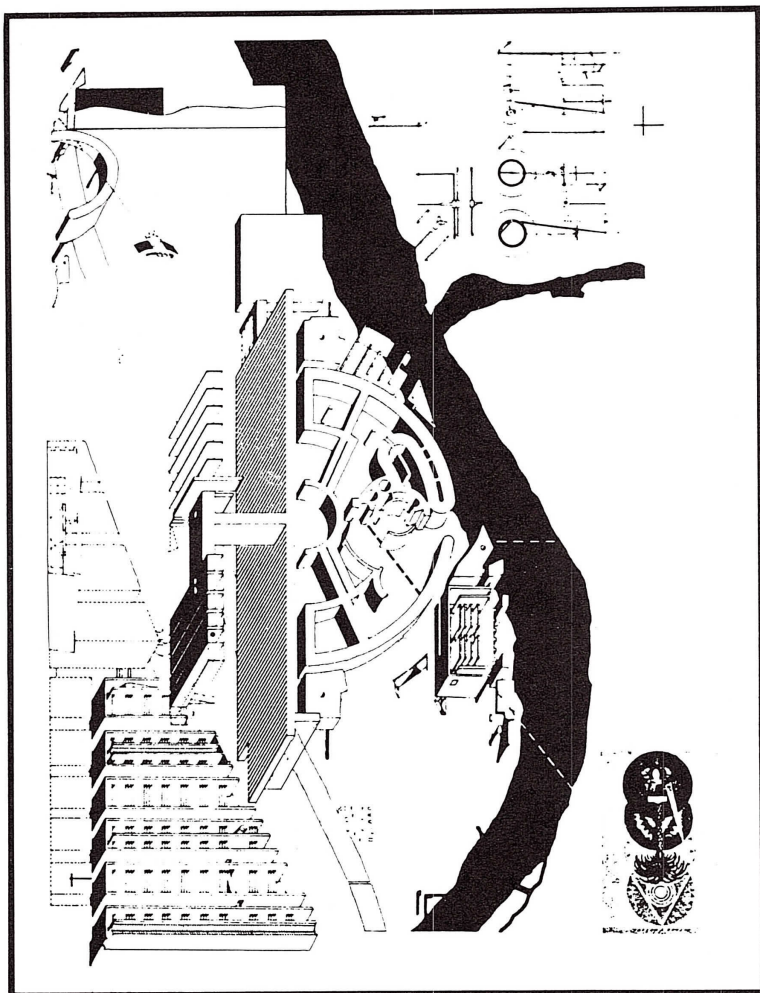


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 8, April 1991



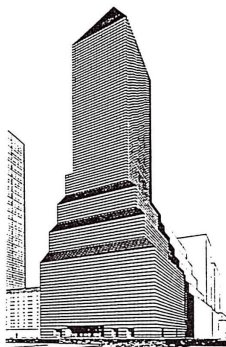
Worldly Architects

TSCHUMI ON TIME AND ARCHITECTURE

**Trump City Dumped
(It Seems)**

Cover: "Untitled from Piranesi's Campo Marzio: An Experimental Design," Stan Allen, 1989; from Avery Library Centennial Drawing Archives Exhibition.

Rear Cover: Elevation, Section, Highbridge Tower, 1872, John Bloomfield Jervis; restoration, William Hall Partnership, 1991.



575 Lexington study, Der Scutt

Volume 53, Number 8, April 1991

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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

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 [of 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. Lucey
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 on 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 most of our venerated skyscrapers for being too big as well? Will we change our minds about the size? Or if not, what should we do about it?

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 kicked up a fuss, and a scheme resulted that encouraged high-density development (FAR 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 split-lot commercial zone, was changed to C6-4 and given an FAR of



Worldwide Plaza, SOM and Frank Williams

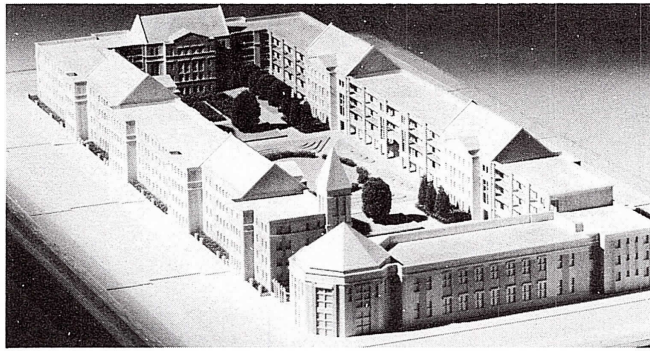
10, with bonuses for subway improvements boosting the FAR to 12:1. The developer and his architects (**David Childs** of SOM for the 47-story tower on Eighth, **Frank Williams** — who went uncredited in the *New Yorker* essay — for the 38-story tower on Ninth) in a sense followed the new Clinton Special 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.

Addison Thompson

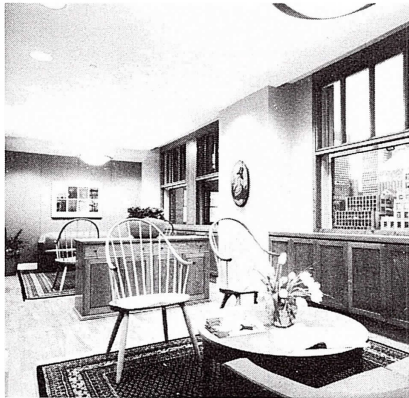


Jock Pottle

HELP Housing, East New York, Cooper, Robertson & Partners



New Yorker, editorial offices, LCP



New Yorker, business/reception, LCP

Within and around the City

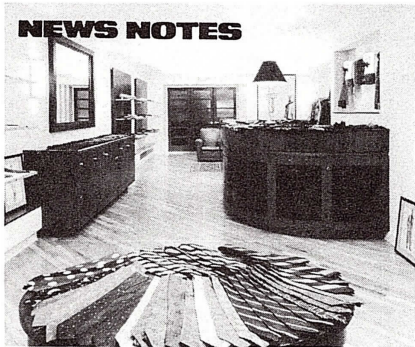
Aldo Rossi and **Morris Adjmi** (who is in charge of Rossi's New York office), are working on the design for a new building for the **Art and Knowledge Workshop** in the Bronx. The school for high school-age students, most of whom have learning disabilities, is run by **Tim Rollins**, who is negotiating with Bronx Borough President **Fernando Ferrer** and different city agencies to build the new academy on a site at Lafayette and Manida streets in Hunts Point. The project would also include the renovation of a good portion of the property for a park. Museum consultant **Marcy Goodwin** is helping with the programming and **Abeles Phillips Preiss & Shapiro** with the planning. Besides getting agency approvals, Rollins and team have to do some fund-raising. . . . While **Alexander Cooper's** reputation has suffered for designing the much-unloved high-density scheme for **Trump City** after his success (with **Stanton Eckstut**) in planning **Battery Park City**, he and his firm are indeed putting in a number of community-service hours designing low-

rise housing. **Cooper, Robertson & Partners** has just completed **108 transitional dwelling units** in **Greenburgh**, New York, to provide temporary housing for the homeless. This non-Trump-style low-rise complex is the first application of a prototype the firm developed for Brooklyn in 1988 when it designed 200 units for the **HELP** program. Another **150 units**, also designed by Cooper Robertson, are currently in construction across the street from this first project in East New York. It will offer permanent, affordable housing when it is finished in late 1992. . . . Meanwhile the new **Stuyvesant High School**, a ten-story high rise for 3,000 students designed by Cooper Robertson and associated architects **Gruzen Samton Steinglass**, is expected to open this fall in Battery Park City. . . . Also in **Battery Park City**, the **Liberty View** apartment house by **Ehrenkrantz, Eckstut & Whitelaw**, at the corner of West Thames Street and Battery Place, has 295 apartments ready for prospective buyers. At West Thames and South End Avenue, the **Cove Club** by **James Stewart Polshek and Partners** is also ready for occupancy. It has 162 apartments and four movie theaters — but no operator yet. Both of the brick-clad buildings diverge somewhat from BPC tradition by showing more decorative brick than limestone at their bases. . . . Meanwhile a **hotel** planned at Battery Place and West Street seems to be on "hold," according to **Wings Point Associates**, the developers from East Hampton who have joined forces with **Stark Companies** of Honolulu. They say the war in the Persian Gulf caused this delay in their planning. . . . Wings Point, however, is moving along with a **restaurant on Pier A** in Battery Park City, which **Beyer Blinder Belle** and **Lang Associates** are designing. . . . Battery Park City says that the Polshek-designed **Museum of Jewish Heritage** is in "active" discussion (which is better than inactive discussion) and that the **South Garden** scheme in Battery Park City, designed by **Jennifer Bartlett, Alex Cooper, and Nicholas Quennell**, is scheduled to go ahead this summer. A construction manager has been selected. . . . At **LCP Associates**, senior designers **Jeanne Halsey** and **Hector Feliciano**, project manager **Edward Von Sover**, and architect **Eugene Ruegamer** are responsible for the carefully designed non-design style of the new offices for the *New Yorker* magazine. (The *New Yorker* eccentrically requested its new address not be published in *Oculus* even though it appears on the masthead.) For nearly 60 years, the magazine had occupied 70,000 square feet at 25 West 43rd Street. It was

Paul Warchol

Paul Warchol

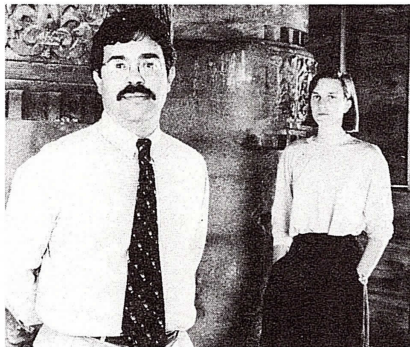
NEWS NOTES



Bubbs Men's Store, GF55 Architects

naturally assumed that the magazine would remain in that rabbit warren of suitably drab spaces 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 if 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 we-mean-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 **Bubbs Men's Store** at 138 East 74th Street. The 1625-square-foot space is given the proper prep-grows-up look reflected in the merchandise, with a mahogany and slate storefront outside and mahogany paneling and worn, antique leather club chairs inside. The principals, **David Gross** and **Leonard Fusco**, who

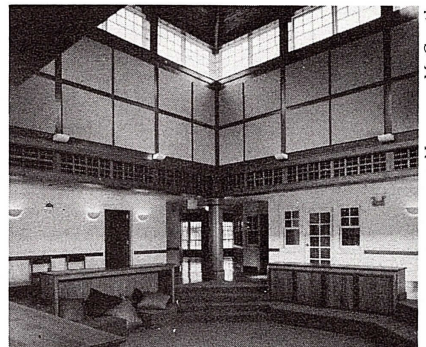
Joanne Coates



C.P. Co., Sal LaRosa and Joanne Paul

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 Salasky, 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 innards 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 gridded 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 materials can be elegantly fastidious. Recently Gluckman completed the **David McKee Gallery** at 745 Fifth Avenue, where the fourth and fifth floors of the building

Dorothy Alexander

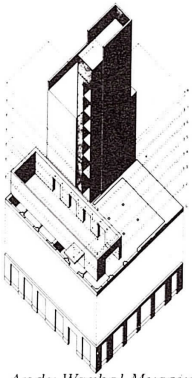


Diagnostic center, William Hall Partnership

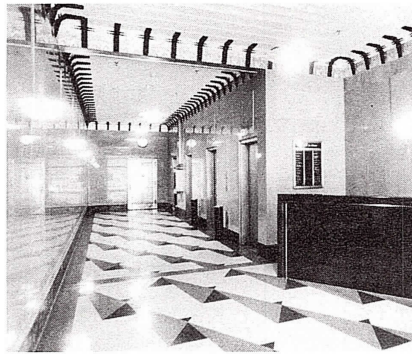
(designed by **Ely Jacques Kahn** and recently renovated by **Hammond Beeby and Babka**) have been designated for galleries alone. It is a bit of a surprise to see the exposed columns and beams in the McKee gallery not too far above Bergdorf Men's store. Now Gluckman is designing the **Andy Warhol Museum** 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 glazed 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 — 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

Norman McConth

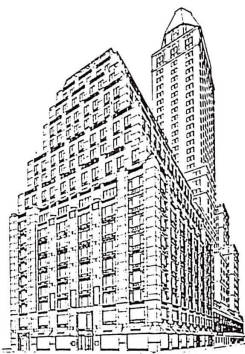
In Case You Missed Anything



Andy Warhol Museum, Richard Gluckman



619 West 54th, Dorothy Alexander



Barneys, Peter Marino



Marshall Berman



Ed Barnes



Michael Graves

Princeton University graduate student **Barbara Paca**. The team has come up with a method of "geometric analysis" using eighteenth-century surveying methods, Euclidian geometry, and archaeological findings to conduct research on a garden in Annapolis, Maryland, that once belonged to one of Paca's ancestors. The \$10,000 Fitch Trust grant will allow the team to survey and historically document other period gardens, as well as to refine their technique by expanded use. The Trust was established by **Beyer Blinder Belle** in 1989 to honor the work of Fitch, who created the nation's first program in historic preservation at Columbia University in 1964, and who has been with BBB for ten years as the Chair of Historic Preservation. He is currently in charge of restoring the **Cathedral of the Madeleine** in Salt Lake City. . . **John Belle**, a partner of Beyer Blinder Belle, was recently elected president of the Board of the **New York Landmarks Conservancy**, a private nonprofit organization founded in 1973. . . The competitors in the **New York Police Training Facility** competition are finally going to be given the go-ahead April 1 to start their competition designs for the building in the Bronx. The competitors — in case we forgot — are **Davis Brody** with **Richard Dattner**; **Perkins & Will** with **Edward Mills**; **Foster Associates** with **Warren Gran**; **Ehrenkrantz, Eckstut & Whitelaw** with **John M. Y. Lee**; **Ellerbe Becket** with **Michael Fieldman**; **Venturi, Scott Brown** with the **Grad Partnership** and **Anderson/Schwartz**; and **Rafael Vinoly**. Jurors now include architects **James Doman**, **James Ingo Freed**, **Stanton Eckstut**, **Linda Jewell**, ASLA, Deputy Mayor **Barbara Fife**, NYGSA Commissioner **Kenneth Knuckles**, and **Lee Brown**, the police commissioner. . . If anything, **Emery Roth & Sons** Interior Design/Facilities Management department is speedy. *Life* magazine needed temporary facilities for 50 staff members to put out a

trial weekly of the publication. Within 24 hours of the go-ahead, the firm had designed the 10,000-square-foot space. . . **Edward Larrabee 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 660 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 scalpel 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."

On the third and final night, **Neil Denari** and **James Ludwig** presented two hours of film and video. Denari and Ludwig put forth a number of axioms, such as one on desire (and architecture): "The functional pretext is supplanted by the anticipatory pretext. As in any engagement, the anticipation of the effect or consummation of exchange is possibly more stimulating than the thing itself."

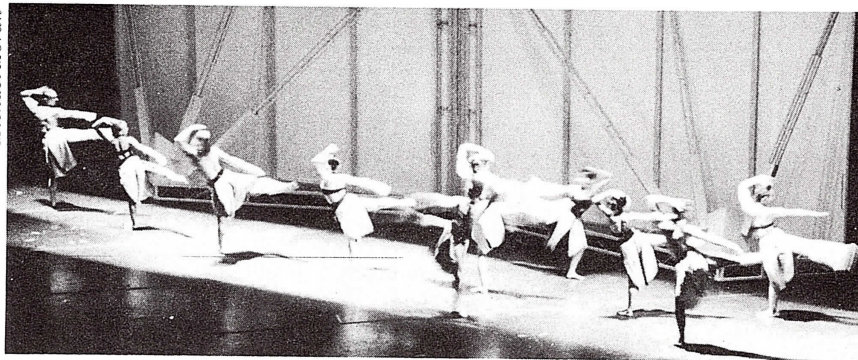
About the Town

In a symposium on **Iakov Chernikhov** held at Columbia University's Buell Center on February 9, **Andrei Chernikhov** spoke about his grandfather, whose work was on exhibit in the galleries there:

"Iakov Chernikhov was a fantasist, but one with down-to-earth fantasies because his images were subject to forces of gravitation. . . If the Russian constructivists could have built in Moscow, the result would have been a destructive ensemble. The great deal of impersonal, soulless boxes strewn over Moscow in the 1920s got a negative reaction from the people. The constructivists who actively practiced were unable to resolve spiritual problems that face any art. The same architects later threw themselves into studying classical architecture. As far as Iakov Chernikhov, he was too left for the right-wing classicists and too classicist for the avant-garde left. He joined no society — of which there were many."

On February 20, the Municipal Art Society presented "Museums and Architecture, an Illustrated Dialogue," in which both **Arthur Rosenblatt**, former vice president and vice director of the Metropolitan Museum, and **Hilton Kramer**, the editor of the *New Criterion* and former art critic for the *New York Times*, both took museum expansion to task: Rosenblatt asserted, "There are questions about how a museum can survive and perform its traditional role. We need to ask: Who runs museums? What kind of direction do they get, what kind of understanding? . . . The Brooklyn Museum, which is closed two days a week, has come up with a grandiose plan for expansion. How can you trust an institute or architects that allow themselves to envision schemes with no basis in reality?"

Hilton Kramer maintained, "The noise level is up in museums. That is a significant part of the way the museum experience has deteriorated, and museum expansion has a lot to do with that. The compulsion to draw everything under one roof has prompted this, especially at the Met. Expansion is for



"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, vertically oriented panels that were occasionally dropped from the fly tower. When a single dancer crossed in front, his or her shadow would momentarily be imprinted on the panel.

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 the 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).
3. **Peter Walker: Experiments in Gesture, Seriality, and Flatness**, Linda L. Jewell (Rizzoli, paper, \$19.95).
4. **Adopt-A-Mural**, Phyllis Cohen (Municipal Art Society, paper, \$3.00).
5. **On Broadway: A Journey Uptown over Time**, David W. Dunlap (Rizzoli, cloth, \$65.00).
6. **Conscience of the Eye**, Richard Sennett (Random House, cloth, \$24.95).
7. **Frank Lloyd Wright: Against America, 1930s**, D. L. Johnson (MIT Press, cloth, \$39.95).
8. **I. M. Pei: A Profile in American Architecture**, Carter Wiseman (Abrams, cloth, \$49.50).
9. **Eliel Saarinen: Projects 1869-1923**, Marika Hausen (MIT Press, cloth, \$125.00).
10. **Flatiron**, Peter Gwillim Kreidler (AIA Press, cloth, \$29.95).

RIZZOLI BOOKSTORES' TOP 10

As of February 27, 1991

1. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, paper, \$35.00).
2. **Abstract 89-90** (Columbia University Press, paper, \$19.95).
3. **Neoclassicism in the North: Swedish Furniture and Interiors 1770-1850**, Hakan Groth (Rizzoli, cloth, \$50.00).
4. **Italian Splendor: Palaces, Castles, and Villas**, Jack Baseheart (Rizzoli, cloth, \$95.00).
5. **Thinking the Present: Recent American Architecture**, eds. K. Michael Hays and Carol Burns (Princeton Architectural Press, paper, \$10.95).
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

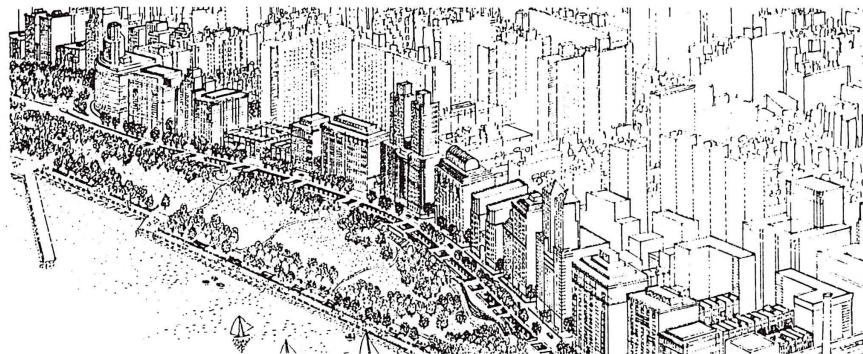
Trump's Concessions, City Planning Progress, Zoning Commentary...

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**, **Westpride**, **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 Alternative's 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 8.3 million square feet, of which 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



Civic Alternative scheme for Penn Yards, Willen, Gutman, Andrews & Clark



Dorothy Alexander

Harold Fredenburgh



perhaps selling some pieces to developers and having multiple architects involved."

In addition, pressure to settle was increased by the repair-or-rebuild questions of the West Side Highway, since the state planned to let reconstruction contracts on March 1. This is a problem. The signed contracts call for not only renovating but widening and realigning the existing highway. As Gutman explains, "Parts of the existing contract have to be cut down." Then federal and state money has to be found (someday) to build a new highway inbound. Gutman adds, "The Feds are not too happy to pay for the same road twice." So if money is never found, is it within the realm of possibility that the new inbound development would be built looking out toward the Hudson — and the existing repaired highway structure?

The Penn Yards site emphasizes the dilemmas and difficulties of large-scale planning in New York. Before the agreement had been reached, architect and planner **Craig Whitaker** said, "The civic groups' new role as 'quasi-planning-department-in-exile' highlights how the city and state governments have become

unable to perform these same functions. That the MAS, the Parks Council, Westpride, and Mr. Trump are talking is encouraging. But it 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.

ARCHITECTURE for EXPORT

Some architects are busy in Europe and Japan; others are lining up work in the Middle East. But what about the end product? Some observations....



Mary McLeod

Cerrin Robinson

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."

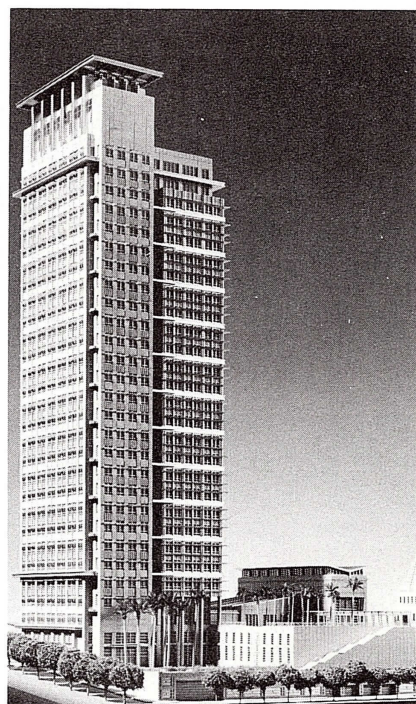
The Future for America's Influence

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



Bank Niaga, Jakarta, KPF

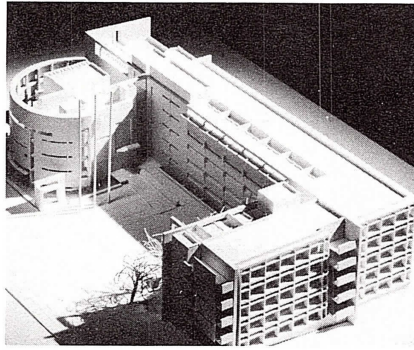
make me doubt everything we take for granted — that we can understand culture of a different land...

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.

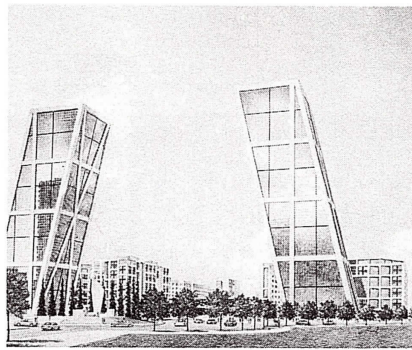
American Architects in Other Lands: Part I

Architect	Building	Location	Completion Date
Rafael Vinoly	Tokyo International Forum	Tokyo	1995
Steven Holl	Void Space/Hinged Space Housing	Fukuoka, Japan	1991
Andrew Macnair	Gateway, Phase II (retail)	Fukuoka, Japan	project
Emery Roth	Gundal Restaurant	Budapest	1992
John Burgee	Puerta de Europa	Madrid	1993
	MacArthur Centre	Brisbane, Australia	1994
	Singapore Hotel and Retail Mall	Singapore	1996
Richard Meier	City's Exhibition/Assembly Building	Ulm, Germany	1993
	City Hall and Central Library	The Hague	1994
	GmbH Exhibition Facilities	Schwendi, Germany	1992
	Royal Dutch Paper Mills (corporate HQ)	Hilversum, Netherlands	1992
	Museum of Contemporary Art	Barcelona	1992
	Canal +	Paris	1991
	Espace Pitot (hotel, retail, office, residential)	Montpellier	1992
	Master Plan, Administrative and Maritime Center for European Property Management Corp.	Antwerp	project
	Master Plan, Maybury Technology Park	Edinburgh	project
	Laboratory/Research Facilities, Daimler-Benz, AG	Ulm, Germany	1993
	Corporate HQ, CMB	Antwerp	project



Hypolux Bank, Luxembourg, Richard Meier

© 1990 Jock Pottle/Esto



Puerta de Europa, Madrid, John Burgee



Kenneth Frampton and Rafael Vinoly

Cervin Robinson

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 Renzo Piano in Houston or Richard Meier in Frankfurt. . . .

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 international city. There is a loss of understanding about how other parts of the city are related to the high-profile

functions. The working-class neighborhoods and manufacturing districts of the nineteenth-century city are being cut off from the global business center. Politically it is important to recover the connections.

Mary McLeod: We need alternative thinking to the notion that the highest building is the best one. The high-rise is not the only way to make a mark. We need more knowledge of preservation and more environmental controls. Zoning, too, should recognize the effect of change on the context of the city.

Notice: Reconstruction Work Overseas

Contacts for Reconstruction of Kuwait

For reconstruction proposals to the Kuwaiti 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 Bataille 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

Employment Information

For the list of U.S. Army Corps of Engineers contract awards made on behalf of the Kuwaiti 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 193965
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.)

Compiled by Barbara McCarthy and Suzanne Stephens

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

ARCHITECTURE for EXPORT

Opportunities and pitfalls



Kitsuregawa Golf Club House and Inn, Robert A.M. Stern Architects

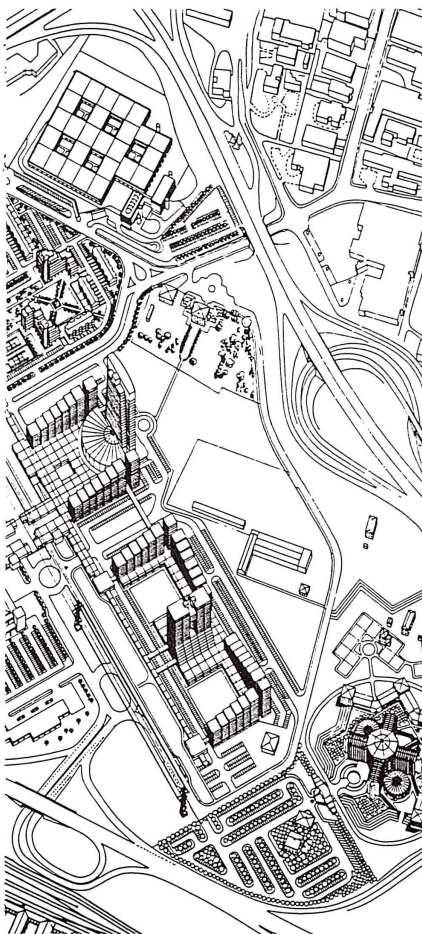
How Do You Get to Design a Building (or not) in Hamburg?

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 Kähler**, is that the two firms had originally submitted separate schemes. As Kähler 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 Kehrwiederspitz quay. "This design," Kähler 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 Kähler 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 Kähler'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 . . .



Bologna Satellite City, Roe Design

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

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

NEW YORK CHAPTER/AIA THE NEW YORK FOUNDATION FOR ARCHITECTURE

LONG RANGE PLAN 1991

Dear Colleagues:

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,

A handwritten signature in black ink, reading "John H. Winkler". The signature is fluid and cursive, with a large, stylized initial "J" and a long, sweeping underline.

*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.

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.

Goal: Professional Development

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

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

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 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 others 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

LONG RANGE PLAN CONCEPT

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.

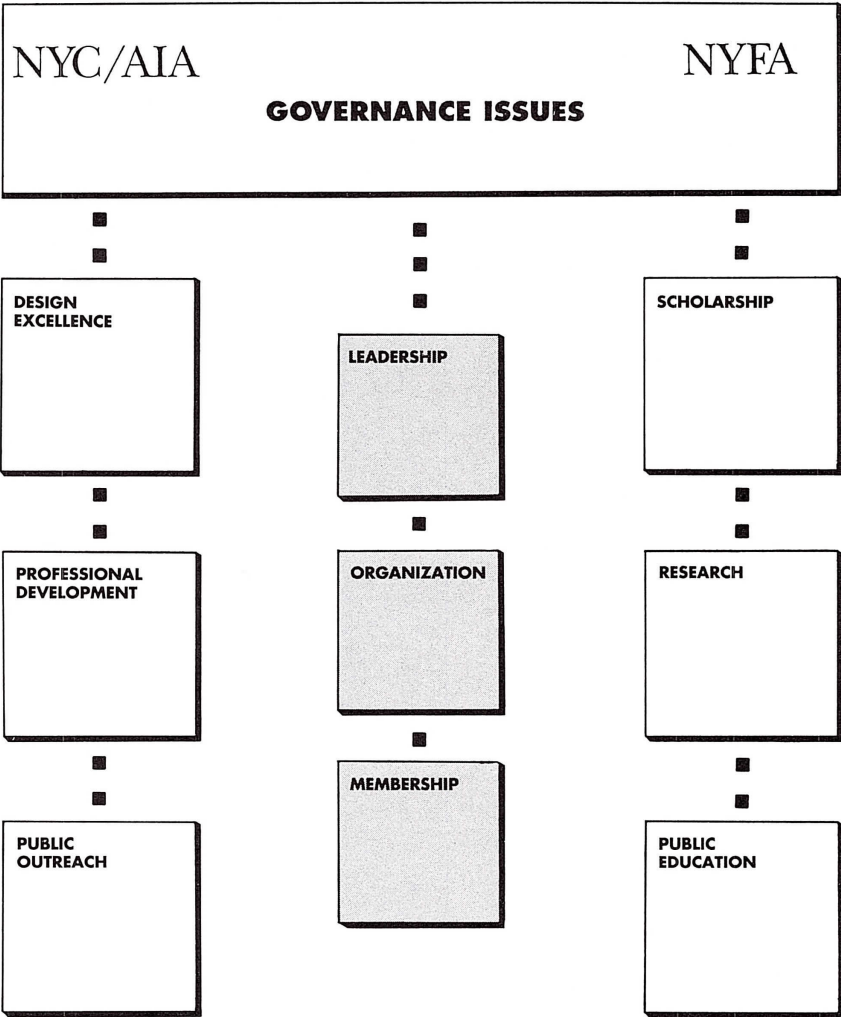
The Chapter is governed by a 12 member Executive Committee consisting of a President, Vice-President/President Elect, 2 Vice Presidents, Secretary and Treasurer and 6 Directors. The officers and director of the Chapter also constitute the members and Board of Trustees of the Foundation. The Chapter has 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.

Goal: Public Outreach	Focus: Organization	Focus: Membership
<p><i>Continued from inside</i></p> <ul style="list-style-type: none">• Maintain regular contact with City officials on issues of importance to architects. <i>Executive Director; Executive Committee, Public Sector Contracts Committee</i> <p>To communicate the value of the profession and its service.</p> <ul style="list-style-type: none">• Engage public relations professionals to formulate strategy. <i>Executive Committee</i>• Encourage public membership and participation in Chapter <i>Executive Committee, Committees</i>• Develop consistent graphics program for Chapter communications. <i>Task Force; Consultant</i>• Evaluate role of <i>Oculus</i> in communicating to the public. <i>Committee</i>• Expand AIA media exposure e.g., newspaper column, cable TV show <i>Executive Committee</i>	<p><i>Continued from inside</i></p> <p>monitor and review operations and staff activities. <i>Executive Director; First Vice President</i></p> <ul style="list-style-type: none">• Evaluate Executive Director and staff functions and performance on an annual basis. Establish job descriptions for staff. <i>Executive Committee</i> <p>To develop public participation on Foundation Board while maintaining close relationship of Foundation to Chapter.</p> <ul style="list-style-type: none">• Establish Advisory Committee with public participation. <i>NYFA Board</i>• Evaluate legal structure of NYFA—private vs. public foundation. <i>NYFA Board; Legal Counsel</i> <p>To maintain sound financial management of Chapter and Foundation.</p> <ul style="list-style-type: none">• 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. <i>President; Finance Committee</i>• Resolve to limit and if possible avoid dues increases by charging for individual events, increasing membership, developing alternative sources of revenue, and efficient management. <i>Executive Committee; Executive Director; Finance Committee</i>• Change Chapter's and Foundation's fiscal and official year to calendar basis. <i>By-laws revision</i> <p>To make Chapter and Foundation communications more effective.</p> <ul style="list-style-type: none">• Review role of <i>Oculus</i> in communicating Chapter goals and programs to members and the public. <i>Executive Committee</i>• Review graphics and types of written communication generated by Chapter and Foundation. <i>Executive Committee</i> <p>To maintain an interrelated planning process for the Chapter and Foundation.</p> <ul style="list-style-type: none">• Establish a Long Range Planning Committee to be chaired by the First Vice President and vice-chaired by the President of the Foundation to review and update the Long Range Plan on an annual basis. The updates should become part of the President's annual report to the membership. The Committee will consist of five members in addition to First Vice President and President of the Foundation: a Past President; an Associate Member; a Public Member; and two other members. The Committee members will be nominated by the Nominating Committee. <i>First Vice President; President NYFA; Nominating Committee</i>	<p><i>Continued from inside</i></p> <ul style="list-style-type: none">• Implement Membership Committee initiative with focus on minority and women architects. <i>Membership Committee</i>• 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. <i>First Vice President</i>• Develop information packet describing benefits of AIA membership to be directed to potential members and interns. Target newly registered architects for membership. <i>Membership Committee</i>• Develop mailing list of non-member architects and interns and do periodic mailing to encourage their membership. <i>Executive Director; Staff</i>• Encourage public membership in the Foundation. <i>NYFA Board</i>

TSCHUMI TALKS

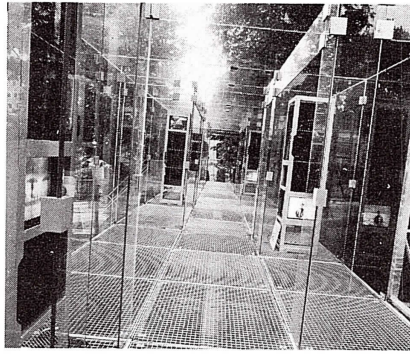
Unheimlich is
(Always Already)
Almost All Right

by Stephen Perrella



Bernard Tschumi

Dorothy Alexander



Pinkster & Tahl

Interior, Glass Video Gallery

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 *Manhattan Transcripts* project 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 become status quo, or that our cultural condition now permits considering the possibility of event-architecture. If Tschumi's presentation establishes a new status quo, would his thought still be regarded as avant-garde? Or should our understanding of the avant-garde be rethought?

The surging interest in Russian constructivist architecture and its formal relation to deconstructivist architecture is commonly misconstrued as being primarily concerned with ahistorical newness. In his lecture, Tschumi suggested another way of considering what the current avant-garde espouses. It would focus on our immediate cultural milieu. Tschumi argued that our cultural condition may be characterized by a new postindustrial urban "unhomeliness" (*Unheimlich*), reflected in the ad hoc erection of buildings with multipurpose programs. The condition of Tokyo and the chaos of New York are thus perceived as legitimate urban forms. Tschumi opposes both modernist ideology and postmodern nostalgia since they both impose restrictive

criteria on what may be deemed "legitimate" cultural conditions. How does Tschumi's approach differ from Robert Venturi's "Main Street is almost all right" of 1966? Tschumi *describes* a given condition, attempting to avoid preconceptions — as did Venturi in describing Main Street, USA. However, where Venturi read signs from the perspective of an automobile moving down an exurban strip, Tschumi focuses on the urban condition. What would Venturi see if he were to describe Main Street today? What did it mean to privilege Main Street, and what would Venturi have seen if he had confronted Tokyo and New York City, rather than Rome, as historical repositories?

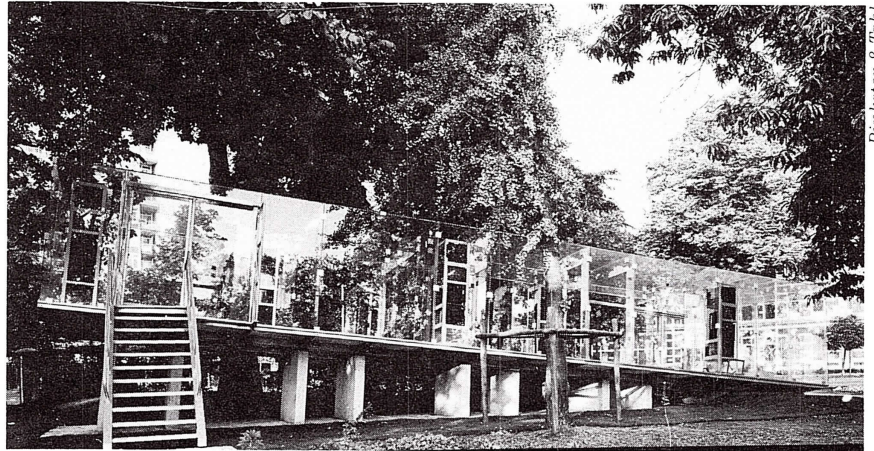
Tschumi's architectonic response focuses on the dichotomy between structure and skin that underlies both modernist and postmodernist architecture. Both the AT&T and IBM buildings were designed on the assumption that the interior structure is a frame and exterior skin is a "sign." Tschumi reconfigures 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 fixed entity) — a condition that is inevitable because of our electronically mediated society.

Tschumi illustrates his thesis in his recent project for a small video gallery in the Netherlands. Here structure and skin exchange roles. The gallery's structural glass becomes invisible in darkness leaving disseminated flecks of images generated by the nonstructural video screens. Structure as solid material is inverted and becomes the disseminated image of media. Does this sequence of moves undermine the dichotomy between structure and skin? No, because Tschumi's argument is phenomenological 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 final move is the night, the passing of daylight.

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 reconsiders 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.



Glass Video Gallery, Groningen, Netherlands, Bernard Tschumi Architects

Pinkster & Tahl

AROUND THE CHAPTER

by Lenore M. Lucey

Axioms and Announcements

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

- Build relationships that will always be there.
- 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

<i>Firm</i>	<i>Number of Employees</i>
Skidmore, Owings & Merrill	190
Pei Cobb Freed & Partners	171
Kohn Pedersen Fox Associates	155
Hellmuth, Obata & Kassabaum	128
Perkins & Will/Russo & Sonder	85
Swanke Hayden Connell Architects	80
Haines Lundberg Waehler	76
Taylor Clark Architects	66
Rafael Vinoly Architects	63
Ehrenkrantz, Eckstut & Whitelaw	61
Beyer Blinder Belle	59
Robert A.M. Stern Architects	52
John Burgee Architects	51
Brennan Beer Gorman/Architects	50
Cooper, Robertson & Partners	47
Castro-Blanco, Piscioneri and Associates	40
Fox & Fowle Architects	39
Hardy Holzman Pfeiffer Associates	39
Edward Larrabee Barnes/John M.Y. Lee	39
Butler Rogers Baskett	35

Favorite Son Runs for AIA President

L. William Chapin, formerly New York's Regional Director and currently Institute Vice President, has declared his candidacy



L. William Chapin

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 Kwartler**, 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, Brickel 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. 415-388-6080.

DEADLINES

APRIL 5

Entry deadline for the IBD/*Interior Design* magazine Contract Design Competition. Contact IBD National Office, 341 Merchandise Mart, Chicago, Ill. 60654. 312-467-1950.

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

Deadline for entries in the Pacific Coast Builders Conference's 28th Annual Gold Nugget — Best in the West — Awards competition, for projects in the fourteen western states. Contact PCBC, 605 Market St., Suite 600, San Francisco, Calif. 94105. 415-543-2600.

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, Design Explorations: 2001, for environmentally sensitive and practical furnishings. For information contact 212-722-5050. See *Announcements for additional information*.

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 for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

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

Deadline for submissions for the American Institute of Architecture Students Competition: "The Next Age of Discovery" for a U.S. Pavilion for Expo '92 in Seville, Spain. Registration deadline is May 1. Contact AIAS, 1735 New York Ave., NW, Washington, D.C. 20006. 202-626-7472.

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.

Entry 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 202-337-0356.

MAY 24

Entry form deadline for the 11th Annual Builder's Choice Design & Planning Awards for housing and light commercial construction. Submission deadline is June 7. Contact Angie Berger, 800-622-1950.

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.

Entry deadline for the 12th Annual Renovation Awards Competition, sponsored by *Commercial Renovations*. Contact Dale G. Burrier, Awards Chairman, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604. 312-922-5402.

New from The Chicago Institute for Architecture and Urbanism

STRATEGIES IN ARCHITECTURAL THINKING

edited by John Whiteman, Jeffrey Kipnis, and Richard Burdett

The authors of these original essays are engaged in the act of writing back at architecture, heralding the prospect of new conditions, possibilities, and purposes of practice.

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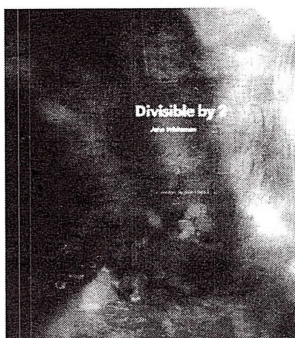
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John Whiteman

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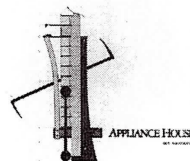
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introduction by John Whiteman

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texts by Catherine Ingraham, Joan Copjec, and John Whiteman

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9 3/8 x 9 3/8 96 pp., 70 illus., 25 in color \$14.95

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THE CALENDAR APRIL 1991

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

Newton Harrison and Helen Mayer Harrison: Changing the Conversation. Proposals for worldwide environmental projects. Ronald Feldman Fine Arts, 31 Mercer St. 226-3232. Closes April 6.

Nicholson Reiser Umemoto: Selected Projects. National Institute for Architectural Education, 30 W. 22 St. 924-7000. Closes April 19.

Works by Stan Allen. South Gallery, Buell Hall, Columbia University. 854-3414. Closes April 20.

Federal Hall: Washington's Capitol. Federal Hall National Memorial, 26 Wall St. 344-3830. Closes April 26.

Yemen: A Culture of Builders. 100 Level Gallery, Avery Hall, Columbia University. 854-3414. Closes April 26.

The Cooper-Hewitt Collections: A Design Resource. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes Summer 1992.

MONDAY 1—TUESDAY 2

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

MONDAY 1

LECTURE

Peter Eisenman on "Weak Form: Architecture in a Mediated Environment 3 — The Event of Architecture: The Trace of Presentness." 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

MEETING

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

TUESDAY 2

PANEL DISCUSSIONS

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

DON'T MISS:

"The Bauhaus and Design Theory," from Preschool to Post-Modernism. Exhibit opens April 8 at The Cooper Union, Great Hall, 7 East 7th Street. Symposium, "The Bauhaus and Design Culture: Legacies of Modernism," Saturday, April 20. 353-4196.

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

Gae Aulenti on "Recent Work." 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

EXHIBITION

Avery Library Centennial Drawing Archives Exhibition. Arthur Ross Architecture Gallery, Buell Hall, and Wallach Gallery, Schermerhorn Hall. 854-4110. Closes May 4.

THURSDAY 4

COLLOQUIUM

Critical Issues in Architectural History. With James Ackerman, Barry Bergdoll, Mary McLeod, and Robin Middleton. Organized by the Art History Graduate Student Union and sponsored by the Department of Art History, Columbia University. 12 noon. 614 Schermerhorn Hall, Columbia University. 854-4507.

LECTURES

Architecture at Cranbrook: 1986–1990. Given by **Dan Hoffman.** 6:00 pm. Hazell Student Center, Ballroom A, New Jersey Institute of Technology School of Architecture. 201-596-3080.

Architecture in Search of an Ethic. Given by **Moshe Safdie.** Sponsored by the Pratt Institute. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

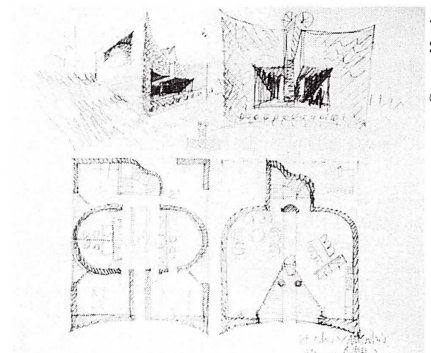
Design and Public Works — Prospects and Possibilities: Infrastructure and Urban Design. With **Nancy Rutledge Connery** and **William Morrish.** Sponsored by The Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Information 753-1722. \$5 fee (non-League members).

Peter Eisenman on "Weak Form: Architecture in a Mediated Environment 4 — Weak Form as Urban Architecture." 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

MONDAY 8

LECTURE

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



Mario Botta, Cooper-Hewitt, closes 1992

TUESDAY 9

PANEL DISCUSSION

Clients: What Do They Really Want? 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, 1251 Avenue of the Americas, 45th floor. For information call Carol Monahan, 741-1300. \$15 fee (AIA members \$10).

WEDNESDAY 10

SEMINAR

Brick Veneer with Metal Stud Backup. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

THURSDAY 11

COLLOQUIUM

On Making. Sponsored by the Student Editors of the *Pratt Journal of Architecture*. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

CONFERENCE

Shaping the Region Tomorrow: Strategies to Improve Working and Living in the Tri-State Region into the 21st Century. Sponsored by the Regional Plan Association. The New York Hilton Hotel, 1335 Avenue of the Americas. 398-1140.

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 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

FRIDAY 12

LUNCH LECTURE

Robert Abrams, attorney general. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

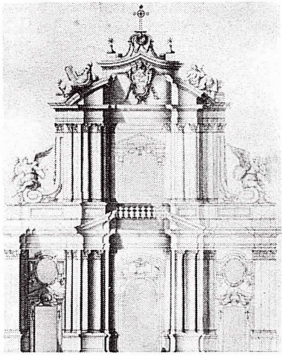
SEMINAR

The Facility Game, facility management breakfast. 9:00 am. IDCNY, 30-20 Thomson Ave., Long Island City. 718-937-7474.

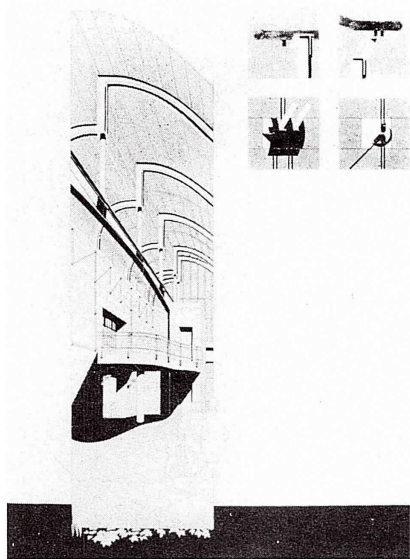
SATURDAY 13

EVENT

Second Annual Beaux-Arts Ball. Sponsored by The Architectural League. Information 753-1722.



Ferdinando Fuga, Cooper-Hewitt, closes 1992



Bart Voorsanger, Avery Cent., closes May 4

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

Expo '91/Access to the Workplace. Sponsored by the Brooklyn Center for Independence of the Disabled. Marriott Marquis Hotel, 1535 Broadway. 718-230-3200.

WEDNESDAY 17

EVENT

Student Open House. Sponsored by Pratt Institute's graduate program of Facilities Management. 5:30 pm. Puck Building, 295 Lafayette St. Contact Peter Mannello, 718-636-3655.

THURSDAY 18

LECTURES

Architecture: Two Methodologies. Given by Livio Dimitriu. 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. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Writers Talk: Oliver Allen on *New York, New York*. 12 noon. Municipal Art Society, The Urban Center, 457 Madison Ave. Reservations 935-3960.

Yemen: A Culture of Builders. Given by Peggy Crawford, photographer. Sponsored by the Pratt Institute. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

FRIDAY 19

LUNCH LECTURE

Earthday Environmental Awards. Sponsored by the City Club 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. 8:00 am. The Urban Center, 457 Madison Ave. Leslie Armstrong or Shaune Rebilas, 929-0164. \$12 fee.

PANEL DISCUSSION

The Architect in the Gray Flannel Suit: Understanding the Corporate/Public Client. Sponsored by the NYC/AIA Corporate Architects and Public Architects committees. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

THURSDAY 25

EVENT

Institute of Business Designers' Benefit Auction. IDCNY, 30-20 Thomson Ave., Long Island City. 718-937-7474.

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.

Recent Work, within the Context of Basque Architecture. Given by Javier Cenicacelaya, architect, Bilbao. Sponsored by the Pratt Institute. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

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 800-243-3238.

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

Designing for Television. Co-sponsored by The Architectural League. 2:00 pm. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria. Information 753-1722. \$10 fee (\$5 for League and Museum members; reservations required).

SUNDAY 5

TOURS

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

SoHo: 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

Year-End Student Work. Buell Hall and Avery Hall, Columbia University. Closes May 31.

TUESDAY 7

EVENT

Liability that Can Flow from the Marketing Effort. With attorney Larry F. Gainen. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 8:00 am. The Urban Center, 457 Madison Ave. Contact Steven Rosenfeld, 752-6420. \$12 fee.

LECTURE

Landscape Architecture Lecture: Landscapes. Given by Barbara Stauffacher Solomon. 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

SYMPOSIUM

Zoning, Landmarks, and Historic Districts. Sponsored by the NYC/AIA Historic Buildings Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Contact Jean Parker, 967-3333. \$5 fee.

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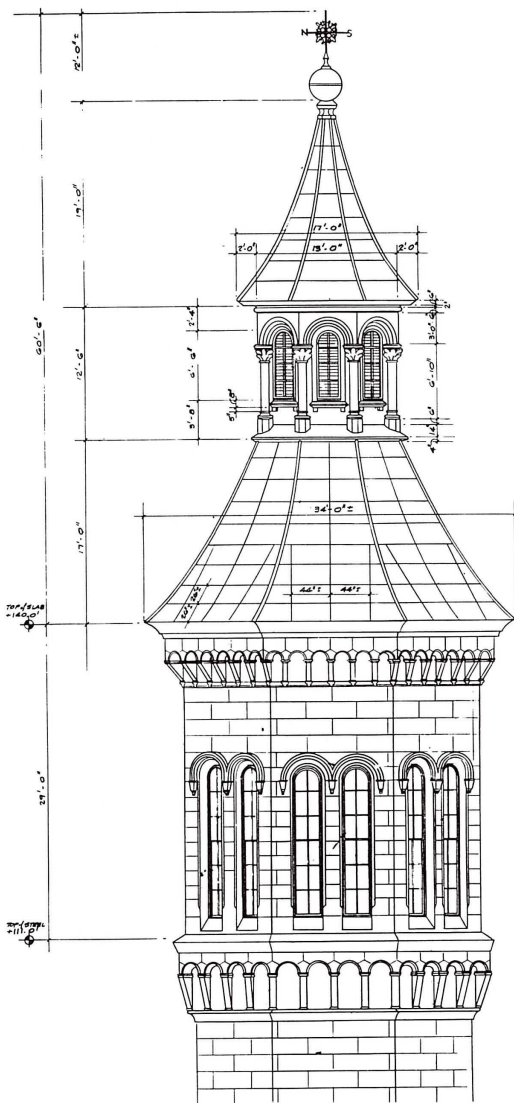
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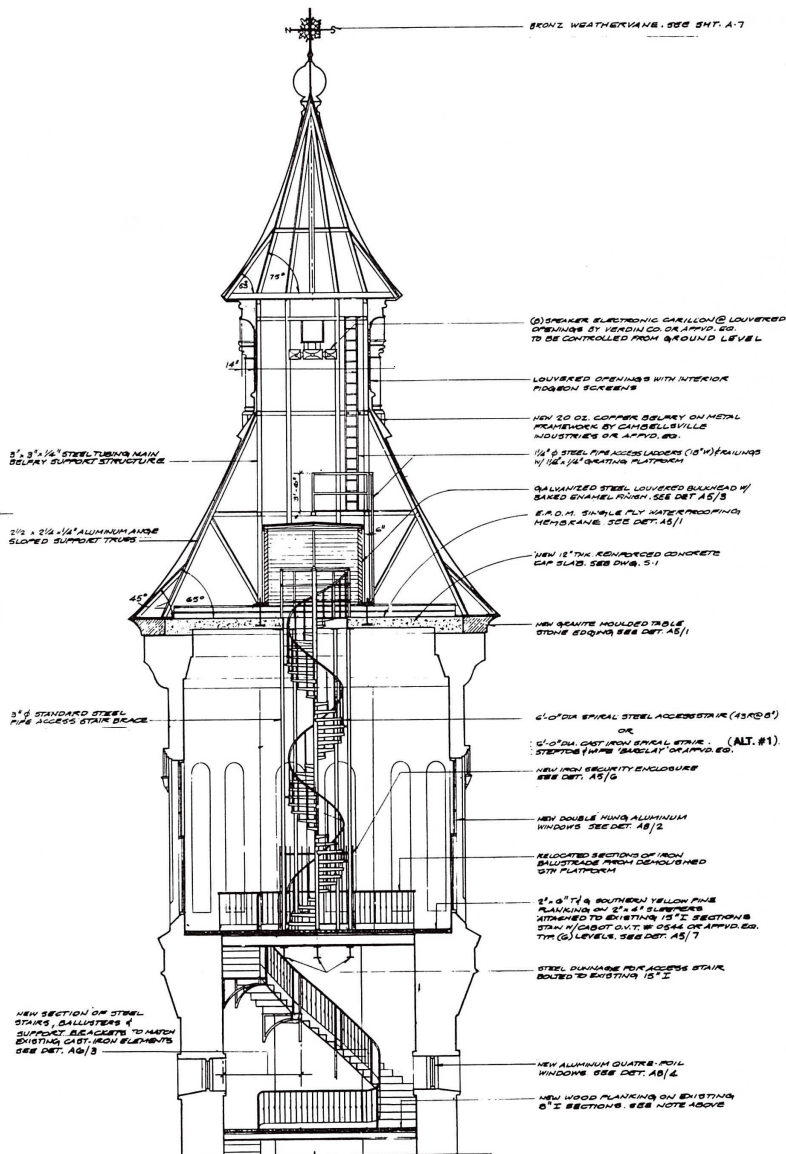
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