In addition, he said, the SCA would welcome assistance from an AIA New York Chapter professional advisory panel in implementing joint ventures.

National Design Committee to Meet in New York

by Wendy Evans Joseph

The AIA National Committee on Design is holding their annual fall conference, "Inside New York," from October 14 to 17. The meeting will focus on interior construction, furniture, and materials from theoretical, practical, historical, and social points of view.

On Thursday, October 14, at 6:00 pm, at the New York Historical Society, **Barbaralee Diamondstein-Spielvogel** will lead **Sarah Tomerlin Lee, Hugh Hardy, Robert A. M. Stern, and Kent Barwick** in a talk about how the architectural design of interior spaces reflects the cultural and



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212-226-0092.

societal values of its time — from the great social clubs of McKim, Mead & White's day, to the Rainbow Room, to the latest restaurants and shops.

On Saturday, October 15, buses will leave New York City for the Brooklyn Museum where a panel discussion entitled "Material Evidence" will be moderated by **Kevin Stayton** in the newly completed auditorium designed by Arata Isozaki and James Stewart Polshek. Participants include **Gaetano Pesce, Paul Marantz, Jamie Carpenter, and Don Kaufman**, who will discuss how the specific nature of the materials they work with influences their design philosophies. A box lunch will be served afterwards in the Brooklyn Botanical Garden, where members of Davis Brody & Associates will discuss the renovations.

On Sunday, October 16, **Kenneth Frampton** will lead a panel entitled "New York and the Next Wave." Participants will

include **Michael Sorkin, Kurt Andersen, Joseph Giovannini, Henry Smith-Miller** and **Laurie Hawkinson, John Dixon, and Tod Williams** and **Billie Tsien**.

Local AIA New York Chapter members are invited to participate in the entire meeting or selected events. For more information, call 683-0023.

Learning by Design Returns

by Linda Yowell, AIA

The Learning By Design:NY Committee's first fall program, a panel presentation and reception entitled "Cities, Neighborhoods, and Schools: Education in the Built Environment," will be held at the Cooper-Hewitt on Monday, September 20, from 5:00 to 7:00 pm. Panelists will include **Rolaine Copeland** from Philadelphia's Foundation for Architecture and

Anna Slafer, director of education at the National Building Museum in Washington, D.C. The event is generously supported



MICHAEL KORNBLAT

by the James Marston Fitch Charitable Trust and "A City of Neighborhoods," a joint project of Cooper-Hewitt National Museum of Design and the Learning By Design:NY Committee. Since it is free, seating is limited, so call 860-6977 to make a reservation.

Sponsored in part by the *New York Times* Foundation and the American Architectural Foundation, "A City of Neighborhoods" brings together architects and K-12 teachers to increase awareness of neighborhood architectural resources. The next program will take place in Harlem in March, and we welcome volunteer participation.

Our new mentoring subcommittee has begun to contact architecture firms to provide mentors for high school students, speakers for student groups, and opportunities for groups of students and their teachers and guidance counselors to visit architects' offices. If you would like to offer some time, or make your office available occasionally for student tours, please call Bonnie May at 201-567-6763.

On April 24 and 25, we participated in an Earth Day program at the South Street Seaport. In a project designed by Catherine Teegarden and South Street Seaport education director Julie Maurer (with the assistance of several volunteers), young museum visitors and their families designed and built a model of a seaport community. We have been invited to repeat this project for a Channel 13 event on October 2 and 3 and welcome volunteers to help us.

"Environmental Initiatives: NYC's Newest Secondary Schools" was the topic of an education forum we hosted at the Chapter in April. The evening offered architects and educators the opportunity to hear about several of the new environmental theme-based mini-high schools that have opened or are in the planning stages. The panel discussion sparked a dialogue among the speakers and the audience about school reform goals, curriculum, and the relationship between school size and successful teaching.

For more information about Learning By Design:NY programs, call Linda Yowell at 929-3737, or Jerry Maltz at 777-5131. ▲

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