

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 4, December 1990



Oh, Oh, Oh, A Literary Christmas to All!

Age of Consent

Architecturally Speaking...



Cover: Sets for the production "The Man who was Thursday," by Alexander Vesnin, 1922-23, from Architectural Drawings of the Russian Avant-Garde, MoMA

Back cover: First place and other winners, Choric Monument competition, (first place photo, top left, Carol Bates; all others, courtesy Modernage).

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

VIEWS

Controversy plus

On Editorial Control

I was astonished to find in the November issue of *Oculus* that the Chapter has ceded complete editorial control of its own publication, even though it continues to carry the Chapter's name on its cover; and that Chapter matters are confined to certain pages in the back. I couldn't agree more with Suzanne Stephens — whom I admire and do not mean to criticize here — when she speaks of *Oculus* as "a forum for observations and different points of view that may not necessarily reflect those of the Chapter and its members," but I cannot understand why that requires the Chapter leadership to be shut out!

When, during my tenure as executive director, it was decided to retain a salaried editor, our goal was just the same as Suzanne's, and our editor, C. Ray Smith, was determined to stir up controversy by presenting opposing points of view. This he did, and *Oculus* was by no means a house organ, but it *was* a Chapter publication. To be sure, C. Ray's plans for upcoming issues were subject to monthly review by the *Oculus* committee and by me. I reviewed copy primarily to verify facts, and I can recall only one important instance where it was felt that C. Ray's approach was out of balance.

C. Ray was always eager to go over Chapter matters with me, whether it concerned the economic state of the profession or our view of Westway, and when one picked up *Oculus*, one could see what the Chapter was doing on any page. No more.

George Lewis

Former Executive Director of the NYC/AIA

I agreed to take on *Oculus* only with full editorial control. It was — and is — a non-negotiable part of my contract, renewed each June. I'm only upset no one recognized this "control" until it was painstakingly spelled out. — **S.S.**

On Trump City

The "Dumping Trump City" articles were finally an effort to air an important public policy issue. It is long since time for the AIA to promote serious planning on large public projects. What better place to start than *Oculus*!

I can only hope that serious planners like Craig Whitaker continue to be invited by *Oculus* to critique other public projects. He has the breadth of experience and good common sense that is needed to bring about a positive result for the public good.

Michael Wurmfeld AIA

On *Oculus*

So much paper passes through the office — barely receiving a glance before it is dumped. *Oculus* is an exception, and all the more exceptional since it comes from the AIA. It is a loosening of the too tight strings with which the AIA gets bound. Great work!

Billie Tsien

Tod Williams

Tod Williams Billie Tsien and Associates

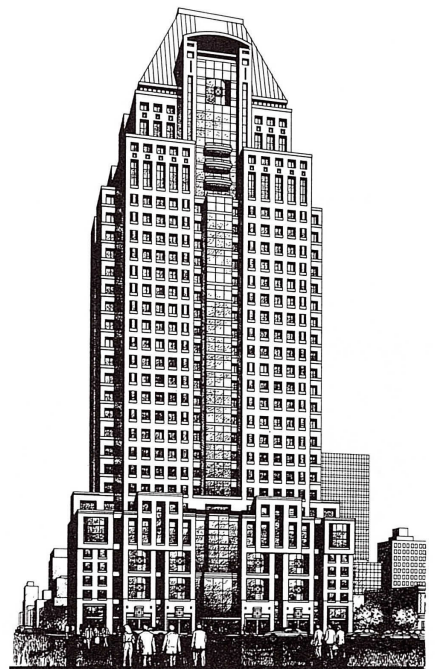
Clarification

In the October *Oculus*, it was reported that **Kajima Construction** had made a loan to **Hellmuth, Obata & Kassabaum** that would be converted to a 30 percent equity interest in the company by the end of the year. The item should have said "over a period of ten years," not one year, reports **Jerry Davis**, managing principal at the New York office. The money is being used to expand operations globally and into other design fields, such as HOK's recent acquisition of **PHH Environments/ Neville Lewis Associates**.

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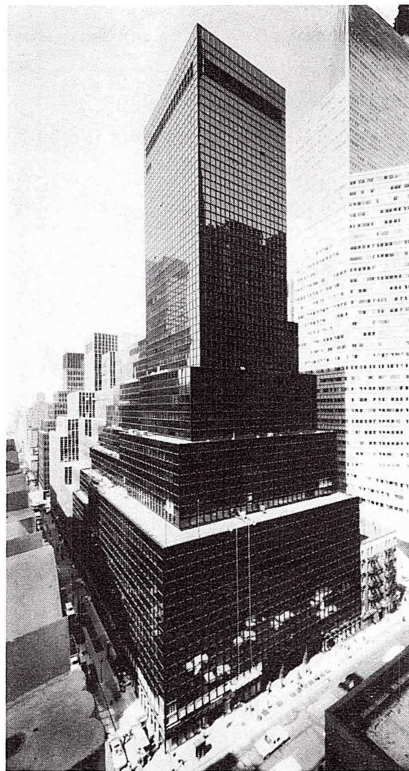


NEWS NOTES

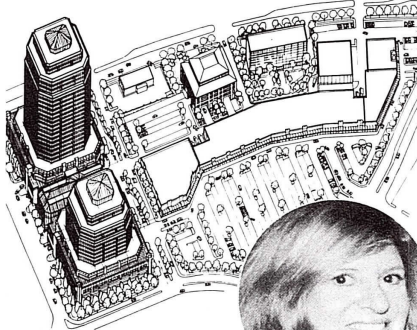
Who is doing what and where

Within the City Limits

Jan Pokorny has been given the Lifetime Preservation Award by the **Preservation Alumni, Inc.**, of **Columbia University**. Pokorny, born in Brno, Czechoslovakia, in 1914, came to the U.S. to get his master's degree at Columbia's School of Architecture in 1941, and he founded his own firm five years later. Since that time, Pokorny has not only taught at the architecture school but also has been involved in the preservation of Schermerhorn Row Block, the Morris-Jumel Mansion, and, more recently, the South Street Seaport. . . . Just as **Twyla Tharp** took a group of dancers from her modern dance troupe and entered **American Ballet Theater** several years ago, the architecture world is also willing to experiment with unexpected absorptions. At the beginning of October **Max Bond** joined **Davis, Brody & Associates** as a partner, taking with him eight of his professional staff from **Bond Ryder Associates**. (For more details on the original office, see "Minority Firms: Making a Mark," *Oculus*, May 1990, p. 10.) **Don Ryder**, Bond's partner since 1969, decided to retire from active practice and devote himself to teaching and public service. "I never have been interested in practicing just by myself," says Bond, who plans to remain dean of the School of Architecture and Environmental Studies at City College. "Practicing architecture requires a variety of skills and talents. It is hard to find all that in one person." The Bond/Ryder office, which totaled a dozen people last spring, has brought its projects to Davis Brody, including the **Harlem School of the Arts**, the new **Police Athletic League** in Harlem, and a **medical office building** in Brooklyn. Their **India Mission to the United Nations**, going up on 44th Street and Second Avenue, will be finished in March. What of Columbia University's controversial **Audubon Research Building** that Bond/Ryder was working on with **Perkins & Will**? Since the Board of Estimate decided to preserve a portion of the **Audubon Theater and Ballroom** at Broadway and 166th Street, Bond reports that **Ehrenkrantz, Eckstut & Whitelaw** has been retained to study various options to save the building's facades for the new biomedical lab. The borough president's office says it will use \$4 million of its funds to preserve and restore the facade once the best option has been selected from the PDC-commissioned study. When Columbia goes ahead with the project, Bond says he expects to continue his collaboration with Perkins & Will on the lab design.



575 Lexington, Der Scutt renovation



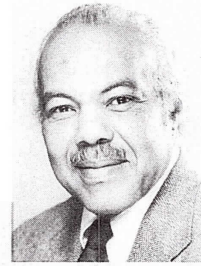
Bay Plaza Corporate Park, The Bronx



Raquel Ramati

Meanwhile Bond and Davis Brody, which has 135 employees, are "going after new projects together. The idea," Bond adds, "is to make a firm that is unique and strongly represents the richness and diversity of America and its cities." . . . **Carol Herselle Krinsky** has been selected to receive the **1990 Arnold W. Brunner** prize given by the NYC/AIA. She plans to use the \$12,000 award to write a book on the past three decades of buildings designed for native American clients. "I was working on my book on synagogues [*Synagogues of Europe: Architecture, History, Meaning*, published in 1985] when I saw the Native American Center in Minneapolis by **Hodne/Stageberg Partners**," explains Krinsky, a professor of architectural history at NYU. "I was struck by the subtle connection between the two types of buildings and how national and ethnic identities are tied up with style." . . . **Der Scutt** is currently renovating the **Westyard Distribution Center** at 450 West 33rd Street. The megalithic concrete structure, designed by **Davis Brody** in 1970, will be made into an "upmarket" office building to take advantage of its location near the Javits Convention Center. Scutt's mission involves merging two

Roy J. Wright



Max Bond



Battery Pointe, Bond Ryder James

Courtesy Max Bond and Davis Brody

lobbies into one, replacing truck docks with retail space, and installing new windows, among other things. This is another one of the numerous renovations Scutt and his office have undertaken in the last few years, while many other firms were designing towers to be built from scratch. Now he has a specialty that appears more recession-proof than most. So far the firm has renovated 720 Fifth, 5 East 59th Street, 625 Madison, 505 Park, 445 Park, 57 West 57th Street, 521 West 57th, 888 Seventh, 1633 Broadway, 114 Fifth Avenue, 351 West 52nd, and 575 Lexington. The latter, long known as the **Grolier Building** because of the book company that occupied its formerly yellow anodized aluminum husk, stands behind the Seagram Building. For years many called it the ugliest building in New York because of its color. But now the tower, designed by **Sylvan and Robert Bien** in 1958, has been given a new dark and trim curtain wall of aluminum and glass by Scutt. "Even **Philip Johnson**," reports Scutt, "said it was one of the best curtain walls in New York." Asked why owners turn to him to renovate buildings designed by firms that are still around (including eight by **Emery Roth**, one by **SOM**), Scutt replies, "Good question, but I never ask." . . . The PDC has selected **Prestige Properties and Development Company** and its architect and planner, **Raquel Ramati Associates, Inc.**, as the team to design and build **Bay Plaza Corporate Park** on an 11.5-acre city-owned site in the Bronx. The two-phased mixed-use project at Bartow and Baychester avenues will have 110,000 square feet of retail space and a total of 1.1 million square feet devoted to offices. Floors range from 32,000 to 60,000 square feet in the two 17-story and 30-story towers. . . . **James Stewart Polshek and Partner's** new **Seamen's Church Institute** on Water Street at **South Street Seaport** is now open and evidently already entertaining royalty: **Princess Anne** had

Chronicle

- Princess Anne to visit new seamen's institute in New York ■ Jimmy Connors has wrist surgery
- Another Kennedy wedding is planned.

Amid the predictable visits she makes to promote British industry, the Princess Royal, a.k.a. PRINCESS ANNE, will have lunch today at the new headquarters of the Seamen's Church Institute in Manhattan.

The institute is a 156-year-old organization that gives seamen medical, legal and religious aid and is a non-denominational arm of the Episcopal Church. The Princess will visit the institute's new headquarters, near the



Princess Anne

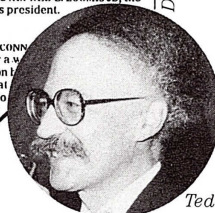
Jimmy Connors

South Street Seaport in Manhattan, which was designed by JAMES STEWART POLSHEK. It's six stories high and looks like a ship.

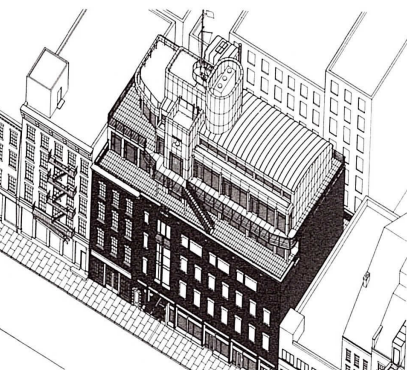
The Princess is president of the Seamen's Institute of Britain, "which

does exactly what it does here — looks after merchant seamen," said Michael Horne, a spokesman for the British Consulate General. She'll unveil a plaque and have lunch with about 150 others, including BROOKE ASTOR and ALFRED E. LOOMIS 3D, the institute's president.

JIMMY CONNORS is having wrist surgery on his right hand. The operation (Calif.) Co. construct scheme. The



Ted Liebman



Seamen's Church Institute, James Polshek

lunch there in October. Since the design involved the restoration of the eighteenth-century **Schermerhorn Ships Chandlery** next door, the first four floors are faced appropriately enough in brick and granite. Above the cornice, however, floors are clad in white enameled steel. Polshek and senior designer Richard Olcott decided to bring in a little maritime imagery but have harked back to the ships of Le Corbusier's period, rather than 1834, when the institute was founded.

Beyond the City Limits

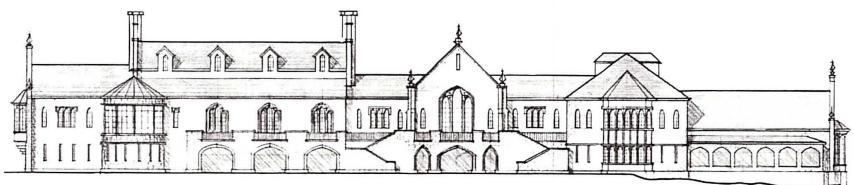
Ehrenkrantz, Eckstut & Whitelaw is busy working on **Port Disney**, Walt Disney Company's latest theme park/environment in Long Beach, California. **Disney Development** hired Ehrenkrantz, Eckstut & Whitelaw to masterplan Long Beach's 350-acre site with five resort "hotel-environments" totaling 4,000 rooms. "There is a very elaborate water plan," **Stan Eckstut** says about the canals, waterways, marinas, and water transport drawn up for the resort grounds outside the theme park currently called "DisneySea." Disney also is contemplating expanding the grounds at Disneyland in Anaheim as a possible alternative (with **Cooper/Robertson** as the masterplanners). Meanwhile Ehrenkrantz, Eckstut & Whitelaw has just opened up an office in Los Angeles. In addition to the Disney work, it is also designing a **mixed-use development for Long Beach** and is renovating L.A.'s **Union Station**. . . . **Hellmuth, Obata & Kassabaum** and a team of hospital specialists traveled to the **U.S.S.R.** in September to discuss how the country could provide publicly financed medical facilities for **AIDS** patients in a market-based economy. At the moment, Soviet authorities say only 520 people have tested HIV-positive. But numbers are expected to

increase, and the country has only 46 beds for **AIDS** patients. Now **HOK** and the others are trying to arrange hospital tours and seminars for visiting **U.S.S.R.** doctors and architects involved in a proposed 300-bed hospital. . . . **Ted Liebman** and **Alan Melting** are busy expanding several formerly **East German villages** close to Berlin. The firm has been hired by a group of West German investors/developers to plan housing, industrial parks, offices, and shopping and recreational facilities. The first village includes 850 dwelling units, with 750,000 square feet allotted for light industry, offices, and retail space on 350 acres, while the two other villages on a combined site of 1,000 acres will have 2,500 dwelling units and two million square feet of nonresidential space. In **Israel**, the Liebman Melting Partnership is also working on prototypes of housing aggregated into blocks and neighborhoods for Russian immigrants. The housing, planned for sites throughout Israel, will use an industrialized building system. . . . In case you wonder if the Japanese have a thing about hiring American architects to design their golf clubhouses, they do. So far **Morphosis**, **Michael Graves**, and **Robert A.M. Stern** are only some of the firms busy establishing separate imprints for a building type where golf swings are part of the ritual of the business deal. For these symbolic settings, the Japanese evidently love the western look — which in many cases means America's East Coast architecture circa 1900. A good case in point is the project designed by architect **Peter Gisolfi** and designer **Suellen DeFrancis** for a 30,700-square-foot clubhouse and 30 two-bedroom residential cottages on Lake Koriyama, in Tohoku, near Tokyo. The **golf club** is being built by Rikugo Construction. Its design, akin to a small New England prep school, college, or monastery, is rendered in a calmed-down Gothic Revival mode and executed in stone. Ms. DeFrancis, who spent three years in Tokyo, has great respect for Japanese culture and style. . . . **Robert Moses** was not a nice guy, but he won a lot of ballgames and built a lot of bandshells. One of his contributions, the **Jones Beach Marine Theatre**, is now being expanded and renovated. The work for the building is

being undertaken by **Jack L. Gordon Architects** for the New York State Department of Parks, Recreation & Historic Preservation. While the park opened in 1929, the current theater is of a 1952 vintage. It replaced a "temporary" wood structure that had been around since the thirties. Gordon, it seems, has chosen to be contextual with the bland brick building by using the repetitive brick-and-pier motif to form an outside ring for a 40,000-square-foot food concession stand and toilets. It is separated from the curved outside wall of the theater itself by a curved plazalike walkway.

Results of the Choragic Competition

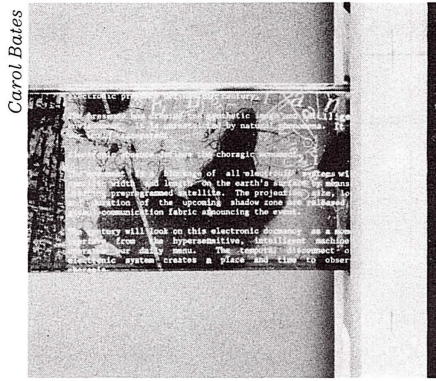
The mise-en-scène: In classical Greece, the Choragic Monument, usually a rather complex architectural artifact, was awarded to the sponsor/organizer (*choragus*) of the best theatrical production involving a chorus of actors, singers, dancers, and flutists of the hymns — and eventually of the tragedies and comedies — performed each year to honor the god Dionysus. One such monument, dating to 334 B.C., still stands in Athens, and it evidently provided a model for several buildings in Manhattan, including the top of McKim, Mead & White's Municipal Building, completed in 1914. *The scenario:* The **NYC/AIA** decided to hold a competition for the design of a "Choragic Monument" to best sum up our "century-identity" and to honor not Dionysus so much as Architecture, and the (very Dionysian) "vast array of creative flux" that has characterized the discipline throughout the last 90 years. Entrants were told the monument could be either stationary or nomadic and could involve spoken words, costumed characters, music, and performances; computerized images could also be used. The monument design was to be "enacted and constructed with financing from a *choregos*." *The cast:* The sponsor for the competition's first prize was **Olympia & York**; the competition coordinator was **Helen Demchyshyn**, who is the chair of the



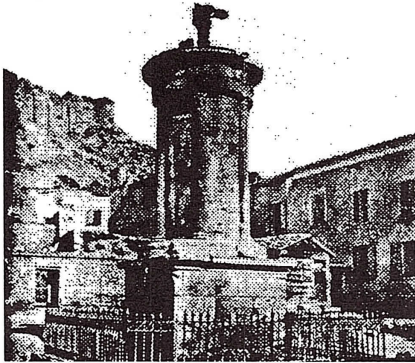
Koriyama Clubhouse, Peter Gisolfi and Suellen DeFrancis



Marti Cowan and Felecia Davis, first place



Choragic Competition winner, detail



Monument of Lysicrates, 334 B.C., Athens

Computer Applications Committee; the jury included **Peter Eisenman** of Eisenman Architects, artist **Alice Ayccock**, P/A Executive Editor **Thomas Fisher**, and **Donald Wall**, associate professor at the New Jersey Institute of Technology, who also wrote the competition program. **Denouement:** Winners of the first prize, an award of \$3,000, were **Marti Cowan** and **Felecia Davis**. Cowan, an architect with **Margaret Helfand Architects**, and Davis, an engineer by training who teaches at Penn State's School of Architecture, proposed a "blockage of all electronic systems within a specific width and length on the earth's surface." Basically this means all electronic instruments — radios, TVs, computers, and anything else driven by electricity — would stop for a certain period of time. The "electronic dormancy" or "shadow zone" would be created by an orbiting, preprogrammed satellite that would thus make "a place and time to observe the *choragia*." The design team suggested the place be New York City and the time be 52 minutes, with the space half a mile wide and 100 miles long. Cowan and Davis explain the reason behind their concept is that "electronic presence defines our century." Thus, they argue, "electronic absence defines the choragic monument." They might have a point.

Runners-up are:

Second Prize: **Hilary Bryon**, **William Galloway**, **Joseph Obritz**, and **Heinrich Schnoedt**, of Blacksburg, Virginia
Third Prize: **Ahmet M. Ozguner**, **Can F. Aker**, and **Aysen Savas**, of New York, Istanbul, and Cambridge, MA
Honorable Mentions: **Stanley Allen**, assisted by **Alina Alencastro**, of New York; **Blü Rye Der**, **Yuhang Kong** (project team: **Lou Batsch**, **Re:4A**) of New York; **Darell W. Fields** of Cambridge, MA; **Nicholas Isaak III** and **Douglas D. Miller** of Boston; **David Gerard Leary** and **Laura Jane Owen** of Chicago.

On the Architecture Circuit

with Kelly Shannon

"The administration is realistic, pragmatic, compassionate, and never loses faith in the good people," expounded **Mayor David Dinkins** at the opening of **The City Club of New York's** lunch/talk series on October 5. A continuation of his proclivity to say all the right things, Dinkins's speech left one wondering if it was merely empty babble. He offered these words to the architectural community: "I am in favor of balanced development, but we have to do it in a fashion that permits people to breathe and allows the infrastructure to support the weight it carries..."

On October 9, the members of the **NYC/AIA 60th Street Yards Task Force** presented the findings of their analysis of **Donald Trump's** proposal for Penn Yards. **Bronson Binger** said that in terms of parks and open space, "the Trump proposal falls flat on its face." It was theorized that Trump's scheme was no more than a zoning scam to obtain as much as possible from City Planning in order to sell the site at its increased value and mollify the Donald's creditors...

On October 24 a panel discussion, **The Future of the Penn Yards Site**, was held at the Urban Center. Sponsored by the **MAS**, the **Parks Council**, and the **Regional Plan Association**, with **Marilyn Taylor** of SOM as moderator, discussion was lively. Panelists **Roberta Gratz** and **Edmund Bacon** proved to be the surprises of the evening. Gratz came out as the strongest advocate of development on the panel, pushing for connection with the existing fabric. Bacon, seductive with his enthusiasm and wit, desired "not a gigantic plan, only a dynamic one" with thirteen parcels, incorporating the highway (as at Columbia) and a park at the river. "On a realistic note," said **Brendan Gill**, "nothing can be built except a naked park. Not even a teacup more of sewage can be exposed to New York City, not to mention garbage generated by any development. That site will simply become a lost opportunity unless the proper infrastructure is in place first." Historian **Richard Sennett** commented, "The site should not be looked at as a space for the Upper West Side, but for all of New York City." And a spectator had the final word: "Why not use the site for what it is — a rail yard?"...

In still more on the Penn Yards site, **Joseph Wasserman** discussed the

Cleanings from presentations and debates



Sennett, Bacon, Gill, Gratz; Taylor (top)

Photos: Dorothy Alexander

reconstruction of the elevated **West Side Highway** from 59th to 72nd streets at a **City Club of New York** lunch/talk on October 26. He told Transportation Commissioner **Lucius Riccio**, "Many of us are profoundly dismayed that the city isn't looking at alternatives to reconstructing the highway as is." Riccio replied, "Timing and dollars make the matter difficult. The open bridge is standing up by habit only — it is in dire need of reconstruction and the Federal and State DOT has given us \$80 million to do the job new, costing the city nothing. Postponing the reconstruction would not only be dangerous but would also end up costing the city a lot." **Roberta Gratz** responded, "The excuses of too late, too dangerous, and too much money are just that — excuses. It is never too late if you want to do the right thing..."

At **Crossovers: Architecture and Art**, the fall series presented by the **Architectural League**, series creator and moderator **Susana Torre** emphasized that works exploring the boundaries of each discipline contribute to both of them. The innumerable "hybrids," including works by **Melvin Charney**, **Coy Howard**, **Karen Bausman**, **Leslie Gill**, **Wellington Reiter**, **Benjamin Gianni**, and **Mark Robbins**, shown on three Thursday evenings, attested to this trend...

Karen Van Lengen presented her competition-winning design for the **Berlin Amerika Gedenkbibliothek** (see *Oculus*, February 1990, pp. 8-9) to the **Architectural League** on October 12. Of the complexly sculpted form, **Robert Stern** said, "The objectlike quality of the library is not unlike the architecture of Oscar Niemeyer." Van Lengen replied, "Well, Bob, we all know whose buildings yours look like."

Kelly Shannon is an architectural designer with Mitchell/Giurgola.



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Living and Thriving with the Consent Decree, Part I

by Yee Wah Chin

A lawyer explains . . .

A Note from John Winkler FAIA, President of the NYC/AIA:

I have been concerned for some time about the effects of the recently agreed upon consent decree. I was particularly concerned about how the decree would affect our ability to communicate clearly and openly with other members of our profession. The problem arises when someone quickly summarizes what the consent decree means. It is often explained in terms of what you cannot do, and if you do what you cannot do, what your punishment could be. This kind of warning usually helps conjure up visions of loved ones visiting architects only on weekends in constrictive suburban environments where the main design feature is barbed wire.

Because of these visions, we could decide to take the path of least resistance and cease to communicate. We could stop sharing information about all aspects of our work. But that would not strengthen our profession. I hope you will find the following article of value. If you think it is a good idea, we shall have a meeting for our members to discuss these issues further in an open forum. Please let me know what you think.

Much has been said and written about the consent decree the national AIA has agreed to in order to end the four-year investigation by the Antitrust Division of the U.S. Department of Justice. Not surprisingly, a large portion of the discussion has focused on the "thou shalt nots."

However, it is important to recognize the many activities which are permitted to the AIA, both its components and its members, under the consent decree and the U.S. antitrust laws. Many important Chapter activities remain compatible with the U.S. antitrust laws.



The antitrust laws have pitfalls for the unwary, so it is neither wise nor desirable to rely on the brief discussion here as guidance for all actions and communications that may have antitrust implications.

Can Do's

The Chapter's myriad activities are generally compatible with the antitrust laws. They can be categorized as follows: information gathering and dissemination; public comment and lobbying; standards setting and certification; promoting educational goals; establishing professional recognition; working for the public interest; enhancing professional relations; and promoting charitable and cultural goals. *All* of these activities are generally compatible with the antitrust laws. But to be clear about the impact of the antitrust laws, we should look at the major components of the Chapter's activities.

Information gathering and dissemination. In the past, the Chapter has conducted economic surveys of its membership and publicized the results. In

general, as long as such surveys deal with the past, but *not future or hypothetical* circumstances of the respondents, the data are analyzed in a manner which protects confidentiality, and the results are publicized in a summary that does not allow identification of individual respondents, such information gathering and dissemination activities are compatible with the antitrust laws. In fact, the Chicago Chapter in 1984 had conducted such a survey in connection with the Compensation and Fee Policy Statement which was a subject of the Antitrust Division investigation. The consent decree does *not* prohibit such economic surveys. However, it specifically bars items such as the Chicago Chapter's Statement because it could be construed as a mechanism to coordinate prices and diminish competition among members. Data about the marketplace, made available in such surveys, is recognized as a positive influence on competition, since it allows each competitor to make his/her decisions in an informed manner and therefore to compete more knowledgeably.



Consent

The antitrust laws take a dim view of information exchanges about future or hypothetical circumstances because such data may allow competitors to *coordinate* their conduct. This is offensive to a basic tenet of antitrust law, that each competitor act independently and compete to the best of his/her ability.

Therefore, the Chapter may only continue to collect historical data regarding the economic conditions of the profession and disseminate it in an appropriate way.

Public Comment and Lobbying. In the past year, the Chapter has lobbied on issues regarding the certification of interior designers and on establishing a reasonable "statute of repose." It lobbied against a sales tax on architectural services; presented its position on issues before the Landmarks Preservation Commission; supported the governor's proposed Twenty-First-Century Environmental Quality Bond Act; met with the School Construction Authority to discuss issues of concern to the membership and to make recommendations on the Authority's proposed contract for architectural services, thus gaining more equitable New York City consultant contracts; met with the Board of Education; issued position papers on New York City zoning and the need for reform and on the proposal for the 60th Street former railroad yards site; and testified on the Brodsky site on the Upper West Side.

According to the U.S. Supreme Court, such good-faith exercises are legitimate and protected by the First Amendment rights of petition and free speech. They are generally not subject to the antitrust laws. In fact, the consent decree specifically says that "Nothing in this Final Judgment shall prohibit defendant or its components from advocating or discussing . . . legislation, regulatory actions, or governmental policies or actions. . . ." However, while lobbying generally is a protected activity, prudence and care are required when lobbying is done on fee or contractual terms which are the core concerns of the antitrust laws.

Therefore, the Chapter may continue to speak out on issues of concern to its membership, provided that the committees follow appropriate procedures when dealing with sensitive topics.

Standards Setting and Certification.

The Chapter has participated in the debate on the desirability and feasibility of certification according to the particular specialties of architects. A major role of

professional organizations has been certification, with its attendant setting of standards. Such activities are generally not offensive to the antitrust laws when they are undertaken for the valid purpose of informing the public of the qualifications and training of practitioners, therefore furthering public health and safety. However, if the manner of establishing content of the standards is such that competitors can be excluded from the marketplace for reasons unrelated to the merits of their products or services, the professional organization may be subject to antitrust liability.

With respect to standard forms of contracts, exchanges data are generally permissible and beneficial. But drafting and promoting adherence to forms is more sensitive since they may affect the competitive playing field. The Chapter may generally study terms and conditions, draft model contracts and certifications, and explain the benefits and purposes of model provisions, but may not require its members to use only those model forms. *This is because such a requirement may result in coordination as to the clients to whom, the fees for which, and other terms under which architectural services will be provided. Moreover, in no case may model forms contain specific fees, commissions, or formulas for establishing them. Such forms may be considered to reflect price fixing, the cardinal sin under the antitrust laws.*

Promoting educational goals.

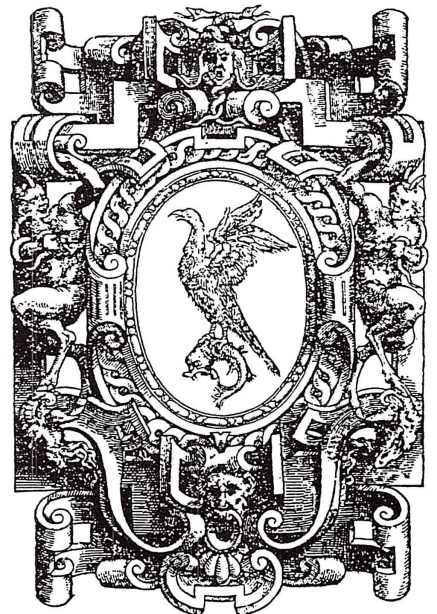
Educational activities are generally compatible with the antitrust laws, for they are consistent with the purpose of maintaining and raising the quality and prestige of the profession by maintaining members' knowledge of current issues in architecture and assisting them in the everyday details of their practice. In fact, the Chicago Chapter had held a seminar on both firm and individual compensation in 1984, at the time it issued the Compensation and Fee Policy Statement. The consent decree closing the investigation of both those activities does *not* bar professional development seminars. It does, however, prohibit communications or actions on behalf of the Chapter that have the purpose or effect of restraining members from offering free services or discounts or from engaging in competitive bidding. This is because any such activities or communications, in whatever setting (including compensation seminars), may in fact lead to price fixing or other antitrust violations. On the other hand, seminars on the economics of the profession that inform members how to manage their practices

more effectively are consistent with the antitrust goals of independent competition. The more knowledgeable members are, the more informed their professional and competitive decisions can be.

Therefore, the Chapter may continue to offer programs on both architectural and practice management issues. Programs on issues such as marketing strategies, insurance, costs, and other factors in managing a prosperous practice can all be consistent with the antitrust laws.

It should also be noted that the right of individual members to act independently on the issues of competitive bidding, discounts, and free services is specifically confirmed in the consent decree. Therefore, each member, acting on his/her own, may decide whether or not to provide free services or discounts or to engage in competitive bidding. This is entirely consistent with the antitrust principle that each person compete vigorously and independently.

Ms. Chin is a partner in the New York City office of the law firm Shea & Gould, which is General Counsel to the Chapter. Because of the importance of its subject, this explanation of the latest acts of the Justice Department will run in two parts. Next month, the author, who specializes in antitrust legislation, will discuss some of the principles of antitrust law, particularly as they apply to the consent decree.



Architecture Books to

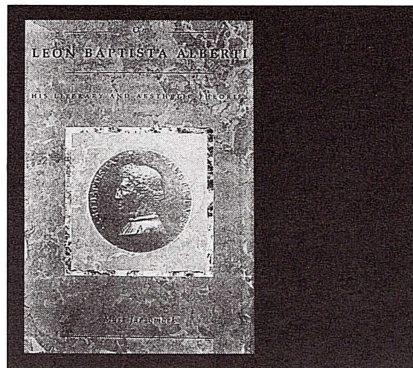
Fast-takes on the newest

Reviewed by Suzanne Stephens

Mies van der Rohe: Critical Essays

Edited by Franz Schulze, with contributions by James Ingo Freed, Fritz Neumeyer, Richard Pommer, Franz Schulze, and Wolf Tegethoff, The Museum of Modern Art, \$35

Absorbing, scholarly collection of essays that brings fresh information and insights about a much-covered subject. Richard Pommer is coolly definitive on Mies as an architect without politics; James Freed astutely discusses Mies's contextualism.

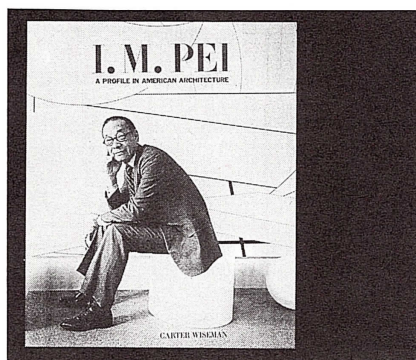


On Leon Baptista Alberti: His Literary and Aesthetic Theories

By Mark Jarzombek, MIT Press, \$24.95
Alberti is much more complicated than the rational-humanist-aesthete he is usually considered to be, argues the author, an architectural historian who looks into Alberti's ethics as well as aesthetics.

The Details of Modern Architecture

By Edward R. Ford, MIT Press, \$55
Details by Wright, Luytens, Loos et al. Obviously a must-read for students and practitioners that should be seen by lay people as well. Beautifully presented.



I.M. Pei: A Profile in American Architecture

By Carter Wiseman, Abrams, \$49.50
Inscrutable. We don't mean the crisply honed architecture. We don't mean the there's-a-real-exciting-story-here-somewhere text.

Tony Garnier: Une Cité Industrielle

Edited by Riccardo Mariani, Rizzoli, \$75
Publication of complete text (in English) and illustrations of the 1918 edition for the 1904 scheme with interesting introductory essay and interesting typos (Charles René Mackintosh).

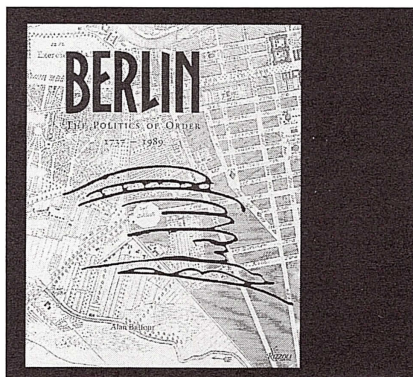
Manhattan Lightscape

Photographs by Nathaniel Lieberman, introduction by Mark Helprin, Abbeville Press, \$55

Luminous, almost painterly photos accompanied by apt observations by literary figures and other commentators.

Housing: Symbol, Structure, Site

Edited by Lisa Taylor, Cooper-Hewitt Museum, Rizzoli, \$19.95
Short essays on social, historical, and political subjects including the homeless and those with second homes. Writers, from Witold Rybczynski to Isaac Asimov present an assortment of information and ideas both new and old.



Berlin: The Politics of Order, 1737-1989

By Alan Balfour, Rizzoli, \$39.95
An absorbing and evocatively written history of a place — the area surrounding Leipziger Platz and Potsdamer Platz in Berlin — seen through architects' eyes from Gilly to Eisenman.

Swid Powell: Objects by Architects

By Annette Tapert, introduction by Paul Goldberger, Rizzoli, \$35.00
The lively design, animated photos, and the anecdotal commentary take the book somewhat out of the pretty-catalogue-to-hype-the-ware-before-Christmas category, although let's face it — it is Christmas.

New Museums

By Josep Maria Montaner, Princeton Architectural Press, \$45

The author initially frames the issues facing the various types of museums and their architectural solutions. Then he takes the reader straightforwardly through a selection of contemporary examples, expansively illustrated with very good photos and drawings. But for professional and academic use, the individual texts suffer from not being specific enough about the museological issues and not technical enough about pertinent facts — including square footage, structure, and materials.



The Museum Transformed: Design and Culture in the Post-Pompidou Age

By Douglas Davis, foreword by Jack Lang, Abbeville Press, \$55
This book, with its handsome design and photos, would have benefited from a simpler organization that addressed specific issues about museum architecture and its success (or failure) as an art or educational experience. Here the photos seem like props for a text that takes on such jazzed-up issues as "Again the Question: How can Imperialism Face the World?"

The Sky's the Limit: A Century of Chicago Skyscrapers

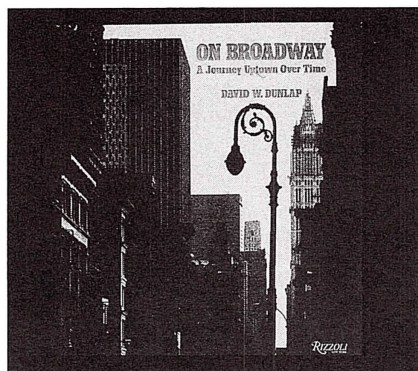
By Jane H. Clarke, Pauline A. Saliga, and John Zukowsky, Rizzoli, \$60.00
Clear, graphic, well-organized march through time and place with brief, informative histories on 110 extant buildings.

An Atlas of Venice: The Form of the City on a 1:1000 Scale Photomap and Line Map

Edited by Edoardo Salzano, Princeton Architectural Press, \$175
A definitive cartographic and photographic representation of the historic center of this town. Geared to a very special audience.

Give, Receive (or Return)

books: an opinionated guide



On Broadway: A Journey Uptown Over Time

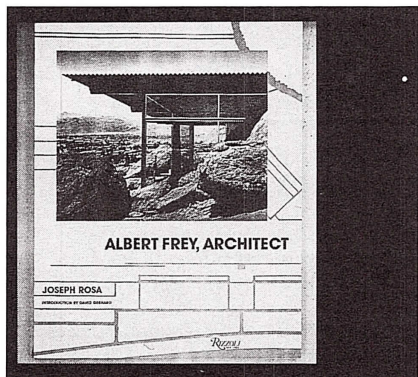
David W. Dunlap, Rizzoli, \$65.00

A black-and-white, handsomely presented seventeen-mile tour by the *New York Times* writer that delves knowledgeably into the architectural and cultural history of the famous street, while presenting a block-by-block "inventory" of past and present buildings.

Albert Frey, Architect

By Joseph Rosa, Rizzoli, \$29.95

A compact, well-documented biography of the Swiss architect who designed the



landmark prefab Aluminaire House with Lawrence Kocher on Long Island in 1931 and then went off to the desert sands of Palm Springs, where he left a lasting imprint in the form of houses and public buildings.

Architectural Drawings of the Russian Avant-Garde

Essay by Catherine Cooke, *The Museum of Modern Art*, \$37.50 cloth, \$24.95 paper. Superbly printed and designed presentation of work from the Shchusev Museum in Moscow that was on view at the Modern last summer. Cooke's essay is compact, intense, and comprehensive.

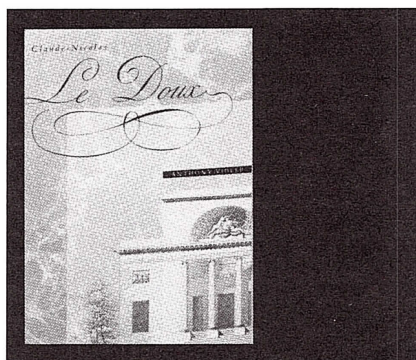
Arts & Architecture: The Entenza Years

Edited by Barbara Goldstein, essay by Esther McCoy, MIT Press, \$35

An anthology of the legendary years (1943-59) of the legendary magazine presents a historic overview that is thunderingly didactic and dated yet unexpectedly fascinating in its cultural you-are-there moments.

Claude-Nicolas Ledoux: Architecture and Social Reform at the End of the Ancien Régime

By Anthony Vidler, MIT Press, \$50.00



Authoritatively and masterfully places the eighteenth-century architect for the Salt Works at Chaux and for Madame du Barry's retreats within a cultural, intellectual, and social framework.

Morphosis: Buildings and Projects

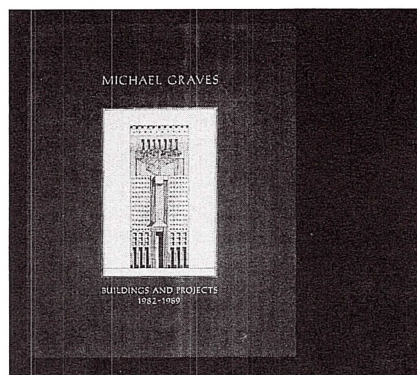
Essays by Peter Cook and George Rand, Rizzoli, \$50 cloth, \$35 paper

Exquisite drawings and sumptuous photographs serve the textural and sculptural qualities of the California architects superbly well. Essay by psychologist and architecture professor George Rand borders on psychodrama: "72 Market can be seen as a study in creativity and rebirth, exploring the dynamics of repressed aggression." This is about a restaurant.

Thinking the Present: Recent American Architecture

Edited by K. Michael Hays and Carol Burns, Princeton Architectural Press, \$10.95

Papers delivered at a Harvard GSD conference on the work of certain leading architects exemplify a range of critical approaches today. They vary from the morphological, the perceptual, the aesthetic-urbanistic, and the theoretical (Alan Plattus, Peggy Deamer, Martin Filler, and K. Michael Hays and Carol Burns) to

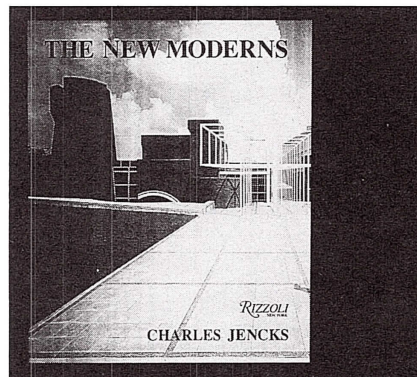


misty musings (Herbert Muschamp) and a searching philosophical overview (Hal Foster). Spicy discussion follows.

Michael Graves: Buildings and Projects, 1982-1989

Edited by Karen Vogel Nichols, Patrick Burke, and Caroline Hancock, essays by Robert Maxwell and Christian Norberg-Schulz, Princeton Architectural Press, \$49.95 cloth, \$34.95 paper

It is true: not all of Graves's work has been seen. This dense compilation shows an array of work from office buildings to jewelry is making its way around the globe.



The New Moderns: From Late to Neo-Modernism

By Charles Jencks, Rizzoli, \$75.00

Jencks nimbly leaps in and out of the piles of leaves raked from the various architectural debates. If you have the unsettling feeling that you have read some of this book before, it is because you have. This form of recycling, acknowledged briefly in passing, means Jencks's words truly resonate, even for those with faulty memories.

Books

Recommendations and reservations for holiday givings and misgivings

Reviewed by Andrea Monfried

The Experience of Place

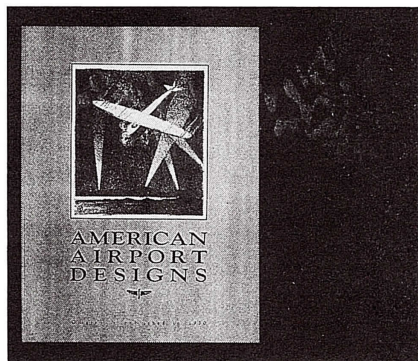
By Tony Hiss, Knopf, \$19.95

The mishmash of feel-good, early '90s ideologies that open and close the text belie the thoughtful sociology within. Few issues of the city and country — development, preservation — are excluded.

American Airport Designs

Reprint of the 1930 Edition, The AIA Press, \$21.95

If the number of annual air travellers had stayed just over 50,000, some of these



geometrically designed, Deco-inspired airports might have been built. As it is, the beautifully penciled competition entries reproduced in this volume are a nostalgic glimpse at late '20s solutions to the still-present dilemma of "civil and commercial aeronautics" design.

The Unromantic Castle and Other Essays

By John Summerson, Thames and Hudson, \$35

Summerson's beautifully clear and utterly British prose is the epitome of formal and social architectural history. Subjects include all-time favorites like Inigo Jones, Christopher Wren, and John Soane.

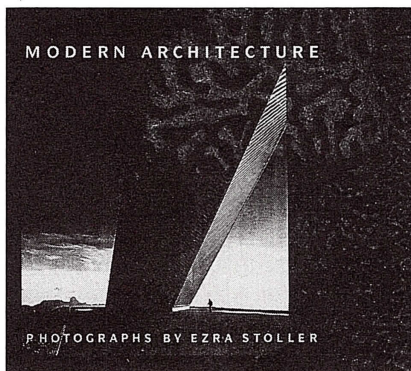
The City Gardener's Handbook: From Balcony to Backyard

By Linda Yang, Random House, \$26.95

While some of the gardens portrayed in this book are larger than many New York City apartments, the clearly written and entertaining text offers extensive information on plants and urban gardening techniques.

Modern Architecture: Photographs by Ezra Stoller, 1939-1989

By William S. Saunders, with commentary by Ezra Stoller, Abrams, \$60
Ezra Stoller's photographs span the history

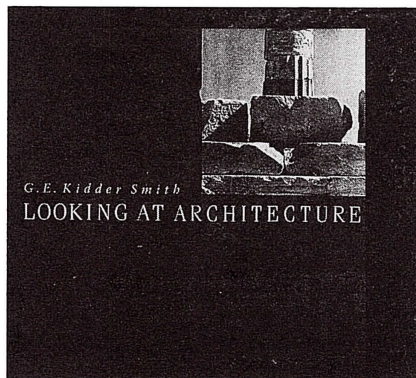


of architecture from H.H. Richardson's Ames Gate Lodge to Richard Meier's People's Bank. Stoller's quirky commentary ("Both Walter Gropius and Marcel Breuer tried to convince me that I should be happy to photograph important works of architecture without charging.") is far more amusing than Saunders's adulatory essay.

Looking at Architecture

By G.E. Kidder Smith, Abrams, \$35

Even the amusing historic tidbits can't always enliven Kidder Smith's sometimes-too-artfully-composed photographs.



Reviewed by Anne Rieselbach

A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis

By Richard Plunz, Columbia University Press, \$45

Plunz's incredibly comprehensive study examines the formal development of residential building types from squatters' houses to apartments for the wealthy.

The History of History in American Schools of Architecture, 1865-1975

Edited by Gwendolyn Wright and Janet

Parks, The Temple Hoyne Buell Center for American Architecture/Princeton Architectural Press, \$19.95

Catalogues and expands the critical context for the exhibit at the Buell Center this fall. The influence of Beaux-Arts education in the U.S. forms a subtext for many of the essays, providing either a framework or foil for discussion of historical and theoretical studies.

The English Town: A History of Urban Life

By Mark Girouard, Yale University Press, \$39.95

An intellectual scrapbook about the development and form of components of the archetypal English town.

Reviewed by Jean Parker

The Architect and the American Country House, 1890-1940

By Mark A. Hewitt, Yale University Press, \$55

An engaging analysis of the post-shingle-style period of this eclectic genre with original plans, sketches, and photographs.

The American Country House

By Clive Aslet, Yale University Press, \$45

A general survey focusing on the social life as well as the architecture, written by the English expert in this genre; lavishly illustrated with some plans.

Books not published in time for Oculus's review

Charles-Louis Clérissieu and the Genesis of Neoclassicism

By Thomas McCormick, AHF/MIT Press, \$35

Seventeenth-Century Roman Palaces: Use and the Art of the Plan

By Patricia Waddy, AHF/MIT Press, \$45

Cesar Pelli: Buildings and Projects, 1965-1990

Introduction by Paul Goldberger, essays by Mario Gandelsonas and John Pastier, Rizzoli, \$50 cloth, \$35 paper

Violated Perfection: The Architectural Fragmentation of Modernism

By Aaron Betsky, Rizzoli, \$50 cloth, \$35 paper

AROUND THE CHAPTER

by Lenore M. Lucey

URBAN CENTER BOOKS' TOP 10

As of November 1, 1990

1. **Land Use Leaders**, John Fawcett (Municipal Arts Society of New York, paper, \$5.00).
2. **Greenwich Village Waterfront**, Jeffrey Zaleski (NYU Press, paper, \$3.75).
3. **Tadao Ando**, Architectural Monographs 14 (Academy Editions, St. Martin's Press, paper, \$24.95).
4. **I.M. Pei: A Profile in American Architecture**, Carter Wiseman (Abrams, cloth, \$49.50).
5. **Architecture of Enric Miralles and Carme Pinos** (Sites/Lumen Books, paper, \$15.95).
6. **The Experience of Place**, Tony Hiss (Knopf, cloth, \$19.95).
7. **Thinking the Present: Recent American Architecture**, eds. K. Michael Hays and Carol Burns (Princeton Architectural Press, paper, \$10.95).
8. **Bridges of Central Park**, Henry Hope Reed, Robert M. McGee, Esther Mipaas (Greensward Foundation, paper, \$12.50).
9. **The Details of Modern Architecture**, Edward R. Ford (MIT Press, cloth, \$55.00).
10. **The New French Architecture**, Wojciech Lesnikowski (Rizzoli, cloth, \$35.00).

RIZZOLI BOOKSTORES' TOP 10

As of November 1, 1990

1. **Michael Graves: Buildings and Projects, 1982-1989** (Princeton Architectural Press, cloth \$49.95, paper \$34.95).
2. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, paper, \$35.00).
3. **I.M. Pei: A Profile in American Architecture**, Carter Wiseman (Abrams, cloth, \$49.50).
4. **The New Moderns: Architects and Interior Designers of the 1990s**, Jonathan Glancey and Richard Bryant (Potter, cloth, \$35.00).
5. **Manhattan Architecture**, Donald Martin Reynolds, (Prentice Hall Press, cloth, \$45.00).
6. **Venetian Palaces**, Alvise Zorzi (Rizzoli, cloth, \$95.00).
7. **Richard Meier, Architect**, Joseph Rykwert (Rizzoli, paper, \$45.00).
8. **New York Architecture: 1970-1990**, ed. Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75.00).
9. **Andree Putman: A Designer Apart**, Francois-Olivier Rousseau (Rizzoli, cloth, \$100.00).
10. **Modern Architecture: Photographs by Ezra Stoller**, William S. Saunders (Abrams, cloth, \$60.00).

Testimony on the Landmarking of the Guggenheim Museum

The City Council

October 30, 1990

Thank you for the opportunity to speak to you today on a subject of utmost concern to New York's architectural community. The NYC/AIA, an organization over 130 years old that represents 3,500 architects, associates, professional affiliates, and members of the architecturally aware public, strongly urges you to confirm the designation of the Guggenheim Museum a New York City Landmark.

Designed by Frank Lloyd Wright, America's most prominent native-born architect, the Guggenheim Museum has been in the eye of the storm since its inception. It is both unique and controversial, as was its architect. The museum's central space is one of the world's most significant, a singular modern interior. The building itself is different, dynamic, and distinguished.

Whether the Guggenheim is Frank Lloyd Wright's "masterpiece" is disputed, even among architects. What is indisputable, however, is that it is New York's masterpiece, and his only major building in New York City. "Crimson Beech," the only Wright-designed residence within the city limits, and the former Mercedes Benz, now Jaguar, showroom on Park Avenue, give us the only other, and much more modest, opportunities to experience this master architect's work firsthand.

The Guggenheim, one of the most easily recognized architectural silhouettes in the world, has achieved a popular celebrity for visitors and New Yorkers alike. In the truest sense it is a landmark. It deserves and requires the careful guidance of the New York Landmarks Preservation Commission to safeguard this architectural treasure.

The Guggenheim as a museum, and as our only significant example of Frank Lloyd Wright's work, is an icon of New York. It is for this fact that we urge you to recognize it as a Landmark, conferring upon it the stature and protection that the designation can bring.

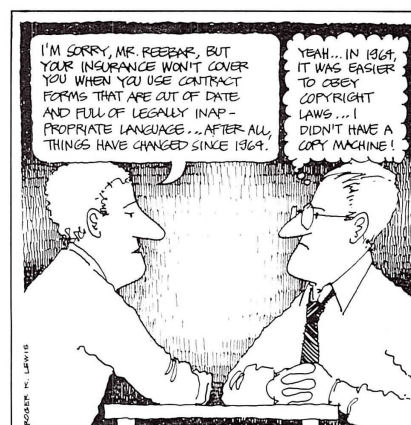
We strongly urge you to confirm the designation of the Guggenheim Museum a New York City Landmark.

Announcements

Job Listings

The Chapter maintains listings of jobs, and resumes of those seeking employment, which are available for free consultation. Daily and Sunday *New York Times* classified advertisements are also available. Recent listings include new openings in Hawaii! Files are available for review Monday through Friday, 9:00 am to 4:00 pm.

The **AIA** introduced the first volume of its **Environmental Resource Guide**, developed by the **AIA Committee on the Environment**, on November 13. The guide evaluates building materials for their short- and long-term effects on the environment and lists alternative materials. Contact Alyse Lynn Booth at 757-6302 for more information.



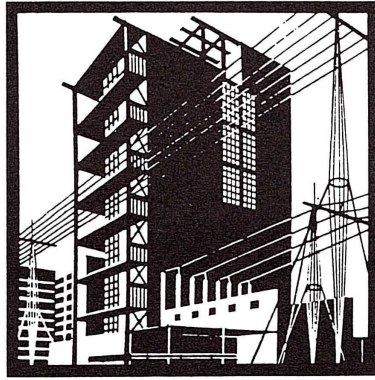
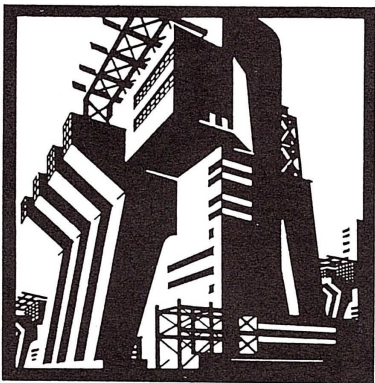
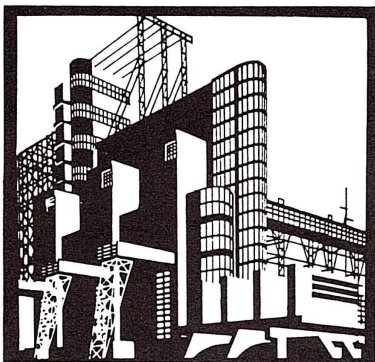
Copying Documents Isn't Just Illegal,

It's Dumb.

You can get into a lot of trouble by copying blank AIA Documents. For starters, it is illegal to reproduce copyrighted material. On top of that, the language in an old document can be out of date and not reflect current case law and practice within the complex construction industry. And then there's the potential increase in your liability as a result of errors or omissions, which can result in your paying big dollars to settle a dispute. It's just not worth it; in fact, it's dumb.

THE CALENDAR DECEMBER 1990

Easing into the holidays



Iakov Chernikhov, closes March 9

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 first of the month for the following issue.

Because of the time lag between when the information is received and printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

Student Work from the Staatliche Hochschule für Bildende Kunst, Frankfurt. 100 Level Gallery, Avery Hall, Columbia University. 854-3414. Closes December 7.

Manhattan Lightscape. Photographs by Nathaniel Lieberman. Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3590. Closes December 10.

The New Amsterdam Theatre. Photographs by Maggie Hopp. Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes December 10.

Works by Stan Allen. South Gallery, Buell Hall, Columbia University. 854-8165. Closes December 14.

Yukinori Yanagi. Storefront for Art & Architecture, 97 Kenmare St. 431-5795. Closes December 22.

Le Corbusier: Paintings, Drawings, and Graphics. Nahan Galleries, 381 W. Broadway. 966-9313. Closes December 26.

Franco Albini, Architecture and Design, 1930-1988. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes December 28.

The Ichabod Crane House: A Staten Island Landmark Lost. Historical Museum, Richmondtown Restoration, 441 Clarke Ave., Staten Island. 718-447-2036. Closes Dec. 30.

Eighteenth Century Scenic and Architectural Design: Drawings by the Galli Bibiena Family. Cooper-Hewitt Museum, 2 East 91st St. 860-6868. Closes December 30.

Building the New York Public Library. New York Public Library, Fifth Ave. at 42nd St. 221-7676. Closes December 31.

The Art of Interior Design. Michael Ingbar Gallery, 578 Broadway. 334-1100. Closes Jan. 5.

Group Show. With Coop Himmelblau, Site, Peter Eisenman, Aldo Rossi, Bernard Tschumi, John Hejduk, Rem Koolhaas/OMA, Zaha Hadid, and others. Max Protetch Gallery, 560 Broadway. 966-5454. Closes January 5.

Charles Gilbert Hine: Impressions of a City. The New-York Historical Society, 170 Central Park West. 873-3400. Closes January 27.

Designs for Affordable Housing in the South Bronx. Bronx Museum of the Arts, 1040

Grand Concourse, Bronx. 681-6000. Closes January 27.

Within Bohemia's Borders: Greenwich Village, 1830-1930. Museum of the City of New York, Fifth Ave. at 103rd St. 354-1034. Closes February 3.

Treasures of the Avery Library: A Panorama of Watercolors, Drawings, and Photographs of New York Interiors. New York School of Interior Design, 155 E. 56th St. 753-5365. Closes February 14.

Mondo Materialis. Collage panels by architects, artists, and designers. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes Feb. 24.

Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel. The Queens Museum, New York City Building, Flushing Meadows-Corona Park. 718-592-2405. Closes March 2.

SUNDAY 2-TUESDAY 4

CONFERENCE
Better Buildings Conference: Energy-Efficient Trends & Technologies. Presented by the New York State Energy Office and the New York State Builders Association. Hotel Thayer, West Point. 518-473-7243. \$125 fee.

MONDAY 3

MEETING
NYC/AIA Housing Committee. With Magnus Magnusson. 6:00 pm. The Urban Center, 457 Madison Ave. Contact Liz Thomson, 309-9545.

TUESDAY 4-THURSDAY 6

CONFERENCE
1990 AEC Expo East. Javits Convention Center. 800-766-EXPO. \$100 fee.

TUESDAY 4

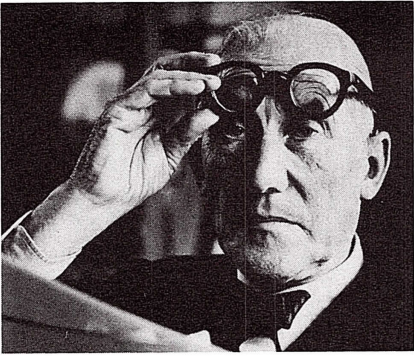
LECTURES
Feng Shui: The Chinese Art of Placement. Given by Sarah Rossbach. Sponsored by the NYC/AIA Art & Architecture Committee. 6:30 pm. The Urban Center, 457 Madison Ave. Contact Robert Goldberg, 505-2212. \$5 fee.

Health Care Design in Boston: Three Urban Teaching Hospitals. With Kenneth Taylor, Hoskins Scott Taylor & Partners. Sponsored by the NYC/AIA Health Facilities Committee. 5:30 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee. To be preceded by a Committee Business Meeting, 4:00 pm.

WEDNESDAY 5

BREAKFAST
Mixed-Use Communities: Are They Still Viable? Sponsored by the Municipal Art Society. 8:30 am. 935-3590.

DEBATE
Classicism vs. Modernism. With Robert A.M. Stern and Peter Eisenman. Sponsored by the Municipal Art Society and Classical America. 935-3590. \$3 fee (non-members).



Le Corbusier

LECTURE

Rafael Moneo: Current Work. Sponsored by the Architectural League. 6:30 pm. The Cooper Union Great Hall, 7 E. 7th St. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

THURSDAY 6**LECTURES**

Architecture and the Global Culture: Spain. With Ignasi de Sola Morales, Peter Buchanan, and Rafael Moneo. Sponsored by the Architectural League. 6:30 pm. The Cooper Union Great Hall, 7 E. 7th St. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

The Art Deco Style in New York. Given by David Garrard Lowe. 6:00 pm. New York School of Interior Design, 155 E. 56th St. 753-5365. \$10 fee.

The Accessible Home. 6:15 pm. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

Grand Army Plaza. Given by Tim Marshall, Deputy Administrator for Design and Construction, Central Park. Sponsored by the Central Park Conservancy. 6:00 pm. Heckscher Building at 1230 Fifth Ave. 360-2766. \$10 fee.

Roots of Modernism: 1910-1930. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

Writer's Talk: Michael Graves on *Michael Graves: Buildings and Projects, 1982-1989*. 12 noon. The Urban Center, 457 Madison Ave. Reservations 935-3960.

FRIDAY 7**EXHIBITION**

The Drawings of Iakov Chernikhov. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes March 9.

TUESDAY 11-WEDNESDAY 12**COURSE**

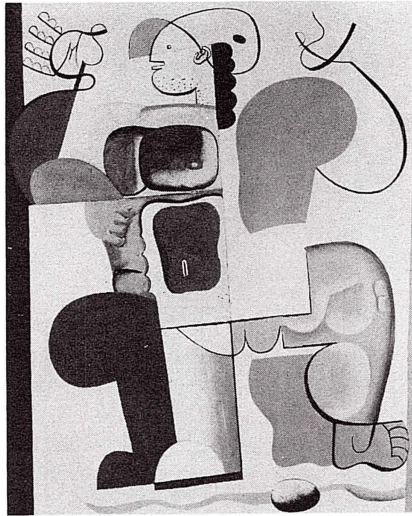
Construction Project Management. Sponsored by the Rutgers Center for Management Development. Doral Inn, 541 Lexington Ave. 353-4452. \$795 fee.

THURSDAY 13**LECTURES**

Architecture and the Global Culture: The Critical Outlook. With Mary McLeod, Saskia Sassen, Robert Gutman, and James Stewart Polshek. Sponsored by the Architectural League. 6:30 pm. The Asia Society, 725 Park Ave. Information 753-1722. \$5 fee (non-members).

New York's Skyline & Modernism: 1945-1965. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$14 fee.

Preservation Under the New Charter. Given by Laurie Beckelman, chair, New York Landmarks Preservation Commission. 6:00 pm. New York School of Interior Design, 155 E. 56th St. 753-5365.



Le Corbusier, closes Dec. 26

Aldo Rossi. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15 fee.

FRIDAY 14**LECTURE**

Preservation, the New Historic Districts, and the New Charter. Given by Laurie Beckelman, chair, New York Landmarks Preservation Commission. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

MONDAY 17**EXHIBITION**

Our New York. Photographs. Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3590. Closes January 5.

TUESDAY 18**PANEL DISCUSSION**

Practice in a Slow Economy. Sponsored by the NYC/AIA Professional Practice Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Contact George Salinas, 512-4421, or Jeff Gertler, 219-0338. \$5 fee.

FRIDAY 21**LECTURE**

Year-End Summary. Given by Ken Auletta. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

JANUARY**THURSDAY 3****LECTURE**

Stanton Eckstut, of Ehrenkrantz, Eckstut & Whitelaw. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15 fee.

DEADLINES**DECEMBER 4**

Entry deadline for the International Association of Lighting Designers eighth annual lighting design awards program. Write IALD, 18 E. 16th St., Suite 208, New York, N.Y. 10003 or call 206-1281 for a Call for Entries and registration form.

DECEMBER 31

Deadline for submissions to the Great American Facades Design Competition. Sponsored by the American Architectural Association. Categories include Residential New Construction, Residential Remodeling, Commercial New Construction, and Commercial Remodeling. For more information, write Jan Hockett, AAMA,

Watch out for:
"Architecture and the Global Culture" on December 6 and 13; City Club lunch-discussions, December 14 and 21

2700 River Road, Suite 118, Des Plaines, Ill. 60018, or phone 708-699-7310.

JANUARY 2

Deadline for application form requests for the Rotch Travelling Scholarship. Winner is selected by a two-state design competition. For eligibility requirements and other information, write Hugh Shepley, Rotch Travelling Scholarship, 40 Broad St., 6th Floor, Boston, Mass. 02109.

JANUARY 4

Deadline for first-stage submission to the Rancho Mirage Civic Center Design Competition. For information and registration, write William H. Liskamm, Competition Advisor, City Hall, 69-825 Highway 111, Rancho Mirage, CA 92270, or call Marilyn Brockman, Competition Secretary, at 619-324-4511.

JANUARY 15

Application deadline for two residential fellowships for research projects in American architecture, landscape studies, or urbanism, past or present, at the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University. Write Gwendolyn Wright, Director, Buell Center, 400 Avery Hall, Columbia University, New York, N.Y. 10027 or call 854-8165 for information and application forms.

JANUARY 31

Deadline for applications for the Samuel H. Kress Publication Fellowship, administered by the Architectural History Foundation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, or at 557-8441, for submission information.

FEBRUARY 1

Application deadline for a research grant in honor of Vincent Scully, Jr., administered by the Architectural History Foundation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, or at 557-8441, for submission information.

MARCH 1

Entry deadline for the Philip N. Winslow Landscape Design Award for design excellence in public open space. Write The Parks Council at 457 Madison Ave., New York, N.Y. 10022, or call 838-9410, ext. 233 for additional information and entry forms.

Final deadline for first of two stages in the 78th Paris Prize Architectural Design Competition: Arrival to the City. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

MAY 1

Entry deadline for three 1991 Traveling Fellowships in Architectural Design and Technology at the American Academy in Rome. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

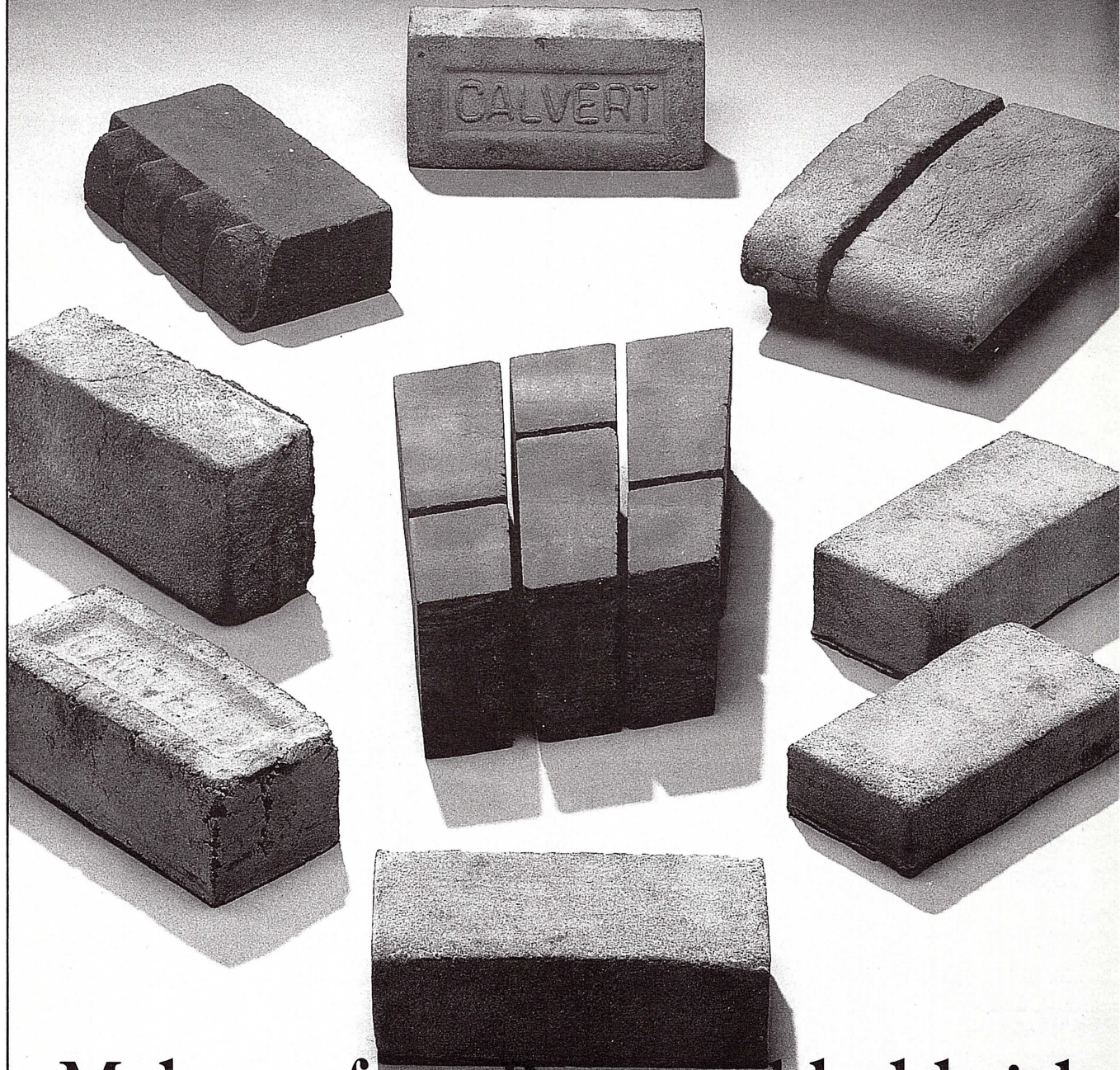
MAY 10

Final competition deadline for the 1991 William Van Alen Architect Memorial Fellowship — East Meets West: An Institute of Anthropology in Istanbul. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

JUNE 14

Final submission deadline for the 1991 Design America Accessible Student Design Competition: A Cottage for Beethoven. Contact the National Institute of Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

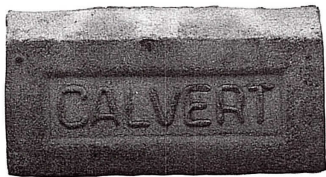
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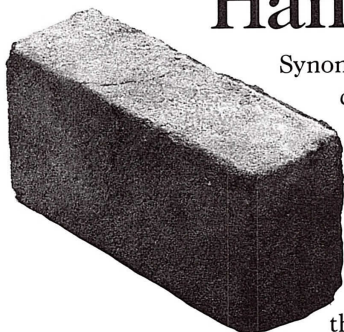
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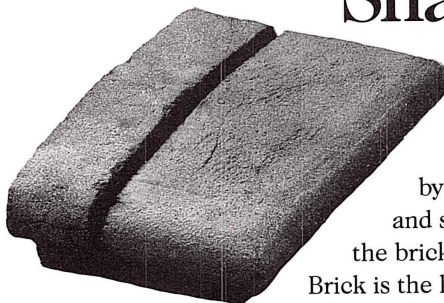
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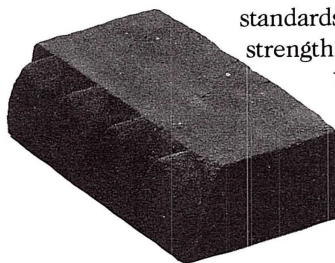


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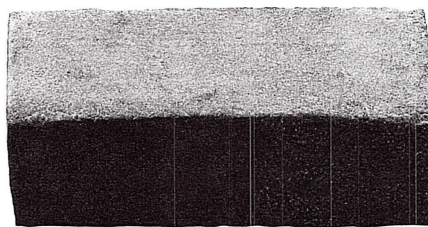
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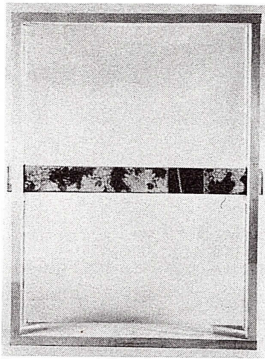
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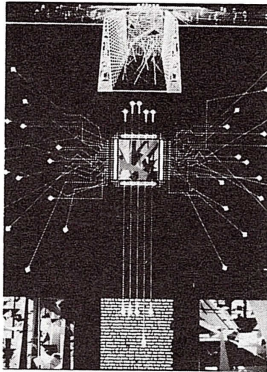
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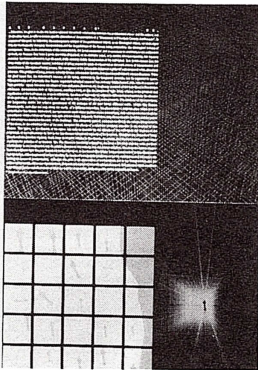
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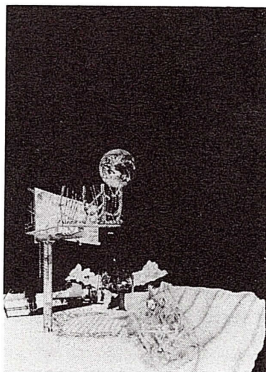
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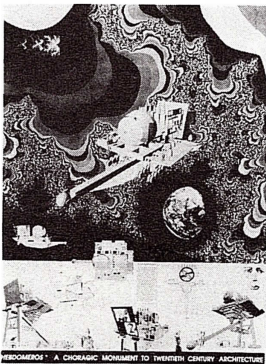
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