Worldly Architects

Tschumi on Time and Architecture

Trump City Dumped
(It Seems)
Views

Thank you for publishing Sylvan and Bob Bien's original rendering of 575 Lexington Avenue; the depiction adequately conveys Bien's concept!

Regarding Bob Bien's rebuttal (Oculus, February 1991, p. 2), it was never my intention to insult another architect's work; my quote, "575 Lexington was the ugliest building in America," was provoked by the ongoing observations of the community of architects, real-estate brokers, and neighboring building owners.

Suzanne Stephens's recollection about the deterioration of the yellow curtain wall is right on. Regrettably, the curtain wall [gold anodized aluminum] began to deteriorate immediately after completion, resulting in tremendous consternation on the part of the owners and in subsequent litigation. Bob should remember that his father pleaded with the owners not to use this new technology — to no avail.

For the record, we explored alternate concepts for visually modifying the mass of the original building (see photo). Meanwhile we continue to redesign and renovate Sylvan Bien's buildings. We've done five so far.

—Der Scutt, architect

12 NYC/AIA Members Advanced to Fellowship

Congratulations to the following twelve members of the NYC/AIA who were selected by the 1991 Jury of Fellows for induction into the College of Fellows:

Carmi Bee
Paul Broches
Robert L. Cioppa
Steven M. Goldberg
Norman Jaffe
Lenore M. Lacey
Arthur May
Stuart K. Pertz
James Rhodes
Richard M. Rosan
Sidney Shelov
Robert Siegel

SAVE THE DATE:

The NYC/AIA Annual Meeting, sponsored by Glen-Gery Corporation, Tuesday, June 11, at 6:00 pm, New-York Historical Society, 170 Central Park West.

NEWS NOTES

Commissions, completions, and controversies...

Ask Dr. Archimedia:

Question: Some months back Brendan Gill wrote in the New Yorker (December 24, 1990) that Worldwide Plaza, which stretches from 49th to 50th streets and from Eighth to Ninth avenues on the old Madison Square Garden site, is "too big." While he pointed out that Worldwide doesn't use up all the space allowable by zoning, Mr. Gill also criticized Worldwide's architects for having placed its bulk onto Eighth Avenue "where it is bound to seem most excessive." He wrote that Rockefeller Center is "best and most beguiling along its Fifth Avenue frontage, where it consists of buildings that are only a few stories high." Finally he concluded that with earlier skyscrapers (Woolworth, Chrysler, Empire State) we "forgave the buildings their size and the injury they inflicted upon the fabric of the city (the overcrowding of streets, the loss of light and air) in part because they were a characteristically ingenious American novelty... and in part because they were not fortresses." Here are my questions: why is Worldwide so big? And didn't we read somewhere (the New Yorker?) that Lewis Mumford criticized ingenious American novelty... and in part because they were not fortresses." Here are my questions: why is Worldwide so big? And didn't we read somewhere (the New Yorker?) that Lewis Mumford criticized..."

Answer: Mr. Gill might have pointed out that in the 1970s a special zoning district was conceived for Clinton, the neighborhood to the west of Worldwide Plaza. At that time there was talk of building a convention center along the Hudson at 44th Street, which would take the shape of an oversized box and be designed by the architect Mr. Gill praised so much in the article, Gordon Bunshaft of SOM. The Clinton neighborhood kick-started this movement, a scheme that resulted in encouraged high-density development (PAR 10) along the major boundaries of Clinton (Eighth Avenue, 42nd and 57th streets) in return for keeping the low-scale buildings of the low- and moderate-income community of Clinton. The convention center idea was scrapped, but Clinton had a deal, albeit surrounded by a noose of potentially high-rise development. Certain parcels, such as the old Madison Square site, were exempted from the new arrangement, and the developer of Worldwide, William Zeckendorf, was allowed zoning advantages on the grounds that the old site had already been assembled and hadn't been used for residential purposes in a very long time. The property, a splittot commercial zone, was changed to C6-4 and given an FAR of..."
10, with bonuses for subway improvements boosting the FAR to 12.1. The developer and his architects (David Childs of SOM for the 47-story tower on Eighth, Frank Williams — who went uncredited in the New Yorker essay — for the 38-story tower on Ninth) in a sense followed the new Clinton Special District pattern. The design puts the highest density on Eighth and places low-rise structures and the very designed plaza in the mid-block (although the apartment tower is on Ninth).

While Worldwide clearly accrued some advantages with the zoning, the reason the tower is so “big” also has a lot to do with the crown. The tower rises 770 feet, taller than a normal 47-story building. The copper pyramidal roof takes up a lot of air space. As has become obvious in New York, buildings with high hats (or in Citicorp’s case, high heels as well) are proliferating. FAR only indirectly controls height. Mechanical space at the top of the building can be covered with a very, very high ceiling. Floor-to-floor heights can be stretched to make the building taller. And even while daylight regulations now keep more of a lid on heights, there are such things as variances. Obviously Mr. Childs is hardly the first architect to discover how to make a building prominent on the New York skyline with these methods, and the City Planning Commission is still responsible.

Mr. Gill’s comparison to Rockefeller Center, the Chrysler Building, and others is interesting since Lewis Mumford did indeed criticize Rockefeller Center for being too big in its early design phase in the very same pages of the New Yorker in 1931, and again, when it was under construction, in 1933. Douglas Haskell called it a “necropolis” in the Nation in 1933. Only in 1939 and 1940 did Mumford make it clear that he was changing his mind, although the Center’s gigantism would always be a problem for him. In 1931 Mumford also excoriated the Chrysler Building for its “meaningless voluptuousness” in the New Republic.

So Worldwide is not the first, nor will it be the last, of the buildings to be built or to be criticized for being too tall. But finally it is a question that has to be taken up with City Planning.
naturally assumed that the magazine would remain in its current quarters, with its drab offices throughout eternity, for the soul of the magazine had somehow, it seemed, become embedded in those walls. But times change and more space became available — 90,000 square feet on three floors in a nearby building, built in the 1920s and modernized enough to allow computers to be installed. The new space even has central air conditioning, which had not been true of the previous quarters. As to forestall the question of whether moving to new offices meant losing the soul of the magazine, the management decided to bring to the new surroundings the venerated pencil sketches that James Thurber had drawn on one of the walls of the old offices. These icons are being installed in the hall next to an interior staircase in the editorial department — not in the reception area. LCP’s designers were instructed that the editorial department should retain the traditional “back-corridor 1940s courthouse look” of the old magazine offices. They were to stay away from the slick, modern, corporate imagery one might associate with more vulgar magazines. Accordingly, LCP has used wood business vinyl tile in the halls of the editorial department, although carpeting can be found in the offices there. Since the business department is not so abstemious, its floors are surfaced in carpet and wood. In the editorial offices, “schoolhouse” pendant globe lamps light the spaces. The color scheme is mainly off-white for the editorial department with warm gray for the business floor. The business department naturally has new furniture. And the editorial department definitely does not. The editors brought 90 percent of their old, battered chairs and desks with them in the move. Nevertheless, some treasures, including scraps of paper from the magazine’s make-up room, have now been sent to the Smithsonian for its reconstruction of two New Yorker offices as “period room” displays. Obviously computer workstations and shelving had to be newly purchased, but LCP tried to design a layout that replicated the nooks and crannies of the former offices. As Halsey says, “It was a challenge, but it was fun.”... GF55 Architects, a young firm whose experience has included lofts, apartments, houses, stores, and offices in and around the city, recently completed the shop for Bubb Men’s Store at 138 East 74th Street. The 1925-square-foot space is given the proper prep-grounds look of retail building merchandise, with mahogany and slate storefront outside and mahogany paneling and worn, antique leather club chairs inside. The principals, David Gross and Leonard Fusco, who both received their masters in architecture from the University of Pennsylvania in 1980, got together in 1984 after Gross had worked for Hardy Holzman Pfeiffer Associates, and Fusco for Geddes, Brecher Qualls and Cunningham, and for James Stewart Polshek and Partners. The firm name is derived in part from their initials and in part from the year of their birth, plus the fact that their first project was at 55 Hudson. They hope the “55” will soon refer to the number of architects working in their office — and/or the number of projects on the boards. A shop has opened in the Daniel Burnham-designed landmark Flatiron Building of 1902: C. P. Company, an Italian retailer, now sells casual clothes there. The retailer hired Cordero Progetti of Italy to design the store along with the New York firm of Bentley LaRosa Salasaky, Architects and Decorators. The store, which occupies the triangular space of the ground-floor prow — including the famous glass-walled “cow catcher” that was added in 1904, has been put into overdrive with ten-foot metal highway dividers and plywood boarding fixtures. The raw inwards contrast startlingly with the restored plaster moldings and cast-iron work, not to mention the giant stone columns that originally finished off the front end of the building. ...A residential diagnostic center for the Julia Dyckman Andrus Memorial children’s home in Yonkers has just been completed. Designed by the William Hall Partnership, with John Copelin as partner-in-charge of design, the 12,000-square-foot building will be a short-term residence for a dozen emotionally disturbed children. Slate roofs and brick walls on the exterior are intended to blend in with existing buildings, while inside a grid pattern of wood trim for paneling, ducts, and windows gives the rooms a more intimate scale. The grid extends the motif of the plan, based on two interlocking squares in which the center of one square becomes an interior play space and the center of the second an outdoor courtyard. ...The Hall Partnership, with John Davies as partner-in-charge, recently restored the Highbridge Tower, a 200-foot-high granite structure built in 1872 by John Bloomfield Jervis. The building at 173rd Street and Amsterdam was severely damaged by fire in 1984. ...Richard Gluckman Architects has steadily built up a reputation for designing art galleries actually liked by artists and dealers. The design work is minimal, yet the detailing and use of decor materials can be elegantly fastidious. Recently Gluckman completed the David McKeever Gallery at 745 Fifth Avenue, where the fourth and fifth floors of the building (designed by Ely Jacques Kahn and recently renovated by Hammond Beeby and Babka) have been designated for galleries alone. It is a bit of a surprise to see the exposed columns and beams in the McKee gallery not too far above Bergdorf Men’s store. Now Gluckman is designing the Andy Warhol Museum on Sandusky Street in Pittsburgh. There he is renovating a 70,000-square-foot, seven-story warehouse and adding a 15,000-square-foot, four-story addition for a theater, archives, offices, and an education department. While the existing building has a glowing white terra-cotta facade, the addition will be masonry, and inside the concrete structure will be exposed again for a “minimal architectural intervention.”... Dorothy Alexander has just completed the renovation of an office lobby for the 619 Corporation at 619 West 54th Street. The structure, formerly known as the Movie Lab building, is being upgraded to provide offices for film companies. Alexander kept the Art Deco vocabulary of the original lobby, emphasizing it where necessary: she refinished marble walls and terrazzo floors, then painted the cornice molding brackets black, and gold-leafed the decorative ornament on the bracket’s wings. Alexander also designed the black granite and verde marble reception desk in a configuration that picks up the pattern of the terrazzo. ...After some months of speculation about which of the two candidates, Michael Sorkin or Susana Torre, would replace James Wines as the new Chair of the Environmental Design Department at Parsons School of Design, Susana Torre was offered the position. While the department gives a nonprofessional BFA degree at the undergraduate level, it has recently established an accredited professional program for a master’s degree in architecture. Torre says she plans to keep the emphasis of the undergraduate program an interdisciplinary one and to build on it “to challenge the students to redefine boundaries between art and architecture.” Torre also wants to make “advanced manufacturing technology part of the students’ work — to engage them in the building industry — on both the undergraduate and graduate levels.” Torre officially starts July 1, although she will be consulting with the school until then. ...The first James Marston Fitch Charitable Trust Mid-Career Grant in Historic Preservation was awarded in February to a research team composed of historical archaeologist and anthropologist Anne Yentsch; St. Clair Wright, chairman emeritus of Historic Annapolis and chairman of the William Paca Garden; and
Ed Barnes and Michael Graves have become new members of the American Academy and Institute of Arts and Letters. In the event some of the Academy literary figures aren’t familiar with the work of either, they need only look at the publicity shots. Both architects have selected semiotically loaded settings that aptly sum up two diverging directions of architecture in the last few decades. . . . Peter Marino + Associates (with offices in East Hampton, Paris, and Philadelphia as well as New York) is designing the first nine floors of 600 Madison for Barneys New York. The aluminum-and-glass curtain wall of the Emery Roth building, which dates back to 1956, is being revamped with a facade of limestone, glass, and steel. At the same time Kohn Pedersen Fox will be busy upstairs, on floors 10 through 22, renovating the rest of the building for Metropolitan Life.

EVENTS

Re-Searching at the NYC/AIA

by Kelly Shannon

The “Re-Searches in Architecture” series, sponsored by the NYC/AIA Dialogue Committee, yielded provocative images and thoughts. On January 31, Raoul Bunschoten’s talk, “Skin of the Earth,” left a graphic impression. As he said, “Architecture resembles the surgeon’s scalpels and its cut, alike, it dissects and reveals… It is the little (almost nothing) that makes a small cut in a thick skin. It makes and is that cut, cutting tool, and skin of the cut. The function of architecture may be the same as that of a cutting tool; its form is that of a cut.” (We wouldn’t want to be under that knife…) In the February 14 Re-search, a panel discussion moderated by Patricia Phillips brought forth a different observation about architecture from political and social analyst Marshall Berman: “Architecture, like most professions, goes along with what is the source of the work. Ultimately very few architects think about the implications, shake the tree, or make a lot of noise. In the 1930s public work was the focus simply because of the New Deal. In the 1960s community facilitators for grass-roots movements were “in,” and in the 1980s, privatization and commercialization were the code words. Architects have no public dedication and really never have.”
“The World Upside Down,” set and costumes by Tod Williams Billie Tsien and Assoc.

The benefit of people who come to the museum not to look at art.”

On February 26, AIA Gold Medalist Charles Moore said in conversation with Paul Goldberger at the 92nd Street Y, “Architects should not be afraid of letting buildings say what they want to say. We should not shut them up, even if they might say something stupid or corny. There is a tendency of our buildings to become mute and society then becomes bored by them.”

Architects on Stage
by Kelly Shannon

The World Upside Down, an Elisa Monte-choreographed ballet performed at City Center in February, featured a set and costumes designed by architects Tod Williams and Billie Tsien. The 40-by-13-foot wall that literally took over the stage was a movable, folding structure, hinged in the center, on which scrim was stretched. “The set was choreographed as a dancer, changing its form and mood in relation to other dancers on stage,” says Williams.

At times during the dance, the set was a translucent screen with its structure revealed. At other moments the wall appeared as an opaque, blank canvas. Its design allowed dancers and their shadows to be juxtaposed with the shadows of the unseen dancers behind the wall. Fluorescent green paint accenting the dancers’ costumes was used for narrow, unseen dancers behind the wall.

In Amsterdam, where the dance was first performed, the large set dramatically engaged the musicians and parts of the audience by cantilevering out over the stage. Here, however, according to Williams, “The smaller size of the theater and tougher codes would not allow the same movement.” Tsien reported that working with choreographer Monte, composer Glenn Branca, and lighting designer Craig Miller was “the most free-flowing collaboration we have ever been involved in.” In the City Center presentation special lighting effects, numbers of dancers and shadows, and the set were sometimes overwhelming in their effect. Indeed, it all represented a fragmented, confused (and wonderful) world upside down.

Urban Center Books’ Top 10
As of February 27, 1991

1. Surface & Symbol: Giuseppe Terragni, Thomas L. Schumacher (Princeton Architectural Press, cloth $45.00, paper $29.95).
2. The Experience of Place, Tony Hiss (Knopf, cloth, $19.95).
4. Broadway: A Journey Uptown over Time, David W Dunlap (Rizzoli, cloth, $65.00).
7. I. M. Pei: A Profile in American Architecture, Carter Wiseman (Abrams, cloth, $49.50).
8. Elie Saarinen: Projects 1869-1923, Marka Hausen (MIT Press, cloth, $125.00).

Rizzoli Bookstores’ Top 10
As of February 27, 1991

1. Morphosis: Buildings and Projects, Peter Cook and George Rand (Rizzoli, paper, $35.00).
3. Neoclassicism in the North: Swedish Furniture and Interiors 1770-1850, Hakan Groth (Rizzoli, cloth, $55.00).
4. Italian Splendor: Palaces, Castles, and Villas, Jack Baseheart (Rizzoli, cloth, $95.00).
6. Venetian Palaces, Alvise Zorzi (Rizzoli, cloth, $95.00).
7. Violated Perfection: The Architectural Fragmentation of Modernism, Aaron Betsky (Rizzoli, paper, $35.00).
8. The New Moderns: Architects and Interior Designers of the 1990s, Jonathan Glancey and Richard Bryant (Crown, cloth, $35.00).
9. Tropical Deco, Laura Cerwinske (Rizzoli, paper, $14.95).
10. The Houses of the Hamptons, Paul Goldberger (Knopf, 1986, cloth, $65.00).

Urban Stories
Trump’s Concessions, City Planning Progress, Zoning Commentary...

Concord... At Last
The future of the Penn Yards site, for decades one of acrimonious uncertainty, seems to have been resolved. In March an agreement was reached among the Trump Organization, six community and civic groups, and city and state government. Trump has evidently agreed to back a modified Civic Alternative scheme (Oculus, October 1990, pp. 6-11), which had been planned by Paul Willen, Daniel Gutman, and Andrews & Clark, under the aegis of six organizations: The Parks Council, Municipal Art Society, Regional Plan Association, Westpried, National Resource Defense Council, and Riverside Park Fund.

Trump and his architect, Alex Cooper, had been meeting with the Civic Alternative camp, which now includes former Battery Park City honcho Richard Kahan, to see if a compromise scheme could be worked out. Cooper, who will be working with Willen and Gutman on the modified version, pointed out Civic Alternatives benefits: real estate fronting the street, the large park, its adaptability to building in stages. Gutman says that his and Willen’s original plan was being kept: “It is just refined according to some of Cooper’s own ideas.” There is no shopping mall, no World’s Tallest Building, although there will be some television and production studios, and there is more of a mix of residential and commercial uses. While some elements of the collaboration, such as the design guidelines, remain to be negotiated, the three most important parameters have been set: the overall Willen/Gutman scheme; the density of 0.3 million square feet, which of 6.2 million will be residential (the rest will be studio space); and a new, “inboard” alignment for the West Side Highway. While the density is higher than Willen and Gutman’s original 7.3 million square feet, it is much lower than Trump City’s 14.5 million square feet. Exactly how Willen, Gutman, and Cooper will “work together” remains “a little unclear,” according to Gutman. It was being decided as Oculus went to press.

Rumors abound that Trump was willing to accept the Civic Alternative scheme only with unanimous agreement from the groups involved because he wishes to sell the site. The property obviously will increase in value once the plan and its zoning changes have been approved by the City Planning Commission. Cooper comments he has “not heard Trump say anything about that...He envisions
The Penn Yards site emphasizes the city and state governments have become unable to perform the same functions. That the MAS, the Parks Council, Westpride, and Mr. Trump are talking is sobering. It but is dispiriting that these conversations do not include the City Planning Commission or the State Department of Transportation. With regard to City Planning, it means a complete abdication of their responsibilities at a time when there are many problems to be solved. With regard to the state DOT, the sobering realities of the feasibility and costs will eventually have to be factored into whatever solution is crafted."—A.E.M.

City Planning Update

According to Martha Ritter, spokesperson for the Department of City Planning, the City Planning Commission's recent accomplishments include the following:

- Fair Share Criteria: On December 3, 1990, the CPC adopted the fair share criteria, a pioneering attempt to site municipal facilities equitably and efficiently within the city's communities. The CPC is currently discussing the criteria with city agencies and community boards.

- City Environmental Quality Review Rules: the Mayor's task force on CEQR has submitted a draft of environmental review rules to the CPC, which will review it and hold public hearings to evolve a final set of rules. The city's charter mandates a "lead" agency be selected for each category of actions subject to CEQR. It would be the agency with the greatest responsibility for initiating and carrying out the action. (For private applications, the lead agency will be the one that approves the action.) The rules also define the authority of the new Office of Environmental Coordination (OEC), which will establish requirements and oversee and facilitate the review process. The OEC will create a new Environmental Assessment Statement to guide the determinations of negative or positive impacts, and it will publish a new technical manual clarifying the review process.

- 197a Plans: The rule-making proposal to establish the form and content standards for community, borough, and citywide plans (197a) and the procedures for their review is currently being studied by the CPC. The 197a neighborhood-level strategic plans are to be developed through a public review process and are intended to establish a policy framework for future actions.

Richard Schaffer, chairman of the CPC, says, "The rules should promote a flexible process that encourages innovative thinking and requires community boards to grapple with the broad implications of their plans."

Commentary on Zoning for the Upper East Side

by Harold Fredenburgh

The report by the Oculus Special Feature Committee on Zoning on the Upper East Side (Oculus, Feb. 1991, p. 7) prompts the fundamental question of whether we should design the city as it was or whether we should be addressing the city of the future.

The urban design notion of mandating a street wall in New York, seen both in City Planning's zoning proposals and in the Oculus Special Committee proposal, still deals with the city as it was. Over the past decade and longer, an extraordinary transformation has taken place in the fabric of Manhattan. A new pattern has emerged reshaping the streetscape of the city and redefining its skyline. As a result of the zoning incentives that began in 1961, the city's traditional fabric, which is founded upon the alliance of the street and building wall, has been eroded and fragmented by an architecture of autonomous towers and an increasing array of open plazas, vest-pocket parks, mid-block passages, and numerous other amenities. Though architects have frequently questioned or disdained the new patterns in favor of returning to a city of closure and visual uniformity, the results are not entirely negative. The public domain has been greatly enlarged, and many attractive and usable spaces given to public enjoyment. Unlike the large, bulky shapes that result from recent contextual zoning, the tall, slender towers respond to our desire for light, air, and view. Their marketability shows that.

But the major problem is that this new pattern lacks a significant order or unity. It is a largely episodic and discordant pattern — the consequence of unplanned zoning incentives and a "what-we-can-get-if-we-allow-that" policy. Needed is a comprehensive and urbanistically imaginative attitude about public space.

It would seem that the answer is not to turn back the clock, but to turn it ahead and respond to the patterns that actually have been evolving in the city. One has to be in charge of these developmental forces.
Global Warnings

Compiled by Kelly Shannon and Suzanne Stephens

Since so many architects are either currently involved in work overseas or actively hankering after it, Oculus decided it would be useful to publish some miscellaneous perceptions and insights by architects and other observers. While questions of practice (getting jobs, getting paid) inevitably come up in any discussion, the comments here focus more on the impact of American design on the regional architectural styles of other countries — Spain and Japan in particular. Presented below is a compilation culled from a series of three discussions sponsored by The Architectural League in December and reorganized here according to specific topics.

Why American Architects Are So Attractive

Robert Gutman (sociologist and professor at Princeton and Rutgers universities): Foreign clients are attracted to American architects for a number of considerations. For example, Americans show an ability to deal with a range of modern building types. The capacity to separate design functions from production functions gives American firms an edge, for they are more resourceful in extending or contracting the design-related services they can offer clients. They are willing to abandon a range of responsibilities — something local firms are unwilling to do. Thus design-only firms find it easier to penetrate the markets in Japan, France, and Spain. American firms who market comprehensive services have a hard time getting work in countries like Japan where the design and construction segments are integrated within entire companies.

Nevertheless, large commercial firms still dominate the overseas market. They have benefited from the privatization of architecture and construction in many countries, such as England. Overseas clients want the special experience of these large practices. Certain foreign firms want to learn about American codes. For example, Japanese construction companies say they hope to use this knowledge for later penetration of the American market.

David Stewart (architectural historian): Japanese architects in general don’t necessarily like working with foreign architects, but will do so temporarily to acquire prestige or knowledge of a certain technology, to gain an edge.

Ignasi de Sola-Morales (Spanish architect and critic): Foreign architects are invited to Spain either to provide the special services and expertise or for their “star-status.”

The Future for America’s Influence

Robert Gutman: It is thought that the work of American firms abroad is now diminishing in its impact. In the last 40 years the American share of the foreign market has actually fallen off in Africa and the Middle East. The long-range forces within the market for American architectural firms abroad remain a question. Design is highly competitive and highly global. Even the all-stars may see reduced participation.

Kenneth Frampton (critic/theorist/practitioner): The import of foreign, especially American, architects to Japan has a lot to do with economic and cultural politics. The balance of trade is being addressed at this level... and it will last as long as they can pay the bill.

American Architecture’s Sensitivity to Local Conditions

Rafael Vinoly (practitioner): Transcultural experiences should and do make me doubt everything we take for granted — that we can understand culture of a different land....

Robert Stern (practitioner, historian): Architectural vocabulary is a central issue for me and I took a Western approach to a building in Japan.... The intersection between cultures I find very interesting and the intersection of a local site with international taste, whether it be classical or modern, intrigues me. By working in a Western vocabulary and by not intending to imitate Japanese architecture, I hope to approach some other dimension.

Kenneth Frampton: How can one make some kind of sensitive response to local conditions?... The American tradition and value system allow the “American” architectural image simply to be carried over and implanted in other cultures.

American Architects in Other Lands: Part I

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<th>Architect</th>
<th>Building</th>
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<th>Completion Date</th>
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<tr>
<td>Rafael Vinoly</td>
<td>Tokyo International Forum</td>
<td>Tokyo</td>
<td>1995</td>
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<td>Steven Holl</td>
<td>Void Space/Hinged Space Housing</td>
<td>Fukuoka, Japan</td>
<td>1991</td>
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<td>Andrew Macnair</td>
<td>Gateway, Phase II (retail)</td>
<td>Fukuoka, Japan</td>
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<td>Emery Roth</td>
<td>Gundal Restaurant</td>
<td>Madrid</td>
<td>1993</td>
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<td>John Burgee</td>
<td>MacArthur Centre</td>
<td>Brisbane, Australia</td>
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<td>Singapore Hotel and Retail Mall</td>
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<td>Richard Meier</td>
<td>City’s Exhibition/Assembly Building</td>
<td>Ulm, Germany</td>
<td>1993</td>
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<td>City Hall and Central Library</td>
<td>The Hague</td>
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<td>Gmbh Exhibition Facilities</td>
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<td>Canal +</td>
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Peter Buchanan (English deputy director of the Architectural Review): Spain is a country with a strong cultural identity that hasn't yet been eroded by an international culture... There is something to be said for London and Paris — cities that have separate areas for dumping these buildings [by foreign architects]... Spanish architecture's dependence on substance and craft will be under threat as Spain joins the European Economic Community.

On the Threat of Global Architectural Homogenization

Rafael Moneo (practitioner): The entire world will suffer from this process of homogenization. It is very disturbing to see the same product everywhere.

Mary McLeod (architectural historian): We can't tell architects what to do, but they should exert opposition when the project is inappropriate. Playing the faithful servant or whore to the client is not the answer.

Peter Buchanan: Homogenized buildings are so insubstantial; they will never become part of any one place.

Mary McLeod: How do we deal with this situation? Some assume that local architects do it better. But this wasn't the case with James Stirling in Stuttgart or architects do it better. But this wasn't the case with James Stirling in Stuttgart or

The Effect of a Global Economy on Cities and Architecture

Saskia Sassen (urban planning specialist): We have global communication, so we can integrate the world into one system. But when you have global integration, certain functions expand. This creates higher density in some cities, which is one of the great ironies of the last few decades. There is an economic rationale for such density in strategic places such as London, Tokyo, and New York. These centers are marketplaces where time intersects with space in an accelerated set of activities. The organization of commodities and special services — all highly technical — is needed instantaneously. These marketplaces do not exist for face-to-face interaction as much as for the need to bring together whole teams of participants, such as lawyers and architects. The key factor to understanding density is that these people are not just having meetings, but are producing something — even if it is information.

In addition, there are a whole series of goods and services that are very much a part of the information economy. Meetings require tables and chairs and equipment, all of which in turn requires maintenance. ... But often a homogenous quality pervades the city. There is something to be said for the city being related to the high-profile

Compiled by Barbara McCarthy and Suzanne Stephens

<table>
<thead>
<tr>
<th>Architect</th>
<th>Building</th>
<th>Location</th>
<th>Completion Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Meier</td>
<td>Hypolux Bank</td>
<td>Luxembourg</td>
<td>1993</td>
</tr>
<tr>
<td></td>
<td>Museum of Ethnology</td>
<td>Frankfurt</td>
<td>1993</td>
</tr>
<tr>
<td></td>
<td>Jean Arp Museum</td>
<td>Rolandeck, Germany</td>
<td>1993</td>
</tr>
<tr>
<td></td>
<td>Swiss Volksbank</td>
<td>Basel, Switzerland</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Goldman Sachs HQ</td>
<td>London</td>
<td>1991</td>
</tr>
<tr>
<td></td>
<td>High Holborn (office buildings)</td>
<td>London</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Four Great St. Helens (office buildings)</td>
<td>London</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>27 Old Bond St. (retail, offices)</td>
<td>London</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Broomielaw, phase II (mixed-use)</td>
<td>Glasgow</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>PGGM, Friedrich Ebert Anlage (office building)</td>
<td>Frankfurt</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>DC Bank HQ</td>
<td>Frankfurt</td>
<td>project</td>
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<tr>
<td></td>
<td>Hanseatic Trade Center, phase 1</td>
<td>Hamburg</td>
<td>project</td>
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<tr>
<td></td>
<td>U.S. Embassy</td>
<td>Nicosia, Cyprus</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>Chifley Tower (office building)</td>
<td>Sydney</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>Orchard Street (office: retail complex)</td>
<td>Singapore</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Bank Niaga</td>
<td>Jakarta, Indonesia</td>
<td>1992</td>
</tr>
<tr>
<td></td>
<td>1250 Boulevard René Levesque</td>
<td>Montreal</td>
<td>1991</td>
</tr>
<tr>
<td>Ehrenkrantz,</td>
<td>Heron Quays Master Plan and</td>
<td>London</td>
<td>study</td>
</tr>
<tr>
<td>Eckstut &amp; Whitelaw</td>
<td>Development Guidelines</td>
<td>London</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Free Trade Wharf</td>
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</tbody>
</table>

Notice: Reconstruction Work Overseas

Contacts for Reconstruction of Kuwait

For reconstruction proposals to the Kuwait Government, write:

Kuwait Coordination and Follow Up Center
1510 H Street, N.W.
Washington, D.C. 20005
Attn: Dr. A. Al-Awadi

For subcontract work with U.S. Army Corps of Engineers, write:

U.S. Army Corps of Engineers
Middle East/Africa Projects Office
385 Battaille Drive
P.O. Box 2250
Winchester, Virginia 22601-1450
Telephone: (703) 665-3683/3692/3674/3667

For U.S. Companies doing business in the Middle East, directories are sold by:

Uniworld Business Publications
Suite 509, 50 East 42nd Street
Telephone: (212) 697-4999

U.S. Employment Information

For the list of U.S. Army Corps of Engineers contract awards made on behalf of the Kuwait Government for reconstruction projects, write:

Public Affairs Office
U.S. Army Corps of Engineers
Middle East Division
P.O. Box 2250
Winchester, VA 22601-1450

For subcontracted work, write:

Bechtel Corporation
P.O. Box 199965
San Francisco, CA 94119
Attn: Employment Department
For other job opportunity information, the U.S. Department of Labor recommends calling the state employment office in your town. (The number can be found in the state government listing in your phone book.)
How Do You Get to Design a Building (or not) in Hamburg?

According to Bauwelt, a German architectural magazine, SOM won and then lost the competition for the Hanseatic Trade Center in Hamburg to a joint venture of Kohn Pedersen Fox of New York and Kleffel, Köhnholdt of Hamburg. The only weird thing, according to Bauwelt’s writer Gert Kahler, is that the two firms had originally submitted separate schemes. As Kahler wrote, "SOM was placed at the top of the list after the jury met. SOM’s proposal was well proportioned and well scaled and continued the context of the warehouse district," for this harbor site near the Kehrwiederpütze quay. "This design," Kahler wrote, "should have been made public in a press conference, but to everyone’s surprise, the competition’s organizer, Egbert Kossak, pulled a new rabbit out of the hat."

The “rabbit” seemed to be the result of a quick collaboration that Kahler estimates took KPF and Kleffel, Köhnholdt about three days to execute. Other entrants in the competition included Wilhelm Holzbauer of Vienna and Massimiliano Fuksas of Rome, along with two English firms not named in Kahler’s article. The SOM referred to in the article is, according to various sources, the New York office.

Lee Polisano, partner of the London office of KPF, said the competition organizers wanted a local firm and the clients wanted KPF. When the competition entries were submitted, SOM’s scheme was chosen as a compromise. Then, "after the jury had made its initial evaluation," said Polisano, "we were asked by the clients to submit a modification to our scheme. All the changes and follow-up work were not done with Kleffel Köhnholdt. After this scheme was drawn up (Scheme B, let’s say), we were told we had won but that the execution would be done by us and Kleffel Köhnholdt. We would be the masterplanners and architects for phases one, two, and four, and Kleffel Köhnholdt would be architects for phase three. We were asked to meet with the firm to decide on general principles and work out the general massing for the project. That scheme (let’s call it Scheme C), showing the initial ideas of the two architects working together, was presented to Kossak and others at the press conference. These meetings [between KPF and KK] took about a week, not three days."

The moral of the story is…

ARCHITECTURE for EXPORT
Opportunities and pitfalls

How You Do Get to Design a Building in Moscow

According to architect Mark Pavliv, Executive Vice President/CEO of the Roe Design Group, the firm was approached by a Russian-born American developer to work on a business office complex in Moscow. Since the developer was searching for partners to provide additional funding for the venture, the Roe Design Group “responded by acting as a catalyst,” says Pavliv. “We brought parties involved in similar projects to the table.”

The Roe Design Group, a 20-year-old offshoot of the parent engineering firm Burns and Roe, then prepared a more formal document for the investment group. “As a result of our interest and expertise,” maintains Pavliv, “we were asked not only to be the architects but participate in the joint venture. Rather than money, we are contributing our time. To date this means staging discussions, giving background information, conceptualizing, and drawing up the scheme.”

The architectural firm, whose president, Ralph Roe, is an architect and grandson of one of the founders, can of course call on the 2000-person engineering firm for a little advice when needed. Still Roe Design Group is a separate company that wants to go after architectural work. And with Pavliv, who joined the office last year after having spent seventeen years with Beyer Blinder Belle, the firm hopes to go global in a much bigger way.

American Architects in Other Lands: Part I

<table>
<thead>
<tr>
<th>Architect</th>
<th>Building</th>
<th>Location</th>
<th>Completion Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roe Design Group</td>
<td>Moscow International Business Complex</td>
<td>Moscow</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Industrial Export Business Center</td>
<td>Bucharest</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Bologna Satellite City, Zone A</td>
<td>Bologna</td>
<td>project</td>
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<tr>
<td></td>
<td>Freshwater Bay Port Development</td>
<td>St. John’s, Newfoundland</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Hotel, Kiev (restoration)</td>
<td>Kiev, Ukraine</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Hotel, Kiev (conversion)</td>
<td>Kiev, Ukraine</td>
<td>project</td>
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<tr>
<td></td>
<td>Hotel</td>
<td></td>
<td>project</td>
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<tr>
<td></td>
<td>Hibernia development</td>
<td>Malta</td>
<td>project</td>
</tr>
<tr>
<td>Robert Stern</td>
<td>Newport Bay Club Hotel</td>
<td>St. John’s, Newfoundland</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Hotel Cheyenne</td>
<td>Euro Disneyland</td>
<td>1992 project</td>
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<td></td>
<td>Cap d’Akiya</td>
<td>Marne, France</td>
<td>1992 project</td>
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<tr>
<td></td>
<td>Golf Club House</td>
<td>Euro Disneyland</td>
<td>1992 project</td>
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<tr>
<td></td>
<td>America House, U.S. Embassy annex</td>
<td>Hayama, Japan</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Chiburi Lake Golf Resort</td>
<td>Izu Peninsula, Japan</td>
<td>project</td>
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<tr>
<td></td>
<td>Kitsuregawa Golf Club House and Inn</td>
<td>Budapest</td>
<td>1995 project</td>
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<tr>
<td></td>
<td>Shinshirikawa Resort (golf club, hotel)</td>
<td>Chiburi, Japan</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>Izumidai Resort (hotel)</td>
<td>Kitauregawa, Japan</td>
<td>project</td>
</tr>
<tr>
<td></td>
<td>The Turning Point (office building)</td>
<td>Shirikawa, Japan</td>
<td>project</td>
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<tr>
<td></td>
<td>Harajuku Apts.</td>
<td>Izu Peninsula, Japan</td>
<td>project</td>
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<td>Amstelveen, Neth.</td>
<td>project</td>
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<td></td>
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<td>Tokyo</td>
<td>project</td>
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**LONG RANGE PLAN 1991**

The New York Chapter of the AIA is the largest chapter in the nation, and the numerous activities of the Chapter suggest the many realms of thought and action in which we as architects are engaged.

To help us organize and focus our efforts, we have developed this long range plan. It defines our goals and our aspirations, and will, we hope, guide our efforts in the years to come.

We ask you to share your thoughts with us as we move to a final draft of this document. You will be invited shortly to an open Chapter meeting to discuss the plan. We hope to see you there.

Very truly yours,

John H. Winkler, FAIA
President
NEW YORK CHAPTER/AIA

AIA Mission 1857—1991

- To organize and unite the profession in fellowship;
- To promote the profession's esthetic, scientific and practical efficiency;
- To advance the science and art of planning and building by advancing standards of architectural education;
- To coordinate the building industry and profession to ensure better living standards through an improved environment;
- To make the profession of ever increasing service to society.

Goal: Design Excellence

- To promote design excellence and the quality of the built environment in New York City and the metropolitan area.
- To provide a forum for current theoretical concerns in architecture and urban planning.

Goal: Professional Development

- To promote the development, status, and worth of the profession.
- To develop the professional skills and effectiveness of architects.

Goal: Public Outreach

- To assume a leadership role on public policy issues concerning urban planning and architecture.
- To advocate the interests of the profession on issues, legislation, etc. which affect the practice of architecture.
- To communicate the value of the profession and its service.

To promote design excellence and the quality of the built environment in New York City and the metropolitan area.

- Establish Design Excellence Awards for clients (public agencies, corporations, developers, etc.) and community groups for sponsorship of new buildings, preservation, urban planning, neighborhood revitalization, etc. Executive Committee with Design Awards Committee

- Sponsor design competitions and/or charrettes on a periodic basis, perhaps in partnership with non-profit group (e.g. recent search for Shelter Design Charrette) or community groups. Committees

- Mount an exhibit each year on a specific building type or design issue. Coordinate with Foundation 'theme'. Committees

- Actively support preservation of historic buildings and districts. Historic Buildings Committee; Executive Committee

- Evaluate the objectives of and publicity about NYC/AIA Design Awards Executive Committee; Design Awards Committee

To provide a forum for current theoretical concerns in architecture and urban planning.

- Develop lecture series on current issues in design and planning, possibly co-sponsored with local schools of architecture Architecture Dialogue Committee,

- Sponsor annual Design Roundtable with participation by members, academics and journalists; publish report in Oculus or as a separate paper. Executive Committee

- Invite people from other fields to address the Chapter on architectural and design issues which concern them. Committees; President's Advisory Committee, Art and Architecture Committee.

To promote the development, status, and worth of the profession.

- Develop public relations strategy to communicate the importance of architects' contribution to the New York environment. Consider retaining public relations counsel. Executive Committee; Task Force

- Assign the Practice Committee to study the compensation needs of architects and issue periodic reports on this and related topics such as benefits, insurance, etc. Executive Committee, Practice Committee, Special Task Force

- Reinforce the role and image of the architect both as form giver and as professional committed to meeting the needs of the client. Committees

- Co-sponsor Career Day with NIAE; promote involvement of members in career guidance for high school students. Executive Committee

To develop the professional skills and effectiveness of architects.

- Assess need for and develop continuing education programs for members, possibly in coordination with schools of Architecture. Committees

- Continue intern architect program. Consider establishing licensing exam preparation course. Executive Committee; Committees

- Establish Chapter library and information resource center for members. Executive Committee; Committees

- Provide a place and an environment which encourages members to meet informally. Executive Committee

- Provide opportunities for "fellowship" among members and prospective members. For example, hold an annual picnic for members and families. Executive Committee

- Maintain liaison with other AIA components. Executive Director, Executive Committee

To assume a leadership role on public policy issues concerning urban planning and architecture. Coordinate efforts with Foundation.

- Focus on current issues and bring together architects and other key people to discuss modifications of public policy (issues: affordable housing, design in education, urban transit, etc.) Committees, Presidents Advisory Committee

- Sponsor public benefit programs, such as Search for Shelter. Committees

- Develop planning initiatives for New York City, such as zoning proposals, "Plan for New York", etc. Executive Committee, Zoning Committee

To advocate the interests of the profession on issues, legislation, etc. which affect the practice of architecture.

- Strengthen lobbying efforts on local and state levels. Represent the interests of architects before government agencies on issues affecting professional practice. Executive Director; Executive Committee, Public Sector Contracts Committee

- Testify at public hearings on architectural and planning issues. Executive Director; Executive Committee, Public Sector Contracts Committee

- Sponsor liaison meetings with related organizations and other professional groups. Committees

- Establish task forces to study special issues and provide advocacy when required. Executive Committee

- Assign President, Executive Director, or other's designated by Executive Committee to be spokespersons to public, media and City and State Agencies on current issues. Executive Director; Executive Committee, Continued on back page, col. 1
Founded in 1857, the New York Chapter is the oldest component of the American Institute of Architects. With over 2800 members, the Chapter represents a broad range of the architectural community in New York. The New York Foundation for Architecture was established by the Chapter in 1967 as a charitable and educational body to administer bequests and scholarship funds. In 1990 the Executive Committee embarked on an effort to extend the educational mission of the Foundation to promote within the New York community a better understanding of the role of architecture in improving our built environment.

The Chapter is governed by a 12 member Executive Committee consisting of a President, Vice-President/President Elect, 2 Vice Presidents, Secretary and Treasurer and 6 Directors. The officers and director of the Chapter also constitute the members and Board of Trustees of the Foundation. The Chapter has elected committees on Nominations, Fellows, Jury for the Medal of Honor and Awards of Merit and Finance. Over 20 program committees conduct Chapter activities.

The Long Range Plan organizes the Chapter and Foundation missions into major goals:

- for the Chapter—
  Design Excellence
  Professional Development
  Public Outreach

- for the Foundation—
  Scholarship
  Research
  Education

Effective governance of the Chapter and Foundation provides the means of achieving these goals. The Plan focuses on Leadership, Organization and Membership as key governance issues.

The Plan initiates a continuing planning process for the Chapter and Foundation. It is intended to stimulate discussion and debate about goals, programs and governance. The Executive Committee invites your participation in shaping the future of the Chapter and Foundation.
<table>
<thead>
<tr>
<th>Goal: Public Outreach</th>
<th>Focus: Organization</th>
<th>Focus: Membership</th>
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</thead>
<tbody>
<tr>
<td><strong>Continued from inside</strong></td>
<td><strong>Continued from inside</strong></td>
<td><strong>Continued from inside</strong></td>
</tr>
<tr>
<td>• Maintain regular contact with City officials on issues of importance to architects. Executive Director; Executive Committee, Public Sector Contracts Committee</td>
<td>• Monitor and review operations and staff activities. Executive Director; First Vice President</td>
<td>• Implement Membership Committee initiative with focus on minority and women architects. Membership Committee</td>
</tr>
<tr>
<td><strong>To communicate the value of the profession and its service.</strong></td>
<td>• Evaluate Executive Director and staff functions and performance on an annual basis. Establish job descriptions for staff. Executive Committee</td>
<td>• Place Membership Committee under leadership of First Vice President. In particular, the Chapter should be more active in reaching younger, minority and women architects who are not aware of the value of Chapter membership. First Vice President</td>
</tr>
<tr>
<td>• Engage public relations professionals to formulate strategy. Executive Committee</td>
<td><strong>To develop public participation on Foundation Board while maintaining close relationship of Foundation to Chapter.</strong></td>
<td>• Develop information packet describing benefits of AIA membership to be directed to potential members and interns. Target newly registered architects for membership. Membership Committee</td>
</tr>
<tr>
<td>• Encourage public membership and participation in Chapter Executive Committee, Committees</td>
<td>• Establish Advisory Committee with public participation. NYFA Board</td>
<td>• Develop mailing list of non-member architects and interns and do periodic mailing to encourage their membership. Executive Director; Staff</td>
</tr>
<tr>
<td>• Develop consistent graphics program for Chapter communications. Task Force; Consultant</td>
<td>• Evaluate legal structure of NYFA—private vs. public foundation. NYFA Board; Legal Counsel</td>
<td><strong>To encourage public membership in the Foundation. NYFA Board</strong></td>
</tr>
<tr>
<td>• Evaluate role of Oculus in communicating to the public. Committee</td>
<td><strong>To maintain sound financial management of Chapter and Foundation.</strong></td>
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<tr>
<td>• Expand AIA media exposure e.g., newspaper column, cable TV show Executive Committee</td>
<td>• Place the Chapter on firm financial footing so other goals can be achieved. Maintain sound accounting practices and issue financial summary to members as part of President’s Annual Report. President; Finance Committee</td>
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</tr>
<tr>
<td></td>
<td>• Resolve to limit and if possible avoid dues increases by charging for individual events, increasing membership, developing alternative sources of revenue, and efficient management. Executive Committee; Executive Director; Finance Committee</td>
<td>• Develop mailing list of non-member architects and interns and do periodic mailing to encourage their membership. Executive Director; Staff</td>
</tr>
<tr>
<td></td>
<td>• Change Chapter’s and Foundation’s fiscal and official year to calendar basis. By-laws revision</td>
<td><strong>To make Chapter and Foundation communications more effective.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>To maintain an interrelated planning process for the Chapter and Foundation.</strong></td>
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</table>
A little over a decade has passed since Bernard Tschumi first presented his work in the downtown gallery Artists Space. Since then Tschumi won the competition for and began construction of his 1985 scheme for Parc de la Villette outside Paris and in 1988 was appointed dean of the Graduate School of Architecture, Planning and Preservation at Columbia University. On Wednesday, February 13, Tschumi presented the prestigious University Lecture in the Rotunda of Columbia University's Low Memorial Library. (Previous lecturers include Lionel Trilling, Meyer Schapiro, Mario Salvadori, Edward Said, Arthur Danto, and Kenneth Frampton.) The setting for the lecture was significant in that it allowed Tschumi to assert his theoretical position within an institution perceived as a bastion of high culture and establishment. Tschumi also faced the challenge of presenting his thoughts to a varied audience that included members of the broader Columbia academic community as well as colleagues and students from GSAPP, New York's architectural practitioners, and visiting architectural theorists.

Tschumi presented what may be considered avant-garde theory. His early Moshe Safdie, Tschumi investigated the relationship between architecture and cinema via cinematic sequences of events, a strategy Tschumi continues to exploit in an effort to redefine architecture as event. The invitation to present the Columbia lecture could signal that Tschumi's radical discourse has faced the challenge of presenting his thoughts to a varied audience that included members of the broader Columbia academic community as well as colleagues and students from GSAPP, New York's architectural practitioners, and visiting architectural theorists.

Tschumi's architectonic response focuses on the dichotomy between structure and skin that underlies both modernist and postmodernist architecture. Both the AT&T and IBM buildings were designed on the assumption that the interior structure is a frame and exterior skin is a "sign." Tschumi reconfigures this equation for his new mode of investigation. This leads him to perceive structure as event and to see structure in terms of time (instead of as a solid material). Structure as solid material is inverted and becomes disseminated flecks of images generated by the nonstructural video screens. Structure becomes invisible in darkness leaving glass becomes invisible in darkness leaving televised image of media. Does this sequence of moves undermine the dichotomy between structure and skin? No, because Tschumi's argument is phenomological and exists only as a sequence of thought, that is, not fixed in time. Time is fundamental to his thesis. But here we are back to the argument regarding time as the new mode for thinking about architecture. What is required for Tschumi's thesis to rethought?

In his lecture Tschumi did not simply present an argument but instead articulated the event thesis. The event of his presentation in the history of thinking about architecture was a critical aspect of the lecture: Tschumi's discourse, a discourse founded in time or temporality, was the event. For Tschumi, time is fundamental to understanding. We may now ask if our contemporary cultural condition should be rethought in terms of time as opposed to substance. Technology as electronic apparatus has eroded our habit of thinking about ourselves and objects as concretely there. One need only consider the impact of live coverage of the war in the Persian Gulf to discern how such events redefine us and the reality of things in the world. Television plays a major role, as evidenced in what The New York Times recently coined the "CNN effect." The historical avant-garde and the multiplicity of contemporary architectural discourses are undermined by this unprecedented cultural condition, which demands a theory as radical and adaptable as Tschumi's. The material condition of architecture that Tschumi's thesis reconceives is not merely interrogated on the level of metaphor. Tschumi's lecture questions the object status of architecture, not as wishful thinking but as consistent with the tools and conditions given by our technologically mediated cultural context.

Stephen Perrella is an editor/designer of NEWSLINE, published by GSAPP.
**Tips for Tough Times**

by Lenore M. Lucey

In February, the Marketing and Public Relations Committee heard marketing specialist Carol McConochie Rauch address marketing in these troubled times. It is not possible to recreate the discussion, which was stimulating and provocative; however, the following thoughts stand out as worthy of repetition. In addition, there is meaty fare here for marketing at all times, not just during downturns.

Create a Recession Plan

• Go after the natural-fit markets.
• If you do not have a lot of work, make sure what you have will carry you.
• Go after clients, not just leads.
• Create a “consistency of the whole” — everything should be an expression of what you are.
• Your market has to match your personal strengths not just your professional strengths.
• Maintain the ability of partners to produce work.
• Know how far you can cut back and still survive.
• Make people accountable for producing; each person must carry his or her own weight.
• Watch your markets, not your competition.
• Sell the client on helping the client to solve problems — do not sell yourself.
• Be proud of your firm’s ability to launch new firms; give others the training and confidence.
• Firms that deliver partners have a hold on new jobs now; however, if all partners are “sold” there is no product to market.
• Yield to your personal integrity.
• If you cannot imagine it, it will not happen.
• Do not set out to change the world, but change your mind about the world.
• Discover who you are and build your firm around that.

The Future of the Profession

• In the nineties clients will seek out the profession to learn how to manage creativity.
• This will be the most important decade in the history of the world:
  – we will determine if the planet will survive;
  – we will see the rise of global democratization — the inherent, natural demand for individual freedom;
  – we must understand the new physics;
  – we will see the rise of individual fulfillment, exceptional professionals, and of professions in crisis;
  – it will be an era of simplicity and integrity.

Moving the Profession in the Nineties

• Create new partnerships with the client; neither leader nor follower, but side by side.
• Move toward something larger than the goals of the project: what do you want to leave your grandchildren?
• Develop the self-esteem of the profession and the architect. You cannot become the partner of the client if you do not feel good about yourself.

Two Final Thoughts

• Be mission driven and market sensitive.
• Do not fear recession. In grade school we had recess twice a day; use the time to look inward and play.

Monthly breakfasts are open to members of the Marketing and Public Relations Committee and cost $12. For information on joining the committee, please call Judy Rowe at the Chapter.

**NYC/AIA Top Sustaining Firms**

As of February 28, 1991

<table>
<thead>
<tr>
<th>Firm</th>
<th>Number of Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skidmore, Owings &amp; Merrill</td>
<td>190</td>
</tr>
<tr>
<td>Pei Cobb Freed &amp; Partners</td>
<td>171</td>
</tr>
<tr>
<td>Kohn Pedersen Fox Associates</td>
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<tr>
<td>Hellmuth, Obata &amp; Kassabaum</td>
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<tr>
<td>Perkins &amp; Will/Russo &amp; Sonder</td>
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<tr>
<td>Swanke Hayden Connell Architects</td>
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<tr>
<td>Haines Lundberg Waehler</td>
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<tr>
<td>Taylor Clark Architects</td>
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<tr>
<td>Rafael Vinoly Architects</td>
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<tr>
<td>Ehrenkranz, Eckart &amp; Whitelaw</td>
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<td>Beyer Blinder Belle</td>
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<tr>
<td>Robert A.M. Stern Architects</td>
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<tr>
<td>John Burgee Architects</td>
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<tr>
<td>Brennan Beer Gorman/Architects</td>
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<td>Cooper, Robertson &amp; Partners</td>
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<td>Castro-Blanco, Piscinerio</td>
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<tr>
<td>and Associates</td>
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<td>Fox &amp; Fowle Architects</td>
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<tr>
<td>Hardy Holzman Pfefler Associates</td>
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</tr>
<tr>
<td>Edward Larrabee Barnes/John M.Y. Lee</td>
<td>39</td>
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<tr>
<td>Butler Rogers Basket</td>
<td>35</td>
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</tbody>
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**Favorite Son Runs for AIA President**

L. William Chapin, formerly New York’s Regional Director and currently Institute Vice President, has declared his candidacy for president-elect of the AIA. Chapin, from Rochester, has been a strong voice for New York’s architects throughout his tenure at NYSAA and AIA. His successful candidacy would make him the first AIA president from New York since NYC/AIA’s own Max O. Urbahn in 1971-72. AIA elections are held during the annual convention, this year May 17-20 in Washington, D.C. For more information call the convention hotline: 202-626-7395; for information on how you can participate in the Chapter’s decision-making process in casting its vote for all AIA offices, call 212-838-9670.

**Announcements**

**Landmarks Preservation Forum**

The New York Landmarks Preservation Foundation will hold a public forum at 8:45 a.m. on April 15 at the American Museum of Natural History. The keynote Speaker will be Senator Wyche Fowler, who will be followed by two panels, “Preservation and Environmental Concerns” and “Preservation and Public Advocacy.” Participants will include Paul Goldberger, New York Times; Albert F. Appleton, New York Department of Environmental Preservation; Linda Davidoff, The Parks Council; H. Grant Dehart, The Maryland Environmental Trust; Stephen L. Kass, attorney, Michael Kwarter, The New School; J. Jackson Walter, National Trust for Historic Preservation; Laurie Beckelman, New York City Landmarks Preservation Commission; Arnold Berke, Historic Preservation News; Betsy Gotbaum, New York City Department of Parks and Recreation; Sam Roberts, New York Times; Howard J. Rubenstein; and Sherry Kafka Wagner, consultant. Registration is $14 per person; contact the Foundation at 212-861-4562.

**Design Explorations: 2001**

Metropolis magazine and Parsons School of Design are collaborating on a competition to develop furniture or furnishings for a time of growing environmental awareness and changing lifestyles. The Sony Corporation of America is the major sponsor; additional ones are Formica Corporation, Brinkel Associates, and George Little Management. A call for entries appears in Metropolis; contact 212-722-5050 for further information.

**Building Code Design Guide**

GRDA Publications is publishing the third edition of its Design Guide to the 1991 Uniform Building Code. For more information contact GRDA, P.O. Box 1407, Mill Valley, Calif. 94942. 415-388-6808.
DEADLINES

APRIL 5

APRIL 9
Deadline for submissions for the National Sculpture Society's Henry Hering Medal for outstanding collaboration between architect, owner, and sculptor in the distinguished use of sculpture in an architectural project. Contact Gwen Pier, 212-889-6960.

APRIL 15

APRIL 26
Entry deadline for the Pittsburgh Corning Glass Block Products 1991 Design Awards Competition for architectural and interior designs incorporating PC Glass Block. Contact 800-245-1717 for details and submission requirements.

MAY 1
Entry deadline for three 1991 Travelling Fellowships in Architectural Design and Technology at the American Academy in Rome. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010. 924-7000.

Deadline for submissions in the Metropolis magazine/Parsons School of Design Competition: 2001, for environmentally sensitive and practical furnishings. For information contact 212-722-5050. See Announcements for additional information.

MAY 10

Entry deadline for the UIA's International Working Group for the Construction of Sports and Leisure Facilities. Contact IAKS, Carl-Diem-Weg 3, D-5000 Cologne 41, Germany. (221) 49-29-91. Competition documents are available in English.

MAY 11

MAY 17
First-stage submission deadline for a civic center masterplan and City Hall for Santa Clarita, California. For information and competition program, contact William H. Liskamm, Competition Advisor, Santa Clarita City Hall, 23920 Valencia Blvd., Suite 300, Santa Clarita, Calif. 91355. 805-259-2489.

Deadline for the Waterfront Center's fifth annual awards program for completed waterfront projects and comprehensive waterfront plans. Contact Susan Kirk or Ginny Murphy at 202-937-0356.

MAY 24

JUNE 14
Final submission deadline for the 1991 Design America Accessible Student Design Competition: A Cottage for Beethoven. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010. 924-7000.

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


THE CALENDAR

APRIL 1991

TUESDAY 9

DON'T MISS:


Mitch Rouda, Builder; Judy Schriener, ENR; and Roger Yee, Contract. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 5:30 pm. McGraw-Hill Auditorium, 1221 Avenue of the Americas. Registration 838-9670. $15 fee ($10 members).

Drawing and Representation in Contemporary Practice. With Diana Agrest, Joan Goody, Colin Cathcart, James Stewart Polshek, and James Wines. 4 pm. 501 Schermerhorn Hall, Columbia University. 854-4110.

WEDNESDAY 3

LECTURE


EXHIBITION


THURSDAY 4

COLLOQUIUM


LECTURES


MONDAY 8

LECTURE

Architectural Additions. Given by Patricia Phillips. 6:00 pm. Gallery, New Jersey Institute of Technology School of Architecture. 201-596-3080.

TUESDAY 2

PANEL DISCUSSIONS

Life Beyond THE Design Press. With Phil Schreiner, Building Design & Construction;

MONDAY 1

LECTURE


MEETING

Planning Session for New Projects. Sponsored by the NYC/AIA Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

SATURDAY 13

EVENT


TUESDAY 11

SEMINAR


CONFERENCE


LECTURES

Current Work. Given by Antoine Predock. Sponsored by The Architectural League. 6:30 pm. Location to be determined. Information 753-1722, reservations (required) 980-3767. $5 fee (non-League members).

The Federalist Era: 1776–1830. Given by Barry Lewis, architectural historian. Sponsored by the NYC/AIA Interiors Committee. 5:45 pm. The Urban Center, 457 Madison Ave. 838-9670.

PROGRAM

Human Resources: Skills for Workforce 2000. With Dr. Gilda Carle. Inter Change Communications. Sponsored by the Society of Architectural Administrators. 6:00 pm. Law offices of Shea & Gould, 1221 Avenue of the Americas, 45th floor. For information call Carol Monahan, 741-1300. $15 fee (AIA members $10).

MONDAY 1–TUESDAY 2

Job Fair for architecture and related professions. Sponsored by Columbia GSAPP. 9:00 am. Ursis Hall, Business School, Columbia University. Contact Michael Randazzo, 854-3414.

MONDAY 1

LECTURE


MEETING

Planning Session for New Projects. Sponsored by the NYC/AIA Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.
MONDAY 15

FORUM
Toward a Civilized City. Sponsored by the New York Landmarks Preservation Foundation. 8:45 am. Kaufman Auditorium, American Museum of Natural History, 79th St. and Central Park West. 861-4562. $14 fee. See Announcements for additional information.

TUESDAY 16–WEDNESDAY 17

TRADE SHOW AND EXHIBITION

WEDNESDAY 17

EVENT
Student Open House. Sponsored by Pratt Institute's graduate program of Facilities Management. 8:30 pm. Puck Building, 295 Lafayette St. Contact Peter Mannello, 718-638-3655.

THURSDAY 18

LECTURES
Architecture: Two Methodologies. Given by Peggy Crawford, photographer. Sponsored by the Pratt Institute's graduate program of Facilities Management. 6:00 pm. Gallery, New Jersey Institute of Technology School of Architecture. 201-596-3080.

The Greek Revival Era: 1830–1845. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 6:30 pm. The Urban Center, 457 Madison Ave. Leslie Armstrong or Shaune Rebillas, 929-0164. $12 fee.


Symposium: Urban Planning. Given by Tim Dowling, American Planning Association. 2:00 pm. Pratt Institute, 6:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

FRIDAY 19

LUNCH LECTURE
Earthday Environmental Awards. Sponsored by the Museum of the City of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

SUNDAY 21

TOUR
Downtown: The Anglo-Dutch City. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 1:00 pm. 996-1100. $15 fee.

TUESDAY 23

EVENT
Discussion of business plans and marketing budgets for architectural firms with lawyer/CPA Alan Raines. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 5:30 pm. The Urban Center, 457 Madison Ave. Leslie Armstrong or Shaune Rebillas, 929-0164. $12 fee.

THURSDAY 25

EVENT
Institute of Business Designers' Benefit Auction. IDCNY, 30-20 Thomson Ave., Long Island City. 718-937-7747.

LECTURES
Current Work. Given by Eric Owen Moss. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. $5 fee (non-League members).

The Industrial Era: 1840–1860. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. $15 fee.

FRIDAY 26

SEMINAR
Doing Construction and Design Business Abroad: How to Obtain, Organize, and Manage an Overseas Design and Construction Project. 9:00 am. New York University, School of Continuing Education, The Real Estate Institute, 11 W. 42nd St. 790-1338. $195 fee.

SUNDAY 28

TOUR
The Villages: The First Suburbs. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 1:00 pm. 996-1100. $15 fee.

LOOK FOR:

The Sixth Annual Construction Litigation Superconference, April 11, 12, Waldorf Astoria. Contact 800-243-3258.

MAY

THURSDAY 2

LECTURES
Neo-Gothic and Italianate: 1845–1865. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. $15 fee.

Slovak Themes. Given by Imrich Vasko, architect, Bratislava. Sponsored by the Pratt Institute. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

SATURDAY 4

SYMPOSIUM

SUNDAY 5

TOURS
Governors Island. Given by Justin Ferate. Sponsored by the 92nd St Y. 10:45 am. 996-1100. $25 fee.

Solilo: Midtown New York c.1860. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St Y. 1:00 pm. 996-1100. $15 fee.

MONDAY 6

EXHIBITION
The New York Chapter of
the American Institute of Architects
is grateful to the following for their
sponsorship of OCULUS

AJ Contracting Company
Forest Electric Corp.
George Kleinknecht, Inc.
Nastasi White, Inc.
Nordic Interiors, Inc.
Jaros, Baum and Bolles
Lehrer McGovern Bovis, Inc.
Syska & Hennessy
The Greenline Guides
National Reprographics, Inc.
Tishman Construction
Corporation