

Oculus

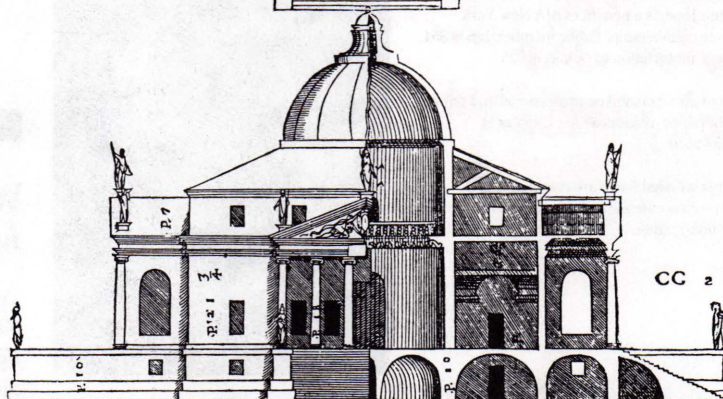
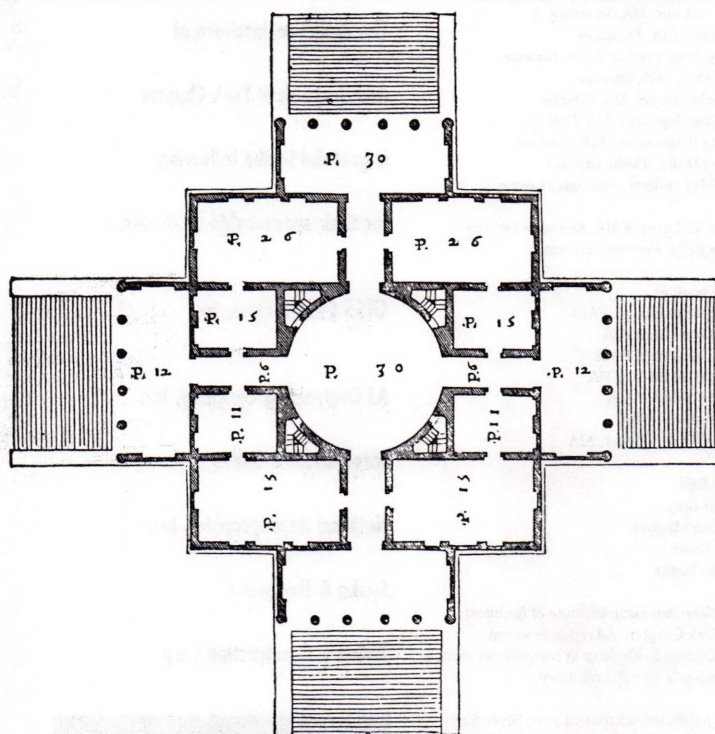
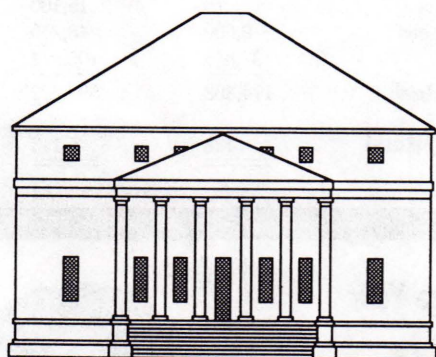
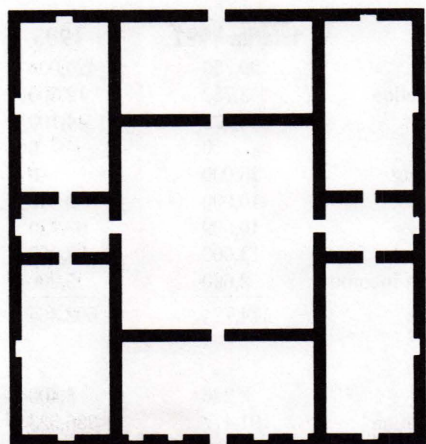
an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 55, no. 4, December 1992



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Chapter Budget

by Lenore M. Lucey, FAIA

The Chapter's budgeting process, at best a complicated juggling of anticipated revenues and desired spending, is further complicated this year by a revision to the fiscal year. Our previous fiscal year began on October 1, 1991, and ended on September 30. We will start our new calendar year-based fiscal year on January 1, 1993. In the meantime, we are operating in an interim (October through December 1992) fiscal year required by law.

The proposed interim and 1993 budgets are shown below and

should be ratified by the Board by the time you read this article. The 1993 budget reflects both the Finance Committee and the Board's continued concern about the economy and the state of the profession. The 1993 budget reflects an anticipated 14 percent decline in income from the previous fiscal year and a 20 percent planned decrease in anticipated expenses.

And yet another reminder — please pay the One Point dues invoice promptly. The Chapter's continued ability to serve the membership depends on your support. Thank you!

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A Women-Owned Business Enterprise

On the cover: The Villa Rotonda, Vincenzo, by Andrea Palladio and computer-designed villa generated according to the geometric rules that lie behind its plan and facades, from *Possible Palladian Villas*, by George Hersey and Richard Freedman, published in book and computer software program by MIT Press.

Income	Interim 1992	1993
Dues	99,750	420,000
Administration	2,750	12,500
Documents	11,025	44,100
Occupancy	0	0
Fund-raising	25,000	0
Programs	10,000	9,845
Committees	10,599	63,720
Oculus	13,000	37,000
Investment Income	2,600	5,200
Income Total:	174,724	602,365
Expenses		
Dues	2,226	8,400
Administration	91,477	336,523
Documents	2,000	17,500
Occupancy	31,079	65,475
Fund-raising	0	0
Programs	75	15,100
Committees	9,600	48,250
Oculus	37,845	105,974
Expenses Total:	174,302	597,222
Balance/(Loss)	422	5,143

Woman of the Year Award

The New York Chapter of the National Association of Women in Construction announced recently that Lenore M. Lucey, executive director of the AIA New York Chapter, has been selected to receive its second annual Woman of the Year award. In honoring Lucey, NAWIC cited her involvement with projects such as prototype low-rise/high-density housing for targeted sites in Brooklyn, her



Lenore Lucey

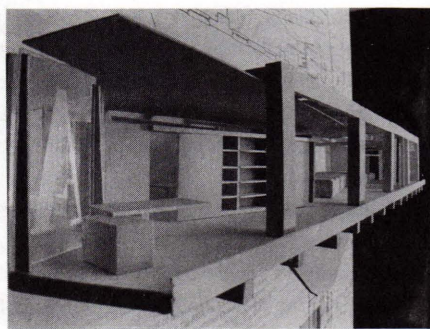
work as consulting architect to Citibank and project director for the American Broadcasting Companies, Inc., and her efforts in founding the Alliance of Women in Architecture. ▲

SCOOP Peter Slatin

Chapter Selects Architect

A jury including **Philip Johnson**, **Deborah K. Dietsch**, and **Bernard Tschumi** selected a scheme by **Thomas Hanrahan Victoria Meyers Architects** for the Chapter's new headquarters at

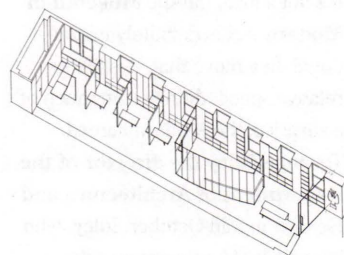
Hanrahan, to "ripple" the straight and narrow space, and to add visual impetus to the move toward new technologies in architecture (for example, the library contains a public-access computer for research). "Hanrahan Meyers's architecture imparts a bold, forward-looking identity for



Smith-Miller + Hawkinson's Chapter proposal

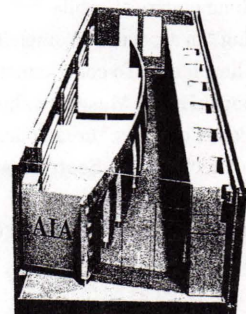
the AIA's new offices within a typical spec office building," said Deborah Dietsch. "The architects clearly cared about those who will be working in these offices every day." Philip Johnson called the plan "out-

chosen for a two-pronged project at **Swarthmore College**. The team, which also includes the Philadelphia landscape architecture firm of **Coe Lee Robinson Roesch** and artist **Mary Miss**, will develop a master plan for Swarthmore's North Campus, the academic center of the school. In addition, Helfand and Ehrenkrantz & Eckstut must create an expansion for Trotter Hall, an 1860s timber-framed stone building, doubling its size to 50,000 square feet. The three possibilities include building an annex, tearing the building down and starting from scratch — "a radical solution" Helfand hopes to avoid — or renovating it and building an autonomous annex elsewhere. Other finalists for the approximately

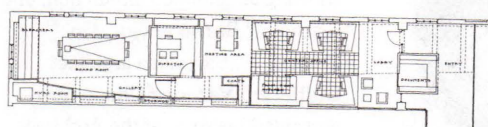


Freeman & Pizer's Chapter scheme

standing." The other architects, whose entries Dietsch said "represent the best young talent in New York," were **Smith-Miller + Hawkinson**, **Freeman & Pizer Architects**, **Anderson/Schwartz Architects**, and **Shelton, Mindel & Associates**. The AIA hopes to supplement its outlay through donated and at-cost services and materials, and has commitments from **HOK** for project management, **HLW** for engineering services, and **A.J. Contracting** for construction management. Fast-track move-in target: January.



Anderson/Schwartz's Chapter scheme



Shelton, Mindel & Associates's Chapter scheme

Response from the Architects

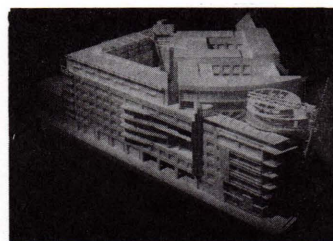
Cooper Robertson & Partners and Gruzen Samton Steinglass strongly take issue with Peter Slatin's critique of the new Stuyvesant High School in the November *Oculus*, regarding both its factual correctness and tone. The short deadline for a rebuttal prevented us from providing an immediate response. We expect to have a detailed one in the January *Oculus*.

Brown....Block 105 marks the point where the Berlin Wall once met the edge of the old city of Berlin, and is one of five blocks constituting the American Business Center at Checkpoint Charlie. **Skidmore, Owings & Merrill** has won a competition to design a 500,000-square-foot, mixed-use complex that will be built by **Ronald Lauder's** Central European Development Corp. The huge complex is hinged on a conical tower that spins out a variegated block front, which expresses different interior functions as it wraps around a courtyard building. Fragments of the Berlin Wall are encrusted in the exterior of the complex, in a gesture to the transfer of power in the city.

Midwestern Megaprojects

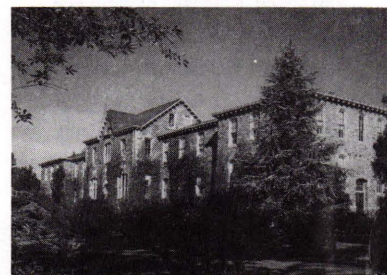
If Indianapolis has an urban heart, then **Circle Centre**, a long-delayed 800,000-square-foot, \$350 million mall from the folks who brought you the Mall of America in Bloomington, Minnesota, will do its level best to win it. **Ehrenkrantz & Eckstut** inherited the project from L.A. Architect **Jon Jerde**. Set to open in

1995, the building draws its design from Industrial Revolution-era forms for its three-block-long barrel vault, and pays homage to the Galleria in Milan and the Cleveland Arcade. Sky bridges, one of which contains a winter garden, span each



Block 105, Checkpoint Charlie, Berlin, SOM/New York

\$10 million job included **Beyer Blinder Belle** with **Voith & McTavish**, **Tony Atkin & Associates**, and **Venturi Scott**



Trotter Hall, Swarthmore College; Margaret Helfand

Projects and Processes

Capping a long selection process, a team led by **Margaret Helfand Architects** and **Ehrenkrantz & Eckstut** has been



Greater Columbus Convention Center, Eisenman/Trott

intersection....Not too far away, **Peter Eisenman and Richard Trott's** \$94 million, 530,000-square-foot **Greater Columbus Convention Center** should be completed in the spring. The metal-clad center, on the site of the former Union Station, contrasts five varied forms with one another to achieve Eisenman's vision of an "unconventional center," and is keyed inside to provide strong location cues through color and form rather than a barrage of signage.

Global Work

In response to business slowdowns in New York and London, **Swanke Hayden Connell** has bolstered itself with work in Caracas and New York for Venezuelan companies. Swanke is gutting a 300,000-square-foot concrete residential building in Caracas, filling out the indented floorplate, and converting it to offices. And on East 51st Street, the firm is renovating a long-vacant, turn-of-the-century townhouse as headquarters for Caracas-based **Banco Mercantile**. "South America is moving," says **Alton Gursel** of SHC, "and these are old friends coming back."

Selling Architecture

Charivari has replaced the cheesecake served up at Leo's Coffee Shop at Madison and 78th with its Eurohip clothes. **Agrest & Gandelsonas**, working with the usual tight budget, linked the 5,000-square-foot space spread out on two floors (and a basement) by cutting an elliptical opening through to the second floor. A stair with a perforated-metal balustrade now spirals through the opening. Along the street, a "mask" of windows was added: "We put windows in front of windows," says Diana Agrest. Stanchions for the display racks have the famous Miesian corner detail in profile....**Spike Lee** continues to develop his cine-marketing muscle. Architect **Jack Travis** is currently renovating the filmmaker's **Spike's Joint** retail store at One South Eliot at the

corner of DeKalb Avenue in Brooklyn. Just a few doors away at 75 South Eliot, Travis is also retooling a three-story garage as a triple-tiered center for Lee's enterprises. The garage, Travis notes with pleasure, is one lot line outside the Fort Greene Historic District. A three-foot-square diamond grid will spread across each 4,000-square-foot floor, beginning with a showroom for Lee's clothing line on the first floor, offices for his Musicworks subsidiary above, and a conference center on the third floor. Afrocentric sculptural elements will be employed throughout the building, and Travis says they will also be prominent in a 6,000-square-foot house he is refurbishing for **Wesley Snipes** in Orlando.

Firm Flux

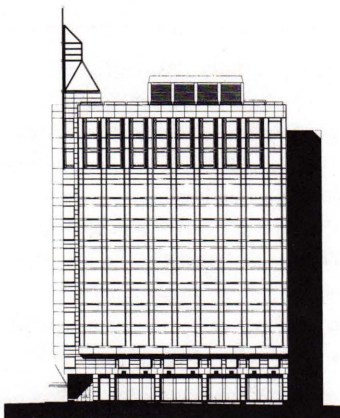
It's not a firm, but the **Museum of Modern Art** is definitely institutional. In a move that, despite its relative speed, didn't seem much of a surprise, the Modern named **Terence Riley** the **director of the Department of Architecture and Design** in mid-October. Riley, who joined MoMA as curator of the department in October 1991, had served as acting director since **Stuart Wrede** stepped down this summer....**Christopher Barriscale**, a former partner at **Beyer Blinder**

Belle, has formed his own practice. His first projects include an addition for a 5,000-square-foot 1933 **Joseph Urban** house in Connecticut and new offices for the **Kreisberg Group** at Broadway and West 64th Street.... **Stephen Miller Siegel** has left **Peter Marino Architects** and set up shop in Lower Manhattan.

In Case You Missed It

by **Kathy Chia**

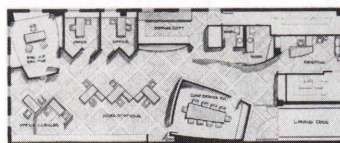
Speaking at the Architectural League on October 8, the Barcelona architect **Carme Pinos** described her design for the Olympic archery range in Barcelona as a hybrid of landscape and building. "Our building is an artificial landscape. We have inhabited the retaining wall" by thrusting "valleys of light" between the perforated concrete shells....In a tribute to the late British architect **James Stirling**, **Robert Maxwell**, former dean of the architecture school at Princeton, presented three decades of Stirling's works at the Architectural League on October 15. "There is always something in Stirling's buildings that keeps you on your toes," said Maxwell. Stirling's commissions explore a "functional symmetry between something classical and something empirical" while exposing "an aspect of incompleteness," he added....To complement the Cooper-Hewitt Museum exhibit, "The Power of Maps," urban planner and architect **Denise Scott Brown** discussed the significance of mapping the city at the museum on October 26. She cautioned that maps, perceived as factual and objective, are quite the opposite. "When you create a map, are you showing an intention, prediction, or reaction?" Brown asked....On October 29, Barcelona architect **Guillermo Vazquez Consuegra** presented his work at the Architectural League. Refining and reinterpreting typological forms



Edificio Central, Caracas offices, Swanke Hayden Connell



Charivari, Madison and 78th, Agrest & Gandelsonas



Showroom for Spike Lee, Brooklyn, Jack Travis



Terence Riley



Christopher Barriscale

such as the courtyard house, the urban housing block, and the transmission tower, Consuegra consistently clarified his architectural separation of public and private spaces and demonstrated the flexibility of the building types as aesthetic objects. His most recent work, the Navigation Pavilion at Expo '92 in Seville, was a monumental covered gateway that framed the stepped view to the water and simultaneously provided a shaded area for visitors on line to see the exhibits.

Kathy Chia is a designer with Prentice & Chan, Ohlhausen.

Media Night

by Kathy Chia

Although getting published in architectural journals such as *P/A* and *Architectural Record* is a worthwhile goal for most design firms, potential clients are likely to look to more mainstream publications to find architects. So what is the best way to get your work into the general press? How do their reporters approach architecture and design stories? On October 13, real estate and cultural arts reporters from *Crain's New York Business*, *U.S. News & World Report*, *The New York Times*, and *Time* magazine discussed these questions at the fourth annual "Meet the Media Night" sponsored by the AIA New York Chapter Marketing and Public Relations Committee.

Moderator Joan Capelin, president of Capelin Communications, stressed that "contact with the people you most want to reach can never be underestimated." She said of the four panelists and their employers, "A mention of a name in any of their columns can, in fact, make a career or the opposite. They know they have this power, but if you follow them closely, you'll see that these four try to be as balanced, professional, and unprepossessing as possible."

The New York Times

Although she prefers to write about landmark and design issues, real estate news reporter Shawn Kennedy stated that in the last few years the coverage of New York real estate has changed with the market. The Real Estate Section now features more pieces about consumer issues for home and apartment owners than about design issues. Subjects include development, financing, leasing, and sales, as well as how public policy and opinion affect the real estate business.

Every project or story idea submitted should contain the essence of a real estate piece, with the exception of public policy issues. "Let us know how your project fits into our paper. Does your project signify a design trend? A particular development approach? Is the location of particular interest?"

U.S. News & World Report

Miriam Horn, the senior editor for cultural coverage, reports on the visual and performing arts, literature, and architecture and design, although she prefers the latter. *U.S. News* typically runs six to ten design-related articles a year, and only focuses on national trends or figures. Her interests include low-income housing, land-use planning, and urban development. "Plant a seed in my brain," she offered. "If I find three or more examples, a story begins to form."

Crain's New York Business

"Our readers are small business owners and CEOs," said Ylonda Gault, a reporter who frequently writes about New York's design, furniture, and architectural communities. "*Crain's* is only interested in business stories dealing with revenue and growth," so firms should focus on how they manage their projects or businesses differently and the lessons those differences offer. "We recently

featured an architecture firm that restructured itself to accommodate the severe downsizing it had been experiencing."

Time

Architecture and design reporter Daniel Levy explained that all the news departments compete for space; as a result, architecture articles appear erratically. Again, "national trend" is the password; *Time* is not interested in technical stories or unfinished work.



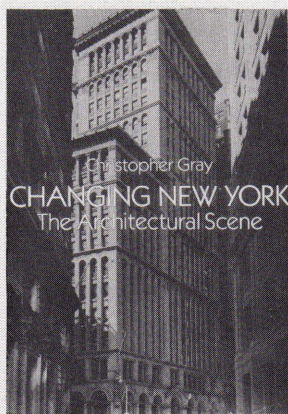
Daniel Levy, Ylonda Gault, Miriam Horn, and Shawn Kennedy

The panelists agreed on several points for submitting work:

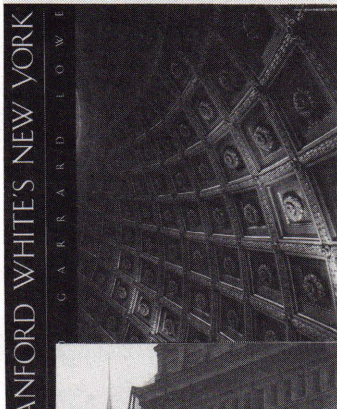
- Write, don't call. A succinct description of the finished project, the firm, and its newsworthiness should be accompanied by a photo, slide, or drawing. All of the panelists emphasized that they respond to their mail and will save the letter or business card as a future reference.
- Be as specific as possible.
- Never pitch a story as an exclusive if you are pitching it elsewhere.
- Do not submit a project to a publication that has just published a piece on the same topic.
- If a reporter does call you, respond immediately. A deadline may be at hand — along with other architects' phone numbers.

As well as being out in front of the much-looked-for "trend," it can be useful to establish a rapport with a reporter who understands your expertise and values you as a resource in the field. If you feel your work merits publication, or if you are aware of a story, don't hesitate to send it along. A response may not be immediate, but it's important to "plant the seed."

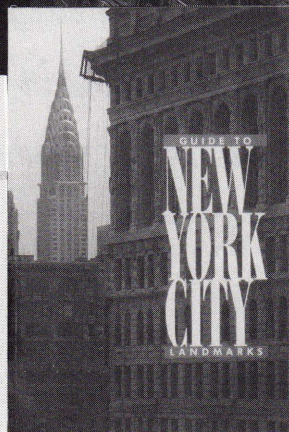
Three reporters and an editor offer practical advice about how to interest a newspaper or magazine in publishing your work



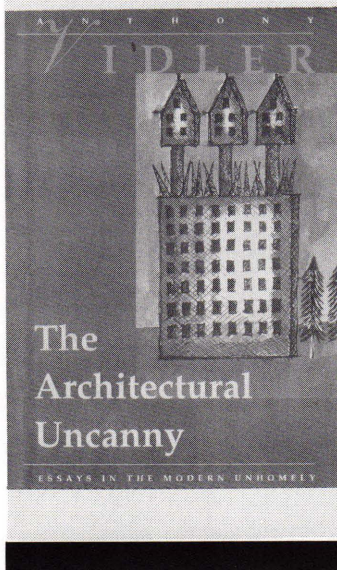
Christopher Gray
CHANGING NEW YORK
The Architectural Scene



ANFORD WHITE'S NEW YORK
GARRARD LOWE



GUIDE TO
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ANTHONY
VIDLER
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ESSAYS IN THE MODERN UNHOMELY

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an opinionated guide**

Recommended . . .

Reviewed by Suzanne Stephens

Technics and Architecture: The Development of Materials and Systems for Building

By Cecil D. Elliott, MIT Press, \$65

A smoothly written and handsomely designed book about a subject usually covered with knotty prose and turgid graphics. The focus of the wide-ranging history of iron, brick, terra-cotta, lighting, and structural systems is on the late nineteenth and first half of the twentieth century.

The Bathroom, the Kitchen, and the Aesthetics of Waste: A Process of Elimination

By Ellen Lupton and J. Abbott Miller, MIT List Visual Arts Center, \$19.95

Freud, Foucault, and Marx lend a socio-cultural perspective to this history of places for physical consumption and elimination in America between 1890 and 1940. Such piquant assertions as "Streamlining was born of modern America's intensive focus on waste" and "Twentieth-century design gradually articulated the bathroom and kitchen as the erotogenic zones of the domestic body" are reinforced by period consumer advertising.

Changing New York: The Architectural Scene

By Christopher Gray, Dover Publications, \$9.95

Those familiar with Gray's "Streetscapes" column in the Sunday *New York Times* will recognize many of the lesser known buildings culled from those pages. His column is outstanding for its presentation of solid historic information, vintage photographs, and the critical reaction to the building upon its completion, as well as its status today. It is interesting to note, for example, that the largest glass-block facade in New York belongs to the Rialto Theater at Seventh and 42nd Street. Thomas Lamb and Rosario Candela, two architects whose names figure in more traditionally styled theaters (Lamb) and apartment buildings (Candela), gave it this look in 1935, causing Mumford to dismiss the design as a "wisecrack."

Stanford White's New York

By David Garrard Lowe, Doubleday, \$45

A smoothly whipped-up social and architectural history of the person and place synthesizes recently published scholarship and biographical accounts (by Leland Roth, Richard Guy Wilson, and Paul Baker) with general period memoirs and histories of New York life. No footnotes and (one strongly suspects) nothing heretofore unknown. But a good read with the you-are-there quality reinforced by old photos.

Guide to New York City Landmarks

New York Landmarks Preservation Commission, compiled by Andrew S. Dolkart, Preservation Press, National Trust for Historic Preservation, \$6.95

The short entries to landmarks for all the boros provide concise and helpful historic information. One might want a few more photos, but then again the price is right.

Possible Palladian Villas (Plus a Few Instructively Impossible Ones)

By George Hersey and Richard Freedman, MIT Press, \$32.50 cloth, \$17.50 paper, \$15 software

Time plays weird tricks. In the 1980s many architects tried and often failed to follow Palladian plans and proportions in their house designs. Now, when symmetry, axes, and other traditional trappings have been jettisoned (yet again), here are a computer software program and a book to assist those who still design according to classical canon. George Hersey, the Palladian specialist, and Richard Freedman of Microsoft have isolated the principles and proportions behind Palladio's house plans and analyze how they can be applied spatially to new architectural solutions without violating the integrity of the master. Clearly this isn't a Christmas gift made for Bernard Tschumi. But then the columns, cornices & pediments crowd still lurks behind *poched* walls.

The Sphinx in the City: Urban Life, the Control of Disorder, and Women

By Elizabeth Wilson, University of California Press, \$35 cloth, \$14 paper

Architectural and urbanistic issues are eloquently discussed in relation to how women are seen as

operating in the city through literature, film, and art. Some of the discussion by this professor at North London Poly is by now familiar, but enough new terrain is traversed to make it enlightening.

The Architectural Uncanny: Essays in the Modern Unhomely

By Anthony Vidler, MIT Press, \$25

The recent work of a number of present-day architects, including Coop Himmelblau, Rem Koolhaas, Peter Eisenman, John Hejduk, Bernard Tschumi, and Elizabeth Diller and Ricardo Scofidio, is insightfully analyzed within a well-developed psychoanalytic, literary, and philosophical framework. Vidler's authoritative command of cultural history helps greatly in his use of the "uncanny as a metaphor for a fundamentally unlivable modern condition" to explain these architectural efforts. Certain essays (such as the ones on Eisenman) are stronger than others — particularly where irony is not suppressed. In a couple of analyses (e.g., Hejduk and Koolhaas) Vidler skittishly advances to the subject and then backs off just before fully grappling with the uncanny implications of the work. Nevertheless, the book stands as a significant contribution to the intellectual discussion of current architectural activity.

Strategies in Architectural Thinking

Edited by John Whiteman, Jeffrey Kipnis, and Richard Burdett, Chicago Institute for Architecture and Urbanism/MIT Press, \$29.95

The published proceedings of a 1988 conference on architectural theory sponsored by the CIAU produces insights, arguments, and, of course, obfuscation about the current state of affairs. Catherine Ingraham's comment that "architecture is the aestheticization of the pornography of power" gets the book off the ground, while Jeffrey Kipnis's speculation that "it is not because of architecture's failing that disappointment arises, but in spite of its successes" comes toward the conclusion. In between those statements is much thought that loads the argument either way, including Jennifer Bloomer on the eyes of Peter Eisenman and Beatriz Colomina on the mirrors of Adolf Loos.

Modernism and the Posthumanist Subject: The Architecture of Hannes Meyer and Ludwig Hilberseimer

By K. Michael Hays, MIT Press, \$39.95

Hays presents a revisionist way of understanding modern history and theory according to current philosophical thought. Here the human individual is no longer central to the creation and perception of the architectural world. Now that "the modern ideology of 'man' as the subjective origin and interpretive limit of all sense and reality," as Hays puts it, is no longer considered viable in a fragmented world, orthodox modernist theory must be analyzed accordingly. He still considers, however, that architecture is of this world, including the "sensuous facts of everyday existence." Unlike Meyer and

Hilberseimer, Hays suggests that contemporary practice and theory is in danger of remaining apolitical. Hays makes a compelling argument that architects and theorists should face the realities of politics, economics, and culture in shaping the creation, use, and understanding of architecture, if they are going to try to create an architectural response that is "truly human" in this posthumanist era.

Franklin D. Israel: Buildings and Projects

Introduction by Frank Gehry, essays by Thomas S. Hines and Franklin D. Israel, Rizzoli, \$60 cloth, \$35 paper

A handsome presentation of the work of one of the younger generation of L.A. architects who have come into prominence in recent years. Israel's architecture displays a sensuous combination of raw materials and elegant detailing, of gridded and transparent planes alternating with sculptured forms. Israel explains his approach according to urbanistic influences; historian Thomas Hines explains it according to Israel's personal history. Camp Tahone and Los Angeles have both had their impact.

Alexander Jackson Davis: American Architect, 1803–1892

Edited by Amelia Peck, introduction by Jane B. Davies, the Metropolitan Museum of Art/Rizzoli, \$45 cloth, \$29.95 paper

Davis began his working life as a typesetter but soon turned to art and ultimately architecture. Greek Revival architecture may have been the first style he conquered, but the Gothic and Italianate styles were the ones for which he became best known. The handsome catalog accompanies the exhibit at the Met, both timed to coincide with the 100th anniversary of Davis's death.

Joseph Urban: Architecture, Theatre, Opera, Film

By Randolph Carter and Robert Reed Cole, Abbeville Press, \$55

Joseph Urban, the Viennese-born architect for the New School, the Hearst International Magazine building, and the Ziegfeld Theater and set designer for the Ziegfeld Follies and the Metropolitan Opera, has lacked a comprehensive biography until now. Here it is, vividly presented in color with many illustrations, drawings, photographs, and biographical details drawn from archives, clips, and interviews. A strong emphasis on the theatrical (both professional and personal) part of Urban's life and the absence of a fully fleshed-out assessment of his built work leaves room for future architectural historians. Nevertheless, the book does present the range of Urban's passions. One nagging question: Exactly where on Long Island was Urban's Atlantic Beach Club?

Bernard Maybeck: Visionary Architect

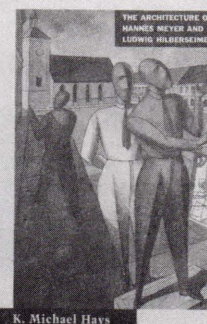
By Sally Woodbridge, photography by Richard Barnes, Abbeville Press, \$55

This comprehensive and fastidious history,

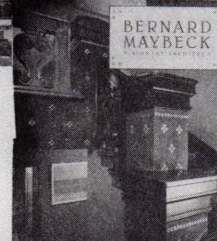
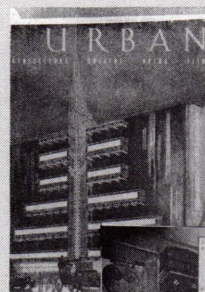
Franklin D. Israel



modernism and the posthumanist subject

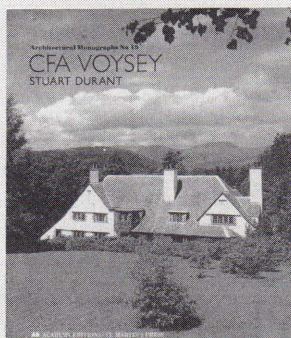


K. Michael Hays



ALEXANDER JACKSON
DAVIS
American Architect 1803–1892





accompanied by luscious photography, gives a solid, in-depth look into the work of the Arts and Crafts-style San Francisco architect. The plans included, while so rare in lavish, coffee table-sized books, are strangely too large for the information they convey.

CFA Voysey

By Stuart Durant, *Architectural Monographs No. 19*, A.D. Academy Editions/St. Martin's Press, \$45 cloth, \$30 paper

Superb color photos of Broadleys and Moorcrag are supplemented by black and white period photos, drawings, and sketches of Voysey's turn-of-the-century houses. Durant's introductory essay, along with reprinted articles and lectures, briskly fills in information on the professional life of the architect.

The Collected Writings of Frank Lloyd Wright, Volume I: 1894-1930

Edited by Bruce Brooks Pfeiffer, Rizzoli and the Frank Lloyd Wright Foundation, \$60 cloth, \$40 paper

Yet another book on FLW. But this one is totally terrific. The first of six volumes of the master's writings — including his published and unpublished articles, lectures, and books on topics ranging from "In the Cause of Architecture," to "Hiroshige," to "On Marriage." Essays are preceded by background notes, and the book comes with some (but never enough) drawings and illustrations.

Erich Mendelsohn: Complete Works of the Architect

Princeton Architectural Press, \$39.95

While it should be called the "incomplete works," since the book does not include Mendelsohn's late work, the reprinted and translated edition of his 1930 compendium of sketches, photos, and drawings is quite handsome. Some of the photos are murky, but there are still the drawings. The text is limited to an introduction and two spirited lectures.

Hans Poelzig

By Julius Posener, *Architectural History Foundation/MIT Press*, \$50

One of the great German Expressionists is given a close and intelligent examination by a former student, the architect, teacher, and historian Julius Posener. While Posener is quite sympathetic to the lifework, he is also critical of Poelzig, for example when Poelzig seemed to be drawn to a "new classicism." Posener's own reactions to individual works prove provocative — on the Chemical Factory at Luban he says, "It took some time before I understood that this was industrial architecture and in fact better than that of Behrens simply because it is less stunning."

Casa Malaparte

By Marida Talamona, *Princeton Architectural Press*, \$14.95

The stunningly simple house that sits surreally in the

rocky landscape of Capri has long been attributed to Adalberto Libera, who began designing it in 1938. As Talamona shows, the owner, the writer Curzio Malaparte, took it over and developed the house according to his own personal vision. Documentation indicates that Malaparte fully intended it to be "the image of himself, the memory of his own past and personality...his own architectural portrait." The book could use more photographs and drawings, and while the text gives a strong insight into the author-owner, it could better situate this particular house within the modern architecture achievements of the period.

Art Deco Architecture, Design, Decoration, and Detail from the Twenties and Thirties

By Patricia Bayer, Abrams, \$49.50

It may seem a topic whose time has come and gone. Nevertheless, the photos, which cover proto-modern, moderne, and a smattering of postmodern, include less predictable examples such as Prince Asaka's Tokyo house of 1933. Although part of the coffee table-book genre, the writing is informative and comprehensive.

Reviewed by Anne Rieselbach

Adalberto Libera

By Francesco Garofalo and Luca Veresani, *Princeton Architectural Press*, \$19.92

A contemporary of Giuseppe Terragni and a fellow member of the Italian Rationalist Gruppo 7, Adalberto Libera was a major voice in Italian architecture between the wars. He remained active in design and education until his death in 1963. Still, some of the most striking work, such as the Palazzo dei Congressi in Rome, involves Libera's application of a modernist architectural vocabulary to symbolic forms for the Italian fascist state.

Czech Cubism: Architecture, Furniture, Decorative Arts

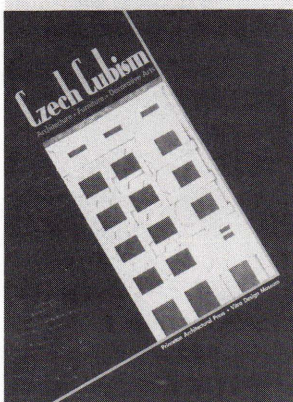
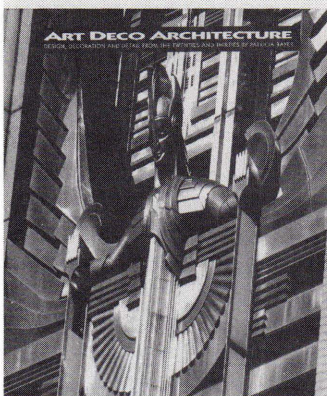
Edited by Alexander von Vegesack, *Princeton Architectural Press*, \$65 cloth, \$39.95 paper

The intersection of many design movements — from the Viennese Secession to French Cubism and German Expressionism, along with the abstract tendencies of traditional Czech design — results in an almost over-the-top aesthetic. Facades fold into crystalline forms, and faceted furniture frames seem capable of leaping from the floor. This colorful and extensively illustrated catalog of the traveling exhibit, which comes to New York's Cooper-Hewitt in April, briefly relates the work of these designers to contemporary architecture and design.

American Architectural Masterpieces

Princeton Architectural Press, \$65

Another in PAP's series of reprints, this book binds together two publications dating from around 1930: *Masterpieces of Architecture in the United States*, which featured buildings selected by Harvey Wiley



CALL FOR ENTRIES

Introduction

The AIA New York Chapter sponsors four annual awards programs: the Distinguished Architecture Awards, the Architectural Project Awards, the Interior Architecture Awards, and a newly developed building type award, which for this year features Health Care. The aim of these programs is to recognize the diversity and excellence of New York City's architects, to honor their achievements, and to bring the best of their work before the public through exhibitions and publications.

Eligibility

Projects must have been completed after January 1, 1989.

Projects must have been designed, and be submitted by, registered architects practicing in New York City Offices.

Submissions by individuals who are not principals within the firm of record must have signed releases in order to enter a project. Work done for academic credit may not be submitted. Projects may be located anywhere in the world.

Since the jury and its outlook change each year, previously submitted projects may be resubmitted as long as they meet eligibility requirements. Participation by committee members and others associated with the Awards Program is regulated by the guidelines set forth by the Chapter.

Design Credit for Submitted Projects

The Chapter asks entrants to list the architectural firm of record, associated architects if any, and to list the names of the partners-in-charge, design director, project designer, and key staff members.

Jury

An international jury composed of practicing architects, academics, and theoreticians will include:

Ralph Hawkins
Thom Mayne
Adele Santos
Brigitte Shim
And others

Calendar

22 January 1993
Entry Forms Due
2 February 1993
Submissions Due
4 February 1993
Jury meets
5 February 1993

Announcement of winners; followed by Architectural Dialogue Committee Symposium, moderated by Susanne Stephens and paneled by Jurors.

Submission Requirements

Entry: Deadline for receipt is 5PM January 22, 1993. The entry form accompanied by fees must be mailed or delivered to AIA New York Chapter headquarters. The fee for projects submitted is \$100 for the first submission and \$80 for each subsequent submission made by the same firm. Checks must be made payable to the AIA New York Chapter and attached to the entry form. No fees will be refunded for entries not received, not completed or otherwise disqualified. Upon the Chapter's receipt of form and fee the entrant will be sent, by return mail, a registration number and Project Information Sheets to be completed for each submission. After December 31, it is recommended that entrants pick up these packages at Chapter headquarters to avoid mail delays; after January 15, it is mandatory. Entrants are urged to send their entry forms early to allow time for the careful, complete preparations of their submissions.

Submissions

Deadline for receipt is 5 PM, Monday, February 2, 1992. The project information sheets include full instructions regarding required numbers of photographs, drawings, text and slides to be included in each submission. All items must be submitted in an 8 1/2" x11" black binder, with full view sleeves, supplied by the entrant. Each project may be submitted in only one category.

Publication Releases

The drawings, photographs, and slides of each project will be used for unrestricted publicity. Each entrant must clear all drawings, photographs and slides to be included in each submission binder for reuse and reproduction by the AIA New York Chapter. Release forms signed by the owners of the material will be required as a part of the submission. Copyright notices, if any, will be used on all drawings and photographs published or distributed by the AIA New York Chapter/ Entrants are responsible for any royalties or any copyright/ photographic fees.

Return

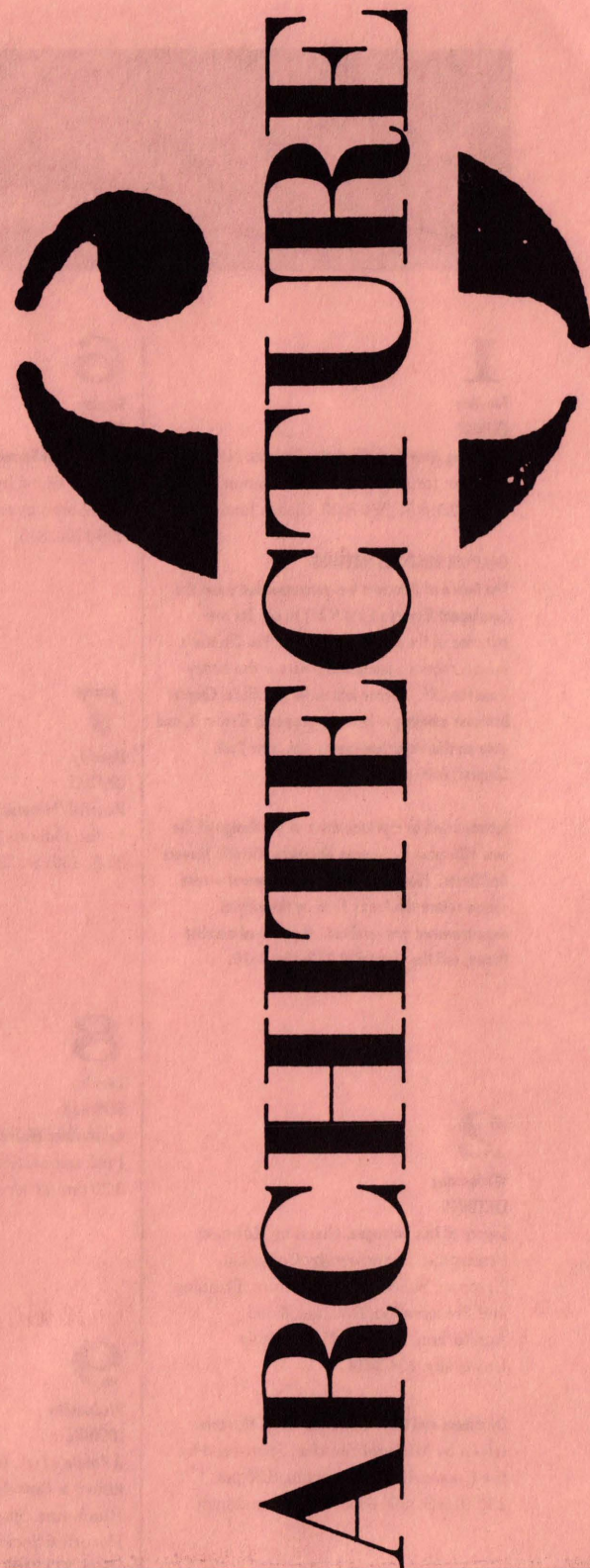
All submissions must include a return envelope, large enough to accommodate the portfolio, self-addressed and stamped with sufficient postage. While every effort will be made to protect submissions, the AIA New York Chapter cannot be responsible for the material submitted. Please do not submit irreplaceable items.

Exhibition

As in previous years, an exhibition of winning projects is planned. Award recipients will be required to prepare panels for display. Although every effort will be made to protect submissions, the AIA New York Chapter cannot be responsible for the material submitted for exhibition.

Catalogue

The publication of New York Architecture Volume 6, a catalogue of the awards program, is planned. The catalogue will include, along with extensive presentations of the winning projects and jury discussion, one image of every project submitted to the program. This image (in the form of one black and white 4x5 print) and brief project identification will be required as a part of the submission. This print will not be returned to the entrant. No additional material will be solicited for non-premiated projects, so a complete and accurate submission is in the entrant's best interest.



Have a terrific
holiday season!

AIA New York Chapter

December 1992

1

Tuesday EXHIBIT

Designing New York Charrette Projects. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes January 29.

CHAPTER BUSINESS MEETING

The Board of Directors has recommended using the Contingent Reserve Fund (CRF) to pay for construction of the new Chapter office. The Chapter's Bylaws require a membership vote to use money from the CRF. Please join us for an official Chapter business meeting to hear the proposal, discuss it, and vote on this important issue. AIA New York Chapter, 6:00 pm. 457 Madison Ave.

Included will be a presentation of the design of the new HQ space by Thomas Hanrahan Victoria Meyers Architects. (See story p. 3). If you cannot attend, please return the Proxy form on the official announcement you received. If you need another Proxy, call the Chapter at 212-838-9670.

2

Wednesday LECTURES

Legacy of Luis Barragan. Given by Kenneth Frampton. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Ornament and the Victoria and Albert Museum. Given by Michael Snodin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15 (\$5 students).

6

Sunday TOUR

The City and Surroundings: New York's New Mosque. Given by Mustafa Abadan. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

7

Monday LECTURE

Material/Immaterial: Chuck Hoberman. Sponsored by the Parsons School of Design. 6:00 pm. 25 E. 13th St. 229-8955.

8

Tuesday SEMINAR

Cashbuilder Workshop. Sponsored by Professional Services Management Journal. 3:30 pm. Reservations 617-965-0055. \$279.

9

Wednesday LECTURE

A People's Park, A People's History: Writing a Social History of Central Park. Given by Elizabeth Blackmar. Sponsored by the New York Historical Society. 6:30 pm. 170 Central Park West. 873-3400. \$7.

DEADLINES

DECEMBER 4

Nomination deadline for the AIA/AAF Minority/Disadvantaged Scholarship, open to high school seniors and college freshmen. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20065-5292, 202-626-7511.

DECEMBER 30

Application deadline for the 1993 Rudy Bruner Award for Excellence in the Urban Environment. Contact the Bruner Foundation, 560 Broadway, New York, NY 10012, 334-9844.

JANUARY 11

Application deadline for the Brick in Architecture Awards Competition. Contact the American Institute of Architects awards department or the Brick Institute of America.

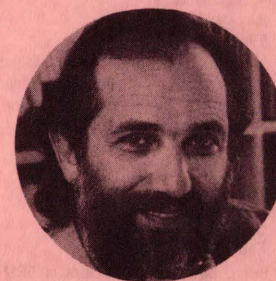
JANUARY 22

Entry deadline for 1993 AIA New York Chapter Design Awards program. Contact the AIA New York Chapter, 457 Madison Ave., New York, NY 10022, 838-9670.

JANUARY 31

Submission deadline for the Andrea Palladio International Award of Architecture. Contact Caoduro Rooflights SpA, Via Chiuppese 15, 1-36010 Cavazzale (Vicenza), Italy, 0444-945959.

PULL OUT



Renzo Piano

11

Friday TOUR

Great Midtown Manhattan Buildings, from Beaux Arts to Post-Modern Architecture. Given by Anna Spiro. Sponsored by the Municipal Art Society. 11:00 am. 439-1049. \$10.

13

Sunday TOURS

The City and Surroundings: Chelsea Hotel. Given by Jerry Weinstein. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$30.

The Streets Where We Lived. Sponsored by the Lower East Side Tenement Museum. 12:00 pm. 431-0233. \$12.

17

Thursday LECTURES

Renzo Piano: Current Work. Sponsored by the Architectural League. 6:30 pm. McGraw-Hill Auditorium, 1221 Ave. of the Americas. 753-1722. \$5.

The City Transformed: New York's Skyline & Modernism, 1945-1965. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

18

Friday EXHIBIT

Recent Work of the Renzo Piano Building Workshop. Sponsored by the Architectural League of New York. Urban Center Galleries, 457 Madison Avenue. 753-1722. Closes January 30.

AIA NEW YORK CHAPTER EVENT

Marketing & PR Committee Members Breakfast with Speaker Gene Kohn. Sponsored by AIA New York Chapter Marketing & PR Committee. 8:00 am. The Members Gallery, 457 Madison Ave. 838-9670. \$10.

27

Sunday TOUR

The Streets Where We Lived. Sponsored by the Lower East Side Tenement Museum.

3

Thursday
LECTURE

The City Transformed: New York Art Deco, 1925-1940. Given by **Barry Lewis**. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

SEMINAR

Workshop in Contemporary Design: Theory and Practice—Three Graphic Designers. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15 (\$5 students).

4

Friday
SYMPOSIUM

Critical Writings on Piranesi in America. Given by **Diana I. Agrest, Stanley Allen, and Jennifer Bloomer.** Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 5:30 pm. East Gallery, Buell Hall, Columbia University. 854-3414.

5

Saturday
LECTURE

Subterranean Tours. Given by **John Tauranac.** Sponsored by the New York Transit Museum. 1:00 pm. 130 Livingston St., Brooklyn. Reservations 718-330-5839. \$13.

TOURS

West Wing of the Brooklyn Museum Renovation. Given by **Kevin McClurkan.** Sponsored by the Municipal Art Society. 12:00 pm. 439-1049. \$14.

Adaptive Reuse: New Uses for Brooklyn's Old Buildings — From Tin Cans to "Can Do" at Lutheran Hospital. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. 718-788-8549. \$6.

SEMINAR

ASTM Specifications and Basics of Brickmaking. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

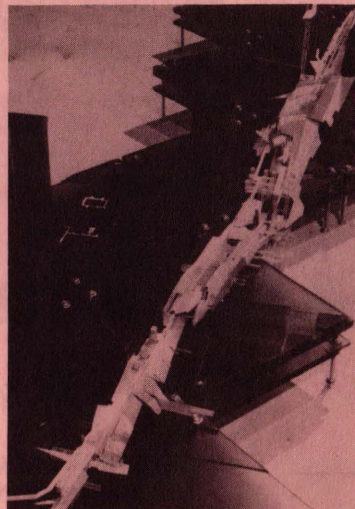
10

Thursday
SEMINAR

Women in Design: A New Breed of Professionalism. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15 (\$5 students).

LECTURE

The City Transformed: Roots of Modernism, 1910-1930. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.



Dagmar Richter, closes Dec. 24

PIN UP

CONTINUING EXHIBITIONS

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

Prague and the Book. Cooper Union, the Herb Lubalin Study Center for Design and Typography, 41 Cooper Square. 353-4155. Closes December 11.

Luis Barragan: The Architecture of Light, Color, and Form. Columbia Graduate School of Architecture, Planning, and Preservation, 400 Level Gallery, Avery Hall. 854-3414. Closes December 12.

The Imagined and Real Landscapes of Piranesi. Columbia Graduate School of Architecture, Planning, and Preservation, Arthur Ross Architecture Gallery, Buell Hall. 854-3414. Closes December 12.

New American Ghetto. Columbia Graduate School of Architecture, Planning, and Preservation, 100 Level Gallery, Avery Hall. 854-3414. Closes December 12.

Dagmar Richter: Berlin-Los Angeles. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 24.

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

The Power of Maps. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes March 7.

14

Monday
TOUR

Hidden Treasures of 19th Century New York. Given by **Laurily Epstein.** Sponsored by the Municipal Art Society. 11:00 am. 439-1049. \$10.

15

Tuesday

AIA NEW YORK CHAPTER EVENT

Tuberculosis and Facility Planning Issues in New York. Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. The Urban Center Gallery, 457 Madison Ave. 838-9670. \$5.

EVENT

OLGAD Holiday Party. 7:30 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

16

Wednesday
LECTURE

Paris: Axes of Power and the Power of Axes. Given by **David Van Zanten.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15 (\$5 students).



Il Campo Marzio dell'Antica Roma, The Power of Maps, Closes Mar. 7

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 a week before 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.

1

Distinguished Architecture Awards

Objectives: The Distinguished Architecture Awards program is the Chapter's highest professional recognition of design excellence. It is the interest of the Chapter that the awards reflect the broad diversity of work being done at all scales, from new buildings and urban design to restoration, preservation, and the adaptive re-use of older structures.

This is a non-categorical, all-inclusive awards program encouraging submission of completed buildings of all types.

2

Architecture Project Awards

Objectives: The Architecture Project Awards program acknowledges projects scheduled to be built, as well as projects that may not be built but have advanced our understanding of the profession and art. The Chapter encourages the submission of projects of all sizes, theoretical as well as programmatic, designed for locations anywhere in the world. This program means to present and honor the most progressive thinking and creativity of the present time.

3

Interior Architecture Awards

Objectives: The Interior Architecture Awards acknowledge the achievements of New York City's architects in the field of Interior Architecture. Submissions are welcomed in the areas of residential, institutional, commercial, and corporate work.

4

Special Building Type Award: Health Care

Objectives: This is a new category. It is the intention of the Chapter to focus on architectural projects of particular social relevance and a public nature. In light of the complexity of health care facilities, it is the Chapter's goal to encourage architectural excellence by honoring projects that have achieved artful resolution of difficult programs. Other building types, such as housing and educational projects, will be featured in future programs.

NEW YORK

ENTRY FORM 1993 DESIGN AWARDS ANNUAL PROGRAM

AIA New York Chapter
457 Madison Avenue
New York, New York 10022
First Submission \$100
Additional Submissions \$80/each

Please mail registration numbers to:

Name

Firm

Address

City/State/Zip

Phone

I/We Plan to submit _____ entries

Enclosed is our check for _____
to cover the entry fee(s).

I/We understand that the final submission
deadline is 5PM, Monday, 2 February 1993.

Corbett, Ralph Adams Cram, Raymond Hood, and Paul Cret, among others, and *American Architecture of the Twentieth Century*, with an introduction by Lewis Mumford. Many of the buildings illustrated in the compendium were designed before the Depression and the diaspora of European modernism changed the face of American design. New essays by George E. Thomas and Michael J. Lewis describe the background of the original publications and place the work in the context of writing of the time.

Save the Trees . . .

Reviewed by Suzanne Stephens

Polyphilo, or the Dark Forest Revisited

By Alberto Perez-Gomez, MIT Press, \$39.95

A late-twentieth-century retelling of an old Renaissance, architecturally-grounded tale about a certain Polyphilo. Perez-Gomez's version is too full of literary experimentation for most architectural souls and probably also too full of architectural meaning for literary types. Only the introduction reminds one of the author's very lucid and well-argued treatise, *Architecture and the Crisis of Modern Science*.

Landmarks: Eighteen Wonders of the New York World

By Barbaralee Diamonstein, Abrams, \$35

For the young reader — we are not sure how young. Definitely one who likes to read about buildings, from the Morris-Jumel Mansion to the Seagram Building, but needs to have words such as "diversity" defined in a glossary along with architectural terms such as "drip molding" and "cupola". These words are called out in bold in the text, too, which can be **annoying**. Precise information is mixed in with the debatable (e.g., "A skyscraper is a very tall building with a metal framework"), and all examples are bolstered by dreary drawings.

Women of Design: Contemporary American Interiors

By Beverly Russell, Rizzoli, \$50

There are many talented designers (including architects) within these pages, but you wouldn't know it. The "y'all come," inclusivist hodge-podge assemblage of interior design work means that the only things holding the entirety together are the focus on the interior and the designers' gender. Because of the cockamammy organization, the reader has a hard time matching up the designer/architect with the color portfolio of her work — or even finding the label identifying the designer in the first place. All of this is topped by the abysmal quality of the color printing, evocative of late 1950s provincial shelter mags.

Reviewed by Peter Slatin

Frank Lloyd Wright

By Meryl Secrest, Alfred A. Knopf, \$30

Despite, or perhaps because of, an enormous foundation of research — the author is the first to have full access to the 100,000-document archive now at the Getty Center — Meryl Secrest's *Frank Lloyd Wright* loses its way early on. Secrest does a fine job of reporting on Mr. Wright's dramatic life, but every time she surmises his motives for any particular action, which she does almost continuously, she seems to go off the deep end. Still, there's some fun reading, even if the dirty laundry gets a bit overpowering.

Lebbeus Woods, Anarchitecture: Architecture Is a Political Act

Architectural Monographs No. 22, A.D. Academy Editions/St. Martin's Press, \$45 cloth, \$30 paper

Even if Woods's obsessive, fragmentary, and often energetic drawings suit your taste, they are not well served here. The slick, coated paper brings out their sci-fi, comic-book qualities, yet doesn't reveal why that might be a good thing; similarly, the portentous graphics weigh down and further obscure Woods's well-intentioned but vague pronouncements.

Not here at press time . . .

Mother's House: The Evolution of Vanna Venturi's House in Chestnut Hill

By Robert Venturi, edited and with an introduction by Frederic Schwartz, essay by Vincent Scully, Rizzoli, \$50 cloth, \$35 paper

Frank Lloyd Wright: Hollyhock House and Olive Hill, Buildings and Projects for Aline Barnsdall

By Kathryn Smith, Rizzoli, \$45

Emilio Ambasz, Inventions: The Reality of the Ideal

Essays by Peter Buchanan, Ryuichi Sakamoto, Tadao Ando, and Fumihiko Maki, Rizzoli, \$65 cloth, \$40 paper

Armando Salas Portugal: Photographs of the Architecture of Luis Barragan

Photography by Armando Salas Portugal, preface by Massimo Vignelli, introduction by Ignacio Diaz Morales, essay by Ernest H. Brooks II, Rizzoli, \$45

Scogin Elam and Bray: A Critical Monograph

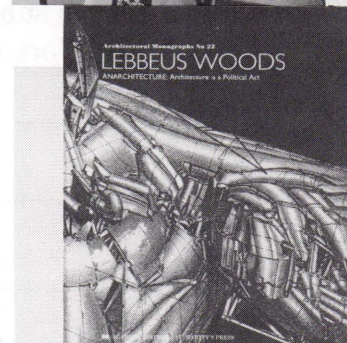
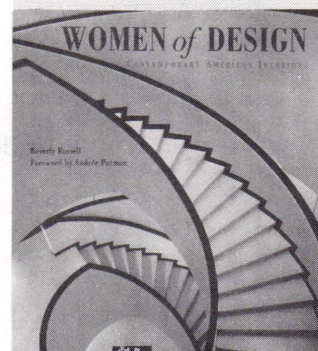
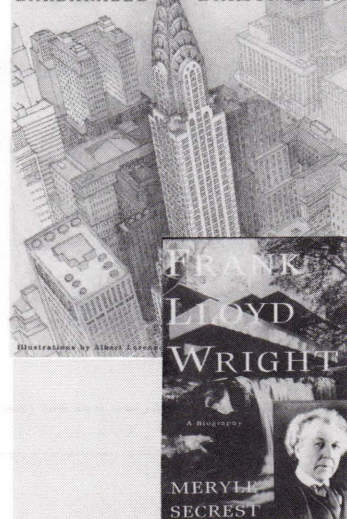
Edited by Mark Linder, Rizzoli, \$60 cloth, \$35 paper

Robert A.M. Stern: Buildings and Projects, 1987-1992

Introduction by Vincent Scully, Rizzoli, \$60 cloth, \$35 paper

LANDMARKS
EIGHTEEN WONDERS OF
THE NEW YORK WORLD

BARBARALEE DIAMONSTEIN



Urban Center Books' Top 10

As of October 27, 1992

1. **Guide to New York City Landmarks**, Andrew S. Dolkart (The Preservation Press, paper, \$6.95).
2. **Changing New York: The Architectural Scene**, Christopher Gray (Dover, paper, \$9.95).
3. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).
4. **Transmission Towers on the Long Island Expressway**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
5. **The Architectural Uncanny**, Anthony Vidler (The MIT Press, cloth, \$25.00).
6. **Cyberspace**, Michael Benedikt (The MIT Press, cloth \$27.50, paper \$15.95).
7. **The Sphinx in the City**, Elizabeth Wilson (University of California Press, cloth \$35.00, paper \$14.00).
8. **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).
9. **America**, Jean Baudrillard (Verso, cloth \$29.50, paper \$18.95).
10. **The Park and the People: A History of Central Park**, Roy Rosenzweig and Elizabeth Blackmar (Cornell University Press, cloth, \$35.00).

Rizzoli Bookstores' Top 10

As of October 29, 1992

1. **Richard Meier, Architect, Volume 2**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$65.00, paper \$40.00).
2. **GA Houses 35** (GA, paper, \$23.50).
3. **The Wright Style**, Carla Lind (Simon & Schuster, cloth, \$50.00).
4. **Morocco**, Landt Dennis (Clarkson Potter, cloth, \$45.00).
5. **Frank Lloyd Wright**, Meryl Secrest (Alfred A. Knopf, cloth, \$30.00).
6. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$65.00, paper \$40.00).
7. **Le Corbusier: Ideas and Forms**, William J. R. Curtis (Rizzoli, paper, \$35.00).
8. **International Book of Lofts**, Suzanne Slesin (Crown, cloth, \$35.00).
9. **Fireplaces**, Alexandra Edwards, photos by Cookie Kinkad (Chronicle, paper, \$18.95).
10. **Abstract 90/91** (Columbia University Press, paper, \$19.95).

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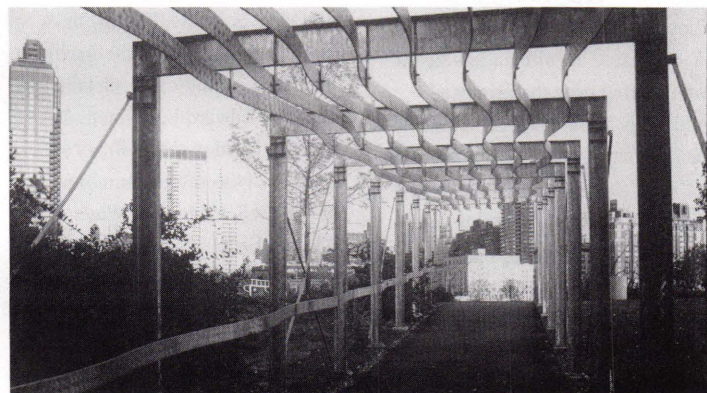
SCOPE Peter Slatin

Roosevelt Island Update

Beginning with **Tadashi Kawamata's** now-dismantled installation centered on **James Renwick's** crumbling **Small Pox Hospital** at Roosevelt Island's southern end, the **Roosevelt Island Operating Commission** (RIOC, a state public-benefit corporation) has

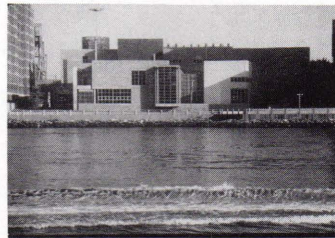


Octagon Park, baseball field bleachers, Weintraub & di Domenico



Octagon Park, entry pergola, Weintraub & di Domenico

brought several projects to fruition. In October, **Weintraub & di Domenico's** **Octagon Park** opened, followed a scant week later by the dedication of **Public School/Intermediate School 217**, a School Construction Authority project for 850 students designed by **Michael Fieldman & Partners**. A new cultural center with a dance studio and small theater designed by **Martin Holub** is also slated to open this fall, and seawall and promenade construction work continues.



P.S./I.S. 217, Roosevelt Island, Michael Fieldman & Partners

Octagon Park's \$3.5 million, nine-acre first phase is anchored by **A.J. Davis's** 1839 **Octagon Tower**, a landmarked ruin. "We built around it to preserve continuity," explains **Alyce Russo**, director of planning and development at RIOC. Facing east along the waterfront at the island's northern end and bordered by an esplanade, the park contains a full-size soccer field, a small baseball diamond, tennis courts, and a 200-plot community garden bounded by a rose walk.

In between the sports fields, a terraced mound conceals an element that RIOC and the

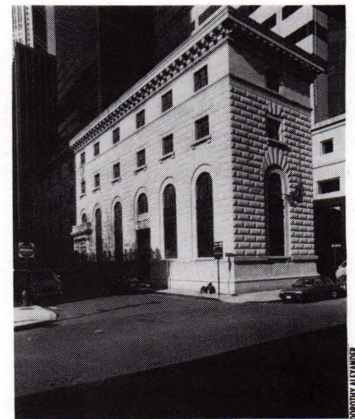
designers have had to live with: a 600-foot-deep shaft for the Department of Environmental Protection's new water tunnel for the city, now fenced off and projected to be completed in 1995. "DFP has been on the site since 1972," says **Richard Sullivan** of Weintraub & di Domenico. "That thing is built to take a nuclear blast."

Sullivan praises the heavy community involvement characteristic of Roosevelt Island. The task force created to oversee the park "came to us with 35 acres of programming for a 15-acre site," Sullivan says. Financed without New York City funds, the park received a \$1 million grant from the Environmental Quality Bond Act of New York State and \$2.5 million in matching funds from Nynex and other private sources. RIOC is responsible for its upkeep.

Recent construction notwithstanding, the most closely watched development on Roosevelt Island is the one that's not there: **Louis I. Kahn's FDR Memorial**. RIOC is finishing the 4,000 feet of seawall at the island's southern tip and designing a temporary promenade around the site of the proposal. "We are designing the seawall so as not to preclude eventual construction of the memorial," notes Russo, "and people think we're building it, but we're not." Responsibility for initiating a fund-raising campaign, she points out, lies with the **Eleanor and Franklin Delano Roosevelt Institute**.

Landmark Move Planned

Form may follow function, but it's leading the way at the future headquarters of the **Landmarks Preservation Commission**. The long-vacant **First Precinct Police Station** at Old Slip and South Street in Lower Manhattan has been designated to house the LPC as soon as the **Department of General Services** can renovate the 1911 building, a five-story Italianate creation from which the tiers of



First Precinct Police Station, Old Slip and South Street

steel cells were long ago removed. The precinct house is a city-owned landmark and could save the commission more than a half-million dollars in annual rent over its current quarters at 225 Broadway. "There's no more appropriate place for us to be. This is where the city started," says LPC commissioner **Laurie Beckelman**. **Tony Smith**, deputy commissioner for design and construction management at the

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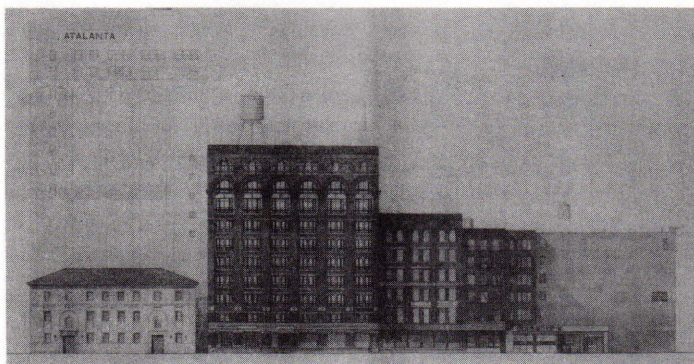
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DGS, calls the choice "a central casting event." But Smith warns that a proliferation of thick, load-bearing walls throughout the interior is making life difficult for DGS designers, directed by architect **Roger Cumming**. Although the basic structure is sound, Smith notes that "police are hard on buildings," and a nearly 20-year vacancy hasn't helped.

While the basic square footage — 20,000 — is about equal to that of its present offices, the tight room configurations could make the agency feel a bit cramped. One of the most difficult spaces to engineer, Smith says, is a large public hearing space. "There's not as much elbow room," he adds. But he points out, "There's a certain irony here. If there's any agency in New York City that ought to understand the nature of the compromises you have to make in dealing with a landmarked building, it's the commission."

Despite the many "challenges" Smith sees for the DGS, they hope to have the commission installed in the precinct house by June 30 — the end of the current fiscal year. That would certainly save rent money. But he insists that delays won't kill the move to a building that is a visible expression of the commission's purpose. "It's long overdue," says Laurie Beckelman. "The public is in and out of our offices constantly. What better use could you find for this building?"



Blood Services Center, 22 Ericsson Place, Platt and Byard

Blood Lines

In a positive test of its proposed **Tribeca West Historic District Manual**, the Landmarks Preservation Commission approved a scheme by **Platt and Byard Architects** to transform a through-block, cold-storage warehouse at **22 Ericsson Place** into the new home for the **Blood Services Center of New York**, a private, nonprofit organization. The center, currently working out of the Red Cross basement on East 65th Street, collects and distributes blood throughout the city and, in its new facility, will also provide full testing services. **Haines Lundberg Waehler** is the project's architect of record.

Paul Byard describes the ten-story, 140,000-square-foot building, designed by **William Birkmire** and completed in 1905, as a "vigorous" — if windowless — example of turn-of-the-century industrial architecture. (Perhaps the fact that there were no existing windows to fuss over made things

easier for the commission, which unanimously approved a design that introduces windows to the structure.) The vacant building sits on a square off the Holland Tunnel that, says Byard, was one of the city's ritzier residential areas in the first half of the nineteenth century. Later, the New York Central Railroad built a freight terminal on the site that was torn down to make way for the tunnel.

The LPC praised the architects' "exemplary" response to what spokeswoman Tracie Rozhon termed a "very demanding program loaded with complicated issues. They needed to introduce light and air, and came up with an intelligent solution that uses the proposed guidelines in the manual." The commission, says Byard, "haggled" a bit, but went along because "we went back to the beginning and thought it through as if we were starting fresh, but designed appropriately for the district without being derivative or creating a pastiche."

Ferry Update

Congratulations to **Venturi Scott Brown and Anderson/Schwartz** for their winning design for **Whitehall Terminal at South Ferry**.

The design means that the Statue of Liberty and much of Staten Island will be unable to avoid knowing what time it is from the 120-foot-high clock that faces the harbor.

More details in next month's *Oculus*.

Corrections/Clarifications

In an update on the selection of an architect for the East Hampton airport (*Oculus*, October 1992, p. 9), a short list of four teams chosen in the second round failed to include Linda Yowell Architect as associate architects with Ralph Gillis Associates. *Oculus* apologizes for the omission.

The report on the Chapter's architect selection process (*Oculus*, November 1992, p. 3) neglected to identify Jerry A. Davis, AIA (HOK), and Bruce S. Fowle, FAIA (Fox & Fowle), as members of the Architect Selection Committee. It mistakenly identified Edward S. Connell, AIA (Swanke Hayden Connell), as a member of the same committee. Mr. Connell, along with Wayne Berg, AIA, and Lenore M. Lucey, FAIA, will serve on the Client Committee, which will represent the Chapter's interests with the architect and contractor in completing the selected design. David Castro-Blanco, FAIA, will chair the committee. The Chapter wishes to thank National Reprographics for photography of the submissions.

The article on Foley Square in the October 1992 issue (*Oculus*, p. 10) should have listed BPT Properties as the prime contractor of the U.S. Courthouse; the architects and principle design subcontractor are Kohn Pedersen Fox and Simmons Architects. According to Linpro, the proper name for the burial site they are working around is the African Burial Ground. ●

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The Great Debate

by **Gerry Vasisko, AIA**

There were no sound bites, no attacks on personalities or appeals to patriotism; trust and taxes were not even mentioned. The debate held on October 19 at Cooper Union's Great Hall was something

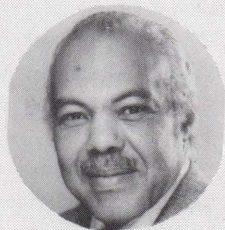
200 people who attended the event.

For the most part, DelliBovi defended the Bush Administration's policies, and at one point praised its efforts to reform the "welfare state." He characterized the Bush policy as "empowering the people," while Wellner most often cited solutions such as creating jobs and educational opportunities. In response to

Pinero asked all three campaigns to "keep social services programs" as part of any initiative, because without them housing programs for the poor will not succeed.

When the candidates' representatives referred to home ownership as a key to urban revitalization, Max Bond cautioned the panel that "home ownership is not the

exchanges that citizens interested in confronting the housing crisis must choose the candidate who can best help the country develop a will to face these problems.



Max Bond, FAIA



Brendan Gill



Sally Hernandez-Pinero



Richard Ravitch

rare in an otherwise superficial presidential debate season. Sponsored by the AIA Housing Committee, the City Club, and the Municipal Art Society, the event was moderated by a representative from the League of Women Voters.

A panel of experts on urban policy and housing, including architect Max Bond, FAIA, journalist Brendan Gill, New York City Housing Authority chair Sally Hernandez-Pinero, and Richard Ravitch of the Corporation of Supportive Housing, asked representatives of the three presidential candidates pointed and provocative questions regarding their policies on the housing crisis and the plight of the nation's cities. The exchanges between Alfred A. DelliBovi, deputy secretary of HUD (representing the Bush/Quayle campaign), Dr. Mark A. Weiss, senior policy advisor to the Clinton/Gore campaign and associate professor of real estate at Columbia University, and Dr. Michael Wellner, representing the Perot/Stockdale team, were for the most part informed and detailed. They revealed that the solutions to the problems of producing affordable housing, maintaining a viable mix of incomes in existing public and subsidized housing, and finding sources of funding and ideas for new programs are as varied as the

Brendan Gill's question about the role housing will have in the candidates' economic growth plans, Weiss suggested community block grants, tax credits, and mortgage insurance for both single- and multi-family housing, as well as stressing the "home program" and its successes in developing home ownership opportunities. All three representatives agreed on the need for community participation in differing degrees.

In response to Max Bond's question on the role of quality in the production of federally subsidized housing, DelliBovi and Weiss agreed that excessive design controls had contributed to making some HUD programs unworkable.

Recognizing that housing must be linked to community development initiatives, Sally Hernandez-

solution, because it blames the people for the failure of the system." He went on to say that "it is not whether poor people own their homes, it is whether or not their lives are secure, which contributes to community renewal."

Richard Ravitch noted that "the middle class is well-housed today," implying that there is no real will to create a coherent housing policy. Emphasizing Ravitch's suggestion that the government develop policies for both low- and middle-income housing, Magnus Magnusson, chair of the AIA Housing Committee, later stressed that "seed money must be allocated now or we will see very little production in the next two years."

While the debate will continue regardless of the outcome of the election, it was clear from these

Letters

The Architectural Dialogue Committee that organized the debate for the Design Awards expects the deliberation on the awards program to continue until a fairer solution emerges. A new format resolves one of the issues raised by Jerry Maltz (*Oculus*, October 1992, p. 13): a broader, five member jury for all categories will provide a consistency at least within each year's event. However, the [jury's] consistency year to year and its composition still seem unstructured and dependent on chance.

One solution would be the appointment of one or two jurors for consecutive years or certain intervals; another solution would be to have a more typical jury composition, e.g., an architectural historian, a theorist, two practitioners, and a user. A combination of these solutions would probably be the most beneficial, particularly if unbiased historians were reappointed. The absence of both historians and users in recent years' juries and the resulting imbalance have been noticeable.

D. Lucian Iliesiu, Architectural Dialogue Committee co-chair ▲

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Litigation, Arbitration, Mediation — What's Best for You?

by Lester P. Korzilius, AIA

On October 27 the Professional Practice Committee sponsored a panel discussion on methods of dispute resolution — litigation, arbitration, mediation, and other alternatives. The panel included Robert Mead, vice president of program development for the American Arbitration Association; Richard Kalikow, Kalikow Realty & Construction Corp.; Donald Kreindler, Kreindler & Relkin, P.C. (attorneys-at-law); and Jim Raymond, northeast regional claims manager for D.P.I.C. (professional liability insurance). The event was moderated by Jeff Gertler, AIA.

Panelists concurred that before entering into an agreement, the architect should understand the intentions of the owner, perform a credit check, and make sure that developers have their financing in place.

They recommended arbitration over litigation, as the cost to litigate a claim is disproportionate to the claim if the dispute is for less than \$500,000. One advantage of arbitration is that the claim is judged by individuals with experience in the construction industry, whereas jury trials have lay people who, as consumers, are generally prejudiced against service-providing architects.

Also, the arbitration rules for construction disputes are formulated to accommodate the particular needs of the construction industry. Arbitration is binding (judgments cannot be appealed), although the award can be subject to an appeal.

Mediation is a process where parties to a dispute negotiate with the aid of an impartial mediator whose opinions are not binding. When parties accept mediation in good faith as the means of dispute resolution, there is a success rate of approximately 80 percent. D.P.I.C. suggests that architects have a clause in their contracts requiring mediation before a dispute can be brought to either arbitration or litigation.

Panelists noted that many claims are made against architects by owners trying to avoid paying fees (possibly more than 30 percent of all claims). In these instances mediation would be ineffective, as at least one of the parties is dealing in bad faith, and arbitration was recommended over litigation because of cost and time advantages. The experts advised architects to file a lien on the building without hesitation when an owner wrongly stops payment.

The panel also suggested using a dispute review board, which consists of two or three knowledgeable and impartial individuals on retainer for the life of the project, who can be called on to resolve problems as they arise. Another suggestion was including a clause in the construction contract to allow the owner, contractor, and architect to be involved in one arbitration proceeding.

The experts concluded by reminding participants that many owners, even experienced developers, do not understand all of what an architect does. The architect should clearly explain solutions and give background information as to why decisions are made.

Exploring the Lower East Side

by Erin A. Zeno

Using the Lower East Side as its classroom, Learning by Design:NY kicked off its second series of workshops on October 23. The three weekend series entitled "A City of Neighborhoods: The Lower East Side" is designed to tap the knowledge and enthusiasm of architects to bring architecture and community awareness into our city's schools. The program's value is two-fold — educators are not the only ones to benefit. By looking through a child's eyes, participating architects get a fresh new perspective on the cityscape.



Learning by Design: a tour of the Lower East Side

Frances Halsband, FAIA, introduced the series with a Friday evening lecture on "Building Basics: The Language of Architecture." Using a slide show of images that ranged from a whimsical birdhouse to a stately town hall, Halsband set the pace for a wide-eyed exploration of one of New York City's richest architectural neighborhoods.

The Sunday workshop began at the Eldridge Street Synagogue, an architectural gem constructed in 1887 by the first Eastern European Jews settling on the Lower East Side. Boarded up for some 40 years as a result of high heating costs and mounting repairs, the synagogue has been restored to serve as a Lower East Side heritage center for people of all ethnic and religious backgrounds.

After a tour and a history lesson on the synagogue, workshop participants watched a slide show on building elements, which served as a primer for a sketching tour of

the Lower East Side. The tour ended at the Henry Street Settlement for an afternoon of exercises on adding the energy of architecture to the curriculum.

At press time, the Lower East Side series was geared up for its two remaining weekends: a November 6 lecture by Ruth Abram entitled "Urban Pioneers on the Municipal Frontier," followed by a Sunday workshop, "The Past and Present of the Lower East Side," starting at the Tenement Museum on Orchard Street; and a November 20 panel discussion entitled "Henry Street Settlement: Community Education and Action," followed by a Sunday workshop, "Views of What a Neighborhood Is and Should Be," focusing on the Henry Street Settlement and the stages of housing reform in the area.

"A City of Neighborhoods" is a collaboration between Learning by Design:NY and the Cooper-Hewitt National Museum of Design. The Lower East Side program's instructors were Learning by Design:NY Committee chair Linda Yowell, AIA, vice-chair Jerry Maltz, AIA, and museum educator Julie Maurer.

All interested architects and architecture students are encouraged to join in the winter/spring workshop series focused on the Upper West Side, featuring the Cathedral of St. John the Divine, the New York International Youth Hostel, and the GLOBE Center at Booker T. Washington Junior High School. Contact Linda Yowell at 929-3737.

Chapter Office Closed

Please note that the Chapter offices, including the documents department, will be closed for regular business from Monday, December 21, 1992, through Monday, January 4, 1993. This time will be used to prepare for the upcoming relocation.

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The City Restored

by Anthony R. Smith

We face many challenges in holding on to our urban architectural riches. According to one set of statistics, New York City has 221 currently active firehouses. Of those, 70 percent are more than 50 years old, and three were built during the Civil War. Many of our firehouses were designed by great architects — one, at least, was designed by Stanford White. Sadly, it has not remained an active fire-house. But many have, including many designed by Napoleon Le Brun.

Ten days ago, a brick fell from one of the Le Brun firehouses on West 83rd Street in Manhattan. Two days later, I found myself in the bucket of a New York City Fire Department tower ladder with a somewhat tremulous structural engineer, who doesn't like heights, looking at the facade. With an outstretched hand, he literally plucked out a brick.

It would appear that this building had not been re-pointed since 1885 and is now at great risk. We even found a four-foot volunteer birch tree growing from a juncture in the roof. The glorious dragon's head, cast-iron pulley used, I assume, to haul bales of hay from the street, is pulling away from the facade and in danger of falling.

Scores of libraries and police precincts dot the city, many in desperate need — many architectural treasures — and the city faces one of its most restrictive periods of both expense and capital budgets. When McKim, Mead & White were designing the Municipal Office Building, they hired Adolf Weinman to design the marvelous statue called *Civic Fame* that adorns the top of the building. She stands over 20 feet high and was recently restored and dramatically returned to her perch in a helicopter lift.

A quite splendid lighting plan has been laid out, generally using existing conduit, which for the relatively modest fee of a little over

\$100,000 will light *Civic Fame* as she has never been before. Having spent over \$50,000,000 on the restoration of the building's exterior, this is virtually a rounding error in that total cost, clearly an appropriate and a wise expenditure of the city's treasure. But, alas, things are never that simple. Do we light *Civic Fame* as she deserves to be lit and as New Yorkers, perhaps, have a right to expect to see her lit, or is it a more appropriate use of those funds to rebuild an unsafe elevator system in another building? It is fascinating to me that this statue is called *Civic Fame*. I'm rather grateful that she is not called *Civic Virtue*. But it is significant that she is not called *Civic Pride*. It is perhaps a mark of the arrogance that has been a hallmark of New York City going back almost to the time of the Dutch. What is New York City if not famous? We do not have to be bothered with pride. We are, after all, New York City.

Perhaps the time has come to revisit civic fame and create civic pride. New York City's philanthropy has always been oriented towards institutions: Carnegie Hall, the Metropolitan Museum and the Museum of Modern Art, the Bronx and Brooklyn Botanical Gardens, the public libraries. In the late nineteenth and early twentieth centuries, this city had bestowed upon it an extraordinary endowment of public buildings. We lived off the proceeds of that endowment for a long time, but starting 30 or 35 years ago, we began to dip into

principal, and that principal — the physical structure of these buildings — is deteriorating rapidly.

We must find a way to create a sense of civic pride in these great, marvelous, and dying parts of our history, which may involve establishing some type of public trust similar to the Central Park Conservancy. We are, in fact, going to create this trust, and we will need your help in many ways. Over the next few months, we will be turning for guidance and support to this association, your counterparts in the engineering world, and others who care for the invaluable encyclopedia of great structures.

This is a gloriously appropriate point to begin thinking and talking about what we can do to save the unique physical history that so many of our municipal buildings embody. By preserving our past, we will be truly "partnering for the future."

The preceding article was adapted from remarks given to the New York State Association of Architects on October 3, 1992.



Diane Barnes and Gene Kohn boogie at Chapter party



Chapter party at B. Altman building

The Fall Party

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