

# OCULUS

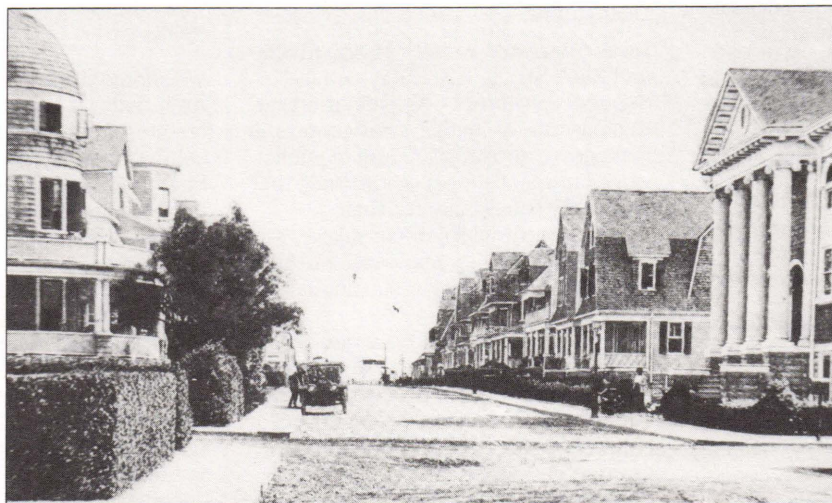
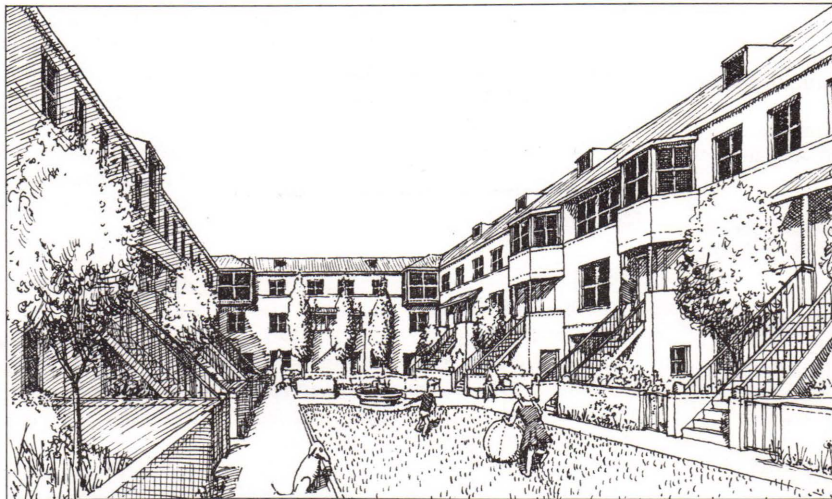
an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 3, November 1989

## ARVERNE

Low-Rise  
High-Density  
Housing  
Arrives at  
Rockaway



SCRIBNER'S  
It Doesn't  
Help to be a  
Landmark:  
The Story  
Behind  
Scribner's  
Fate

Plus:  
News, Views  
and more on  
*The Kimbell*



# OCULUS

## LETTERS

## Addendum

Volume 52, Number 3, November 1989

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**The views expressed in this publication are not necessarily those of the Executive Committee or Staff of the NYC/AIA.**

**Cover:** (top) the winning scheme for Arverne, courtyard view, by Ehrenkrantz, Eckstut, Whitelaw and Liebman Melting; (middle) Housing for workers in Leningrad, early 20th century; (bottom) Arverne, circa 1916.  
Photo: Dorothy Alexander, bottom.

*Oculus* would like to thank Wayne Berg, Deborah Berke, Margot Jacqz, Barry LePatner, George Lewis, Walter McQuade, Halina Rosenthal, and James Russell for their letters of commendation on the September issue.

### On Architecture

Dear Editor:

The New York Chapter should, in the strongest language possible, let the Institute know that we will not tolerate the "sale" of *Architecture* to *Interiors* and *Billboard*! It may require that this chapter take a leadership role and organize other chapters nationwide. Is it any wonder that so many do not trust our judgment?

### Arthur Rosenblatt

[The Chapter has met with both the national AIA and BPI regarding its concern over conditions of the sale. See the October *Oculus*, p. 3, for details.—Ed.]

Dear Editor:

Concerning the AIA's recent sale of *Architecture* to *Billboard* Publications, I feel the only course of action the chapter can take is to secede.

### Richard Roth, Jr.

Emery Roth & Sons, P.C.

### On Architect Abuse

Dear Editor:

I was interested to note Mssrs. Rivera and Ziai's article ("Architect Abuse," September *Oculus*). As part of a firm that pays above-median salaries and still manages to do a large amount of public work, I'm appalled that this attitude that graduates should pay for their experience through sub-par salaries still continues. Even 15 years ago, \$10,500 was an unreasonably low starting salary.

New graduates should be aware that federal and state wage-hour laws require payment of overtime over 40 hours at either basic rates (for "professional" employees), or time and one-half (for drafters and non-management staff). Simply calling a position "Intern

Re: "Architect Abuse" (September *Oculus*, pp. 10-11): The most recent edition of the National Society of Professional Engineers' Recommended Salary Ranges for Professional Engineers calculates that new engineering graduates' salaries are close to \$30,000, up from \$27,400 in 1986.

"Architect" doesn't make it a management job. A call to the state labor authority about possible abuse will often produce a compliance audit.

Anyone considering a position with what amounts to a negative salary in order to enhance their resume by working for the proverbial "prestigious, design-oriented firm" should stop and think logically about career growth. What most interviewers look for is a well-rounded mix of practical building experience, field work, and personal design skills. The emphasis is always on the individual, not whether the firms are well-known names.

Architecture, just like medicine, must begin to fairly compensate its on-the-job trainees and reflect those costs in businesslike fees. Improved compensation for architects needs to start at the beginning and not depend on some undefined wish that clients will suddenly start to pay higher "value-oriented" fees which will then trickle down.

### Richard A. Sprow

Vice President/Architecture  
URS Consultants, Inc.

### Corrections

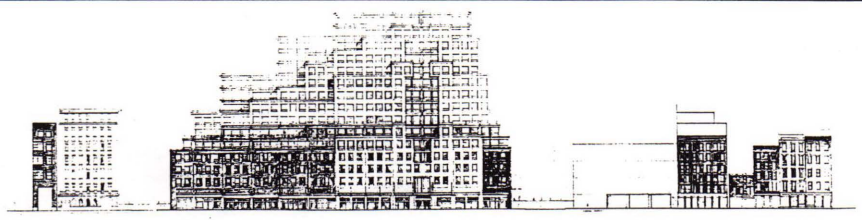
We hate it when *Oculus* is misspelled (usually as *Oculist*); therefore, we want to apologize to William Herrin and Michael Rotondi for having subjected them to a similar agony in our October issue.

We should also point out that The Architectural League was not fully credited for the announcement of its exhibit "New Schools for New York: A Photographic Survey of the History of Public School Building in New York." The exhibit, a compactly and handsomely installed small show of the design changes and reforms occurring in New York's public schools over the last century, is no longer on view at The Urban Center, but it is scheduled to travel in the New York region. Watch the *Oculus* calendar for dates. Meanwhile, apologies again to The League for not listing them as the sponsor of the film "The Deconstructivist Architects."



## NEWS NOTES

### *Commissions Controversies Capitulations*

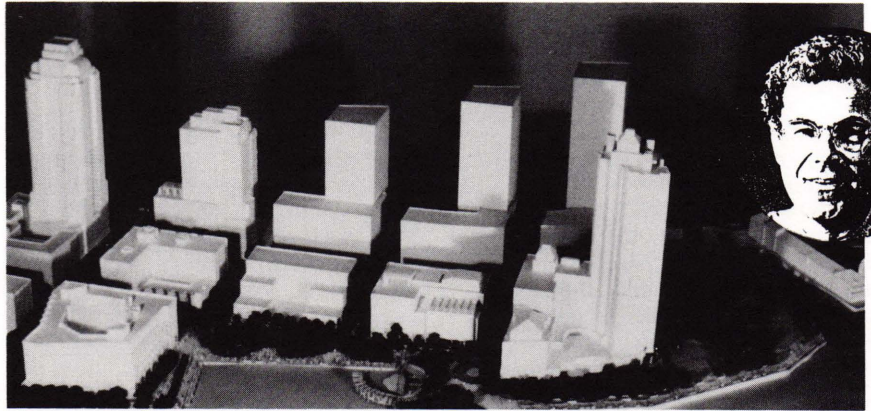


Office building proposed by Platt and Byard, Architects with Emery Roth & Sons, associated architects, at 250 Water Street.

## New Projects in the City

**Robert Geddes** and his firm, **Geddes Brecher Qualls and Cunningham**, have teamed up with **David Halpern** to design the Leonard Stern School of Business at New York University. . . **Gruzen Samton**

**Steinglass** are about to embark on yet another Battery Park City apartment house. Their recently completed nine-story Regatta condominium has sold remarkably well in a wobbly real estate market (over 85 percent of the 182 condominiums are gone). Thus the same developer, Property Resources Corporation (PRC), is submitting a design for a 38-story tower with 419 luxury apartments for approval by the Battery Park City Authority. The new building, one of the tallest allowed in the master plan, will occupy a site south of the Regatta. Although the Museum of Jewish Heritage being designed by **James Stewart Polshek** was originally slated for the site, after some trading around, it will now be built just to the north. Meanwhile the money from PRC for this coveted piece of property — estimated around \$30 million — goes toward the realization of the museum. Real estate doldrums or not, the developers have an edge in marketing the tower, which comes with a health club, parking, and two stories of retail space. But most important are the tower's amazing south and west views of the water. As Peter Samton succinctly puts it, "View counts." The project is scheduled for completion in 1992. . . **Charles Platt** and **Paul Byard**, a newly formed partnership, have submitted a scheme (with associate architects **Emery Roth & Sons**) to the Landmarks Preservation Commission for 250 Water Street. The 48,000-square-foot site on the western edge of the South Street Seaport District is being developed by Milstein Properties, which has had a rather beleaguered history with the project. None of the four previous designs submitted by Milstein's various architects have made it through the approval process. Platt and Byard, new on the job, are undaunted. They have come up with a design that juts up only fifteen stories at its highest point, with a "strong" base of four to five stories.



New Battery Park City apartment tower by Gruzen Samton Steinglass is far right in photo, while the Regatta is in left foreground; Peter Samton, right.

Materials for the base are brick and granite, with cast stone, and clear and reflective glass above. The LPC must not only weigh the design's appropriateness for the historic district, but act on the architects' and developer's request that the mandatory arcade not be so mandatory. The FAR for the site is 10, while the building comes in at about 9.7. Since Platt, representing the Municipal Art Society, wrote the LPC that a previous 14-story design by Emery Roth was scaleless, bulky, and inappropriate, it will be interesting to see how LPC reacts to the latest Milstein move. . . Rumors have been circulating that the New York City Parks Department was not all that keen on the scheme that the **Flushing Meadows-Crotona Park Corporation** has come up with for the long-moldering grounds of the 1964 New York World's Fair. "The Park of the 21st Century" was put together by task force members **Bernard Tschumi**, **Alan Plattus** (architect and urban planning professor from Yale), **Karen Alschuler** (planner with SOM), **William Alschuler** (engineering and program consultant), and **Nicholas Quennell** (landscape architect). The scheme, scheduled to be unveiled a couple of months ago, locates the recreational activities in the middle of the site and the greenery around the edges and includes a "forest walk." But according to several sources, it went against the grain of the Parks Department because (by one account) it wasn't "flexible" and (by another account) did away with some of the usable Robert Moses groundscape. The Corporation meanwhile points to all the other work going ahead with the \$80 million, 1,255-acre park project (beside fundraising), including the renovation of the Queens Museum by **Rafael Vinoly**. It also says that the task force

"concept — not plan" is supposed to be officially announced by Borough President Claire Shulman and the Parks Commissioner soon. Many say the date may well be after the election, when new commissioners replace old ones in certain city departments.

## Update

The Board of Standards and Appeals approved the amended application from the Guggenheim Museum to expand below grade and to relocate the restaurant to its original location on Fifth Avenue and 88th Street (September *Oculus*, p.3). Meanwhile, the Landmarks Preservation Commission has finally put the Gugg on the calendar to determine its landmark status for both the exterior and the interior. The hearing is scheduled for December 12. . . The LPC did turn down a request by architects Hardy Holzman Pfeiffer Associates for extra windows in its corner pavilions in the Plaza Hotel (October *Oculus*, p.5).

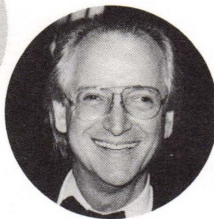
## The Ties That Bind

If you think *Oculus* has mentioned **I.M. Pei** or his firm too much in the last two months, then detour around Bloomingdale's. The store is showing a video that includes romanticized shots of the Louvre (represented most profoundly by a pastry in the form of a pyramid). This particular take is part of Bloomies' Vive la France promotional blitz to encourage consumption or tourism or both. . . Meanwhile, **I.M. Pei** received the Praemium Imperiale — a \$100,000 prize given by the Japan Art Association to artists in several categories. We don't want to suggest the prize is unadventurous, but the other winners include David Hockney and

Stephen Barker



## NEWS NOTES



Left to right: Charles Gwathmey, Robert Siegel, Michael Graves.

Photos: Dorothy Alexander

Willem de Kooning for painting, Pierre Boulez for music, Marcel Carné for theater and film, and Umberto Boccioni for sculpture. Maybe the Praemium Imperiale judges can borrow the Pritzker list of rather-be-safe-than-sorry architecture winners so they can keep that \$100,000 coming back to the same warhorses. . . . **Ken Frampton** practiced architecture in England before coming to the U.S. in the 1960's and carving out a reputation as a historian/theorist/critic and coiner of the term "critical regionalism." Now he is back at the drafting board—in the office of (critical regionalist?) **Richard Meier**. Frampton, on sabbatical from Columbia this year, is working there on the Daimler-Benz project in Ulm. Frampton says he is "rather enjoying" his change of venue. . . . **Arthur Rosenblatt** has been named the vice president for capital projects of the Grand Central Partnership, and the associate director of the Bryant Park Restoration Corporation. The Partnership, in case you haven't been reading the pamphlets passed out at 42nd and Lexington, is composed of a group of property-owners, tenants, and city officials who have created a business improvement district around Grand Central Terminal. It is funded by a 9.2 cents-per-square foot assessment on commercial properties in an area from 38th to 48th Streets and from Fifth to Second Avenues. These monies are directed toward security guards for the area, a private sanitation patrol, plus a soup kitchen for the homeless in the former school buildings of St. Agnes Church on East 43rd Street. Capital projects include lighting Grand Central and renovating the Pershing Square Viaduct. In other words, the

group is trying to keep up the image of the area all around—but not within—Grand Central. That is Metro-North's purview, which tries awfully hard to bring some order to all the activities it houses under its roof, but. . .

### Beyond City Limits

**Charles Gwathmey** and **Robert Siegel** are joining **Mickey, Donald, Mikey (Graves)** and **Bobby (Stern)** in Disneyworld at Orlando, Florida. Graves and Stern were among the first to make a debut into "entertainment architecture," as it is called (yes!), with Graves' mega-sized Dolphin Hotel in construction and the Swan Hotel to open this winter. Stern, who already designed the employment (a.k.a. "casting") center there, has the two rambling shingley-look and stickish-style Beach and Yacht Club Hotels in construction. There is still work left to be done: Gwathmey and Siegel are designing the convention center to adjoin the now almost prehistoric Welton Becket-designed Contemporary Resort. The two architects are presently working on their theme. . . er. . . scheme for Michael Eisner and the rest of Walt's World. . . **Arthur Rosenblatt**, in association with **Robert Kupiec** and **Nicholas Koutsomitis**, is developing a plan for the expansion of the Academy of the Hebrew Language in Jerusalem. The Academy deals with new words—like "computer"—coming into this 1,700-year-old language which was only revived for everyday usage 99 years ago. The Academy's new buildings for the existing site on the Hebrew University campus will include a museum gallery, auditorium—and computer center.

## CONTROVERSY

### The Kimbell Art Museum



Louis Kahn

Cartier-Bresson, @ Magnum

### The Background

In our September issue (p. 10) *Oculus* published the news of the Kimbell Art Museum's plans to expand the building Louis Kahn completed in 1972. Edmund Pillsbury, director of the museum, hoped to avoid the controversy that attended the Whitney and Guggenheim expansion plans by having Romaldo Giurgola do a very careful job of cloning Kahn by adding cycloid vaults of the same materials and proportions to the two end sections of the Kahn design.

It doesn't look, however, as if the Kimbell will avoid controversy after all. While Paul Goldberger's essay on the Kimbell in the *New York Times* on September 24 was rather tentatively critical, other members of the architectural community have been more vocal.

Some architects, who do not want to speak on record about a colleague's work, agree with *Oculus'* first impression that this addition would seriously damage the sense of scale and intimacy of the Kimbell. "The museum was originally conceived by Kahn to be a villa, not a palace," says one. The scale problem is also critical with regard to the emphasis the central portico receives. Now the entrance portico occupies the middle third of the building's length, flanked on either side by 104-foot-long cycloid vaults with three feet of space between each of the sections. But once Giurgola's end wings are in place, the central section will be reduced to one fifth of the length of the facade.

Another problem brought up by opponents of the scheme regards the issue of "authenticity": By copying Kahn's work, the Giurgola design makes it very difficult to identify the original museum. This situation is further aggravated by the fact that the new wings are to be added to the end sections, which are the most visible (and the most photographed) portions of this long horizontal museum.

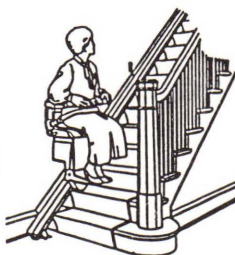
Because the issues of adding on to a recognized landmark building have been called into question so frequently in recent years—particularly in New

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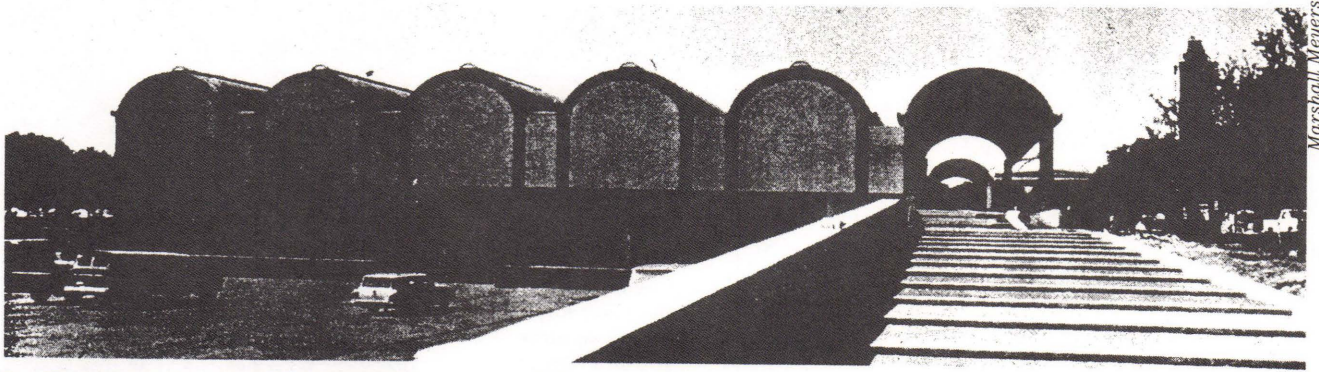
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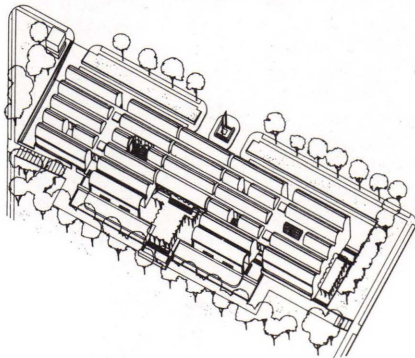
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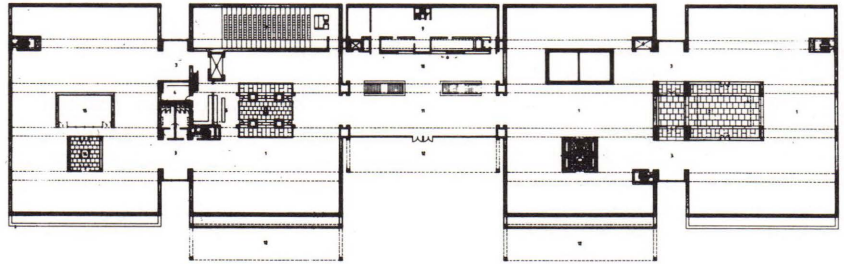


Marshall Meyers

*The Kimbell Art Museum, 1972, Louis Kahn; approach from parking lot.*



*Axonometric showing wings added to either end.*



*First floor plan with proposed extensions by Mitchell/Giurgola and Thorpe of Canberra, Australia.*



*Entrance elevation of proposed expansion.*

York — and because the Kimbell is an acknowledged paradigm of the museum as a “work of art,” we are publishing two letters of protest. They both raise some crucial questions about how growth and change, preservation and expansion affect the major cultural symbols of our time.

### **From Sue Ann Kahn**

The Kimbell Art Museum responds to a certain kind of question with the proposed addition to its acknowledged masterpiece by my father, the late Louis Kahn. Indeed, why not add more bays to the Parthenon to accommodate more tourists? Why not extend the Guggenheim Museum space by adding on a few more spirals?

I ask another kind of question: In a country that has so few architectural monuments of true greatness, why does an art museum, of all institutions, choose to destroy the scale and diminish the perfection of one of the greatest?

It is a sign of the times in the art world that interest lies in appearing “bigger and better” and less in the appreciation of quality and the preservation of beauty. In an all too familiar example of today’s double-think and limited vision, the Kimbell trustees and its director, Edmund P. Pillsbury, apparently feel the

need to enhance the Kimbell’s prestige in the art community by making the museum attractive to large popular traveling shows and by de-emphasizing the precious radiance of the architectural gem entrusted to their care. It is doubtful that this solution would have been proposed were former director Richard Brown or Mrs. Kay Kimbell still living.

More than likely, some years into the future the people of Fort Worth will spend their money to tear down the Giurgola addition and restore the Kahn building to its present state. Meanwhile, they can ponder why this perfect vision, lovingly brought to reality by Brown, Kimbell, and Kahn, should have been dishonored by the very institution that professes to be so proud of it.

### **From Stephen E.V. Gottlieb**

Buildings of historic importance can be added to sympathetically. James Polshek showed this when he added to the Amro Bank Building (formerly the Olivetti Building and originally the Pepsi-Cola Building) and to the Barnard campus. Romaldo Giurgola showed himself to be a master of this art when he added to Sullivan’s 1892 Wainwright Building in St. Louis. It is therefore unfortunate to see Mr. Giurgola’s efforts pertaining to the Kimbell Art Museum of Louis I. Kahn.

Mr. Giurgola’s addition not only imitates the style of the Kimbell, but duplicates its elements exactly. The Secretary of the Interior’s “Standards for Historic Preservation Projects” reject “imitating an earlier style or period of architecture in new additions, except in rare cases.”

At the Kimbell, Mr. Giurgola has treated the original building as if it were some continuous extrusion that can be extended as far as one wishes, to accommodate the current program’s square footage. It would be as though we could infinitely extend Le Corbusier’s Maison Jaoul’s arches and brick piers or Sinan’s Suleiman Mosque.

We know this to be very far from Kahn’s intent. “A module is not the repetition of a motif, but the expression of an architectural principle,” Kahn stated in a conversation with his client, Mrs. Kimbell.

The Kimbell will be only 20 years old in 1992, but its youth belies its importance. Kahn produced very few major buildings. The Kimbell is one of his acknowledged masterworks. In 200 years, it may be rarer and more valuable than the art it contains. It is therefore incumbent on us to preserve it intact for future generations.



## URBAN STORIES

Report by Alex Cohen

### What Ever Happened to 383 Madison?

#### Opening Pandora's Box

Though the developers of 383 Madison, a 72-story skyscraper designed by William Pedersen of Kohn, Pedersen, Fox, have in the past threatened various legal actions, it remains to be seen what move they will make in light of rejection of their project by Sylvia Deutsch, chairman of the City Planning Commission.

Representatives of the developers of 383 Madison (The Travelstead Group, The First Boston Corporation, and an unidentified Saudi Arabian investor) were meeting October 16, according to Travelstead counsel Fred Rovet, to decide on appropriate action, legal or otherwise. The developers paid Penn Central a non-refundable \$8 million deposit toward the purchase of Grand Central Terminal's air rights.

An amendment to the zoning resolution does permit transfer of the entire unused floor area potential, no matter *how great*, from a landmark site to another property.

Planners noted that the proposed Madison tower between 46th and 47th Street, which would have contained 1.4 million square feet of floor space in roughly 33 times the area of the 43,000 square-foot parcel, was excessively bulky and dense. But the sticky issue for Deutsch and the Planning Commission was a suggested transfer of unused development rights to the 383 Madison site from the landmarked Grand Central Terminal, several blocks away.

The Commission blocked this shift because the developers demonstrated ownership of only subsurface lots between the Terminal and the project site. In contrast, the Commission noted, the zoning resolution requires a common chain of ownership of adjacent surface zoning lots between a landmarked parcel and the recipient of its air rights.

#### The Legal Questions

According to lawyer Steven D. Kowaloff, writing in *The New York Law Journal*, there are some loopholes in the zoning

resolution (ZR 74-79) that could weaken the city's case. The requirement that the prospective developer own all the surface property between the landmark and the recipient of the landmark's air rights is supposed to prevent congestion and the wayward overbuilding that often results from spot zoning. However, Kowaloff argues that common ownership does not necessarily prevent congestion, etc. and therefore is not legally defensible on grounds of being reasonable.

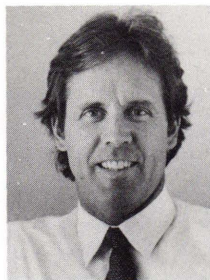
The Supreme Court's rejection of the 1968 Marcel Breuer design for a building atop Grand Central was, according to Shelly Friedman, partner with the law firm Brown and Wood, "predicated on Penn Central obtaining some use for the Terminal's air rights." Furthermore, Friedman added, if the "developers can convince the court that nobody for 30 years has been able to use the Terminal's air rights, the court might have to take another look at 'reasonable use' and the Landmarks Code itself."

The implication here is that another tower could be proposed over Grand Central and the zoning armor protecting it stripped. This is an interesting argument from a lawyer with John Zucotti's firm, which is known for getting buildings up by negotiation, not litigation.

#### Placing 383 Madison in Context

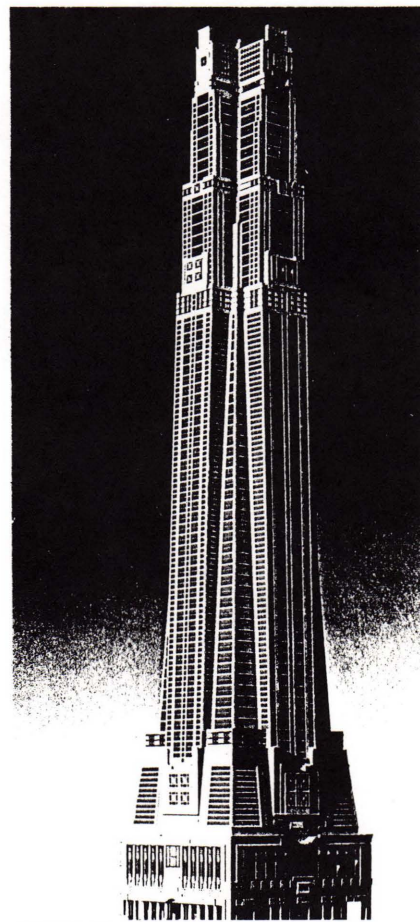
Meanwhile, the developers for this property, who are represented by Rosenman and Colin, still have to make known how they plan to handle this situation. Considering that the office market is soft, they may take their time.

While the lawyers talk, Bill Pedersen told *Oculus* recently, "The design was done three or four years ago. The configuration was a product of 1982 midtown zoning changes to increase light and air around buildings. At least the shape is graceful. A shorter building would not have been as elegant. When you are an architect, you are confident that your building is a landmark. Now, one has to think in terms of legal precedents, but I can't comment on that."



Jack Pottle

**"A shorter building would not have been as elegant."**  
William Pedersen



383 Madison Avenue, by Kohn Pedersen Fox.

### East 14th Street Heats Up As Cash Cow

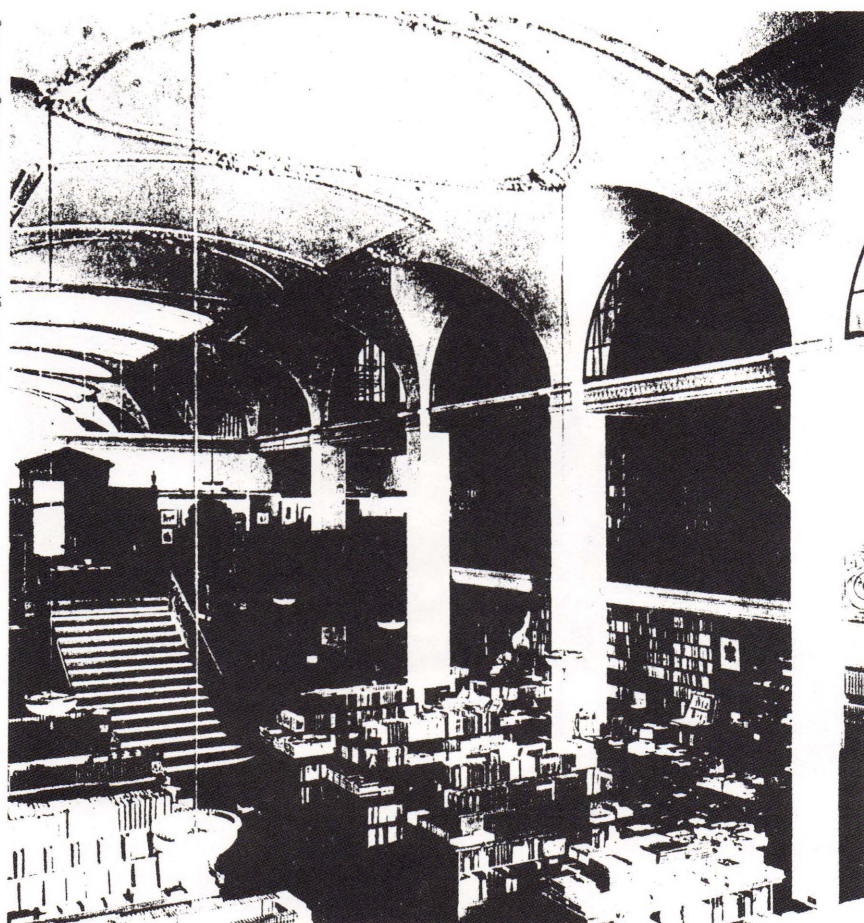
With developers Jeffrey Glick, William Zeckendorf, and Philip Pilevsky hungry to redevelop the 14th Street corridor south and east of Union Square, a once blighted area has stimulated the interest of activists and planners. A community coalition of residents and large property owners has urged long-term planning and sensitive rezoning for the precarious neighborhood.

Spurred by the Department of Real Property's initial attempt to upzone a mid-block city-owned parking lot to a density of 10 to 12 FAR, the coalition engaged planner Michael Kwartler to develop several zoning options for the corridor in the vicinity of the old Luchow's and the newer Palladium disco.

Each proposal, according to coalition spokesperson Joan Talbert, encourages residential development and a moderate level of density but balances this impact with concern for light and air, maintaining existing commercial activity, and linking some affordable housing with privately developed, profitable building.

The community coalition, the three bordering community boards, and groups like the Union Square Business Improvement District all insist that the





*Charles Scribner's & Sons bookstore, Ernest Flagg, 1913, Fifth Avenue and 48th Street.*

city has taken a "myopic position with regard to long-range neighborhood planning." The city, they say, hopes to sell city-owned land to the highest bidder, but should act carefully to rezone and plan the corridor before development pressure further intensifies.

Christine Dunathan, of Real Property, remarks that "the city now is taking into account the communities' goals and views as well as working with City Planning to determine any upzoning for 14th Street between 3rd and 4th Avenues."

### **Scribner's Fate: Fast-Food Books?**

Much to the dismay of book lovers throughout New York, a branch of the mass-market Brentano's book chain will open this month on the street level of the Scribner Building. The Venice-based Benetton family, owners of the ubiquitous string of sportswear boutiques, purchased the Scribner Building earlier this year for about \$20 million. In September they announced an \$8 million lease agreement with Brentano's, a subsidiary of Waldenbooks, for the landmarked interior first-floor space.

Thus the lease with Brentano's defeated

plans by local cultural activists to maintain the use and historic quality of the venerated but defunct Scribner bookstore. The activists had hoped Benetton would agree to lease the space for a bookstore to be run by Waterstone Booksellers, a prestigious English company.

One of the leading proponents of the Waterstone deal, Frederic S. Papert, told *Oculus* that "this is a lost opportunity, and a big disappointment. I believed that if we could reach Benetton's demands before anyone else for a six-year \$1.2 million annual lease, we could get the space for a quality bookstore. Our deal was the first to meet their price and, I believe, the best for all parties concerned."

Papert enlisted the pro bono assistance of David Childs of SOM to design significant renovations for the former Scribner's. Waterstone, which has 35 stores in landmark-quality buildings in the United Kingdom, agreed to spend \$250,000 to upgrade the basement and air conditioning. The J.M. Kaplan Fund offered to pay \$200,000 of the store's annual rent for the term of the lease and to help fund a multimillion-dollar renovation if the lease were extended.

The Fifth Avenue area (at 48th Street), the location of the Scribner Building, is, according to Papert, "too fragile a block

## SCRIBNER'S

Both the exterior and interior of Scribner's Book Store at 48th and Fifth have been designated as landmarks. This month Brentano's, once a high-quality store, now a mass-market purveyor, takes over the space. It could have been different.

to see a fast food-type bookstore." The block has been "trashed by discount camera stores, a Roy Rogers franchise, and a supermarket-type bookstore of bland shelf facings and computers across the street from the Scribner's site. The Benettons should have realized that they needed a strong anchor on the block. A multi-titled bookstore one can browse through and appreciate would have strengthened their investment in the building."

Joan Davidson, director of the J.M. Kaplan Fund, saw a quality bookstore in the building as the "anchor of a gathering of wonderful, nearby book places," including the Gotham Book Store, Museum of Modern Art bookstore, Mercantile Library, NY Bound Bookshop, Urban Center Books, and, of course, the Public Library. She adds, "We had envisioned writers' receptions and a cafe and programs — all in the historic space where Hemingway was introduced to the literary world."

Patrizia Spinelli, spokesperson for Benetton Services, remarked that while sympathetic to the impact of the loss of Scribner's, "Benetton was interested in something a little more solid than the Waterstone proposal, particularly since the lease terms for the first floor affect rents throughout the building."

Papert admits that the initial Waterstone financial statements appeared flimsy, but adds that during negotiations a large conglomerate, W.R. Smith, bought the book store chain and significantly strengthened their fiscal position. Spinelli says that Benetton "had to go with the tenant that offered more guarantees and specifically wanted to invest in an American company." She adds that Waldenbooks has different scales in its chains and that Brentano's, once a small, prestigious store until it was gobbled up by a larger chain, would be an upper-end operation. It will be "definitely unsuggestive of shopping mall book stores." She adds, the "precise desire of the Benetton family all along has been to go along with the cultural spirit of Fifth Avenue." Unfortunately, the "cultural spirit" today is more about fast food.



# ARVERNE

## Over the Boardwalk



Dorothy Alexander, courtesy, Queens Museum

*Arverne-by-the-Sea at the turn of the century.*

*A \$90 million bid for private-market condominiums has won a city competition at Arverne, Queens. The winning design, with 60 units per acre and covered-deck parking, awaits certification for ULURP.*

*The following description is abstracted from text panels in the exhibit "Arverne: The Process and the Products," mounted by the Municipal Art Society at the Urban Center last month.*

### **Introduction**

The Arverne Urban Renewal Area (URA), a 308-acre oceanfront site located on the Rockaway Peninsula in Queens, is the largest tract of developable land owned by the city. Requirements outlined in the site's Request for Proposals (RFP) called for 10,000 market-rate housing units with accessory commercial establishments and an infrastructure — streets, sewers, public schools, parks, and a firehouse — to be built by the developer in four phases over 10 years. The designs of The Ehrenkrantz Group & Eckstut and The Liebman Melting Partnership were selected by the city. Income from the sale of the land to the developer, Oceanview Associates, will subsidize affordable housing elsewhere in the city.

### **Background**

The sandy strip of beach between Jamaica Bay and the Atlantic Ocean was first recognized as a potential summer resort in the 1880's. Arverne-by-the-Sea developed as an upscale summer colony of large homes and included the majestic Arverne Hotel.

In the 1920's the LIRR was electrified, Rockaway Playland was built, and the middle class flocked to the beach community. Post-World War II highway expansion and mobility decreased summer rental demand for Arverne.

Maintenance of the community's beach cottages declined and by 1960 many bungalows had been sold to slumlords for year-round rentals. In the 1960's residents from areas like East New York and Brownsville, which faced urban renewal, were relocated to Arverne. The area continued to deteriorate until, in 1969, the bungalows were razed and ironically Arverne itself was declared an urban renewal area.

In 1986 the Department of City Planning and the Department of Housing Preservation and Development decided it was too costly to build below market, so plans focused on market-rate development.

A Request for Expression of Interest (RFEI) preceded the RFP in order to solicit ideas on open space, density and scope of buildings, and beach access. Based on a study of responses to the RFEI, a very specific RFP was created with the assistance of the Departments of Transportation, Environmental Protection, Parks and Recreation and the Board of Education and sent to participating architects.

The RFP restricted building heights to 60 feet within 250 feet of the boardwalk and to 125 feet elsewhere within the site. It also listed 15 public north-south streets to be built within the site and required view corridors of 400 feet on average across the entire site. In addition, the RFP called for several neighborhood parks and open space for passive and active recreation, including a shorefront dune park with bicycle and jogging paths.





## Winner

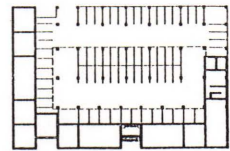
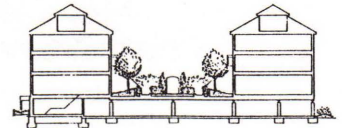
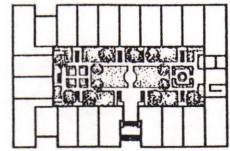
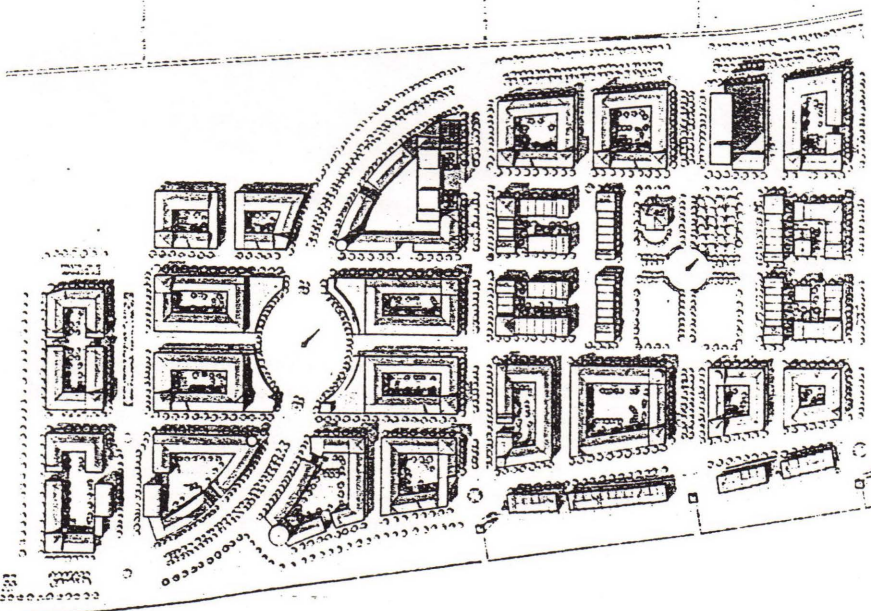
Developer: Oceanview Associates

**Architects:** Ehrenkrantz, Eckstut & Whitelaw (formerly The Ehrenkrantz Group & Eckstut) and The Liebman Melting Partnership

**Type:** Perimeter block housing with enclosed courtyards and indoor parking



*Rendering of street between housing blocks.*



*Partial site plan, above; plan of courtyard level, top; section, middle; and parking level, bottom.*



*Rendering, view from the boardwalk.*

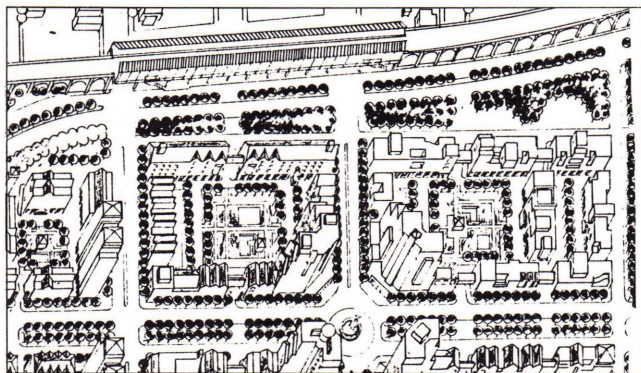


# ARVERNE

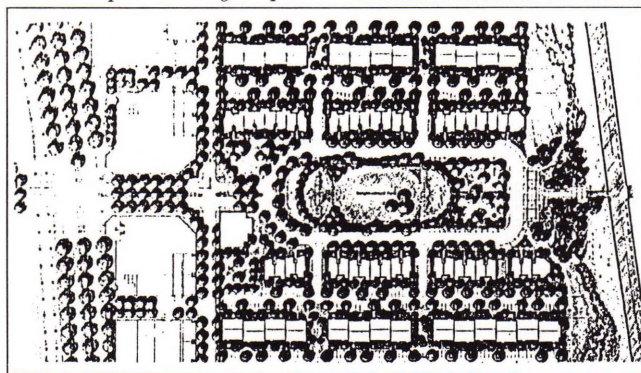
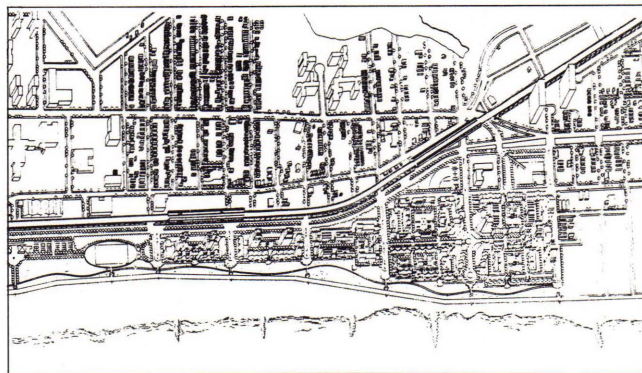
## Runners-Up

**Developer:** The New Arverne Partnership (Milstein and Lefrak)  
**Designers and Planners:** Raquel Ramati Associates; Raquel Ramati with Frank Repas, design team  
**Type:** Broken perimeter block housing with point towers and above-ground courtyard street parking. Central east-west boulevard

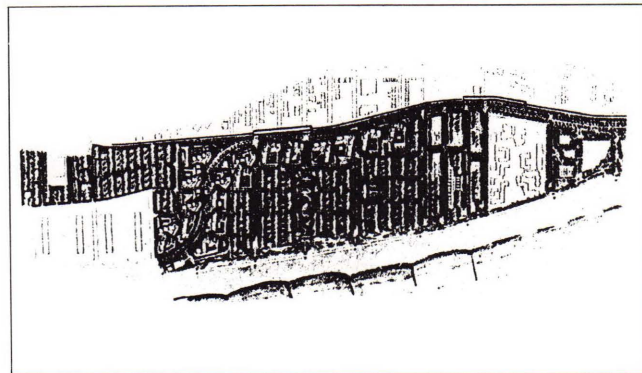
**Developer:** K. Hovnanian Inner City Developments, Inc.  
**Architects:** Carr, Lynch, Hack and Sandell  
**Type:** Spruced-up Zeilenbau row housing with interspersed pedestrian passages and mega-slab housing complexes in background



*Runner-up scheme by Raquel Ramati Associates with Frank Repas.*



*Runner-up scheme by Carr, Lynch, Hack and Sandell of Cambridge, Mass.*



## PLANNING CRITIQUE

by Alex Cohen

The recent Municipal Art Society show "Arverne: The Process and the Product" demonstrated both the strengths and the weaknesses of the winning plans by Ehrenkrantz/Liebman Melting and the schemes of the two runners-up.

The Carr, Lynch design provides the required 15 north-south streets and protects unobstructed ocean views but does little else for Arverne. While upgrading an out-of-favor housing type (Zeilenbau) and specifying informal pedestrian paths, the plan fails to consider the design issues of a hierarchy in the width and type of streets, the creation of open space pockets, and the relationship of the housing to the new infrastructure. All of these issues are central to creating a new community, particularly one of 10,000 people thickly concentrated on slightly more than 300 acres.

The housing type of the Ehrenkrantz/Liebman Melting plan for Arverne is a gentrified extrapolation of a successful housing block, recently completed by Liebman Melting in Spring Creek, Brooklyn. This self-contained, four-story courtyard project for 765 low-to-moderate-income families, with enclosed parking, works remarkably well in a spoiled and focusless landscape. The housing blocks at Arverne are grouped to create distinct neighborhoods each aligned with a north-south beach access route. But, except along the broad and landscaped ocean boulevard and boardwalk, the repetition of standardized and bulky housing blocks on so many narrow streets could be less than appealing.

Considering Arverne's relative isolation south of an elevated subway and highway and the attendant security concerns, the inward-focusing scheme is a natural reaction. Such a concern is logical since the individual units at Arverne are separate, with their own front door and entry off a stoop or garden.

Liebman Melting's use of a panelized, composite-wall system at Spring Creek significantly lowered the construction cost. The construction technique for Arverne is yet to be determined, although the units at Arverne, as at Spring Creek, are to be built three stories above an enclosed parking deck.

In contrast to the Ehrenkrantz/Liebman Melting design, the Raquel Ramati plan for Arverne incorporates a broad Las Ramblas-like promenade that is equally as important as the requisite north-south ocean corridors. The promenade extends east-west through the middle of the entire development, making the walk between apartments, stores, and schools an "event" that reinforces the pedestrian character of the beach-oriented community.

The Ramati scheme is handicapped, however, by above-ground street parking at each of the housing blocks. But the variety of housing heights in each block does add visual interest to the design.



## PROFILE

### Robert Geddes

*Robert Geddes, partner in the Philadelphia and Princeton firm of Geddes Brecher Qualls and Cunningham, was for 17 years the dean of the School of Architecture at Princeton University. He has now come to New York. For the next five years he will be the Henry Luce Professor of Architecture, Urbanism, and History at New York University's undergraduate Faculty of Arts and Sciences. Since NYU does not have an architectural program, the courses taught by the Luce Professor are technically part of the history and fine arts departments. Geddes will also be a fellow at the New York Institute of the Humanities, an interdisciplinary group of scholars that investigates civic and cultural issues.*

*On October 5, Robert Geddes presented his inaugural lecture. Entitled "Citybuilding: The Leaf and the Stone," the talk was co-sponsored by the NYC/AlA, the Luce Foundation, and NYU. Below are some of the reasons Geddes gave for coming to NYU and some highlights of his lecture.*

#### On the Creation of the Chair

The chair was the idea of Thomas Bender, who is the chairman of the history department at NYU and author of the recent book *The New York Intellect: A History of Intellectual Life in New York City from 1750 to the Beginnings of Our Own Time*. As shown by Bender's analysis, civic and intellectual life was a strong component of New York's past. Bender is particularly interested in strengthening the interaction between these various disciplines and strongly feels that universities and intellectuals should be engaged in the political and civic life of the city.

This kind of initiative found sympathy with NYU's thinking, and Bender had the strong support of Duncan Rice, dean of the Faculty of Arts and Sciences. Rice in particular is quite interested in the role the visual arts play in this mix.

I have long been interested in the connection between architecture and politics. After all, when I was involved in



**"We need to face the changes that have taken place in the 'street' in our cities."**

the urban design of Center City, Philadelphia, our architectural concerns were both urban and political in nature. In Princeton, where I have lived for the past 24 years, the political situation was disjointed, although I was able to witness the unusual phenomenon of the growth of the regional corridor.

Being in New York is Chapter 3 of my life — after Philadelphia and Princeton. In Philadelphia I learned about architecture in an urban core; in Princeton, in a regional growth corridor. Now I'll be learning about architecture in a world city.

#### On the Inaugural Lecture

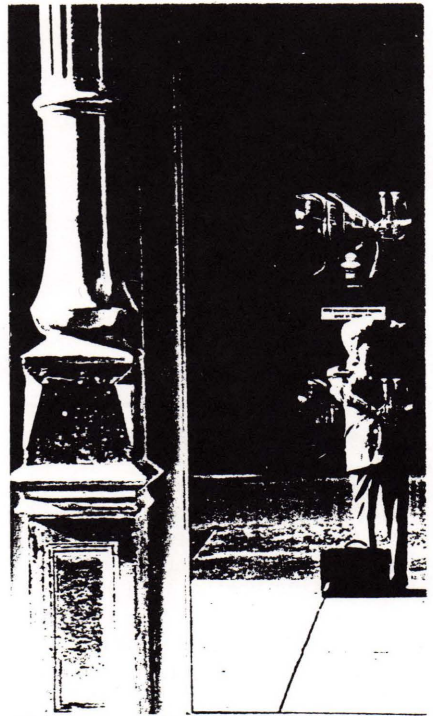
One of my major points in the lecture concerns the place of the street in our cities. The city was once a separate realm from the country — they only existed side by side. Now we have allowed a dispersion with a disconnected and incremental growth; there is no "country," and in its place, no "city" either. This pattern is particularly meaningful when we start talking about the street.

Both Daniel Burnham in the early 1900's and Jane Jacobs in the 1960's addressed the problem of the street in interesting but different ways. Burnham viewed the street as part of an urban structure, and Jacobs saw it as part of an urban fabric.

But the street needs to be reconsidered today, in the light of what it has come to mean in the regional corridor and in the core city. The street is the measure of the city, and this calls for an architecture of realism instead of abstraction, or what is called an "autonomous" or a "minimalist" kind of architecture.

Realism itself has various facets — there is a "vernacular realism" that depends on economic, social, as well as aesthetic determinants of its form. Here we see indigenous, well-understood conventions characterizing the shape. I often think of Richard Estes' paintings

Dorothy Alexander



*The flaneur and the streets of New York City: Geddes with camera.*

when I try to describe this type of urban realism.

Secondly, there is the "formal realism," which merges with the "ideal." It is about the history of form itself, and here I would picture a still life by William Bailey as the proper artistic correlation. The third form of realism I would call "magical realism." It goes beyond precedent into the realm of the poetic. Nabokov always put "reality" in quotation marks. You see this kind of realism in the paintings of Hockney and Rauschenberg. The great streets such as Commonwealth Avenue in Boston include all aspects of the three kinds of realism. The supreme example is Rockefeller Center.

Admittedly, we need to face changes that have taken place in the "street" in our cities. Let's not assume that architecture will solve our social problems — the crime, the drugs, and the homeless — which have certainly affected our attitudes about the street. Although it is not evident how to keep them clean and safe, architects need to be prepared with a framework for understanding the place of the street in order to contribute to its form and design as cities are renewed and extended.

For example, for many years it has been argued that the only way to enliven a street is to have a lot of retail activities at ground level. But the city is more than shops. Vivid examples of city districts without such activities can be found in London or in Society Hill, Philadelphia. When there are no shops, the architecture itself has to provide the stimulation.



## THE CHAPTER

Report by Lenore M. Lucey

### NYC/AIA Dues Increase

After long and diligent discussion at the Chapter open meeting on September 12, the membership voted resoundingly for a dues increase. The increase will take effect with the 1989/90 fiscal year beginning October 1, 1989, and will be reflected in forthcoming invoices of dues. We urge you to respond as quickly as possible to these invoices. The Chapter has been given the assurances of the Institute that the sale of *Architecture* will allow them to hold current national dues levels. The approved 1989/90 Chapter budget will appear in the December *Oculus*.

### NYC/AIA Firms Sweep NYSAA Design Awards

**Chapter firms received all 11 design awards conferred by the New York State Association at its annual convention in September at The Sagamore, Lake George.**

Excellence in Design Awards were given to **James Stewart Polshek and Partners** for Centennial Hall, Barnard College; **Stephen Falatko Architect** for a private residence at Carpenter Hill; **Haines Lundberg Waehler** for a U.S. Postal Vehicle Maintenance Facility; and **Robert A.M. Stern Architects** for a residence at Calf Creek.

An Honorable Mention in Design was received by **Emery Roth & Sons** for 17 State Street; by **Pasanella + Klein** for an Art Collector's Apartment; by **Davis Brody & Associates** for the Celeste Bartos Forum, New York Public Library; by **James Biber Architect** for Plus One Fitness Center; by **Richard Dattner Architect** for Primary School 234; and by **Cooper, Robertston & Partners** for a private residence in Easthampton.

A Citation Award was given to **Hardy Holzman Pfeiffer Associates** for The Brooklyn Academy of Music Majestic Theater.

The jury, chaired by **Steven L. Einhorn**, of **Einhorn Yaffe Prescott**, Albany, included **Bruce S. Fowle** of **Fox and**

**Fowle Architects** and **Robert Landsman** of **Swanke Hayden Connell**.

### Fifth Avenue Banners Available

You may recall the terrific banners which flew over Fifth Avenue during the 1988 Convention. They are approximately three feet wide by five feet high, with a diagonal grommeted band on the top edge for hanging. The banners say, "New York Welcomes the American Institute of Architects, NYCAIA88!" and are made of blue, purple, orange, and fuchsia heavy-weight nylon fabric with white lettering. These handsome banners are in immaculate condition and are now available for purchase, on a first-come basis, at \$275 each. This special price includes shipping and handling. You may send a note indicating quantity and place of delivery. Since colors are limited, please indicate your color preference. (We reserve the right to substitute.) Enclose a check, mail it to the Chapter, and then prepare a location for hanging! Any questions? Call Judy Rowe at 838-9570.

### NYC/AIA Exhibition Opens

Since 1983, New York's high school students have been invited annually by the Hudson-Shatz Painting Company to submit paintings on a given theme. The winning selection is then painted on the side of a donated building by the Hudson-Shatz painters. In addition, the winning artists receive monetary awards donated by Hudson-Shatz. In its seventh year, this year's winning mural, by Haeun Kim from Bayside, was painted on a five-story building at 12 West End Avenue. A NYC/AIA exhibit will feature this year's entries along with a retrospective of the previous award winners. Urban Center Gallery III. November 7 through December 10.

### Honored

**Joseph Bresnan** will receive the Municipal Architect of the Year Award from the Municipal Engineers of the City of New York on November 17.



### Obituary: Stephen King

*Oculus* regretfully announces the untimely death of architect Stephen Paul King on September 29. Mr. King was 44 years old and resided in Manhattan. Born in Rochester, NY, he attended North Carolina State University, where he received a B.A. in philosophy in 1968 and a B.Arch. in 1971. He first worked for I.M. Pei & Partners, and in 1977 joined Skidmore, Owings & Merrill, where he rose to the position of Associate Partner and Director of the Boston office. In 1986 he joined Swanke, Hayden, Connell Architects, where he became principal in charge of architectural design. In 1988, NYC/AIA awarded SHCA an Architectural Design Citation for its Columbus Circle Office Building.

Mr. King was Secretary of the NYC/AIA in 1988. The Chapter sends its earnest condolences to his wife, Catherine; their children, Valerie and Justin; and his parents, Lily and Richard King.

### NYSAA Officers and Third Regional Director Elected

Chapter Vice President **Douglas F. Korves** was chosen as President-elect of NYSAA. Doug will be serving under **Lee Bearsch** (Binghamton) in 1990, and will be President of NYSAA in 1991. Other officers elected were **Ronald J. Goodstein** (Long Island), VP/Legislative Affairs; **Donald C. Wilhelm** (Central New York); and **Richard S. Kruter**, Secretary/Treasurer (Queens).

This year the New York Region edged out Texas to qualify for a third Regional Director on the AIA Board. Thom Penn (Long Island) was elected and will begin his three-year term in December. He joins **L. William Chapin** (Rochester) and **Michael Maas** (New York).

During the annual convention, NYSAA Director and NYC/AIA Past-President **Randolph R. Croxton** presented the State's Honor Awards.



## REBUTTAL

***"Must all architects support a law that diverts resources dedicated to serve the cause of religion and human welfare to serve the cause of preservationism."***



*St. Paul and St. Andrew, R.H. Robertson, 1897, West End at 86th St.  
Photo: Courtesy Landmarks Preservation Commission.*

### Hardship

Dear Editor:

Your readers could hardly have been more falsely informed by your article ("Hardship Panel Incites Criticism," September, 1989, p.7).

No issue was more frequently or thoroughly debated at the public hearings of the Charter Revision Commission than the need for a neutral, independent review of hardship decisions.

It is patently unjust to have the NYC Landmarks Preservation Commission (a single-issue, preservationist group) act as prosecutor, judge, and jury on applications seeking to de-landmark a building that it originally landmarked. The Charter Revision Commission agreed with this by vote of 10-1-4 and the sole "no" vote was for technical reasons only.

Since religious and non-profit structures are landmarked many times more often, proportionately, than commercial structures and because they provide invaluable human welfare services to our city, there is a sound basis for giving them impartial and just treatment—especially as commercial owners never requested such relief.

The Landmarks Preservation Commission is oriented exclusively toward historic preservation and has no expertise on issues such as interference as a result of landmarking with non-profit or religious mission, the loss of tax revenues, the loss or curtailment of human services programs, or other antisocial effects of landmarking.

The present hardship (de-landmarking) procedures are illusory. In 24 years they have not permitted a single religious structure to be freed of landmarking! Most applicants have capitulated and accepted minimal, partial relief at great loss to themselves. Only two, St. Bart's and St. Paul & St. Andrew, have pursued the matter—and it has cost them years of effort with enormous expenditures of funds that they should have been able to devote to their religious mission.

A just law eliminates the need to go to court. The present unjust hardship provisions compel resorting to the courts to seek to have the law overturned.

One of your informants says the current hardship system "works." It "works" only for preservationists—it does not work for the religious communities that paid to erect and maintain their buildings and that occasionally need to alter or demolish them when they have become an impediment to the religious mission they were erected to serve.

Another of your informants says the Interfaith Commission exerted "pressure." In fact, we simply accepted the Charter Revision Commission's invitation to fairly present our views. Our effort was feeble compared with that of the preservationists which included misleading radio ads!

Why did you contact only preservationist sources in preparing your article? Must all architects support a law that, under criminal penalties, diverts resources dedicated to serve the cause of religion and human welfare to serve instead, and in *first* priority, the cause of preservationism? Is it not possible to be a dedicated architect without also being unjust and antisocial?

**George McCormack**  
Interfaith Commission

### Alex Cohen responds:

The preceding letter was as fraught with inaccuracies as the testimony given by by supporters of the hardship panel ballot question to the Charter Revision Commission. In reality,

1. Only 16 hardship applications over the entire history of the Landmarks Preservation Commission have ever been filed. According to LPC Chairman David Todd, of these, "only three have been denied."

2. Of the 12 hardship applications granted (one application was withdrawn), three were church or religious-related properties; three others involved non-profit owners. Mount Nebo, a former synagogue, privately-

owned, was granted its demolition request in 1982. Church-owned Assumption School in Brooklyn Heights requested demolition in 1973 and was granted tax exemption and conversion to residential use.

3. Only two active places of worship have ever applied for hardship consideration: St. Bartholomew's Church and St. Paul & St. Andrew Church.

4. Only a segment of Upper West Side churches and synagogues have joined the Interfaith "Commission." The 4th Universalist Society in the City of New York, a landmark church at Central Park West and 76th Street, supports landmarking, as does the Christ and St. Stephen's Episcopal Church, which desires inclusion in a proposed Central Park West historic district.

5. Religious properties are not landmarked "40 times more often than other properties" as Mr. McCormack wrote to the Charter Revision Commission in July, and non-profit buildings are not landmarked "many times more often, proportionately, than commercial structures." According to David Todd, "out of about 845 individual landmark buildings there are about 84 places of worship. Out of about 14,400 buildings in historic districts there are approximately 105 places of worship."

6. Hardship "relief" does not necessarily equal demolition. Marymount School, a non-profit Roman Catholic girls' school in Manhattan, and one of the 16 hardship applicants, requested permission to build a rooftop gymnasium addition and was granted its request "to allow the school to be competitive." Hardship relief also comes in the form of the LPC finding a buyer for the landmarked property, as was the case for the non-profit Poppenhusen Institute.

*Oculus regrets it is unable to run Edgar Tafel's letter about this issue, owing to limited space.*



## BEST SELLING BOOKS\*

(as of October 1, 1989)

1. **Architecture: A Place For Women**, Ellen Perry Berkeley, editor, Matilda McQuaid, associate (Smithsonian, paper, \$19.95).
2. **Deconstruction II**, editors of Architectural Design (Academy Editions, St. Martin's, paper, \$19.95).
3. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$24.95).
4. **Vacant Lots**, edited by Carol Willis and Rosalie Geneviro (Princeton Architectural Press and the Architectural League of New York, paper, \$24.95).
5. **Architect's People**, edited by Russell Ellis and Dana Cuff (Oxford, cloth, \$29.95).
6. **Thom Mayne Sixth Street House**, edited by George Wagner (Harvard GSD, paper, \$20.00).
7. **Alvaro Siza**, edited by Toshio Nakamura (A + U, paper, \$52.00).
8. **Norman Foster**, edited by Toshio Nakamura (A + U, paper, \$52.00).

\*Based on figures released by Urban Center Books.

### Sim City: The City Simulator

Maxis Software, © 1989

(MacIntosh) \$49.95

953 Mountain View Drive, Suite 113  
Lafayette, CA 94549

by Jeff Meckler

A group of us omniscient municipal bureaucrats were sitting around the other day once again confirming to ourselves, like most city-planner types, that if we were only omnipotent as well as omniscient, the city would be perfect.

Through the mail slot came a small cardboard box from Maxis Software to test the bragging. It was a computer game named "Sim City." Catchy title, with a familiar ring. Its literature explained: "You are the Mayor and City Planner. Design and build the City of your dreams. Sim City gives you the keys to the City. The rest is up to you." Sounded even better than working for the Charter Revision Commission.

Sim City includes a sophisticated pictorial program that displays "our city" as we plant trees, build highways, and create industrial, commercial, and residential zones. It also has a behind-the-scenes simulator that causes our creations to interact.

Raise taxes too high—the "Sims" quickly move out of town. Achieve the right mix of mass transit and highways—we get prosperity, but then the crime rate increases to rival that of Washington, D.C. We could go on for hours unless our incompetence gets us run out of town.

This game poses certain problems for us bureaucrats. Now our armchair expertise can be put to the test. Imagine the ignominy if our pet theories were roundly rejected by the Sims in an opinion poll! We might even have to get our noses out of our computer games and back to the real world.

## THE CALENDAR NOVEMBER 1989

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

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information 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.

### CONTINUING EVENTS

#### CONTINUING EXHIBITIONS

**Franco Albini Architecture and Design, 1934-1977.** The New York Institute of Technology School of Architecture, Old Westbury. 516-686-7659. Closes November 4.

**Exploring Rome: Piranesi and His Contemporaries.** The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes November 6.

**Zvi Hecker: Spiral, Serpent and Sunflower.** Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes November 18.

**Moscow Institute of Architecture Student Work.** 100 Level Gallery, Avery Hall, Columbia GSAPP. Closes November 22.

**Peter Eisenman.** Max Protetch Gallery, 560 Broadway. 966-5454. Closes December 2.

**Irving Browning: City of Contrasts.** The New-York Historical Society, 170 Central Park West. 873-3400. Closes December 3.

**The Architecture of Jean Nouvel.** AIA Headquarters, Washington, D.C. 202-626-7300. Closes December 3.

**Window on Wonder City: New York in the World's Fair Era.** Drawings, watercolors, oils, and portrait sculpture. The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes January 14, 1990.

**Paolo Soleri Habitats: Ecologic Minutiae.** New York Academy of Sciences, 2 E. 63rd St. 838-0230. Closes January 28, 1990.

**Gardens and Ghettos: The Art of Jewish Life in Italy.** The Jewish Museum, 1109 Fifth Ave. 860-1888. Closes February 1, 1990.

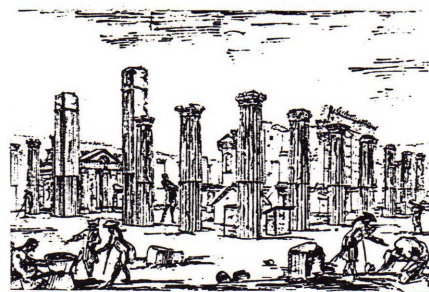
**Selling the World of Tomorrow: New York's 1939 World's Fair.** The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes August 12, 1990.

### WEDNESDAY 1

#### LECTURES

**The Future of Flushing Meadow Park.** With Bob Campbell, Bernard Tschumi, and Alan Plattus. 6:00 pm. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

**Dennis Hollier, Yale French Studies Department. Against Architecture.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.



Temple of Isis at Pompeii, from "Exploring Rome: Piranesi and His Contemporaries," The Pierpont Morgan Library.

### THURSDAY 2

#### LECTURES

**Denis Glen Kuhn. Preserving Our Architecture: A Professional Responsibility.** 6:30 pm. Higgins Hall, Pratt Institute, St. James Place, Brooklyn. 718-636-3405.

**Helen Harrison. Remembering the Future: The New York World's Fair from 1939 to 1964.** Noon. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

**Art Deco, The European Roots: 1900-1910.** Barry Lewis. 6:30 pm. \$14. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd St. Y. 427-6000.

### MONDAY 6

#### LECTURE

**Peter Rose, Architect, Montreal.** 8:00 pm. \$12.50. Congregation Rodeph Shalom, 7 W. 83rd St. Sponsored by the 92nd St. Y. 427-6000.

### TUESDAY 7

#### NYC/AIA WORKSHOP

**Hands-on collaborative workshop sponsored by the Art & Architecture Committee.** 6:00 pm. The Urban Center. \$5.00. Call Robert Goldberg, 505-2212.

#### NYC/AIA EXHIBITION

**Hudson-Shatz Murals.** The Urban Center, Gallery 3. 838-9670. Closes December 10.

### WEDNESDAY 8

#### LECTURES

**Eugene Santomasso. Art Deco.** 6:00 pm. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

**Peter Rice, Ove Arup and Partners. Unstable Structures.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

### THURSDAY 9

#### LECTURES

**Alan Chimacoff. They Solved the City in the Good Old Days.** 6:30 pm. Higgins Hall, Pratt Institute, St. James Place, Brooklyn. 718-636-3405.

**Art Deco, The European Roots: 1910-1925.** Barry Lewis. 6:30 pm. \$14. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd St. Y. 427-6000.

#### FORUMS

**Sewage Capacity and Overdevelopment.** 8:30 am. The Urban Center. Sponsored by the Planning Center. 935-3960.

**Louis Kahn Revisited: Kahn in Italy.** David DeLong. 6:30 pm. The Urban Center. The Architectural League. 753-1722.

### FRIDAY 10

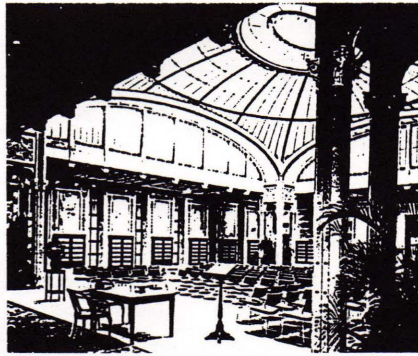
#### TRIP (Nov. 10-19)

**Paris: Architecture of the Future and Heritage of the Past.** Friends of Vieilles Maisons Françaises. AIA-approved. 202-398-7100.



# 4TH ANNUAL Architectural Heritage Ball

will be held in the magnificently restored Celeste Bartos Forum of the New York Public Library on November 18.



## SUNDAY 12

### LECTURE

**The Hudson River Greenway: Natural Scenic and Cultural Resource.** 3:00 pm. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

## MONDAY 13

### LECTURE

**Bernard Tschumi.** 8:00 pm. \$12.50. Congregation Rodeph Shalom, 7 W. 83rd St. Sponsored by the 92nd Street Y. 427-6000.

## TUESDAY 14

### NYC/AIA EXHIBITION

**Affordable Housing — New York — 1990.** Opening Reception 6:30 to 8 pm. The Urban Center. Sponsored by the Chapter Housing Committee. 838-9670. Closes December 10.

### NYC/AIA COMMITTEE PROGRAM

**Creating Health Care Environments that Support Healing and Promote Well-Being.** With Wayne Ruga. 5:30 pm. FIT, 27th St. and Seventh Ave. Sponsored by the Health Care Facilities Committee. 645-8442.

## WEDNESDAY 15

### LECTURE

**Peter Rose, Architect, Montreal. Remnants, Traces, Transformations.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

## THURSDAY 16

### LECTURES

**Hugh Hardy. What Time Is It?** 6:30 pm. Higgins Hall, Pratt Institute, St. James Place, Brooklyn. 718-636-3405.

**Paul Baker. Stanny: The Gilded Life of Stanford White.** Noon. The Urban Center. Sponsored by the Municipal Art Society. 935-9670.

**New York Art Deco, The Buildings: 1925-1940. Barry Lewis.** 6:30 pm. \$14. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd St Y. 427-6000.

**Louis Kahn Revisited: Kahn in Philadelphia.** David Brownlee. 6:30 pm. The Urban Center. The Architectural League. 753-1722.

## SATURDAY 18

**NYC/AIA ARCHITECTURAL HERITAGE BALL**  
The Celeste Bartos Forum, The New York Public Library. 838-9670.

## MONDAY 20

### LECTURES

**Rem Koolhaas. Architecture for Urbanism.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP. 854-3414.

**Steven Heller. In the Service of Progress: Graphic Design at the '39 World's Fair.** 8:00 pm. Cooper-Hewitt Museum, 2 E. 91st St.

## TUESDAY 21

### NYC/AIA COMMITTEE PROGRAM

**People, Resources and Architecture: 21st-Century Challenges.** George J. Mann, Texas A&M University. 5:30 pm. FIT, 27th St. and Seventh Ave. Sponsored by the Health Care Facilities Committee. 645-8442.

### NYC/AIA OPEN CHAPTER MEETING

A panel sponsored by the Building Codes Committee will discuss the current status of NYC Local Law 58/57 and look ahead to the housing accessibility implications of the Fair Housing Act of 1989. 6:00 pm. The Urban Center. \$5.

### LECTURE

**Louis Kahn Revisited: Kimbell Museum.** Giuseppe Zambonini, moderator, with Marshall Meyers and Edmund Pillsbury. 6:30 pm. The Urban Center. Architectural League. 753-1722.

## MONDAY 27

### LECTURE

**Michael Smith. Tomorrow Revisited: The 1964 World's Fair and the Legacy of 1939.** 8:00 pm. Cooper-Hewitt Museum, 2 E. 91st St.

## TUESDAY 28

### EXHIBITION

**Neil Denari from Los Angeles.** Storefront for Art and Architecture, 97 Kenmare St. 431-5795.

## WEDNESDAY 29

### LECTURES

**New York Bridge Failure: The Cause and the Remedy.** With Sam Schwartz, Dept. of Transportation. 6:00 pm. The Urban Center. Sponsored by the Municipal Art Society.

**Daniel Libeskind. Recent Work.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia GSAPP.

## THURSDAY 30

### PANEL

**Reweaving the Urban Fabric: Approaches to Infill Housing.** With Marta Gutman, Richard Plunz, and Ghislaine Hermanuz. Noon. The Urban Center. Sponsored by Municipal Art Soc.

### LECTURE

**New York Art Deco, The City: 1925-1940. Barry Lewis.** 6:30 pm. \$14. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd St Y.

## NOTICE

By a memo from the National Council of Architectural Registration Boards, the New York State Board of Architecture has been informed that the Computer-Administered Architect Registration Examination will not be administered in the fall of 1989 or the spring of 1990.

## DECEMBER

## SATURDAY 2

### SYMPOSIUM

**Charles and Ray Eames: Quintessential American Designers.** Panel includes Joseph Giovannini, John Neuhart, and Marilyn Neuhart. 10:00 am-4:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

## MONDAY 4

### LECTURE

**Helen Harrison. Art for the Millions: The Official Art Programs of the '39 and '64 Fairs.** 8:00 pm. Cooper-Hewitt, 2 E. 91st St. 860-6868.

## THURSDAY 7

### FORUM

**Community Initiated Planning: Prospects for the Future.** 8:30 am. The Urban Center. Sponsored by the Planning Center. 935-3960.

## DEADLINES

### NOVEMBER 1

Application deadline for Chain Link Fence Manufacturers Institute 1989-1990 Design Award. 202-659-3537.

### NOVEMBER 13

AIA nominations due for 23rd R.S. Reynolds Memorial Award 1990 for Distinguished Architecture Using Aluminum. Write to: AIA, 1735 New York Ave. N.W., Washington, D.C. 20006.

### NOVEMBER 15

1990-1991 Rome Prize. Applications due for fellowships awarded in architecture, design arts, landscape, etc. 517-4200.

### DECEMBER 8

Restoration of Los Angeles Pan-Pacific Auditorium and design of museum and senior service/community center competition. Sponsored by LA/AIA. \$25 entry fee. 213-380-4595.

### DECEMBER 8

Architectural competition for the design of a 600,000-square-foot police training complex and related site improvements, situated on nine acres in the Borough of the Bronx. Interested architectural firms may pick up a Request for Qualifications package after November 1, 1989, at the Division of Design & Construction Management, NYC Department of General Services, 1 Centre St., 16th floor south. Responses due 5:00 pm on November 30, 1989. Call Edward Barbini, 669-7140.

**Peter Eisenman**  
Snakes and Ladders  
October 28-December 2

**Max Protetch** 560 B'way NYC



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