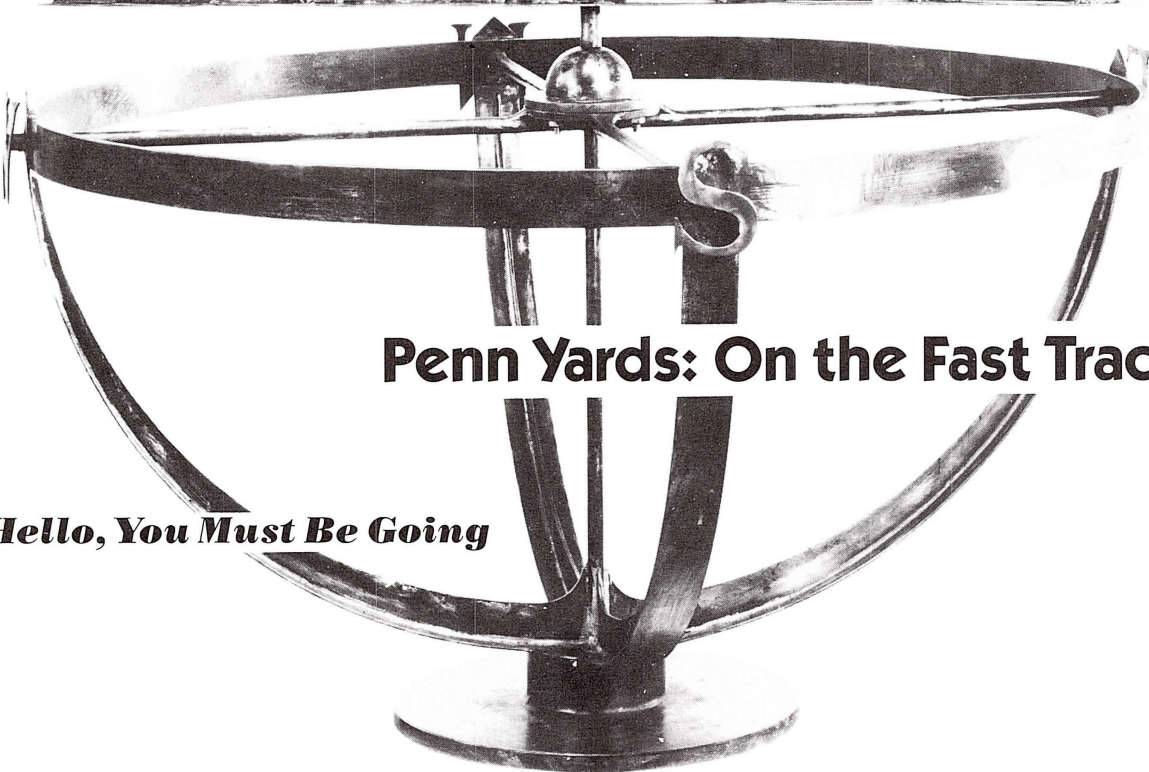
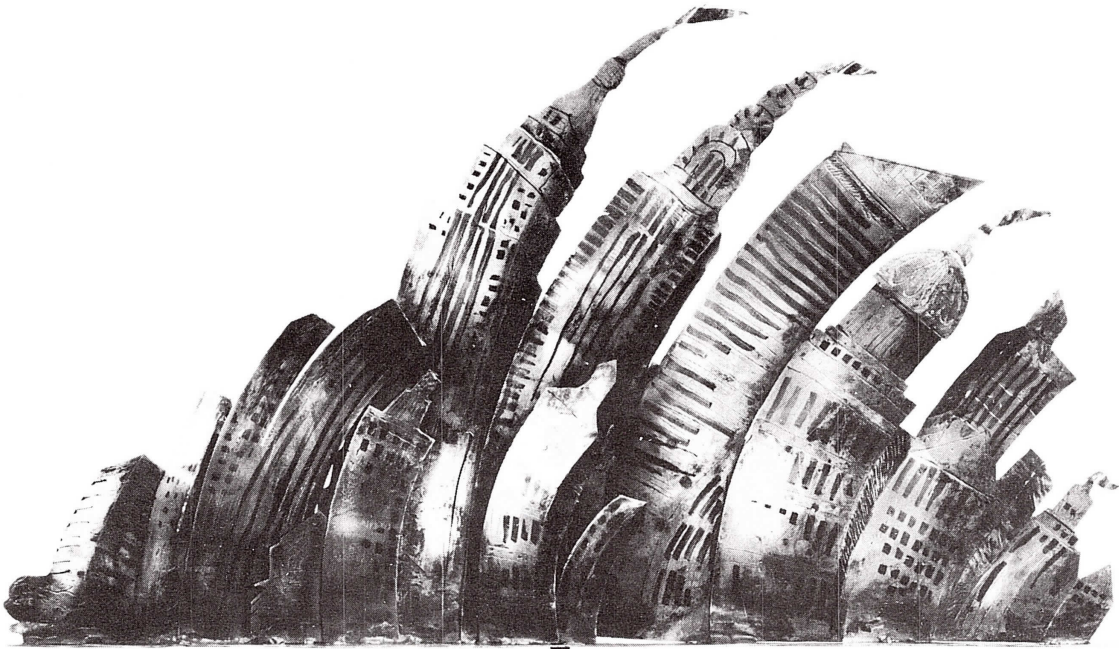


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 1, September 1991



Penn Yards: On the Fast Tracks

Hello, You Must Be Going

Taking Over and Churning About

Cover: Weather vane, "Spin Around New York" by Raymond V. Gomez, Edward Durell Stone Associates, and John Weidman, metal sculptor, for the First Parrish Art Museum Design Biennial. Photograph: Richard Goodbody.
Rear Cover: Sarah Halliday's composite drawing of the old Lord & Taylor building/ Saint Laurrie, 20th St. and Broadway. Photograph: Barry Pribula.

AROUND THE CHAPTER



Dorothy Alexander

Introducing NYC/AIA President Frances Halsband...

Volume 54, Number 1, September 1991

Editor: Suzanne Stephens
 Deputy Editor: Andrea E. Monfried
 Editorial Consultant: Alex Cohen
 Art Director: Abigail Sturges
 Copy Editor: Beth Kugler
 Typesetting: Miller & Debel Typographers, Inc.
 Printer: The Nugent Organization
 Staff Photographer: Dorothy Alexander

**The New York Chapter of
the American Institute of Architects**
 457 Madison Avenue
 New York, New York 10022
 212-838-9670

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New Decade, New Directions

by Frances Halsband

In 1991 we find the New York Chapter once again defining its goals, in its newest long-range plan, as "professional development, design excellence, public outreach." In this time of uncertainty and change, it is to the goal of public outreach and collaboration that I direct my remarks and dedicate my year as president. . . .

It is time, certainly in New York, for the AIA to open its doors, welcome and direct the search for a new vision for the design of our city. . . .

Here are several programs that we have discussed and hope to realize in the coming months. This is not a closed or finished list, but rather it invites participation by every one of you.

Starting with children, we have begun a program called **Learning by Design: New York**. This project provides an opportunity for architects to share our enthusiasm for and knowledge of the built environment using schools and neighborhoods as classroom resources (see article, p. 2). . . .

We're planning design charrettes to increase public awareness of design opportunities in the city, and to do what we do best: develop design solutions to design problems. The charrettes would involve collaborations with other civic groups and architecture schools.

I am delighted to announce the first of these efforts: **Penn Yards Urban Design Review Workshop**, cosponsored by the NYC/AIA, the Manhattan Borough President, and Community Board 7 (see article, p. 11). . . .

Volunteerism is, of course, another theme of this year, and, reading between the lines, you will detect my belief that some of us have some time to contribute.

We have had preliminary talks with the chairman of the Landmarks Preservation Commission about starting a group of **Landmarks Volunteers**. . . . We have also started to think about "Building Birthdays," researching and celebrating the birthdays of neighborhood buildings, and arranging birthday parties for schools, libraries, churches, and houses. . . .

This year, we're also forming a **Women in Architecture Leadership** network. . . . And we're starting the **Brown Bag**

Workshop, a series of informal events at the Chapter on currently needed skills. . . .

I thank you for entrusting this noble institution to my care.

Learning by Design: Update

by Linda Yowell

Architecture is a vehicle to connect students to the outside world because it offers concrete, hands-on examples. Understanding city growth and visual communication will help schoolchildren in all their subjects and may help to motivate those children left behind by other teaching methods.

Long-range plans of **Learning by Design: New York** include initiating volunteer workshops in the schools to teach children and teachers about architecture and visual thinking. We will develop a curriculum for teaching how the city grew and how each child's own neighborhood fits into it. Conversations are under way with the Cooper-Hewitt Museum regarding a collaboration on the workshops and the establishment of a **Design Education Resource Center**. We believe that this project will lay the groundwork for long-term cooperation between the architects of New York City and the New York City public and independent schools.

Please complete the survey on this month's *Oculus* cover if you are interested in participating. During the fall we will compile a file of interested architects who will be paired with ongoing school programs as well as new workshops. [For further information contact Committee Chair Linda Yowell at 929-3737.]

Hold That Date!!

The **Sixth Annual NYC/AIA Architectural Heritage Ball** has been scheduled for November 16, 1991. This celebration of New York and major Chapter fund-raiser will take place at **Windows on the World**, atop the World Trade Center, with the buildings designed by the architects of New York as the centerpieces.

Mark your calendars and watch for further information and invitations!

NEWS NOTES

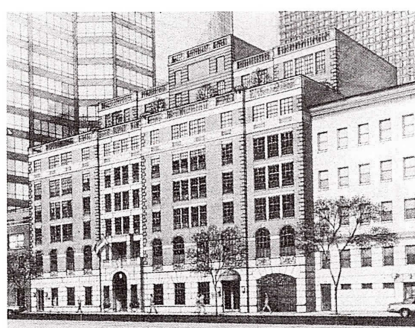
Coveted competitions and commissions

Within City Limits

Winner of the **Bioshelter Competition** at the Cathedral of St. John the Divine is **Santiago Calatrava**. Calatrava, a 40-year-old engineer and architect, was born in Barcelona and currently practices in Zurich and Paris with his firm, Calatrava Valls. His scheme for the new conservatory on the church's unfinished south transept at Amsterdam Avenue and 112th Street features a structure that brings to mind Gaudí's Sagrada Família crossed with Notre Dame. The idea for the bioshelter is to make use of passive solar energy, grow fruits and vegetables, experiment with waste treatment, as well as house liturgical space, labs, and offices. Therefore, **John Todd**, an ecologist who is cofounder of the New Alchemy Institute, will be in charge of the nonarchitectural components. Jurors for the competition were **Maya Lin**, **Lily Auchincloss**, **David Childs**, **Ken Frampton**, **James Stewart Polshek**, **Philip Johnson**, The Very Reverend **James P. Morton**, The Reverend **Dr. Robert Parks**, and John Todd. The jurors had narrowed the list to five (*Oculus*, June 1991, p. 3), including **Tadao Ando**, **Antoine Predock**, **Holt Hinshaw Pfau Jones**, and **Keenen/Riley**, before selecting Calatrava. **David Sellers**, whose scheme for a proposal for the south transept was selected in 1979, has seen his ideas incorporated into the current program, but his present role seems nil. . . . New plans for the **B. Altman** department store building at 34th Street, between Fifth and Madison avenues, are afoot. The landmark Altman store, built in 1906 and expanded in 1914 by **Trowbridge & Livingston**, was to have had a new office tower designed by **Hardy Holzman Pfeiffer** added to its Madison Avenue portion only a few years ago, while the base would remain a retail store. But now the tower is not being pursued, and the owners of the 850,000-square-foot building, **Morton Olshan** and **Peter Malkin**, are turning 600,000 square feet into a design center for furniture, fabrics, wall and floor coverings, lighting, etc. Designers **Donovan & Green** have been contracted to establish the graphic look and interior layouts for the New York Resource Center, while the architect is **Emery Roth & Sons**. So far the Center plans to keep the original ground floor's 22-foot-high ceilings for a retail area and restaurant. Meanwhile, HHPA has been told it is still responsible for the restoration of the exterior landmark. The advent of this Manhattan-based mart, to open in 1993, does not sound good for **IDCNY**, but **Lex Lalli**, the senior vice president of marketing and communications for the

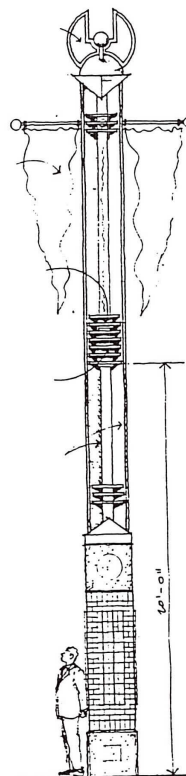


B. Altman, Trowbridge & Livingston, 1906



Hungarian Consulate and Mission, Emery Roth

Long Island City-based design center, says **IDCNY** is not worried. While **IDCNY** has been having a rough time attracting a public, Lalli maintains that **NYRC** is not going to find it easy to draw showrooms to a new location in a recession. "The industry is going through so many changes with mergers and general consolidation that to us a design center on 34th Street is a paper tiger," Lalli says. The Altman location, nevertheless, is on the edge of the ever-thickening jungle of architects' offices in the area south of 34th Street. . . . Meanwhile, on the Madison Avenue side of the Altman building, the **New York Public Library** will install its Science, Industrial, and Business Library on 180,000 square feet of the first six floors. "It is to be a super high tech research center," says Charles Gwathmey, whose firm, **Gwathmey Siegel**, won the commission over **Beyer Blinder Belle** and **James Stewart Polshek**. . . . **Gwathmey Siegel & Associates** has also been hired to design the interiors for **Sony U.S.A.** when it takes over the **Philip Johnson** and **John Burgee**-designed **AT&T tower** in January. Gwathmey Siegel is redesigning all the offices in the building as well as the sky lobby on the second floor. . . . **Emery Roth & Sons**, a firm whose founder became famous for great late-1920s apartment houses — such as the San Remo and the Beresford on Central Park West — before its later attraction to modern office buildings, has gone back to a traditional vocabulary for the design of the **Consulate and U.N. Mission for the Republic of Hungary** on East 52nd Street. The new building has been designed by **Richard Roth, Jr.**, in the firm's own brick-and-limestone version of Georgian Revival. Roth maintains the historic references are appropriate for consular facilities. . . . No one is forgetting, of course, that Emery Roth & Sons has done its fair share of big and bulky modernist buildings — especially **Der Scutt**, who has been busy renovating and repackaging 1950s and 1960s midtown high-rises for several years now.



Dorothy Alexander

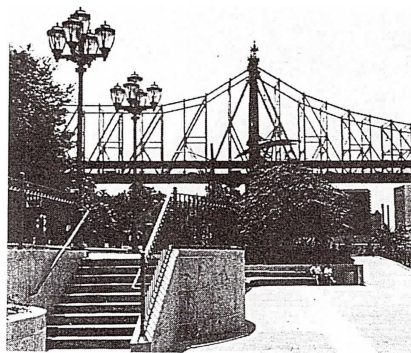
Der Scutt

Fordham Plaza pylon, Thomas Balsley

This time it is the **Cunard Building** at 555 Fifth Avenue, a nineteen-story, horizontally massed structure designed by Emery Roth & Sons in 1955. Scutt hopes to shift away from the building's horizontal emphasis, prevalent in the bands of glass and aluminum-mullion windows and ribbons of white-brick spandrels, to a more vertical facade treatment. He has come up with about a dozen schemes to show the client, Atco Properties & Management. Scutt's reason for this alteration is that he would like to make the building more "contextual" with the verticality of the magnificently massed **French Building** next door. In addition, he doesn't want his facade to punch through the old Emery Roth one — a good idea considering that one never knows which way the next face-lift might go. . . . Other renovations of modernist buildings continue: in the late fall **Gruzen Samton Steinglass** will finish renovating the nine-year-old **East Campus dormitory** designed by Gwathmey Siegel for Columbia University. The building, located at Morningside Drive and 118th Street, is a 22-story tower with tile panels. It appears that water penetrated the tiles in their setting and they began to pop. The rest is litigation history (or will be when it is decided who is at fault — the architect, the contractor, or the manufacturer). Gruzen Samton Steinglass decided not even to use the structural glazed block that looks like tile for the new facade. The firm went straight back to brick cavity walls and limestone trim, like the rest of the McKim, Mead & White campus. . . . Landscape architect **Thomas Balsley** is designing Fordham Plaza, a three-acre public plaza on East Fordham Road in the Bronx. The firm proposes concrete pavers in a fish-scale pattern for the flooring of the plaza, with a large pylon of precast concrete, brick, and painted steel for signage, lighting, and bus shelter roofs. Steel painted the color of patinaed copper is used for the furniture and the pavilions on the north and south ends of the plaza. . . . **Ellerbe Becket** joined

NEWS NOTES

a team with engineers and planners **Seelye Stevenson**, and **Cooper Robertson** as planning consultants, and won the commission for the **New York Psychiatric Institute** at 168th Street and Riverside Drive. The \$84 million structure will house research and laboratory facilities, along with some inpatient accommodations. The team was selected from a group that included **SOM**, **HOK**, **Mitchell/Giurgola**, **James Stewart Polshek**, and **Davis/Brody** (with Polshek and Davis/Brody on the final short list). Among those on the winning team who are directing the project are **Ray Skorupa**, **Jill Lerner**, and **Peter Pran** of Ellerbe Becket, **George Nagelberg** of Seelye Stevenson, and **Alex Cooper** of Cooper Robertson. . . . The **New York City Landmarks Preservation Commission** has selected two new commissioners, one of whom is an architect. She is **Vicki Match Suna**, senior associate architect with **Lee Harris Pomeroy Associates**, who has worked on a number of the firm's preservation and reuse projects and lives in Queens. The second commissioner is **Stephen Raphael**, a real estate lawyer who lives in Brooklyn. Past commissioners reappointed to the LPC are architectural historian **Sarah Bradford Landau**, and **Lee Weintraub** of landscape architects **Weintraub & Di Domenico**. There are still two places to be filled. . . . **Ehrenkrantz, Eckstut & Whitelaw** (now doing business as Ehrenkrantz & Eckstut) is restoring what has often been called New York's first luxury apartment house, **The Dakota**, at 72nd Street and Central Park West. Restoration requires repairing the exterior brick and stone, wood windows, and the copper, terra-cotta, and slate roof. The building, part-schloss, part-Victorian pile, designed by Henry J. Hardenbergh, was completed in 1884. . . . The **Aaron Copland School of Music at Queens College** has just been finished by **Marquis Associates** in association with **Wank Adams Slavin**. The Marquis office, based in San Francisco and New York, designed the 120,000-square-foot building to house a music library, teaching spaces, and a recital hall. Since the building is under the flight path of two airports, acoustics was more than a normal consideration. The practice rooms and offices have been located on the perimeter of the building, with classrooms placed between them and a central atrium in order to buffer the sound for the teaching spaces. Needless to say, windows are triple-glazed. . . . A pier and esplanade on Roosevelt Island, designed by **Raquel Ramati Associates**, is now finished. The 120-by-60-foot pier, facing Manhattan, is located at the center of the island by the new subway station. An 800-foot esplanade extends north toward Northtown. In

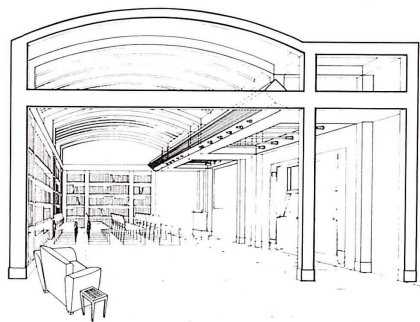


Esplanade, Roosevelt Island, Raquel Ramati

addition to the plantings, benches, and lamps, small raised terraces give the waterfront strollers good views of Manhattan. . . . **Bruce Fowle**, landscape architect **Peter Rolland**, and Vietnam Veterans' Memorial designer **Maya Lin** were elected this summer to the **National Academy of Design**. Members already part of the academy, founded by S. F. B. Morse and other artists in the 1830s, include **Philip Johnson**, **I. M. Pei**, **Walker Cain**, **Edward Larrabee Barnes**, **Cesar Pelli**, and **Henry Cobb**. . . . **Louise Braverman** recently completed her renovation of a loft in SoHo for **Poet's House**, a new 2,000-square-foot library and learning center for the nonprofit poetry group. She is also designing the **Hand Surgery Center** within **St. Luke's-Roosevelt Hospital** at 59th Street and Ninth Avenue in Manhattan. The 5,000-square-foot center includes examining rooms, offices for the Hand Therapy Center, and a rare book library devoted to books and documents on the subject. Braverman has given the hallways, conference room, and library dark mahogany paneling, and installed shelves for books in the public areas. Brushed bronze is used in the curved, metal-paneled office vestibules and the detailing of the barrel-vaulted conference room. . . . **James Wollens's** third store for **Spectra Photo** has just opened at 510 LaGuardia Place. The others are at 350 Hudson Street and 336 Columbus Avenue. In all the stores, which range in size from 600 to 1,500 square feet, Wollens has used a glass, steel, and mesh vocabulary with industrial lighting (plus terrazzo floors and stucco-and-stainless-steel counters in the Hudson Street store). As he points out, such ventures usually just rely on sheetrock and fluorescent lighting, the staples of business-as-usual operations. . . . The team of **Richard Dattner Architect**, **Margaret Helfand Architects**, and stage designer **Tom Schwinn** was selected by the city's Economic Development Corporation to undertake the improvements to **Madison Square Garden** for the Democratic Convention scheduled to be held there in July 1992. Also on the team are structural engineers **E. W. Finley**, and mechanical and electrical engineers **Mariano D. Molina**. The program includes the design of the podium, the press spaces, camera platforms, and miscellanea (but not, alas, the exterior). While some of us had thought that the **Jacob Javits Center** was designed with political conventions in mind, it seems that this particular kind of gathering requires an arena-type space plus room to build "anchor" booths for the media. So it's back to the Garden. Nevertheless, the Javits Center is expected to hold related activities. . . . The **National**



Spectra Photo, 350 Hudson, Wollens Assoc.



Hand Surgery Center conference room, Louise Braverman

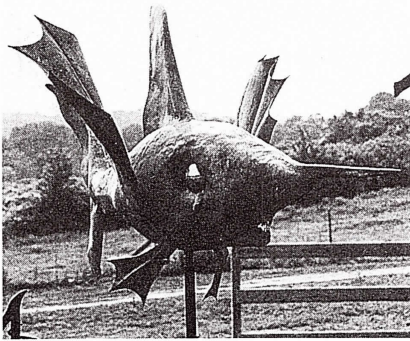
Institute for Architectural Education named three students as **1991 Dinkeloo Fellows**. They are **Marius Calin** of Pratt Institute, **Mark Cottle** of Rice University, and **Janet Simon** of Southern California Institute of Architecture. The \$5,000 travelling fellowships sponsor four months of travel abroad and a two-month stay at the American Academy in Rome for each recipient. Jurors included **Christiaan Dinkeloo**, **Robert Kupiec**, **Arthur Rosenblatt**, and former fellows **Elizabeth Diller** and **Roberto de Alba**. . . . The **Skidmore, Owings & Merrill Foundation** awarded travelling fellowships of \$7,500 each to two Columbia University GSAPP graduates, **Janet Bloomberg** and **Andrea McBride**. The highest award, of \$10,000, went to **Bruce Johnson**, who just received his B.Arch. from Kansas State University. Jurors included **Raul de Armas**, formerly with **SOM**, **Mustafa Abadan** and **Roger Duffy** of **SOM**, plus **Richard Kahan**, the new executive director of **Riverside South Corporation**, designer **Massimo Vignelli**, and **Stuart Wrede**, director of architecture and design at **The Museum of Modern Art**.

Beyond the City

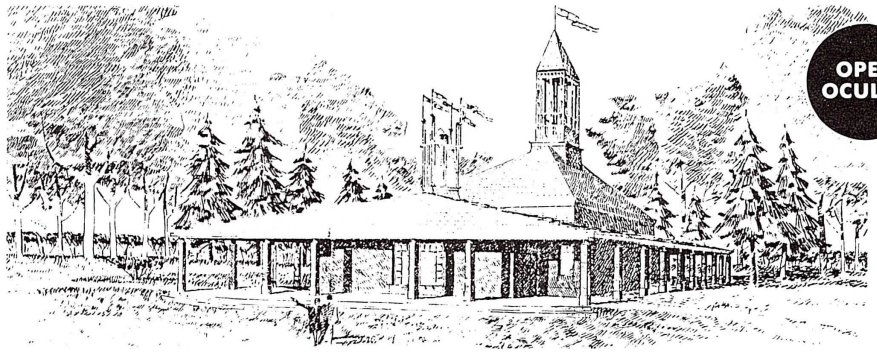
Frederic Schwartz, working with ironmonger **Wally Vogelsberg**, created a monster from the deep for his entry in the **Parrish Art Museum's First Design Biennial**, which opened August 17 in Southampton. The theme, weather vanes, convinced Schwartz to create a copper "flying swordshark." It looks just like its name, only it's strangely likable. Other people from the architectural community who were invited to submit weather vanes include **Paul Broches**, **Walter Chatham**, **Belmont Freeman**, **Malcolm Holzman**, **Robert Kliment** and **Frances Halsband**, and **Peter Marino**. There are other entrants as well, even **Ralph Lauren**. A benefit auction takes place September 7. . . . The **Fifth International Exhibition**

Courtesy Raquel Ramati Assoc.

Stren Rios



"Flying Swordshark," Frederic Schwartz



Puppet Theater, Central Park, Carlos Brillembourg

OPEN
OCULUS

Follow-Up

South Gardens, the controversial three-acre park designed by now-controversial artist **Jennifer Bartlett** and formerly controversial architect/urban designer for Trump City **Alex Cooper**, has been modified in some important ways. The modifications seem to reflect the participation of the quietly diplomatic landscape architect **Nicholas Quennell**, of Quennell/Rothschild, who replaced Bruce Kelly when he bowed out (*Oculus*, December 1989, p. 3). The new scheme, which has been shown to civic groups during the last few months, will either go into the digging phase at any moment, or the plan will be totally buried once and for all.

The garden is located at the tip of Battery Park City, between the unfettered but sculptural landscape of South Cove Park, designed by **Mary Miss, Stanton Eckstut**, and **Susan Child**, and Battery Park itself. The original South Garden scheme that caused such a kerfuffle when it was released several years ago called for a grid of variegated gardens of different European inspiration, a wall between the gardens and the Hudson River, and a freeform splashy lily pond affair that seemed to have escaped from Disneyworld.

While the present plan is still composed of a grid of bosques, rose gardens, and topiary gardens, an esplanade instead of an arty wall with windows runs along the water's edge. The hedge that bordered the landward side of the garden is mostly gone too, replaced by wrought-iron fence, and the whole park seems much more visually and physically accessible. Since the esplanade links to the South Cove and the Battery Park City esplanade to the north, pedestrians who don't want to enter each little garden of the grid can stay on the path by the waterside. Under the present scheme the gardens and park could be quite stunning. It would seem, too, as if the park could please a number of different tastes and serve various functions. Nevertheless, criticism is still strong.

Some say it is not accessible enough to the public; others claim its bushes and hedges would obliterate the stunning water view; others say it is too expensive to build, secure, and maintain, especially in high winds. The park is expected to cost \$11 million, although BPC's budget for it is \$13 million. And whether it is accessible or inaccessible, the garden will require security — and, in its present state, a good deal of maintenance. Nicholas Quennell has said the maintenance would cost \$500,000

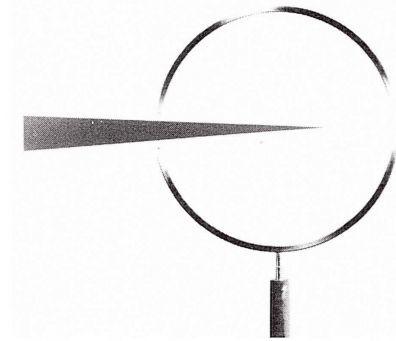
a year, BPC says \$400,000, and others say \$1,000,000. Since Battery Park City pays for the park and then it and its residents pay for the maintenance, at least the garden doesn't come out of the city's park budget. But some residents are feeling squeezed by rising maintenance costs of apartments.

Civic groups being polled before the final step is taken include The Architectural League, which is divided on the issue, and the Parks Council, which has expressed qualified support. At the same time, the council is very clear in its concern about public accessibility, the width of the esplanade, and its continuation all the way down to Battery Park, past Pier A.

Whatever the decision, the oft-heard suggestion of putting a playing field there (not exactly a water-edge kind of environment) seems too pointless and specialized at that particular juncture. The quality of landscaping — with flowers, trees, sea grass, etc. — has been stunning so far at Battery Park City. And in New York too much is not enough.—**S.S.**

Money for Architects

Two studies have recently been completed about salaries for architects and other design professionals which make the situation sound slightly rosier than might be expected during a recession. One study, the "1991 Executive Management Salary Survey," conducted by **Professional Services Management Journal**, showed that design firm managers were making slightly more money than they did a year ago. Whereas the median salary for the partner of a firm was \$70,442 in 1990, this year it is \$72,500. And while a senior project manager earned \$50,500 a year ago, this year the salary is \$53,885. *PSMJ* concludes, "The recession is not resulting in a general slowdown for all design firms." It could also mean that the slowdown is not affecting partners and senior project managers' salaries as much as it is the rest of the staff's. The not-so-good news is that the percentage of upper management receiving bonuses has declined at least 10 percent over the year, along with the firm's contributions to retirement plans and the amount for the insurance premiums paid by the firm. . . . *PSMJ* says that projections for staff growth are 5 percent, compared with 8 percent a year ago. In addition, 10 percent of the firms in the Northeast expect to trim their staff by at least 15 percent this year. But some firms — roughly 20 percent — are opting to reduce staff hours rather than laying off employees. . . .



Weather vane, Kliment/Halsband

of Architecture at the **Venice Biennale**, which opens September 8 in Venice, will feature the work of **Peter Eisenman** and **Frank Gehry**. The two were chosen by **Philip Johnson**, long considered the kingmaker (the masculine noun is intentional) of architects. Asked why he selected such established, household names for this event, Johnson replied, "They are the old guard of Modern architects and need to be done first." The **Knoll Group**, which brought out fabrics by Eisenman in March and will introduce furniture by Gehry next spring, was happy enough about the choice to help sponsor the exhibit. . . . **Christine Boyer**, professor and chair of the City and Regional Planning Program at Pratt Institute, has been appointed professor of architecture and urbanism at **Princeton University**. . . . **Mario Gandelsonas**, who was just offered tenure at Yale University's School of Art and Architecture, is also switching to the **School of Architecture at Princeton**. He has been appointed professor of architecture there. . . . Meanwhile, in January Yale will also lose **Thomas Beeby**, dean of the School of Architecture. Beeby plans to devote himself more to his Chicago-based practice. No one has been named for Beeby's spot yet, but the heat is on. . . . **Carlos Brillembourg's** design for a 10,000-square-foot wood-and-slate **Puppet Theater** for the western edge of Central Park at 86th Street has been held up while it awaits a donor. Right now Brillembourg, who has offices in New York and Caracas, is working on private houses and apartments in this city and Washington, D. C., plus the **Hotel Casa Real** in Valencia, Venezuela. The crescent-shaped hotel, designed for the hotel division of Avensa Airlines, is scheduled to go into construction in January. Its poured-concrete structure, faced with light-colored brick, overlooks a garden designed by **Roberto Burle Marx** and will include a restaurant by New York interior designers **Siskin-Valls**.

NEWS NOTES



Dorothy Alexander

Softball League Après Moderne

The second survey, specifically of project manager's salaries, culled data from 110 architecture and engineering firms. Undertaken by Chicago-based **Birnberg & Associates** and the new **Association for Project Managers in the Design Professions**, the survey showed that most of the 1991 salaries for project managers who were not principals ranged from \$35,000 at the low end to \$48,000 at the high end. Still, 43 percent of the firms said they had lost one or more project managers in the past year. . . . As both surveys show, the recession is hardly over yet.

S.L.A.M. 1991 Update

The softball season has been good this year — particularly because of the weather. As *Oculus* goes to press, the **All-Star** game has yet to be held (August 26) and the exact date for the **Championship Game** following the play-offs between Divisions A and B has not been set. Nevertheless, *Oculus* will report results. The firms heading for play-offs at this point include **Gwathmey-Siegel**, **John Burgee Associates**, **Tod Williams Billie Tsien**, and **Eisenman Architects** in Division A; while **Hardy Holzman Pfeiffer**, **Richard Meier**, **Pei Cobb Freed**, **Acheson Thornton Doyle**, and **Kohn Pedersen Fox** are leading in Division B. It has been brought to our attention that only a few of the actual firm *partners* have played, and at the most about once this season. Come on. We wanna see **Charlie** hit a two-run homer, **Gene** throw a good breaking ball, and **Hugh** field that grounder.

New Buell Center Fellowships

The **Buell Center for the Study of American Architecture** at Columbia University has a new fellowship program which will begin in fall 1992. The program, which dispenses "postgraduate" fellowships of \$30,000 over two years, is open to those who are enrolled in a Ph.D. (or equivalent) program in American architecture, cities, and design. Plans call for awarding a two-year **Buell Doctoral Fellowship** each year, the first fellowship year beginning in June 1992. The program is intended to allow fellows to complete a dissertation, but they may not have any other jobs, grants, or awards. Since the award will be kept at \$30,000 for the two-year stint in a high-priced city, it might be a good idea for applicants to take money management courses first. The deadline for applications is December 31, 1991, and decisions will be announced in March. Further information: 854-8165.



©Bachrach

David Childs

Chairman Childs

At the July 1 partners' meeting of **Skidmore, Owings & Merrill**, all 23 partners unanimously decided that they would no longer run the firm together on equal footing. They named **David Childs** as **chairman**. This decision has struck many as a surprise move from an office that has been run by an elaborate partner structure, with various committees making the numerous decisions for the handful of offices nationwide and in London. But SOM's dramatic shrinkage in a bad commercial market has evidently heightened the belief that it is best to have authority concentrated on one person. SOM decided to do it "in order to have more flexibility to respond to changing demands more quickly," says Childs. Childs says he agreed to act as the chief for two years to see if he can turn SOM around. While he avows that it was "hard for me to take the position," it has definitely put an end to the rumors, circulating since last winter, that Childs was planning to leave the firm soon.

"In the next two years I will have to come up with a special business plan that is operational for the next century," says Childs. "We need time to reflect, but we need a deadline. We have to treat our own operation the way we do a client, and come up with a long-range strategic plan."

He also explains that a number of paid advisors and trusted confidants from the financial and management fields (a "financial advisory group") had suggested having one person at the helm of this corporate structure. "The banks who renew credit lines understand a CEO-type of organization," explains Childs.

Already, according to Childs, standard operating procedure has been changed. There will no longer be the partner committee meetings every month or so. Each of the four regional areas — West Coast, East Coast, Chicago, and London — will be under the guidance of "managing partners." For example, **Donald Smith** will be in charge of the East Coast, **Carolina Woo**, the West Coast, and **Gordon Wildermuth**, a consulting partner, has returned to supervise Chicago, with **Tom Fridstein** as the senior person in charge of the London office. But "managing partners means 'project partners,'" Childs adds, explaining, "Policy matters are left solely to the chairman." Since the financial, personnel, and legal operations of the firm had been concentrated in Chicago, they will remain there under the supervision of



Canary Wharf, London, SOM et al.

chief financial officer **Dan Decanniere**, who, in turn, reports to Childs.

Meanwhile, **Raul de Armas**, a partner who just returned from the London office, has resigned. "It was a real surprise," says Childs. "People always think there was a conflict, but there was not. Raul wanted to work on his own furniture designs and some small architectural projects." **Leon Moed** is retiring, at the age of 60. "This is a big loss in the technical area," says Childs, who notes that **Joseph Blanchfield** has agreed to step in.

The firm has attracted some big new commissions in the last few months: SOM will do the design guidelines for the concept and architectural imagery of the new and renovated terminal by Massport at **Logan Airport** in Boston; the New York office is designing a master plan for downtown Newark, a **natatorium and squash court addition** at Deerfield Academy, and a station design for the new **high-speed rail** linking Houston, Dallas, Fort Worth, Austin, and San Antonio.

The **Coliseum project** for developer **Mortimer Zuckerman** was set back considerably this summer by a ruling from the Federal District Court that the project could be halted unless New York City comes up with a plan to meet federal air-quality standards in all of its boroughs by late 1992. Nevertheless, the firm has just presented its initial proposal for **Riverside South** (aka a Trump City; see article, p. 10). Furthermore, four of its buildings at **Canary Wharf** are in various stages of construction. So things should stay busy for a while.

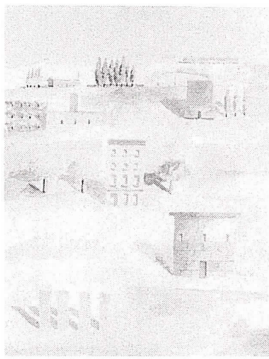
Koch a No-Show at the NYC/AIA Awards

When former mayor **Ed Koch** was given the **George Lewis Award** for "his leadership and support in establishing and maintaining the highest levels of excellence in public architecture" at the Annual Meeting of the NYC/AIA (see p. 12) this past June, a number of people in the audience could be heard grumbling. It wasn't just that he didn't show up to receive the award at the ceremonies. They wondered why the Awards Committee decided on Koch in the first place.

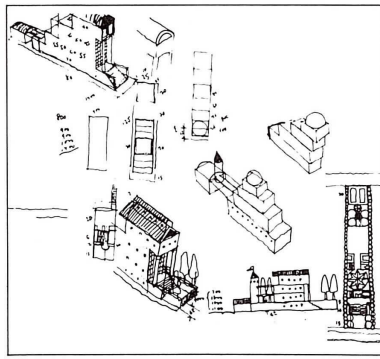
True, there were more arts efforts and there was more building during Koch's twelve-year reign than one finds in New York now. Nevertheless, it should be remembered that if Koch had not encouraged such a building boom with tax breaks and zoning incentives, there would



Robert A.M. Stern



Michael Graves



Stanley Tigerman

not be such a glut of office space now, and architects would not be so trapped in a gorge-and-starve work pattern. A lot of people might have preferred leaving a few SROs around town instead of now having so many expensive buildings with no tenants and so many poor people with no housing.—S.S.

Frances Halsband is now Dean at Pratt

NYC/AIA President **Frances Halsband** has just been named the new **Dean** of the **Architecture School at Pratt Institute** in Brooklyn. With 800 students and 150 faculty, the position should be a special challenge for the architect, who has a nineteen-year-old practice with her husband and partner, **Robert Kliment**. Halsband looks forward to the "chance to combine theory and practice," she says, and cites Pratt's particular reputation as a school connected with theories that grow out of practice. "More and more people are disenchanted with the very theoretical nature of highly respected schools. This is a way to start a new dialogue." Halsband has taught architectural design at Penn, Harvard, Virginia, Rice, North Carolina State, and Columbia. She was graduated from Swarthmore College in 1965 and from Columbia University's School of Architecture in 1968.

Courting Architecture

The new **U.S. Courts Design Guide**, produced by the U.S. Judiciary and the General Services Administration, was the subject of a July 2 NYC/AIA primer moderated by architect **Kenneth Ricci**. **Michael S. Kanne**, a U.S. Court of Appeals judge, said that guide is what judges "expect and want in federal judiciary facilities." He noted special program requirements, such as separate circulation systems for judges, jury, prisoners, and the public, as well as the image courts must project. "The judicial process is purposely adversarial and confrontational — the courtroom is meant to be a space of authority." **Gerald Thacker** of the GSA commented that the guide will be of use because of the major federal courthouse construction program now under way, with over 300 projects across the country. In addition, a long-range facility plan now in development may lead to over 200 new courthouses nationwide.—A.E.M.

For Sale

Limited edition architectural prints designed by **Michael Graves**, **Robert A. M. Stern**, and **Stanley Tigerman** are being sold through *Metropolitan Home* magazine. The prints were commissioned for Met Homes' DIFFA Showhouse event last spring, and proceeds go to DIFFA. Graves's are \$125 (numbered and initialed), Stern's are \$100, and Tigerman's \$75. Contact Julie Iovine, Metropolitan Home/DIFFA, 750 Third Avenue, New York, New York 10017; telephone: 212-551-7003.

The **Storefront for Art and Architecture**, the always-on-the-edge gallery on Kenmare Street, has just come out with a cohesively iconoclastic quarterly tabloid called *Reports*. The premier Summer 1991 issue, which costs \$3.00, features work and articles by **Diller + Scofidio**, **Karen Van Lengen**, **Neil Denari**, **Taeg Nishimoto**, and others.

Letters

In the coverage on **Rogers, Burgun, Shahine & Deschler** in the June issue of *Oculus* (p. 3), you correctly pointed out that there are no family members associated with the firm. However, it is noteworthy that members of the family are still in the profession.

As you may know, at one point the firm was called **Rogers, Butler, Burgun**. The descendants of the partners — **Jonathan P. Butler** and **James Gamble Rogers III** — formed their own successful firm along with **Charles Baskett**.

Since I am part of the third generation of a family involved in the business of providing engineering services to architects, I am always interested in seeing if the passion for creating great structures is passed from one generation to the next. In the case of the firm originally founded by James Gamble Rogers, this is clearly the case.

A story on architects who are in the profession because of ideals passed on to them by their families might make an interesting article.

John F. Hennessy III
Syska & Hennessy

[Thank you for the suggestion. We were aware of the family links of Rogers et al. but unfortunately lacked the space to go into it.—Ed.]

URBAN CENTER BOOKS' TOP 10

As of July 31, 1991

OPEN
OCULUS

1. **Transmission Towers on the Long Island Expressway: A Study of the Language of Form**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
2. **Architecture: The Story of Practice**, Dana Cuff (MIT Press, cloth, \$24.95).
3. **Lessons for Students in Architecture**, Herman Hertzberger (Olo Uitgeverij, paper, \$35.00).
4. **City of Quartz**, Mike Davis (Verso, cloth, \$29.95).
5. **La Maison de Verre/Pierre Chareau**, Yukio Futagawa (GA, paper, \$48.00).
6. **A+U 91:04: Herman Hertzberger 1959–1990** (Japan Architect, cloth, \$55.00).
7. **Barcelona: City and Architecture, 1980–1992**, Oriol Bohigas, Peter Buchanan, Vittorio Lampugnani (Rizzoli, paper, \$40.00).
8. **John Calvin Stevens 1890–1930**, John Calvin Stevens II (Harp, paper, \$34.95).
9. **The Details of Modern Architecture**, Edward R. Ford (MIT Press, cloth, \$60.00).
10. **Deconstruction: A Student Guide**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).

RIZZOLI BOOKSTORES' TOP 10

As of July 31, 1991

1. **GA Houses 31** (GA, paper, \$20.00).
2. **High Tech Architecture**, Colin Davies (Rizzoli, paper, \$35.00).
3. **Frank Lloyd Wright: A Primer in Architectural Principles**, ed. Robert McCarter (Princeton Architectural Press, paper, \$29.95).
4. **Japanese Detail: Architecture**, Sadao Hibi (Chronicle, paper, \$18.95).
5. **Manhattan Architecture**, Donald Martin Reynolds (Prentice Hall Press, cloth, \$45.00).
6. **The Art of the Painted Finish**, Isabel O'Neil (Morrow, paper, \$17.95).
7. **Deconstruction: A Student Guide**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).
8. **Palm Beach Houses**, Shirley Johnston (Rizzoli, cloth, \$75.00).
9. **Richard Meier, Architect** (Rizzoli, paper, \$40.00).
10. **Horta**, Franco Borsi, Paolo Portoghesi (Rizzoli, cloth, \$85.00).

Corrections

Michael Manfredi's name was omitted from the list of jurors on the **Lloyd Warren Fellowship — 78th Paris Prize**, sponsored by the **National Institute for Architectural Education** in *Oculus*, June 1991, p. 3.

The last name in the firm **Rogers, Burgun, Shahine & Deschler, Inc.**, was misspelled in the same issue.

In the article about **Patricia Conway's** appointment as the new dean of the Graduate School of Fine Arts at the University of Pennsylvania, a sentence implied that **Al Levy**, the head of the Department of Architecture, had left the school. He has not, only the position as program head. **David Leatherbarrow** is the acting chair of the architecture department and the chair of the urban design program.

ARCHITECT ABUSE

The following article has been prepared by a small team of researchers who assembled individual case studies of architects and architectural designers employed in various name firms. They were asked primarily about the manner in which they were laid off. Responses reveal the treatment is inconsistent throughout the profession, and sometimes demoralizing. But there are both good and bad tales to tell. The architects were selected on the basis of their willingness to talk about the situation and the judgment that they were not "troublemakers." Nevertheless, owing to their fear of reprisals, we have agreed not to print their names. We are, however, publishing the names of the employers and their responses where applicable.

The list of architectural firms is hardly complete and, in this installment, is arranged alphabetically. While we try to concentrate on large firms, a few small new ones are included for the sake of comparison.

KISS & CATHCART ANDERS

One employee was hired away from a large firm (which was going through upheavals) with a verbal commitment from principals at Kiss Cathcart to at least six months of work. After ten weeks the architectural employee went away on a week of unpaid vacation, which had been previously agreed upon. Upon returning to the office, he/she was laid off, with the option to continue working for one week with pay. The money he/she had separately paid for medical benefits as part of a previous employment plan was reimbursed. Referrals were made, although a letter of reference never arrived. The employee says, "The worst part of it was the surprise factor."

[Colin Cathcart answers: "We always give two weeks' severance, and we do train our people on the computer. The surprise factor was pretty bad for us with these layoffs. We had to let people go who were former classmates. It was wrenching all around."]

KOHN PEDERSEN FOX

An architect employed with KPF for over ten years had been working as a project architect on a large building for the last five years. She was laid off in May, when the project was three months away from completion. She was given two weeks' notice, but, when the owners found out, they required she be retained to finish the job. KPF subsequently guaranteed the employee three months' work at KPF. She has been given adequate severance, vacation time, profit sharing, and pension



monies, plus job referrals. The employee did feel better about being told of her situation by a principal rather than the person responsible for personnel.

[Gene Kohn answers: "This office is like a family and layoffs are very personal to us. It causes us sleepless nights. But we have been able to place 60 percent of our employees through referrals to other architects, head hunters, and even clients."]

MCBRIDE AND ASSOCIATES

Nate McBride was "up front" about the slackening work and warned employees that the office would have to "play it by ear." One source said that although he/she only worked a few days during the final weeks there, he/she was paid at the full salary. While the employee was given no severance, he/she did receive vacation pay. McBride also gave the employee personal referrals and made calls to other architects. The employee was allowed to keep the company insurance policy, as long as he/she would pay for it.

[Nate McBride responds: "Everyone in the firm is very close. We only have a five-person office, so we try to be as gentle as we can when letting someone go."]

PRENTICE & CHAN, OHLHAUSEN

In January five people were let go. They were told all at once, in order to diminish the anxiety that can occur with serial layoffs. Each was told by the partner who hired the employee, and a farewell party was organized. Employees were given two weeks' notice and paid for vacation days, although there was no severance pay. One employee was hired back as consultant to finish jobs. There was no offer of job referrals by the partners, but they were willing to provide references when asked.

[Lo Yi Chan replies: "We usually do make referrals, but at the time of the layoffs, we knew there were no openings. But we are highly computerized, and the skills the employees learned on the job proved valuable in their getting placed again."]

SKIDMORE, OWINGS & MERRILL

An architect who had been at SOM almost three years on a large project that was put

on hold was laid off a week after the team had been assured there would be no layoffs, with, however, "no guarantees." Layoffs generally occur on Friday between 3 p.m. and 5 p.m. and it is understood the architect or architectural designer clears out immediately. In this case, he/she was told by an associate supervisor and given two weeks' pay, all accrued vacation time, an explanation that "termination was due to business conditions," a packet of information on health benefits, and referrals from one of the partners. The employee says the hardest thing about leaving SOM was the fact that "we were paid so well, including overtime." He/she also received a large amount of money paid into an investment fund that SOM matched at a good rate. Nevertheless, stories abound about one laid-off employee who reportedly took a hammer to a gallery of framed photos of SOM buildings.

[Marilyn Taylor of SOM explains: "We do try to help as much as we can. The severance pay depends on the time the employee is with the firm. The investment fund, which is available to employees after two years here, is matched by SOM on a formula basis — though we did have to modify that formula this year. I have not heard about damaged property — and I asked several partners who said they haven't heard about that either."]

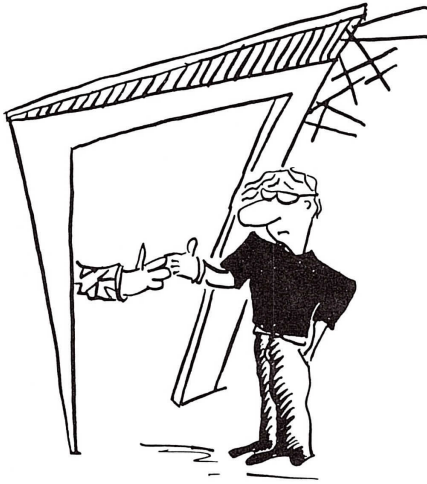
RAFAEL VINOLY

When the firm's Tokyo Forum project reached a certain point in July, an employee says about half of the 60 or 70 people working on the design were let go. They were told individually by the personnel partner and given a letter of confirmation by an administrative executive. The letter was clear-cut: this was the final day. Even an employee who had been there only three months was given a week's pay and allowed to keep the company insurance as long as he/she paid the premium. While there was no "outplacement" referral service, the employees were encouraged to use Vinoly as a reference.

[Rafael Vinoly responds: "The numbers are not right. We have had a core group of 35 to 45 permanent people working on the Tokyo Forum. On top of that we hired

Firing, Case by Case: Advice, How-To, and Miscellaneous

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a lot of temporary personnel so that we could have three shifts of people working from 6 a.m. to 3 a.m. At one point we had 110 people working on the project. We needed the extra personnel to turn out 3,000 drawings in eight months, even though we use computers. That phase is now over, so the temps have left, plus some core people who didn't work out. Some didn't like the pressure.”]

TWO ANONYMOUS HISTORIES

The following accounts are so specific that the employees feared they would lose anonymity if the names of the firms were printed. The particulars merited their inclusion:

One architect working for an established firm had taken a maternity leave in February. She planned to return at the beginning of June, but was told by a partner to take a longer leave and call back at the end of the summer — “but we can’t guarantee anything.” The partner suggested she begin looking elsewhere, but gave no referrals. She was not formally laid off, and she wants to go back to work. When she took her leave she received pay for vacation days but did not get a severance check.

One architectural employee was working at a high-profile firm for seven months, but decided to resign and gave two weeks’ notice. The next two days he/she was home with the flu and received a letter saying, “Consider yourself terminated.” While paid for outstanding sick and vacation time, this employee did not receive severance pay, and he/she needed to work those two weeks after giving notice. Obviously, no letter of reference was forthcoming.

Not Exactly Fired, But Not Sure What

According to a number of reports, **Eisenman Architects** has had the most unusual “policy.” When the crunch came to this firm, it stopped paying employees instead of laying them off. According to

several accounts, after February the paychecks were not forthcoming, but assurances were made by Peter Eisenman, his two associates, and the office accountant that the employees would be paid. By mid-May, about ten (including paid interns) of the twenty employees in the firm decided to stop work and walk out, even though there were projects in the office. They felt they were not being told enough about the firm’s financial situation. The group got a lawyer, who met with Eisenman’s lawyer and accountant to work out a repayment schedule, with signed documents. The group then returned to the office at the beginning of June. The money will be paid out over a certain period of time. Meanwhile, the office still plays softball (see p. 6). Nevertheless, a perception that Eisenman may not fully understand the employees’ right to be paid still remains. Eisenman, they say, argues that they have learned so much on the job and tells them, “You have to make personal sacrifices.”

[Peter Eisenman replies: “We made a decision in December to keep everyone, rather than laying people off. So we had a hiatus of six weeks without pay. We have a payment schedule and have four more weeks [of back salary] to pay out — with interest if we miss a payment. In retrospect I’m not sure I would do it again this way. It is better to lay people off. But now we are hiring. We have about 22 to 23 architects and designers and four support people. We are as busy as we have ever been.”]

Working for No Pay: Just Who is Allowed Not to be Paid

Under the federal Fair Labor Standards Act employees must be paid a minimum wage, and the payment must be recorded on a weekly basis — regardless of method or timing of payment. Payment has to be made regularly, unless there is a contractual agreement stating otherwise. The term *employee* includes regular, temporary, and substitute workers.

There are three categories of people in a firm who are legally allowed *not* to be paid:

- Voluntary workers who work for a firm “for their own advantage” and “without any express or implied pay agreement.”
- Trainees who are given training “similar to that given in vocational schools,” or who are trained for their own benefit, do not displace regular employees, and are supervised. Trainees are not considered

employees since they provide no immediate benefit to the employer and are not automatically entitled to a job at the end of training.

- Students (interns) who work in a firm to fulfill course requirements. They are not considered employees either and need not be paid.

Obviously, anyone in one of these categories should agree to the terms before taking the position.

All paid employees must be given at least \$4.25 an hour. Of those who receive wages there are two types: “exempt,” referring to scientific, professional, and executive personnel who are given salaries but not overtime pay; and “nonexempt,” or those paid by the hour, including time and a half for overtime.

The big problem for young architects is that since they are called “professionals” they have very little protection under law. According to informal talks with labor lawyers, it is clear there are no “unfair labor practices” if the employee is not in a union.

Notice: Symposium on Architectural Practice

The New York Chapter of the Society of Architectural Administrators is organizing a weekend conference to take place October 11–13 at the Loews New York Hotel at Lexington Avenue and 51st Street.

The seminars will include a very pertinent one on “Recent Developments in Human Resources Law,” in which a lawyer from **Grotta, Glassman & Hoffman** will discuss what is legal in architectural practice. Another seminar, led by **James Frankel, Esq.**, who is with Shea & Gould and is the general counsel for the NYC/AIA, will investigate “Improving Contract Administration” (reducing liability claims, improving billing efficiency, improving project profitability), and a third seminar will focus on “Performance Appraisals and Confrontational Situations,” conducted by **Roger Borgeson**, president of Personnel Leadership Company. Other seminars involve computer networking applications, and formulating policy manuals. More details will be given in the October issue of *Oculus*. Fees are \$100 for the all-day Saturday seminar, or \$30 per individual one. Information: Susan Appel, Swanke Hayden Connell, 212-541-1627.

URBAN DESIGN

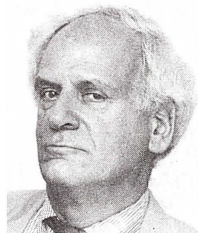
Riverside South

Work-in-Progress
from SOM/Willen

Photos: Dorothy Alexander



Marilyn Taylor



Paul Willen



David Childs

As *Oculus* went to press, the **Riverside South Planning Corporation** — the strange bedfellow nonprofit coalition of **civic groups** and the **Trump Organization** — had shown its schematic design for the Penn Yards property to the public. The particular occasion was the July 30 meeting of **Penn Yards Advisory Committee**, made up of city and state officials and community planning board members, at the City Planning Department.

Basically, the team of architects and planners led by **SOM** (represented by **David Childs** and **Marilyn Taylor**), with architect **Paul Willen**, has been working with Willen and planner **Daniel Gutman**'s original counterproposal to Trump City, the **Civic Alternative** (*Oculus*, October 1990, pp. 6–11). The team's mission is to develop the concept and bring the bulk more in line with the now-agreed-upon density of 8.3 million square feet.

Since the Penn Yards Urban Design Workshop, organized by the Manhattan Borough office, Community Board 7, and the NYC/AIA, took place in June, the Riverside South team was also able to make use of any of those recommendations it deemed applicable. David Childs recently commented about their parallel examination of the site: "We were actually relieved and happy that so many of their suggestions reinforced our thinking." (RSPC chairman Richard Kahan was not pleased according to the *New York Observer*.)

The SOM-Willen Riverside South scheme keeps the Civic Alternative's proposed inboard alignment of the Miller Highway (aka West Side Highway) and the extension of Riverside Drive south from 72nd to 59th streets, and it retains the placement of a row of apartment towers on a sinuous curve on the east edge of the highway/drive structure.

Unlike the Willen/Gutman scheme, the buildings are much more architecturally developed. They are also higher and denser. (Lower density, always an issue, was also recommended by the Penn Yards Workshop; see accompanying article.) While the buildings are no longer the straight wall of towers hugging the water's edge of the original Trump City scheme, a wall of towers it still is — quite *permeable* to be sure, but still there. Appealingly rendered in the grand Central Park West apartment house tradition, they range in height from 18 to 49 stories, the tallest rising to about 450 feet. A continuous base, or "street wall," fifteen stories high, with a three-story "transition zone" is proposed, above which the different towers would set back, topped in the proposal by elegant spires.

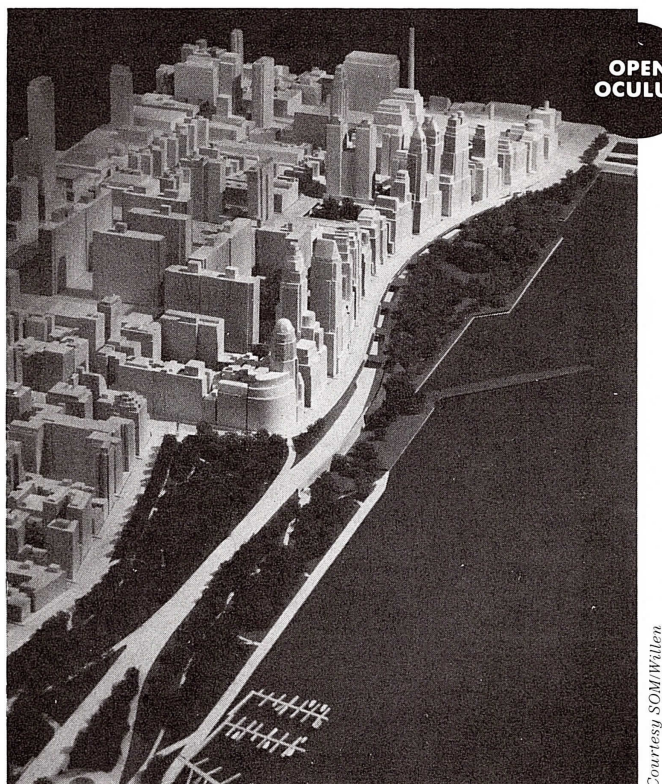
As the photos of the model show, the heights of the towers follow a serpentine line in elevation: the lowest of the buildings is in the center of the property around 65th Street. As in the proposal from the workshop, this 65th Street axis would be the strongest east-west link to the inland blocks of the West Side and to Lincoln Center. Unlike the workshop proposal, the buildings with the highest density would come just north of 65th Street, near 70th Street. The workshop had placed more of the high buildings at the southern end of the property, where the site was widest, and near the commercial zone. The Riverside South team has placed high-rise towers there too, since, as the team argues, this kind of density calls for tall buildings at both ends of the site. From the real estate point of view, towers are mandatory: a waterfront view sells.

The curved inboard Riverside Drive/Miller Highway combination structure that borders the buildings still has open cuts to emit exhaust fumes. While they are only over the southbound lanes (northbound

lanes would be totally covered), the exhaust would come from both. This leads to the question of whether apartment dwellers and park users will be able to overlook fumes and noise from the cars below, and how much this becomes part of the waterfront experience. The public and the residents of Riverside South will be able to get to the park via pedestrian bridges over the highway/drive structure. And since the scheme reinforces the east-west street connections back to the grid of the city, accessibility to the park is encouraged.

All the various groups have endorsed a park at the water's edge. But if there is no money to build the new inboard highway, and the large, elevated structure of the Miller Highway is kept, the bucolic look will be hard to come by. While some think the highway structure worth saving, or making a "ruin" in the park, clearly the bosky green quality of Riverside Park would be missing.

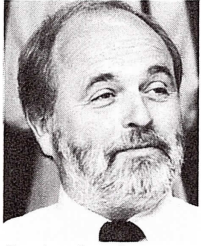
While the schematic design is an extremely accomplished working out of many givens in this unusual compromise development, clearly it won't solve the political, social, and economic issues that some think it should. But that's reality. Most important is the real issue of money — money for tearing down the old highway and building a new one, money for park maintenance, and money, even, for the "contextual" architecture. After all, it is important to remember it is a "proposal." Presumably the apartment towers could be wider, with larger floor plates, no spires, no slender shafts, and no traditional detailing or ornament. Since Trump still owns the land, once it goes through ULURP this winter and is approved with proposed zoning, the thirteen blocks could be sold off piecemeal to new developers with new architects. Then just zoning takes over.—S.S.



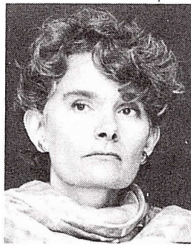
Proposal by RSPC, Penn Yards

Courtesy SOM/Willen

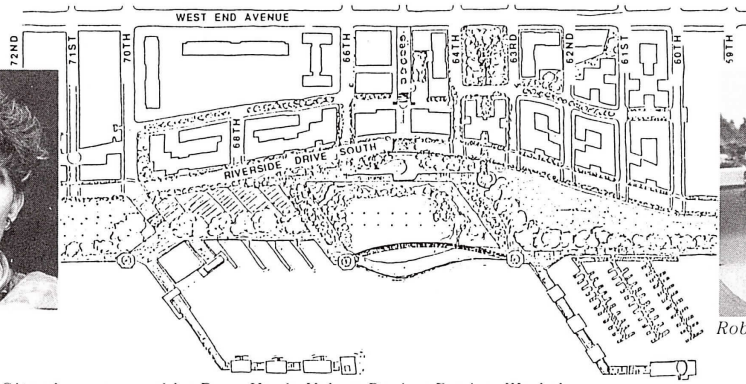
Suggestions from a workshop



Donlyn Lyndon



Galen Kranz



Site plan proposal by Penn Yards Urban Design Review Workshop



Roberta Gratz

The new spirit of collaboration reigning over development of the formerly conflict-ridden **Penn Yards site** (*Oculus*, April 1991, pp. 6-7, and June 1991, p. 7) now envelops architects and consultants across the country. The **Penn Yards Urban Design Review Workshop**, sponsored by the NYC/AIA, **Manhattan Borough President Ruth Messinger**, and **Community Board 7**, took place over four days in late June to examine and propose alternatives to the **Riverside South** scheme for the site. That plan, originally designed by **Paul Willen** and **Daniel Gutman** as the **Civic Alternative**, is now backed by its own **Riverside South Planning Corporation** cooperative, including six civic groups, site owner **Donald Trump**, and chairman **Richard Kahan**.

The workshop, organized largely by architect **Lance Brown**, brought together architects, planners, consultants, and others: chairman **Michael Pittas**, **Francisco Behr**, **Michael Brill**, **Galen Kranz**, **Darrell Fitzgerald**, **Carol Johnson**, **Latarr Kendrick**, **David Kinsey**, **Donlyn Lyndon**, **Michael Meyer**, **Allan Mallach**, and **Arthur Skolnik**, all from out of town. NYC/AIA president **Frances Halsband** noted that she was hoping for "objectivity and compassion from outsiders," given that it seemed the entire Chapter membership had been involved in at least one plan for the site.

The Borough President's office supported the workshop with \$40,000 from their technical assistance fund, specifically earmarked for community-based planning efforts, which paid travel and expenses for the pro bono effort. Fifty-three local and citywide groups, six elected officials, and twelve city and state government agencies were all given opportunities to say their piece in meetings with the team.

In his charge to the team, Brown emphasized that there was "no request to reconceptualize [Riverside South]: we're not coming to a clean slate but looking for alternatives within the concept," and elaborated issues for consideration, especially the **Miller Highway**, street-grid integration, building density, open space, and the usual range of environmental and planning concerns.

The workshop's final recommendations, published in a report made available by the Borough President's office, praised the original Civic Alternative scheme's strong framework, but made specific recommendations of particular interest:

- The reduction by 16 percent of the built



Lance Brown, second from left, instructing Workshop

volume "to meet the very important goals of compatibility with, extension of, and enrichment of the spatial character of the West Side."

- The establishment of a street-wall base along **Riverside Drive** of twelve to fifteen stories, with towers in the blocks between 60th and 64th streets, on either side of 65th as a gateway to the park, and at 67th and 69th (not envisioned as through streets) as part of courtyard-entry buildings.
- The designation of a full city block between 59th and 60th streets for studio or commercial/industrial use.
- The extension of **Freedom Place**, already existing between 66th and 70th streets, down to 60th Street.
- The improvement on a long-term basis of the 72nd Street subway station, plus bus, traffic, and pedestrian circulation routing, including reduction of car use.
- The development of a park plan for "water-related, environmentally sensitive activities with limited active recreation space" (possibly including wetlands, community gardens, etc.).
- The initial construction of **Riverside Drive** to provide building-base platforms, structure for the **Miller Highway** relocation, and a utilities tunnel.
- The exploration of functions of the area under the **Miller Highway** until reconstruction.
- The start of building between 63th and 66rd streets with simultaneous work on an interim park until the development and final park can be completed.

The report also noted that certain issues "cannot be resolved within the framework of this development alone — the 72nd Street subway station's overcrowding, the capacity of the North River sewage plant, local vehicular traffic, air quality, and others."

One of the most intriguing results of the workshop was a detailed economic

analysis, much of which was new to those not directly involved with the project. Consultant **Allan Mallach** said at a related press conference, "The likelihood that this project will take place is remote, barring a return to the mid-1980s real estate market," prompting audience cheers.

Further cost analysis in the report estimated that the average cost of a 1,000-square-foot, one-bedroom apartment would be almost \$400,000. An additional estimate of land and development costs of \$636 million in the report is far greater than the \$232 million estimated by the Planning Corporation in a project press release. Tax-exempt bond financing through a public entity was suggested to improve the economic outlook, and, although affordable housing was not seen to be completely precluded, it might have to be less "than might be arguable on the basis of more purely planning or social considerations."

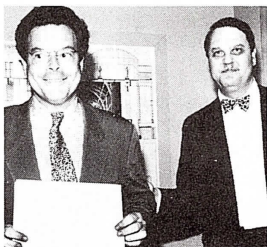
What remains to be seen is the impact of the workshop on the latest proposal by Planning Corporation architects **Skidmore, Owings & Merrill** (see accompanying article). Surprise guest **Donald Trump** stated during workshop proceedings, "I've really laid it on the line with this job. I want this to work and if it can't with all this cooperation then New York is really in big, big trouble because this city needs development." At least collaboration is still the prevailing wind. —A.E.M.



Richard Kahan and Donald Trump

AROUND THE CHAPTER

Annual Meeting Plus



Walter Chatham and
John Winkler



Phyllis Lambert and
Ezra Stoller



Elizabeth Thomson and
Gerard Vasisko



Andrew and
Mary Bartle

AIA Annual Meeting Awards Presentation

Medal of Honor Beyer Blinder Belle

For its creativity and tireless energy in designing and restoring with merit new and existing structures of modest and grand purposes. Its consistently outstanding work in an extraordinary range of situations has redefined the limits of practice while bringing us closer to our heritage and fundamental purpose.

Award of Merit Phyllis Lambert

For a lifetime of singular dedication to the idea and the practice of architecture. Thanks for the Seagram Building. Thanks for the Canadian Centre for Architecture.

Honorary Membership Ezra Stoller

For distinguished achievement as an architectural photographer. For capturing on film the spatial and sculptural nature of the man-made environment, exposing and expanding upon both the heroic and the human, and revealing the drama of architecture.

George S. Lewis Award Edward I. Koch

For his unwavering commitment to the built environment of New York City, and his leadership and support in establishing and maintaining the highest levels of excellence in Public Architecture.

Thomas Pioneer in Housing Award Richard A. Plunz

For a distinguished contribution to the history of housing design and prototypes. He has broadened our understanding of the underlying cultural, social, and political implications of housing, and has educated a generation of Columbia University architecture students in the relationship between architecture and housing.

Public Architect Award Elwin Stevens

For a professional lifetime dedicated to serving the highest ideals of the practice of architecture in the name of the public trust while carrying many portfolios at the State University of New York and the State University Construction Fund.

Rutkins Service to the Profession Douglas F. Korves, Randolph R. Croxton

For [their] outstanding dedication to advancing the profession as demonstrated by an unwavering commitment to address

and resolve all issues of the practice of architecture.

Special Citation Frederic Papert

For his dedication over the past sixteen years to the creation and nurturing of the 42nd Street Development Corporation. For his vision and achievements, most importantly those yet to be realized.

Special Citation The New York Public Library

For professionally and creatively caring for its unique collection of buildings, for adapting them to new needs without compromising their original integrity, and for wisely planning for future facilities.

Special Citation New York City Art Commission

For consistently encouraging and enabling excellence in the design of architecture, landscape architecture, and public art for the City of New York since 1898.

President's Citation

Elizabeth Thomson, Gerard F. Vasisko

For creating, as Co-Chairs of the Housing Committee, a series of programs dedicated to exploring, expressing, and resolving New York's housing crisis. From "Affordable Housing — New York — 1990" through "Hope for Housing by Design," your dedication and commitment have given inspiration and guidance to all.

AIA Citation for Excellence in Urban Design

Battery Park City Authority Alexander Cooper, Stanton Eckstut

In recognition of dedication in the implementation of planning and design strategies that reflect an exemplary vision of the city and the waterfront.

Winning Them Over

by Lenore M. Lucey

A July issue of *Fortune* magazine, which was packed with interesting information for businesses, was, on second reading, apt for architects as well. In "Winning Over the New Consumer," Patricia Sellers advised on marketing wares to the new tightfisted consumer. Her points also provided some insight on marketing architectural services. The best, recast in "architectural" terms, are outlined below.

- Reaching clients and persuading them to buy is the marketing challenge of the nineties.

- Invest in new services that are relevant to client needs.
- Promote yourself wherever your potential client might recognize your value.
- Reflect on the way you provide services; rethink product delivery.
- Bombard clients with a variety of fits and favors.
- Nineties clients will have to be coaxed to consume and they will buy only what they really want.
- Develop "relationship marketing," a dialogue with your most important clients.
- Direct mail is one way to attract clients, and you do not need a million names in a database to do it.
- Clients may not be buying where you are selling.
- Abandon standard, even sacred, ways of marketing to end up in the winner's circle.
- Rethink your sport; challenge its assumptions.

Sellers gives the example of Edwin Moses, who became history's greatest hurdler by adopting a revolutionary technique: taking thirteen strides between the barriers instead of the fourteen or more used by everyone else.

In the same issue, Alan Deutschman, in an article entitled "The Trouble with MBAs," wrote about the failure of today's business schools to adequately prepare students for jobs. A similar complaint is also heard about schools of architecture. From the article:

- Schools are not giving students the skills employers need — leading, creating, communicating — so it is left to the companies to teach them.
- Education has become largely irrelevant to practice.
- Graduates lack creativity, skills for dealing with people, aptitude for teamwork, and the ability to speak and write with clarity and conciseness — all hallmarks of a good manager.
- Professors seeking promotion churn out scholarly articles but somehow let pivotal management concepts get past them.
- Schools remain oblivious to time-based competition, breakthroughs in technology, and information management.
- Proficiencies long derided as "soft skills" are exactly what firms want most — and what schools, mired in arcane scholarship, seem least suited to instill.

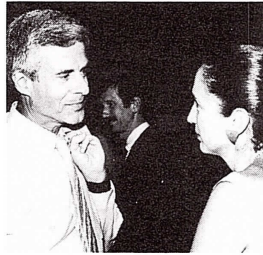
In closing, schools were admonished that they, like "declining industries that adjusted slowly to environmental, technological, and competitive changes, will find it difficult to survive at the same scale." Food for thought for the nineties. . .



Frank Lupo and
Daniel Rowen



Daisy Hubbard and
John Belle



Richard Dattner and
Margaret Helfand

Photos: Dorothy Alexander



"Alice"

Sir John Tenniel

What's in a Name?

by William Martin

• Architect

One who is licensed in the profession of architecture and currently registered. When registration has lapsed, the use of the title "architect" is inappropriate.

• Principal

A New York-licensed architect who is sole proprietor of, or a legal partner in, a firm that renders architectural services.

• Associate

A New York-licensed architect who is an employee of a firm and not a partner, but is distinguished from other employees by having a special employment agreement giving him or her greater responsibilities and, under clearly defined conditions, a share of the firm's profits.

• Professional Services Corporation

Organized under Article 15 of the New York State Business Law, all directors, officers, and shareholders must be licensed and registered in this state.

• Firm Names

Section 59.10 of the Commissioner's Regulations requires that the name of a PC "appropriately describe the profession practiced and the services provided. . . ." A firm having one or several associates may use the term "associate" or "associates" in the firm name, but such associates need to meet the definition provided above. There is no prohibition against the use of assumed or fictitious names so long as the names are not deceptive, misleading, sensational, or flamboyant. Only a business corporation (Inc.) organized and existing under New York law on or before April 12, 1929, and continuously thereafter lawfully practicing in the state may continue to practice architecture as a business corporation.

• Letterheads

Except where the full names of all principals of a firm are contained in a firm name and all principals are architects, it is customary that the name and profession of each principal be identified on the letterhead. Associates in a firm may appear on the letterhead but should be separated from the listing of principals. A firm may list on its letterhead the full names of valued employees of the firm who are not licensed in this state provided that such listing is clearly separate from the listing of principals and associates, that each individual is identified clearly by position, and that such position is not in conflict

with the statutory definitions of the practice of the design professions.

The State Education Department views the use of such titles as "architectural designer," "architectural interior design," or "interior architect" as misleading and, under certain circumstances, violating the provisions of Article 147 relating to architectural practice. Use of such titles may, under specific circumstances, subject the user to legal action.

The above was adapted from an article by William Martin in The News Bulletin of the Professions, No. 6, 1991. For the complete article contact the State Board for Architecture, 800-342-3729.

AIA and AIDS

The NYC/AIA Health Facilities

Committee sponsored a two-night program called **Evolving Models for AIDS Facilities** on May 21 and June 25. Moderators were architects **Robin Guenther** and **Magnus Magnusson**. The first evening featured healthcare consultants talking about the specific needs of people with AIDS, while the second night looked at three new facilities. The Bronx Municipal Hospital's AIDS Day Hospital was designed by **Andon Architects** to be flexible for both current uses and constantly evolving needs. In the Highbridge-Woodcrest Center in the Bronx, **Donald and Liisa Sclare Architects** based the medical facility on an apartment model to avoid a nursing home character. And Manhattan's Rivington House Skilled Nursing Facility by **Perkins & Will/R + S** serves patients with different needs: rehabilitative treatment, constant medical supervision, and hospicelike care.

Commerce vs. Conservation

The NYC/AIA Historic Buildings

Committee presented a symposium entitled **Zoning, Landmarks, and Historic Districts: Where do you draw the line?** on June 6. Moderator **Carter Wiseman** said the evening was meant to address how the "aesthetic, historical, and cultural concerns [of historic districts and landmark buildings] can be protected while still allowing for commercial concerns." Architect **Jim Polshek** noted that "the most important thing is to do an excellent piece of architecture — it can go a very long way toward paving the path for approval." Lawyer **Shelly Friedman** and City Planning's **Bob Flahive** discussed the difference between dealing with sites at

the heart of a historic district, where archival restorations are most desired, and sites at a district's edge, where more freedom should be allowed, but isn't. Landmarks Preservation Commission Chair **Laurie Beckelman** said that, above all, "the worst thing for the commission is not to move on something, to keep it in limbo."

Tidbits

The U.S. Small Business Administration uses the following classifications of sizes:

Very Small	Under 20 employees
Small	20-99
Medium	100-499
Large	500 plus

The *AIA Architecture Factbook* reports that only 7 percent of architecture firms are made up of more than twenty persons.

Pixel Palace: A Place for Alice

by Helen Demchyshyn

Like building blocks and dollhouses, architectural imagery in storybooks can make lasting impressions on the young child. To see what architects and designers can contribute to the art of illustrating for children, the NYC/AIA is sponsoring a design competition entitled "**Pixel Palace: A Place for Alice — A CAD Illustrated Guide to Fairytale Architecture.**" The entry deadline is November 4 and the results will be featured at AEC EXPO, the computer show and conference for building design and construction, scheduled for November 19-21 at the Javits Convention Center.

The subject of the illustration can be selected by the entrant from any source of children's narratives, from classic fairytales to contemporary books, even comics and video games. Some examples are Baba Yaga's dreaded hut mounted on hens' legs, the illuminated castle of the Twelve Dance Princesses, Indiana Jones's Temple of Doom, and the sewers of the Teenage Mutant Ninja Turtles.

The stylistic depictions of imaginary places have varied as much as the individuals who created them. Architectural forms interpreted from storybook texts range from the Seven Dwarfs as caryatids on the Team Disney Building by Michael Graves to John Hejduk's Element House, designed as an architectural primer for his daughter and based on a Babar the Elephant book.

For detailed submission requirements and deadlines, call 1-800-766-EXPO.

Obituaries



Stanley Salzman

C. McKim Norton, former president of the Regional Plan Association, died on May 10 at the age of 84. As the association's head, he helped to create the Gateway National Recreation Area and played a role in a campaign to revitalize public transportation which later led to the formation of the Metropolitan Transportation Authority. He received the gold medal of the American Society of Planning Officials and the Distinguished Service Award of the American Institute of Planners.

Thomas F. Hennessy, an architect who practiced in Manhattan for forty years, died on May 14. He was 80 years old. Among his projects were the Top of the Fair restaurant,

now Terrace on the Park, in Flushing Meadows, Queens; the Shea Stadium Diamond Club; and the Inn of the Clock at the United Nations Plaza.

Architectural writer **Cranston E. Jones** died on June 1 at the age of 73. His books included *Architecture Today and Tomorrow* (1961), *Homes of the American Presidents* (1962), and *Marcel Breuer: Buildings and Projects, 1921-1961* (1963). In addition, he worked for such magazines as *Time*, *Travel & Leisure*, and *People*.

Stanley Salzman, an architect and educator, died on July 15. He was 67. Salzman received both his B.Arch. and M.Arch. from Harvard University. His first jobs were with Walter Gropius, Marcel Breuer, and Skidmore Owings. He then formed Salzman & Breger, and, in 1960, Edelman & Salzman. In 1979 he entered private practice.

Salzman's dedication to education was obvious. He taught at the Pratt Institute for 46 years and served as chairman of the National Institute for Architectural Education. In addition, Salzman worked with high school students, the New York School of Interior Design, and schools of architecture around the world.

Architect Bob Kupiec, a former student and NIAE colleague, said, "It takes a very special talent to engender a desire to learn among young people. He was very interested in the correlation between all the different arts and architecture. Among his following of students, associates, and colleagues, he was well loved and well liked for his fatherly advice."

Salzman was a Fellow of the AIA, the NIAE, and the ACSA, and he was Pratt's Distinguished Professor of Architecture. A memorial service will be held in September at the Pratt Institute. Please contact 718-636-3405.

Architect **Conrad Johnson** died on July 20 at the age of 71. He received his professional degrees from Harvard University and was a founding partner of both Ifill & Johnson and Ifill Johnson Hanchard. Among the projects of both firms were the Mt. Morris Park Swimming Pool and Bathhouse in Harlem, the Wilson Major Morris Community Center of St. John's Baptist Church in Hamilton Heights, St. Martin's Tower Apartments on West 90th Street, and the Harlem State Office Building on 125th Street. In addition, he held civic posts, including board member of 100 Black Men and the Network of Black Professionals.—**A.E.M.**

THE CALENDAR SEPTEMBER 1991



Domino's Center

Wright Heritage, closes Oct. 27

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

Going Nowhere Fast. Sponsored by the Municipal Art Society. Urban Center, 457 Madison Ave. 935-3960. Closes September 6.

Preserving New York. Historic Hudson Valley at Federal Hall National Memorial, 26 Wall St. 344-3830. Closes September 6.

New York City Underground Mosaics. Rubbings by **Diana Martinelli**. The New York Transit Museum, under Boerum Place and Schermerhorn Street, Brooklyn. 718-330-3060. Closes September 7.

Battery Park City Imagined. Urban designs, critiques, plans, and projects by students and faculty at Columbia GSAPP and Pratt Institute. World Financial Center, Courtyard Gallery. 416-5300. Closes September 20.

City Beautiful: Its Beginnings Underground. Photographs. Sponsored by the New York Transit Museum. 42nd St. IND Subway Station Mezzanine (B, D, F, Q, 7 lines). 718-330-3060. Closes end of September.

A Bridge to Learning. Model suspension bridge and landscape built by junior high school students. Arthur Ross Garden, Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes October 13.

NIAE Prizewinners. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes October 25.

Architectural Drawings: The Interborough Transit System, Contract One: 1900-1904. The New York Transit Museum, under Boerum Place and Schermerhorn St., Brooklyn. 718-330-3060. Closes October 26.

Frank Lloyd Wright: Preserving an Architectural Heritage. American Craft Museum, 40 W. 53rd St. 956-3535. Closes October 27.

The Graphic Designs of Herbert Matter. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes December 3.

Art Deco and Modernism. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes December.

The Artistic New York of Lewis Comfort Tiffany. Interiors. Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes February 16, 1992.

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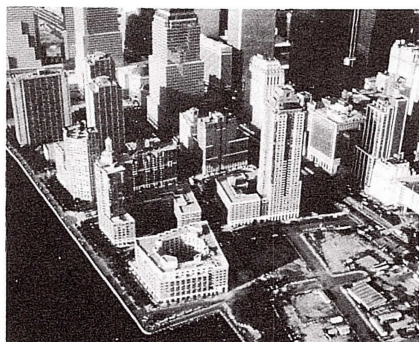
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Battery Park, closes Sept. 20

The Cooper-Hewitt Collections: A Design Resource. Rotating works. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes August 30, 1992.

FRIDAY 6

EXHIBITION
Attics of New York: The Hidden Chrysler Building. Photographs by **Andrew Bordwin.** Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes October 16.

TUESDAY 10

NYC/AIA COMMITTEE FAIR

Open Chapter Meeting to allow current and prospective members to find out about Chapter committees. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

LECTURE
Light Screens: The Leaded Glass Windows of Frank Lloyd Wright. Given by **Julie Sloane.** 6:30 pm. American Craft Museum, 40 W. 53rd St. \$10 fee (\$5 Museum members).

FRIDAY 13

EXHIBITIONS
Bioshelter Competition. Projects for completion of the south transept of the Cathedral of St. John the Divine, New York. Includes winner **Santiago Calatrava** and **Keenen/Riley, David Sellers, Antoine Predock, Tadao Ando, and Holt Hinshaw Pfau Jones.** Sponsored by the Architectural League and the Municipal Art Society. The Urban Center, 457 Madison Ave. 753-1722. Closes October 16.

Recent Work by Machado and Silvetti. Sponsored by the Architectural League. The Urban Center, 457 Madison Ave. 753-1722. Closes October 16.

SATURDAY 14-SUNDAY 15

WORKSHOP
Architectural Cast Iron Restoration Workshop. Presented by the New York Landmarks Conservancy. The Puck Building, 295 Lafayette St. Required registration 995-5260. \$75 fee.

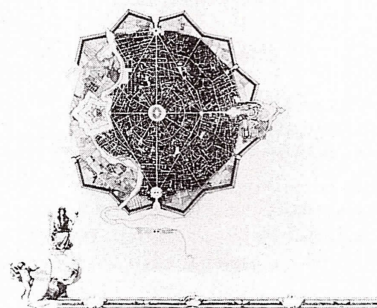
TUESDAY 17

LECTURE
Authors in Architecture: Steven Holl on *Anchoring*. 6:00 pm. National Institute for Architectural Education, 30 W. 22nd St. Reservations recommended, 924-7000.

THURSDAY 19

EXHIBIT
Framing American Cities. Work by **Mark Robbins.** The Clocktower Gallery, Institute for Contemporary Art, 108 Leonard St. 233-1096. Closes October 20.

Drawing: Duncan McCallum McRoberts



NIAE Prizewinners, closes Oct. 25

SUNDAY 22

TOUR
Central Park Bridges. Given by **Tim Marshall** and **Tom Giordano.** Central Park Conservancy. Sponsored by the Friends of the Parks. 1:30 pm. Miner's Gate, 5th Ave. and 76th St. For information, contact Dave at 473-6283. \$1 fee.

TUESDAY 24

NYC/AIA PROGRAM

Resumes, Rolodexes, & Rendezvous I: Presentation. Moderated by recruiting consultant **Margot Jacqz.** Effective tools and techniques of job hunting, including letters, resumes, portfolios, and interviews. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee. Part II will be held on October 8.

LECTURE
The Frank Lloyd Wright I Knew. Given by **Edgar Tafel.** 6:30 pm. American Craft Museum, 40 W. 53rd St. \$10 fee (\$5 Museum members).

WEDNESDAY 25

LECTURE
Raimund Abraham. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

THURSDAY 26

LECTURE
Current Work: Steven Holl. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Information 753-1722, reservations 980-3767. \$5 fee (non-League members).

FRIDAY 27

LUNCH LECTURE
Robert Maxwell, publisher, *New York Daily News.* 12 noon. Sponsored by the City Club of New York. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

LECTURE
Jacques Derrida. Moderated by **Mark Wigley.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

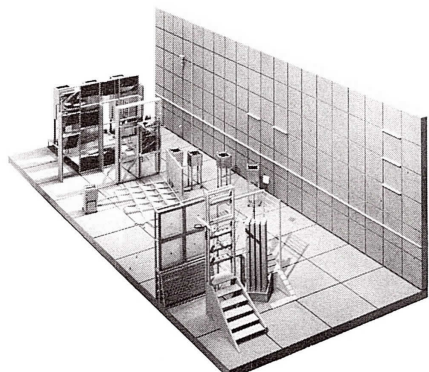
OCTOBER

WEDNESDAY 2

LECTURE
Authors in Architecture: Christiane Crasemann Collins on *Hegemann and Peets: The American Vitruvius*. 6:00 pm. National Institute for Architectural Education, 30 W. 22nd St. Reservations recommended, 924-7000.

THURSDAY 3

EXHIBITION
Hines V. Tadao Ando. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes December 31.



Model: Mark Robbins/Brian Sell

Framing American Cities, opens Sept. 19

LECTURES

The City Transformed: Victorian Moderne and the 20th Century, 1880-1895. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Current Work: Jorge Silvetti. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Information 753-1722, reservations for members only 980-3767. \$5 fee (non-League members).

SUNDAY 6

TOURS
The City Transformed: Beaux-Arts Fifth Avenue and Grand Central Terminal. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

The Texture of TriBeCa. Given by **Andrew Dolkart.** Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

DEADLINES

OCTOBER 4
Deadline for applications for the 1991-92 New York Foundation for the Arts Artists' Fellowships in Architecture. Contact 233-3900 for application information and seminars.

OCTOBER 21
Entry deadline for the 1991 Wood Design Award program for new and remodeled residential and nonresidential projects with a dominant wood character. Contact American Wood Council, 1250 Connecticut Ave., Washington, D.C. 20036, 202-463-2761 for requirements and entry forms.

NOVEMBER 4
Entry deadline for **Pixel Palace: A Place for Alice — A CAD Illustrated Guide to Fairytale Architecture** sponsored by the NYC/AIA for illustrations from children's narratives. See article in *Around the Chapter* for more information.

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By **Evan H. Shu AIA, Rick Gleason AIA** and **Geoffrey Moore Langdon**

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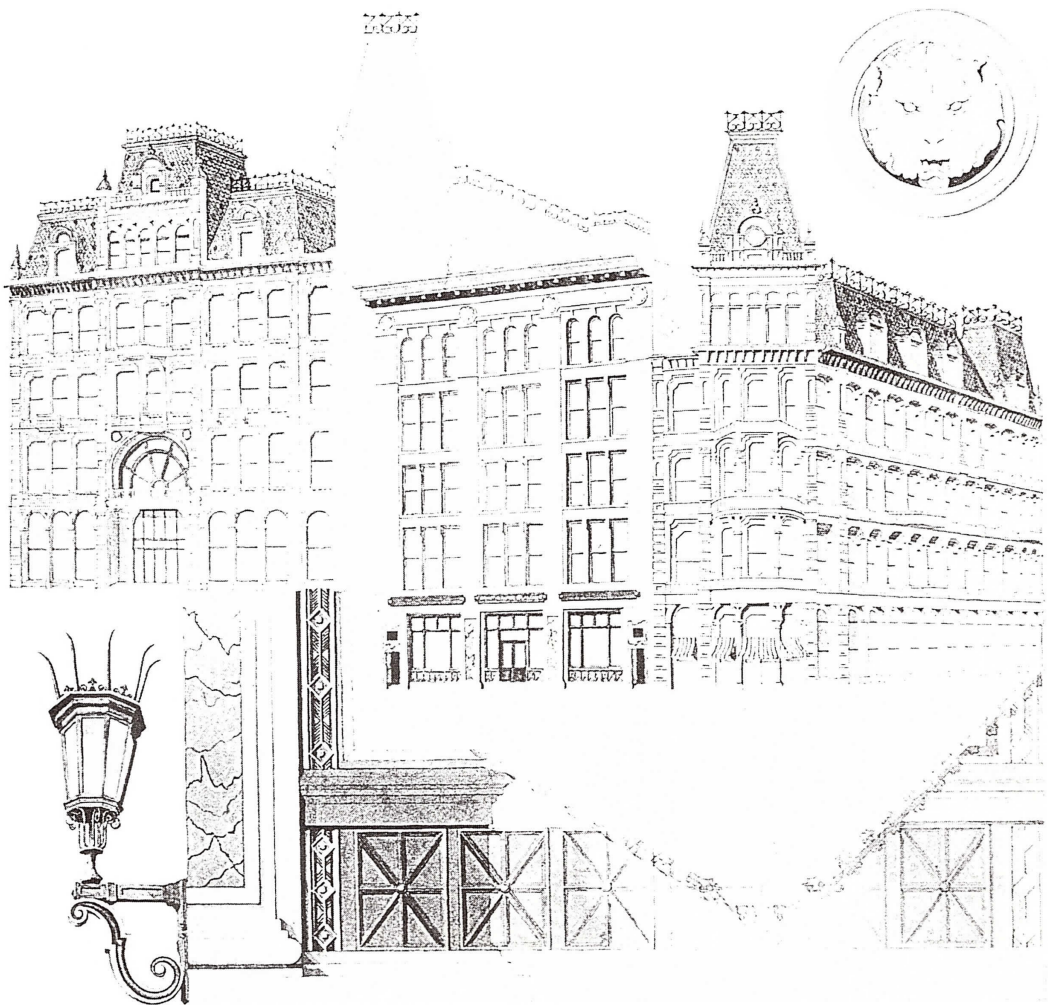
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NYC/AIA Committees

Please complete the attached form if you are interested in serving on a Chapter committee for the upcoming year. All members must complete and return this form even if you have served on a committee in the past.

Architecture Dialogue

Formulates an ongoing series of programs addressing architectural design issues, trends, and the state of architecture today.

Architecture for Education

Members primarily working on educational facilities stay informed of activity in the field, including recreational and cultural facilities.

Art and Architecture

Presents programs exploring the collaborative efforts between artists and architects.

Building Codes

The committee addresses specific Building Department and Code changes such as Handicapped Accessibility.

Computer Applications

A forum for exchange of ideas regarding systems availability, costs, and other pragmatic issues.

Corporate Architects

Members consist of architects employed by corporations; experiences are shared, and field trips are organized.

Design Awards Program

Oversees the design awards programs for completed works, interiors, and unbuilt projects competitions. Organizes the annual exhibition and catalogue of award winning designs.

Foreign Visitors

Organized to assist foreign architects and related professionals visiting New York City.

Health Facilities

Members concerned with all aspects of the architect's responsibility in designing facilities of this type.

Historic Buildings

Monitors the activities of the Landmarks Commission, presents testimony, and arranges open chapter meetings on informational and technical subjects.

Housing

Concerned with the state of housing in New York, its design, the constraints of regulation, and financing.

Interiors

Provides a forum to develop the interests and professional practice of Chapter members primarily concerned with interior design.

Marketing and Public Relations

Organizes programs to inform and assist Chapter members in marketing initiatives.

Minority Resources Committee

Provides a forum for minority members.

Professional Practice

A forum for exchange of information and the development of positive action toward running a businesslike professional practice.

Public Architects

Organizes seminars and field trips highlighting the collaboration of architects employed in public agencies with architects commissioned by the public sector.

Public Sector Contracts

Meets with representatives of City agencies to explore improvements, changes, and enhancement of the City's standard A/E contract.

Zoning

Works with City agencies to review proposed text changes to the Zoning Resolution.

NYC/AIA Committees

Return to the Chapter Office. Your name and address as listed will be added to Committee Rosters.

Name:

Address:

Phone:

* Fax:

I would like to be a member of the following committee(s):

I am a (check one):

Full Member

Associate Member

Professional Affiliate

Public Member

**THE NEW YORK CHAPTER/
AIA FOUNDATION
FOR ARCHITECTURE**

Learning By Design: New York Committee

is establishing a clearinghouse for architects who would like to volunteer to share their interest in architecture with the children of New York. We would like your input to help us plan the form that this participation will take. Please attach additional pages if you need more room to comment.

1. Do you have a special area of expertise or interest in architecture (e.g., Housing, Historic Preservation, Structures, or a particular Building Type)?

Is there an aspect of that area of expertise that you could imagine sharing with children?

2. Was there an early experience with architecture that was especially important to you that you would suggest to a child today?

3. Would your office be willing to host a class of students who would like to visit a working office?

4. Would you or members of your firm be willing to visit a school in your neighborhood or outside your neighborhood to make a presentation about your work?

5. Would you or members of your firm be interested in volunteering time in a school as part of a workshop team?

6. Do you know of anyone who is now teaching or has taught architecture to schoolchildren of any age? Please describe briefly.

7. Do you know of a school which might be interested in hosting architecture workshops? Whom should we contact at that school?

8. Describe any reference material on the subject of teaching architecture to children which is part of your library. Would you be willing to lend or reproduce this material for use in the Design Education Resource Center?

9. Would you like to join the Learning By Design: New York committee?

Learning By Design: New York

Name:

Firm:

Position at Firm:

Address:

Phone:

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NYC/AIA
457 Madison Avenue
New York, N.Y. 10022
FAX: (212) 754-6358

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