

Oculus

an eye on New York Architecture

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American Institute of Architects

New York Chapter

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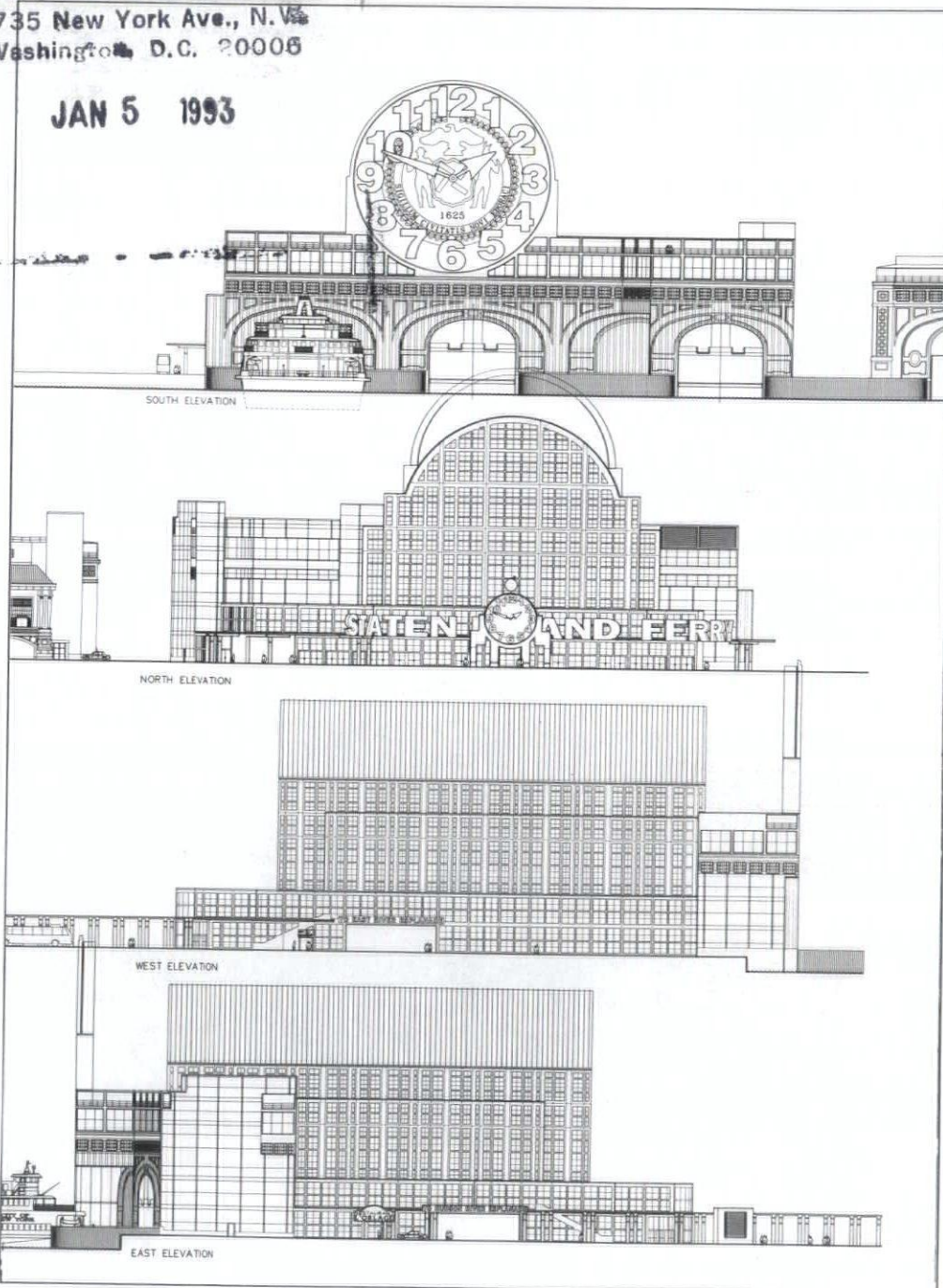
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Submissions over 100 words should be on disk.

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On the cover: Whitehall Ferry Terminal winning
scheme: top to bottom, south elevation, north
elevation, west elevation, and east elevation,
Venturi, Scott Brown and Associates, Inc. and
Anderson/Schwartz Architects

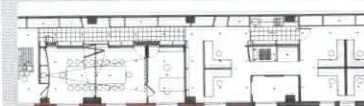
HQ Under Construction...

by Lenore M. Lucey, FAIA

As you read this, the Chapter's new
home at the **New York Design
Center** will be nearing completion.
Celebratory and everyday events
as we move and settle in will allow
everyone to enjoy the new space.
At the end of November, as I write
this, we want to say thank you to
our additional supporting partners
in this new venture:

- **Barbara Cianci Horton, IALD,**
of **Horton Lees Lighting Design,**
Inc., provided lighting design
services and assistance with
obtaining fixtures.

- **Jerry Gillman, of Cole-Gillman
Associates, P. C.,** donated con-
struction code/compliance and
filing services.



Hanrahan Meyers's scheme for Chapter HQ

- **Swanke Hayden Connell**
contributed the services of graphics
designer **Don Kiel** for our signage
and identity program.

- **Lou Jacobs, of BPC Industries,**
offered to manufacture signage.

- **Lema Construction** is volunteer-
ing labor at the construction site.

- **United States Gypsum (USG)**
contributed sheetrock for walls and
ceilings.

- **John C. Langenbacher** will
donate construction of the custom
reception desk at cost.

- **Hird Blaker Architectural
Woodworker** is building the birch
cabinetwork at cost.

- **Nordic Interiors, Inc.** is
donating shop drawings for all
woodworking.

Our very sincere appreciation to
all; the list will continue next month.
We plan to provide acknowledgment
of all participants in the "Year in

Review" in the June issue of *Oculus*,
as well as in the new offices and in
all publicity.

Dialogue Update

by Bohdan O. Gerulak, AIA

On February 5, the Architecture
Dialogue Committee will open the
1993 Re-Searches in Architecture
series with a symposium held
immediately after the announce-
ment of the winners of the 1993
design awards. The event will be
held at 200 Lexington Avenue,
on the 16th floor, at 6:00 pm. The
symposium panel will include
design awards jury members and
will be moderated by Suzanne
Stephens, editor of *Oculus*.

The purpose of the RIA
programs is the search for all the
forces that affect contemporary
architectural thought. Individual
dialogue events are planned in
varying formats with diverse topics.
"The Logic of Architecture: New
Developments in CAD" will be
presented by William Mitchell, dean
of MIT's school of architecture and
planning, on April 6. An April 20
program will feature Princeton
University school of architecture's
Beatriz Colomina, author of
*Architecture in the Age of Mechanical
Reproduction* and, most recently,
Sexuality and Space. Other
programs on urban design and
evolving architectural theories will
be announced in the future.

Corrections

In the October issue of *Oculus*
(pp. 6-8), the article on Cooper
Union's Residence Hall failed to list
Grid Properties as the real estate
development advisor. *Oculus* regrets
the omission.

In the December *Oculus* (p. 3),
A.J. Contracting Company was
incorrectly listed as construction
manager. Instead, the company is
providing advisory services to the
Chapter.

Stuyvesant High School Criticism: *Response by Alex Cooper, FAIA, Cooper Robertson & Partners and Ralph Steinglass, FAIA, Gruzen Samton Steinglass*

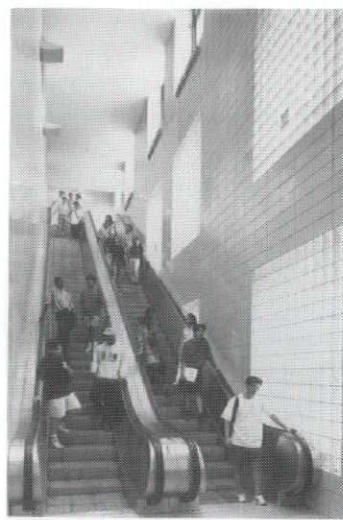
It is disturbing to us as the architects for Stuyvesant High School that the November *Oculus* feature (pp. 6-9) is replete with inaccuracies (inexcusable in a professional journal) and innuendo (customary in a tabloid journal). As a few examples, "Cooper was able to persuade the Board of Education to raise the standard allowance to 135 square feet per student." It was not Cooper, but instead the Stuyvesant Coalition and BPCA, who persuaded not the BOE, but the NYC OMB, to update the standards. Second, "electronic outlay comprises 40 percent of the construction budget." Instead, it was suggested that the electrical work was perhaps 40 percent higher than standard electrical cost percentage, to accommodate air conditioning (for an eleven-month school year) and computerization. Third, [the article refers to the] "symmetry of the ten-story

are seated parallel to the windows. The innuendo in the article focuses primarily on the cost of the building. Phrases such as "notorious price tag," "scrambling to explain the cost," "paint the substantial remainder," "budget fattener," "price extracted," and "very high cost of the school is a burden" attempt to create a controversy where none exists. In fact, a very hard-nosed budget was developed by the architects, construction manager, and clients together and approved by a very hard-nosed OMB as appropriate for the school's program and recognizing the constraints of the site. The relatively small difference in the budget between Stuyvesant and other new schools is mainly due to its foundation and site development costs, as well as costs associated with its unusually small site, creating the need for a high-rise school with escalators. All in all, the final construction cost is within six percent of the original budget as approved by OMB in 1988 after intense review.

As for the writer's design criticism, we choose to let the building speak for itself, and invite all interested parties to visit the school and form their own judgments.

Peter Slatin replies:

My apologies for misrepresenting the glazed facing block. However, there was no attempt or intent to create a controversy. Any public-facility budget is a legitimate area of inquiry. In the case of Stuyvesant, no matter how difficult it was to achieve this result at this cost, it is worth questioning what made it so.



Stuyvesant High School's double floor escalators

Another Response:

by Renee Levine

I have just seen the November issue of your magazine, *Oculus*. I am not an architect and thus do not usually have the opportunity to read what I assume is a highly regarded professional journal. The article, "Stuyvesant High School of Science," written by Peter Slatin, leads me to wonder if that assumption is indeed true.

I met Mr. Slatin when he was invited to tour our building. I spent some time with him explaining the involvement of the Stuyvesant coalition, of which I am a member. He seemed singularly uninterested in how the building was planned or for that matter how it functions. In reading his article, I wonder if he and I see the same building. I know we do not have the same agenda. Mine was, and is, to have planned and built (in collaboration with the architects) the best building that could be constructed within the constraints of the site, the regulations of the Board of Education, and Battery Park City. Mr. Slatin's agenda seems to be to make a name for himself by being negative, flip, self-righteous, and misinformed, not uncommon traits for journalists.

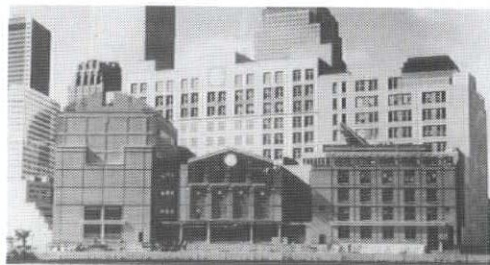
I grant you that everyone is entitled to his or her opinion, but this article strikes me as being unnecessarily mean spirited.

SCOOP Slatin/Stephens

Harlem on Architects' Minds

The surprise announcement in October of an RFP for the long-awaited **Harlem International Trade Center** sent downtown firms and uptown architects scurrying to find partners to meet the November 20 proposal deadline. Not all the teams were new alliances: **Philip Johnson** and **Raj Ahuja**, former partners of **John Burgee**, joined forces again to make a bid for the \$80 million project. Among the other teams were **Jack Travis** and **Aldo Rossi's Studio di Architettura**; **Roberta Washington** and **Mitchell/Giurgola**; and **Bill Davis** with **Brennan Beer Gorman**. "We want minority participation throughout in meaningful ways," says **Gene Norman**, president and chief executive officer of the **Harlem International Trade Center Corporation**, the project's development agency, an offshoot of the **Urban Development Corporation** and the **Harlem Urban Development Corporation**. How will the agency define meaningful? "We will use our judgment as we review the responses," replies Norman.

The trade center, a 350,000-square-foot, mixed-use building including an office tower, conference center, exhibition facilities, and a hotel, with provisions for community access to banquet rooms, is slated for construction on a state-owned site at Malcolm X Boulevard and 125th Street, just east of the Harlem State Office Building. Once planned as a mostly private-sector trade center, says Norman, the project received \$65 million in funding as a result of new leasing commitments from the city and state, including a prepayment lease from the Port Authority and the possibility that the city might be interested in purchasing 200,000 square feet of condominium space



New Stuyvesant High School, elevation facing north away from Battery Park

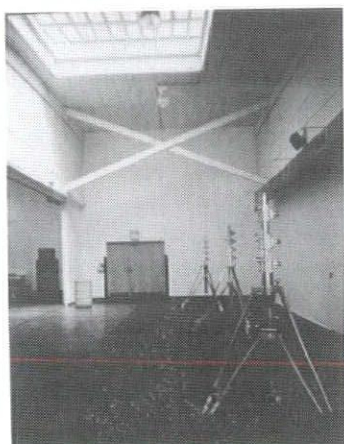
facade fronting Chambers Street." Instead, the facade is distinctly asymmetrical. Fourth, [the article cites] "the ceramic tiles that cover the walls...." Instead, structural glazed facing block is the material in the corridors. Fifth, [the article mentions] "the drab gray face of Manhattan Community College...." The building is clearly red brick. Sixth, [the article refers to] "the classroom layout, seats in those rooms with windows to the outside face away from the view...." Instead, in the typical classrooms students

in the building. The center will also contain New York State offices, part of the state's Global New York Program, an investment initiative to promote trade with Africa, Latin America, and the Caribbean. The center, says Norman, "ought to be a catalytic ingredient on 125th Street." Construction should start this fall and take two years.

Out and About

Deborah Berke Architect, until recently of **Berke & McWhorter**, just got a commission to design the interiors for *Harper's Bazaar*. The project for the elegantly redesigned magazine involves 20,000 square feet on two floors at 1700 Broadway. Berke got the job when Fabien Baron, *Bazaar's* creative director, hired her to renovate his apartment, and then suggested her to editor Liz Tilberis. With her former partner, Carey McWhorter, Deborah Berke has received acclaim for the design of **Industria Superstudio**, the very spare, no-nonsense, converted garage in the West Village that is now the fashionable place to shoot and be shot (for photos)....In Upper Manhattan's Bradhurst section at 152nd Street and Frederick Douglass Boulevard, a new residential building is under construction with 69 apartments for homeless and low-income families. Designed by **Geoffrey Freeman Associates** with **Morgan Architectural Design**, the housing includes 10,000 square feet of commercial space, parking, and a community center. An existing building next door is also being renovated to contain 24 apartments for the homeless and

low-income groups. The complex, named after **Reverend Dr. John J. Sass**, has been financed by the New York State Housing Finance Agency and is being developed by the New York Urban Coalition in joint venture with Procida Construction Co....**Eli Attia Architects** won the competition for **Shalom Center**, a mixed-use project in Tel Aviv that is 2.7 million square feet — "the largest commercial project in Israel to date," according to the firm. Three office/apartment towers, about 35 stories each, are arranged not too casually around a shopping

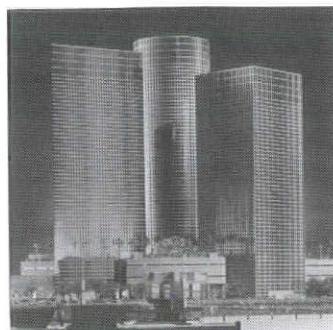


Industria Superstudio, Manhattan, Berke & McWhorter

mall and public gardens. The concrete and sky-blue reflective glass of the geometrical shafts is intended to defer to the International Style tradition that forms a strong part of Tel Aviv's architectural heritage, but it could be argued, as well, that the buildings belong to the Late Modernist phase of architecture for which the U.S. is known....**Don Smith**, who until recently was managing partner of SOM in New York, has retired and

is joining up with **Dan Friedman** in a new firm called **CORE Environmental** in Hartford, Connecticut. Meanwhile, back at

SOM, **Marilyn Taylor** has been made the managing partner.



The Shalom Center, Tel Aviv, Eli Attia Architects

Change of Name

We're not talking just about changing a firm name because of arriving or departing partners. We're talking about changing the firm name as the result of an architect changing his own name. It may sound peculiar, but **Peter Michael Marino** recently legally became **Peter Michael Marren**. You may ask why? Because of the other **Peter Marino**, who is also an architect. "It just got to be too confusing," says Peter Marren. "Even the IRS got us mixed up." To make it worse, (the other) Peter Marino is quite well known for designing and renovating buildings such as the new Barney's in construction on Madison Avenue, and for lavish residential interiors that are published in the ultra-smart decorating magazines, as well as shops, offices, etc. When Peter Marren, as Peter Michael Marino, designed the Norma Kamali store on West 56th Street, which was published all over the place, he soon found out everyone thought it was by the other Peter. "The confusion became particularly awkward," he says, "when we designed the lobby and renovated the facade for the Architects & Designers Building at 150 East 58th Street, where the other Peter Marino has his office." After trying to work it out under the name P. Michael Marino, Marren finally threw in the towel. How did he pick "Marren"? "I wanted the same number of letters, and to keep

the rhythm of the previous name," he replies. The firm is now called Marren and Newman Architects, with Margaret Newman as the other principal. The office is currently designing an orthopedic medical center in Long Island, and a 35,000-square-foot showroom for Cygne Design at 1372 Broadway. So don't even think it was designed by Peter Marino....

Big Jim and the Americans

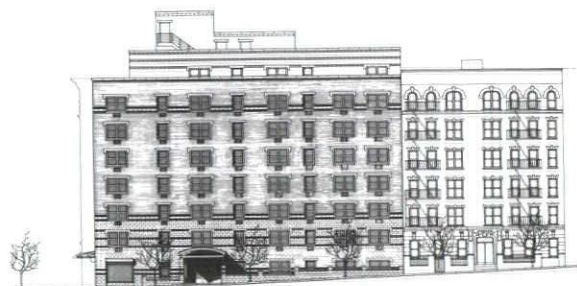
by **Suzanne Stephens**

"The American Tribute to Sir James Stirling," masterfully conducted by Stirling's longtime friend and colleague Richard Meier, took place on the morning of November 19 in the light-filled rotunda of the Guggenheim Museum. It was an appropriately magisterial occasion. In attendance were not only Mrs. Stirling and the two daughters, but also partner Michael Wilford, Stirling's friend and supporter Colin Rowe, and a number of New York's architectural community.

Considering that 17 speakers paid tribute, including the event's ten "sponsors," the affair proceeded expeditiously and smoothly. (Much of the credit should go to Meier's organizational skills, which evidently included a fair amount of pre-production browbeating of the speakers about time limits.)

With all that said, can we talk? The ten sponsors included Meier, Philip Johnson, Paul Rudolph, Cesar Pelli, Harry Cobb, Charles Gwathmey, Peter Eisenman, Michael Graves, Jaquelin Robertson, and Robert Stern — ten well-known Americans, who incidentally form a core group that has for years met over black-tie dinners at the Century Association. In fact, it was at one such august occasion that they learned about Stirling's untimely death while he was recovering from surgery on June 25, whence cameth the idea for the American tribute.

Sponsors justifiably might want to speak at such an occasion, since it



John J. Sass Plaza, the Bronx, Geoffrey Freeman Associates with Morgan Architectural Design

meant forking over some money for the event (including a post-memorial lunch, natch, at the Century). But memorial services being what they are, usually only very close friends of the deceased speak. While a good many sponsors were close to Stirling (including Rudolph and Pelli, who as deans at Yale had been instrumental in Stirling's teaching there), others had not been necessarily closer or more intimate than some of those sitting quietly in the audience. Thus the tendency could be detected among certain speakers to prove their unique rapport with Sir James by way of enlightening human interest stories. The trouble with such stories is they get to sound a little competitive. After the reminiscences that one American architect met

each of the sponsors thought about Stirling's oeuvre and the influence (of lack thereof) of his architecture on their own efforts. Both Johnson and Stern did focus on the architecture in their brief speeches, but because of the balance of others' comments, the architecture was shortchanged. If Stirling had only designed Leicester University Engineering Building (1963) and Neue Staatsgalerie at Stuttgart (1984), his contribution to the creation of great works of built architecture would be considerable. They showed the depth of his knowledge and sensitivity to the making of architecture, to its materials, its mass, its form, its plan, its circulation. They showed the power of his transformative genius with the full range of architectural

presented November 24 in the Board of Estimate room of City Hall. This year's awards, co-chaired by **Raquel Ramati** and **Lester Korzelius**, proved to be diverse in range. Some were predictable, others not necessarily so. Honor awards included the **Winter Garden** at the World Financial Center by **Cesar Pelli & Associates**; **Transitional Housing for the Homeless** on eleven sites in four New York boroughs by **SOM**; the **Ellis Island Main Building** by **Beyer Blinder Belle**; **H.E.L.P. Homes** permanent housing in Brooklyn by **Cooper Robertson & Partners**; the **Seamen's Church Institute** by **James Stewart Polshek and Partners**; and **Bethelite Institutional Baptist Church** by **Theo David & Associates**. Citations were given for **Hostos Community College Allied Health Complex** by **Voorsanger & Associates**; **Two Times Square** by **Mayers & Schiff Associates**; **Ballplayers Refreshment Stand** by **Buttrick White & Burtis**; and **Carnegie Hall Tower** by **Cesar Pelli & Associates**. Special awards were given to **Joan**

Bethelite Institutional Baptist Church, Gordon Davis observed that it has "a rising new facade that seems to strut in praise and a new roof that ascends like hands raised in joyful prayer." Lew Davis joked that he was getting tired of giving awards to John Belle for Ellis Island, "and not once has he given one to me." He also said, "This museum facility expresses the relationship and the tension between the old and the new, and it suggests through architectural means that liminal state experienced during the facility's heyday."

● OBITUARY

Mark Lowe Fisher, a senior project architect with James Stewart Polshek and Partners, died of AIDS-related illness on October 29. Fisher, whom Polshek calls a "brilliant" architect, worked on a number of well-known office projects after joining the firm in 1987. They include the Home of the National Inventors Hall of Fame in Akron, Ohio, the Brooklyn Museum expansion, and the Clarke County Civic Center in Athens, Georgia.



Mary Stirling



James Stirling



Kate and Sophie Stirling

Stirling in nineteen-ought-ought under the most unusual and revealing circumstances, you expected the next one to stand up and say, "Well, I bore his child." In the face of these men claiming such, the comments by his daughter Kate, an architect with Koetter Kim in London and the only female to speak, seemed all the more refreshing. Also well received were comments by Rob Livesey and Craig Hodgetts (who knew Stirling from his teaching days at Yale), Robert Maxwell, a longtime close friend and writer on his work, and Colin Rowe, who has indeed known Stirling well for 50 years and did come up with some startling insights into Stirling's passions and quirks.

vocabulary, whether it belonged to a modern, industrial vernacular or traditional, classical language. Indeed Stuttgart, inside and out, embodies the story of architecture on so many levels and from so many perspectives.

Even Stirling's less accomplished buildings had a vibrancy and strength in honoring, but not being shackled by, invention or tradition. If some of his more experimental designs didn't quite come off, they were instructive and fascinating anyway; they always contained those seeds of greatness that linked us to architecture's past and to its future. Everyone dies too young, and like Louis Kahn, Stirling really did die too young. He had at least two more great buildings in him and a dozen more that could still teach us something.

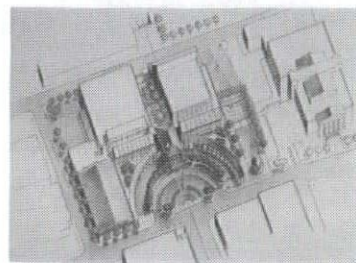
Bard Awards Presented

The 1992 Bard Awards, sponsored by the City Club of New York, were



Joan Davidson

Davidson and Senator Daniel Moynihan for their various efforts in historic preservation, environmental protection and neighborhood improvement, and the sponsorship of quality architecture on local and state levels. In presenting the awards, the jury — composed of **Lew Davis**, **Gordon Davis**, **Sally Goodgold**, **Hugh Hardy**, **Suzanne Stephens**, and **Mortimer Zuckerman** — had some comments to make. About Two Times Square, Hugh Hardy asked, "Can a ten-story bottle of Coke be architecture? Answer: yes, if it's on Times Square." About the



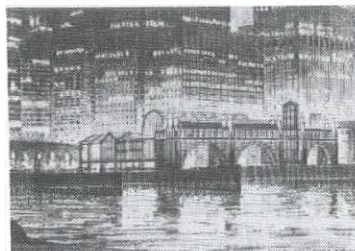
Clarke County Civic Center, Atlanta, James Stewart Polshek and Partners, Mark Lowe Fisher, senior project architect

Fisher, who was from Ames, Iowa, received an M.Arch. from Columbia's GSAPP in 1985, after getting his B.A. from Iowa State in 1977. He "kept us straight," Polshek said at his death. "In lots of ways he was the conscience of the firm, but not in a nettling way. He was always coming down on the side of the humanizing of a building." After Fisher's memorial service a number of demonstrators carried his coffin to the Bush/Quayle headquarters in Midtown as part of a protest of the government's foot-dragging in AIDS research.

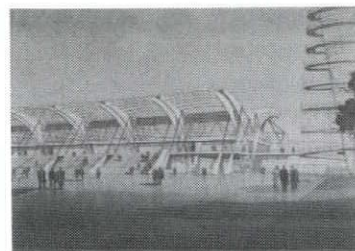


Runner-up scheme: James Stewart Polshek and Partners

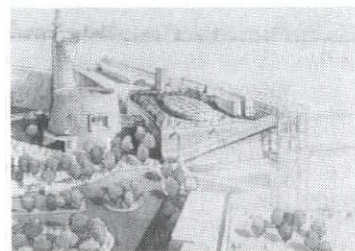
Whitehall Ferry Terminal



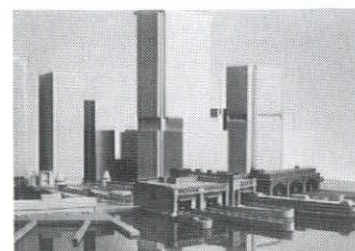
Runner-up scheme: Hardy Holzman Pfeiffer Associates



Runner-up scheme: Rafael Vinoly Architects

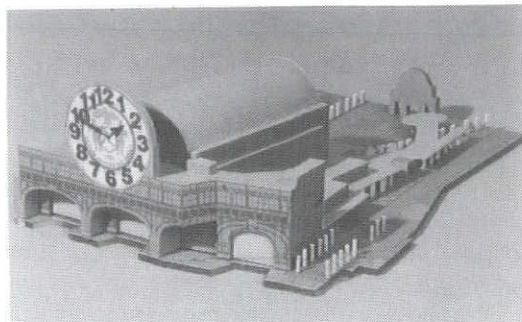


Runner-up scheme: Skidmore Owings & Merrill

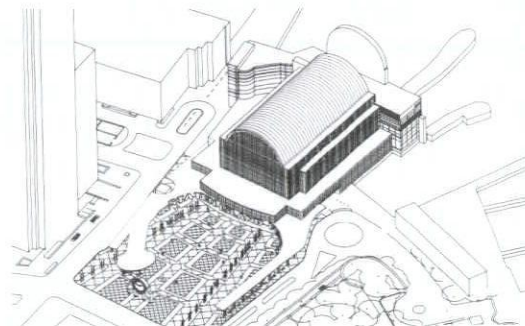


Runner-up scheme: Aldo Rossi Studio di Architettura with Anshuetze, Christidis and Lauster

COMPETITION COMEBACKS



Ferry Terminal model, south elevation, winning scheme by Venturi, Scott Brown and Associates and Anderson/Schwartz



Aerial view of Ferry Terminal winning scheme looking southeast

by Suzanne Stephens

Last month was earth-shattering in the history of competitions for New York City buildings. Both the results of the Whitehall Ferry Terminal competition in Lower Manhattan and the Police Training Academy in the Bronx were announced. In both cases the competitions were revived from the remains of previously aborted attempts at competitions, and in both cases the winners and the runners-up are known names with reputations for design. In fact, in the two cases many were the same names....

The Ferry Terminal

As anyone who hasn't been camping in Outer Mongolia through the late fall knows, **Venturi, Scott Brown and Anderson/Schwartz** won the **Whitehall Ferry Terminal** invited competition on November 6, with a scheme that includes a 120-foot-diameter (or ten-story high) clock downtown at South and Whitehall streets, facing the harbor. Already their scheme is controversial. The clock is too big. More about that later. Meanwhile, the runners-up were **James Stewart Polshek and Partners**, **Hardy Holzman Pfeiffer Associates**, **Rafael Vinoly Architects**, **Skidmore Owings & Merrill**, and **Aldo Rossi Studio di Architettura** with **Anshuetze, Christidis and Lauster**. Sponsored by the city's Economic Development Corporation, the two-stage, RFQ and short-list competition attracted a notable roster of entrants.

Now the question is, How was the scheme chosen? First, it was done by a rather large jury that was chaired by Arthur Levitt Jr., chair of the EDC, and included MAS's Kent Barwick; Robert Campbell, the architecture critic for the *Boston Globe*; Maureen Cogan, chair of *Art and Auction* magazine; deputy mayor for planning and development Barbara Fife; Mildred Friedman, the exhibition consultant; Cesar Pelli; Thomas Krens of the

Guggenheim; commissioner of New York's DOT, Lucius Riccio; commissioner of New York City's Department of Buildings and director of the Mayor's Office of Construction, Rudolph Rinaldi; chair of the City Planning Commission, Richard Schaffer; chair of environmental design at Parsons, Susana Torre; and Carl Weisbrod, president of the EDC. Bill Lacey was the competition advisor. The interesting twist was the decision for the judging not to be anonymous. Indeed, the six finalists presented their schemes in person to the jury and had their proposals on view in a public exhibition during this period.

Considering the range of interests and professions of these representatives and the diversity of the architectural responses to the program, it is surprising to hear the jury's decision was unanimous. But one source, who asked not to be identified, explained that one of the considerations was how to accommodate the complex loading and unloading of people from two levels of the ferry during peak traffic hours. Many entrants had not fully addressed this issue, and the Venturi, Scott Brown and Anderson/Schwartz scheme at least showed the "promise of resolving it." A more general concern was the "homogenization of public space" that has taken place in the U.S., where so many different types of buildings look just alike. The jury, the source noted, seemed to be looking for the "unique experience." As Levitt told the *New York Times*, it should be "a signature...another landmark."

With regards to the remarked-upon, high nostalgia quotient in the Venturi, Scott Brown and Anderson/Schwartz scheme, the feeling seemed to be that all the proposals were nostalgic about something — whether it was a nineteenth-century train station, a 1930s airport, or even a 1950s bus station.

The jury's unanimity evidently did not mean there weren't a lot of favorites among the other entrants. Rossi's proposal was thought by at least one juror to

have been a more unique public building, and Polshek's a more successful urban space. Since the six finalists had their proposals on display during this time, the interested public had its preferences, too: The head of the Bowling Green Association, Arthur Piccolo, mounted an energetic campaign for the Skidmore Owings & Merrill design and has since been vocal as an anti-clock partisan; and a poll by the *Staten Island Advocate* came out in favor of the Hardy Holzman Pfeiffer proposal.

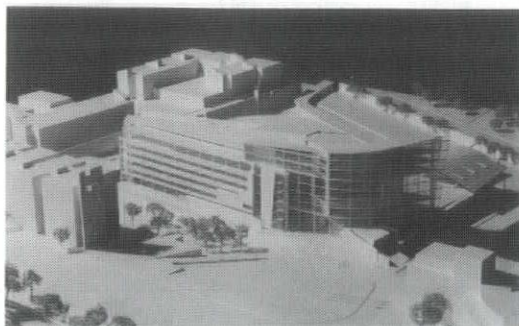
The \$112 million dollar terminal, expected to be completed by 1998, is being sponsored by the Transportation Department as well as EDC. Although the ferry building was originally to be part of the South Ferry Plaza — a competition won by Fox & Fowle and Frank Williams in 1986, which included a high-rise — the winning proposal went out with the 1980s. But a fire in 1991 has made it imperative to replace the scuzzy, 1950s zero-architecture ferry building. Venturi's green metal and green-tinted glass building, with its 125-foot-high barrel-vaulted waiting room plus restaurant, has to be a more pleasurable and memorable place than the existing one. On the water side, not only is there the clock, but the panels are painted with a full-scale rendering of the Beaux-Arts facade of the Battery Maritime Building next door — a bow to the contextualism that existed up until 1954, when the ferry building was renovated into banality.

As far as all the controversy goes, the answer will be clearest when the thing is built. The actual design and execution of the clock face (how it is lit, etc.) could well matter more than its size. The scale does matter, of course, and it might prove to be one that would work better 50 stories up. The very idea of it seems to frazzle the nerves of architects and lay public alike. Too bad they never get so exercised about new, 70-story, banal high-rises. As for the rest of the building, that too depends on materials, details, and execution.

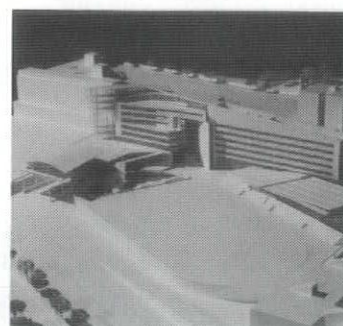
Whether the Grand Central-terminal type is more appropriate for a ferry terminal than one of the other edgier designs is also open to question. It is, after all, a terminal for ferries — a form of transportation used as far back as the River Styx. Granted, ferries are now driven by engines, but they are not airplanes or manned spaceships. Why should this terminal express futuristic modes of transportation when it is not meant to accommodate them (at least now)? More important, really, is the quality of the space and the place for pedestrians. If the team of Venturi, Scott Brown and Anderson/Schwartz can survive all the threats to the creation of a great space between now and 1998, then we can see what they offer.

Police Academy

The Police Academy competition — first announced in November 1989 and then put on hold shortly thereafter — was revived this year, for a site in the Bronx on part of the Old Penn Central Mott Haven train yard, which is depressed some 25 feet below street level on the Grand



Police Academy model showing entrance, winning scheme by Ellerbe Becket with Michael Fieldman



Police Academy model, winning scheme, rear view

Concourse at 153rd Street. Winner and runners-up were announced on November 18, with the joint venture of **Ellerbe Becket and Michael Fieldman and Partners** taking first place. Design principal for Ellerbe Becket is Peter Pran; Michael Fieldman is the architect for the P.S./I.S. 217 on Roosevelt Island (*Oculus*, December 1992, p.11).

Like the ferry terminal competition, the process involved a two-stage RFQ and short-list selection. The short-list, it should be noted, was kept from the first go-round, and the jury evaluation was anonymous. Runners-up included **Richard Dattner and Associates** in second place, although initially the submission included **Davis Brody & Associates; Venturi, Scott Brown and Associates** with the **Grad Partnership** and **Anderson/Schwartz Architects** in third place; and an honorable mention going to **Rafael Vinoly Architects**.

The jury that selected the schemes was composed of architects and city officials, with architect Mark Hewitt as the competition advisor. The design professionals included Stan Eckstut, of Ehrenkrantz and Eckstut, who was the chair of the jury; along with Linda Jewell, chair of the department of landscape architecture at U.C. Berkeley; James Ingo Freed, of Pei Cobb Freed and Partners; and James Doman Jr., of Doman & Associates. City officials were deputy mayor Barbara Fife; City Planning chair Richard Schaffer; General Services commissioner Kenneth Knuckles; and deputy police commissioner for management and budget Joseph Wuensch.

According to one of those involved in the selection process for the invited competition, the jury was most impressed with the winning scheme because it seemed to be a "beacon" and a building that would have a "high profile" in the neighborhood. The final decision was made between the more traditionally-designed proposal by Dattner and the zootier, transparent form from Ellerbe Becket/Michael Fieldman. The latter won because the jury felt the scheme would better enliven the Bronx with a sense of newness. "Not only did it have a cutting edge aesthetic, but it solved the program [to train 2,600 police officers] brilliantly," reported the observer. Other schemes also impressed the jurors, it is said. The Vinoly parti, which called for putting a running

Police Academy

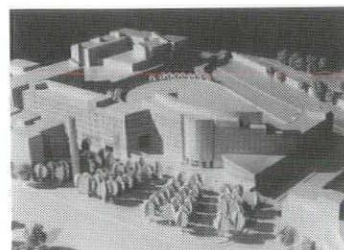
The Ferry Terminal and the Police Academy competitions have turned up winning schemes that belong to distinct architectural camps. Neither designs are without detractors; both have supporters (in addition to the juries). The models tell a lot, except what might happen on the road to realization.

track on the roof of the 475,000-square-foot building, was considered technically brilliant, "but such a megastructure might have bankrupted the city." The Ellerbe Becket/Michael Fieldman scheme had buildability and didn't seem as if it would "threaten anybody." According to the observer, this was not a "wild and crazy jury." Construction for the \$230 million, steel-frame, glass- and precast panel-clad building is expected to begin in the spring of 1996 and be completed in late 1998.

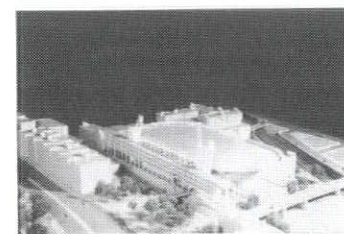
It is fairly easy to agree with the scheme's selection for several reasons. Its sculptured form addresses the corner site dynamically and smoothly, while tucking a number of different programmatic elements in the rear. The transparency of its glazed elevations — and particularly the corners — suggests a ready accessibility of the structure in a building type that sounds so forbidding. For this reason, the Dattner scheme — which evokes an armory, looks familiar, and fits in with a building typology of similar (military) uses in New York — could be argued to be too stalwart and fortress-like for the surrounding community. The politically-correct decision (admittedly this does sound jaded) was a more transparent building such as the Ellerbe Becket/Fieldman scheme that says, "This is what we do; get to know us." Now, will it work? Symbolically and aesthetically it is another wait-and-see situation. There are a lot of compromises that could kill the vision between now and the time of the building's completion. Also, even more than with the ferry terminal, such an evanescent and smoothly contoured structure with intricate elevations demands excellent construction and materials that look impeccably joined and immaculately maintained. It didn't happen with the last academy training center (on East 20th Street in Manhattan). Will it happen here? Stay tuned.



Police Academy second place: Richard Dattner and Associates (initially submitted with Davis Brody & Associates)



Police Academy third place: Venturi, Scott Brown and Associates with the Grad Partnership and Anderson/Schwartz Architects



Police Academy honorable mention: Rafael Vinoly Architects

A Word about Competitions



Winning scheme for Le Fresnoy, National Center of Contemporary Arts, Tourcoing, France, Bernard Tschumi

Oculus: Do you think it's worth the time and effort?

BT: Yes, in the larger picture the quality of architecture is vastly improved in most cases. And for younger architects it is the only way to get large-scale work (although some disagree that the young should get it).

Oculus: Did you enter the Ferry Terminal and the Police Academy competitions?

BT: We weren't asked. I have been living here for 15 years and have never been invited to enter one, although I am regularly invited to enter competitions in Japan and Europe.

Oculus: What about the Nara Convention Hall competition in Japan, which was won by Arata Isozaki? It was an open competition in the first phase (when 2,918 applicants signed up), and then five teams (including Scott Marble/Karen Fairbanks and Robert Livesey from the U.S.) were selected to compete against five invited "names," which included Isozaki, Tadao Ando, Hans Hollein, Mario Botta, and Christian de Portzamparc.

BT: We had just done a competition and were not interested. The Nara competition provided a chance for a debate, and it was great to have it at MoMA in November. Competitions offer an opportunity to debate attitudes toward architecture. They should be as public as the process at Nara was. Everyone knew what was going on, who was on the jury, who was competing, etc. With the New York City competitions, none of the jury members were announced in the papers ahead of time, and the juries did not necessarily have the most distinguished architects of the profession on them. You should have the majority of jurors be architects of international distinction. The Nara competition had James Stirling, Richard Meier, Kisho Kurokawa, Kazuo Shinohara, and Hiroshi Hara, among others. And you should want to invite younger firms to participate.

A Word About Competitions

Interview with Bernard Tschumi

Oculus: What was the first competition you won and the most recent one?

Bernard Tschumi: The Parc de la Villette in Paris in 1983 was the first, and the competition for Le Fresnoy [National Center of Contemporary Arts, Tourcoing, France] was the most recent. That happened last February.

Oculus: How many have you entered?

BT: My office has entered 16, and won four. After La Villette, we came in second or third on every one we did. Some we knew we were not going to win for various political reasons, but some we naturally hoped to get.

**Friday
22**

1993 Design Awards Program Entry Form Due

The AIA New York Chapter Design Awards Program is open to all registered architects practicing in New York City offices. Submission of work completed after January 1, 1989, is welcome in the following categories: *Distinguished Architecture*; *Interior Architecture*; *Architecture Projects*; and *Health Care*, a special category for 1993. All work will be reviewed by a unified jury consisting of *W.G. Clark, Ralph Hawkins, Teodore Gonzalez de Leon, Thom Mayne, Adele Santos, and Brigitte Shim*. Health Care entries will receive a technical review by Mr. Hawkins prior to review by the full jury.

Entry forms are due in our old offices at 457 Madison Avenue by 5 pm on January 22, 1993.

Submission Binders are due in our new offices at 200 Lexington Avenue by 5 pm on February 2, 1993.

Awards will be announced in conjunction with a panel discussion by the jurors sponsored by the Dialogue Committee. This event is scheduled for 6 pm, February 5, 1993, at 200 Lexington Avenue. There will be an admission charge of \$10 (\$5 for Chapter members and students with I.D.). For reservations or information, please contact Judy Rowe at (212)838-9670 or by fax at (212)754-6358.

**ENTRY FORM
1993 DESIGN AWARDS
ANNUAL PROGRAM**

AIA New York Chapter
457 Madison Avenue
New York, NY 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 5 pm, Monday,
February 2, 1993.

Happy New Year!

AIA New York Chapter

January 1993

6

**Wednesday
SEMINAR**

Movement Joints in Brickwork. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

8

**Friday
TOUR**

The City and Surroundings: Afternoon at the Carlyle. Sponsored by the 92nd St. Y. 3:00 pm. 996-1100. \$40.

11

Monday

AIA NEW YORK CHAPTER EVENT

Hidden Spaces: Tour of the Waldorf-Astoria. Sponsored by the AIA New York Chapter Art & Architecture Committee. 5:45 pm. Waldorf-Astoria lobby, Park Ave. and 50th St. Reservations. 836-9670. \$10 (\$55 Chapter members and students).

13

**Wednesday
PROGRAM**

Strategic Staffing Options. Given by Tom Edwards. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th Floor. Reservations 489-4747. \$15 (\$10 AIA members).

TOUR

The City and Surroundings: Inside the Rainbow Room. Sponsored by the 92nd St. Y. 3:00 pm. 996-1100. \$20.

26

**Tuesday
EVENT**

Preservationist Night. Sponsored by OLGAD. 8:00 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

27

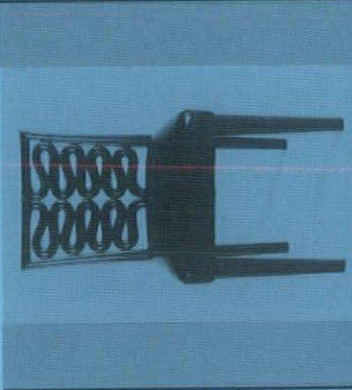
**Wednesday
SEMINAR**

Water Penetration is Preventable. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

28

**Thursday
TOUR**

The City and Surroundings: Afternoon at the Waldorf. Sponsored by the 92nd St. Y. 2:00 pm. 996-1100. \$32.



Josef Hoffmann: Designs, closes Jan. 23



Bernd Zimmerman

Toshiko Mori, Henry Stephenson, and Paul Bonfilio, Designing New York: The Exhibition, closes Jan. 29

DEADLINES

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 15

Submission deadline for the Early Education Excellence in Design slide program. Contact the AIA Early Education Slide Program, 1735 New York Avenue, NW, Washington, DC 20006-5292.

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 30

Entry deadline for the Call for Vision: San Francisco Embarcadero/Waterfront Competition, sponsored by the Center for Critical Architecture. Contact Pam Kinzie, 1700 17th St., 2nd Floor, San Francisco, CA 94103, 415-863-1502.

JANUARY 31

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

Submission deadline for 1993 APA Awards for Design and Manufacturing Excellence. Contact the Architectural Precast Association, 1850 Lee Road, Suite 230, Winter Park, FL 32789, 407-740-7201.

CONTINUING EXHIBITIONS

Antonio Martorell: La Casa de Todos Nosotros. El Museo del Barrio, 1230 Fifth Ave. 831-7272. Closes January 10.

The Grand Canal. The Gallery of the New York School of Interior Design, 155 E. 56th St. 753-5365. Closes January 14.

New Housing in Vienna. Parsons School of Design, Exhibition Center, 2 W. 13th St. 229-8987. Closes January 15.

Marc Chagall and the Jewish Theater. Solomon R. Guggenheim Museum, 1071 Fifth Ave. 423-3500. Closes January 17.

Josef Hoffmann: Designs. IBM Gallery, 590 Madison Ave. 745-5214. Closes January 23.

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

American Greek Revival Architecture. Federal Hall, 26 Wall St. 264-8711. Closes January 29.

Designing New York: The Exhibition. National Institute for Architectural Education, 30 W. 22nd St., 6th Floor. 924-7000. Closes January 29.

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

Friday
EXHIBIT

Reviewing the City's Edge: Perspectives on New York's Waterfront. Sponsored by the Municipal Art Society and the MAS Fellows. The Urban Center, 457 Madison Ave. 935-3960. Closes March 3.

19

Tuesday

AIA NEW YORK CHAPTER MEETING
Health Facilities Committee. 4:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

LECTURE

Liquid Flow Sensing and Con Edison Reboto Program. Given by Marvin Feldman. Sponsored by the American Society of Heating, Refrigerating and Air-Conditioning Engineers, Inc. 530 pm. 280 Park Avenue, 41st Floor. 645-6060. \$43.

20

Wednesday

EVENT

Development on the Waterfront: Will the Proposed Zoning Work? Sponsored by the Municipal Art Society and the MAS Fellows. 6:00 pm. The Urban Center, 457 Madison Ave. 935-3960. \$5.

AIA NEW YORK CHAPTER MEETING

Architecture for Education Committee: New York City Department of Parks & Recreation. 12:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

21

Thursday

AIA NEW YORK CHAPTER MEETING
Associate/Intern Committee. 6:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

LECTURE

Artists' Visions: Richard Serra with Nan Rosenthal. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

4

Thursday

LECTURE

Shape of the City: Housing. Lewis Davis, Jaime Lerner, and Howard P. Milstein with Paul Goldberger. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

6

Saturday

LECTURE

The Arcadian Landscape. Given by David R. Coffin. Sponsored by the Metropolitan Museum of Art. 4:00 pm. 1000 Fifth Avenue. 570-3949. \$10.

10

Wednesday

PROGRAM

Computer-Aided Practice: The Design Industry in the Twenty-first Century. Given by Jerry Laisert. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th Floor. Reservations 489-4747. \$15 (\$15 AIA members).

11

Thursday

LECTURE

Shape of the City: Open Spaces. Elizabeth Barlow Rogers, William H. Whyte, and James Wines with Paul Goldberger. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

12

Friday

LECTURE

The Guggenheim and its Architects: Frank Lloyd Wright. Sponsored by the Guggenheim Museum. 5:30 pm. Pratt Institute Manhattan Gallery, 295 Lafayette St. 718-636-3757. \$10.

final years of a B.Arch. or M.Arch. program at an NAAB school of architecture. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20065-5292, 202-626-7511.

FEBRUARY 3

Entry deadline for 1993 AIA New York Chapter design awards program, open to all registered architects practicing in New York City offices, for work completed after January 1, 1992.

FEBRUARY 12

Submission deadline for the Architectural League's 12th annual Young Architects Competition, open to individuals no more than ten years out of graduate or undergraduate school. Projects may be theoretical or real, built or unbuilt. Contact the Architectural League of New York, 457 Madison Ave., New York, NY 10022, 753-1722.

FEBRUARY 15

Application deadline for the AIA/AAF Scholarship for Advanced Study and Research, open to individuals with a B.Arch. or M.Arch. who are pursuing advanced study or conducting research under the auspices of a U.S. university. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20065-5292, 202-626-7511.

Application deadline for the RTKL Traveling Fellowship, open to students who are either participating in a university-sponsored travel program or embarking on independent travel intended to benefit education goals. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20065-5292, 202-626-7511.

MARCH 1

Application deadline for senior fellowships and summer internships with the Athenaeum of Philadelphia, for research in American architecture or building technology prior to 1860. Contact the chairman of the Peterson Fellowship Committee at the Athenaeum of Philadelphia, East Washington Square, Philadelphia, PA 19106-3794.

The Royal City of Sicily: Ancient Near Eastern Treasures in the Louvre. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes February 7.

The Artist and the Book in Twentieth-Century Italy. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes February 16.

Commemorative Exhibition for "A Day Without Art." Cooper-Hewitt Museum, 2 East 91st St., 860-6868. Closes February 28.

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

Drawing for Design: Christopher Dresser to the Present. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes April 4.

The Bernard H. Breslauer Collection of Manuscript Illuminations. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes April 4.

Printers and Miniaturists: Illuminated Books from Venice. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes April 4.

Thomas Jefferson: Tranquil Pursuits and Stormy Politics. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. Closes April 18.

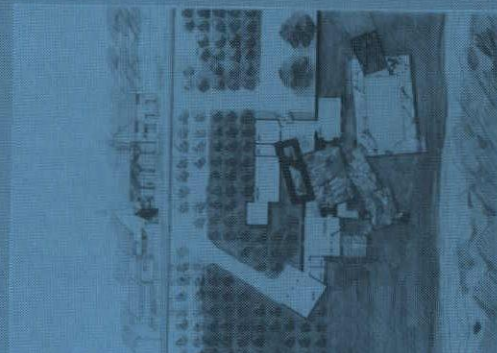
Send Oculis calendar information to AIA New York Chapter, 457 Madison Avenue, New York, NY 10022.

Oculis 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.

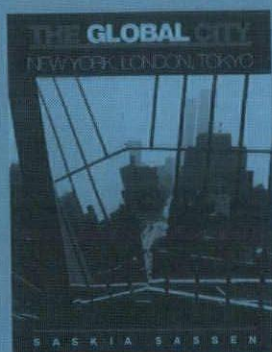
Because of the time lag between when information is received and when it is printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.



Apartment building, Friedrich Kurrent, New Housing in Vienna, closes Jan. 15



Elevation and plans, house for a movie star, Long Island, Alan Buchsbaum



Urban Center Books' Top 10

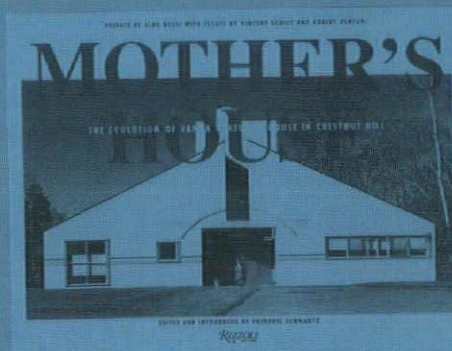
As of November 24, 1992

1. **Guide to New York City Landmarks**, Andrew S. Dolkart (The Preservation Press, paper, \$6.95).
2. **Stanford White's New York**, David Garrard Lowe (Doubleday, cloth, \$45.00).
3. **The Architectural Uncanny**, Anthony Vidler (The MIT Press, cloth, \$25.00).
4. **Cyberspace**, Michael Benedikt (The MIT Press, cloth \$27.50, paper \$15.95).
5. **Transmission Towers on the Long Island Expressway**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
6. **Lebbeus Woods: Anarchitecture**, Lebbeus Woods (St. Martin's Press, cloth \$45.00, paper \$30.00).
7. **The Global City: New York, London, Tokyo**, Saskia Sassen (Princeton University Press, cloth, \$39.50).
8. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).
9. **Erich Mendelsohn: The Complete Works**, Erich Mendelsohn (Princeton Architectural Press, cloth, \$39.95).
10. **John Lautner, Architect**, Rudolf von Alvensleben (Alvensleben, paper, \$25.00).
3. **The Wright Style**, Carla Lind (Simon & Schuster, cloth, \$50.00).
4. **Barn**, Elric Endersby, Alexander Greenwood, and David Larkin (Houghton Mifflin, cloth, \$50.00).
5. **Ethnic Interiors**, Dinah Hall (Rizzoli, cloth, \$37.50).
6. **Inside New York: Discovering New York's Classic Interiors**, Joe Freidman, photos by Richard Berenholtz (HarperCollins, cloth, \$40.00).
7. **Morocco**, Landt Dennis (Clarkson Potter, cloth, \$45.00).
8. **Period Finishes and Effects**, Judith and Martin Miller (Rizzoli, cloth, \$37.50).
9. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
10. **Towns and Townmaking Principles**, Alex Krieger and William Lennertz (Rizzoli, paper, \$27.50).

Rizzoli Bookstores' Top 10

As of November 19, 1992

1. **Spanish Splendor: Palaces, Castles, and Country Houses**, Juan Jose Junquera y Matos, photos by Roberto Schezen (Rizzoli, cloth, \$125.00).
2. **Mother's House: The Evolution of Vanna Venturi's House in Chestnut Hill** (Rizzoli, cloth \$50.00, paper \$35.00).



Late Calendar Entry:

Tuesday January 19

AIA NEW YORK CHAPTER EVENT

The Americans with Disabilities Act: A Review of the First Year. Sponsored by the AIA New York Chapter Building Codes Committee. Panelists will be Katherine Collins, the Port Authority of New York and New Jersey; Terrence Moakley, Eastern Paralyzed Veterans Association; and Robert Marino, John Ellis and Associates. 6:00 pm, 200 Lexington Avenue, First Floor. 838-9670. \$10 (\$12 non-members).



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SCOPE

Peter Slatin

Waterfront Plan

Developers and real-estate "machers" seem so frustrated by new city zoning proposals that they are ready to take a dive off their prime-view, waterfront high-rises and sink in the offshore soil of the underwater land transfer rights they are afraid of losing. They are claiming that these and other proposed zoning changes for waterfront development — such as new height and density requirements, as well as mandates for public access and views to the waterfronts — will bring a slew of regulations that will effectively sandbag profitable residential development.

The object of their disgruntlement was unveiled on a sweltering August day from a pier near the South Street Seaport. With their backs to the river but their sights straining to take in the entire city, **Mayor David Dinkins** and **City Planning commissioner Richard Schaffer** released New York City's *Comprehensive Waterfront Plan: Reclaiming the City's Edge* (*Oculus*, October 1992, p. 10). Termed a "discussion document" by the Department of City Planning, the plan lays out a blueprint for reshaping, rezoning, and regulating the city's 578 miles of waterfront to spur both development and conservation efforts. Following a series of public meetings that began in the fall, the Department will begin taking the document through the ULURP process early this year.

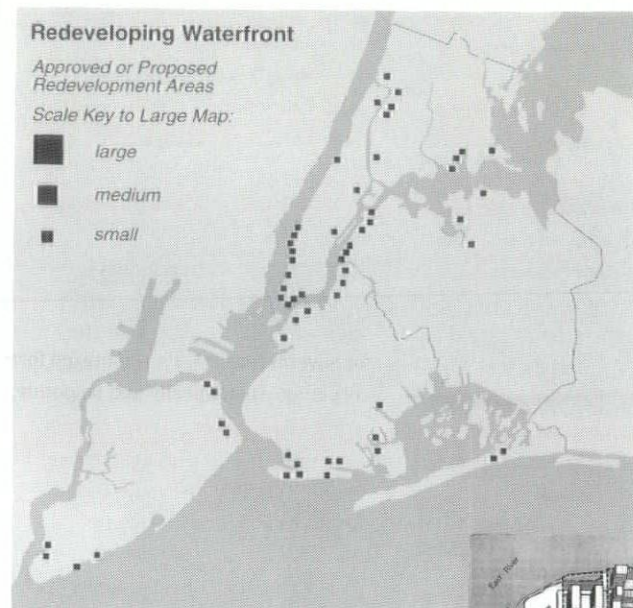
While architects and developers have been examining the report's zoning provisions and its proposals for shaping waterfront property and public spaces, less attention has been paid to the one component of the plan that literally sets the stage for the action to follow. This concerns water treatment and wetlands conservation. New York City is in the early stages of a \$5.6 billion, 15-year

clean-up effort for its sewage treatment plants and waterways. Provisions include upgrading 14 sewage treatment plants, alleviating combined sewage and storm outflow that overwhelms stagnant water bodies such as Flushing Bay, initiating programs to catch the thousands of pounds of solid debris that float into the waterways each month, and carrying out landfill enclosure programs to prevent hazardous runoff.

These programs are being spurred by the Department of Environmental Protection's need to comply with the federal government's Clean Air Act. Clean water, says **Douglas Wehrle**, deputy director of DCP's division of waterfront and open space, is a stimulus to waterfront development, which is why the federal government has allocated monies nationally for cleaner harbors that will result in cleaner beaches and other waterfront recreation areas attractive to developers. (The measures also constitute an upgrading of the state's Coastal Management Program, adopted by the city in 1982. Ironically, says Wehrle, the state, which is now revamping those guidelines, is using the four divisions in the city's plan — natural, working, public, and redevelopment waterfronts — as a model.)

Wehrle says this message is implied throughout the plan, which makes every attempt to show that development and preservation are not mutually exclusive for New York's waterways. He notes that the plan works with the "fortuitous relationship between natural and built-up areas" along the city's waterfront. According to **Ron Hine**, director of the **Coalition for a Better Waterfront**, a Hoboken, New Jersey, advocacy group that has carefully studied the New York plan, "They have done a lot to preserve environmentally sensitive areas."

Wehrle is quick to add that the plan's environmental sensitivity should not keep out industrial and maritime uses. "The plan strongly



NYC Department of City Planning waterfront plan, approved or proposed redevelopment areas

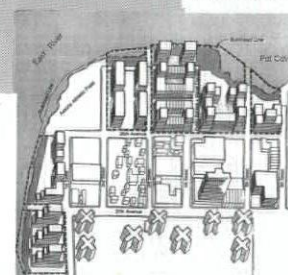
wants to protect the port's maritime and industrial uses. There is no intent to gentrify the waterfront, because the city's economic health is dependent on maritime commerce," says Wehrle.

John Shapiro, a planner with **Abeles Phillips Preiss & Shapiro**, which submitted recommendations for some aspects of the plan in the mid-1980s, agrees, especially with the city's promotion of quasi-industrial activities such as marinas and boat-repair facilities.

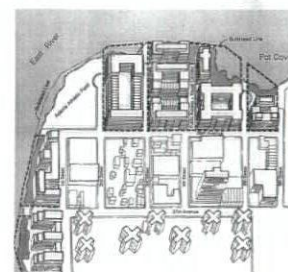
But back to the course of developer heebie-jeebies. The plan's initiatives to preserve a natural and working waterfront along with a public and residential waterfront provide the basis of a proposed change in the city's 1961 Zoning Resolution. Geared to a general-use, citywide format, the plan divides the waterfront into 22 study areas, or "reaches," which, says Shapiro, "defines the future debate on a site-by-site basis, to good purpose."

Along with setting the course for a new chapter to the Zoning Resolution, the DCP wants the plan to provide a context for map changes along the waterfront. These could occur as developers make proposals for various sites, says Wehrle, or "the city could make a determination to try to go forward with some of these itself" — one of the bargaining chips the city

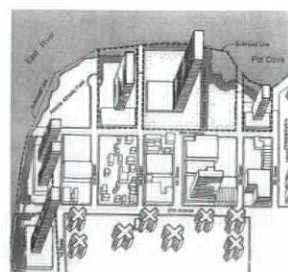
Below:
Urban design case study under existing R6 regulations:
Pot Cove, Astoria, Queens



To replace existing height factor regulations under zoning proposal



To remain available under zoning proposal



No longer applicable under zoning proposal

will hold as it confronts unhappy real estate interest groups that are already expressing strong disappointment with the public access, design, and density proposals in the plan. "The city should do environmental analysis," says Joseph Rose of the Citizens Housing and Planning Council. The comprehensive

nature of the proposal serves as a "disincentive" for developers interested in small parcels, by placing the burden of the environmental impact review on the individuals.

One of the critical areas revolves around height and bulk restrictions for waterfront development. For example, current zoning allows buildings in R6 districts (with a maximum FAR of 2.43) to go as high as 15 stories. While these buildings are not typical, since most are three to twelve stories and require large lots, they can exist and only cover 16 percent of the lot. Under new height factor regulations, shorter buildings with larger floorplates would be the zoned alternative, so that buildings using 97 percent of the FAR would be about nine stories high and cover 26 percent of the lot.

Michael Slattery, senior vice president of the **Real Estate Board of New York**, is more emphatic about the dangers and the "radical departure" from past zoning he sees in the proposal. Along with the loss of underwater transfer rights, Slattery decries what he calls "the imposition of mandatory public access to private property, and the limited number of development sites on the waterfront coupled with stringent requirements for [limiting] building height and bulk configuration."

While Slattery lauds the plan's intentions of transforming former manufacturing sites to "more contemporary uses," he says that these height and bulk requirements "raise questions about whether development will be feasible," because, he argues, they will remove the traditional luxe appeal of the waterfront towers with views. "The city's got to back up and take a look at the proposed zoning, and come up with building forms or regulations that recognize the need to have views of the water, and which are economically efficient." He adds that waterfront development is typically more expensive due to environmental and access issues, and that the new regulations should allow for form and

density factors that can "mitigate the economic impacts associated with waterfront development and mandatory access." These proposed zoning limitations, he says, "will not generate a sufficient return or marketability to support those added costs."

"There's a presumption in planning and development circles that waterfront equals value for housing," responds John Shapiro. "In luxury neighborhoods, waterfront views can add 100 percent to unit values. But in less expensive neighborhoods, the value added could be as little as six percent." In those cases — the majority — "the waterfront amenity doesn't do much." Shapiro also says that the bulk and view provisions of the plan that developers find so onerous because they cut down the number of premium apartments at the waterline, while not universally applicable, should create a residential path to what was once a forbidden zone, thus actually expanding the "waterfront" to blocks moving away from it. That expansion then enhances the value of the neighborhood, rather than placing all the value in the shorefront buildings.

As might be expected, provisions the developers find too stringent are insufficient for others. The **Parks Council**, which has been campaigning for a comprehensive waterfront plan for two decades, has lauded the increased public-access proposals but suggested specific modifications at an October public hearing. These included wider esplanades for high density zones than the 25-foot minimum esplanades the plan specifies, as well as safeguards that zoning lots for private developments be physically and visually accessible to the public. "Overall," said boardmember **Jeanette Bamford**, "the proposed plan is a major step to a vital, diverse, accessible waterfront."

The process of folding the waterfront plan into the Zoning Resolution is likely to remain fractious. Along with issues such as new ferry service to some of the

large developments planned in the outer boroughs (such as Hunter's Point), there are also rail-cargo links under consideration. In addition, community boards can be expected to be very much part of the fray. The Brooklyn Borough President is expected to appoint a planning agent to assist Community Board 1, encompassing Greenpoint and Williamsburg, in developing a local comprehensive waterfront plan. That plan is part of a 197A plan the community board is developing, one of several ongoing around the city.

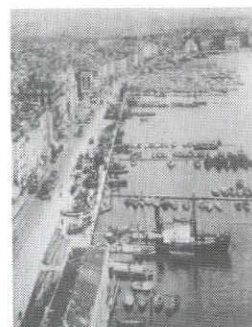
If these community-based plans pass the City Council, says Doug Wehrle, they will take precedence over the city's plan which, he adds, "aligns itself with much of the work being done throughout the city....In order for this new zoning to achieve its purpose, it has to be complicated, because the current Zoning Resolution never dealt with the waterfront," says John Shapiro. "So by definition, it has to be Rube Goldberg-like. But because they've given it so much thought, it is probably going to become one of the better sections of the resolution."

Waterfront Plan: Learning from New Jersey

by Craig Whitaker

The Department of City Planning has finally produced New York City's *Comprehensive Waterfront Plan*, a document that addresses the entire 578 miles of city shoreline. The idea was first suggested almost 25 years ago, but no matter, it is finally here, and for that we should be grateful. The plan has many obvious goals. It seeks to protect natural areas and waterfront jobs. It shows we will always need places to transfer our garbage and make other necessary connections between land and water.

However, when the Department does some actual physical planning — when it suggests how to treat new development areas, particularly residential ones — it falls down badly. Where possible, the Department has suggested a 25-foot-wide public walkway. However, it has "forgotten"



Vieux Port, Marseilles



New Jersey walkway

to include vehicular streets. It may seem apostatic, but great waterfronts have both. To understand why, it is necessary to go back to a nearly identical proposal put forward in 1990 by New Jersey to protect the Hudson River shoreline from Bayonne to the George Washington Bridge.

In the New Jersey proposal, each developer was required to reserve the outer 30 feet of his or her property as a public walkway at the water's edge. The idea seemed entirely reasonable. Theoretically, as the waterfront was reclaimed over time, these separate easements would be stitched together into a continuous public walkway. But because no streets were planned along the waterfront, developers tended to orient the backyards of their buildings to face the esplanade and the waterfront. After all, why not? They could easily market the idea of backyard barbecues on the waterfront, with the Manhattan skyline beyond. The only problem was the walkway. Residents didn't want the public watching them in their backyards.

Regardless of noble intent, the State of New Jersey created a situation in which every ounce of the developers'

energy was now focused on keeping the public out of the backyards. Roc Harbor in North Bergen has a sign on an overgrown and weed-filled path saying, "Notice! Public Walk, Proceed at Your Own Risk." Riva Point, a residential pier project in Weehauken, has a public park down the middle of the pier with gates at the front end that would do credit to the security system at Buckingham Palace. Several walkways are now in litigation, others are closed off completely from the public, and none seem open or inviting.

It is a remarkably simple notion, yet one missed time and again by designers and planners. Front doors are where we meet the mailman, wait for a taxi, and where we put most of our architecture. Back doors are where we put the trash, have family get-togethers, and read the Sunday paper. Front doors are public, and back doors are private.

Front doors create life, activity, and security because they face a street. Therefore, if one wants to increase activity and security at the waterfront by having more front doors, it means creating more streets. Specifically, it means putting a street between the front doors and a waterfront walkway.

On reflection, an intervening street is the common denominator for most of the world's great waterfronts. The typical section for each has front doors on one side of the street and the waterfront on the other. This is true on Chicago's lakefront, at the Copacabana in Rio de Janeiro, and on Riverside Drive in New York. The street can be quite narrow, as it is on Miami's South Beach or at the Vieux Port of Marseilles, but it is always vehicular.

There are exceptions that prove the rule. The riverwalk in San Antonio, at one level below grade, has front doors opening directly onto walkways on both sides of the river. No street is necessary because there is a second front door to each building upstairs at street level. The Brooklyn Heights promenade has no street adjoining

it, but the walkway, built with highway dollars, is half a level above the adjoining backyards.

More frequently, as at Brighton Beach or Atlantic City, the absence of a street along the water means perpendicular cul-de-sac streets ending up at trash containers for businesses on the boardwalk that have no street access. It also means long stretches of uninteresting waterfront, populated with buildings that have front doors on vehicular streets, where the owners make every effort to keep the public from gaining access to the buildings from the boardwalk.

Jane Jacobs implicitly pointed out the strange irony about the need for streets in *The Death and Life of Great American Cities* (1961). She realized Greenwich Village was more interesting for pedestrians than other parts of New York because there were more corner stores. What she didn't say was that more corners mean more streets, a conclusion borne out by Greenwich Village's distinction of having the highest percentage of gross area dedicated to vehicular streets in Manhattan.

The only real difference between the Department of City Planning's walkway and the one in New Jersey is that New Jersey's is five feet wider. To avoid the problems caused by New Jersey's walkway plan, the Department should map narrow vehicular streets behind the waterfront walkways now to save us all the headache of trying to solve the mess later. ●

THE SALK TALKS

Salk on Salk at the League



Louis Kahn

by Kathy Chia

Thirty-three years ago, Dr. Jonas Salk met with Louis I. Kahn to discuss how he should choose an architect for his vision: a biological research center to foster the overlap of philosophy, humanism, and science. It was a "providential act in itself," said Salk as he described the beginning of his relationship with Kahn to the Architecture League on November 4. Salk soon entrusted Kahn with the 27-acre master plan of the Salk Institute for Biological Studies in La Jolla, California, as well as the building designs. "There are few clients who can understand philosophically the institution they are creating. Dr. Salk is an exception," said Kahn in 1964.

Out of the three focal points on the site — the conference center, the residences, and the laboratories — only two wings of laboratory space and a central court were built. Nevertheless, according to Salk, the built project was designed "before its time."

Salk, who discovered the polio vaccine and has turned to AIDS, says of the Institute now, "The labs were designed to be infinitely adaptable. They are now cluttered but still as useful."

"The current challenge is in the completion of the Institute, not the addition to it," he explained as he

described several preliminary site studies illustrating options of building near, onto, or away from the existing buildings. Presenting slides of the three-story, 113,000-square-foot proposed addition by the California architecture firm Anshen and Allen, Salk explained to the League audience that the appeal of the scheme results from the evolution of Kahn's initial ideas "continuously and into the future.... The Institute is more than a living organism; it is an evolving one."

In order to achieve "coherence and concordance," Salk chose to build a 400-foot-long addition within 150 feet of the east end of Kahn's building in an area now loosely defined by a grove of about 75 eucalyptus trees and gravel. Constructed of steel, poured-in-place concrete, and glass, the \$21 million addition is composed of a large, open entrance courtyard flanked by two rectangular administrative buildings placed transversely to Kahn's dominant axis. A meeting hall will be located below the new court.

The question-and-answer period that followed the League presentation resembled a high-powered design review coupled with an emotional outpouring of reverence for Kahn's buildings. Salk, whose entire career has focused on saving lives, was accused of destroying the life of Kahn's architecture.

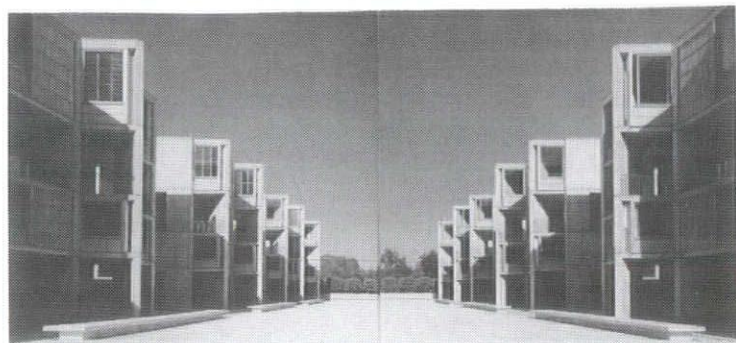
Vincent Scully was the first to jump up, declaring, "No building should be placed transversely on the site." Armed with four of his

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Salk Institute, La Jolla, Louis I. Kahn, 1967

own slides, Scully proceeded to explain why "the space between the buildings is not just a plaza but a directional corridor to the sea," creating a pressure between land, sea, and sky, "a cosmic corridor." The grove is a palpable object on the site, he said, sucked in by this pressure, and thus reveals the tension on the site. "By choking the grove with buildings, you cut off the land from the water....The court is like a bellows, and you are cutting off its air."

Steven Holl pointed out that the approach to Kahn's buildings is like music in three movements: "Going into the courtyard, the crunching of the gravel underfoot sets up the first movement. That is the last place you should put an addition. Keep the corridor open; don't put a cork in the bottle."

Until her visit to the Institute as a student, Susana Torre said she "didn't know you could do that — relate the wind, sky, and the sea in that way. The building taught me something new." She pleaded on behalf of all students of architecture, "Do not destroy this relationship. The narrative [of movement through the grove to the central court] is part of how we look at the building."

Two general alternatives were suggested by architects and members of Kahn's family. Scully and Anne Tyng, one of Kahn's associates, recommended turning the buildings 90 degrees and pushing them farther apart to maintain a cohesive view of Kahn's buildings. Said Tyng, "Someone who is not a great architect could do these buildings and still be okay."

Ken Frampton commented that the Anshen and Allen proposal is too predictable and respectable. He, Charles Enric Vallhonrat, and Alexandra Tyng, Kahn's daughter, suggested putting the addition somewhere else on the 27-acre site. Vallhonrat asked Salk to "keep the building as it is in our memory. If you must, find an architect who has a fear in God," and build far away from Kahn's design. Still, Salk was calmly adamant about the chosen location. "I want this building to be integral with the existing ones," he said.

The audience's response was a reminder that the importance of the Institute's architecture to the architectural community is just as significant as the importance of the Institute's research to the scientific community. Bart Voorsanger noted that since so few of Kahn buildings were built, one should consider his work sacred and worthy of preservation in its pure form.

Esther Kahn provided the closing remarks: "At the Salk, the grove of trees was his green entrance." She reflected on the buildings as "legendary, rising out of the mist, something one never forgets....If you go through these new buildings, you lose the uniqueness, and it will be an experience lost forever."

On the responsibility of the architect, Kahn once said, "If the magic is lost, the most precious instinct that we possess goes with it." With groundbreaking past — it took place *after* the meeting, on November 12 — and a completion date slated for 1995, one should list a trip to La Jolla as the number one resolution for the New Year.

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

In defense of Salk... Interview with David Rinehart

by Kathy Chia

After he unveiled the design for the proposed addition to the Salk Institute, Dr. Jonas Salk found himself enmeshed in a highly charged controversy. A deluge of criticism has claimed it would destroy one of the ten great buildings of the twentieth century. Often implicit in these accusations is the suggestion that the architects of the addition are not "great architects" ("mediocre," in fact) and that their misinterpretation of Kahn's intentions and principles has resulted in a simpleminded solution involving mundane buildings. In a telephone interview one week after Dr. Salk's visit to the League, project architect David Rinehart of Anshen and Allen responded candidly to the criticism.

Along with project architect Jack MacAllister and several members of the addition's design team, Rinehart worked in Kahn's office during the design and construction of the Institute, and MacAllister was the project architect for the original building. Rinehart and MacAllister eventually formed a partnership in San Diego and continued their relationship with Salk for over 20 years, the last three of which have been spent discussing and designing the proposed addition. Their stake is personal as well as professional. "We didn't design this lightheartedly," said Rinehart. "The Institute has great importance to me. When I need to contemplate, I go to the Institute."

According to Rinehart, the importance of the grove site has been exaggerated, and perceptions of the project have been biased as a result. "The paved court is the place of conscience for the Institute," not the grove, he stated. "Although people feel the grove is a part of it, it was not in the initial intention" and has been misinterpreted as a sacred

place on the site. He reminds skeptics that the building permit Kahn filed for the Institute's master plan indicated the grove as one area for future expansion. According to Rinehart and MacAllister, building in the grove "was on Kahn's mind at the time." Soon after the completion of the Institute, Kahn said to MacAllister, "One day we will build the other facade," implying the grove side.

Salk and Rinehart both argued that locating the project somewhere else on the 27-acre site would destroy the community of the Institute, and the cost of the resulting parking garage would be prohibitive. When asked about suggestions to turn the proposed buildings 90 degrees or to pull them farther apart, Rinehart said, "It just doesn't work for the Institute....One of the most compelling parts of the project is the relationship to the court. Everything relates to it. The people housed in the addition must relate to it or they will feel like second-class citizens." Rinehart believes that the placement of the addition accommodates this balance and allows everyone a connection to the court. A swath of space between the two proposed buildings still allows the visitor to enter the space before entering a building.

In responding to critics who advocate finding "a great architect" for the design, Rinehart says of himself and his design team, "The people who worked with Kahn, they are the ones who know. We feel very strongly that we have designed appropriate and responsible buildings that reflect Kahn's teachings. The beauty and magic will be cherished, and the original buildings will remain untouched."

"The design does have the potential to change; it's all part of the process," he added. "We are constantly looking for ways of improving while designing around principles which have to do with all of Kahn's work."

A point of contention that Rinehart has with the critics is that they have skewed the perception of

how the Institute should expand and, more significantly, how Louis Kahn would have wanted the Institute to expand.

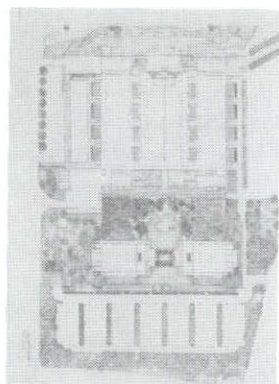
Perhaps this is where the real dilemma arises in a project that must satisfy a complex range of growing functional needs as well as maintain the "immeasurable," profound inner peace that makes it an architectural masterpiece. Kahn once said of his work, "I believe the concept should be equal to that of planting a seed in which the concept, that is, the result you



Salk Institute expansion, rendering of Anshen and Allen proposal

Salk has mentioned that this is a laboratory, not a public building in the same category as a museum. Yet even museums such as the Kimbell Art Museum and the Guggenheim have had to grapple with the same issue — and with the same lack of resolution.

Alas, the particular function of the building or the nature of the audience doesn't absolve the client of a certain responsibility to a work of great architecture. Such great works are so rare. For Jonas Salk, the situation is rather like that of a parent



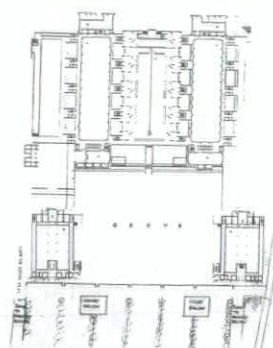
Salk Institute expansion, site plan showing Anshen and Allen proposal

are going to get, should be quite clear. As you progress and develop, the form will be modified and you should welcome this, because the concept will be so strong that you cannot destroy it." This addition will surely be a test of these words:

If Kahn's buildings can maintain their dignity and mesmerizing atmosphere once the addition is completed, that will be a fitting testament to the indomitable quality of Kahn's work.

who simply wants to have a normal, intelligent baby and is instead rewarded with a genius. Having a "special" child can be fun, but it entails a responsibility to society (and the child) not to waste the child's intellectual faculties with overly expedient and economical educational measures.

Another issue brought up by the Salk Institute brouhaha concerns the critical role that space, light, air,



Salk Institute expansion, alternate proposal by Anne Griswold Tyng

and siting play in one's experience of the architecture itself. Too often it is assumed that the appreciation of the original object will not be diminished even if the space around it is encroached upon. Witness the Guggenheim and its new tower addition.

Kahn, as is so well known, thought about space and light and its alchemic reaction with form and material. He knew architecture had to be perceived kinesthetically by people on foot. In this case it means walking through a grove of eucalyptus trees, then being able to take in the Salk in one panoramic sweep of the eye, and having the sense of being drawn through its court toward the ocean and infinity. Kahn may have had his own ideas about adding onto the building later, but as stated in the Kimbell debate at the Architectural League in February 1990 (*Oculus*, September 1989, p. 10; March 1990, p. 5), when any building is initially given boundaries, its success depends on the gestalt shaped by those original

boundaries and the surrounding landscape. People at the Architectural League debate on the Salk kept referring to the spiritual quality of the space. They meant the building and the space around it.

The third and perhaps the trickiest issue involves who should be the designated heir to carry on the great master's work posthumously — particularly with the difficult task of adding onto a masterpiece. When an architect seems to believe he deserves to be the one because he worked with the master, is that enough? When a mediocre addition is sited to destroy so flagrantly a sequence of spaces integral to the perception of a building, are we to take that claim seriously? For the same architect, Jack MacAllister of Anshen and Allen, to label as "embarrassing" the very reasonable compromise proposed by Anne Tyng, who also worked with Kahn, only demonstrates unconscionable hubris.

Anne Tyng's solution, shown here, seems the best compromise, since it allows Anshen and Allen's expansion to be built in the general vicinity of the firm's original proposal. It simply means turning the buildings 90 degrees and placing them on the sides of the grove, with an underground auditorium and lobby linking them, so that the experience of Kahn's architecture is not destroyed perceptually and kinesthetically. The Anshen and Allen proposal is not about "evolution," it is about erosion.

Commentary on Salk

by Suzanne Stephens

The whole sad business about adding onto the Salk Institute highlights several seriously unresolved issues about preserving a work of great architecture.

The most obvious issue concerns the nature of the responsibility of the client and/or owner to the work in question. What should clients do when they have an architectural masterpiece on their hands? What do you do if you are Jonas Salk and you find you need to expand a research building to accommodate legitimate needs?

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*Two architects
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designed hotels
for Disney told
the Chapter
recently how
hospitals might
take advantage
of principles
intrinsic to
"hospitality"
environments.*

The Hospitality Approach for Hospitals

by Barbara A. Nadel, AIA

Is the use of American vernacular imagery an effective design approach for a resort hotel? What can health facility designers derive from a thematic interpretation of hospitality, American style? These were some of the issues addressed in a program entitled "Hotels, Hospitality, and Hospitals," sponsored by the Health Facilities Committee on November 24. **Paul Whalen, AIA**, partner, and **Alexander Lamis, AIA**, associate, of **Robert A. M. Stern Architects**, presented Disney hotels in Florida and France.

The concept of hotels, hospitality, and hospitals is no oxymoron. Health facilities are borrowing ideas from hotels to attract people who are shopping for a place to have their next surgery. Major medical institutions see the value in providing dramatic public spaces and attractive rooms.

Disney's hotels and parks are a life-size collage of visual elements. It is an approach that, says Lamis, "provides a filtered version of history and culture, as told by a movie company."

The historical references for Disney's Yacht Club and Beach Club Resorts in Florida are based on Shingle Style New England resorts and the Stick Style of the New Jersey shore. The interiors of the hotels' public spaces skillfully

reiterate the vocabulary established on the exterior. From the restaurant's nautical motif, inspired by the New York Yacht Club, to the polished brass handles on the guest rooms, there is an attention to thematic detail. Each room has a balcony that Lamis says "adds depth and three-dimensionality to the facade."

Where else but in Disney's world could you walk outside a New

for health facility designers to note.

According to Whalen, the Newport Bay Club at Euro Disneyland is meant to be "scenographic and experiential." In true Disney fashion, all rooms face south toward a "forced-perspective lawn," which relates to a "skewed axis line for views of the hotel upon arrival."

Euro Disneyland's Hotel Cheyenne is a cleverly disguised series of two-story concrete



Jeff Berman, Barbara Nadel, Alex Lamis, and Paul Whalen at Disney hotels program

England hotel into a lush grouping of palm trees? "Contradictions are to be encouraged," says Lamis. The indoor-outdoor patios and arcaded spaces are often used as a transition in scale between major multi-story elements.

This attention to breaking down architectural elements to human scale is the underlying design theme uniting these four hotels. It is successfully employed here, and is perhaps the most universal message

buildings transformed into a western town housing 5,000 people a night. In addition to using balconies and window rhythms to break the scale, explains Whalen, there is a "change in color and roof pitch so that one building looks like several small storefronts."

By using inexpensive, repetitive structures, outdoor public spaces, and visual elements, there is a small-town, human scale. It is, envisions Whalen, "an environment for people which is functional, pleasant to be in, and which people will want to come back to."

Will Disney enter the health care arena? Is a joint venture between Disney and Humana that far in the future? Tune in next week....

Barbara Nadel, AIA, is the former chair of the Health Facilities Committee. She has her own practice specializing in programming, planning, and design of health and institutional facilities.

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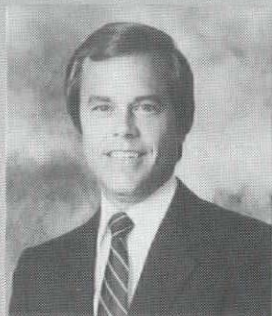
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Bright Marketing Ideas: Effective Business Planning

by Joan Capelin

"It shall follow as the night the day..." is Shakespeare's contribution to a discussion of what goes into a successful marketing plan; the most effective ones follow after solid



Richard Wurster

business plans have been developed. For this reason — and to deal realistically with the current state of the economy — the Chapter's Marketing and Public Relations Committee invited business consultant Richard Wurster, president of the LePatner Management Group, to a recent how-to session. These excerpts are some of what Wurster suggested:

- The process of business planning — logical and lacking in mystery — creates a road map that ideally should be drawn annually, checked monthly, and monitored quarterly.
- You do a business plan *because* there are so many variables — demographic, governmental, macro- and micro-economic changes. Too often plans are not set up for the same reason ("Why bother?").
- Each business needs a corporate vision that is shared throughout the firm, and a mission statement that is empowering. Questions to answer include: Why are you in business? What makes you different from the rest? Where are you in the life cycle of your business (e.g., start-up, more mature, with a specialty)?
- In order to *implement* the marketing plan — along with the

financial plan, the most important by-product of a business plan — you have to do a fair amount of research.

- Include in the marketing plan how you're going to market, who's going to help you, what segment you're going after (including region and demographics), and some realistic goals for what you can achieve. You may need help with this analysis, which is difficult for those not trained in market research.

- Write this all down, even if you are a sole practitioner and you don't expect anyone else to see it — although, if you are seeking additional financing, banks will want to see your business/marketing plans.

- The marketing budget is traditionally given as four to eight percent of the gross revenue, but Wurster wouldn't use any percentage. Some small firms put 15 percent of their gross revenues toward marketing, and some large firms use only three to four percent.

- If a partner wants to be "out there" marketing 110 percent of the time, encourage him or her to do what he or she feels comfortable doing. Principals forced into marketing positions where they are totally ineffectual are not producing anywhere.

- The downside: The turnaround is quite a few years out. It's five to seven years for real estate. There will be public work, although that serves engineers better than architects. Banks want to see the equity first — and it is much more difficult for banks to lend to the service industry, even with good financials and a strong business plan.

- The upside: "If you have a good plan that you follow, and have excellence in your staff and in your partners, there is an opportunity to get work and to manage it effectively, so that you produce a profit when the day is over. I've seen it done."

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee.

Details

by Lenore M. Lucey, FAIA

- Watch for coverage in February of the reception hosted by **Turner Construction Company** to honor *Oculus*. The *Oculus* sponsor receptions are among the Chapter's non-dues fund-raising initiatives, and Turner generously provided a commitment of \$25,000. Our thanks to Turner and attending Chapter member firms for making this event a huge success.
- AIA is seeking nominations for its new program recognizing "exemplary commitment and contributions to interns in their development as professionals" through the **1993 IDP Outstanding Firm Award**. Firms may be nominated for providing exemplary support, promoting mentorships, and encouraging educational activities. Nominations must be received by March 3. For additional information, contact Irene Dumas Tyson at 202-626-7436.
- Return your **Azon Corporation** postcard! It was not made really clear, but the New York Chapter is the

"local" beneficiary of Azon Corporation's commitment to pay \$1 for each returned card — and every bit helps. If you did not receive a postcard, lost it, or just tossed it, call 800-847-9374.

- Check the address label carefully on this issue of *Oculus* and let the Chapter know if there is an error. With the new One Point dues system as well as the change to bulk mailing for *Oculus*, it is imperative that your address be correct in our data base. Please let us know even if you have already informed AIA and AIA New York State — we should be your first call if there is any kind of mailing problem.

- A Marketing and PR Committee task force is working on the **1993 Directory of New York Architectural Firms**. Beginning in January you will receive announcements and forms for your firm. This edition will include firms from all five borough chapters of AIA. We hope to make this edition even more successful than the 1991 edition, and we need your help in identifying potential advertisers. Please fax suggestions (including firm, contact, address, and phone number) to the Chapter.
- Chapter committees are hard at work planning programs for 1993 and preparing for 1994. If you have not yet signed up for a committee, call the Chapter to obtain a faxed **Committee Selection Form** (or check the wrapper of the September *Oculus*). The meetings and discussions provide educational and business opportunities, and your participation is needed to make programs and events successful. ▲

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