

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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A Women-Owned Business Enterprise

On the cover: Cooper Union Student Residence
Hall, NYC, Prentice & Chan, Ohlhausen.

PHOTO: DOROTHY ALEXANDER

New Chapter Directors Announced

by Lenore M. Lucey, FAIA

In accord with the June 1992 bylaws change, the Chapter's board of directors has increased to accommodate two new positions: a Public Director and an Associate Director.

The new Public Director seat will be held by a non-architect — Charles Uribe of AJ Contracting Company. Uribe, a strong supporter of architects, has been a great friend at AJ Contracting. In addition to being a long-term *Oculus* sponsor, AJ Contracting was the founding host of the Chapter's *Oculus* sponsorship fund-raising receptions. One of the city's premiere interior construction firms, AJ Contracting recently completed the Madison Square Garden installation for the Democratic National Convention.

Alicia Lafferty, Associate AIA, has been named as the Chapter's Associate Director. This new board seat is designated to be held by one of the Chapter's Associate or Intern members. Lafferty is currently chair of the Associate/Intern Committee and is with Maurer & Maurer Architects.

The new directors began their terms with the September 1992 meeting and will serve through 1994. During the next few months we will bring you brief articles about all the Chapter's board members. This board will serve through December 1993 to allow us to complete the transition to presidential and fiscal years that correspond with the calendar year.

Minority/Women- Owned Business Enterprises

by Robin Guenther, AIA

On July 1, the city introduced an affirmative action program intended to increase opportunities for MWBEs to compete for mayoral agency contracts.

The program, announced by Mayor Dinkins in early February, calls for a minimum of 20 percent of all city contracts to go to such firms. Administered by the Division of Economic and Financial Opportunity (DEFO) at the Department of Business Services, the program includes construction-related design services. Early indicators point toward agencies requiring "economically useful" participation of minority and women architects — not just sub-consultants — in proposals for major projects.

In response, the Chapter established the MWBE Task Force, with members from the Minority Resources Committee, Women in Architecture Leadership Network and Public Sector Contracts Committee. The task force has participated in the review of draft policy guidelines, authored position papers, and testified at public hearings in support of this program.

The task force informs the Chapter of developments in MWBE policies, monitors programs as they take effect, and assists Chapter members with all aspects of MWBE certification and pre-qualification processes. Because of the program's enormous impact on the architectural selection processes within agencies, we are working to increase contacts between MWBE firms and the general Chapter membership by sponsoring a number of events in the coming year. At the inaugural reception on August 11, DBS Commissioner Wallace Ford II and Jeanette Ruiz, Assistant Commissioner and Program Administrator, presented the program's political and economic framework.

Chapter task force members include co-chairs Robin Guenther and Raymond Plumey, Bonnie Harken, Noushin Bryan, Roxanne Warren, and David Castro-Blanco. The task force meets monthly — please refer to the *Oculus* calendar. Let us know how we can assist you in understanding and participating in this program.

Ellis Island Update

In July the National Park Service made public its long-awaited assessment of the Ellis Island plan for an international conference center (*Oculus*, May 1992, p. 4). After hearing opinions from the public (including statements opposing the scheme from the NYS Office of Parks, Recreation and Historic Preservation; the Preservation League of New York State; the Municipal Art Society; and the National Trust for Historic Preservation), the Park Service sent the project back to the developer for revisions.

Developer William Hubbard's company, MJ Properties, had hired Beyer Blinder Belle, architects for the much-lauded Main Building restoration on Ellis Island (in association with Notter Finegold + Alexander), to design the conference center and guest rooms. Their proposal to tear down twelve of the 32 structures, along with the program calling for private, commercial uses for the various immigration buildings, spurred the controversy. The scheme's opponents called for halting the plan and stabilizing buildings so new development alternatives could be analyzed. In its review of this matter, *Oculus* concluded by agreeing with the opponents.

Now the Park Service wants the developer "to submit new plans that would retain the basic concepts of the conference center, but respond to the comments received from the public." In addition, the Park Service has said it would like the developer to "save more of the historic resources of Ellis Island, to clearly identify where the public will have access to the historic buildings, and to remove any ambiguity about commercial shopping activities" from his plans. The Park Service has also made clear that it thinks the financing plan needs to be fleshed out, and is requiring more information.

The developer is supposed to come back with the resubmission in

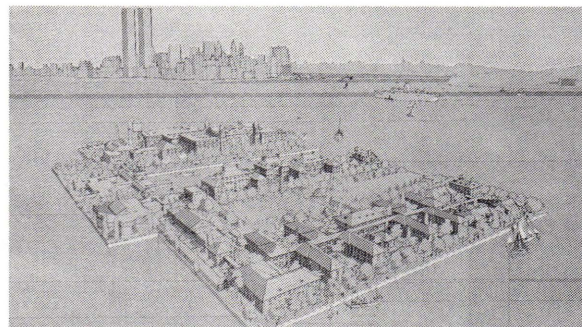
six months. If the National Park Service doesn't like what it sees (which it promises to present to the public), then it says it will develop alternative plans for the preservation of Ellis Island's "historic resources."

RESPONSE

by James Rossant, Conklin Rossant

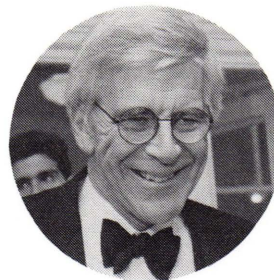
The Conklin Rossant scheme for Ellis Island (proposed in 1986 preceding the Beyer Blinder Belle proposal) put all the buildings on the south side of the island to use as an international conference center. Unlike the current Beyer Blinder Belle scheme, however, our design saved all the buildings. It was also endorsed by all the local senators and congressmen, the Mayor's Office, the head of the U.S. Department of Naturalization and Immigration, and most important, all the local civic and preservation groups as well as official architectural watchdog groups organized to monitor Ellis Island's development.

Even now, when he is committed to another scheme for cost reasons, William Hubbard has told me he believes our scheme is better. What was the trouble in the first place? The National Park Service and Hubbard delayed signing because of a few minor issues and a Catch-22 scenario: funding groups wanted approval before commitment, and the feds wanted commitment before approval.



Perspective, Conklin Rossant's own proposal for Ellis Island

The stated reason for (*Oculus*'s) opposition to our idea for an international conference center and adaptive reuse on Ellis Island seems weak. Public and private uses can coexist if Ellis Island is a major



James Rossant



William Conklin

PHOTOS: DOROTHY ALEXANDER

tourist attraction and a conference center for studying world issues. The Metropolitan Museum of Art hosts dozens of private conferences a year, but still functions as a public museum.

Everyone seems to agree that the destruction of the wards is an unnecessary tragedy. The Conklin Rossant proposal reused all the buildings in a way that would have made Ellis Island a symbol of world cooperation and world peace.

(John Belle of Beyer Blinder Belle has severe disagreements with Oculus's critique of Ellis Island. As Oculus goes to press, however, he has stated that he prefers not to engage in this kind of discussion right now, but rather to pursue working on the Ellis Island Plan. We have asked him to respond as soon as he feels it is appropriate. — S.S.)

Editor's Note

We want to thank AIA New York Chapter Executive Director Lenore Lucey, FAIA, for being "Guest Editor" of *Oculus* for its September issue. Now the *Oculus* editorial team is back with a new, revamped publication designed by Anthony Russell & Associates, under the directorship of Barbara Nieminen and assistance of Jennifer Wood.

Also joining us are Peter Slatin as Senior Editor, Noel Millea, who, in her role as Managing Editor will be working with AIA New York Chapter committees on "Around the Chapter," and Suzanne Warner Raboy, our Production Editor. Our new printer, as noted on the preceding page, is Graphic Details.

We would like to thank our former Art Director Abigail Sturges for the imprimatur she gave *Oculus*. We shall also miss Deputy Editor Andrea Monfried, who recently joined Rizzoli International, and Alex Cohen, our editorial consultant, who is completing graduate studies at Princeton.

With this issue, I look forward to beginning my fourth year at *Oculus*, a publication we hope continues to stir up controversy and debate. And just tells it like it is.

-- Suzanne Stephens, Editor

Scoop/Peter Slatin

FIRM FLUX

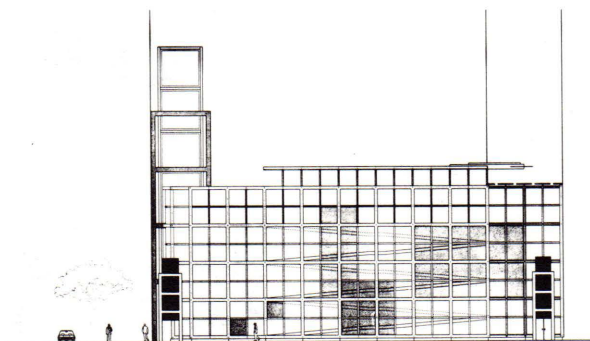
Rumors were flying at **Pei Cobb Freed** that C.C. and L.C. Pei, who are forming their own firm, were planning to name it "I.M. Not I.M. Pei." But the brothers settled on **The Pei Partnership** instead, and expect to be in full operation this fall. "We've been in this firm for an aggregate of 37 years," said Sandy (L.C.) Pei. "We're leaving under the same circumstances that prompt many people to leave a firm — to assume larger responsibilities and take on risks." The only thing different from other people starting out, he added, is "we don't have a house to do for our parents." He declined to specify projects the new firm would be working on....**Adams Rosenberg Kolb, Architects** was formed when **Lawrence Adams of Frank Williams & Associates**, designers of the **Rihga Royal**, defected to join the twosome of **Michele Kolb** and **Eric Rosenberg**. They are working on stand-alone, large-scale prototype bookstores for Basset Books, a division of WaldenBooks, in Stamford, Miami, and elsewhere; and a 35,000-square-foot sports bar in Norwalk, Connecticut....

Pasanella + Klein has added **Henry Stolzman** and **Wayne Berg** to its letterhead, and is now **Pasanella + Klein Stolzman + Berg**. Stolzman and Berg have been with the 17-year-old firm since the mid-1980s....**Fox & Fowle** has been working hard to replace **Martha Burns**, the firm's longtime interiors director. Burns left this summer to open her own practice, **The Studio of Martha Burns**, though she will remain as a design consultant to F&F, which is designing a 400,000-square-foot corporate headquarters for **Bausch & Lomb** in Rochester.

INFORMATION BOOM

Access for All is a 192-page guide to accessibility features at some 180 cultural institutions — museums to movie houses — throughout New York City. A joint production of

Hospital Audiences, Inc. and **WCBS Newsradio 88**, the project was prompted by the passage of the **Americans with Disabilities Act**....**The Environmental Simulation Center of the New School for Social Research** has produced a questionnaire to help identify groups or individuals interested in its services for planning and design projects. Contact the Sim Lab at the Graduate School of Management and Urban Policy, 65 Fifth Avenue, NYC 10003.



America's Expo Pavilion, NYC, John Burgee Architects

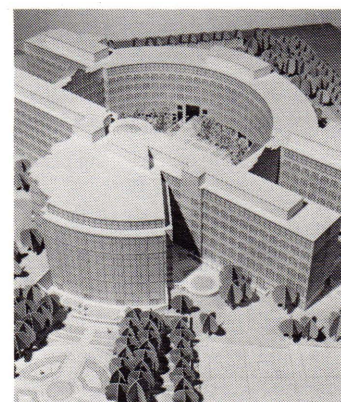
BARD AWARDS

The **27th annual Bard Awards on the Centennial of the City Club of New York** will be presented in a November ceremony. Special awards went to **Joan Davidson** and **Senator Daniel Patrick Moynihan**. Project awards went to the Winter Garden, World Financial Center, **Cesar Pelli & Associates**; Ellis Island Museum of Immigration, **Beyer Blinder Belle**; Seamen's Church Institute Headquarters, **James Stewart Polshek & Partners**; Transitional Housing for the Homeless, **Skidmore, Owings & Merrill**; Bethelite Institutional Baptist Church, **Theo. David Architect**; and H.E.L.P. Homes, **Cooper Robertson**. Citations were given to 2 Times Square, **Mayers & Schiff Associates**; Ballplayers Refreshment Stand, **Buttrick White & Burtis**; Carnegie Hall Tower, **Cesar Pelli & Associates**; and Hostos Community College/Allied Health Center, **Voorsanger & Associates Architects**. Jurors were Gordon Davis, Lewis Davis, Sally Goodgold, Hugh Hardy, Suzanne Stephens,

and Mortimer Zuckerman.

PROJECTS

Although Edith Wharton was undeniably imbued with a sense of the flamboyant, it was always a flamboyance ruled by taste. It's doubtful that she'd go for America's Exposition Pavilion, an 85-foot-high, \$6-million-plus transparent showcase planned for the site of the now-demolished Levi Morton house, at the northeast corner of 42nd Street and Fifth Avenue, where she made



Hotel de Departement de la Haute Garonne, Toulouse, France, Venturi Scott Brown and Anderson/Schwartz

One West 64th Street, overlooking Central Park. He also found a charcoal drawing and photograph of Stein's wife, the late actress **Aline MacMahon**, who apparently posed for the sculptor **Isamu Noguchi** (also late). Stein moved into Harperly Hall — a massive stone structure designed by **Henry Wilhelm Wilkinson** — in 1937, and lived there until his death. Oppenheimer has proposed a plaque for the building's exterior, dedicated to "the outstanding American housing architect of the twentieth century." The modernization program, which will prepare the rental apartment for condo status, includes uncovering a skylight in the 20-foot-high kitchen ceiling. On the other side of the housing coin, Oppenheimer's firm is designing a residence for homeless AIDS patients, sponsored by the American Baptist Church and Settlement Housing, a nonprofit group. Meanwhile, the firm is waiting for the sluggish HUD bureaucracy to come through with the \$39 million funding it has allocated for a Jersey City housing project....Andrew Bishop Bartle and Jonathan Kirschenfeld of **Architrope** have tapped into a relatively unknown and underused program: the New York-New York Initiative. The city and state governments teamed up to promise delivery of 3,000 housing units for the homeless; so far the city, which is to provide 1,300, has completed over 800, but Albany has delivered less than 300 of its promised 1,700. Architrope is

building a **48-bed SRO in Bushwick**, Brooklyn, for the New York State Office of Mental Health, with a nonprofit called Services for the Underserved. The so-called "service-enriched" facility, which Kirschenfeld says the architects "took great pains to knit into the community," will provide permanent — not transitional — housing. A new building rather than the more typical gut rehab, the \$2.8 million project is also a prototype of the kind of facility the city envisions for housing the mentally ill homeless. Of course, all is not nitty-gritty social service at Architrope; the firm is also designing **Music Mountain**, a \$1.2 million project with a dormitory, practice studios, and performance space for a longstanding chamber music festival in Falls Village, Connecticut. "It's an insane project — like a little outdoor La Scala," says Kirschenfeld. With Music Mountain in fund-raising, Architrope expects to break ground in the spring on a new theater and gym for Berkshire Country Day School in Stockbridge, Massachusetts, designed in a joint venture with the **William A. Hall Partnership**....**Fifield Piaker & Associates Architects** has tripled the size of the interior of fine-china shop **Scully & Scully Inc.** in the Delmonico Hotel at 504 Park Avenue. The firm has also designed compact espresso bars in the McGraw-Hill Building and at 30 Rockefeller Plaza for the **Daily Caffe**, a West Coast-style coffee operation. "It's like squeezing a gallon into a quart container," says Piaker of the small shops....

COLLABORATIONS

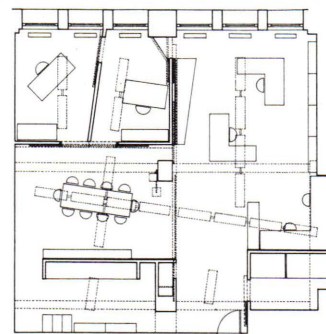
Some architects have griped about loaded competitions in Europe, but not Fred Schwartz. A team comprising **Venturi Scott Brown and Associates** and **Anderson/Schwartz**, as well as the Toulouse-based firm of **Hermet, Blanc, Lagausie, Mommens**, has won a two-stage design competition for the 400,000-square-foot **Hotel du Department de la Haute**

Garonne — the regional capital of southwest France. At the heart of the winning design is empty space, a public crescent on an interior pedestrian street that bisects the plan's two buildings. Tiered glass bridges — "Grand Central is the best analogy," says Fred Schwartz — link the buildings across this street, which also contains grand entrances to each building. Further inverting the scheme, the interior facades are brick with limestone trim, while the elevations on the exterior are limestone with brick trim. The low-slung buildings use the interior and exterior crescents to provide maximum daylight for the French functionaries who will inhabit the complex....**Bill Lacy** and **Susan de Menil** have ensured their place in the cultural heavens. With **Susan de Menil**, Lacy has co-curated "Angels and Franciscans," a show of drawings and projects by eleven L.A. architects that opened in late September at the **Larry Gagosian Gallery**. **Rizzoli International Publications** is publishing a catalog of the show, which Gagosian is mounting with the **Leo Castelli Gallery**....**Smith-Miller + Hawkinson** is designing "Imperfect Utopia: A Park for the New World," the first phase of their master plan for the **North Carolina Museum of Art in Raleigh**. The project is the result of a competition the firm won five years ago in a collaborative effort with artist **Barbara Kruger** and landscape architect **Nicholas Quennell**. The design team is planning a \$1.5 million outdoor cinema and amphitheater, slated to begin construction in mid-1993. This spring the firm completed offices overlooking Union Square for the **Skowhegan School for Painting and Sculpture**.

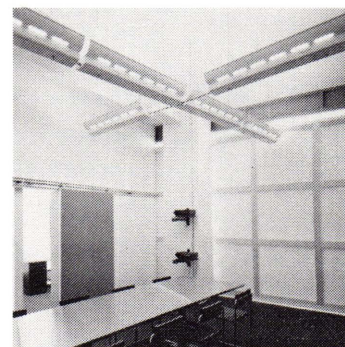
COMPETITIONS

Here at home, Anderson/Schwartz has entered yet another competition for a new 400,000-square-foot **Police Academy**. Along with VSB and the **Grad Partnership**, they are one of seven finalist teams. The jury meets

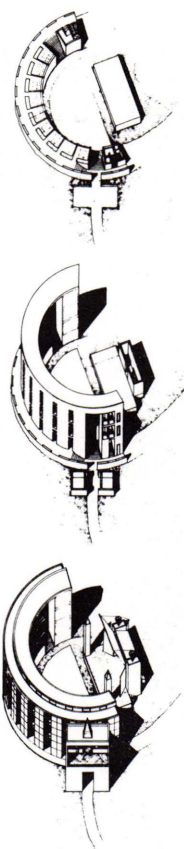
in a blind judging of the \$220 million South Bronx project on November 16. The other teams are **Edward I. Mills with Perkins & Will**; **Rafael Vinoly**; **Richard Dattner with Davis Brody**; **John M.Y. Lee and Edward Larrabee Barnes**; **Gran Sultan Associates with Foster Associates of London**; and **Ellerbe Becket with Michael Fieldman & Partners**. The judges are Department of General Services Commissioner Kenneth J. Knuckles; City Planning Chairman Richard Shaffer; Linda Jewell, professor of landscape architecture at the University of California at Berkeley; architect James Doman Jr.; Stanton Eckstut; and Deputy Mayor Barbara Fife. Former Police Commissioner Lee Brown is still listed as a juror, but that could change. The project has been in various stages of stop-and-go for two years, but the city, says Richard Banks of the Department of General Services, intends to begin construction by 1996, following the usual review process.... Another major city competition is for a new **Whitehall Ferry Terminal** to replace the one destroyed by fire in 1991. The six finalists are **Hardy Holzman Pfeiffer Associates**, **James Stewart Polshek & Partners**, **Aldo Rossi Studio di Architettura**, **Skidmore, Owings & Merrill**, **Rafael Vinoly Architects**, and a joint venture of **Venturi, Scott Brown & Associates** and **Anderson/Schwartz Architects**....**Bill Lacy** guided a recent competition for a new library for the **University of Kentucky** in Lexington. The Massachusetts firm of **Kallman, McKinnell and Wood** was chosen over **Henry Cobb**, the late **James Stirling**, **Cesar Pelli**, **Kohn Pedersen Fox**, and **Hardy Holzman Pfeiffer**. **Malcolm Holzman** got the consolation prize — the firm will design the master plan for the 30-acre site that the library will dominate. "It's found land in a sense, quite a nice opportunity for the school to start over again," Lacy said. ●



Plan, offices for Skowhegan, NYC, Smith-Miller + Hawkinson



Offices for Skowhegan

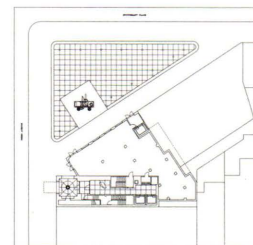


Music Mountain project, Falls Village, CT, Architrope

Students have just begun to occupy the first dormitory Cooper Union has built. Following is an initial assessment of an unassuming building that has occasioned much discussion.



Residence hall, Prentice & Chan, Ohlhausen



Ground floor

Cooper Union

by Suzanne Stephens

The dormitory Prentice & Chan, Ohlhausen has designed for Cooper Union can't be viewed as just another dormitory. While housing only 183 students in 48 apartments, it has from its inception been burdened with a symbolic weight. For one thing, the 15-story, 59,000-square-foot building is the first dormitory Cooper Union, the 133-year-old, tuition-fee, private art, architecture, and engineering school, has built. Second, the design scheme resulted from a competition among the architecture faculty and alumni of a school known for its innovative artistic orientation. Third, the building rises on a prominent site near Cooper Union's Foundation Building, the acknowledged heart and soul of the urban campus.

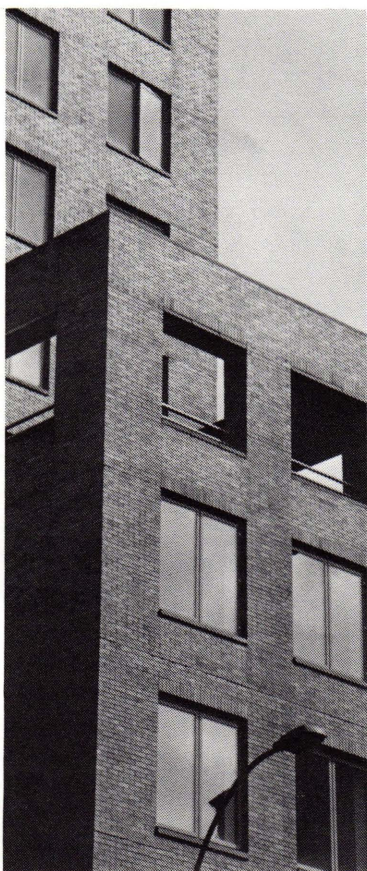
Located at the corner where Ninth Street, Stuyvesant Street, and Third Avenue converge, the dormitory occupies a juncture in which various neighborhoods and building types abut: directly across Ninth Street is the multicolored brick tower designed for New York University by the former firm Voorsanger Mills and Associates in 1986. Residential low-rise brownstones and tenements lie to the east, and medium-to-high apartment buildings line Third Avenue to the north and the west. Other institutional buildings also crop up in the area, along with variegated historical structures, including Cooper Union's own imposing Italianate brownstone Foundation Building, designed by Frederick Peterson and finished in 1859.

Adding an extra symbolic burden to this building is the controversy the project stirred up among community

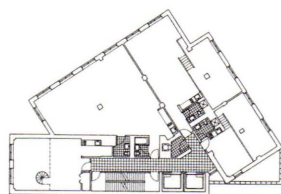
residents and students when the design scheme was initially released. The artists, students, activists, and older ethnic groups living in the neighborhood felt the dormitory was a sign of gentrification that would continue to drive rents up. Already the NYU dorm had seemed to initiate the march of medium- and high-rise towers east across Third Avenue. Yet the school needed housing. For years students have commuted to Cooper Union; most have lived with families in the neighborhood, or in cheap apartments, or in the outer boroughs. As the Lower East Side tenements gave way to higher-price renovated coops, and commuting patterns involved longer distances, the school decided it was time for a dormitory.

Nevertheless, students at Cooper Union protested. They agreed with the community about the spread of development. When the Prentice & Chan Ohlhausen scheme was selected, they argued that the design was not up to par architecturally. Adding to the brouhaha were two articles by Herbert Muschamp questioning not only "clunky" design, but the selection process as well. In his second article (in *Art Forum*, October 1991, pp. 13-15), Muschamp, who is now the architecture critic of the *New York Times*, placed blame for the building on John Hejduk, the dean of the architecture school, although he didn't explain Hejduk's exact role in selecting the architects.

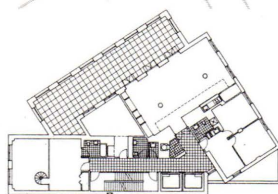
The *Art Forum* article concluded, before the dormitory was finished, that it was "a disgraceful reflection on a school of architecture and on the school's trustees, who selected this design. Their heads should



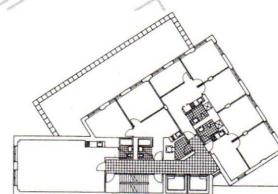
View of open-to-sky terrace



Third floor plan



Fourth floor plan



Fifth floor plan

Residence Hall

be on pikes. And a special torture should be devised for John Hejduk, the school dean, for his role in creating a climate in which this episode could occur." Needless to say, these are extreme words that beg for an explanation of the selection process.

In selecting the architect, Cooper Union invited alumni and faculty to submit credentials: at least 20 architects originally submitted portfolios to a selection committee composed of the president of Cooper Union, Jay Iselin, and the school vice president, the late Alan Green, plus trustees George Fox, Milton Glaser, Nancy Lindsay, Robert Bernard, Alexander White, and Jacob Alspector, the only architect. John Clark, an architect who also graduated from Cooper, acted as the professional advisor to the committee and subsequently represented the school as the project manager. John Hejduk, by all accounts including his own, had withdrawn from the selection process, since he felt his preferences would be looked on as favoritism.

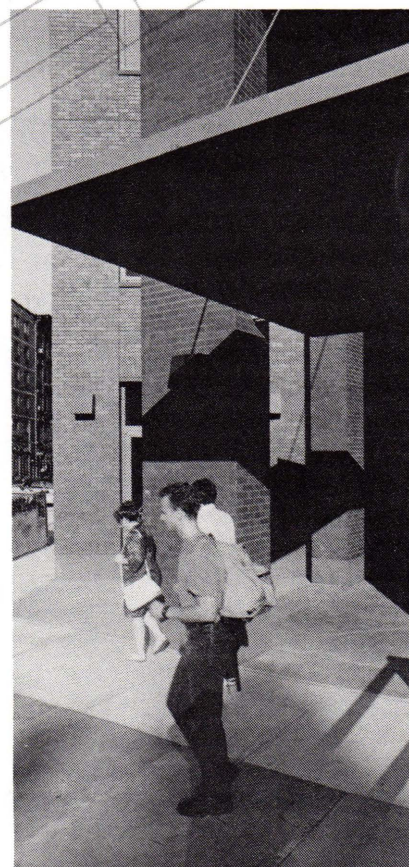
After interviews with eleven candidates, the selection committee whittled the list down to three architects who were then invited to submit designs — Diane Lewis and Peter Eisenman (both of whom have taught at Cooper), and Prentice & Chan, Ohlhausen. During the six weeks of deliberation, the project's construction manager from Pavarini Construction also evaluated the schemes. According to one participant, the decision was virtually unanimous.

While the committee did not look on the Prentice & Chan, Ohlhausen scheme as particularly arresting or architecturally on-the-edge, they felt it could be built

frugally, quickly, and well. The scheme did not require a zoning variance (as it was feared another would), it solved the programmatic requirements well, and it would not quickly become dated. Following the selection (and presumably the letters and petitions from students), a year of programming took place, which Ohlhausen says affected the initial proposal considerably. The first model, shown in *Oculus* (January 1990, p.3), indeed looked "clunky."

But the question is, How does it look now? "Terrible," as Muschamp concluded a year ago? No. For one thing, the design has been improved greatly in its massing and configuration since the original scheme. But the most striking aspect is the level of refinement in the use of simple construction materials and details.

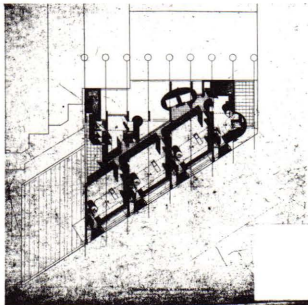
The slim, faceted, polygonal tower is low-key — even bland — yet at the same time crisply detailed and tailored. Its abstract, geometrical forms are well proportioned, particularly in the relation of the windows and casement frames to the overall height and width of the masses. The choice of a dark purplish-brown, ironspot brick that emulates the tones of the older Cooper Union brownstone is superb. The architects worked with the brick manufacturer on getting the shade just right, including taking out the orange tones. Although they used a concrete frame, they wisely did not leave the edges of the concrete decks exposed on the elevations, in order to avoid spalling. Similarly, the use of the fan coil system of air conditioning means that no through-the-wall AC ducts mar the smooth, planar,



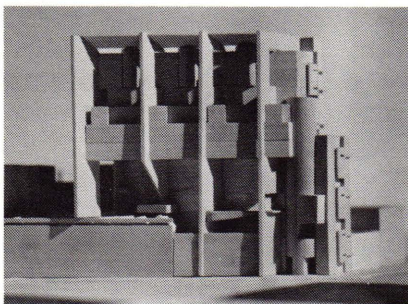
Entrance on Third Avenue

brick surface. On top of that, brick lintels and concrete panels stained a brownstone color trim the various openings and the bases of the building, adding to the overall sense of scale and resolution of detail.

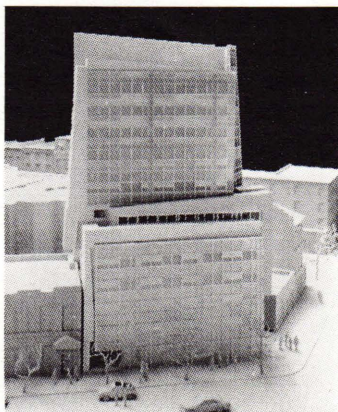
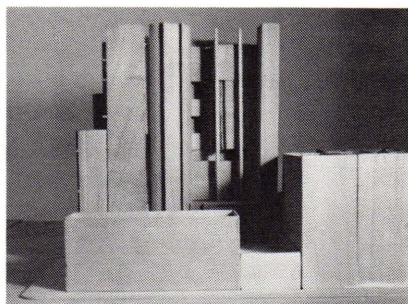
In terms of the surrounding context of low-rise buildings, particularly to the east, the tower, although only 15 stories high and rather slim, does not blend in contextually in the way that residential buildings of the last two decades often tried to do. It definitely establishes itself as a shaft, albeit a prismatic one that changes geometric configurations as one walks around it. Its impact on the neighborhood would have been softer had the building been designed as a lower-rise, "packing-the-bulk" scheme, rather than as a tall, discrete object. But its strong, smooth modernist forms, which depend on the building's proportions and slenderness as well as on its materials, might have looked squat and awkward with the larger masses



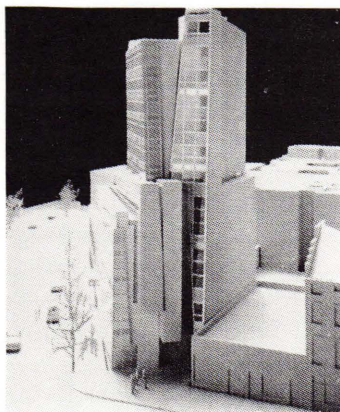
Diane Lewis, sixth floor plan



Diane Lewis, model, views facing north and south



Peter Eisenman, model, views facing north and west



hunkering down over the site. Ohlhausen's modernist orientation defines "contextual" as deferring to the geometries of the site plan, which in turn generated the configuration and much of the building's elevations.

The shape of the dormitory results, as Ohlhausen points out, from a "confluence of geometries" generated by the orthogonal grid of the 1811 city plan, overlaid on an earlier street pattern dating to the eighteenth century (when Stuyvesant Street was a path meandering on a diagonal from St. Mark's Church to Astor Place, and on west to Washington Square). Even the

facade of the Foundation Building of Cooper Union aligns with this earlier street pattern.

The triangles created by the overlapping grids have become part of the motif implicit in the design as well. "Every time the grid is interrupted there is a triangle, which in turn defines the campus and evokes history," Ohlhausen maintains. The triangular area on the site, created where Ninth and Stuyvesant streets meet at Third Avenue, Ohlhausen notes, is a mirror image of the park formed where Stuyvesant Street intersects with Tenth Street in front of St. Mark's Church on Second Avenue (see site plans).

The interior plan has several dramatic spaces, although it is filled for the most part with conventionally dense two- and three-bedroom suites in the tower. The more exceptional spaces include a duplex scholar's apartment for visitors on the third and fourth floors. Also on the third floor are three loft units housing four or five students in open spaces with mezzanine areas for sleeping. Above them on the fourth floor is a commons room, to be lined in maple and cherry wood paneling, which is reserved for particular events. It, in turn, opens onto a terrace bounded by a brick wall punched with windows framing the view, creating the impression of an outdoor room. Other architectural features of note include the double-height entrance portico with the steel deck canopy, and a porcelain-paneled lobby that terminates in a large silk-screened mural of school founder Peter Cooper.

The final assessment of the building as a dormitory should wait until it is occupied and the landscaping complete. Now, as it nears its opening date, some of the Cooper Union dormitory supporters indicate they, at least, have not been disappointed. Jacob Alspector, the architect and trustee on the selection committee (who is a senior associate with Gwathmey Siegel), commends it as "a good New York vernacular, rationalist building, with a well-built, spartan character in the spirit of Peter Cooper." He also feels that the economical (\$15.8 million total cost/\$160 per square foot basic construction cost) building will last. "We're a financially well-off school because we're frugal and careful," he adds. John Hejduk maintains, "This is one of the most powerful buildings in New York. It is a purely New York building, an original. It is pruned down to the minimum. Yet the way it sits on the site and unfolds as you move around it, is celebratory. Cooper should be proud."

Hejduk also calls the dormitory an "anchor between the East and West Village." One must point out, nevertheless, that the building's urbanistic strength seems to be more as an object that forms a spire-like shape along an edge of a busy node of activity, rather than as a link that mediates the scale of two areas. As a building-as-object, however, the dormitory is well turned-out. It is a quiet, crisp, if reductive, addition to the urban mix of forms.

Credits

The Cooper Union Student Residence Hall
29 Third Avenue, New York, New York

Architects: Prentice & Chan, Ohlhausen, NYC

Rolf Ohlhausen, FAIA, Principal-in-charge

Ann Marie Baranowsky, AIA, Project Architect

Structural Engineer: Weidinger Associates Consulting Engineers

Mechanical/Electrical: Thomas A. Polise Consulting Engineers

Construction Manager: Pavarini Construction Company

OCTOBER

AIA New York Chapter EVENTS

Tuesday
13

Fourth Annual Meet the Media Night: The Publications Your Clients Read

The panel discussion will focus on how to get published in the business and general press. Panel members include Ylonda Gault, *Crain's New York Business*, Miriam Horn, *U.S. News and World Report*, Shawn Kennedy, *New York Times*, and Daniel Levy, *Time* magazine. The panel moderator will be Joan Capelin, Hon. NYSAA, president of Capelin Communications.

Sponsored by AIA New York Chapter Marketing and Public Relations Committee. 5:30 pm. The Urban Center Galleries, 457 Madison Ave. 838-9670. \$15 (\$10 Chapter members and students).

Friday
23

A City of Neighborhoods: Architecture and Community in the Classroom

Sponsored by the AIA New York Chapter Learning by Design Committee. Eldrige St. Synagogue. 838-9670. Continues on October 25.

AIA New York Chapter Committee Meetings

5	6:00 pm	Housing
6	6:00 pm	Leadership Alliance
	8:15 am	MWBE Task Force
8	6:00 pm	Minority Resources
14	8:15 am	Women in Architecture
		Leadership Network
19	6:30 pm	Learning By Design
20	12:00 pm	Professional Practice
	4:30 pm	Health Facilities
	6:00 pm	Historic Buildings
21	6:00 pm	Corporate Architects
27	6:00 pm	Computers

Please confirm meeting times and locations by calling
AIA New York Chapter Headquarters at 838-9670.

Hear Denise Scott
Brown this month!

AIA New York Chapter

October 1992

1

Thursday LECTURES

Tod Williams and Billie Tsien: Current Work.
Sponsored by the Architectural League.
6:30 pm. The Urban Center,
457 Madison Ave. 980-3767. \$5.

The City Transformed: The 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.

4

Sunday TOUR

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.

6

**Tuesday
AIA/NEW YORK CHAPTER EVENT
MWBE Task Force Meeting.** 8:15 pm. The Urban Center, 457 Madison Ave. 838-9670.

8

Thursday LECTURE

The City Transformed: The Buildings of Beaux-Arts New York City, 1890-1915. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East synagogue, 164 E. 68th St. 996-1100. \$15.

9

LECTURE

COBRA Laws: Are you in Compliance? Given by William J. Kuhn. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th Floor. Reservations 489-4747. \$10.

SEMINARS

The Seventh Annual British Connection: A Transatlantic Exchange of Ideas on Building Conservation. 1:00-4:00 pm. The Genealogical & Biographical Society of New York, 122 E. 58th St. Registration 215-567-0547.

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

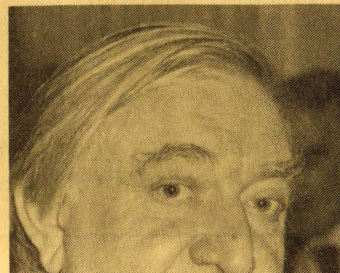
15

Thursday EVENT

Design America Now: At Home and Abroad. Designer's Saturday at International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474. Continues through October 17.

LECTURES

Robert Maxwell: A Lecture in Memory of James Stirling. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$5.



DEADLINES

OCTOBER 2

Deadline for registration for the Rhode Island Housing Competition for accessible housing designs. Submissions are due November 6. Contact Jean Burritt Robertson, 401-751-5566.

Deadline for registration for the Northside Neighborhood Revitalization Design Competition sponsored by the Northside Planning and Development Corporation and the City of Peoria, Illinois. Contact Northside Planning and Development Corporation, 309-671-8356

OCTOBER 13

Registration deadline for Designing New York: Pavilions in the Park Competition addressing Morningside Park, Manhattan, and Flushing Meadow Park, Queens. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

NOVEMBER 3

Registration deadline for Designing New York: Underground New York Competition addressing Grand Army Plaza, Brooklyn, and Brooklyn Bridge Station, Manhattan. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

PULL OUT

22

Thursday LECTURES

Anthony Vidler: Psychopathologies of Modern Space. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$5.

The City Transformed: Chicago Alternatives to the New York Skyscraper, 1885-1910. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

23

Friday COMPETITION

Designing New York: Pavilions in the Park. Sponsored by the National Institute for Architectural Education, competition addresses Morningside Park, Manhattan, and Flushing Meadow Park, Queens. Parsons School of Design. Registration 924-7000. \$25 (\$15 students).

AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Architecture and Community in the Classroom. Sponsored by AIA New York Chapter Learning by Design Committee. Eldridge St. Synagogue. 838-9670. Continues on October 25.

25

Sunday TOURS

Turn of the Century Tenements: A New Age of Housing Reform. Given by Prof. Andrew Scott Dolkart. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

The City Transformed: Midtown New York and Rockefeller Center. Given by Barry Lewis

28

Wednesday PROGRAM

Bids, Service Delivery, and the City. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Reservations required 935-3960. \$5 (\$3 MAS members).

29

Thursday LECTURE

The City Transformed: California Alternatives to the New York Mansion, 1900-1915. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

November

2

Monday LECTURE

New Structural Steel Systems. Given by Neil Wexler. Sponsored by the Steel Institute of New York. 5:30 pm. McGraw-Hill Auditorium, 1221 Ave. of the Americas. 697-5553.

3

Tuesday EXHIBIT

The Age of Innocence: Recreating Edith Wharton's New York. The New-York Historical Society, 170 Central Park West. 873-3400. Closes January 13.

EVENT

OLGAD/Municipal Art Society Fellows Reception.
6:00 pm. The Urban Center, 457 Madison Ave. 475-7652.

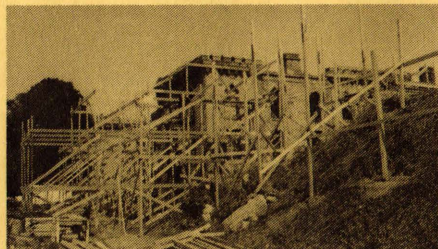


DOROTHY ALEXANDER

James Stirling memorial, Oct. 15

Kawamata: Project on Roosevelt Island. Given by **Tadashi Kawamata.** 7:00 pm. Cooper Union, 7th St. at 3rd Ave. 353-4195.

*Kawamata on
Roosevelt Island,
Oct. 15*



© ON THE TABLE/NEW YORK

11

**Sunday
TOURS**

The City and Surroundings: Manhattan's Newest Hospital and its Architect. Given by **Phillip Monteleoni** and **Robert Boyar.** Sponsored by the 92nd St. Y. 2:00 pm. 996-1100. \$15.

The City Transformed: Downtown New York, Beaux-Arts to Post Modern. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

13

Tuesday

AIA/NEW YORK CHAPTER EVENT

Fourth Annual Meet the Media Night: The Publications Your Clients Read. Sponsored by the Chapter Marketing and Public Relations Committee. 5:30 pm. The Urban Center Galleries, 457 Madison Ave. 838-9670. \$15 (\$10 Chapter members and students).

14

**Wednesday
PROGRAM**

ADPSR's Election Special. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Reservations required 935-3960. \$5 (\$3 MAS members).

18

**Sunday
TOUR**

The City Transformed: Roosevelt Island, Planning in the 20th Century. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

19

**Monday
CONFERENCE**

The Americans with Disabilities Act: Moving Beyond Compliance. Sponsored by the NYU School of Continuing Education. The Grand Hyatt Hotel. 790-1338. \$595. Continues through October 20.

20

**Tuesday
EXHIBIT**

Alexander Jackson Davis (1803-1892) American Architect. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes January 24.

PIN UP

NOVEMBER 15

Application deadline for American Academy in Rome's 1993/94 Rome Prize fellowship competition. Applications may be obtained by writing to the Fellowships Coordinator, American Academy in Rome, 41 East 65th St., New York, NY 10021-6508, 212-517-4200. Please specify field of interest.

CONTINUING EXHIBITIONS

Preview: The Nara Convention Hall International Design Competition. Museum of Modern Art, 11 W. 53rd St. 708-9400. Continues through November.

Le Bateau Ivre: An Exhibition of Drawings by Thierry W. Despont from the Poem by Arthur Rimbaud. The French Embassy, 972 Fifth Ave. 439-1408. Closes October 9.

Portraits of Writers and Poets by Dorothy Alexander, featuring Susan Sontag, Frances Fitzgerald, and John Guare, among others. The Gotham Book Mart Gallery, 42 W. 47th St. 719-4476. Closes October 10.

Kawamata Project on Roosevelt Island. By appointment. 924-2104. Closes November 3.

Modern Design, 1890-1990. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes October 25

The Productive Park: New Waterworks as Neighborhood Resources. The Urban Center, 457 Madison Ave. 980-3767. Closes October 28.

996-1100. \$15.

26

**Monday
LECTURE**

Mapping the City. Given by **Denise Scott Brown.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 East 91st St. 860-6868. \$10 (\$15 non-members).

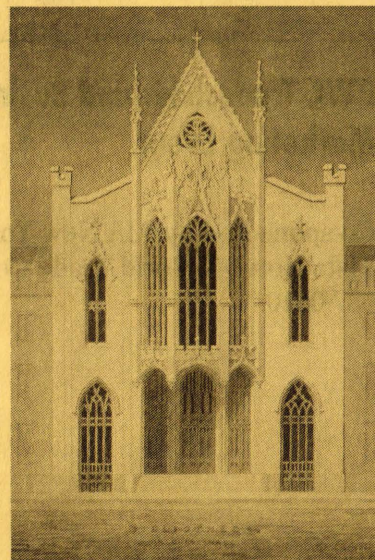
27

Tuesday

AIA NEW YORK CHAPTER EVENT

Arbitration, Mediation, Litigation -- What's Best? Sponsored by the AIA New York Chapter Professional Practice Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 Chapter members and students).

PWC Tradeshow and Business to Business Marketing Event. Co-sponsored by AIA New York Chapter. 3:30 pm. The Vista Hotel, 3 World Trade Center. Reservations 687-0610.



A. J. Davis, opens Oct. 20

5

**Thursday
LECTURE**

The City Transformed: The European Roots of Art Deco, 1900-1910. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

6

Friday

AIA NEW YORK CHAPTER EVENT

A City of Neighborhoods: Architecture and Community in the Classroom. Sponsored by the AIA New York Chapter Learning by Design Committee. Tenement Museum. 838-9670. Continues through November 6.

EXHIBIT

Stanford White's New York. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes December 2.

7

**Saturday
SEMINAR**

What's New for Old Buildings. Sponsored by Brownstone Revival Committee and New York Landmarks Conservancy. 1860 Friends Meeting House, 15th St. near 2nd Ave. 675-0560. \$75.

Send *Oculus* calendar information to AIA New York Chapter, 457 Madison Avenue, New York, NY 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 information is received and when it is printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

Thursday
27

Arbitration, Mediation, Litigation -- What's Best?

Design professionals can best protect their interests by entering into fair and sensible contracts. Neglecting to have the most appropriate form of dispute resolution in your contracts can result in your inability to collect fees, having to provide additional, unplanned services, and other problems.

Sponsored by the AIA New York Chapter Professional Practice Committee. 6:00pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 Chapter members and students).

Join a discussion of experts to learn the pros and cons of the various forms of dispute resolution.

PWC Tradeshow and Business to Business Marketing Event

Co-sponsored by AIA New York Chapter. 3:30 pm. The Vista Hotel, 3 World Trade Center. Reservations 687-0610.

EAST HAMPTON AIRPORT

In a second go-round on selecting an architect for the East Hampton airport, **Robert Lund and Associates** of Manhattan has been chosen as the architect for the terminal. Lund, a 1975 graduate of Pratt, had been with Johnson Burgee and was a partner in Bates Boohar Lund before going on his own in 1988. He has designed over 75 houses in the East End (with Bates Boohar Lund and on his own) and has lived in the area since the early 1980s.

Lund is indeed familiar with the plans for the airport. In the past few years, plans to expand the small, ramshackle structure have been beset by as much controversy as the design to expand Kennedy. While the East Hampton airport terminal may not be state-



The existing airport terminal

of-the-art quality, it is beloved for its indigenous unpretentiousness — even by the L.A. movie moguls, Wall Street bankers, and Midtown media czars who fly in to East Hampton to escape from it all. Now that East Hampton's traffic, house construction, and shopping population is resembling Hempstead, one might wonder how any of them would know they are not in a Long Island suburb unless they can fly into a terminal that exudes just-an-old-summer-resort-shed-by-the-airstrip aura.

In 1989 a jury composed of this writer along with Charles Gwathmey, Jordan Gruzen, William Pedersen and John Shanholt, chairman of the architectural review board of East Hampton, reviewed designs for the new airport submitted in an open competition. The jury chose five schemes, rated them in order

of preference, and submitted them to the town board.

The list included (in order of jury rating) **Sanders/Guenzberger, Meyer Yowell and Gifford, Smith and Thompson**, and **Voorsanger and Mills**, all of Manhattan, and **John Miller** of Ithaca. Right away it became clear that town officials and other community residents had something more vernacular in mind — if the terminal was to be updated, it still was not to depart too much from the weathered shingle cottage-type look for which the area is noted.

After presentations from the five firms, the town board opted for a discreetly-rendered, rectilinear, modernist design by the firm Smith and Thompson, but the scheme was shot down when voters failed to approve a referendum for funding. The second attempt to arrive at a new airport solution was initiated this past year. This time the list was compiled through a submission-by-portfolio process, rather than a design competition. **Jordan Gruzen**, a juror in the 1989 selection, was placed on the committee to review the 28 portfolios in the first round, along with town officials and the airport manager.

A short list of four entrants resulted, including **Smith and Thompson; Holt, Morgan Clark and Russell** of New Jersey; **Ralph Gillis Associates** of New York; and **Robert Lund and Associates**. They were then interviewed by the town board plus the town supervisor — and no architects this time.

Lund won, along with airport consultants Rapp and Byrne of New York. "Design was discussed," says Lund,

"but I didn't have a design in mind." Currently Lund is working out a contract and is planning to set up a town meeting. "We want to find out what the people feel is the identity and image of the town and introduce that into the design," Lund explains. "The strong sense of procession you get is incredible as you drive into the village past the pond and the old cemetery [on Montauk Highway]. Another way of entering is by water through Gardiner's Bay to Three Mile Harbor. It is like being in a parade of boats. I would really like to capture that sense of procession in the design. It will be made up of elements inherent in the town that the town feels strongly about." Lund's approach certainly sounds persuasive. He is also being very realistic: while the airport is a building type that most take for granted, as a statement it signifies a lot in this town.—S.S.

DESIGN AWARDS EXHIBITION AT NEW LOCATION

The 1992 AIA New York Chapter Design Awards exhibition was mounted in July at Elysium Arts, a gallery at 78th Street and Madison Avenue. Since the gallery is located in a house, as Chris Gray tells us, that was designed by McKim and Mead of McKim, Mead & White in 1902, it was definitely an appropriate venue for the exhibition and presentation of the awards on July 8. Each winner was asked to design his or her own installation — somewhat risky — yet the overall effect proved to be compatible and coherent.

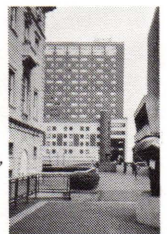
Presently the committee is planning the 1993 season. Announcements of the schedule and a call for entries will be posted shortly.

RENOVATIONS IN OUR TIME

As *Oculus* has noted before (*Oculus*, September 1991, P. 3), **Gruzen Samton Steinglass** was retained by Columbia University to design a new skin for the dormitory at Morningside Drive and West 188th Street. The original building, designed by **Gwathmey Siegel** for a 1981 occupancy, began having problems a few years ago when tiles came unglued from the concrete masonry wall unit. Forensic engineering studies showed the concrete frame and masonry unit backup wall were okay, so the problem was the ceramic tile. GSS felt that face brick would be the least risky. The rehab work now has been finished, although the firm is also renovating the interiors, which includes providing carpeting, wall covering, painting, and spraying with textured coating.



East Campus dorm, Columbia, Gwathmey Siegel, 1981



East Campus dorm, Columbia, Gruzen Samton Steinglass, 1992

OPTION 1

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BANDSHELL

This month New York City plans to appeal the July ruling by New York State Supreme Court Judge Eugene Nardelli setting a permanent injunction against demolishing Central Park's **Naumburg Bandshell** (pursuant to an 1865 statute requiring the city to maintain all gifts that are not obsolete). Meanwhile, the **Coalition to Save the Naumburg Bandshell**, which filed the lawsuit that brought the ruling, has applied for a permit to hold an October 11 concert at the site; at press time, the Parks Department had not ruled on the request. Department spokesman Stuart Desmond maintained that there was still "a lot of work to be done." He added, "We expect to win on appeal."



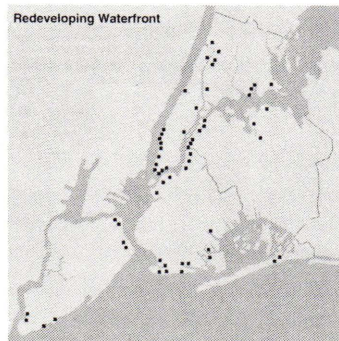
Naumburg Bandshell, Central Park, 1923

WE COVET THE WATERFRONT

"It's a long-term vision, 20 or 30 years," said **Richard Schaffer**, Director of the Department of City Planning, on the release in August of *New York City Comprehensive Waterfront Plan: Reclaiming the City's Edge*. The ambiguously titled, 200-plus-page document is a frontal attack on the city's sprawling and haphazardly zoned 578-mile waterfront, and is intended, says Schaffer, to be a "tool" for reshaping the coastline. The plan separates the waterfront into four precincts: natural, public, working (industrial and transportation), and redevelopment (housing and commercial). Its basic outlines are simple: place 30 percent of the waterfront — existing wetlands and ecosystems — under environmental protection; create a

ring of parkland and esplanades around Manhattan and wherever possible in the outer boroughs; rezone to encourage development of 50,000 to 75,000 new housing units, while maintaining public access and views to the waterfront; and change zoning to promote waterfront industry and to create container ports and sea-to-rail transit links.

Public hearings on the CWP begin this fall, and in January the **Municipal Art Society** will mount a twofold examination of the plan



Pending development sites

with an exhibit and an issue of *The Livable City*. "Our immediate task is to review the thick and weighty document, see what the issues are, and explore them — test it out on a variety of sites. My experience with DCP documents has been one size fits all," says **James Gauer**, coordinator of the MAS Waterfront Zoning Committee. The MAS committee, which includes Darby Curtis, Bruce Fowle, Peter Samton, Craig Whitaker, and Marilyn Taylor, is "looking to pinpoint urban design and building design issues generated by the proposal."

The planned January exhibit, sponsored by the MAS Fellows



Mary Rusz

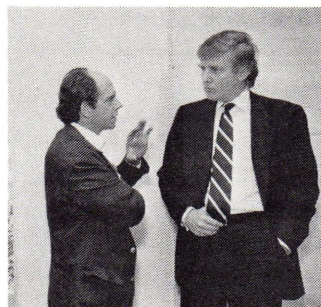


James Gauer

Program and the Urban Design Study Group, will present what its curator, **Mary Rusz**, calls a "super-matrix of the issues raised by the proposal and of our own sort of visions, covering all five boroughs, of how vast and amazing the waterfront is." Teams from five design schools, including **Pratt, Columbia**, and **Parsons**, will approach selected sites using the plan's four categories, plus one category "the plan is silent on: historic preservation," says Rusz, a former DCP staffer on the waterfront plan who is now at the Mayor's Office of Housing Coordination. To mount the show, Rusz envisions "taking the waterfront and unraveling it in a frieze."

MORE ON RIVERSIDE...

Riverside South, with its park, residential, and commercial components put together by a strange-bedfellows coalition, including **Donald Trump** and **Richard Kahan**, civic groups, and **SOM/Paul Willen**, was indeed threatening to "unravel" this summer. **Borough President Ruth**



Riverside's Richard Kahan and Donald Trump

Messinger, under pressure to withhold her endorsement of the project, did manage to wrest changes from the Riverside South Planning Corporations. According to Andy Breslau, spokesman for the office, the "exhaustive menu of issues" revolved around transportation and sewage. A \$5 million pledge by Donald Trump for the renovation of the 72nd Street IRT station and pledges to ensure adequate sewage treatment swung Messinger. Her August 26 report to the City Council endorsed the project, and, says Breslau, "sets the

roadmap for the rest of the discussion."

FOLEY SQUARE

Construction is proceeding on **HOK's** federal courthouse tower at Foley Square, site of the **Negros Burial Ground**. Work on the planned four-story pavilion has ceased, however, as has all exhumation of remains and artifacts. Architect Sam Spata of HOK wouldn't comment, but Christopher McGratty, an executive with Linpro, the developer, said that there will be no redesign of the pavilion. "We may modify the foundation to accommodate the cessation of archaeological exhumation and permit the building to be built as required by Congress; we would anticipate reprogramming some of the space in the pavilion to create an appropriate memorial." The **Landmarks Preservation Commission** had scheduled a September 1 hearing on designating a Burial Ground/Common district. Despite an enormous amount of controversy surrounding the site and the status of the burial ground, says McGratty, "when professionals examine what's been done, they'll see it's remarkable and has been done very sensitively."

TIMES SQUARE SHUFFLE

The indefinite suspension of **Times Square Center**, the **Johnson-Burgee** office tower plan for the district, and **Robert A.M. Stern's** subsequent elevation to Times Square rehab czar on August 19 was greeted with equanimity by Philip Johnson. "I think Stern's a very good man. It sounds like the right direction," says Johnson, whose designs were marched to the rear by the UDC and the developers. ("It's wonderful to be alone," added Johnson, who recently moved out of John Burgee's office in the Lipstick Building to his own headquarters there.)

Charged with preparing a low-rise high-wattage master plan for 42nd Street from Broadway to Eighth Avenue, Stern heads a team that includes **Haverson/Rockwell**

Architects, lighting designers **Jules Fisher & Paul Marantz**, and **Tibor Kalman's M & Co.** graphic design firm. Stern is eager to begin setting what he calls "the big stage," and plans to "cast sign designers, retailers, restaurants, and make some architecture." The public will get to play critic at hearings that begin early next year.

THEATER TALK

The impact that rethinking Times Square could have on its alleged prime tourist draw — the theater — was front and center at "A Generation of Theatre: A Colloquy on Ensuring the Growth of Legitimate Theatre in New York," a June



Robert Stern



Jay Haverson and David Rockwell

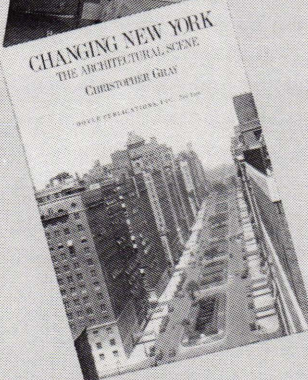
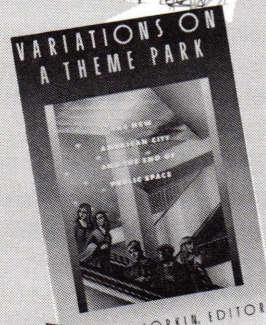
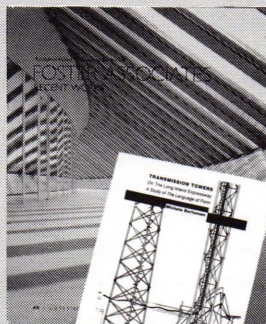
symposium sponsored by seven organizations, including **Exploring the Metropolis** and **Save the Theatres**. Even Broadway thriving and landmarked theaters safe (via the Supreme Court's refusal to hear the suit brought by theater owners seeking to overturn designation), theater is threatened by its own prominence. Commenting on the city's efforts in and around the theater district, attorney **Norman Marcus** noted, "The city was trying to marry two different objectives: to preserve the theater and encourage development around it." **Eugenie Cowan**, an organizer of the symposium, said the thrust of the day was the need for renewed efforts to support the development of and accessibility to the 1,700 theater groups around the city. "We need to encourage the theater as an industry and an art."

• BESTSELLERS

RIZZOLI BOOKSTORES' TOP 10

As of August 20, 1992

1. **Classic English Interiors**, Henrietta Spencer-Churchill (Rizzoli, cloth, \$37.50).
2. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$64.00, paper \$40.00).
3. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$65.00, paper \$40.00).
4. **The American Houses of Robert A.M. Stern**, Clive Aslet (Rizzoli, cloth, \$75.00).
7. **Towns and Townmaking Principles**, Alex Krieger and William Lennertz (Rizzoli, paper, \$27.50).
8. **Pratt Journal of Architecture, On Making: Volume 3** (Rizzoli, paper, \$17.50).
9. **Foster Associates** (Academy/St. Martin's Press, paper, \$30.00).
10. **Tadao Ando** (Academy/St. Martin's Press, paper, \$30.00).



URBAN CENTER BOOKS' TOP 10

As of August 21, 1992

1. **Transmission Towers on the Long Island Expressway**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
2. **The Architectural Uncanny**, Anthony Vidler (The MIT Press, cloth, \$25.00).
3. **Gendered Spaces**, Daphne Spain (University of North Carolina Press, cloth \$39.95, paper \$14.95).
4. **Sexuality and Space**, ed. Beatriz Colomina (Princeton Papers on Architecture/Princeton Architectural Press, paper, \$17.95).
5. **Changing New York: The Architectural Scene**, Christopher Gray (Dover, paper, \$9.95).
6. **Variations on a Theme Park: The New American City and the End of Public Space**, ed. Michael Sorkin (Noonday/Farrar, Straus & Giroux, cloth \$30.00, paper \$15.00).
7. **Architecture in Transition**, Peter Noever (Prestel, paper, \$24.95).
8. **Design Office Management Handbook**, ed. Fred A. Stitt (Arts and Architecture Press, paper, \$22.50).
9. **C.F.A. Voysey**, Stuart Durant (St. Martin's Press, cloth \$45.00, paper \$30.00).
10. **The Bathroom, the Kitchen and the Aesthetics of Waste**, Ellen Lupton (Princeton Architectural Press, paper, \$19.95).

OPTION 2

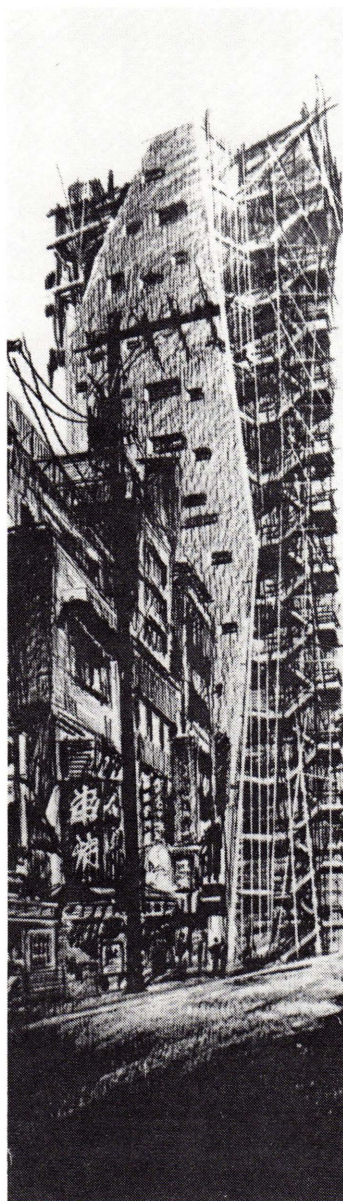
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Status/Suzanne Stephens

The new seven-story Exchanges sounds diminutive indeed. Drawings exist, but architects, UDC, and EDC still won't release them.



Thematic Drawing by Yann Leroy

EXCHANGES BUILDING: SHORTER BUT STILL NO CIGAR FOR COMMUNITY GROUPS

In August the Exchanges project was downsized yet again. Planned originally to be a 47-story tower with two trading floors and offices for the five member exchanges, it is now seven stories with a 51,000-square-foot trading floor. This is the third time the project, located at Warren and Murray streets, has lost floors: last winter, when it was going through its review with the city, the project shrank to 37 stories, seemingly as a compromise to high-rise opponents from Tribeca, but also due to the recession. When the New York Mercantile Exchange pulled out (*Oculus*, February 1992, p. 9), the project was reduced to 30 stories with a 22-story alternate scheme, depending on whether the Merc would come back in or not. The City Planning Commission and the City Council passed this version. Now, largely because of the lingering recession and the glut of office space downtown, the scheme has shriveled to a point where it is no higher, and indeed could be lower, than the 120-foot-high base of the initial scheme. **Kevin Roche John Dinkeloo & Associates** remain the architects, and reportedly are redesigning it, although neither they nor the Exchanges would release model photos or drawings.

Three exchanges — Coffee, Sugar and Cocoa, New York Cotton, and the Commodity Exchange — are on board right now, and the New York Futures Exchange is expected to sign on soon. Since the project will not provide extra floors of office space to rent out to member firms, the question of financing the building is complex. Originally the \$450 million, 47-story tower was to receive \$142 million in subsidies and tax breaks from its sponsors, the City's Economic Development Corporation and the State UDC. Now, with a \$150 million building, the UDC is providing a grant of \$27

million of its own money — a new gesture on its part. The city, which had already promised a \$26 million grant, is adding another \$22 million from capital construction funds. The EDC says it will recoup the funds through a combination of enhanced rents and payments in lieu of taxes — although the increases come 15 years after the building is completed. (A spokeswoman at the EDC says, "It is not as though that money is not coming back to the city.") The remaining \$75 million will have to be taken care of by the Exchanges. Even so, as the *New York Times* pointed out, it is unusual for the city and state to offer this much financing. As the backers say, it is an attempt to keep 9,000 jobs in the city.

Since the old 25,000-square-foot floor at 4 World Trade Center was considered too cramped to stay in, the question remains whether or not this trading floor is large enough. Amy Benenson of Comex says the newest plan to have one trading floor shouldn't be a problem since the second trading floor was really for the New York Mercantile Exchange anyway. While she maintains that Roche has not "firmed up the concept yet," he is reportedly tucking mechanical elements into the trusses over the trading floor. Furthermore, with downsizing and other changes such as moving the trading floor to the ground, circulation elements have been consolidated. According to Benenson, the ground floor will be livelier: instead of mechanical and technical space, the street level will have dining rooms for members and more offices — with people, not just machines — along Greenwich Street.

Right now the building is expected to go into construction in the spring of 1993. However, a lawsuit filed in July by the Tribeca Community Association, Washington Market Community Park, and individual plaintiffs could slow it down. According to lawyers Stults, Balber, Horton & Slotnik, the suit against the UDC, EDC, and the

three exchanges alleges that the statutory procedures for approval haven't been followed. The Tribeca groups contend that the revisions are major enough that the project should be taken through a ULURP or SEQRA process again for assessment of its negative impact on the neighborhood. Nancy Page, one of the individual plaintiffs from Tribeca, says that even though the population will be reduced, it will still amount to 5,000 or 6,000 people using the trading floor, and the traffic generated needs to be analyzed. Meanwhile the suit will be submitted to the judge in late October or November.

While the new seven-story structure does sound very good in terms of fitting into the surrounding loft and warehouse district of Tribeca, one is still apprehensive about the reluctance of the Exchanges people and architects to show schemes to the public at this point. They admit that drawings for the seven-story building exist, along with a model for a nine-story building, but still claim their release is premature. However, without knowing how Roche is designing the base and shifting around the various functions, one cannot be totally assured the project won't be a lifeless blob. If the market does turn around, the Exchanges could build a tower on top of the seven-story base, up to the height approved last spring. What sounds like a small contextual building could well be just staged construction with more front-end financing by the city and state.



DOROTHY ALEXANDER

Kevin Roche

Solar Zoning

Dear *Oculus*:

Alex Cohen's critique of Michael Kwartler's proposed solar zoning envelope (*Oculus*, June 1992, p. 6) avoids the central issue: Is sunlight important to parks and their users? The answer is demonstrably yes. Almost all flowers and most trees, shrubs, and grasses require four hours a day or more for healthy growth. During cool days people also gravitate to areas where solar heat is available. Numerous studies by the Project for Public Spaces have demonstrated this.

Our current zoning law considers parks as visual amenities for adjacent tall buildings rather than as a resource to be protected from shadows, obscured views of the sky, or overwhelming scale. In a kind of knee-jerk reaction, the Planning Department normally places its highest bulk along parks and wide streets. It is done so often no one has ever questioned its rationale.

Mr. Cohen wants to test more parks. He doesn't say what he will learn or why he hasn't already tested them. It is true that other factors such as nearby drug use or actual design determine use or non-use of parks, but this is irrelevant to zoning. Cohen doesn't say what he means about the "impact on build-outs." The proposal is quite clear. Towers in all likelihood would not be permitted, and the maximum FAR under current zoning might not be achieved. Therefore the bulk might be somewhat reduced with a consequent positive environmental impact likely. Whether so-called "contextual" zoning would produce the same or better results with shorter, bulkier buildings depends entirely on the bulk controls established.

Unlike most zoning districts, solar zoning is clear in its objective — to preserve access to sunlight. It is a very limited and worthwhile objective. It is also true that once a "green line" [the limit to which new buildings can shade a park, established by the average depth to which shadows from existing

buildings penetrate the park at specified time intervals on November 1] is established, it can be used to legislate the appropriate contextual or restricted height district. Limited height towers in some cases might also be appropriate.

The issue is not just one of the design of parks, but of the future of existing parks under zoning build-outs. This must be the center of our attention and criticism.

Barry Benape, FAIA, APA, and vice president of the Fine Arts Federation of New York (a supporter of solar zoning).

[In his article on the zoning, Alex Cohen was reporting on four areas that Annette Barbaccia of the DCP had requested be analyzed in her discussions with the proposal's sponsor, the Parks Council. One of these areas was, as Cohen wrote, "the impact of the regulation on the build-outs of likely development sites adjacent to parks," that is, the amount of development allowed with the new zoning.—S.S.]

Design Awards Debate

Dear *Oculus*:

I attended the "What Gets the Prize?" discussion of AIA New York Chapter Design Awards program on June 23. As the talk proceeded, it became more obvious that the

entire program is extremely arbitrary, and therefore feeble, because there are no defined criteria upon which to base any award. A jury of a mere three people decides that if a project is very costly it should not get an award, while a jury for another category develops entirely different guidelines. There is no consistency within one year's array of awards, or from one year's winners to the next.

I believe that an awards program has the potential for significantly benefiting the profession as a whole, rather than just individual award recipients, but only if serious criteria are developed to address the different ways buildings serve their users. If this isn't our best measure of "design," then our profession has gone seriously astray and deserves the difficulties in which it finds itself.

There was not one reference to architectural programming during the June 23 panel discussion. Studying the program takes time, and unless jurors make that effort, their decisions are worthless. If we are to convince a broader public (including clients) that there is a value to architecture, we must become more serious about the aspects of architecture that we value, and we must have the desire to communicate with the public about those values. The awards program can play a significant part in that dialogue, but not as it presently exists.

Jerry Maltz, AIA

RESPONSE

Jerry Maltz raises many questions of substance that we have discussed during Design Award's committee meetings. Every attempt is made to select a balanced, serious jury for each category. I have seen enough to know you can never predict the collective mentality a jury will take. It is virtually impossible to impose standards by which to judge: whose standards, yours or mine? That is why we select a distinguished, eminently qualified jury of varying viewpoints to try to take a reading of where we are as a design community. This results in awards for some architects and none for others.

In another year, with another jury, other people may win, as has been the case. There is no scientific certainty to aesthetic evaluation. Programs can be read and used as a tool, as happens with projects and built works. Indeed, the best jury evaluations usually occur in the projects category, where the combination of programmatic and creative problem-solving is at its purest. The interiors discussions usually lack the rigor of the architectural ones, and I don't know why. Perhaps interiors that have the clarity and inevitability to support serious debate are rare. This is the architect's failing, I believe.

Since this discussion should take longer, I invite you to join the Design Awards Committee.

Wayne Berg

Design Awards Committee Chair and member of the Executive Committee

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*Some commonsense
rules that architects
too often forget*

Sell More

by Lenore M. Lucey, FAIA

For many architects, "doing business" is an anathema. We are professionals/artists/designers — "we don't do business" would seem to be the rule. The recession, however, is prodding more serious looks at how to do business. Each and every meeting, dinner, seminar, tennis or golf game, or other personal contact affords an opportunity to "do business" better. Several recent articles offered insights into how the business sector does it — sells more, that is. What I've gathered?

Fortune magazine, as always, weighs in with the heavyweights. What, you may ask, can Sam Walton of Wal Mart fame have to say to architects? In the June 29 issue, *Fortune* senior editor John Huey shared insights from the book he co-authored with the famous down-home billionaire. While there is great food for thought in the article, I will confine this column to "Mr. Sam's" ten rules. As he advises, pay particular attention to Rule 10.

Rule 1: Commit to your business. Believe in it more than anybody else does.

Rule 2: Share your profits with your associates and treat them as your partners. You will all perform beyond your expectations.

Rule 3: Motivate your partners. Money and ownership aren't incentives enough. You must think of new and more interesting ways to motivate and challenge. Don't become too predictable.

Rule 4: Communicate everything to your partners. The gain you get from empowering your associates more than offsets the risk of informing your competitors.

Rule 5: Appreciate everything your associates do for the firm. A few well-chosen, well-timed, sincere words of praise cost nothing — and are worth a fortune.

Rule 6: Celebrate your successes. Find some humor in failures, loosen up, have fun, and show enthusiasm.

Don't take yourself so seriously.

Rule 7: Listen to everyone in the firm. The folks who actually talk to the client are the only ones who know what is going on. To force good ideas to bubble up, you must listen to what your associates are trying to tell you.

Rule 8: Exceed your clients' expectations. Make good on mistakes, don't make excuses, apologize, and stand behind everything you do.

Rule 9: Control your expenses better than your competition does. You can be brilliant and still go out of business if you are too inefficient.

Rule 10: Swim upstream.

In the May 1992 issue of *Success* magazine, George R. Walter proposes a secret opportunity: his theory of "upside-down selling" by **salvaging lost client relationships**. The pointers:

- **Call your former customers.**

You might win them back.

- **Keep your current clients delighted.** Stay in touch and show the client you care.

- **Give your client a new idea.** Keep the relationship full of benefits — the client won't want to relinquish it.

And finally, again in *Fortune*, "Finding New Ways to Sell More," by Susan Caminiti (July 27, 1992), provides us with the following tips adapted from the corporate sector:

- **Broaden brands.** For architects this means being facile in more than one building type or not limiting your practice to only one end of the market (i.e., only high end residential).

- **Look for new audiences.** Do not expect new clients to seek you out. You have to bring your abilities to them.

- **Find a new niche.** Proctor + Gamble CEO David Webb says: "The key to success has always been and will always be making a better product."

- **Reposition yourself.** Try to see yourself through client's eyes. Try broadening your services to provide the client with "one-stop shopping."

- **Establish new links to clients.** Firms that find ways to make life easier for the client can leap past the competition.

Caminiti sums up by reminding us that selling more in the 1990s is really about convincing clients that you can give them the best value. The country is poised on the edge of recovery — go for it!

Taking the Design Exam...Again

by Alicia May Lafferty, AIA

Attention Associate/Intern members interested in developing programs and other activities that pertain to life after graduation: the Associate/Intern Committee discusses a variety of professional issues that influence career development.

Do you have questions about the design exam? A design exam discussion panel is being assembled to address many common problems surrounding this section of the ARE. The panel will take place November 17 at 6:30 pm in the Urban Center Galleries.

Design graders, state licensing board members, and educators will be present to give a brief orientation and answer questions. This is not a dry-run: the panel's objective is to dispel myths that circulate about the exam as well as to give some pointers on its focus.

Check the November *Oculus* and the Chapter Associate/Intern membership mailing later this month for more details. Tell a friend and this could become an annual event.

Learning by Design

Last spring Learning By Design: New York, an AIA New York Chapter committee formed to help teachers incorporate architectural education in primary and secondary schools, hosted its first series of

workshops (see *Oculus*, May 1992, p. 13) in collaboration with the Cooper-Hewitt Museum. This year the committee has expanded the series, which will consist of three weekend workshops in both the Lower East Side and Manhattan Valley, as well as Washington Heights.

Each workshop, structured to encourage educators and architects to interact as equals, will begin with a Friday evening lecture at the Cooper-Hewitt. The Saturday sessions (or Sundays, in the case of the Lower East Side) will be held in classroom spaces in local institutions and schools, such as the International AYH-Hostel, the Cathedral School at St. John the Divine, and the Morris-Jumel Mansion.



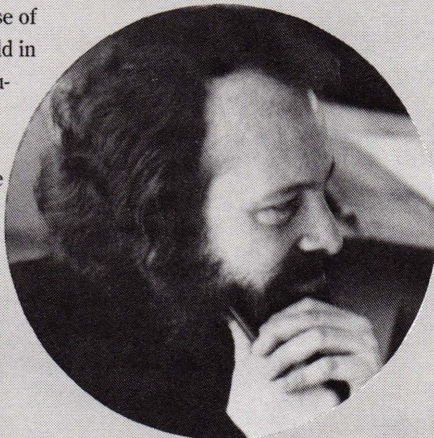
Workshop, spring 1992

The workshops, offered to teachers for in-service credit by the NYC Board of Education, will address three themes: buildings and streetscapes; the neighborhood as a work-in-progress; and children's visions of what a neighborhood is and should be. The first workshop will be held on October 23 and 25 at the Eldridge Street Synagogue on the Lower East Side. For more information, contact the Chapter.

Obituaries

Gary Bruce Vowels, AIA, architect and planner, died on August 24 at his home in Dobbs Ferry, New York. He was 57 years old and died after a brief illness related to polio myelitis contracted as a boy.

For the past 30 years, Mr. Vowels was a principal with the firm of **Edward Durell Stone Associates**, of New York City and Oyster Bay, Long Island. Mr. Vowels joined the



Gary Vowels, AIA

firm in 1960 as a designer. He became an associate in 1965 and was named principal in charge of design following the firm's reorganization in 1974. In his role as design architect, Mr. Vowels was responsible for the planning and design of many of the firm's significant projects. A number of these projects received national recognition for design excellence, including the Museo de Arts, Ponce, Puerto Rico, which received a First Honor Award from the American Institute of Architects.

Mr. Vowels was born in Jonesboro, Arkansas, and graduated with degrees in architecture and fine arts from the University of Arkansas. He is survived by his wife Lenore M. Lucey, FAIA, the executive director of the American Institute of Architects New York Chapter and his two children, Sean and Courtney.

Corrections

In the June 1992 issue of *Oculus* (p. 3), a reference to the restoration of the Statue of Liberty fails to identify Richard Hayden, managing principal of Swanke Hayden Connell, as the restoration architect for the statue, for which Thierry Despont was the associate architect. ▲

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