

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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Designing for Art

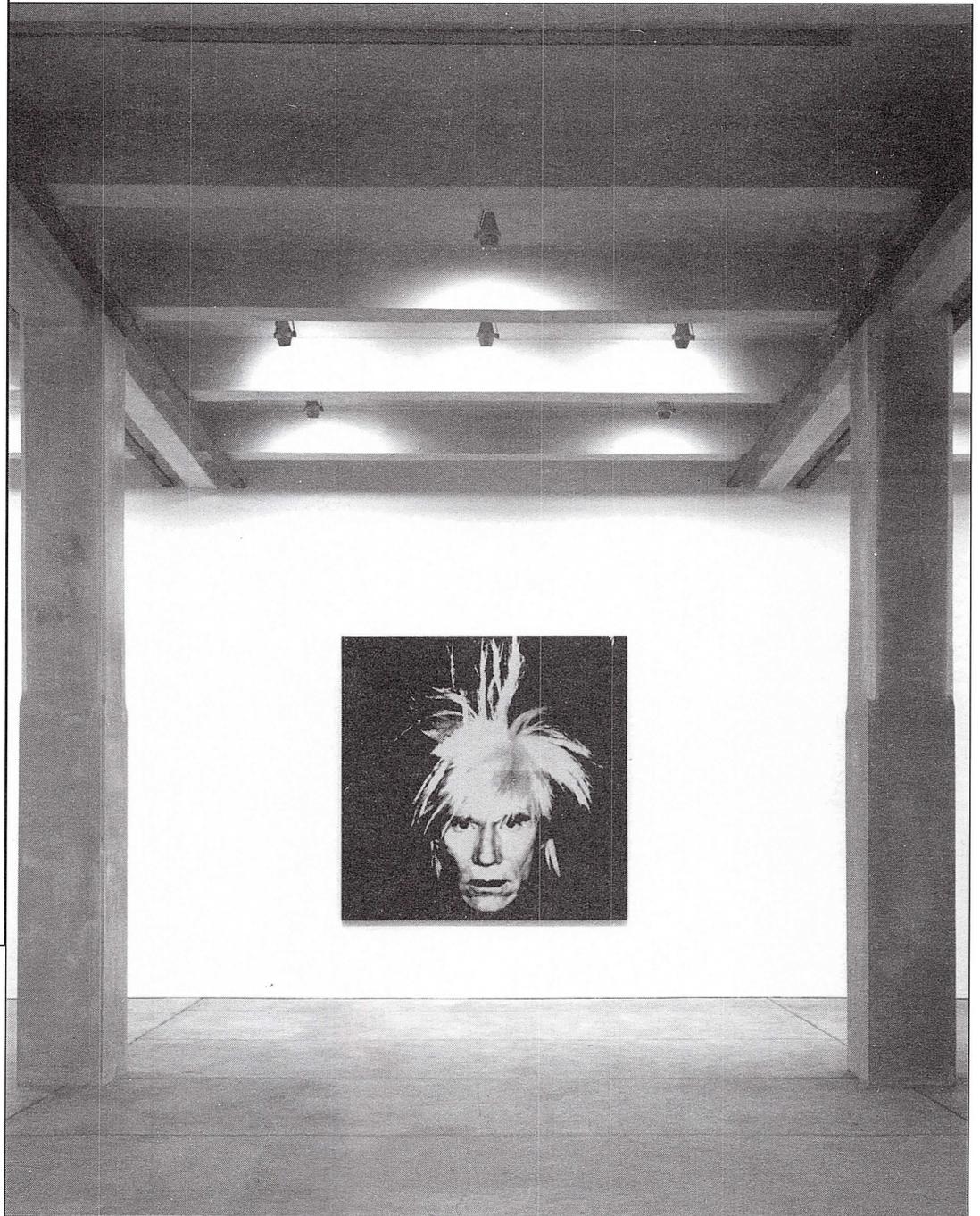
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Volume 56, Number 10, June 1994

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*On the cover:*  
 Andy Warhol Museum, Pittsburgh,  
 Pennsylvania  
 Richard Gluckman

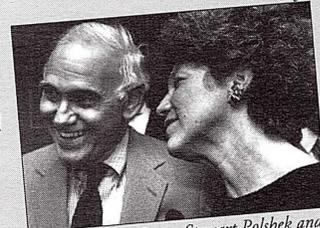
*Photo:*  
 Paul Rocheleau

## Lenore Lucey Departs AIA/NYC

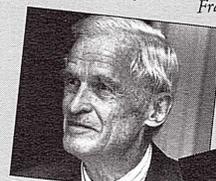
A farewell party for Lenore Lucey, FAIA, at the Century Association on March 29 honored the former executive director of the AIA/New York Chapter for her unstinting service and contributions to the profession. The Century dinner was not the only event signaling Lucey's leadership role in the profession. During February and March, Lucey was included in the exhibition "A Photographic Retrospective of New York City Leaders," sponsored by the Hundred Year Association, of which the AIA/New York Chapter is a member. The show, featuring photographs of leaders recognized by the association of firms doing business in New York City for more than 100 years, was on view at the Home Savings of America Bank on 42nd Street. That's not all. In January Lucey was the subject of a profile in *World Architecture* (issue 27), the London-based architectural magazine. Entitled "My Third Career in Architecture," the article described her careers in private practice, as a corporate architect, and then as executive director at the Chapter. Finally, Lucey is also included in the "Mirabella 1000," which appears in the magazine's June issue and lists one thousand of the U.S.'s most influential women. All this, of course, will have to be updated further, now that she has joined the business development group at Lehrer McGovern Bovis.



Bart Voorsanger and Lenore Lucey



James Stewart Polshek and Frances Halsband



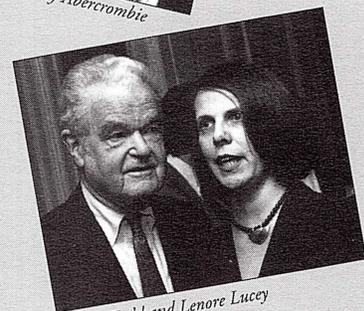
G. E. Kidder-Smith



Deborah Dietsch



Stanley Abercrombie



David Todd and Lenore Lucey

Photos: Dorothy Alexander

## DETAILS

by Marcy Stanley

The Chapter's 127th annual meeting has been set for Tuesday, June 28, at 5:30 pm at Fashion Institute of Technology's Katie Murphy Amphitheater, art and design center, main floor, on Seventh Avenue and 27th Street.

Please mark your calendar to join us for the election of officers for 1995 and the presentation of Chapter awards. The award-winning AIA video on antitrust, *Legal Hardhat Required*, will also be shown.

# SCOOP

by Peter Slatin and Suzanne Stephens

## P/A Hits AIA for Boondoggling

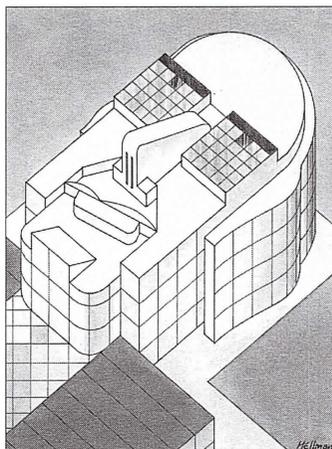
After a soporific start in consolidating its new direction, *Progressive Architecture* certainly jolted its readers with a bracing article, "AIA: Worth the Price of Admission?" in its April 1994 issue. The cover story, by Michael Crosbie, pointed out that the dues you thought were so high, are—in comparison with the dues other professional organizations charge (see p. 65). Also if members wondered where the money goes, that is spelled out in grim detail. Much of it goes to travel expenses for the 49-member board to meet four or five times a year, with spouses funded for three of the meetings. Asked how he was able to extract the numbers from the AIA, Crosbie said, "It was easy. I simply asked the comptroller. The AIA was very helpful in this regard."

## In and Around New York

Kohn Pedersen Fox Interior Architects has completed work on a five-story, 85,000-square-foot space at 420 Fifth Avenue for the Rockefeller Foundation, which moved from its Sixth Avenue offices in March. Still incomplete is a work by Maya Lin, to be installed this fall in the lobby. The KPFA design includes a slate bridge and stairway that threads through the full length of the space from the 19th to the 23rd floors. The project has a moderate sustainability quotient,

incorporated at the foundation's request. Copper roofing scraps are inset in cherry-wood barn doors between offices. By using glass office partitions throughout in this new, flashed-up building by Brennan Beer Gorman, they were able to bring daylight to every employee workstation, something more common in European office design....Kliment and Halsband, whose new 34th Street entrance to Penn Station should open this summer, is also working on new headquarters and branches for Independence Savings Bank of Brooklyn. The firm is renovating 45,000 square feet on three floors of a former Brooklyn Union Gas building at 195 Montague Street. In addition, they are renovating a 35,000-square-foot branch in a landmarked 1922 bank building, which Robert Kliment characterizes as "a dry neoclassical building" at Atlantic Avenue and Court Street, on a block filled with banks....With the recent opening of its new 330,000-square-foot library and administrative center on 25th Street between Lexington and Third avenues, Baruch College is taking to heart its mission as an engine of learning: When the building, just renovated by Davis Brody & Associates, was built in 1895, its ground floor served as a power plant for the city's steam-operated metropolitan railways; the upper floors were rented to industrial and printing plants. It was then converted to electric power for the trolleys and later served as a substation, but had fallen into disrepair when planning for the library began in 1986. DBA converted a 36-by-74-foot light well that reaches through the center of the eight-story building — from the bottom of the second floor into an

atrium — bringing light to the library, which runs from the second to fifth floors. DBA is also in design development of phase one of Columbia University's Center for Disease Prevention, between 167th and 168th streets on St. Nicholas Avenue. This 165,000-square-foot, \$35.3 million building, which includes retail on the ground floor and five floors of research laboratories, is the first phase of a two-stage project and should begin construction late next year. In design, it is intended to complement Davis Brody's Audubon Research Building, now topping off at the site of the former Audubon Ballroom....



Richard Meier, Architectes by Louis Hellman

Richard Meier is the architect chosen to renovate the two new town houses David Geffen just bought on East 65th Street. It is speculated that the interiors will be done by the famously reluctant decorator Rose Tarlow, who has been decorating the former Jack Warner house for Geffen in L.A. Meier used to be famous himself for not wanting decorators involved in his projects, but something may have changed. Meanwhile, Meier is also designing the West Coast branch of the Museum of Television and Radio. The museum, which will occupy a former bank building in Beverly Hills, is 20,000 square feet. This means that the 42,000-square-foot gallery Meier is designing for Larry Gagosian, also in Beverly Hills, is more than twice the size of the museum.... Bernard Tschumi and Gruzen Sampton (as associated architects) are working on an expansion and renovation scheme for Ferris Booth Hall, the eyesore of a student center at Columbia University, designed by Shreve Lamb



Peter Sampton

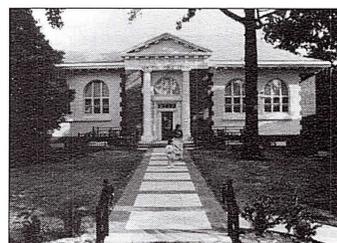
and Harmon in 1961. While all parties claim it is premature to talk about the extent of work being done on the building, it is Tschumi's first for Columbia.

Peter Sampton says the joint venture "is a 50-50 collaboration of two very different architects from design right on through construction."...



Visitors Service Center, St. John the Divine, New York, Lee Skolnick

St. John the Divine, at 114th Street and Amsterdam, doesn't have its Calatrava addition yet, but a diminutive new Education Center has been designed by Lee Skolnick. The center, constructed of a steel grid of scaffolding encasing a birch plywood house, has castors at its base. With banners appended from the grid, it can be rolled where needed for special events (but not as far as the beach), although it will usually be located in the center of the narthex....The Fifth Annual New York Preservation Awards have been given to Ehrenkrantz & Eckstut for the U.S. Custom House restoration; Stephen D. Weinstein/John Ellis & Associates for the Tottenville Library in Staten Island; Vijay Kale and Reginald Grasmick for the restoration of Adams Dry Goods Building at 675 Sixth Avenue; and J. Larry Jones & Associates for the Henry Street Settlement House restoration.



Tottenville Library, Staten Island, Stephen D. Weinstein/John Ellis & Associates



Independence Savings Bank, Brooklyn, renovation, Kliment Halsband



Citibank renovation, Moscow, Leibman Melting Partnership

## And Beyond

The Leibman Melting Partnership has just finished renovating and expanding a 510,000-square-foot headquarters building for Citibank in Moscow. The six-story building, on Mayakovska Square, has a new top floor and mansard roof. Another Moscow office building Leibman and Melting is designing was commissioned by American developers Robin Moscow Ltd. with Zeckendorf International. Currently under construction on Leningrandsky Prospect, the nine-story, concrete-paneled former apartment house is being reclad in concrete board and stucco. Among other projects in Russia, Leibman Melting is designing 2,700 units of low-rise housing as single-family villas and clustered three-story apartment buildings on four sites in and around St. Petersburg....

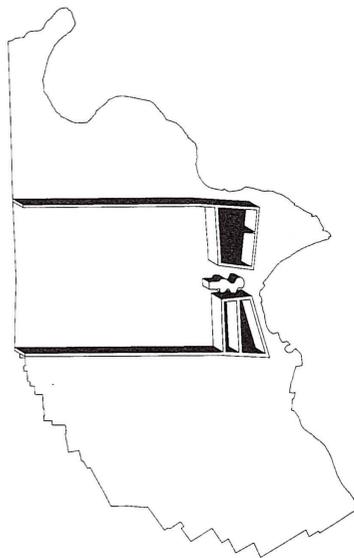


Dorothy Alexander

Mario Gandelonas

Diana Agrest and Mario Gandelonas, who have been working on a Des Moines "vision" plan for Des Moines, Iowa (*Oculus*, December 1990, p. 9), have just received a commission from the Des Moines Development Corporation, a group of private businesses, to plan a 30-block area, now a derelict industrial area, as a gateway to the city when approaching it from the airport. Gandelonas reports that the team, which includes Des Moines architects

Herbert, Lewis, Kruse, Blunck and landscape architects Cross Gardener, is proposing a park with a lake and an arts colony on the edge where existing warehouses can be retained for lofts and studios. Also being proposed is an "informational park" in an area that stretches from the local TV station and Meredith Publications on one side to the *Des Moines Register* on the other. The spine of the information park, Gandelonas says, will be an 1,800-foot wall, which is 25 feet deep and will act as a circulation device (street on the ground floor, skywalk above) with certain services attached to it. Agrest Gandelonas is teaming up with Geddes Brecher Qualls and Cunningham of Philadelphia to establish a "vision plan" for Red Bank, New Jersey. The plan includes financial strategies for implementation, a plan for the development of infrastructure, and a revised zoning code. Since real estate assemblage that was abandoned in the recession has left blighted areas around town, the team will also try to see how the character of the town of 11,000 — still known for its main street, its old houses, and the river — can be retained. Ulrich Franzen's Alley Theater in Houston was given the Twenty-five Year Award, which recognizes "outstanding structures that have withstood the test of time," by the AIA Houston Chapter. The Chapter had voted for the project last year, but realized it was still too young.



Plan, Des Moines, Iowa, Agrest Gandelonas and Herbert, Lewis, Kruse, Blunck

## Architectural History Foundation to Cease Publishing

by Suzanne Stephens

After 18 years of publishing, the Architectural History Foundation will discontinue its publishing activities in September. Its president, Victoria Newhouse, recently announced she felt the AHF mission had been accomplished. "There is much more being published in the field of architecture today, and we had something to do with that," she said. Regarding her own involvement, she indicated that a developing interest in classical antiquity and a desire to devote more time to that field guided her decision. In the meantime, AHF will publish four books scheduled for the spring. The books, *Leon Vaudoyer, Historicism in the Age of Industry*, by Barry Bergdoll, *Wright in Hollywood: Visions of a New Architecture*, by George Sweeney, *James Gamble Rogers and the Architecture of Pragmatism*, by Aaron Betsky, and *A Workshop for Peace, Designing the United Nations Headquarters*, by George Dudley, will be distributed by MIT Press, as will AHF's back-list books.

Cambridge University Press has taken an option on the remaining manuscripts contracted by AHF. "AHF has established itself as a premier publisher of architecture," states Beatrice Rehl, the editor of the fine arts books for Cambridge. "This is a real opportunity to take over a group of books that represent the highest in scholarship, and to enhance the program I am trying to create."

Of those remaining manuscripts, five have been officially accepted, Rehl reports, although she was reluctant to specify the titles until the agreements with the authors were signed. As for the rest of the books under AHF contract, Cambridge University Press has "expressed a strong interest" to the authors, but Rehl says it is not obligated to publish them until the publishing house reviews the final versions. According to Rehl, who publishes approximately seven architectural titles a year out of a total of 25 art and architecture titles, the lists from the

two houses are "complementary: Both are interested in books that are not faddish or trendy."

Meanwhile, AHF will maintain its board of directors to oversee the dispersing of money from the back-list and the payment of royalties. Newhouse says that the Vincent Scully research grant will continue, but has announced that the Samuel H. Kress publication fellowship ends this year. The 1994 winner of the Kress fellowship is Alick McLean, professor of architectural history at the University of Miami; the winner of the Scully grant is Eileen Michels, professor emerita and adjunct professor at the University of St. Thomas in St. Paul, Minnesota.

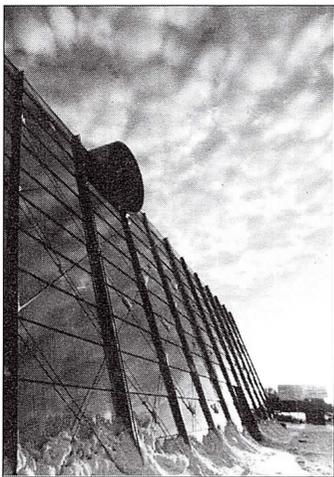
A rather poignant, if appropriate, ending to AHF's remarkable accomplishments is the fact that its book *Baths and Bathing in Classical Antiquity*, by Filkret Yegul, has just won the Alice Davis Hitchcock Award given by the Society of Architectural Historians. Another book recently published by AHF, *The Politics of the German Gothic Revival, August Reichensperger*, by Michael Lewis, received an honorable mention. *Baths and Bathing* is the eighth AHF book to win the Hitchcock award. Because of these accomplishments and its commitment to publishing very specialized works, it is particularly sad to see the Architectural History Foundation disappear from the publishing world. Of particular value was the American Monograph series, which concentrated on such early twentieth-century architects as Bertram Goodhue, Addison Mizner, Charles Platt, Ernest Flagg, and James Gamble Rogers. One hopes Cambridge will continue to publish the much-needed scholarship on these and other architects who have left their own distinctive architectural imprints on this country.

## Finland by Design: Self-guided Tours

by Wendy Moonan

Taking advantage of the fact that classic Scandinavian style is suddenly back in fashion (witness the news from Milan's Salone Internazionale del Mobile in April), the Finnish Tourist

Board has created a self-guided tour of Finland. It begins with Hvittrask, the lakeside villa designed by Eliel Saarinen in 1903. Then comes Finlandia Hall, which Alvar Aalto designed between 1963 and 1968 for Tooto Bay in Helsinki, along with the Alvar Aalto Museum, Society, and Foundation. Lesser known to Americans is the new deconstructivist extravaganza, the Heureka Science Center, on the outskirts of Helsinki. The building, wildly popular with children, was created by the young team of Mikko Heikkinen and Markku Komonen, the architects who have just completed Finland's new chancery building in Washington, D.C.



Heureka Science Center, Helsinki, Finland

The Finnish Tourist Board in New York will customize a do-it-yourself itinerary for any architect upon request. Contact Ritva Muller at the Finnish Tourist Board, 655 Third Avenue, New York, New York 10017, call 370-5540, or fax 983-5260. This summer the Sixth International Alvar Aalto Symposium in the city of Jyväskylä takes place between August 19 and 21. It is being chaired by Markku Komonen, with two days of lectures and seminars and a third day spent visiting Aalto buildings in and around Jyväskylä. Participation is limited to 600. Contact the Alvar Aalto Museum, Alvar Aallon katu 7, P.O. Box 461, SF-40101, Jyväskylä, Finland, or fax 358-41-619-009. Note that the Finnish mark was recently devalued. Carpe diem!

Wendy Moonan is a writer and editor on architecture and design. She is a member of the AIA New York Chapter Publications Committee.

## URBAN STORIES

by Peter Slatin

### Public Affairs

Westway it's not, but someday the 500-acre Hudson River Park, flanked by the river and Route 9A, will stretch from Stuyvesant High School to 59th Street, a multicultural, arts-resplendent, historical parade of parkways, esplanades, and bicycle and walking paths. That is, if it follows the initial proposal of the joint venture partnership of Quennell Rothschild/Signe Nielsen, landscape architects, along with Beyer Blinder Belle and a team of eleven other consulting firms. Their scheme was selected in late April by the Hudson River Park Conservancy from eleven finalists, to develop the master plan of the park over the next two years. They will also undertake schematics for stage one of the park, which runs from Stuyvesant High to the foot of Jane Street. Under the control of the Conservancy, a UDC subsidiary, the work will be funded by city and state dollars and completed in stages in conjunction with the rebuilding of the roadway. It also includes the restoration of 13 public piers and the creation of a \$53 million park at the foot of 23rd Street. Arnie Abramowitz, the Conservancy's vice president, says the cost of the project is still under negotiation. "It could be a \$500 million plan when it's finished," he notes, "but that's a long way off."

### Who's Waxing Whom on Times Square?

Not so distant is the August deadline for Times Square Center Associates to sign on to the UDC's Robert Stern-led interim plan for the Crossroads of the World (*Oculus*, November 1993, p. 10; December 1993, p. 12). If it fails to do so, the UDC will then deliver Sites 1 and 2 to TSCA, and it will have one year to begin construction or forfeit its \$241 million letter of credit.

So far, however, TSCA has budged little from its initial distaste for Stern's signage guidelines. "It's safe to say that Prudential and Park Tower are reluc-



"Evening on the Battery," from Harper's Weekly, April 6, 1878, illustration for Hudson River Park proposal

tant and are seeking ways to get out of them," says Stern. As for published assertions by TSCA officials, that "some of the ideas we've put forward are not properly costed", Stern counters, "I don't think those claims are necessarily to be trusted. Of course, if you're only willing to give a short lease," Stern adds, "it's obvious that no tenant will want to spend lavishly on a sign."

"The August deadline is our standstill," says 42nd Street Redevelopment Project president Rebecca Robertson, "and if we deliver the sites, it's going to be pretty cataclysmic, unless they have \$91 million in subway funds and an office building in their pocket."

While waiting for TSCA to make a move, the UDC — with assurances from the new mayor's office of the forthcoming \$35 million pledged by former Mayor Dinkins to buy Site 7 — is readying an RFP for the 1,000-room hotel, retail, and entertainment complex planned for the site. The UDC has also hired LaSalle Partners to help assess a growing number of retail offers. So far, however, despite Disney's sign-on this winter, one big prize still out there is Madame Tussaud's, which has been in negotiation for a space in Times Square for over 18 months, says Martin King, director of business development for the 200-year-old London company.

King is optimistic about Times Square, "if we can make a deal we could regard as economic." Tussaud's is looking to deal with not only the UDC and the city but also the developers. "It's not a must for us to come to the city," he notes. "We've been

looking at sites in the U.S., Europe, and the Far East, as well. But our studies show that we would be providing a large number of jobs and a billion-dollar spin-off" from a 50,000-square-foot space. The London museum draws 2.5 million tourists a year, and Tussaud's projects similar numbers for New York.

Visitors notwithstanding, says King, "the issue for TSCA is office tenants' view of an entertainment facility in their building." Perhaps, he says, they fail to understand that "we're not a honky-tonk, end-of-the-pier show. We're in a thousand-year-old castle and get more visitors than the Tower of London. We just wouldn't do that if we were at the cheery end of the market."

Still, New York is where the "art of the deal was perfected," says King. It will be interesting to see who melts first in the August heat.

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# D E S I G N I N G F O R A R T : FOUR ARCHITECTURAL APPROACHES

*Artists have often complained that architects try to inject too much architecture into the design of galleries and museums. They compete with the art, whether they use traditional features such as roomlike galleries, cornice moldings, coved ceilings, and enfilade circulation, or a modernist vocabulary manipulated to heighten perceptual effects, such as canted walls, ramps, and dynamically flowing spaces. These four firms, which have all recently completed a museum, gallery, or exhibition hall, are modernists who believe in an almost abstemious simplicity to enhance the display of the art object. In many cases, the concern has been prompted by the budget or the limited program. Their approaches, which are nevertheless distinct from each other, still engage architectural issues, which they discuss with Oculus.*



Nicholas Walster

## RICHARD GLUCKMAN

*Interviewed by Peter Slatin*

**Education:** Syracuse University, B.A., 1970; Syracuse University, M.Arch., 1971.

**Experience:** Stahl Beenett, Boston, 1972–75; formed own practice in New York City, 1977.

**Size of office:** In addition to principal, five architects.

**Art-related Projects (selected):** Dia Center for the Arts, 1987; Robert Miller Gallery, 1987; David McKee Gallery, 1990; Gagosian Gallery, 1991; Mary Boone Gallery, 1993; Paula Cooper Gallery, 1992; Marlborough Gallery, New York, 1992; Marlborough Gallery, Madrid, Spain, 1992; Tony Shafrazi Gallery, New York, 1993; the Whitney Museum of American Art lobby renovation, 1994; currently working on expansion for Dia in New York and Atarazanas, Centro de Arte Contemporaneo, Seville, Spain.

In late April, the Andy Warhol Museum — with much of its artwork already hung for a mid-May opening — already felt at peace with itself in a renovated, seven-story, 1911 industrial building in Pittsburgh. Richard Gluckman Architects, an eight-person, 17-year-old firm in Lower Manhattan known for important Soho galleries (Mary Boone and Paula Cooper) and larger spaces like the Dia Art Center, shaped the interior to suit

individual works and groupings in flexible and fixed settings. Curators expect that visitors will ascend by elevator to the top floor and then descend a new poured-in-place concrete staircase floor-by-floor. Except for cork flooring in the coat room and one downstairs gallery, the original scrubbed concrete floors extend throughout the building. Circulation spaces and lobbies have dropped ceilings, and their walls are covered with a pale ochre-infused plaster. The large industrial concrete ducts along the ceiling of the white-walled gallery spaces, however, remain exposed and unpainted, covered with only a skim coat of base plaster. Far from appearing unfinished, the spaces are surprisingly warm, brightened by abundant natural light that floods in through large existing windows. Although the 10,000-square-foot floorplates are essentially divided into a circulation corridor plus a large and a small gallery, Gluckman varies each floor. Two double-height spaces on the fourth floor were designed for specific works, as was the custom-built room on the top level for “Shadows.” This group of 55 same-size silk-screen paintings covers the walls, ethereally lit by twelve skylight stacks punched through the roof. A three-story addition, nestled into the rear of the building, houses offices and archive space as well as a column-free, 110-seat theater below grade.

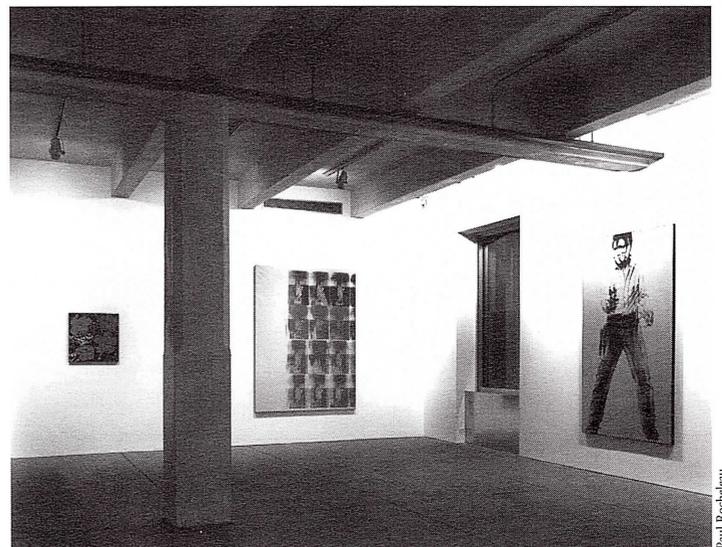


Paul Rochelande

*Andy Warhol Museum, Pittsburgh, Pennsylvania, Richard Gluckman*

**Oculus:** You’ve designed a number of gallery spaces that have to accommodate the work of many different artists. How was this museum different?

**Richard Gluckman:** We were able to manipulate the limitations of the existing structure to suit certain types of art by a single artist. The organization of the exhibition spaces came out of a desire to deal with the experience of repetitive levels in a building, for which there are not many models in the museum world. Artwork gets a sense of permanence by being site specific. Now it’s the other way around — much of the museum gets its strength from being *work-specific*, with rooms designed for different pieces.



Paul Rochelande

*Gallery, Warhol Museum*

**O:** Did you work closely with the museum's curator, Mark Francis, to determine the interrelationship between the architecture and the works of art?

**RG:** Yes. We created a series of architectural events to punctuate the visitor's museological trip. These events had to coincide with certain curatorial parameters, such as two double-height spaces, one for the large *Maos* and *Rorschachs*, and one for *The Last Supper*, which is an ecclesiastical space intended to be a cube in the geographical center of the building.

**O:** Were you wary of making the space too architectural for the art?

**RG:** We allude to the Factory by allowing the industrial presence of the building to come through in the bare concrete floor and coffered concrete ceilings over the gallery spaces. Once you pass through the outer door, you cross over a shallow bridge spanning a narrow slot we carved out of the floor to bring daylight into the lower level. This also delineates our intervention — the fact that you're in a museum now. A solid wall facing outward on either side of the entry acts as a figurative wall of honor as well, which will be covered with Warhol wallpaper, at least at first, and lit by colored lights. You enter a perspectival space that focuses your eye on the opposite wall.

**O:** You're known for designing relatively neutral Soho gallery spaces, for practically creating the "white box" exhibition hall. This is quite different.

**RG:** The richness and texture of Warhol's life affected our approach greatly. Whatever people may say, the Factory wasn't a neutral space. It was eternally changing with the people and the things that Andy brought in off the street — like stuffed Great Danes. It was a constant experiment; it wasn't a white box.

**O:** How does your design reflect that dynamic?

**RG:** Our intent was that the architecture not dominate the art. The fact that it was a good building and a good program resulted in an architecture that is dense but not complicated. You take the quality of the existing structure and decorative elements, and then you add art. As every layer goes onto the building, it suppresses what was there before. The final layer is the interaction between the visitor and the artwork, which is how it should be.

## ANNABELLE SELLDORF



Dorothy Alexander

*Interviewed by Suzanne Stephens*

**Education:** Pratt Institute, B.Arch., 1981–85; Syracuse, New York, in Florence, 1986–87.

**Experience:** Fox and Fowle, 1983–85; Richard Gluckman, 1987; partnership with Wilvan Van Campen, 1988–90; started own practice in 1990.

**Size of office:** In addition to principal, five architects or architect-trained designers.

**Art-related Projects:** Michael Werner Gallery New York, 1990; Elizabeth Koury Gallery, New York, 1992 (just closed); Hazzlitt Gooden and Fox Gallery, New York, 1992; David Zwirner Gallery, New York, 1993; studios for Eric Fischl, April Gornik, and Jeff Koons. Currently designing addition to Robert Miller Gallery and a private museum near Cologne, for Max Hetzler.

**Most Recently Completed Project:** John McEnroe Gallery, 43 Greene Street, New York.

**Like all of Annabelle Selldorf's work, her renovation of the McEnroe Gallery creates an extremely cool, neutral background for the art on display. In the 3,200-square-foot loft space, Selldorf has worked with the existing condition, employing subtle, deft touches that betray the architect's presence only in the smoothness and clarity of the detailing and lighting (a combination of halogen and incandescent bulbs in simple porcelain sockets). Even the flooring is very simple sheet linoleum.**

**Oculus:** How did you get involved in designing display spaces for art?

**Annabelle Selldorf:** I was really interested in contemporary art, since I grew up in Cologne, the art center of Germany, where my father is an archi-

tect and my mother, an interior and furniture designer.

**O:** But you came to New York to study at Pratt?

**AS:** I wanted to be in New York, and learned about Pratt when I visited a friend of the family who was studying there. In the summer of 1979 I began working for Richard Gluckman, whom I had heard about from Cologne friends. At the time, Fred Stelle and Richard Gluckman were in partnership. Richard was very supportive of my application to Pratt. Meanwhile, his firm was the architect for Heiner Friedrich, then director of the DIA Foundation, whom I knew from Cologne, as I have known other New York dealers. Ironically, when I had my own office, Chris Clark, the contractor, recommended me to design Michael Werner's galleries, although I also knew him from Cologne. At the same time, I was friendly with young dealers and artists, and I am interested in contemporary art. So things happened.

**O:** How would you describe your design approach?

**AS:** It is low-key and pragmatic. I believe in very direct spaces. I wouldn't consider my work minimal or neutral: It is not about *omitting* things. Minimalism imposes another quality on a space. On the other hand, it's not that I don't like moldings. It's that every space has a clear character, and you just have to find it. My design for Michael Werner's gallery at 21 East 67th Street has a lot to do with the original quality of the early twentieth-century town house in which it is located. It is a matter of defining and manipulating what's there. You end up making something based on what is already there. With

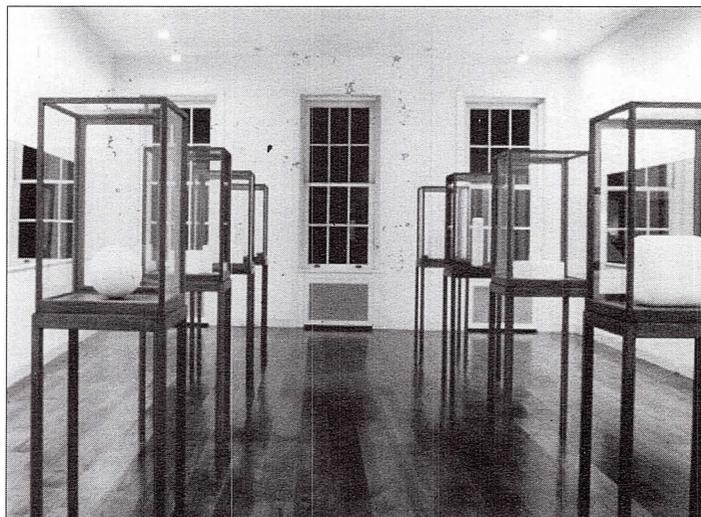


*John McEnroe Gallery, New York, Annabelle Selldorf (formerly Selldorf & Van Campen)*

the Hazzlitt Gooden Fox gallery for old master paintings at 123 East 62nd Street, we (I worked with Allen Lindenfeld) created a context typical of traditional galleries, with major molding painted an ivory color, taupe carpeting, taupe upholstered walls, and bright, pumpkin-colored draperies in a Fortuny fabric. The space looks as if it had always been there. It's not ostentatious, but discreet and comfortable.

**O:** How does your most recent gallery for John McEnroe represent your philosophy?

**AS:** The McEnroe gallery and other galleries show a similar attitude toward proportions and space. Art spaces need daylight, since lighting is very important for a clear perception of space. You can shape the proportions, depending on what you are trying to do in that space. A space should be clear and unencumbered. It ought to be elegant and discreet.



*Michael Werner Gallery, New York, NY, Annabelle Selldorf (formerly Selldorf & Van Campen)*

**O:** Your materials are very basic and very normal.

**AS:** I prefer real materials and don't put too much effort into researching the latest in technology. Similarly I like a basic approach to craftsmanship — things put together in a workmanlike manner. When it comes to colors, I prefer white. It's not about hitting you with the quality of material. The choice of materials is secondary to light and quiet proportions, and I prefer not to obsess over materials. They are like clothes. You can take them off.

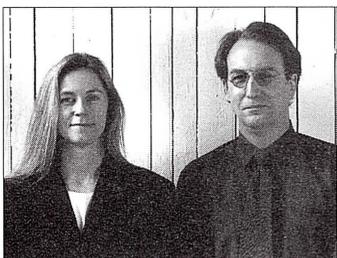
**O:** How emphatic should one make the architecture in showing art to the best advantage?

**AS:** Designing spaces for art is not limiting architecturally, as the age-old animosity between art and architecture would lead you to believe. But walls needn't be slanted or space turned upside down. Art is so important. If anything, it informs what a space wants to be. Vito Acconci has kidded me about not thinking architecture should be challenging. But I have never found making architecture challenging that successful. One has to say that carefully, because one may see a space where there is a challenge, like those of Le Corbusier or Asplund. I wouldn't want to advertise boredom. Sometimes I wonder if what I do is so low-key it gets boring, but *I'm* not bored.

**O:** Not surprisingly, a lot of artists seem to like your approach.

**AS:** It is always a great compliment when artists ask me to do their studios. It is not that easy to design studios or galleries. It is hard to facilitate looking at art without losing the space. I don't try to make neutral spaces, because I don't think that neutrality exists. Space does have quality.

## SMITH-MILLER + HAWKINSON ARCHITECTS, NEW YORK AND LOS ANGELES



Mary Bechman

Interviewed by Suzanne Stephens

### HENRY SMITH-MILLER

**Education:** Princeton University, B.A., 1964; Yale University, School of Architecture, 1964–65; University of Pennsylvania, M.Arch., 1966; Fulbright scholar, Rome, 1966–68.

**Experience:** Harrison and Abramovitz, Michael Graves, 1961–65; Michael Graves, Peter Eisenman, Architects, Princeton, 1966; Richard Meier, 1970–77; principal, Rubin & Smith-Miller, 1977–82; principal, Smith-Miller + Hawkinson, 1982 to present.

### LAURIE HAWKINSON

**Education:** University of California, Berkeley, B.F.A., 1974; University of California, Berkeley, M.F.A., 1975; Independent Study Program, Whitney Museum, 1976; B.Arch., Cooper Union, 1983.

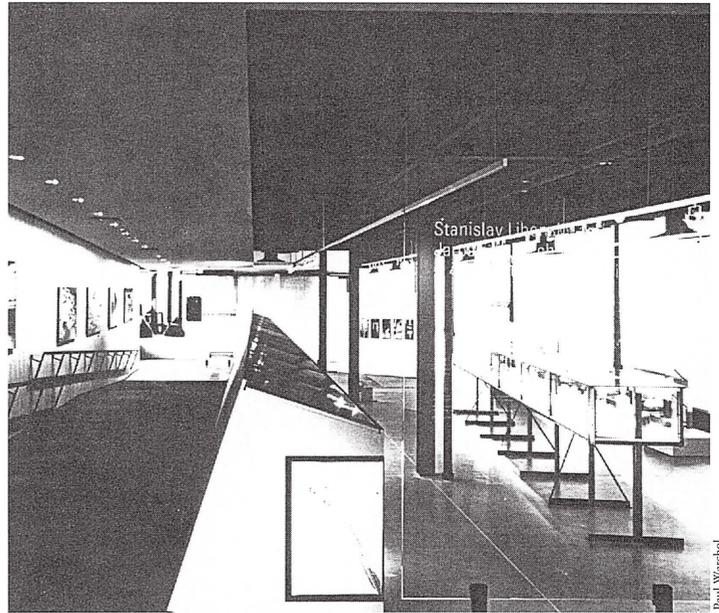
**Experience:** Director, exhibitions program, IAUS, 1978–80; Yenturi, Rauch & Scott Brown, New York, and Debra Reiser, Architect, Dobbs Ferry, 1981–83; Smith-Miller + Hawkinson, 1983 to present.

**Size of Office:** Withheld by Smith-Miller.

**Art-related Projects:** The Rotunda Gallery, Brooklyn; T'Zart Gallery, 28 Wooster Street (collaboration with Silvia Kolbowski, graphic designer); designed installations for own shows, "Discontinuous Space," Storefront for Art and Architecture, 1993, and "Discontinuous Space, Cont'd," Princeton University, 1993 (both designed with Silvia Kolbowski).

**Most Recently Completed Project:** Gallery for temporary exhibitions at the Corning Glass Center, designed by Harrison Abramovitz in 1951, adjoining the Corning Museum of Glass, designed by Girner Birkerts in 1980.

The 12,000-square-foot gallery space in the 1951 modernist structure has been given an updated modernist treatment by Smith-Miller + Hawkinson and Eric Cobb, the project architect. The architects removed draperies from the floor-to-ceiling windows and the original hung ceiling to fully open up the space. The ceiling ducts and pipes were cleaned up and painted black, while translucent solar shades now cover the windows. The ground-floor exhibition space is subdivided by drywall partitions, and the current show of glass sculpture is displayed on a series of



Paul Warchol

Corning Glass Temporary Exhibition Gallery, Smith-Miller + Hawkinson

large block-like platforms of Baltic birch plywood. In a smaller area adjoining the entry ramp are vitrines for small-scale objects, which are top-lighted with low-voltage fixtures and backlit with fluorescent lighting. The floor is covered with a quarter-inch thick cementitious poured flooring, and the ramp is carpeted. Certain wonky details are included in counterpoint to the grid: For example, the ramp's handrails on one wall are canted at the same angle as the galvanized sheet-metal backs of the vitrines that run along the ramp on the opposite side.

**Oculus:** What was your general approach to working with the existing spaces of your predecessors at the Corning Glass Center?

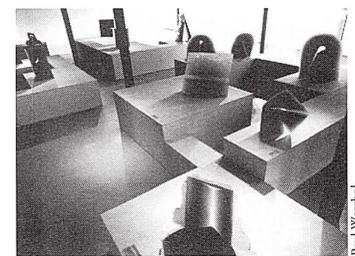
**Henry Smith-Miller:** We were retrofitting the Wally Harrison building, and de-Birkertsizing the Museum of Glass, since it shares a common lobby with the glass center. We "requalified," or perhaps restructured, the entrance to the glass museum proper and offered a choice between the hermetic and carefully-defined exhibition spaces of Birkerts's museum and a free-flowing exhibition space.

**Laurie Hawkinson:** The Corning project was almost an excavation of the Harrison building. His glass box had been encrusted on the exterior with draperies and other service spaces. The building was in there somewhere. We opened it up and exposed it down to the bare bones. We treated it as a glass case and reiterated that concept with the design of the vitrines inside. The platforms act

as a large landscape for the particular space. They bring the work on display to the foreground, and are stained the same color as the cementitious flooring.

**O:** How does this project reflect your basic approach to the display of art?

**HSM:** We like to qualify and define a museum space theoretically, whether it is questioning the normative exhibition space versus the alternative gallery — as in our Storefront show — or establishing a dialogue between the all-purpose scholastic exhibition and alternative space, as we tried at Princeton. Here we examined the relationship between exhibition space sponsored by a large corporate entity and that of the university. So this is the third in a trilogy of an investigation of the relationship between the sponsor, the viewer, and the viewed. This is an old theme that I have been carrying forward since I worked on the installation that Richard Meier designed for the "New York School" exhibition in the State Museum on Albany Mall in 1978.



Paul Warchol

Corning Glass Temporary Exhibition Gallery, Smith-Miller + Hawkinson



Pablo Delano

## ROGERS MARVEL ARCHITECTS

Interviewed by Suzanne Stephens

### ROBERT ROGERS

**Education:** Rice University, B.A., 1981; B.Arch., 1983; Harvard University, GSD, M.A. in design studies, 1989.

**Experience:** I. M. Pei & Partners, 1981–82, 1983–88; Kallman McKinnell & Wood, Boston, consultant, 1988; own practice, 1988–91; entered partnership, 1991.

### JONATHAN JOVA MARVEL

**Education:** Dartmouth College, B.A., 1982; Harvard University, GSD, M.Arch., 1986.

**Experience:** Anderson Notter Feingold, Architects, Boston, 1982; Emilio Ambasz, summers 1984–86; Eisenman Robertson, summers 1985–86; Richard Meier & Partners, 1986–90; own practice, 1990–91; entered partnership with Robert Rogers, 1991.

**Size of Office:** In addition to principals, six architects and architect-trained designers.

**Art-related Projects:** Wesselmann Studio, Gallery & Archives, New York, 1993; International Art Images, New York (ongoing renovation); Cecilia Torres Gallery, New York, 1993. Currently working on the design and renovation of the New York Kunsthal, the renovation of Pratt Institute's School of Architecture (Higgins Hall), and a schematic design of the Dinosaur Museum, Blanding, Utah.

**Most Recently Completed Project:** Museo el Barrio, New York City.

In May Rogers Marvel finished renovating 8,250 square feet of the first floor space of El Museo del Barrio in time for its 25th anniversary. The museum, which occupies the Hecksher Foundation for Children located at 104th Street and Fifth Avenue, was designed in 1921 by Maynicke & Franke and occupies much of the

ground floor of the building. The new spaces include an information desk and entrance, plus exhibition spaces and a reading area. The gallery plan is quite straightforward, following the existing 25-by-25-foot grid established by the columns. Tall, freestanding drywall partitions, which can be moved, are positioned to reveal slots of space or to open up a four-foot circulation path along the outside perimeter walls of the room plus an eight-foot-wide swath running down the length of the galleries. The central reading area is defined by its built-in linear wood table and white stuccoed walls. The gallery design makes the most of other straightforwardly modernist elements such as gray linoleum tile floors, white walls, and exposed ceilings.

**Oculus:** How did you get involved in the design of exhibition spaces?

**Jonathan Marvel:** When I was working for Richard Meier on one museum after another — the Getty in L.A., the Barnum Museum in Bridgeport, Connecticut, the High Museum in Atlanta, and the Museum of Contemporary Art now in construction in Barcelona — I got hooked on museums. Also, while in architecture school I got to know [the late] Max Gordon, and we had a good rapport. I curated a show of his work in London, at the Architecture Foundation, in 1993, and am now working on a book of his work.

**O:** What led you to El Museo del Barrio, or what led them to you?

**JM:** I won a competition in 1991 for a new entrance vestibule and information tower on Fifth Avenue before I entered into a partnership with Robert Rogers. I stayed as the principal-in-charge of the project when the program was expanded after the museum was given a lease for more space on the ground floor of the Hecksher building. The expanded program was great, but a good 75 percent of the budget had to be used to improve handicap access, provide new bathrooms, and improve circulation.

**O:** What has been your approach to the design of the space itself?

**JM:** We worked with existing columnar structure, which was close to ideal. We placed walls alongside the columns on that grid to create larger and smaller galleries and suggest paths of circulation. We were trying to generate a lively dialogue without sacrificing the neutrality of the space and without imposing the architecture on the artwork.

**O:** How do you see your work in comparison with Max Gordon's?

**JM:** Gordon created a clear distinction between art and architecture: The art was active and the architecture neutral. His approach was more extreme, because he would try to use minimalism as a vocabulary. His minimalism was that of flush details, very thin reveals, flush doors, and recessed track lighting. Where possible, he would cover up windows with "synskin," a synthetic fabric on tracks to make a translucent screen. He had larger budgets. With a lower budget, you omit expensive flush detailing and tiny reveals. You have to live with floating track lighting, vinyl baseboard, and vinyl tile flooring.

**O:** What about Richard Meier's orientation to the display of art? How have you been influenced by that?

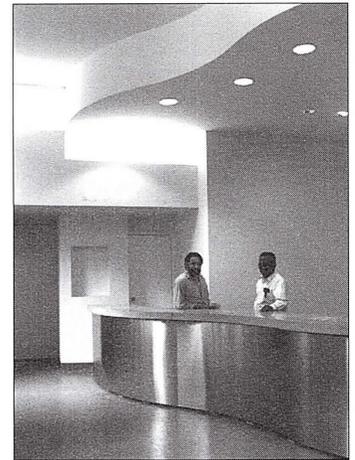
**JM:** Meier's architecture is a more active interior landscape, where you find windows within interior walls, ramps, and cutout spaces between floors. There is a more dynamic spatial flow and more aggressive circulation, plus more use of natural light.

**O:** Given a higher budget, which direction would you go in — Gordon's or Meier's?

**JM:** That's a tough question. I would try not to use white to neutralize the materiality of the space, which Meier is enthusiastic about doing. I would try to bring materiality to details with natural woods, stainless steel, and concrete. Richard and Max both try to neutralize that. Max would bleach the floors white: He would not stray off a minimal vocabulary. Meanwhile, working with tight budgets encourages an intelligent use of resources.

**O:** In low-budget jobs, what can you work with?

**JM:** Lighting not only shows the art,



Reception and admissions, Museo del Barrio, New York, Rogers Marvel Architects

it draws you subliminally through the galleries. Circulation should do the same thing. Viewers need points of reference to keep from getting lost in a museum. In the Museo del Barrio, we opened up one long corridor so the visitor could see all the galleries and have a point of reference. Yet it is also important to have different paths through the museum space.

**O:** What do you think of the traditional approach to museum design, with enfilade plans, roomlike galleries, cornices, moldings, etc.?

**JM:** At Meier's office we studied the National Gallery in Washington [designed in 1941 by John Russell Pope], while working on the Getty. We looked at its room sizes and proportions, the use of natural light, and the use of garden courts as resting points. With that kind of classical vocabulary, it is appropriate to have resting points for viewers. In terms of more decorative elements, I think they are distracting, although they do provide scale. Yet a sense of scale can be given without resorting to wainscoting and molding. It can be created with a hierarchy and variety of spaces.



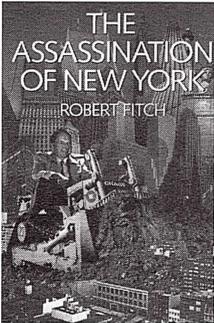
Main gallery, Museo del Barrio, Rogers Marvel

# Beach Reading

Reviewed by Suzanne Stephens

## THE ASSASSINATION OF NEW YORK

By Bob Fitch, Verso, \$29.95



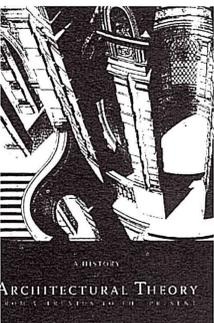
Fitch's analysis of New York's economic and social decline is lively reading and offers many sound insights, but is overly heavy on the conspiracy-theory approach to urban ills. While the choice of conspirators — the representatives of the financial and real estate communities, and the Rockefellers — makes sense, many more impartial analysts have been caught

up in the belief that New York should enter the twenty-first century bolstered by a service-information economy rather than a manufacturing one. Fitch justifiably charges that New York City's economic ills now have much to do with the city's de-emphasis on manufacturing as an economic base, its emphasis on speculative office building, and any activity related to finance and real estate.

While the above criticisms seem quite valid, the *Village Voice* rhetoric forces the author into many generalizations. When Fitch makes mistakes about basic facts such as the date of the passage of the first comprehensive zoning regulation as 1911 instead of 1916, there is a natural tendency to wonder about the otherwise compelling statistics.

## A HISTORY OF ARCHITECTURAL THEORY FROM VITRUVIUS TO THE PRESENT

By Hanno-Walter Kruft, Princeton Architectural Press, \$65 cloth, \$39.95 paper



It is unfortunate that no comprehensive survey of architectural theory from Vitruvius, writing in the first century B.C., to the present has been published up until now. While the late Hanno-Walter Kruft's compendium does much to establish the lineaments of such a project, it is by no means definitive. Kruft gives the reader a general idea of the formation of

architectural theory from Vitruvius through the medieval scholastics, the Renaissance, and so on, but as the epochs become more complicated and various disciplines influencing architecture (e.g., philosophy and art) more autonomous, Kruft's survey becomes narrower and narrower. By the twentieth century, the number of Missing Persons who have influenced architectural theory is large indeed.

Absent from the discussion of the Bauhaus's theoretical basis, for example, are Rudolf Carnap and other logical pos-

itivist philosophers. And forget the French in the post-World War II years: Barthes, Lacan, Lyotard, DeLeuze, Bataille, Kristeva, Derrida, etc. The theoretically-minded Americans discussed are hit-or-miss, and Tafuri gets a brief mention. All of which is to say, putting together this survey was a large task, for which Kruft deserves respect, yet there is still room for another.

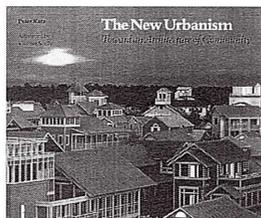
## COLLECTING: AN UNRULY PASSION, PSYCHOLOGICAL PERSPECTIVES

By Werner Muensterberger, Princeton University Press, \$24.95

Muensterberger, a psychoanalyst, carefully and authoritatively explores the psychological motivations for collecting art, furniture, and objects (and, one could argue, buildings). He concludes, not so surprisingly, that they are compulsions related to personal histories of the collectors. But Muensterberger disavows the familiar narrow psychological tendency to blame it on one's toilet training, and argues instead that the passion for collecting stems from traumas, hurts, feelings of disillusionment, or a lack of love and sense of safety experienced in childhood. Collected objects become an instrument to restore the sense of self. To satisfy the compulsion, the act of acquiring must be repeated over and over again. Nevertheless, Muensterberger makes it clear that he is not criticizing the act. Indeed, he writes, "I see it as...a defensive move, initially with the aim of turning disillusionment and helplessness into an animated, purposeful venture." Now if clients could just feel this way about buildings....

## THE NEW URBANISM, TOWARD AN ARCHITECTURE OF COMMUNITY

By Peter Katz, afterword by Vincent Scully, McGraw Hill, \$49.95



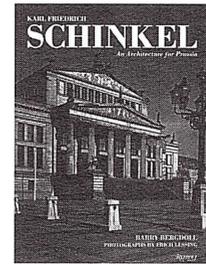
Currently a slew of books is being churned out by architects such as Duany and Plater-Zyberk or Peter Calthorpe, who have turned to planning to address the problem of "sluburbia"

and its sprawl of ranchburgers near highways lined with megamalls. The principles endorsed by the group who call themselves the New Urbanists are presented by Katz with an exemplary sense of organization and clear explanatory prose. Schemes showing small towns with main streets and town centers, gridded roads instead of culs-de-sac, with houses and apartments in walking distances of stores and community facilities, are supplemented by enough color photos of porches, lattice, trees, and gazebos to cause even the most hard-line modernist to pause.

While criticized for perpetuating traditional, vernacular residential architecture of the early part of the twentieth century, the new urbanists emphasize a strong regional planning approach that involves linkages to mass transit and ecological considerations. These and other urban issues are addressed as well: This group is determined to spread the word.

## KARL FRIEDRICH SCHINKEL, AN ARCHITECTURE FOR PRUSSIA

By Barry Bergdoll, photographs by Erich Lessing, Rizzoli, \$50

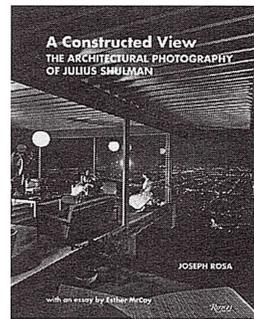


Too rare are the books on Schinkel in English. This one, dedicated to one of the most influential architects of the twentieth century, serves its subject splendidly. The book falls into the special category of a scholarly work that is also illustrated with ravishing color photographs and exquisite line drawings. Drawing on a number of

sources (obviously many are German), Bergdoll places Schinkel and his accomplishments within a discussion of the cultural history as well as the political events and social timbre of the Prussian age.

## A CONSTRUCTED VIEW, THE ARCHITECTURAL PHOTOGRAPHY OF JULIUS SHULMAN

By Joseph Rosa, with essay by Esther McCoy, Rizzoli, \$50

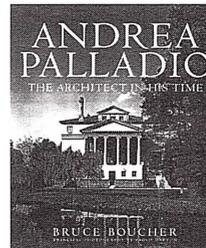


If only modernist architecture could always look like the utopian, sun-drenched, planar forms etched against the sky, and washed in the long, crisp shadows that are shown in Julius Shulman's photographs. If only the world could always seem as incomparably

clean and serene as it did in his mostly black-and-white depictions. There is more to this reality than meets the eye, and Joseph Rosa presents an absorbing discussion of Shulman's use of light and shadow and other photographic techniques, along with intriguing anecdotes about working with the editors who found these photographs on the stark side. That was then.

## ANDREA PALLADIO, THE ARCHITECT IN HIS TIME

By Bruce Boucher, principal photography by Paolo Marton, Abbeville, \$95



This detailed visual and typological analysis of Palladio's villas, churches, bridges, and civic buildings is another hybrid — a scholarly book in a coffee-table book format. One

wants more photographs of Palladio's work, especially the interiors, but the text gives the reader a substantive discussion of Palladio's architectural development and the thinking behind his published treatise, *Quattro Libri dell'Architettura*.

# ARCHITECTURAL PHOTOGRAPHY ROBERT PERRON (203) 481-2004



Dartmouth Medical Center, Shepley, Bulfinch, architects  
Rolland-Towers, LLC, planners

## ARCHITECTURAL MODELS MODEL PHOTOGRAPHY

Kenneth Champlin & Associates (KCA), one of the most sophisticated and versatile model shops in the industry, is right here in the North East.

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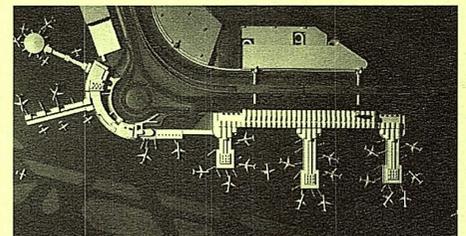
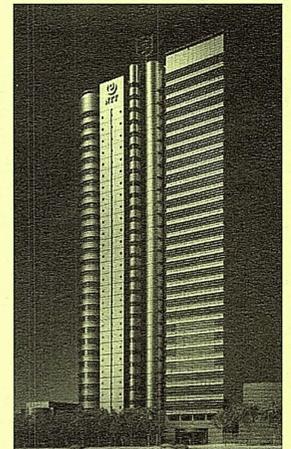
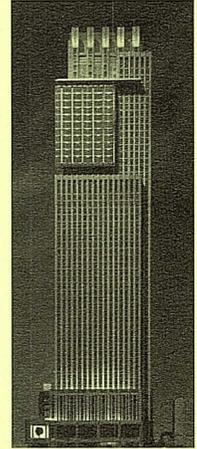
Most notable are innovations which utilize computer-controlled milling machines (CNC), computer-aided manufacturing (CAM), and a complete computer department that utilizes 486 technology.

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### AIA New York Chapter Committee Meetings

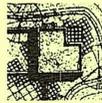
#### JUNE

- 1**  
6:00 PM  
Public Architects
- 6**  
6:00 PM  
Interiors
- 9**  
6:00 PM  
Minority Resource
- 13**  
6:00 PM  
Housing at Magnusson Architects
- 13**  
6:30 PM  
Learning By Design
- 14**  
6:00 PM  
Computer Applications at Skidmore Owings & Merrill
- 15**  
12:30 PM  
Architecture for Education
- 16**  
8:30 AM  
Public Sector Contracts
- 21**  
5:30 PM  
Health Facilities
- 27**  
6:30 PM  
Foreign Visitors

Please confirm meeting times and locations by calling

AIA New York Chapter headquarters at 683-0023.

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# June July August 1994

## June 3

Friday

### AIA NEW YORK CHAPTER EVENT

Conference on Courthouse Design: Forms for the Twenty-first Century. Registration, reception, and keynote speech, sponsored by the AIA New York Chapter Architecture for Justice Committee. 6:00 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

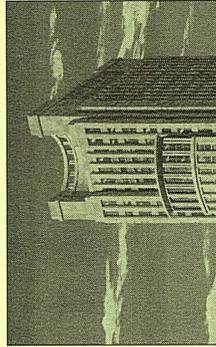
### NEW YORK CHAPTER EXHIBIT

The Image of the Courthouse. United States Courthouse, Foley Square. 529-8131. Closes June 4.

## 4

### Saturday SEMINAR

Preservation Leadership Training. Sponsored by the National Trust for Historic Preservation. Saratoga Springs, New York. 202-673-4067. Continues through June 11.



Tour of New Foley Square Courthouse. Sponsored by the AIA New York Chapter Architecture for Justice Committee. 3:30 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

## 6

Monday

### AIA NEW YORK CHAPTER EVENT

Joel A. Milele, commissioner of the Department of Buildings. Sponsored by the AIA New York Chapter Building Codes Committee. 6:00 pm. 200 Lexington Ave., 6th floor. 683-0023.

## 8

### Wednesday LECTURE

Administrator as Mediator, Counselor, and Problem-Solver. Given by Jed Marcus. Sponsored by the Society of Architectural Administrators. 6:00 pm. Perkins & Will, 1 Park Ave. at 32nd St., 19th floor. 741-1300. \$15 (\$10 AIA members).

### SEMINAR

ASTM Specifications and Basics of Brickmaking. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

## 13

Monday LECTURE

### SYMPOSIUM

The Design Office of the (Near) Future. Sponsored by the SAA Computer-Aided Practice Committee. 6:00 pm. Reservations 807-7171.

## 28

Tuesday

### AIA NEW YORK CHAPTER EVENT

Annual Meeting. 5:30 pm. Sponsored by the AIA New York Chapter. Fashion Institute of Technology, Katie Murphy Amphitheater, Seventh Ave. and 27th St. 683-0023.

## July

## 20

Wednesday

### SEMINAR

Movement Joints in Brick. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

## July 1

Application deadline for the Indian Architectural Study Tour — 1994. Contact the Architectural Travel Corporation, 6, Vithal Nagar Society, 10th Road, Juhu Scheme, Vileparle (West), Bombay-400 049, India.

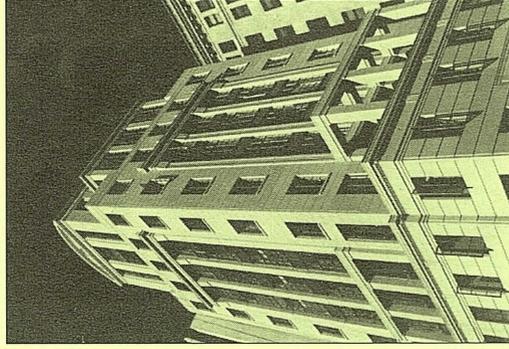
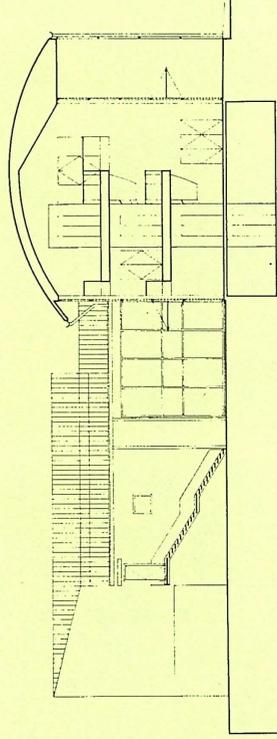
Submission deadline for the 1994 Cedar Architectural Design Awards program. Contact the Western Red Cedar Lumber Association, 1200-555 Burrard St., Vancouver, B.C. V7X 1S7, 604-684-0266.

## July 6

Deadline for receipt of entry forms for AIA New York Chapter 1994 Design Awards. Final submissions will be due at 5 pm on July 20. See "Call for Entries" in this issue or contact Judy Rowe at 683-0023 for further information.

## August 1

Application deadline for research grants given by the James Marston Fitch Charitable Trust. Contact Beyer Blinder Belle, 41 E. 11 St., New York, NY 10003, 777-7800.



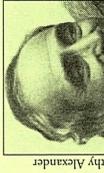
Brooklyn Law School, Robert A. M. Stern

## 21

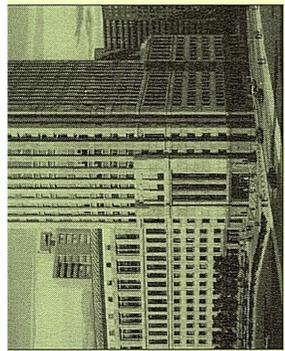
Tuesday

### AIA NEW YORK CHAPTER EVENT

Campus Buildings: The City. Presentation and discussion with Charles Gwathmey, Robert A. M. Stern, Rafael Vinoly, and Bartholomew Voorsanger. Sponsored by Oculus and the Architectural League. 6:00pm. The Urban Center Galleries, 475 Madison Ave. • 683-0023. \$7 (\$5 AIA and League members).



Phyllis Alexander



U.S. Courthouse, Foley Square, KPF

## AIA NEW YORK CHAPTER EVENT

**The Courthouse: Civic Image.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 9:00 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

**New Courthouse Designs.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 10:45 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

**Emerging Trends.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 10:45 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

**The Courtroom.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 1:45 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference.

## 15 Wednesday EXHIBIT

Architecture at the New York Academy of Art. 6:15 pm. 111 Franklin St. 570-7374.

Design Pride '94: Design Legacies. Gallery 91, 91 Grand St. Closes July 15.

## 16 Thursday

### AIA NEW YORK CHAPTER EVENT

**How to Prepare a Winning Award Submission.** Given by Jane Cohn. 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.

## LECTURE

Metropolis 2000: Planning, Poverty, and Politics. Given by Thomas Angotti. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

## 21 Thursday

### AIA NEW YORK CHAPTER EVENT

**Putting Together a Direct-Mail Campaign.** Given by Ellen Jackson. 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.

## August 8 Monday

### EXHIBITION

Zaha Hadid, Three Projects. The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes September 12.

## Deadlines

### June 14

Entry deadline for Design America Accessible: Hawking Hall. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

## Continuing Exhibitions

*Two Museum Additions: Work by Carlos Jimenez. Architectural Design Studio and Toshiko Mori Architect.* The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes June 11.

*Toward Modern Design: Revival and Reform in the Applied Arts, 1850-1920.* The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

*Packaging the New: Design and the American Consumer, 1925-1975.* The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

*Thresholds/Bernard Tschumi: Architecture and Event.* The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes July 5.

*The Art of Memory: Holocaust Memorials in History.* The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes July 31.

*Stanford White's New York.* The Gallery of the New York School of Interior Design, 170 E. 70th St. 472-1500. Closes August 30.

*The Decorative Arts of Frank Lloyd Wright.* Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes September 4.

## 21

Thursday

### AIA NEW YORK CHAPTER EVENT

**Putting Together a Direct-Mail Campaign.** Given by Ellen Jackson. 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.

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Robert A. M. Stern



Charles Gwathmey

## 24

### Friday EVENT

Design Pride '94: First International Conference to Focus on Contributions of Gay and Lesbian Designers and Architects. Speakers include Stanley Abercrombie, Frank Israel, Aaron Betsky, Moira Kenney, John Leo, David Revere McFadden, John Perreault, Jack Travis, Frank Browning, and James Woods. Sponsored by OLGAD. 9:00 am. 475-7652.

## 27

### Monday LECTURE

The Varieties of American Classicism. Given by Wendell Garrett. Sponsored by the Institute for the Study of Classical Architecture at the New York Academy of Art. 6:15 pm. 111 Franklin St. 570-7374.

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 six weeks before the month of the issue in which it will appear.

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 with sponsoring institutions before attending.



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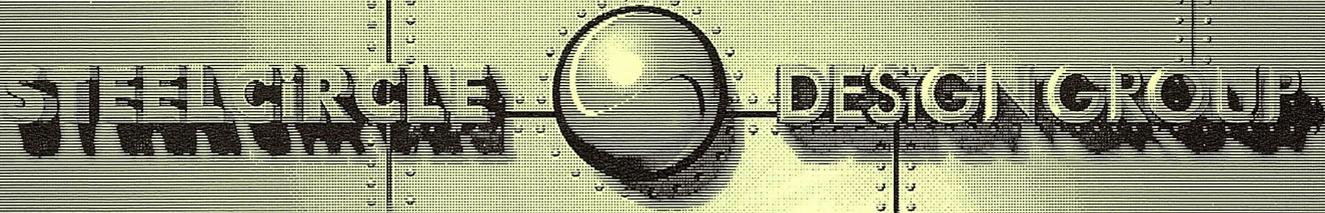
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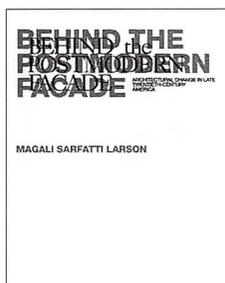


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**BEHIND THE POSTMODERN FACADE,  
ARCHITECTURAL CHANGE IN LATE TWENTIETH-  
CENTURY AMERICA**

By Magali Sarfatti Larson, University of California Press, \$35

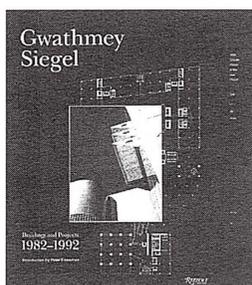


If you have been practicing over the last several decades you may be familiar with the general outlines of architectural design, practice, and theory traced by Larson, but you will probably still find her manner of weaving it all together thoroughly enlightening and at least compelling. If you weren't

around, this book will put a lot of today's angst about architecture in a fascinating perspective. A must read. No wonder it won this year's AIA book award.

**GWATHMEY SIEGEL, BUILDINGS AND  
PROJECTS, 1982-1992**

Introduction by Peter Eisenman, Rizzoli, \$60 cloth, \$35 paper



The masters of a universe of controlled geometric volumes, grids, pipe rails, and barrel vaults have their intellectual underpinnings bolstered by Peter Eisenman in the introduction to the book. At least partially. While he only addresses the houses

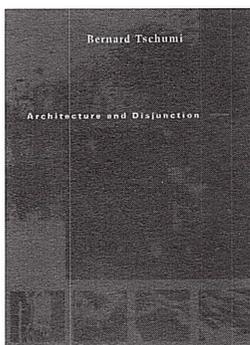
designed by the firm, Eisenman points out quite aptly that Gwathmey Siegel's "pragmatic formalism" is not ideological: "This type of conceptualization has little to do with function, program, or meaning qua house, rather it has to do with the mechanics of a body in space and a dynamic form."

For the most part, the essay, an intricate morphological analysis of the houses — an almost quaintly nostalgic exercise now — adds to the sense that there is a development of a formal structure of the firm's residential work. But since houses have to do with the "mechanics of a body in space," why not take the reader as a "body" through the dynamics of the space — in other words, offer an experiential analysis as well? Eisenman's formal surgery also evades the issue of how these permutations of half circles, cubes, and "striations" of space generate something of genuine architectural quality. Or whether the rest of the commercial and institution work is on par with houses.

While he does set up a certain critical momentum that is compelling in writing about the houses, Eisenman gets too caught up in a vortex of "vectors" and such offshoots as "vectorial" (as in "vectorial knotting"), "vectoring buildup" "torsional vector," and "bivalent vector." The reader starts to feel hectored by those vectors.

**ARCHITECTURE AND DISJUNCTION**

By Bernard Tschumi, MIT Press, \$27.50



Unlike his colleagues, when Tschumi engages in theoretical speculations about architecture and its limits, he adheres to reasonably short, clear sentences. They may still sound like Chinese to some readers (some parts more so) and will strike others as being too reflective of the current thinking in Paris.

Nevertheless, the assembled essays, written from 1975 to 1991, and many published elsewhere, present an intriguing and revealing glimpse of one architect's odyssey through various intellectual straits.

**EVENT-CITIES (PRAXIS)**

By Bernard Tschumi, MIT Press, \$29.95

Tschumi's recent work, such as the Chartres business park, the Tourcoing center, and Groningen's glass video gallery, are documented in an action-packed layout, dependent on black-and-white reproductions, and non-glossy paper. While the book serves as an able reference for the line drawings, the format is a disaster for the photographs. They look muddy. Sort of like *Oculus*.

**CITIES OF ARTIFICIAL EXCAVATION, THE WORK  
OF PETER EISENMAN, 1978-1988**

Preface by Phyllis Lambert, essays by Alan Balfour, Jean-Francois Bedar, Yve-Alain Bois, Jean-Louis Cohen, Kurt Forster, K. Michael Hays, Arata Isozaki, and Fredric Jameson, Rizzoli, \$60 cloth, \$35 paper



This exhibition catalog that accompanies the CCA's show of Eisenman's work is stunning visually, especially in its use of colored drawings and models to depict four of the eleven projects in the show. Naturally, a surfeit of text accompanies the images, but parts of it provide highly caffeinated jolts of candor for the normal person who may

be daunted by wading through essays on Eisenman's creative process or the "etiology of his repetition." One example is Yve-Alain Bois's comment that "During the last ten years or so we have seen architectural theory achieve its level of incompetence....Peter Eisenman's recent exchange with Jacques Derrida marks a recognition, on both sides, that perhaps it is now time to put an end to the reciprocal trivialization of their own discourses and the flood of gobbledygook that poured out of their sycophants' word processors." While a round table of five people discussing Eisenman's work with him may seem egregiously self-aggrandizing — *five?* — the critical issues brought up by the charges of Eisenman's "hypercontextuality" and the statements elicited are often thought-provoking. (Eisenman: "To this day, I am

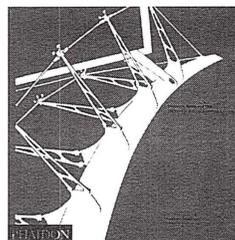
still inventing stories about these projects because I am so fearful of any personal expressionism, let us say of the hand of the author.") It's almost like five shrinks talking to Hannibal Lector.

**THE BRITS**

Reviewed by Lester Korzilius

**STRUCTURE, SPACE AND SKIN: THE WORK OF  
NICHOLAS GRIMSHAW & PARTNERS**

Edited by Rowan Moore, introduction by Kenneth Powell, Phaidon, \$55 cloth

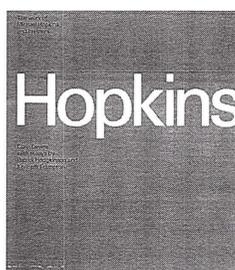


The first major book available in the U.S. on this well-known British architect covers his recent projects, dating from 1988. Grimshaw's penchant for structure and his kit-of-parts approach is clearly demonstrated in the well-designed book.

Projects such as Western Morning News, the British Expo '92 Pavilion at Seville, and the railway terminal at London's Waterloo Station are nicely documented with drawings, high-quality photographs, concept sketches, and detail drawings. Less familiar to American architects might be the coverage of the North London Pumping Station, a structurally bold scheme for Terminal Five at London's Heathrow airport (now being designed by the Richard Rogers Partnership), and the anthropomorphic project for the Berlin Stock Exchange. Grimshaw's use of custom shell casings is also well presented and offers the American practitioner an insight into a technology that is rarely used on buildings in this country. Unfortunately, Grimshaw's earlier work, notably the Financial Times Print Works, is not included, although this building is the subject of a separate and excellent monograph. Could be that he will join the ranks of British knighthood by 2000.

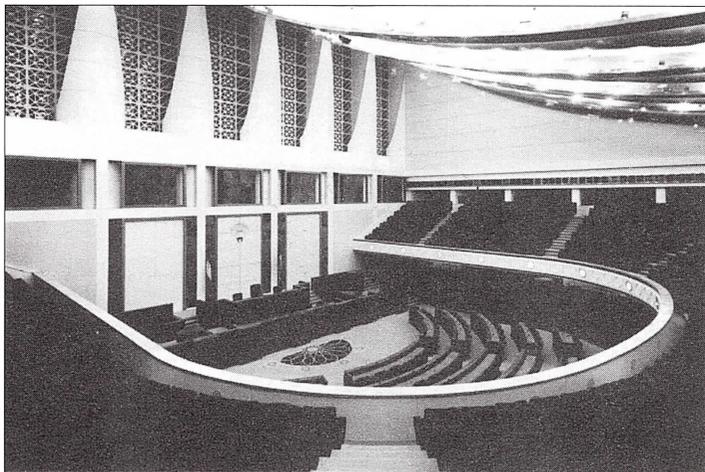
**THE WORK OF MICHAEL HOPKINS AND  
PARTNERS**

By Colin Davies, with essays by Patrick Hodgkinson and Kenneth Frampton, Phaidon, \$59.95



Cool, calm, and collected. The work of British architect Michael Hopkins, a former partner of Sir Norman Foster, is accessible to and appreciated by many Americans for its clear logic, straightforward planning, and Miesian approach to detailing. The mono-

graph is well documented and photographed with clear, though noncritical, text. Architects will particularly appreciate Hopkins's two most renowned buildings, the Schlumberger Research Center and the Lord's Cricket Ground, the latter a masterpiece for work of this technological genre. In these projects, Hopkins has taken the use of fabric membrane structures to a new architectural level.



Assembly Room, Kuwait Parliament, HOK (Dan Jacoby, senior designer)

## Architect Abuse: More on Design Credits

by Daniel L. Jacoby, AIA

The article on “Design Credits” in the March 1994 issue of *Oculus* (p. 12) has prompted me to present my unpleasant experience. From October 1990 to January 1993, I was an associate with the New York office of Hellmuth, Obata & Kassabaum. Although I am a registered architect, my primary role there was as a project designer for a number of interiors projects.

In June 1991, shortly after the Persian Gulf war ended, HOK was awarded the restoration of the Kuwait National Assembly Building (working with the U.S. Army Corps of Engineers). It is a significant landmark designed by Jorn Utzon in the 1970s, not completed until 1986, and then damaged extensively inside by the Iraqis in 1991.

The senior principal for the project, Juliette Lam, handed me the challenging assignment of designing the new Main Assembly Hall, the centerpiece of this 300,000-square-foot project. I was thrilled and enthusiastically began work.

However, Lam explained to me one day (very discreetly and very apologetically) that I couldn’t get a visa to visit the site or meet the clients because of my Jewish-sounding last name. Despite this setback I continued with the project, since the opportunity to do great design was still there.

I spent the next six months or so

working like a dog and developed — virtually unassisted — what I consider a pretty wonderful Main Assembly Hall. HOK seemed to think it was wonderful, too. The project was hailed as a “milestone” for the company, and my built design was featured prominently on the January 1993 cover of *Interiors* magazine. Also featured on the cover, partially obstructing the view of the hall, was Juliette Lam, with the cover line, “Designer of the Year.” (While she was not identified specifically as the designer of this particular hall, a reader looking at the photo could well assume it.)

It is interesting to note that Lam had stated at least once to me that she was not really a designer. My perception of her function was that she got work for the office. She also had Mark Morton design a number of spaces *outside* the main hall. We were the only two full-time senior designers.

In the publication of the project in *Interiors* magazine, Morton was given prominent credit as “the lead designer for the Kuwait project,” while my name was buried in very, very small print someplace on a back page.

Several considerations made me particularly angry. First, in my view, as the designer of the most important space in the project (I don’t think I’m wrong in construing it to be such, since that is where parliament convenes), I should get the same recognition as the other senior designer. Second, a single project designer (the title Morton was given in the credits) would normally have supervised the entire project. In this case there was no project designer

who supervised all the aspects of design. Neither Lam nor Morton supervised my efforts to any degree. Morton worked on his own assignments, and I am not sure what Lam did.

When I confronted Lam with my concern about the “project designer” credits, she said that since Morton had the main client exposure in Kuwait, he, *de facto*, became the project designer. At the subsequent ceremonial breakfast at the Waldorf Astoria in January, Lam accepted her “Designer of the Year” award and thanked Morton for his splendid efforts. I was not thanked.

In retrospect, I don’t think this treatment should be interpreted as anti-Semitic responses made to keep things running smoothly with a client. Since Lam and Morton had been part of a group (Neville Lewis) that was brought into the firm on a merger, her treatment of him could easily have been a result of loyalty and pride. The larger issue concerns the clarification of credits to protect designers, so that when awards are bestowed and magazines run articles, they don’t perpetuate what may well be unfair practices.

One year later, obviously I am still upset. Certain truths haven’t changed, however. It is still a beautiful room, and I still designed it.

*Daniel L. Jacoby is senior interior project designer with Ellerbe Becket in New York.*

## Lam’s Response

*Oculus interviewed Juliette Lam by telephone about Jacoby’s comments. Lam’s response is printed in full:*

“Dan was part of the Kuwait team, and was credited when the project was published. I guess people always do wonder if they have enough credit, but we did credit him as a project designer. He does nice work.

“We tried to get him to go to Kuwait, [but] it was quite a big deal after the [Persian Gulf] war. The hotel space was limited, and...Dan wanted to go and we felt we would like to do that, and there was a problem with a visa at that time. I don’t remember the specifics of it; Mark [Morton], who has overall credit for the design — he

was the senior project designer — went over.

“I think it is important to credit architects whether they are working here or not. This [Jacoby’s letter] seems undeserved. We bend over backwards to credit people at HOK. Dan Jacoby was credited as senior designer for assembly, and he worked on the Hoffman La Roche job as a senior project designer. This is exactly how he wanted to be credited for the assembly hall, and we did it. Now he comes back and says it isn’t enough. I care about the firm I work for. It is a pretty straight-arrow place.”

## Further Word from Jacoby

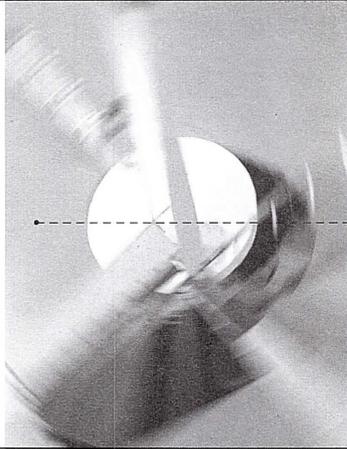
Meanwhile, Daniel Jacoby provided *Oculus* with an employee evaluation filled out and signed by two evaluators, Juliette Lam and Charles Siconolfi, along with Daniel Jacoby himself. It is dated January 30, 1992, a year before the *Interiors* publication. The assessment of Jacoby’s work is quite positive. Ironically enough, Jacoby was asked to fill out part of the evaluation, outlining any performance difficulties he felt he had. The evaluators, Lam and Siconolfi, read and signed this section, along with Jacoby. It read:

“The circumstances of the Kuwait Parliament project were troubling to me personally. My last name (It’s a very Jewish one, apparently) prevented me from visiting the building site or performing what should have been a key role on this project in a normal way. While I cannot blame HOK for the geopolitics of a troubled region, these difficulties I experienced were either not handled well, or worse, ignored altogether. One major unresolved issue is the office’s reluctance to credit me officially as *the designer* of the main assembly hall space. While I can appreciate the marketing strategy (and we do want more Middle Eastern work, don’t we?), not acknowledging my contribution to the office effort isn’t fair either.”

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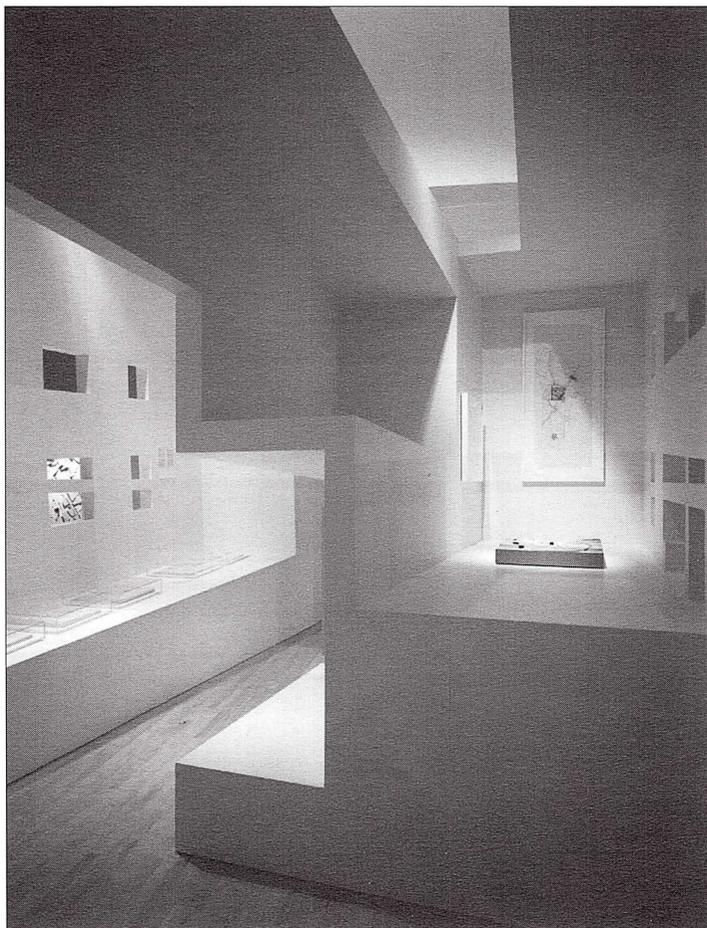
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# INSTALLATIONS AT THE EDGE

by Bertram Merrill



Photos: Michel Legendre

Installation, "Cities of Artificial Excavation," by Peter Eisenman Center Canadien d'Architecture, Montreal

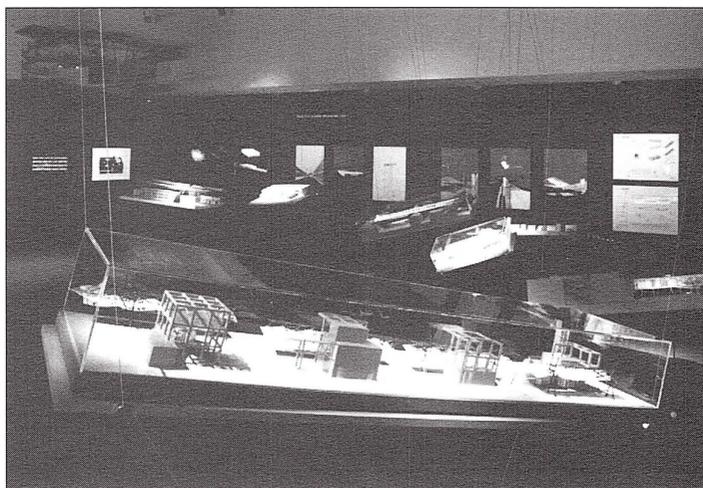
## Peter Eisenman at the CCA



Dorothy Alexander

The air in the classicized galleries of the five-year-old Canadian Center for Architecture has not changed in 500 years — that is, not until Peter Eisenman

ventilated the staid precincts with his recent break-out installation for "Cities of Artificial Excavation: The Work of Peter Eisenman, 1978–1988" (on view through June 19). In the stiff galleries of an overdetermined building, Eisenman designed a decidedly indeterminate installation with walls that actually



Michael Moran

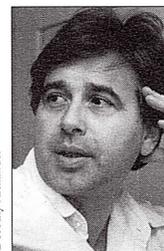
Installation, "Architecture and Event," by Bernard Tschumi, Museum of Modern Art, New York

plow through the Center's rooms, while providing a quivering armature of shelves, surfaces, and vitrines for the display of the architect's drawings and models.

The show spans the decade when Eisenman decided to dig underground for a subconscious that lies beyond the reason that had dominated his over-celebrated designs for many years. Cutting loose from the anchors of strict rationalism, he dived into unknowability: He was pushing his envelope. In projects such as housing for Cannaregio and Berlin, a museum for the University of California at Long Beach, and a garden design for La Villette, he uncovered city walls, Mercator grids, even love stories. He mapped, layered, and narrated these into palimpsests from which he extrapolated buildings.

The installation itself brilliantly shows that the excavations were spatially flawed — afflicted with a flatness resulting from Eisenman's fixation on plans. Belonging to a post-1988 period, in which Eisenman shifts simple three-dimensional forms through space, the installation is a visual labyrinth that expands in all three dimensions. In his show, the shifts generate gaps and openings that hold the models and drawings and unravel Cartesian space. Ironically, the installation — whose walls erode, engage, and probe the Center's own walls — proves a far more successful form of excavation.

## Bernard Tschumi at MoMA

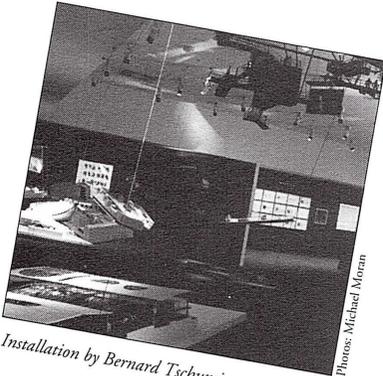


Dorothy Alexander

Forget Herbert Muschamp's bitchy little tirade in the *New York Times* on April 22. In the pittance of a space that MoMA calls its design gallery,

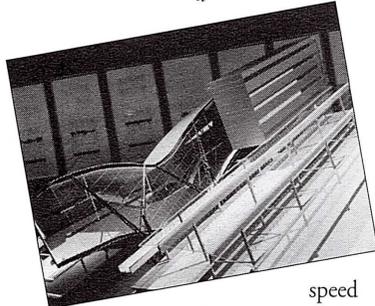
Bernard Tschumi has brilliantly outdone MoMA's usual fare with a masterfully displayed five-project summary of his unconventional career, "Threshold/Bernard Tschumi: Architecture and Event" (on view through July 5).

Dean of the Graduate School of Architecture, Planning, and Preservation at Columbia, Tschumi has clearly been busy since he won the Parc de la Villette competition a decade ago, but not in the usual architectural way. After the blood-red *folies* at La Villette, Tschumi has tried to escape "design" with a surprisingly form-effacing strategy that privileges activity over looks: He designs skeletons for what he calls events — intersections of activities and program that animate his buildings with unexpected happenings. Form is used to open buildings to heterogeneous activity. We know that La Villette itself is wildly successful not simply for the handsome little deconstructed cubes, but for the activities it spawns and sustains on a given day, when soccer players



Installation by Bernard Tschumi

Photos: Michael Moran



speed

past solitary existentialists butting through lines of people awaiting admission to rock concerts.

For Tschumi, who can toss off a pavilion in structural glass with the best of England's high-tech artists, architecture is not about form, but animation: The urbanity of his designs should never be confused with, and certainly not criticized for, its ability to urbanize space. In the gallery itself, his high-tension cables supporting the models dynamize the usually flaccid gallery. A model of clarity and energy, and exemplary for mixing theory and building (don't forget, most of these idea-driven buildings are being constructed), this is a show future MoMA exhibitions would do well to emulate. The monographic exhibition is also admirable, because unlike Mr. Wright downstairs, Tschumi is alive and breathing. Encore. Patronize oxygen.

*Bertram Merrill is an under-employed architect living in New York.*



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**TECHNICAL SERVICES DIRECTORY**  
 Beginning with the September 1994 issue of Oculus there will be a technical services directory listing companies and their telephone numbers. If purchased before July 15th, the cost is \$500. for 10 issues, after July 15th, the cost will be \$600.  
 Contact the AIA/NYC Chapter at 212-683-0023 ext. 17, or the AIA's broker David Frankel at 203-834-9936

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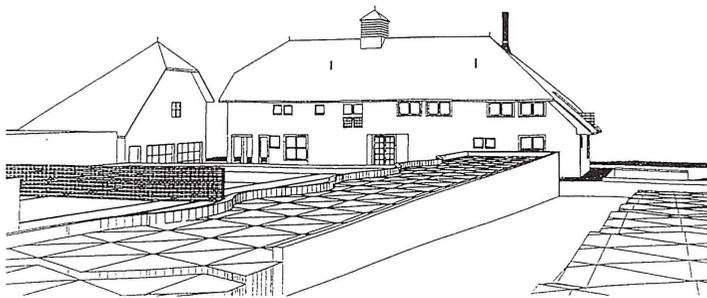
# PULSE

by Katherine K. Chia and Anne Nixon

## On a Mission from MARS

What do people from MARS have in common? Well, if you're a member of the Modern Architectural Research group, quite a lot. The eight current members have been meeting every four weeks for the past three years (hosted at a member's office on a rotating basis) in an open forum to discuss issues, ideas, and even misfortunes in their professional lives. They are resisting the professional isolation that tends to leave young architects charting their courses by trial and error. Members Cary Davis and Dean Maltz, Jeff Murphy, Bruce Nelligan, and Ronnette Riley have their own practices; Donato Giacalone is an associate at Medhat Salam Associates; Philip Turino works for Platt Byard; and Carlene Ramus recently worked for William McDonough. "We learn from each other," said Davis. "It's a good stepping-stone from the sense of community we once had in school." Past meetings have addressed a range of topics such as office start-up, marketing, construction headaches, hiring, resumes, and pro bono work; during one meeting, liability issues were discussed with an attorney.

The agenda for the 41st meeting, held in February, began with ideas for a group exhibit of recent work and an update on joint ventures. A sushi dinner was delivered somewhere between Ramus's discussion of a potential MARS competition collaboration and Nelligan's presentation of research on a new concrete product and nontoxic materials he considered using in a Manhattan residential interiors project. Nelligan, who recently finished the restoration and renovation of a 150-



House Project, Davis + Maltz



House, Westchester County, New York, Bruce Nelligan

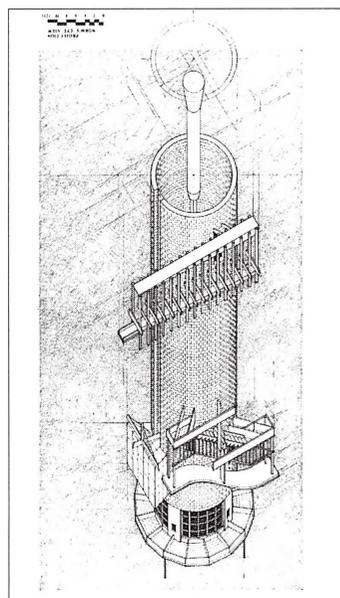
year-old mortise-and-tenon wood-frame historic row house in Jersey City, has been a consultant to the UDC on lighting and signage for Times Square since 1982 (when he was project architect at Meyers & Schiff Associates). He recently designed a signage structure for the Bertelmann Inc. building.

After dinner, Giacalone, project architect for the Triboro Bridge and Tunnel Authority Marine Parkway Service Building expansion, pulled out two prisma renderings of his personal design work for a group crit. Candid comments followed in the manner of an active grad school review. It was a refreshing atmosphere, since not even the closest architectural friends often leap into unadulterated critique. MARS members must present at least one project a year for review.

Davis, color laser prints in hand, started a group discussion on the advantages of computer modeling presentations on the Macintosh. Maltz, who hopes to produce a line of inflatable furniture for the mass market, presented the prototype of his inflatable plastic stool, made in China, which won a *P/A* furniture competition award in 1983. Davis & Maltz recently completed several residential renovations in New York and Connecticut, and two new 5,000-

square-foot houses in Atlanta and East Hampton. The firm is also designing offices for the Jewish Fund for Justice, a nonprofit organization.

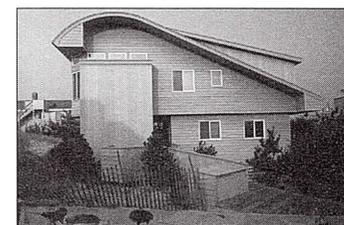
Ronnette Riley discussed her design for the New World Coffee Espresso Café, which has won two awards from retail trade magazines and has been used for eight cafés in Manhattan to date. Her design for the Colours by Alexander Julian retail boutique will be installed in



Studio for a writer of screenplays, Damascus, Pennsylvania, Donato Giacalone

80 department stores this year, and she is currently completing a 5,000-square-foot office renovation for the law firm Eisenberg, Tanchum & Levy and an 1100-square-foot office for an advertising firm in Montego Bay, Jamaica. Riley, the most experienced member of MARS, is "a great role model for us," commented Murphy. The same could be said about the MARS group in relation to the larger community of young architects. As a model for encouraging debate and dialogue, MARS broadens the goals and perspectives of those who participate.

## Active in the Field



House addition, Saltaire, Fire Island, New York, Nick Petschek

When he is not working on computer animation, product design, or computer consulting, New York designer Nick Petschek, who received his M.Arch. from Yale University in 1986, focuses on his residential projects on Fire Island. Often he is faced with the dilemma of adding on to an existing spec house that is devoid of any design integrity. In one project he subverted the "box" theme by draping the entire structure with a curved roof that reaches toward the ocean. He recently designed two new residences that use the island box-type to establish a functional core, which he then wrapped with a sleeve of communal living and dining spaces that provide views of the waterfront. In another project, he split the box open at the top to form a protected roof deck shielded from the neighbors. Using Datacad and Upfront, Petschek moves from design development drawings directly into three-dimensional construction details and perspectives of the framing systems. Petschek's dexterity in using the computer as a design and construction tool has won the respect of several builders on the island, one of whom commissioned Petschek to design his house after working with him.

Katherine K. Chia is a designer with the Maya Lin Studio, and Anne Nixon is a designer with 1100 Architect.



Cary K. Davis



Dean Maltz

The newly elected officers, directors, and committee members will begin serving at the end of the year. In December 1994, Chapter members and friends will be invited to an inauguration ceremony at which the 1995 Board will be officially installed.

• • •

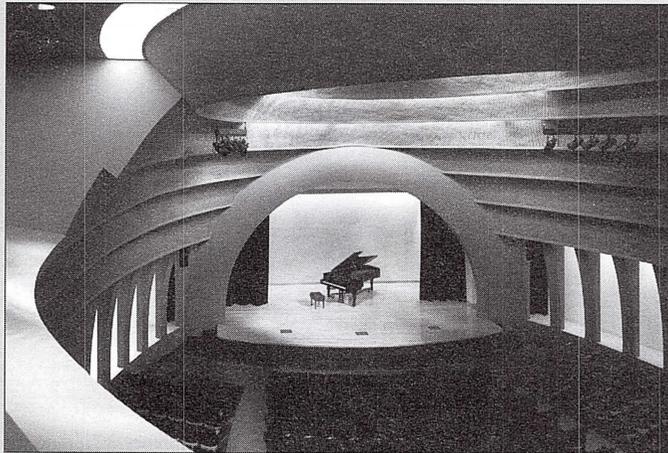
By this time, members should have received an information form for the 1994 AIA directory of New York City architectural firms. The directory is being produced by Dawson Publications and will be a member-and-firm listing that includes all New York City chapters. Please make sure that the appropriate person in your firm has filled out and returned the form, so you are not left out.

Only Chapter members who have paid supplemental dues are eligible for (free) inclusion. Professional Affiliate members will receive complimentary listing in the professional services section — but, again, dues must be fully paid.

Advertising opportunities are still available in the directory. For more information and rates, call Dawson Publications at 800-322-3448. Advertising is not limited to suppliers, manufacturers, and consultants — AIA members and professional affiliate firms may purchase display ads at a member discount!

• • •

Two New York firms are scheduled to receive National AIA honor awards for interiors at this year's AIA National Convention and Design Exposition in Los Angeles on May 13. **R. M. Kliment & Frances Halsband Architects** is to receive an award for the preservation and restoration of the 1882 landmark Adelbert Hall administration building, Case Western Reserve University, Cleveland, and **Prentice & Chan, Ohlhausen** will receive an award for the design resolution, preservation, and restoration of the John Tishman Auditorium at the New School for Social Research, New York City. (The firm will receive yet another award for the **Student Residence Housing at Cooper Union**.)



*John Tishman Auditorium, the New School, Prentice & Chan, Ohlhausen*

Brian Rose



*Cooper Union Residence, Prentice & Chan, Ohlhausen*

The awards recognize the outstanding and continuing heritage of building interiors created by American architects. Projects were judged according to criteria based upon design resolution or design advancement, as well as technical, societal, or

environmental advancement and/or preservation and restoration.

• • •

Has your AIA membership lapsed? You can be reinstated without having to complete a new application by paying your dues now. To obtain a new invoice, just call Stephen Suggs at the Chapter, 683-0023, ext. 19.

If you are experiencing financial difficulties, please contact the Chapter or call the National AIA membership department at 800-242-3837. The Chapter, along with the State and National AIA, wants to work with you to ensure that there will be no interruption in your benefits and services when you need them most.

## SCA Task Force Update II

Since January, the AIA School Construction Authority Task Force, its subcommittees, and their SCA

counterparts have been meeting on a regular basis with the goal of openly exchanging information and ideas to improve communication and enhance the working methods of this unique public-private partnership in building school facilities.

In addition to frequent task force and subcommittee meetings that focus on areas of concern to both the AIA and the SCA, the AIA issued questionnaires to firms that have worked with the SCA to gather a larger representation of members' issues to discuss. (A substantial number of Chapter comments were passed on to the SCA to be incorporated into the task force agenda.) The SCA had representation from every level of management and each department, as well as Board of Education representatives where appropriate.

After four months of intensive discussion, a higher, collaborative form of communication has been established. To address many of the Chapter's concerns, the SCA is developing a "Guide to the SCA Process" for task force review in September. The guide will cover, among other topics, an overview of BOE/SCA roles, selection procedures, fees and contracts, the kick-off procedure, phase one requirements, phase two requirements, phase three requirements, and performance evaluation procedures.

The SCA will soon begin its second five-year capital plan (1995-1999), which is now being formulated and budgeted. It is conducting an agency-wide evaluation of the successes and shortcomings of the procedures and resulting buildings and

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modernization projects of the first five years. There will be an ongoing dialogue between the AIA and the SCA during this process.

Proud of its accomplishments so far, the task force will be sponsoring a special Chapter event later in the year to fully inform the membership and others of further developments. At that time, a detailed discussion will cover items such as the SCA's revised performance evaluation process, mandates for CADD-generated documents, a mentor program, the next five-year capital plan appropriation, updated standards, and newly instituted post-occupancy evaluations.

The SCA's side is being coordinated by Karen Cooper, working together with Bonnie Roche. The AIA/SCA Task Force is chaired by Peter Samton, FAIA, and includes Carl Puchall, AIA, vice chair; Ann Butter, AIA, secretary; Wayne Berg, AIA; Paul Broches, FAIA; David Castro-Blanco, FAIA; Bill Hall, FAIA; Gil Lefferts, FAIA; Walter Levi, AIA; Gerard Vasisko, AIA; and Bernard Zippich, AIA.

## Commissioner Miele to Speak at AIA

On Monday, June 6, the **Building Codes Committee** will present a 6:00 pm forum at AIA New York Chapter headquarters to introduce Joel A. Miele, P.E., the new commissioner of the New York City Department of Buildings (DOB).

After years of having building commissioners appointed from the ranks of municipal managers, the designation of a professional engineer who has practiced for 35 years is a noteworthy departure. Miele's plans are notable, too. He is already instituting practical changes that affect filing methods, allow faster approval of permits, and alter the city's perspective on inspections and professional responsibility. For example, Miele suggests that the department return to the old system for labeling jobs — defining them as ALT (for alterations) or BN (for building notices) and eliminating the titles TYPE 1, 2, and 3, which confuse laymen and professionals alike. He also wants to

resume indexing jobs by the year they were filed, to make it easier to conduct job searches.

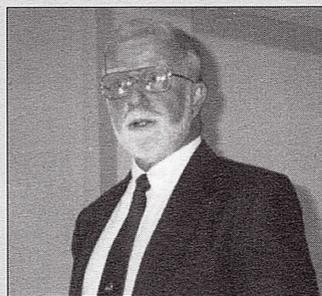
Some of Commissioner Miele's ideas create a stir in the industry. Questions are being raised about the lack of insurance of self-certification for licensed professionals, revision of the rules and regulations relating to expeditors, streamlining and regrouping within the DOB, and some rather ingrained procedures that are difficult to change. The AIA New York Chapter's Building Codes Committee supports Commissioner Miele because he is willing to attempt to make Building Department procedures more efficient and professional. Join us to learn more about his plans!

## Public Clients and Public Health

by Barbara A. Nadel, AIA

What do public sector clients, the future of New York's health-care system, and tuberculosis have in common? These topics were the subjects of three informative programs sponsored by the **Health Facilities Committee**, including a two-part series highlighting state initiatives from Albany and a TB symposium at the New School, cosponsored by Tishman Construction Company. The following is a synopsis of the ten most interesting points covered at these events.

"Great Expectations: Hits and Misses, The View from Albany" featured public administrators who shared their observations about getting and doing state government work. The panel included **Richard E. Thomas, AIA**, executive director of the New York State Office of General Services Design and Construction Group (NYS OGS D&C); **Daniel J. Duffy, AIA**, director of consultant procurement, NYS OGS D&C; and **Walter J. Tuchowski**, senior budget examiner, New York State Division of the Budget, former program manager with NYS OGS D&C. OGS is a contracting agency that hires consultants for projects generated by state client agencies, and is responsible for



Daniel Duffy

Bill Sreema

maintaining state-owned office buildings and institutional facilities.

*Capital Budget Predictions:* As a former program manager who now has the inside track on how funds are allocated, Tuchowski noted that the state has "no large and grandiose projects planned." However, he acknowledged the NYS Department of Correctional Services (DOCS) has a \$1.3 billion capital program under way, which will upgrade many older buildings and provide new health facilities. "There will be a leveling off of spending programs," he predicted, "with agencies spending \$50 to \$60 million over ten years. The state will fund work at CUNY, but not all at once. There will be a steady easing of \$50 to \$70 million in five-year blocks, for a five- to ten-year capital program."

*Know the Process and the Players:* "Know the political arena — your local state legislators. Approach the agency people. Speak with public officials and offer to become part of the capital planning process," said Tuchowski. This process includes feasibility studies, budgets, assessments, and code reviews.

*Selection Criteria:* As the chief procurement officer, Dan Duffy interviews 125 firms a year. With 1,400 consultants in the computer system and a limited number of projects to award, Duffy chairs scores of interviews and delivers both the good and bad news to contenders. Design requests from the user agency go to OGS, which then directs the selection process. Projects are advertised in *The Empire State Reporter*, an OGS publication. If a firm is already on file with OGS, only a letter of interest is required. To get on file, consultants must complete the OGS Modified SF 254, which is different

from the federal SF 254. The federal form, said Duffy, favors large firms, while OGS "wants to give smaller firms more opportunities." State agencies must comply with an executive order that calls for use of certified minority- and women-owned business enterprises whenever possible. Most client agencies do not select the A/E team, but they do have representatives on the selection board.

Richard Thomas discussed expectations of public clients and their consultants at the onset of a project. "It's important to establish and understand the ground rules," he said. "We are subject to scrutiny from taxpayer groups and control agencies."

*Interviews:* "Expect to be interviewed by those who write the scope and know the project. We don't want glitzy Madison Avenue presentations; we want to know who will work on the project and that they understand our needs. We often hear too much from people who won't be doing the work — the principals and the marketing people."

*Schedules:* "Consultants should understand that the scope is written on specific request for a client agency. Problems arise when consultants read more into it. Understand that our project schedules affect staffing, hiring, operations, equipment, purchasing, and deliveries. There are severe consequences for the state when schedules are not met."

Thomas is a proponent of TQM (Total Quality Management) and believes the consultants and the project team should spend one day a month reviewing project status. He encourages consultants to take the initiative, especially with regard to change orders.

"The Future of New York's Health-Care System: A View From Albany" featured **Edward J. Dowling**, associate director for health facility planning and **Tom Jung**, RA, health facility planner, both of the **Office of Health System Management**, New York State Department of Health. In his third visit with the Health Facilities Committee, Dowling discussed the potential impact health-care reform will have on delivery sys-

tems, capital reimbursement, and health-care project approvals and funding.

*Trends:* Although Dowling said there are "\$2.5 billion worth of projects in the pipeline," he noted that "large projects are being scaled back and canceled, due to conservative behavior at the facilities and the regulating agencies." The trend is toward managed care, which seeks to reduce costs and eliminate duplication of services by creating referral networks and consolidating medical groups, especially for outpatient and primary care. He currently has proposals for 130 ambulatory-care centers ranging from \$3 to \$10 million dollars. As hospitals decrease the number of their beds to reduce overhead, the development of networks will encompass community-based medical practices.

*Understand the System:* Tom Jung urged consultants to "develop a broader understanding of health-care delivery and the viability of the system as a whole. Be conscious of renovation costs versus new construction. Many larger institutions will be getting into primary care and will look to renovate rather than build new facilities."

"TB's impact on Facility Design and Planning" featured a multidisciplinary panel of health-care, design, and construction experts. Over 300 architects, engineers, and administrators attended the forum to learn more about designing facilities for TB patients.

*No Easy Answers:* The panel agreed on the difficulty of controlling TB, because it is spread through the air and the newer multi-drug resistant strains require substantial follow-up care with patients who are not always conscientious about taking medicine.

*Isolation Rooms:* TB patients must be housed in isolation rooms with high rates of air changes exhausted to the outdoors. Proper maintenance of air filters and ventilation systems supplying these rooms is crucial for effective treatment and protection of health-care providers who work in these facilities.

*Correctional Models:* The prevalence of TB in New York State prisons and

city jails has resulted in costly capital programs to renovate existing facilities and build new isolation-room units that meet all applicable standards. These facilities now serve as models for both health-care and design professionals to investigate.

While the debate for national health-care reform continues, New York's health-care design community is looking ahead to future challenges and opportunities and how to address them. The Health Facilities Committee is planning a fall 1994 event, cosponsored by Steelcase, to explore the issues behind community-based primary-care facilities.

*Barbara A. Nadel, chair of the AIA New York Chapter Health Facilities Committee and a member of the AIA New York State Board of Directors, has her own practice specializing in health-care, correctional, and institutional facilities.*

## Pedaling With Pedersen

AIA New York Chapter member **Bill Pedersen, FAIA**, principal of Kohn Pedersen Fox, will be joining members and staff of the American Institute of Architects to raise funds for AIA scholarships this spring. On May 15, a team of bicyclists will leave from Los Angeles and pedal through 13 states, arriving in Boston on July 1. Along the 3,500-mile route through cities such as Flagstaff, Santa Fe, Topeka, Indianapolis, and Albany, the team is scheduled to make 40 stops, which will include seven fund-raising events hosted by AIA chapters.

The League of American Wheelmen (LAW) is sponsoring the "Pedal for

Power" program, and the Xerox Corporation will support the nationwide effort to raise money for the AIA-American Architectural Foundation (AAF) Minority-Disadvantaged Scholarship Program. Half of the funds are earmarked for AIA scholarships, while the other half are targeted to support LAW's environmental initiatives.

Pedersen will join Team AIA, riding one-day segments. He will power a 69-mile route from Little Falls, New York, to Albany. Other architects on this team include: Richard Bundy, FAIA, San Diego; Gregory Franta, FAIA, Boulder, Colorado; Margaret McCurry, FAIA, Chicago; James Miller, AIA, Madison, Wisconsin; and Richard Moore, AIA. Frimmel Smith, director of the AIA's membership and awards program, will bike 2,700 miles, and Miller will pedal the remaining 800 miles to complete the entire route.

The AIA Minority-Disadvantaged Scholarship Program, which reaches out to communities of diverse cultures and varied incomes, is one of the Institute's most beneficial public awareness and outreach vehicles. For every student pursuing an architectural education, a family, neighborhood, or community will become better informed about the value of architects, their services, and their effect on the quality of life. Team AIA is asking for \$25 contributions for each mile pledged. Sponsors may pledge as many miles as they want to make a flat contribution. Contact **Mary Felber**, director of AIA scholarship programs, Washington, D.C., at 202-626-7511.

### URBAN CENTER BOOKS' TOP 10 *As of April 29, 1994*

1. **Central Park Map** (Fulton, paper, \$3.00).
2. **New York Deco**, Carla Breeze (Rizzoli, paper, \$18.95).
3. **Plan for Lower Manhattan** (Department of City Planning, paper, \$17.50).
4. **The Next American Metropolis: Ecology, Community and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
5. **Towns and Townmaking Principles**, Andres Duany and Elizabeth Plater-Zyberk, essays by Leon Krier, Vincent Scully, and others (Rizzoli, paper, \$27.50).
6. **What is Architecture?**, Paul Shephard (MIT Press, paper, \$9.95).
7. **Public Space for Public Life** (The Parks Council, paper, \$12.50).
8. **Tadao Ando**, Masao Furuyama (Artemis, paper, \$24.95).
9. **American House Styles**, John Baker (Norton, cloth, \$19.95).
10. **Technopoles of the World**, Peter Hall and Manuel Castells (Routledge, paper, \$19.95).

### RIZZOLI BOOKSTORES' TOP 10 *As of April 29, 1994*

1. **Frank Lloyd Wright Masterworks**, Bruce Brooks Pfeiffer and David Larkin (Rizzoli, cloth, \$60.00).
2. **Frank Lloyd Wright Architect**, ed. Terence Riley and Peter Reed (Museum of Modern Art/Abrams, cloth, \$60.00).
3. **Eyewitness Visual Dictionary of Buildings** (Dorling and Kindersley, cloth, \$14.95).
4. **Constructed View**, Joseph Rosa (Rizzoli, cloth, \$50.00).
5. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
6. **Andrea Palladio, The Architect in His Time**, Bruce Boucher (Abbeville, cloth, \$95.00).
7. **Eric Owen Moss**, introduction by Philip Johnson (Rizzoli, paper, \$35.00).
8. **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).
9. **Richard Meier, Architect, Volume 2**, Kenneth Frampton and Peter Rykwert (Rizzoli, paper, \$40.00).
10. **Picturing Wright**, Pedro Guerrero (Pomegranate, cloth, \$29.95).

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