

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 48, Number 9, May 1987

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1987 Distinguished Architecture Awards

OCULUS

A Tribute to Arthur Drexler

Volume 48, Number 9, May 1987

Oculus

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When I was asked to write a tribute to Arthur Drexler for this issue of Oculus it did not seem to be a burden; it seemed to me that the request was a privilege to fulfill.

After attending his memorial service, reading and re-reading the voluminous and laudatory accounts of his life and contributions to the architectural and design worlds, and reflecting on the tributes paid to him by his peers and colleagues, I came to the conclusion that I could not frame anything except a personal farewell. A personal statement about our long-term relationship and friendship, for which I am grateful and fortunate.

Arthur Drexler taught me how to listen, how to judiciously involve myself in the elite and occasionally exclusive world of design decisions, and how to savor and enjoy every aspect of art, design, architecture, and presentation with which he was so intimately and knowledgeably familiar.

He translated a splendid world for me into language I always understood because he did that, and everything else, with kindness, humor, patience, knowledge, and enthusiasm.

He was, fortunately for me, a good friend and teacher. His presence in my life was estimable and real, and there cannot exist anywhere a duplicate of Arthur Drexler. I will miss him and his insight deeply for, although his legacy of excellence and design intuition and knowledge will guide many, he and I won't have another cherished opportunity to sit down together.

Marshall Cogan
 Chairman, Knoll International
 Holdings, Inc.

1987 Distinguished Architecture Awards



Photo: Peter Pran

Rafael Moneo, Gae Aulenti, Cesar Pelli

The Distinguished Architecture Awards Program of NYC/AIA is the Chapter's highest recognition for design excellence. Winners are selected on the basis of good building design, not building size, type, or cost. It is the Chapter's interest that premiated designs for 1987 reflect the broad diversity of design projects and the considerable and influential achievements of New York City's architects.

Projects of all types—large and small, new buildings and preservations, restorations and adaptive re-use of older structures, interior architecture and design—were eligible. Projects must have been completed and constructed between January 1, 1983 and the present.

Projects must have been designed and submitted by members of NYC/AIA or any other licensed architect practicing in New York City. Projects can be located anywhere in the world.

Participation by committee members and others affiliated with the awards program is limited by guidelines set forth by the governing body of the Chapter.

The Jury

The 1987 jury was composed of three distinguished architects:
Rafael Moneo, Architect; Chairman,
Graduate School of Design, Harvard
University.

Cesar Pelli, Principal, Cesar Pelli & Associates; Professor, School of Architecture, Yale University.
Gae Aulenti, Architect and Industrial Designer, Studio Gae Aulenti, Milan

A total of 116 entries was received. On March 27 the jury selected 7 Awards, and 9 Citations.

Reception-Exhibition

A reception to honor the 1987 Distinguished Architecture Awards winners will be held on Wednesday, May 13 at 6:00 pm at The National Academy of Design, 1083 Fifth Avenue. The reception will also formally open an exhibition of the premiated projects from both the 1987 Distinguished Architecture Awards Program and the 1986 Architectural Projects Awards Program (see *Oculus*, February 1987). The exhibition, which will include original drawings and models, will be open from Thursday, May 14 to Sunday, June 28th.

The Chapter's Awards Committee

Edward Mills, Co-Chair

Peter Pran, Co-Chair

James McCullar, Liaison/Exec. Comm.

Michael Azarian Margaret Helfand

Thomas E. Baker Eric J. Pick

Carmi Bee Mihai L. Radu

Theoharis David Erik E. Rodon

Samuel DeSanto G.E. Kidder-Smith

Livio Dimitriu G. Phillip Smith

Michael Fieldman John Steigerwald

Michael Goldberg Jacqueline Welsh

Jordan Gruzen

Jury Comments

Projects that received awards were selected by unanimous jury decision. Citation projects were not unanimously decided by the jury. The jury deliberated all day Friday, March 27, and was joined, after reaching their final conclusions, by Design Awards Committee members Theoharis David, Edward Mills, and Peter Pran for taping of the jury's comments. Gae Aulenti's comments have been translated from Italian.

Pelli: Unquestionably we have been impressed with the overall quality of the work of the Chapter. It is almost like reviewing the National AIA awards. We continuously kept running into work that we had already seen published or had seen in lectures by some of the best known architects of our time. At the same time we should note that we noticed two interesting things in the total set of presentations: First, a lack of new and fresh ideas. The best works were mature work or reiterations of ideas that had already been resolved or presented or enunciated—some for many years. I will come back to the second point later.

Theoharis David (committee member): It seems that more than half of the awards and citations deal with the human condition. Do you mean this to be a signal that good design in such places is worthwhile?

Pelli: We did not discuss this. We were just trying to choose the best, taking everything into account. Probably the value in other terms, beyond purely the craft or the aesthetic of architecture, was in all our minds, but it wasn't something that we sought on purpose.

Moneo: The problem of dealing with office buildings today has been evident in the awards too. Although we saw a lot of tall buildings built in Manhattan, we did not feel that any had the strength of a solid clear language that could provide an example for others to follow. It suggests that architecture that is more strongly connected to a definite program—either housing or institutions—allows architects today to go into architecture that is more developed at the end. Because the spaces of office buildings are so constrained, architects rely exclusively on issues related to form and language rather than on plan. I think that we are in a period in which some of the language research is being intelligently explored. We noted a certain superficiality in certain references that at the end doesn't allow architects to provide some of

those attempts as models for the rest of the profession. It would be good if we could recapture for this kind of building a degree of content, which now seems devoted only to those iconographic values.

David: Is there a question of revitalizing the urban fabric as opposed to imposing something on the urban fabric?

Moneo: It was not discussed in general but on particular projects. I strongly agree with that, it is perhaps the most important task that we as architects have ahead of us. It is perhaps our highest responsibility.

Aulenti: I find what took place today very interesting because we found architectonic quality in buildings so radically different from each other in terms of scale, function, language, form, and context. But what stimulated us more were moments when the identification of the problem was existing. We were not taken much with works that had, because of their scale, merely to reflect pre-established rules of the game. This means, in my opinion, that the path of architecture is continuously dialectic and problematic, where there is much to do intellectually and where we should not give in to the known, recognizable models that can only lead to a critical repetition.

Edward Mills (co-chairman): Very few of the projects seem to be within the urban context.

Moneo: No, no just the opposite. Projects were very much in the urban context, especially the last two (the Water Control Plant and the Washington Square Apartments.)

Pelli: Many buildings that were in the urban fabric seemed to pay no attention or at least no respect for the fabric; therefore we did not consider them for awards or citations. That is the primary reason why the two last projects were chosen (although with great difference of opinion)—because they took a very clear stance. They say 'Not only are we part of the urban

fabric, but the fabric is more important than we are.'

Moneo: I think another thing is important—not just in the case of the two projects that did try to deal with this problem—and that is that I wouldn't say they were offering the answer to the fabric of the city in the most direct way. It seems to me that both refer to the fabric of the city in a very architectural way—in terms not so distant from the other linguistic approaches we have seen. That was the reason why we had some concerns about these two projects—not with their intentions but with the specific solutions that both gave to the point of relating architecture to city.

Peter Pran (co-chairman): Do you have any comment on a return to traditionalism/historicism vs. a reinvigorated modernism?

Pelli: We did not see it as an issue. It relates to the second point I was going to make. What we noticed is that although there appears to be superficially a great deal of freedom and many possibilities to do whatever one pleases—the range of forms—stylistic choice was extraordinarily restrictive, perhaps even more restrictive than fifteen years ago. If we were in a more pure modernistic time there would have been a greater range of experimentation. There was very little experimentation in the work we saw today—few projects that one would say were highly experimental. I'm not saying those things are important. Most of what we saw were elaborations on forms and ideas that are current—sometimes ideas that have been enunciated by the same architects many years before.

Moneo: It seems that a lot of corporations and public institutions are accepting too easily a language that only ten years ago was proposed by architects. It has been accepted, without insouciance. You don't see this kind of pleasure in adopting a language. The rapid acceptance perhaps speaks to us about a certain indifference toward a language—

almost as if linguistic issues were only in the hands of the architects, and the big public and clients didn't have to think about that. In spite of a certain quality in design, linguistic explorations have become codified so quickly that we need to be careful about enjoying the success of this distraction. Modernist architecture has been so accepted today that they try to look for a new way of expression. We must try to be careful and critical with our own linguistic devices.

Pelli: A very good point—actually an interesting comment going back to your earlier comment—if one could think of Post-modernism not as a condition that afflicts us all, as I think of it, but as more of a specific stylistic attitude depending on strong historical allusion. Actually the things we saw of this nature already looked very tired and trite. That kind of historical Post-modernism seems, at least in the examples we've seen today, to have spent itself almost completely.

Aulenti: The point is that when one acted with a Post-modern language, one acted with a language and not with the deep structure of the language of architecture. There were no intensions, organisms, functions, that created different forms. And then the talk became one only about expression of language. This position by itself is not sufficient to build a new architecture. This is the reason why it lasted so short a time and why it is absolutely falling apart now.

Pran: Will you comment on New York architecture?

Pelli: It is not of a different nature from what you would find in Chicago or L.A. There is a much higher accumulation of good working architects in Manhattan than anywhere else. That is present in the work we have seen.

Moneo: There is a high quality in general. In spite of that, we didn't find overwhelming examples today. But, I will say that neither have we found very bad examples. A certain self

selection has been done by the architects themselves before offering their work here.

David: Can you comment further on the lack of experimentation? Do you think that the conditions exist in New York for experimentation?

Pelli: Yes, I know that many of the architects that we saw elaborating on earlier ideas or forms were very fresh and experimental when they started working on these ideas and forms. As I have said, this is more of an observation. Perhaps this is not a time for experimentation; it is perhaps a time for digestion. I would like to support Moneo's statement that perhaps what is needed is some rigorous work and rigorous thinking so that this experimentation, which has taken place for 10 to 15 years, is digested, organized. Maybe it is, as Gae was saying, not just a matter of style, but very much a part of the substance of architecture—architecture that again becomes a coherent enterprise, that deals not only with stylistic matters but with issues of context, social responsibility, structure, systems of construction, a common language. There are a number of other issues that one could add to this and then you would really have an architecture—instead of architectural styles. I am not deploring the lack of experimentation, I am only observing.

Aulenti: There are also conditions related to the economic context that force one to act at the level of language only. For example, in the case of a New York skyscraper—with an already predetermined plan, with its structure, elevator banks, and so on—the architect is restricted virtually to working only on the facades and the lobby. These are the two areas where the architect's attention is focused. We saw many large buildings renovated to their stylistic appearance. To work on appearance and not be concerned with language would be almost impossible for an architect. As a consequence, this type of work is not radically important, because it is not sufficient

to make good architecture.

David: Are you contradicting a little of what Cesar said?

Aulenti: No I think it demonstrates the complexity of different personalities.

Pelli: She is perhaps qualifying, saying that there are some kinds of projects that do not allow the architect to go much deeper because the nature of the projects are such that they limit your intervention to elements that are superficial or at least not the complete range of architecture. We discussed a couple of other projects like the suburban office building by a highway. What can an architect do with this kind of impossible problem? A building by a highway within a huge surface parking lot. The architectural language, as language, is powerless to deal with this problem. It's a problem requiring—if it exists—a radical rethinking that has little to do with any surface treatment. If there is such a radical solution it is maybe a problem impossible—beyond an architectural solution.

Awards

Project: Jacob Javits Convention Center

Owner/Client: New York Convention Center Development Corporation

Location: New York City

Architect: I.M. Pei & Partners;

Designer — James Ingo Freed;

Management — Werner Wandelmaier

Associate Architects: Lewis Turner Partnership

Engineers: structural — Weidlinger & Associates, Matthys Levy in charge;

associate structural — Salmon

Associates; mechanical — Syska &

Hennessy; associate mechanical —

Pierre A. Dillard; traffic — Travers

Associates; code — Cole-Gilman

Associates; fireprotection/life

safety — Rolf Jensen Associates;

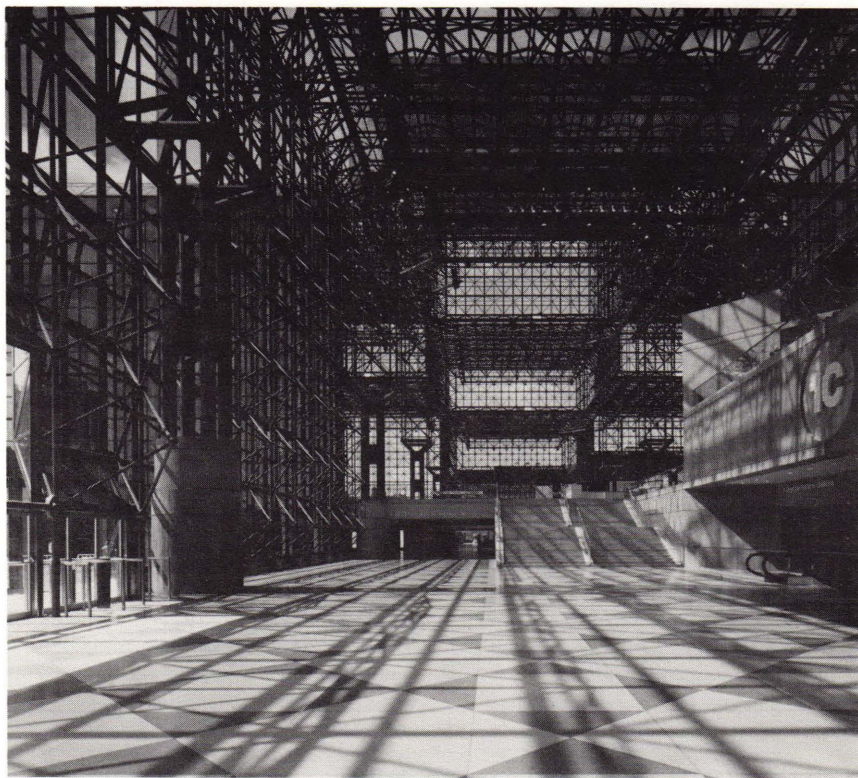
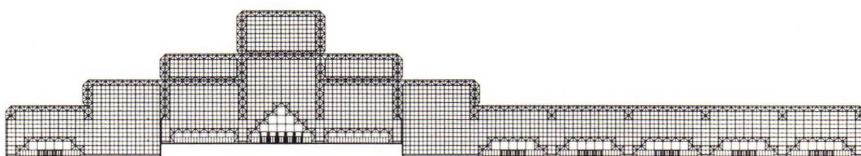
lighting — Jules Fisher and Paul

Marantz Inc.

Photographer: Nathaniel Lieberman

Architect's Description

The Javits Center is a 1.6 million sq. ft. convention and exposition center sited on 21.9 acres of the west side of Manhattan. Exhibition halls extend north to south; public spaces to east.



Project: Restoration, Research Library

Location: New York Public Library

Architect: Davis, Brody & Associates

Engineers: structural — James

Wiesenfeld & Associates; mechanical

— John L. Altieri; lighting — Jules

Fisher and Paul Marantz; signage —

Rudolf de Harak & Associates

Consultants: Columbia University

Center for Preservation Research;

landscape — Hannah/Olin Ltd.

Contractor: Integral Construction

Corp.; Fine Arts Inc.; Jaff Brothers

Woodworks

Photographer: Peter Aaron/ESTO

Architect's Description

Designed by Carrere & Hastings and completed in 1911, the New York Public Library, by the 1980s, had deteriorated and a major restoration was inaugurated. This work involved stripping away clutter as well as reproducing original finishes and details. Heating, air-conditioning, and electronic communication systems have been concealed between walls and bookshelves, in ceilings and floors.



Awards

Project: Feinberg Hall

Owner/Client: Princeton University;
Jon Hlafter, director of physical
planning

Location: Princeton, New Jersey

Architect: Tod Williams Billie Tsien
and Associates; project architects —
Tod Williams, Keith Hanadel, Rick
Gooding; project team — Fred Biehle,
Annie Chu, Susan Davis-McCarter,
Ralph Gentile, David Heymann,
Robert McAnulty, Michael Morris,
Billie Tsien

Engineers: structural — Severud-
Szegezdy; mechanical — Ambrosino,
DePinto, Schmieder

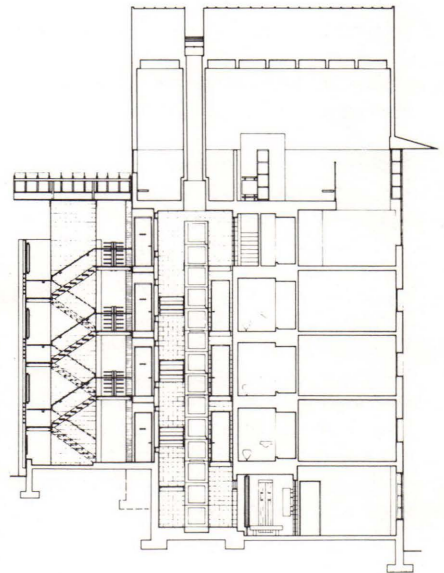
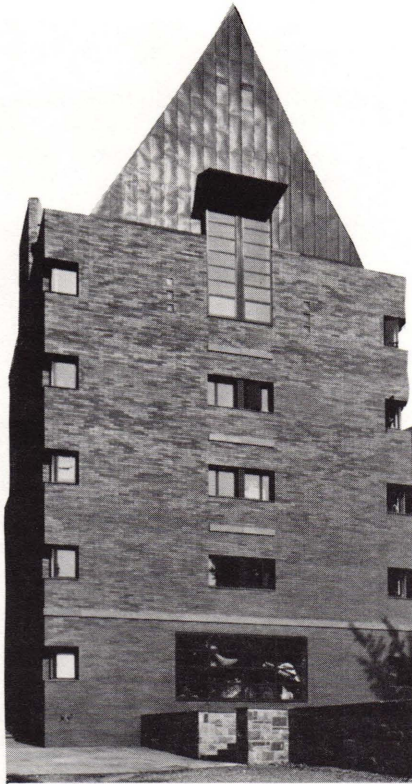
Consultants: lighting — Rick Shaver

Contractor: S.T. Peterson & Co., Inc.

Photographer: Paul Warchol

Architect's Description

A small tower dormitory is inserted
into a tight sloping site to define a
courtyard for the new Wilson College.
Its rotated position allows it also to
hold an axial relationship with the old
collegiate gothic quadrangle. Feinberg
Hall respects its context but is rooted
in its own time and vision.



Project: IBA Social Housing

Owner/Client: Hauert & Noack

Location: Berlin, West Germany

Architect: Eisenman/Robertson and
Groetzschbach, Plessow, & Ehlers

Partners in Charge: Peter Eisenman,
Dietmar Groetzschbach, and Gunther
Plessow

Associates in Charge: Thomas Leeser,
Wilfried Hartman

Project Team: Audrey Matlock, Doug
Oliver, Frank Chirico

Engineers: structural — Kranz;
mechanical — Huett & Strauch;

electrical — Braicks & Unruh

Contractor: UNITEC, Berlin

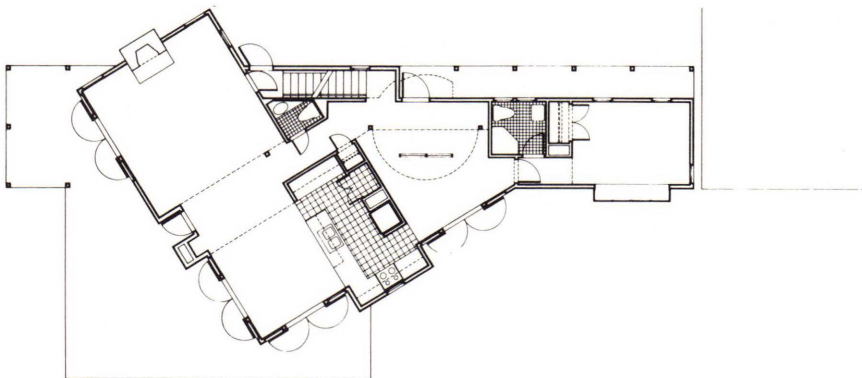
Photographer: © Reinhard Goerner

Architect's Description

Low income housing is located on a
corner site adjacent to the Berlin Wall
and Check Point Charlie. It is a first
phase that will eventually cover the
entire block. The building attempts to
reveal and memorialize the history of
the site — both the World War II
destruction and the division of Berlin.
At the same time, it attempts to deny
the strength of these memories.



Awards



Project: The Pardo House
Owner/Client: Mr. & Mrs. Bruce Pardo
Location: East Hampton, Long Island
Architect: Henry Smith-Miller, Smith-Miller + Hawkinson, Architects
Engineers: structural — Severud-Szegezdy; mechanical — C. Marzot; electrical — E. Cortez
Consultants: landscape — Pat Debellis
Contractor: George Kfoury;
 cabinetmaker — Eugene Black
Photographer: Paul Warchol

Architect's Description

The centroidal plan of the public spaces on the ground floor is juxtaposed with a linear plan for the private spaces on the second floor. Both are joined by a displaced cylinder or oculus. While the spaces for communal use are focused by the idea of center, the private spaces reflect the need for individuality within the family group. Siding and trim are stained a deep red to recall the utilitarian format of the undecorated shed, and to signal a change.



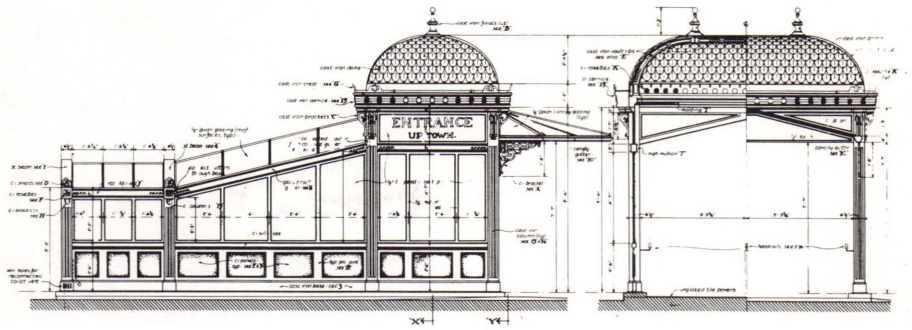
Project: Westchester House
Architect: Richard Meier & Partners
Design Team: Richard Meier, Michael Palladino
Collaborators: Andy Buchsbaum, Hans Li, Steven Theodor, John Eisler
Engineers: structural — Severud-Perrone-Szegezdy-Sturm, NY; mechanical and electrical — John L. Altieri, Norwalk, CT.
Contractor: William A. Kelly & Co., Katonah, NY
Photographer: © Wolfgang Hoyt/ESTO

Architect's Description

The rural hillside features a variety of views, and the house, garage, and pool are sited at the highest elevation, ordered by the bisecting east/west axis. A rectilinear masonry volume contains the intimately scaled private areas. A curvilinear metal panel-and-glass skin encloses the public areas. These areas share a continuous space, extending onto terraces and into the landscape from each of the three living levels.



Award



Project: Astor Place Station
Owner/Client: NYC Transit Authority
Location: Astor Place, Manhattan
Architect: Prentice & Chan, Ohlhausen
Engineers: structural—Robert Silman;
 mechanical/electrical—Lehr
 Associates; lighting—Howard
 Brandston
Contractor: general—Warsaw
 Associates; cast-iron—Robinson Iron
 Corp.
Photographer: Paul Warchol

Architect's Description

The Astor Place subway station, once neglected and in poor condition, has been restored in the spirit of the original Heines & LaFarge design. At train level, the terra cotta plaques recalling John Jacob Astor, who founded his fortune on beaver fur, were restored, new tiles installed, and contemporary graphics added to the platform extensions. The street-level kiosk, removed in the 1950s, was restored—a new cast-iron entrance kiosk fabricated, working from old photographs and drawing fragments.



Citation

Project: Jennifer Reed Showroom
Owner/Client: Jennifer Reed Inc.
Location: New York City
Architect: Margaret Helfand
 Architects
Project Team: Margaret Helfand, Paul
 Rosenblatt, Marti Cowan, Felecia
 Davis
Engineers: structural—Robert Levine
 Consultants; steel fabrication—Londa
 Weisman; lighting—Rick Butler
Photographer: Paul Warchol

Architect's Description

The freedom of this showroom plan is designed to express the informality of the casual, natural-fiber clothing. Plan and elevation are liberated from the humdrum regularity of orthogonal geometry and planes of natural materials are layered and leaned against each other. Inside, each double-sided display fixture possesses its own sculptural form and material identity: folded ground steel plate, layered planes of glass, and faceted wood volumes.



Citations

Project: North River Water Control Plant

Owner/Client: City of New York, Department of Environmental Protection

Location: Hudson River, 137-145th Streets

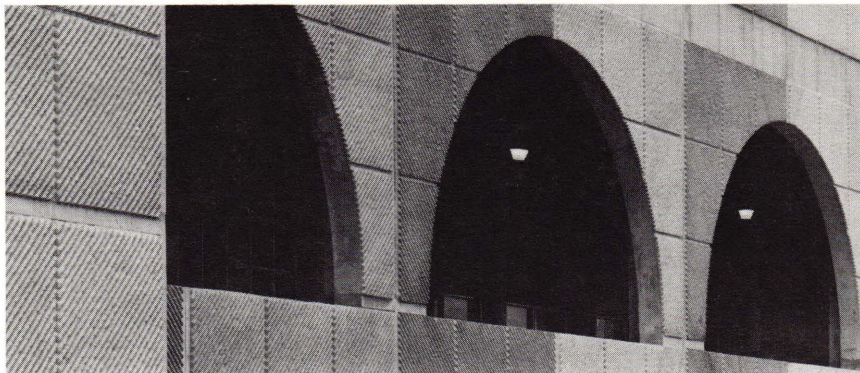
Architect: Associated Engineers—a joint venture of TAMS Engineers, Architects & Planners; Gibbs & Hill Inc.; Feld, Kaminetzky & Cohen; project architect & designer—Theodore Long (TAMS)

Contractor: Slattery-Argrett; Corbetta Courter Buckley Steers; Terminal Construction Corp.; Schiavone, Nab, Petro; North River Associates

Photographer: Amos Chan; T. Long

Architect's Description

In March 1986, the North River Plant began primary treatment of about 150 million gallons of sewage a day. The building's exterior is linear-formed cast-in-place concrete with blue-tiled arches at the southern end. The roof will support a park designed by others.



Project: Aplix, Inc.

Owner/Client: Aplix, Inc., Paris

Location: Charlotte, NC

Architect: Wolf Associates; designer—Harry C. Wolf

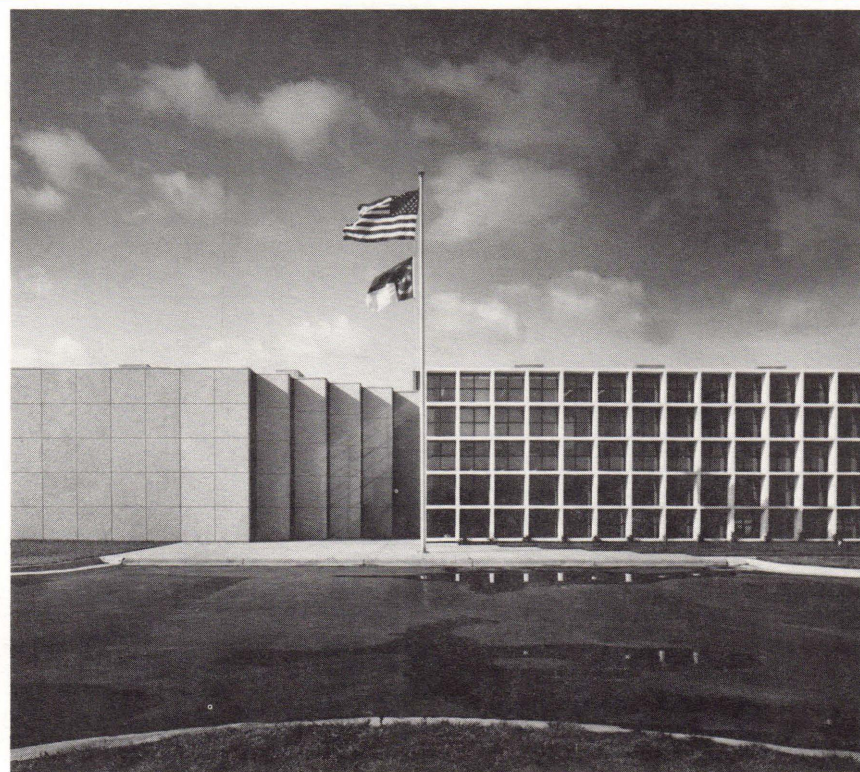
Engineers: structural—King Gwinn & Associates; mechanical/electrical—McMichael & McCrackin

Contractor: R.T. Dooley Inc.

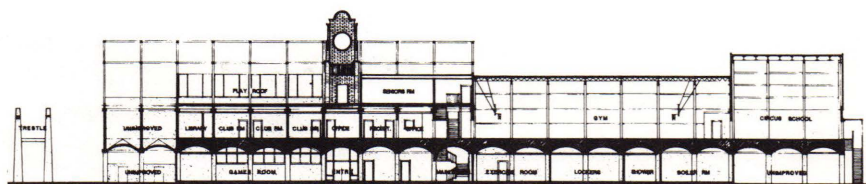
Photographer: Mark B. Sluder

Architect's Description

This tightly budgeted building, which was designed and built on a fast track program, is surrounded by a great circle incised in the gently sloping site to induce drainage and establish a precinct. Lombardy Poplars in a double row outline the circle. The skin of the manufacturing area is of 8 ft. by 20 ft. panels of gray concrete with white aggregate scored into 4 ft. squares. The skin of the office space is of green tinted glass in a red industrial curtain wall, shaded by a free-standing stucco screen. The entire west wall is removable to accommodate expansion.



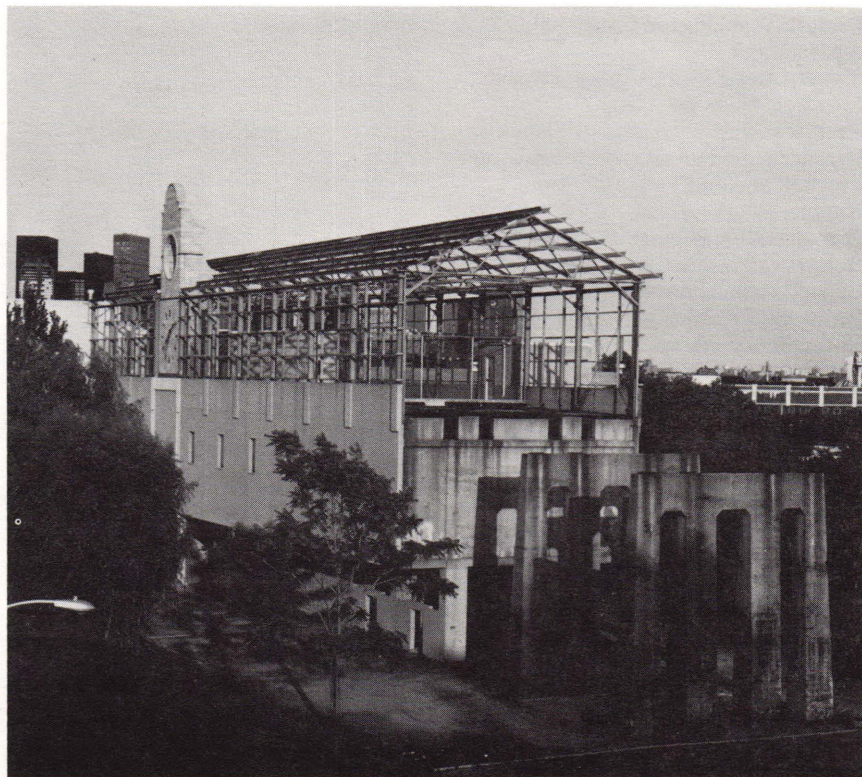
Citations



Project: Boys Club of Jersey City
Location: Jersey City, NJ
Architect: Oppenheimer, Brady & Vogelstein; designer — Herbert B. Oppenheimer
Engineers: structural — Purdy & Henderson; mechanical — Kruse Associates, Arthur O'Laughlin, project engineer
Contractor: Louis Gargiulo & Sons
Photographer: Bill Villaneuva

Architect's Description

The Boys Club needed a new home. The Coal Bunker, abandoned 40 years ago, was contributed by the City. Open areas at grade became major play spaces. Bins above became craft rooms and offices. Two gyms, a circus room, and play roof were added. Most finishes are scrubbed concrete. The structure concludes a major street. We added the clock tower. Night-lighting reassures young members. The retained trestle will carry play equipment and tell the Coal Bunker's history. Membership has increased dramatically.



Project: Storage Building, Bulk Mail Center

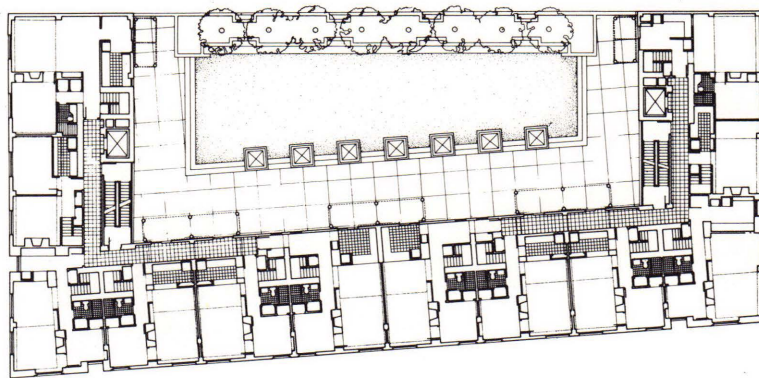
Owner/Client: U.S. Postal Service
Location: Denver, Colorado
Architect: Hoover Berg Desmond; designer — Lee Hagen
Engineers: KKBNA, Denver
Contractor: Blackinton & Decker, Denver
Photographer: Lee Hagen

Architect's Description

The program was for a 500 sq. ft. storage facility to house combustible liquids and leaking parcels for a large automated regional bulk mail center. Although there were no heat or power needs, code requirements mandated natural light and ventilation. The solution is an efficient and essential shelter. Natural ground faced block skin maintains a neutral yet organized feeling that responds to both code and programmatic requirements. The rigid grid dictated by the masonry module allowed for a subtle variation of block sizes, natural ventilation louvers, and roof scuppers.



Citations



Project: Washington Court
Apartments

Owner/Client: Philips International

Location: New York City

Architect: James Stewart Polshek & Partners; designers—James Stewart Polshek and James G. Garrison

Engineers: structural—Andrew Elliott & Associates; mechanical/electrical—Robert Zuckerman & Associates

Consultants: landscape—Quennell Rothschild Associates; acoustical—Peter George Associates

Contractor: L/M Three-Sixty Construction Corp.

Photographer: Paul Warchol

Architect's Description

This first significant new structure approved in the Greenwich Village Historic District in decades provides ground floor retail space and 28 luxury duplex apartments above. Window groupings and traditional materials create a residential rhythm. On the side streets materials and a smaller scale respect surrounding brownstones. An enclosed courtyard adds privacy, space, and light.



Project: Prospect Point

Owner/Client: SEG/Southwest Estate Group with Dalen Enz Development

Location: La Jolla, California

Architect: Robert A.M. Stern, Architects with Martinez & Wong & Wheeler/Wimer Architects; designer—Robert A.M. Stern

Engineers: structural—Burkett & Wong; mechanical/electrical—Dunn, Lee, Smith & Kline

Consultants: landscape—Rob Delacy, The Cambridge Group; lighting—Cline, Bettridge, Bernstein

Contractor: The Koll Co.

Photographer: Steve Simpson

Architect's Description

This office building occupies the gateway to La Jolla village. Along its curving facade, a street-level arcade is complemented by pergolas at third-floor setbacks. The puncture of the archway leading to the central courtyard is balanced by a projecting pavillion supporting a flattened semi-dome. The colors and materials also respond to Spanish Colonial traditions in the region.

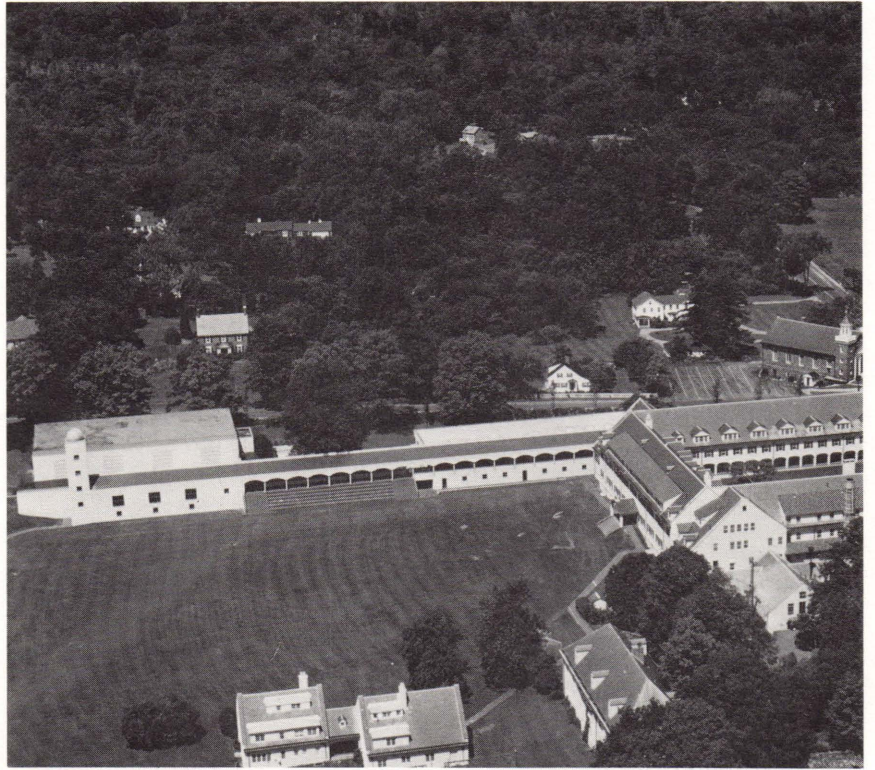
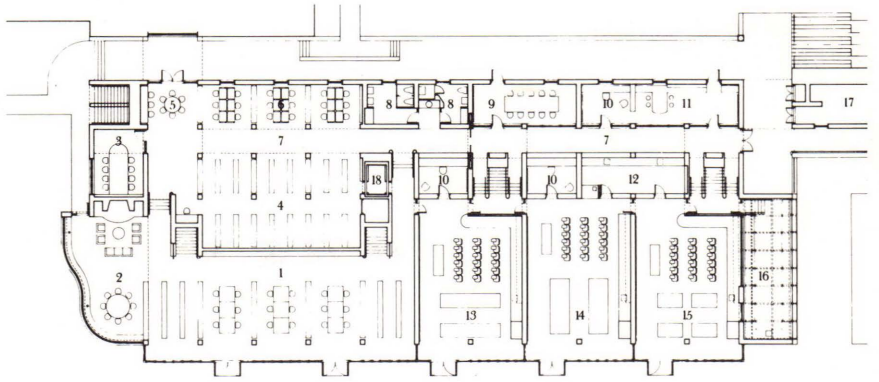


Citations

Project: Library/Science Building
Owner/Client: Westover School
Location: Middlebury, CT
Architect: Gwathmey Siegel & Associates
Engineers: structural — Geiger Associates; mechanical — Flack & Kurtz
Consultants: landscape — Glen Fries
Contractor: F.B. Mattson Co. Inc.
Photographer: Timothy Hursley

Architect's Description

The organizing element is an arcade — an elevated circulation element that is an extension of the cloistered courtyard of the original building designed by Theodate Pope Riddle. The arcade begins at a bridged link to the main building, parallels the Library and Science Building, extends laterally into a grandstand for viewing activities on The Field, and terminates at the Student Activities Building in a new lobby that overlooks a renovated volleyball court. The construction respects and continues the existing campus in terms of form, function, and material.



Project: Studio House
Location: Woodstock, New York
Architect: R.M. Kliment & Frances Halsband
Engineers: Robert Silman Associates
Contractor: Adam Schwartz & Co.
Photographer: Cervin Robinson © 1987

Architect's Description

The building is a guest house and garage on the grounds of an existing house of shingle and stone, vernacular in character, sited on a forested mountainside. The Studio, with its extended retaining walls, gives definition to the inhabited spaces of the site and engages the surrounding mountains and the valley below. Its design grows out of local traditions rooted in Byrdcliffe, an Arts and Crafts colony founded in Woodstock at the turn of the century.



Jury Comments on Each Project

New York Public Library Restoration

Moneo: This is quite accurately done work that brings back the beauty of a magnificent building. It is an example of how such institutions should be treated for the splendor of the city. It shows that sometimes subtraction is a good method for doing this type of work.

House in Westchester

Pelli: The project is done with incredible skill, total command of the particular language the architect uses — although we believe this is another example of work we have already seen. That is, there is not necessarily anything new in it.

Moneo: No, but it is a perfect Richard Meier house. I like the way in which this architect maintains the consistency of his work and the continuity with which the search for architectural language has been pursued through the years. I also emphasize the way in which the house has been placed on the landscape.

Aulenti: I am in agreement. Moreover, in this example there is a complexity of interpenetrations of different volumes. It is therefore possible to read a great depth in comparison with other examples we have seen.

Astor Place Station

Pelli: We were particularly impressed by the care and love with which a difficult problem was tackled — that of renovating an old dirty subway station. The old decrepit elements that existed and had value were preserved and reinforced. We also like the renovation of the kiosk.

Aulenti: I agree because even the artifice of the copy of the old design is useful in certain contexts of the city.

Moneo: I like the appropriateness and the sense of modesty that has been fully accepted by the architect, also that, at the end, it is a rather good counterpoint to the other example of renovation, the New York Public Library.

Feinberg Hall, Princeton University

Moneo: I like the way in which the building establishes a dialogue and a relationship with its surroundings. At the same time, we appreciate the accuracy and perfection in some of the details. I have some concern with some of the iconographic pictures — mainly in the roof — but it is quite accurately, perfectly done work.

Pardo House, East Hampton

Moneo: They are affecting a rather known iconography. The project develops quite an interesting plan and at the same time quite a beautiful set of details. I mainly like the interiors of this house and the way in which, through the interiors, it establishes a relationship with the landscape.

Aulenti: I am interested in this architecture on account of its compactness — how the organism unfolds functionally along its height, with a calm and composed language even though some of the details are ambiguous and uncertain.

Jacob Javits Convention Center

Pelli: This major civic project has raised the level of architectural quality of convention centers as they have been known. It provides a major public place for the city and is done with extraordinary technical skill involving beautiful details.

Moneo: Is is an astonishing example of dealing with the problem of future scale without avoiding any of the problems that that implies. I have some reservations about some formal features of the project, but the vision with which the project has been undertaken as well as its commitment to the entire city is commendable.

Aulenti: For me it is the intelligence of this architecture that impresses. Its synthesis is very easy to comprehend.

IBA Social Housing

Moneo: This is a good example of the

possibilities of applying a critical man's research into a very specific instance. I think the way in which the entire project deals with the existing buildings is successful and that perhaps we stand before one of the most interesting of critical projects.

Aulenti: I believe that the good result of this architecture is that despite its monumental scale it is resolved without rhetoric, with very clear figurative elements, which in their complexity are capable of reaching a very readable spatial simplicity.

Pelli: For me it is a particularly successful result of a difficult pursuit — that of making architecture on a primarily intellectual and literary basis. In this case, a physical and visual result is unusually well achieved — making a rather coherent and convincing city building.

Aulenti: It is very interesting to note a compositional artifice. That is, to work on the architectonic block with rotations of various plans, and also in the composition of the facade. This is counterpointed by the red subdivisions, which become more like graphic signs instead of architectural devices. In any case, this is a very controlled and sophisticated architecture.

Studio House, Woodstock

Moneo: We found a lot of vernacular houses (perhaps too many) in this competition. Of all of them it seems to us that this is one of the most inspired. The spaciousness and the precision with which the smallest skill has been affected and has even been emphasized by the way in which a single element has been underlined makes this house, which is based in a very precise plan, one of the most remarkable examples of this tendency.

Library Science Building, Westover School

Moneo: This project is very successful in establishing the contact and connection between the court and the existing building. The jury has

appreciated this very much. We have some concerns about some linguistic elements included in the project, but we appreciate the highest intelligence with which this connection has been established.

Jennifer Reed Showroom

Aulenti: Among so many interior projects that we have seen in this competition, where everything seems to be codified and *deja vu* with stylistic solutions from the past that correspond to pre-established places and functions, this work seems to reconstitute a different place.

Still, even here, one can recognize the models in the manner of Rem Koolhaas. But it is interesting to point it out as an experimental attempt toward something different.

Moneo: That only underlines the value that this project has in the treatment of the materials—the steel, stone, and the wood that want to be kept in the condition of such materials—even over the forms that they have taken.

Pelli: I like the freshness with which it was designed. The designer seemed to have been enjoying himself or herself.

Boys Club of Jersey City

Moneo: While it wasn't so clear where the intervention was, I think that the jury has been attracted by a certain directness with which the project has been treated. And this way of taking advantage of the existing elements and then going to this mixture makes the project intriguing.

Aulenti: The quality of this place is in having recognized that the pre-existing elements had sufficient quality to warrant preservation. This is important, because the place has an almost metaphysical quality that merited conservation.

Storage Building

Aulenti: One can recognize a patient, analytical process. It is a very small thing—very unobtrusive—which

nevertheless was labored over in its textural appearance. This conceptual, minimal work deserves being recognized.

Moneo: The bridge between abstraction and figurative, which this project tries to approach is a good example. And the attempt at conciliation of a rather modern work with a highly elaborated intellectual content gives this project a varied attractiveness.

Pelli: I agree with all of those considerations, but we should always keep in mind that a project like this has almost no affect in the quality of a city or of an environment. It is a minor thing in itself that we are appreciating for the skill with which professional concerns have been addressed—not because it is of importance to the city at large.

Aplix, Inc.

Moneo: We appreciate a certain continuity with modernity by the means of trying to distinguish the different functions of the walls and elements—as well as a certain clarity. Perhaps this rhetoric of clarity is too evident. On the other hand the project has quite accurate and beautiful details inside.

Pelli: In carrying out this vocabulary that is not current (which has in fact not been current for some years), some skill in the resolution of some of the details appears to have been lost.

North River Water Pollution Control Plant

Moneo: We were attracted by the straightforwardness with which this public work has been treated and has been done without affectation. The dangers of the project were: not going into something that could very easily become too pretty, and at the same time keeping the scale of the public work.

Aulenti: Yes, for me also the scale of this building, which is announced in its accompanying text as an anchor for a

park, was resolved in a unique manner. It attempted through a single element—the repetitive arch—to construct a wall as the base from the river to the city.

Pelli: The base is quite handsome—the resolve within the economy and the restraints of a water treatment plant. If the top of the building, as we said earlier, had been a public park, we would have been more in favor of this project.

Washington Court Apartments

Pelli: The interest in this project was primarily in the attitude of taking the character and texture of the surrounding environment of Greenwich Village as primary and making the design of the building subservient to it. The building tries to support and enhance a piece of the city that we all value.

Moneo: I appreciate the attempt and the effort, but I am not completely sure that—by going to this rhythm and repetition and by using these so textured materials—you are going to achieve the right relationship with the city.

Aulenti: What is perplexing about this building is the non-continuity of language between the area confronting the street and the interior of the project. This seems to say that in order to resolve important urban problems such as composition between the building and the urban context, one ought to work only on the language and not only the whole of architecture. This project is suspect of being a mere stylistic intervention and leaves me a bit uncertain.

Pelli: What we are supporting is the effort on the part of the architect to try to understand the character, texture, scale, details, colors, and feelings of a city or part of a city that one respects and prizes and his trying to develop an architecture that is sympathetic to it, perhaps trying to enhance it as such. We are therefore primarily referring to the exterior facade of the project.

OCULUS NYC/AIA MAY87

*Send Oculus Calendar information to:
New York Chapter/AIA, 457 Madison
Avenue, N.Y. 10022.*

*Oculus welcomes information for the
calendar pertaining to public events
about architecture and the other design
professions. It is due in writing by the 1st
of the month for the following issue.*

*Because of the time lag between
information received and printed, final
details of events are likely to change. It is
recommended that events be checked
with sponsoring institutions before
attending.*

MONDAY 4

EXHIBITION

Winning entries in competition to generate ideas for Philadelphia's neighborhoods and downtown. The American Institute of Architects, Washington, D.C. 202-626-7467. Closes June 12.

MONDAY 11

PRESERVATION WEEK

Theme: "Landmarks of Democracy."

LIGHTING WORLD INTERNATIONAL

May 11-13. Jacob Javits Convention Center, NYC.

CONTINUING EVENTS

EXHIBITION

"Johansen, 3 Decades of Architecture, Painting & Drawing," retrospective and prospective of the work of John M. Johansen. NIAE, 30 W. 22 St. 924-7000.

ROOM IN THE CITY

Exhibition of the conversion of 8 tenement apartments by 13 young architects, organized by Susana Torre. The City Gallery, Dept. of Cultural Affairs, 2 Columbus Circle. Mark Robbins 582-2468. Closes May 23.

TUESDAY 5

NYC/AIA EVENT

An Evening at the Palladium with Arata Isozaki and Paul Marantz, who will discuss their architecture and lighting collaboration there. Sponsored by the Art & Architecture Committee and moderated by Robert Landsman. 6:30-8:30 pm. The Palladium. For reservations: 838-9670.

NYSAA LOBBY DAY

10 am-4 pm, New York State Association of Architects, Inc., Albany. 518-449-3334.

TUESDAY 12

EXHIBITION

Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Cooper-Hewitt Museum. 860-6868. Closes July 19.

AWARDS DINNER

22nd Annual Lumen Awards Dinner. Javits Convention Center.

EXHIBITION

Edward Larrabee Barnes: Museum Designs. The Katonah Gallery, Katonah, NY 914-232-9555. Closes May 24.

EXHIBITION

Le Corbusier: 5 Projects. The Museum of Modern Art. 708-9750. Closes May 26.

WEDNESDAY 6

EXHIBITION

Frank Lloyd Wright: Drawings. Max Protetch Gallery, 37 W. 57 St. 838-7436. Closes May 30.

WEDNESDAY 13

NYC/AIA AWARDS RECEPTION

To honor winners of 1986/87 Design Awards Programs and opening of exhibition. 6 pm. National Academy of Design, 1083 Fifth Ave. 838-9670.

ADPSR LECTURE

"Special Interests Fueling the Arms Race" by Joan Bokaer. 6:30 pm. Parsons Cinema Auditorium, 66 Fifth Ave. For more information: Magda Salvesen 334-8104.

EXHIBITION

The Catalan Spirit: Gaudi and his Contemporaries. Cooper-Hewitt Museum. 860-6868. Closes June 9.

EXHIBITION

Louis Sullivan: The Function of Ornament. Cooper-Hewitt Museum. 860-6868. Closes June 28.

EXHIBITION

Harlem Renaissance: Art of Black America. The Studio Museum in Harlem, 144 W. 225 St. 864-4500. Closes Aug. 30.

THURSDAY 7

NYC/AIA TOUR

The Corporate Architects Committee will sponsor a tour of Republic National Bank's new facilities. Call the Chapter office for details.

EXHIBITION & LECTURES

The Architectural League of New York's "Bridges" — Young Architects Forum 1987. Exhibition opening & lectures by winners Christopher Doyle, Jann Andre Leroy, Donna Selene Seftel. 6:30 pm. The Urban Center. 753-1722.

THURSDAY 14

NYC/AIA AWARDS EXHIBITION

Premiated projects from the 1987 Distinguished Architects Awards Program & the 1986 Architectural Projects Awards Program including drawings, models. National Academy of Design. Closes June 28.

LECTURE

Charles Moore on "The Poetics of Gardens" sponsored by the Architectural League of New York. 6:30 pm. New-York Historical Society, 170 Central Park West. Reservations required: 980-3767.

FRIDAY 1

SEMINAR ON SAT MAY 2

"Thermal Storage for HVAC Systems," sponsored by NY Chapter ASHRAE. Sheraton-LaGuardia Hotel, 90-10 Grand Central Parkway, East Elmhurst. More information: Rita Iovino, VICO, Inc., 448 W. 36 St.

TOUR ON SAT. MAY 3

The Municipal Art Society is sponsoring a day-long bus tour, Robert Moses Reappraised, with Arnold Wollmer, landscape architect and engineer. For more information: 935-3960.

FRIDAY 8

EXHIBITION

Senior exhibition of Parsons' Environmental Design Department. Parsons Gallery, 2 W. 13 St. 741-7572. Closes May 15.

WALKING TOUR ON SUN. MAY 10

"Ladies Mile: The Gilded Age Retail and Entertainment Center," sponsored by Museum of the City of New York. Reservations: 534-1672, ext. 236.

FRIDAY 15

SYMPOSIUM ON SAT. MAY 16

"Urban Natural Resources: a symposium for everyone interested in the natural areas of NY and other cities" sponsored by the Natural Resources Group of the NYC Dept. of Parks & Recreation. Stewart L. Udall is the keynote speaker. 10 am-4:30 pm. The American Museum of Natural History. For more information: 360-3450.

SEMINAR ON SAT MAY 16

"Louis Sullivan and the Architecture of Chicago." 10-4 pm. The Cooper-Hewitt Museum. Members \$40, Nonmembers \$50. 860-6868.

MONDAY 18

1883: Walter Gropius born
(1883-1969).

TUESDAY 19

METROPOLIS 87 WORLD CONGRESS

Forum of International Cooperation to address the complex problems of the metropolis—health, housing, transportation, education, and other issues. May 18-21. Mexico City. For more information: Richard T. Anderson, Regional Plan Association, 1040 Avenue of the Americas. 398-1140.

WEDNESDAY 20

1942: French architect Hector Guimard died (1867-1942).

THURSDAY 21

LECTURES

The Architectural League of New York's "Bridges"—Young Architects Forum 1987. Lectures by winners Karen Bausman and Leslie Gill, Christopher Genik, Kem Gardner Hinton. The Urban Center, 457 Madison. 6:30 pm. 753-1722.

FRIDAY 22

WALKING TOUR ON SUN. MAY 24
"Black Hejira: Harlem," sponsored by the Museum of the City of New York. Reservations: 534-1672, ext. 236.

MONDAY 25

TUESDAY 26

1909: Architectural patron J. Irwin Miller born.

WEDNESDAY 27

SEMINAR

"Indoor Air Pollution," a day-long seminar sponsored by the New York Board of Trade. For more information: Fabian Rivera or Mrs. Susan Hansen 661-6300.

THURSDAY 28

LECTURES

The Architectural League of New York's "Bridges"—Young Architects Forum 1987. Lectures by winners David Glover, Judith Kinnard and Kenneth Schwartz, Michele Sae. 6:30 pm. The Urban Center. 753-1722.

FRIDAY 29

MONDAY 1 JUNE

LECTURE

Glenn Murcutt on Current Work. 6:30 pm. The Architectural League of New York, The Urban Center. 753-1722.

TUESDAY 2 JUNE

WEDNESDAY 3 JUNE

EXHIBITION

Zaha Hadid: Architectural Drawings. Max Protetch Gallery, 37 W. 57 St. 838-7436. Closes July 2.

CONFERENCE, JUNE 3-7

11th Annual Conference of the League of Historic Theatres. For more information: Historic American Theatres, 1600 H. St., N.W., Washington, D.C. 202-289-1494.

LECTURE

Patronage and Design: Le Corbusier's Classic Villas of the 1920s, by James M. Ward. 6-7:30 pm. Cooper-Hewitt Museum. 860-6868.

THURSDAY 4 JUNE

NYC/AIA INTERIORS COMMITTEE
Interior design projects by students of Pratt, Cooper Union, FIT, Parsons, and New York School of Interior Design will be presented and exhibited. 6 pm. The Urban Center.

SYMPOSIUM

"Water for Millions: At What Cost?" sponsored by Scenic Hudson, Inc. American Museum of Natural History. For further information and pre-registration: 914-473-4440.

A SPECIAL GALA

Celebrating the Cooper-Hewitt Museum's 10th anniversary.

FRIDAY 5 JUNE

1987 Architectural Heritage Ball

Letters

Coming Chapter Events

• Tuesday, May 5, 6:30-8:30 pm. The Palladium. The Art & Architecture Committee is sponsoring "An Evening at the Palladium with Arata Isozaki and Paul Marantz." They will discuss their architecture and lighting collaboration at the Palladium and will display all of the special effects. Robert Landsman will moderate. Dancing will follow the presentation. Advance purchase tickets are available at \$10 by calling the Chapter: 838-9670; \$15 at the door.

• Wednesday, May 13, 6 pm. The National Academy of Design, 1083 Fifth Ave. NYC/AIA Awards Reception to honor winners of the 1987 Distinguished Architects Awards and opening of exhibition (May 13-June 28). For reservations call the Chapter: 838-9670.

• Tuesday, June 16, 6 pm. The Urban Center. The Public Architects Committee will sponsor a reception to celebrate the opening of an exhibition of work produced by architects employed by public agencies. A prominent guest speaker will address issues of design excellence in the public sector.

• Wednesday, June 24. Annual Meeting. Details will appear in the June issue of *Oculus*.

Standing Chapter Committee Meetings

- Architects for Education: second Wednesday/time varies
- Compensation: every third Tuesday at 6:00 pm
- Health Facilities: third Wednesday/time varies
- Practice: third Wednesday/6:00 pm
- Women's Caucus: third Wednesday/Noon, Brown bag lunch
- For other committees: call Chapter offices for next scheduled meeting.

by Lenore M. Lucey

The Chapter and First Vice President A. Eugene Kohn are pleased to announce that Chapter Vice President Martin D. Raab has accepted appointment as Architectural Heritage Ball Committee Chair for 1987.

NYC/AIA's Heritage Ball was established in 1986 by Chapter President Randolph R. Croxton to recognize examples of our architectural heritage, to highlight the efforts of preservation in our time, and, through architecture scholarships, to support the promise of excellence that is yet to be.

The success of the first Heritage Ball, held in the rotunda of Columbia's Low Memorial Library in honor of the Avery Library drawings archives, has us all very excited about beginning work for this year.

The Heritage Ball is the Chapter's major celebration and fund-raiser. It is also a complicated, interesting, time-consuming, rewarding, and fun event to work on. Last year's Ball committee was, essentially, Douglas Korves, the appointed chair. He was assisted in the work on the Ball Renderings by Stephen King. This year Chairman Raab will be forming a full committee to handle the myriad of tasks.

Members are invited to indicate their interest in joining the committee; call the Chapter offices and leave your name with Judith Rowe. The committee will be selected from among those who have expressed an interest and will be announced, along with the location, in June.

Dear Editor:

In the *Oculus* article by Lenore M. Lucey titled, "Licensing of Interior Designers," it is stated that FIDER administers the NCIDQ test in order to establish minimum standards for practice as an interior designer. This statement is false.

NCIDQ is distinctly independent of FIDER and has no organizational relationship to FIDER. The examination is administered by NCIDQ in over 50 locations throughout the US and Canada.

NCIDQ's by-laws state our purposes as:

To aid and assist the general public by establishing and administering an examination to determine which practitioners of interior design shall be certified by the Council as practitioners competent to practice in the field of interior design.

Will Ching
President NCIDQ

Dear Editor:

Your editorial response to the letter of Judith Edelman (*Oculus*, April 1987, p. 10) was, to say the least, unsympathetic to the objection she raised.

You, as the Editor of a professional publication, should have sought and printed information on the credits involved.

Julian Neski

Dear Editor:

1. Somebody could say "thanks E.T." for lending photos of FLLW/Hitchcock (*Oculus*, April 1987, p.11).

2. Who took picture? E.T. "Courtesy ..." reads E.T. lent it.

Oh well.

Edgar Tafel

[Ed. Thanks to Edgar Tafel, who called to offer a photograph of Henry-Russell Hitchcock, then produced one for *Oculus*. The photograph had no credit on the back. Editorial tradition has it that "courtesy of" means "thanks to."]

Names and News

Model of Swiss Bank Tower by Lee Harris Pomeroy Associates and Abramovitz Kinsland Schiff.

Philip Johnson will deliver a major address on "The Future of American Architecture" at the AIA Convention in Orlando on June 22. **John Burgee** will join Johnson to explore the future of architectural design along with architecture critics . . . Also at the AIA Convention **A. Eugene Kohn** will take part in the client-architect forum on June 21. On June 19 seven Chapter members will be among the 73 AIA members being advanced to the Institute's College of Fellows at the Convention. They are: **Stanley Abercrombie**, **Sidney L. Delson**, **Sheldon Fox**, **Richard Seth Hayden**,

Nancy A. Miao, **James A. Murphy**, and **Kenneth H. Walker** . . . **Frances Halsband** has resigned from her position as a member of the Landmarks Preservation Commission, it was announced by Commission chairman **Gene A. Norman**, who cited her as an "invaluable" member whose "contribution to the Commission was surpassed only by her sense of integrity and commitment" . . . The work of **John M. Johansen** is on view at the National Institute for Architectural Education through May 15. The exhibition is the latest in a continuing series at NIAE, which last year featured the work of **Abraham W. Geller** . . . **Reginald Hough**, senior associate of **I.M. Pei & Partners**, has been elected president of the Concrete Industry Board, Inc. for 1987. He is only the second architect to serve in that capacity. The first was **Ed Forbes** in 1964 . . . **Emery Roth & Sons** of New York and **The Halpern Partnership** of London have formed a joint partnership to be based in both cities . . . Among the more than 50 architects who have designed birdhouses for "Landscape Pleasures: Designers Collaborate with Nature," an exhibition at the Parris Art Museum in Southampton June 27-July 4, are Chapter members **Edward Larrabee Barnes**, **John Belle**, **Christopher Bickford**, **Paul Broches**, **Butler Rogers Baskett**, **Walter Chatham**, **Raul De Armas**, **Alfredo De Vido**, **Peter Eisenman**, **Jonathan Foster**, **Ulrich Franzen**, **Belmont Freeman**, **Linda Gatter**, **Norman Jaffe**, **R.M. Kliment & Frances Halsband**, **Richard Meier**, **Edward Mills**, **Peter T. Podlas**, **Jaquelin T. Robertson**, **Paul Segal**, **Henry Smith-Miller**, and **Robert A.M. Stern** . . . **Brennan Beer Gorman Architects** are designing the prototype for The Sheraton Corporation's new All Suite Hotel . . . **Fred Dubin**, who was the energy-and-design consultant for the Petroleum Corporation of Jamaica's new Resource Center in Kingston, was an invited guest for the opening ceremonies of the award-winning, energy-efficient building . . . **William W. Brahm** has been named an Associate of **Buttrick White & Burtis** . . . **Lee Harris Pomeroy Associates** and **Abramovitz Kingsland Schiff** are



the architects of **Swiss Bank Tower**, a building to be constructed behind **Saks Fifth Avenue**. It has been designed, says **Pomeroy**, "with great care to respond to the characteristic limestone facades, details, and proportions of such neighboring landmarks as **Saks**, **Rockefeller Center**, and **St. Patrick's Cathedral** . . . **James Czaka** of **Beyer Blinder Belle** was project manager of the just completed renovation of the **New York County Lawyer's Association** building designed in 1930 by **Cass Gilbert** in lower Manhattan . . . The co-authors of the **AIA Guide to New York City** are asking for suggestions of additions, corrections, and comments that will make the guide book more current with the architectural scene in all sections of NYC's five boroughs. Those wishing to contribute information for inclusion in the guide's revised edition should do so quickly. They should be sent in precisely outlined written form, relating location, reason for inclusion, and if known, date of construction and architects. Send to: **The AIA Guide to New York City**, c/o **Elliot Willensky**, 47 W. 34 St., NYC 10001 . . . A new weekly column, "Cityscape" by **Christopher Gray** is appearing in *The New York Times* Real Estate section on Sundays . . . **The New York Chapter/Society of Architectural Administrators** named **Renee Spodak** "1986 MVP," an award instituted this year to recognize special dedication and achievement in the organization and management of the Chapter, of which she is a charter member and Secretary . . . **Haines Lundberg Waehler** are the master planners and urban design

Introducing Our Sponsors

Lane's Floor Coverings, Inc., 192 Lexington Avenue, 10016, 212/532-5200. 100-08 Queens Blvd., Forest Hills, 11375, 718/459-7500. **Lane's Floor Coverings, Inc.** offers a great variety of contract floor coverings to the architectural community. Display samples can be viewed and are made available for client presentations at their Lexington Avenue showroom. **Lane's** professional staff is also available for office or job-site consultations. Product resource, computerized services, estimating budgets, and lifetime guarantees represent only a few of the services that **Lane's** offers.

Kallen & Lemelson Consulting Engineers, 1430 Broadway, 10018, 212/382-10018. **Kallen & Lemelson** has been providing mechanical/electrical engineering services since 1957 through its New York City and Princeton Junction, New Jersey offices. Typical projects include office buildings and computer centers, high tech R&D laboratories, educational facilities, public buildings, health care facilities, central plants, correctional facilities, site utilities and energy management systems. Some of **K&L's** recent projects include buildings for the **Research Institute of America**, **Princeton University**, **United Jersey Bank**, **Wharton School**, **BMW**, **American Cyanamid Corporation**, **Lipton Tea**, **Columbia University**, and the **Veterans Administration**.

cont'd. p. 30

'88 National AIA Convention Update Two

by John H. Winkler

To date we have received approximately 225 responses to the first Convention 88 questionnaire. The information has been stored in our computers and within the next weeks we shall contact those who have expressed an interest in participating in one of the various subcommittees that have been formed. Six subcommittees were noted in the first questionnaire. Those subcommittees, and the numbers expressing interest in participating are summarized below:

Finance	28
Events	65
Publicity	44
Staffing	43
Hospitality	59
Special Events	84

Specific issues summarized within each of these subcommittees will require additional subcommittees. These will be formed accordingly. Those who expressed interest in participating in the planning of the Convention will be contacted by one of the following Convention 88 Steering Committee Members:

Valery Baker
John Belle
John H. Burgee
Richard B. Hayden
Paul Heyer
A. Eugene Kohn
Lenore M. Lucey
Michael Maas
I.M. Pei
Peter Sampton
Paul Segal
Massimo Vignelli
Kenneth Walker
Graeme Whitelaw
John H. Winkler

An initial meeting date will be established and during the meeting specific scope of work and schedules will be reviewed. A greatly summarized overview of some of the work that will be addressed follows:

Budget and Finance Subcommittees
Contact previous AIA Convention budget chairman
Develop budget report process

Address potential sponsor approach
Establish final budget estimates

NYC Chapter Events Subcommittee
Develop tour programs/costs
Designate tour leaders/organizations
Address issues of transportation, entertainment, decorations, food and beverage, and facilities
Plan for the Host Chapter Party and Chapter V.I.P. party

Publicity, Public Relations/Publication Subcommittee
Develop future Chapter input questionnaires
Develop a New York Convention 88 mailer
Coordinate convention graphics programs

Staffing Subcommittee
Develop process to inform and maximize human resources

Hospitality Functions Subcommittee
Develop Chapter lounges, information centers, V.I.P. hosting plans, and airport welcome centers

Special Events Subcommittee
Develop arts and crafts programs, book sales, school/student programs, spouses programs, children's programs, and sports events

The specific topics as noted above represent ones that will be addressed, but they should not be taken as complete or final. We are now only just beginning! Committee members will determine the final outcome.

We thank those who responded to the first questionnaire and would urge those who did not respond to do so now.

We hope that in next month's *Oculus* we will publish an organization chart that will graphically show each subcommittee, its chair, and a list of subcommittee meeting dates.

Lobby Day

The AIA's lobbying efforts in the state are carried on by the New York State Association of Architects (NYSAA), where the Chapter's concerns are presented. In May each year all NYSAA members are invited to Albany to meet with state legislators and with lobbyist Martin Schaum to demonstrate the voting power of our constituent block.

The legislative alert and trip information have been mailed previously. If you have not already done so, rearrange your calendar now to join us in Albany on May 5, 1987. You will find it exhilarating to be part of an informed, articulate body of professionals meeting with, and influencing, the elected officials who make the law. Your participation in Lobby Day can make the difference, and knowing your legislators can benefit you and your clients, as well as the profession.

The issues this year are crucial to the viability and vitality of the practice of architecture. Foremost, is the attempt by interior designers to be licensed — thereby lowering the licensing standard of the state. Legislators need to be reminded by their constituency that the attempts to circumvent the state's architect and engineer licensing laws are not in the interest of public health, welfare, and safety.

Also on the agenda is repeal of the Wicks Law, a repeal that the Chapter has long supported. Those who do work for the public sector, and have been the victims of Wicks, know that repeal is long overdue.

Other items: the revision to the statute of limitations for third party suits and the City of New York's proposed legislation, which will allow them to prevent illegal practitioners from filing with the Building Department.

Join us for this crucial day. Call the Chapter offices for full details and reservations.

Member Gallery Exhibition Review

City Contracts Committee

by Peggy Deamer

The concept of the exhibition "The Legacy of the Masters: Students Work Under Gropius, Mies, Kahn" is both provocative and timely. At a time when architects remain suspicious of the educational accoutrements associated with Modernism—formulas, manifestos, ateliers, "masters'" studios—but are equally uncertain about alternate educational methods, a show such as this provides the opportunity to re-evaluate preconceptions about the "masters" phenomenon.

The drawings produced by these architecture "students"—Alvaro Malo, Alexander Messinger, Jim Polshek, and William Huff studying under Kahn; Phyllis Lambert, Jim Freed, and Kevin Roche under Mies; and Richard Stein, John Harkness, and Paul Rudolph under Gropius—indeed confirm the fact that clarity of direction need not be equated with educational dogmatism. The work under each master demonstrates a wide range of sensibility and intent.

At the same time, the projects force us to refine our assumptions about what each master demanded: the uniqueness of the work done under Mies does not lie in its obsession with structure, but in the zen-like serenity of focusing clearly on specific architectonic problems; the power of the work done under Kahn stems less from the abstraction of the forms than from the spatial concern consistently demonstrated; and the a-formal parameters of the work done under Gropius indicate less an attachment to function than the refusal to sacrifice empiricism for abstraction.

But because of the scarcity of projects that were actually done in each master's studio—nearly fifty percent of the work displayed is of projects done after leaving school—the value of the show ultimately lies less in what it demonstrates regarding the master-student relationship than in what it indicates about these "students'" attitude toward architecture and its representation.

Not only the unselfconscious act of

by William Stein

In recent months New York City Agencies have instituted new selection procedures for architectural services and design professionals including rotational lists and Requests for Proposals. Increasingly, fee proposals are being required, in addition to technical proposals.

The City Contracts Committee, under Chairman David Castro-Blanco, has prepared a position paper to address these changes, with the goal of promoting the highest level of professional services for City projects. The main points of this paper, which has been adopted by the Chapter's Executive Committee are:

- N.Y.C. Consultant selection procedures should aim at obtaining the best available consulting services for public projects.
- Selection of consultants for New York City projects should be totally based on qualifications, as presently done by the Federal Government ("Brooks Act") and New York State ("Padavan Act").

discarding student drawings, but the directness with which the buildings are described indicate that these drawings, unlike those of many students and practitioners today, are the means, not ends, of the creative process.

While this condition is easily rationalized—students then, if nothing else, had no reason to doubt that there would be opportunities to build—its effect should not be overlooked: the drawings are remarkably and intrinsically compelling as drawings. Phyllis Lambert's exquisite full-scale pencil drawings, William Huff's minutely delineated ink section, Richard Stein's completely dimensioned elevations; these projects impart the fundamental commitment to the act of making.

The exhibition, more than anything else, demonstrates that attending to the building itself instead of its image can yield drawings that are didactic, evocative, and conceptual.

- Competitive bidding of consultant fees might not serve best interests of New York City.
- Consultant fees should reflect adequate compensation for the level of complexity and importance of public construction.
- The RFP process, if properly structured, is an appropriate vehicle for consultant selection.
- A proper rotational system of consultant selection is appropriate for selected categories of projects.
- The evaluation of consultant qualifications needs to be standardized.
- Consultant contracts for all NYC agencies should be clarified and standardized.

President Randolph Croxton is serving as the AIA representative to the Mayor's Construction Advisory Committee, a group formed to review the City's design and construction procedures. He has presented the position paper to the Committee for consideration.

Members who are doing or are interested in doing City work are urged to participate in the City Contracts Committee. For further information or a copy of the position paper, call the Chapter at 838-9670.

Debate on Licensing



On 26 February 1987 under the slogan "D-Zine" at the IDCNY—International Design Center New York—in Long Island City, a panel of speakers debated the currently inflammatory issue of licensing for interior designers.

Among the panelists were Lydia dePolo of dePolo/Dunbar Inc., interior designers; Randolph Croxton, architect, of the Croxton Collaborative, architecture, interior design, planning; Mario Buatta, interior decorator/designer; Edward Mills, architect, of Voorsanger-Mills Associates Architects; and Nina Hughes, of Nina Hughes Associates Inc., interior planning and design. The moderator was Charles Gandee, of Architectural Record.

Several commentators followed the discussion; then came statements and questions from the floor followed by rebuttals and discussion among the panelists.

Critical evaluation of the discussion indicated that the debate is still focusing on disparate matters. At present the issue appears to be the subject of a stand-off. The next step in profitable discussion requires that definitions be agreed upon, and points of agreement and disagreement be established and defined.

Excerpts from the speeches by Chapter president Randolph Croxton and by ASID Metropolitan Chapter past-president Nina Hughes follow, along with a rebuttal by Randolph Croxton. These were the battlecries sounded on the evening of February 26. — CRS

The AIA Viewpoint

by Randolph R. Croxton

I speak as President of the New York Chapter of the American Institute of Architects and I speak to the position of the Chapter, which is consistent with the State and National organizations.

The American Institute of Architects supports the certification of interior designers through the auspices of their professional associations (ASID and/or IBD).

The American Institute of Architects is four-square against licensing of interior designers in the State of New York.

What does this mean in relation to a number of the stated goals of IDLNY (Interior Designers for Licensing in New York)? A couple of points:

1. We support the greater recognition and standing of interior designers in society.
2. We support the creation of educational standards, accreditation review, apprenticeship and examination for attainment of the designation interior designer. In this regard we support the work of FIDER (Foundation for Interior Design Education Research) and NCIDQ (National Council for Interior Design Qualification).
3. We agree that this will serve to clarify in the public's mind the qualifications of the decorator vs. the interior designer.

What we do have is a completely opposite viewpoint on the appropriate means to achieve the goals.

In June of 1986 at the National Convention in San Antonio, the AIA adopted a policy that reads in part:

"The American Institute of Architects holds that in the building construction industry the responsibility for the public health, safety, and welfare demands the education and experience required for the licensing of architects and engineers."

cont'd. p. 24

The ASID Viewpoint

by Nina Hughes

The issue is licensing of interior designers and you have heard the previous speakers discuss the pros and cons. Many of you have thought: Why can't we just do what we have always done? Why can't we work as we have in the past? Why?

I am here to tell you that there is no going back. The American Institute of Architects has taken the stand that in the construction industry, the responsibility for the public health, safety, and welfare demands the education and experience of architects and engineers.

That rhetoric sounds good. But I'm a natural born skeptic, I like facts. So let's take a look at some history and some facts and see what we can learn.

Where did interior design come from?

Interior design is the direct outcome of post WWII conditions. These were:

1. A baby boom, creating an expanding need for housing.
2. A construction boom, in which builders built speculative buildings with raw interior spaces and left it to their tenants to be responsible to complete that space, to find people to plan and design it. And you all know what they looked like: ugly glass boxes.
3. An increase in the number of white collar service workers, for it was during this period that we moved from being an industrial economy to a consumer economy.
4. A fantastic growth of technology, creating a need for a specialized interior space in which to do business.
5. A rise in the sophistication and knowledge of the user/client.

Interior design was the direct response to these conditions.

Who were these early pioneers?

Let's name a few: Maria Bergson,
cont'd. p. 25



The AIA: Croxton

cont'd. from p. 22

This translates into two basic observations:

1. There is a basic and irreducible standard of qualification in order to render professional judgments (that's the key word, judgments) affecting public health and safety.

2. Since a judgment may result in the loss of life, there is no reduced standard or partial body of knowledge that is adequate to protect the public.

Now let's take a look at the qualifications necessary to make these judgments.

Architectural qualifications for licensure in New York State typically involve a five- or six-year accredited program combined with an apprenticeship to total not less than eight years. Engineers (and even landscape architects) have this eight-year requirement.

The examination for architecture is a four-day examination — three eight-hour days and a twelve-hour day for a total of thirty-six hours.

The core of the curriculum for architects and engineers that relates to public health and safety is technical, analytical, and mathematical skill based on the physical sciences. They are rigorous and they deal with the nature and behavior of both structures and their component systems.

This is the very backbone of understanding that supports the ability to make judgments about the anticipated or resulting behavior of these elements.

Three observations about judgment:

1. No building code tells you whether a wall is structural or not structural.

2. No building department official can replace the architect's or engineer's first-hand judgment at the site of an intended project.

3. First judgment on the particular project at hand as to whether a

structural or mechanical deficiency exists is where society's need is met, not in the predictable, idealized world of a code book.

Let's turn now to the suggested qualifications for interior designers in New York State. Basically, it is proposed to be a four-, or two- or one-year program combined with experience to total not less than six years. The examination currently is one ten-hour exam on one day with a three-hour exam the next, to total thirteen hours.

The core of the curriculum of architects and engineers, which relates to public health and safety is absent. Structure, if it is included in the curriculum at all, is variously described as being taught in "non-mathematical terms." The underlying technical knowledge of systems (i.e. electrical, plumbing, heating, ventilating, air conditioning, and, structural) is absent.

The literacy to read documents for these trades is communicated in the form of symbols, material indications, and notations; however, the ability to comprehend fully and to take independent judgments on these matters affecting public health and safety is absent. The nature of these systems (human factors and aesthetic implications) are well developed. It is an excellent education, but it is totally different in that the essential component of public health and safety is not backed up by the required body of knowledge.

It is appropriate to mention, at this point, that interior designers are not excluded under New York State Law, as they are in some states, from becoming licensed to deal with issues of public health and safety. Article 147 of the State Education Law, Section 7304 provides that 12 years of practical experience can be accepted in lieu of educational requirements and that the 12 years can be reduced by as much as 2 years for each year of study. It would not be unusual for a person with a four-year interior design degree to get at least four years credit



against the 12 and be able to sit for the full four-day exam . . . It's not a closed door, but the standard must be met.

A series of basic misconceptions have been put forward in the debate on licensing that I would like to clarify here:

1. The purpose of Licensing: Licensing is *not* a means to confer status, deserved or undeserved, on anyone. Licensing is not granted based on whether you are a billion-dollar industry, or larger. Licensing is not granted because of the complexity of what you do.

Licensing is created to protect the public and it is granted to those who qualify.

2. The purpose of a Building Code: You can memorize a building code from front to back, but that in no way develops the capacity for independent professional judgment on the complex issues of the individual project, which invariably has conditions not fully described in the Code. The Code also requires *interpretation*, which requires *judgment*.

3. The separation of interior from exterior: There is emphatically no separation of interior and exterior with regard to public health and safety. There is no way to separate the issue of egress from the broader issue of a building's life safety system. There is no way to separate egress from the understanding and responsibility for sprinkler systems, pressurization systems, or stairway arrangement, geometry, and construction. You can't separate flammability of fabrics from flammability of wall or floor assemblies, or any other components of the total fire load if one is to take responsibility. The interior of the building is the embodiment of most public health and safety issues.

4. The MGM fire: A gross misconception is projected in the self-serving assertion that lives could have been saved if interior designers had

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The ASID: Hughes

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George Nelson, Sydney Rodgers, Eleanor LeMaire, Al Heckel, John Griswold, Michael Saphier. Shall I go on? Dorothy Draper, Florence Knoll, Joe Mogalescu, Larry Lerner.

Where were the architects?

Funny you should ask. That's exactly what Maria Bergson wanted to know. I quote her verbatim: "Where the hell were the architects when I was designing offices in the 40's and 50's?" Obviously, designing all those ugly glass boxes.

It is interesting that designers, all on their own, recognized the need for establishing standards of competence. In 1966, ASID interior design professionals began developing a test and testing procedure. By 1972, that test, known as the NCIDQ or the National Council for Interior Design Qualification, became the standard test, the passage of which was necessary to become a member of ASID and other design organizations. The creation of this test is a remarkable demonstration of moral and social responsibility on the part of designers.

Interestingly enough, they didn't stop there. They also recognized the need to create an independent body to oversee the accreditation of interior design education programs. That body [FIDER] was established in 1971. It is recognized by the U. S. government.

Where, in the meantime, was architectural education?

Thomas Beeby, FAIA, sheds some interesting light on the subject. He said, and I quote, "In the Beaux Arts days, when you designed a building, it implied a certain kind of interior . . . By the time I got to Cornell, that had all been trashed, and we were not offered an alternative. I think it is only in recent years that many of us have begun to educate ourselves in interior design." Let me repeat that last sentence. "It is only in recent years that many of us have begun to educate ourselves in interior design." Now there's an honest man.

If one were to believe the AIA party line, only an architect is qualified by education and practice to perform design services in which interior construction is involved. Mr. Randolph Croxton and Mr. Paul Segal, President and past President of the New York Chapter of AIA, speaking *Ex cathedra*, claim that there is no such thing as a demarcation between the interior and the exterior or a building. According to them, it is all one big stew and only an architect is qualified to cook it.

However, according to Roslyn Brandt, past chairman of the AIA Interior Committee and senior principal of the architectural and engineering firm, Hellmuth, Obata & Kassabaum, the opposite is true. Let me quote: "More and more, buildings are designed not as complete objects, but as plug-in frameworks into which tenants and others do their own designs. The modern shopping center is one example. The high-rise office building is another. The base building architect designs the shell and the tenants retain their own design firms."

Who is one to believe? I put my money on Roz Brandt because, since she works for HOK, she's got the inside track on that piece of information.

But Mr. Croxton says, that in addition to no physical demarcation between the exterior and interior regarding public health, safety, and welfare issues, there is no such thing as partial responsibility.

I'm sorry to be such a Columbo, but that is a curious statement for an architect to make. For the reason that: Under current law, only a mechanical engineer can stamp mechanical engineering drawings. Under current law, only a structural engineer can stamp structural engineering drawings. Under current law, only a registered architect can stamp architectural drawings.

Sounds like separation of responsibilities to me. But, of course, the Pope doesn't recognize the separation of church and state, why



should AIA recognize the separation of responsibilities.

Mr. Croxton goes further. "The fact that interior designers in the course of their work are informed and responsible to various portions of the code and related requirements in no way creates the corollary that therefore some partial authority and liability can or should be carved out for them."

Well, interior designers have the liabilities now, licensed or not.

Interior designers have produced and have been responsible for a large body of work, licensed or not. They have, in fact demonstrated that they have authority, licensed or not. Just recall all those pioneers: Maria Bergson Associates; Eleanor LeMaire Associates; Griswold, Heckel & Kelly; Designs for Business; Rodgers Associates; Saphier, Lerner & Schindler. Indeed, Michael Saphier wrote the first technical book on the design and planning office space. (He wasn't always into cartoons.)

It is natural in the course of human events that as times change, so do laws. Once upon a time, women couldn't vote. Once upon a time, schools were segregated. Once upon a time, there was no such thing as income tax.

Existing laws require that architects and engineers who are licensed professionals must affix with their seal and sign all drawings submitted that have to do with the construction and renovation of structures. The purpose of such law is to protect the health, safety, and welfare of the public. It is not on the books to protect an architect's right to practice. That would be a misinterpretation of the law and an obstruction of the intent behind it. It is time to make the law consistent.

The great concern of Messrs Croxton and Segal, speaking from the pages of the New York Chapter/AIA newsletter *Oculus*, is something they

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The AIA: Croxton

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been involved in this project. The implication is that society is somehow currently unprotected in the area of fabric flammability and toxicity.

As a matter of record, there are code requirements for fabric specification in various use groups as well as manufacturers' requirements to label these performance characteristics clearly. And who is currently required to follow these requirements? Architects, engineers, interior designers, decorators, landlords, and even tenants and subsequent owners!

In other words, no judgment is involved. It requires the reading of the label for the given use. While we agree that code enforcement needs to be improved, it in no way creates a separate licensing requirement.

5. Architects are protecting "turf," their economic interest. **There is enough honest economic interest on both sides of this issue to fill this room** (as we see). Fortunately, economic interest does not change the merits of the issue, nor should it deflect attention from the central issue: qualifications.

6. Interior Designers are already doing this work, why not license them? There is an instance where interior designers are doing this work. It is called "illegal practice." In some cases, expeditors and/or some architects or engineers may assist (aid and abet) this illegal practice by "rubber stamping" the interior designer's work. In other cases, the work is simply not filed at all.

My firm does interior design projects and we have encountered numerous examples of previous interior work that was not filed. Mechanical and structural deficiencies that have been clearly visible were covered over and in some cases, grossly non-conforming work was added. We become, through the Building Department filing, the means to rectify the previous work as well as implement new conforming work.

It exists, yes, and there can be no

more eloquent argument for not reducing the standards for licensing!

7. There are a lot of architects and engineers who are not as qualified as today's interior designers. If there are architects and engineers who are not meeting the standard, then that is a good argument for raising the standard, not lowering it! If interior designers can meet the standard, they can be licensed by taking the exam.

Finally, I choose not to speak in detail to the issue of the "Grandfather" clause. I suppose this was necessary to gain broader political support for the bill; however, it completely destroys any notion of qualification or protecting the public.

The most important point to be made is that there is a positive parallel and complementary relationship that can, and I think should, exist between architects and interior designers.

It doesn't matter on a given project that the architect is getting only 5 percent of the fee and that the interior designer is getting 95 percent. **The architect should have a contractual relationship with the client just as the interior designer may have.** The client should have direct recourse to the architect on those issues he is particularly qualified to address.

The support of this relationship by the AIA is in no way an attempt to coopt or control the role of the interior designer, despite representations to the contrary.

There are very positive ways that projects can be pursued and developed with the complementary skills of architects and interior designers under existing laws.

Having the licensure of architect or engineer does not mean you are more competent than a given interior designer, or more intelligent, or more talented. It simply means that you have met a very specific qualification standard.

Thank you.

The ASID: Hughes

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call the *Misconception of First Judgment*. I quote, "How will designers know to acceptable certainty that a given wall is not structural if they don't understand the structural systems of the building?" The underlying assumption in that statement is that all interior designers do *not* know about structural systems. This is patently untrue. Since when, I'd like to know, has knowledge become the private preserve of a select few?

Had these gentlemen spent time defining terms correctly, they could have noted the significant differences between qualified and unqualified persons practicing interior design. They could have just possibly found themselves arguing that in order to protect the health, safety, and welfare of the public, licensing of interior designers is essential.

To understand the enormity of the implications, let me give you a few facts. **In this country nationally, there are 200,000 persons who call themselves interior designers. Only 12 percent of these persons belong to a professional organization. In the State of New York, more than 20,000 persons hold themselves out to be interior designers. Only 10 percent belong to professional organizations.**

The issue of qualifications is serious. The bottom line is the health, safety, and welfare of the public. So why all the rhetoric about partial responsibility, partial body of knowledge? Why do the mental minuet?

Let Roz Brandt, speaking before the 1986 National AIA Convention, tell you in her own words and I quote: "*Interior design is an emerging market for architectural firms.*" There my friends, we have found the hot button, the tender nerve.

AIA and NCARB, the National Council of Architectural Registration Boards, have taken steps to protect their "market share," so to speak. Machinery is in place to restrict the practice of interior design. As sunset laws come up for review, AIA-

supported groups are moving to have the profession of architecture re-defined to include the practice of interior design.

Beverly Russell, Editor-in-Chief of *Interiors*, noted that the NCARB has been in contact with building departments throughout the country, cautioning them to adhere to their local building codes. They are being asked to require the seal of an architect on all plans submitted for a building permit. She also pointed out that in Manchester, Connecticut, a building inspector required an interior designer to have a furniture and fixture plan stamped by an architect; and further that in New Haven, a local building official required an architect's seal on a color and finish plan in a health care facility where no structural work was proposed.

Are you being militated against? You bet. Is this restraint of trade? Absolutely. Is the architect being protected? Yes, indeed. Is the public being protected? That remains to be seen.

Take a note: If you do not take steps to counteract these actions, if you do not support licensing of interior designers in this state, you will only have yourself to blame when you are put out of business; or forced to work under the aegis of an architect.

Interior designers can no longer keep their heads in the sand. We can no longer let someone else write the words or speak the speech. If you claim that what you do affects the health, safety, and welfare of the public, then you have a responsibility to the world you live in to stand up and be counted.

Rebuttal by Croxton

While I absolutely agree with a number of the points that we just heard, there are four points I would like to refute since they are not what I said, or they ignore the points of my first statement:
First, I would repeat what I said about the parallel and complementary

relationship, which can and should exist between architects and interior designers and their clients.

My example of the architect who is receiving 5 percent of the fee and the interior designer who would be receiving 95 percent of the fee (while each has completely independent and direct relationship with the client) was given to confirm the AIA's support of the important and specific role that the interior designer may play on a given project.

(Note: The AIA's strong assertion of the architect's unquestionable right to such a relationship is in no way an attack on the interior designer's right to their client relationship.)

The second point claimed that the separation of architects and engineers supports the concept of partial responsibility. This is the best single argument, on the contrary, for not having a partial responsibility because architects and engineers both meet the equivalent, rigorous standard. There is no diminished standard as regards public health and safety . . . This is the center point of my argument, and I'm more than happy to speak to that at any length.

(Note: Contrary to the assertion, architects and engineers in the State of New York most assuredly can stamp any or all of the work performed by the other.)

The third point goes to economic motives, which I also covered in my first statement. If the point being made is that architects have an economic motive here but interior designers have none . . . I don't buy it!

I think there are honest economic motives on both sides of this question. Economic interest doesn't have a damn thing to do with the merits of the issue, and it is only an attempt to deflect discussion from the central issue of qualifications.

A forth and final point that underpins the whole dialogue is the question of education and qualification. We do not

see ourselves as preventing, standing in the way, undermining, or in any way blocking interior designers from an expanded role in the area of public health and safety. What we do see, as Ed Mills mentioned earlier, is that **education/qualification is a clear and absolute problem for interior designers in any assertion of equality in dealing with these issues.**

I would like to go back to Lydia dePolo's comment in which she said that licensing would make interior designers focus on education and raise the qualification standards. I would state the reverse: First comes education and standing . . . then comes licensing.

Rebuttal by Hughes

Hughes: I think I made my point very clear. I think that it doesn't change the way facts really are. Actions have been taken, things have been done. And one can engage in rhetoric, but what you don't do is that you can't erase the reality of circumstances as they are and as they have happened.

Later, for publication, Nina Hughes added the following "Authors's Note": A majority of states license engineers on the basis of particular engineering disciplines. New York licensing statute covers all disciplines of engineering and grants generic licenses as opposed to licensing on the basis of discipline. Thus, any licensed New York engineer may stamp any engineering drawing. It is up to the individual, in the State of New York to stamp the types of drawings for which he or she feels competent.

Licensed architects in the State of New York can stamp all drawings related to construction or structural alteration of buildings.

As a partial matter, due largely to the extent of liability involved, licensed architects and engineers do not normally stamp drawings requiring expertise which exceeds their training or experience.

New Construction Around Town

1. *Kevin Roche John Dinkeloo Associates:*
Central Park Zoo

2. *Voorsanger & Mills: NYU dormitory at*
Third Avenue & 9th Street

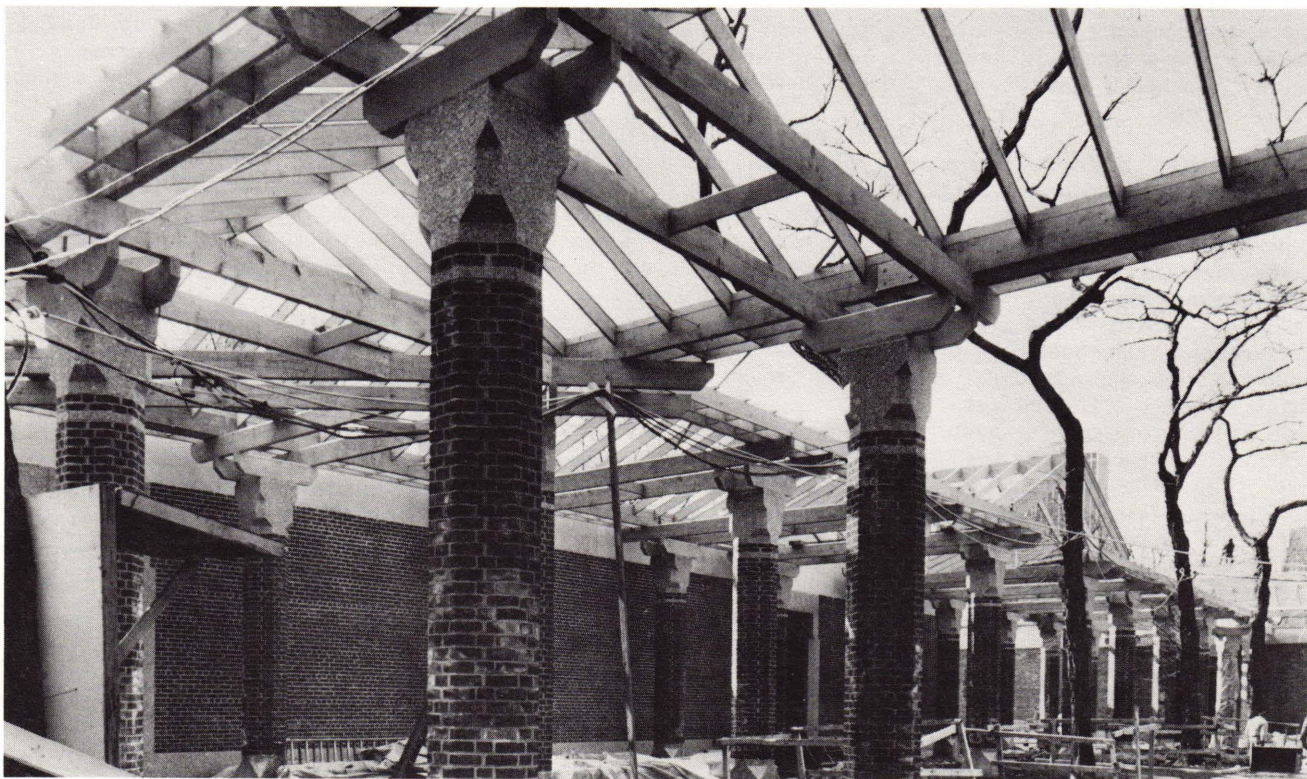
3. *S.O.M. & Lee Harris Pomeroy*
Associates: Satachi & Satachi
headquarters at Hudson Street & Seventh
Avenue

4. *Cesar Pelli Associates (designers for*
entire project) and Haines Lundberg
Waehler (architects for Building B):
Building B at World Financial Center,
Battery Park City

5. *Kohn Pedersen Fox: Apartment house at*
Third Avenue & 70th Street

6. *Ned Smyth: Sculpture on the Esplanade*
at Battery Park City

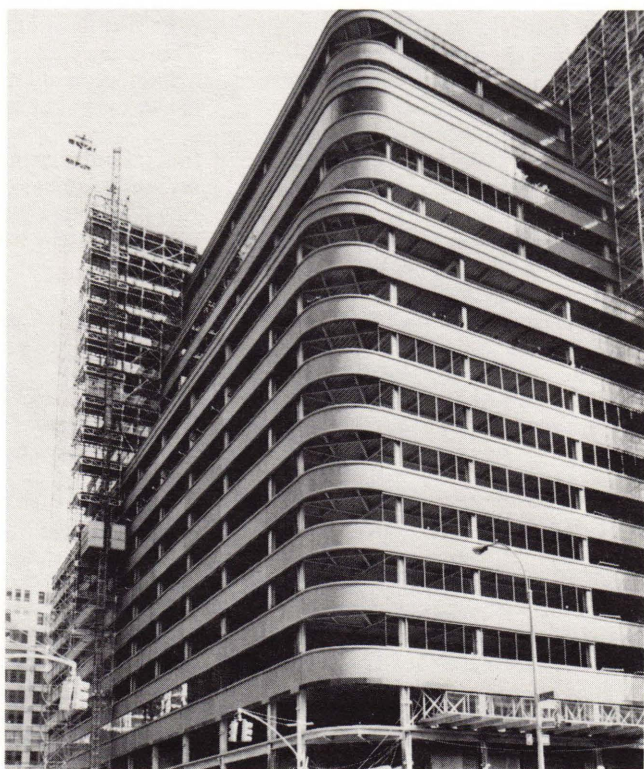
Photos by Stan Ries



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Names and News

MetroTech complex by Haines Lundberg Waehler.

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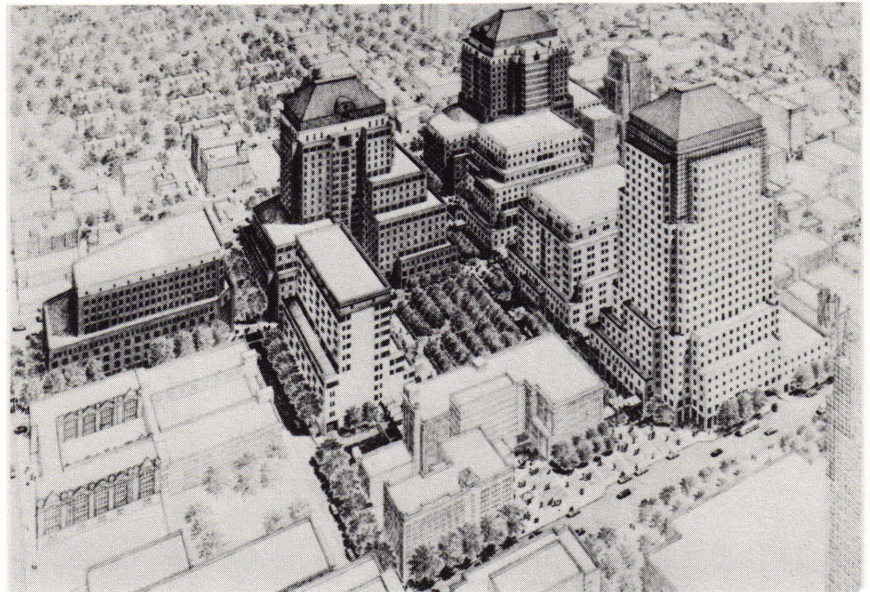
consultants for MetroTech, a 4.23 million sq. ft. academic, commercial, and high technology office complex in downtown Brooklyn. Martin D. Raab is Partner-in-Charge and Stuart Pertz is Director of Design. The Ehrenkrantz Group & Eckstut are the project's open-space designers . . . Peter Blaufeux was named a member of a panel to review and determine those lighting and controls products to be presented at a new session called "Preview of Products" in conjunction with Lighting World International at the Jacob Javits Convention Center, May 11-13 . . . The Park Lane Hotel in London is offering NYC/AIA members a special discount off accommodation for their visits to London this summer "in recognition of the Hotel's Diamond Jubilee." Reservations: Carol Aytour, Reservations Manager, The Park Lane Hotel, Picadilly, London W1Y 8BX.

Dates to Remember

June 19-23, the dates of the 1987 AIA Convention in Orlando. The theme: Fact Future + Fantasy. Return your Convention registration to assure space . . . June 14-19, the dates of the 1987 International Design Conference in Aspen. The theme: Success and Failure. For more information: Alexia Lalli 206-8816.

Competitions

Among the six architecture firms selected in the first stage of Snug Harbor's Music Hall Design Competition are four Chapter members. The six firms are: Allan Greenberg, Architect, New Haven; Robert Meadows & Robert A.M. Stern Architects; Notter, Finegold & Alexander, Boston; Jan Hird Pokorny, James Stewart Polshek & Partners, and Rafael Vinoly Architects. The winner will be announced on June 10 . . . The Van Nostrand Reinhold Company in cooperation with the American Society of Architectural Perspectivists have announced an annual award for excellence in architectural perspective drawing. This "Hugh Ferriss Memorial Prize" is open to architects, illustrators, delineators, and students. June 30, 1987 is the deadline for submitting



drawings in the form of 35mm slides. An exhibition of winning work will be held next October at the LTV Pavillion in Dallas. For more information: ASAP, 320 Newbury St., Boston 02115 . . . The American Craft Museum and American Craft magazine are conducting research for a joint project dealing with works of craft and art created in response to specific architectural space. They invite submissions of descriptions and illustrations of work appropriate to this *site-specific art/craft* project. Only works completed since 1980 and works-in-progress will be considered. June 15 is the deadline for submissions. For more information: Anne Travers, 869-9422 . . . June 19, 1987, is the deadline for submissions in The Town of Leesburg in Virginia Design Competition. The competition is for a new municipal office building and parking structure in publicly owned land at the center of Leesburg's Old and Historic District. Awards include \$20,000 in cash prizes plus a design commission. For more information: Project Director, Competition, Town of Leesburg, 15 W. Market St., Leesburg, VA 22075 . . . East Meets West in Design is an international competition that "challenges private industry, artists, craftsmen, and design professionals . . . to apply intercultural approaches to art and design, without losing their own identity." It covers seven categories: Architecture, interior design, applied arts, crafts, industrial design, graphic design, and design concepts. June 15, 1987, is the deadline for entries. For details: Ms. Anneke van Waesbergh, Director, or Mr. Barry Dean, Design Director, East Meets West, PO Box 974, Rockefeller Station, NYC 10185.

Publications

The Architect's Fiction Anthology
Short stories are being solicited for

publication in a book of fiction by architects. This anthology has been organized to create a forum for fiction writing by architects, to encourage the use of creative writing in the design process, and to make accessible past examples of fiction by architects. Any architects interested in creative writing and its connections to architecture who would like to join a list of contributors including Charles Moore, Peter Eisenman, Paolo Portoghesi, and Emilio Ambasz, should contact the collection's editor: Randolph Barlos, 1848 South Elena Ave., Suite K, Redondo Beach, CA 90277. 213-378-8379.

Nominating Committee

The ballots counted, the following five individuals have been elected as the 1987 Nominating Committee: Joseph P. Bresnan, James Stewart Polshek, Bernard Rothzeit, Peter Samton, and Paul Segal.

Convention Delegates

By now you should have received a registration form for the 1987 National AIA Convention in Orlando, Florida, scheduled for June 19-22.

A good attendance by NYC/AIA members would help toward encouraging registration for the 1988 New York Convention.

Please call the Chapter office if you plan to attend and will serve as a Chapter delegate.

Delegates must attend business sessions and cast a share of the Chapter's vote in elections. Once a person is registered as a delegate, a proportional vote is assigned and if not cast — lost!

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