

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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at Mount Sinai

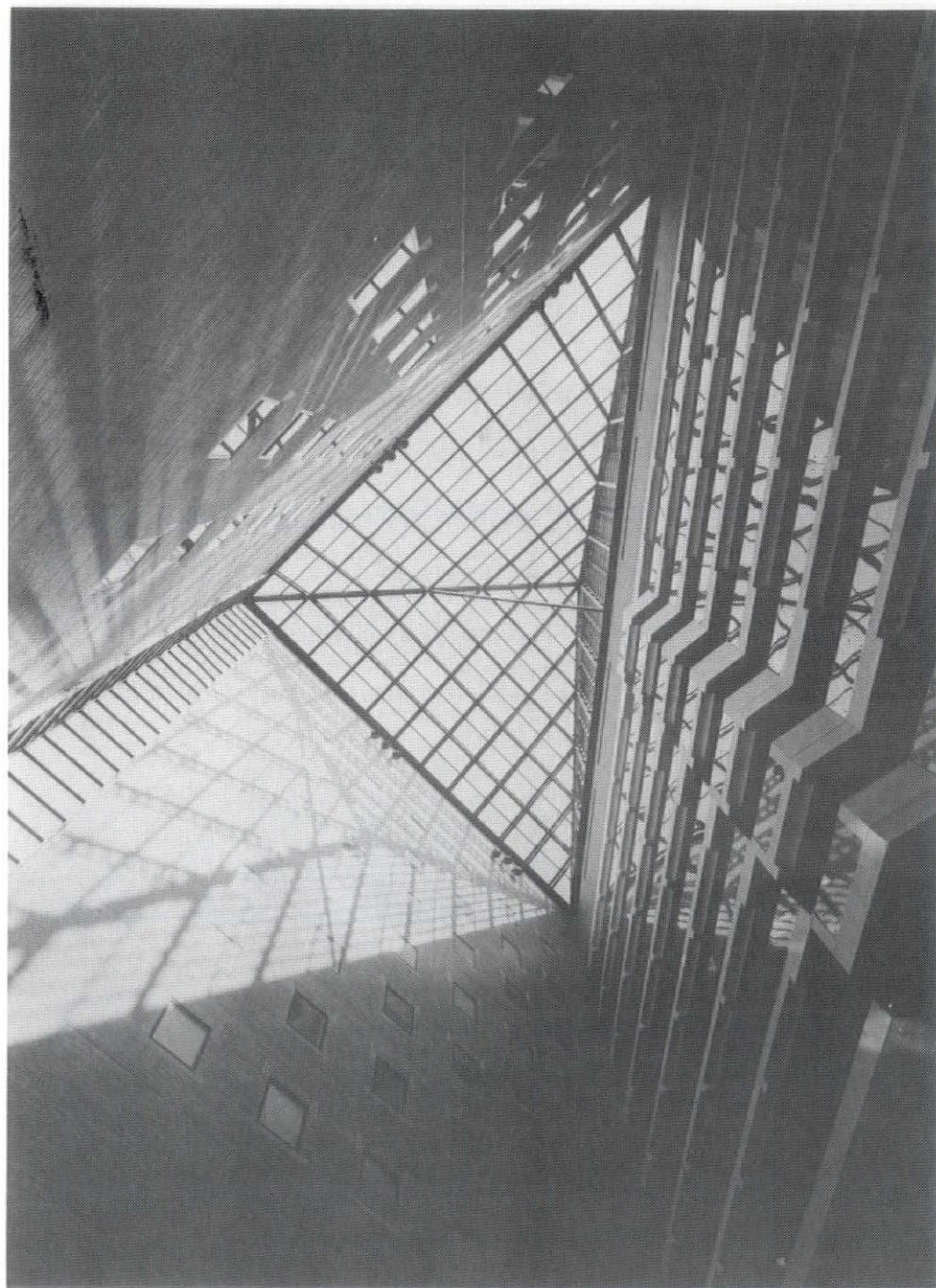
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Note: Deadlines for calendar and committee
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Submissions over 100 words should be on disk.

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the Chapter" is generated by Chapter
committees. The rest of the newsletter is
produced by the *Oculus* editorial team.

Substantial Completion...

by Lenore M. Lucey, FAIA

As you read this issue, we are settling into the new Chapter offices. As I write, however, in the middle of December, work is proceeding on a fast-track schedule. The generosity of our allies in the design and construction industry is keeping up with the pace of construction. Our appreciation goes to:

- **Steelcase**, for the generous donation of Context office system, Criterion seating, and files;
- **Dancker, Sellow & Douglas** (DS&D), who contributed the shipping and installation of the furniture;
- **Armstrong** for office area ceilings;
- **General Electric** for donating a microwave oven;
- **Kagan & Clinton** for providing Runtal radiation units at cost;
- **Linear Lighting** for donating fixtures, and **Edison Price** for fixtures at cost;
- **Benjamin Moore** for the donation of paint, and **Hudson Shatz** for their donation of painting;
- **Shaw Industries Stratton Carpet** for the donation of carpeting, and **SCS Systems** for providing delivery and installation;
- **Harvard Fire Protection** for donation and installation of the sprinkler system; and
- **Eagle Movers** for donation of moving services to get us relocated.

Thanks to **Steven Sachs** and **David Rukeyser** of **Charrette** for stepping in to provide documents sales to the membership during January. Reminder: With your AIA membership card you can obtain a 20 percent discount at **Charrette** at 215 Lexington Avenue.

In addition to those listed above, we extend special thanks to those members and friends of the Chapter (in alphabetical order) who have, to date, secured the many contributions: **Wayne Berg, AIA; David Castro-Blanco, FAIA; Edward Connell, AIA; Jerry Davis, AIA; Mary Jean Eastman, AIA; Lenore Lucey, FAIA; Martin Raab, FAIA; Der Scutt, FAIA; Kent Turner, AIA; Charles Uribe; and Linda Yowell, AIA.** Thanks also to **Barry Gosin** of

Newmark Realty for bringing us the New York Design Center proposal and Chapter counsel **James E. Frankel, Esq.**, for introducing us to **Newmark**. Special mention to **John Savage** and **Thomas Doonan** of **AJ Contracting** for the advice, ability, and expertise that kept the project on budget and on schedule.

Haskell Awards Announced

by Regina Kelly

Three prizes were awarded in this year's Haskell Awards Program for student journalism. The jury was impressed with the high level of quality exhibited by the submissions (which may consist of a single article or student-edited journal) and decided to award prizes in both categories.

Jeremy Levine, a graduate student at Southern California Institute of Architecture, was awarded a \$400 prize for an article entitled "Problematic Ghirardo." Mr. Levine's article appeared in the December 1991 issue of *L.A. Architect*, the monthly journal of the AIA Los Angeles Chapter.

Two student-edited journals were also selected to receive awards of \$300 each: *Offramp* (volume 1, number 4, 1991) and *CRIT* (number 27, fall 1991, and number 28, spring 1992). *Offramp*, the annual journal of the Southern California Institute of Architecture, was submitted by Elizabeth Martin, an editor of *Offramp* and student at SCI-Arc. *CRIT*, published semi-annually by the American Institute of Architecture Students, was submitted by Leigh Chatham Hubbard, a student at North Carolina State University School of Design and the editor of *CRIT*.

The awards program was established to encourage fine writing on architecture and related design subjects, and to foster regard for intelligent criticism among future professionals. It commemorates the late Douglas Haskell, FAIA, the renowned editor, writer, and critic who for many years edited *Architectural Forum*.

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On the cover: The Guggenheim Pavilion, Mount
Sinai Hospital, NYC; Pei Cobb Freed & Partners;
Fifth Avenue atrium skylight

PHOTO: PAUL MARCLOU

SCOOP Peter Slatin

Competitive Edge

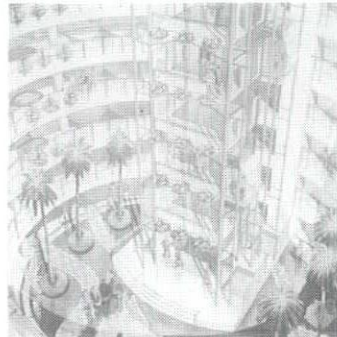
A team comprising **Roberta Washington, Mitchell/Giurgola** and **URS** was chosen in mid-December to design the proposed **Harlem International Trade Center**, an \$80 million, mixed-use office and hotel complex at Malcolm X Boulevard and 125th Street (*Oculus*, January 1993, p. 3). The other teams on the short-list were **HOK** with the African-American architect **Ben Thompson** and **Davis Brody** with **Gary McNeil**. McNeil and Davis Brody were involved in early schemes for the center in the late 1970s....**Robert A. M. Stern** may well start wearing Gap T-shirts instead of his Turnbull & Asser dress shirts now that **The Gap** has chosen him as the architect for its San Francisco headquarters. The ubiquitous purveyor of gentrified work clothes has decided on the ubiquitous maker of gentrified houses, schools, and hotels to design the 17-story, 440,000-square-foot building on a 1.3 acre site



Marine Park Environmental Education Center, Brooklyn, Lee Skolnick

overlooking the waterfront. Other architects on the short-list included **SOM**, New York, and **Kevin Roche John Dinkeloo**....The **Marine Park Environmental Education Center** will have a sod roof as part of an effort to practice what it teaches in the 8,000-square-foot building. The center, designed by **Lee H. Skolnick** for a waterfront site in Brooklyn, will make use of extensive landscaping to envelop the building in "green" as it leads

visitors to the water. Slated for completion in 1995, the center will also employ a rain recovery system for irrigating the grounds and will have solar-gain glazing....**Walker Group/CNI** is nearing completion of **Dragon Center**, one of three large-scale projects it is working on in the Far East. Dragon Center, a nine-level, mixed-use complex in Hong Kong, uses glass elevators



Dragon Center, Hong Kong, Walker Group/CNI

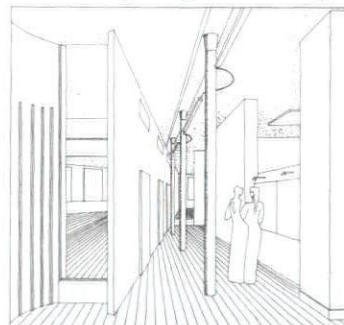
to whisk shoppers above a 130-foot dragon motif set into the ground floor of the atrium. The firm is also working on the three million-square-foot Megamall in the Philippines and a commercial and cultural center, also in Hong Kong....In the 1980s, Philadelphia seemed to be

drifting inexorably westward, toward railyards controlled by Amtrak on a 65-acre site north of its 30th Street Station.

Planners and developers seemed to think they were running out of urban space. "It was realistic thinking at the time," says **Mark Strauss** of **Kohn Pedersen Fox**, who added that **Louis Kahn** and **Vincent Kling** had also come up with plans for the area in the 1950s. In the 1980s, planners had envisioned **Center City West**, up to 30 million square feet of residential, commercial, and cultural space. Although that dream died with the real estate

market, KPF is studying the site anew for Amtrak, which Strauss says, "wants to get something started." KPF is looking at the idea of a medical mart development to exploit what Strauss says is the country's largest concentration of health-care related institutions and corporations. But that's just one of a list of 20 options that also includes a baseball stadium, conference center, and public housing. All that's missing is a development partner....**Caples Jefferson Architects** accepted as a given a row of existing fluted cast-iron columns in the new offices the firm designed for the **New York Macintosh Users Group** at 873 Broadway. The scheme shoehorns three classrooms, a disk library and equipment tryout room, and a meeting area into 2,500 square feet. The slender

columns that bisect the space are combined with a slanted wall to take advantage of 14-foot ceilings and ample natural light, and to differentiate the offices in size. The conference room contains a transparent plexi-glass canopy. Technical problems, says Pinky Caples, were addressed in a relatively straightforward way,



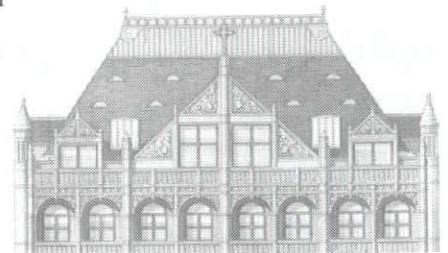
Macintosh Users Group, New York City, Caples Jefferson

setting up a "poor man's raceway system — a wire-mold raceway around the perimeter." The network had to be very flexible, allowing users not only to change equipment but to easily change outlets as well.

Extending Lives of Minor Buildings

Kapell and Kostow has completed a \$3.5 million roof and interior

renovation of the **Federation of Protestant Welfare Agencies** at 281 Park Avenue South. Built as the **Church Missions House** between 1892 and 1893 by **Robert Williams Gibson** and **Edward J. Neville Stent**, the landmarked building is an odd combination of steel frame and crisply detailed limestone cladding that draws inspiration from fifteenth-century, northern European civic architec-



Federation of Protestant Welfare Agencies, New York City, Kapell and Kostow

ture. K&K restored or replaced the roof's copper crest, the flashing and batten, and the terra-cotta, fish-scale tile. Inside, they overhauled the major systems, opened up the lobby, and restored and replaced plaster moldings. The firm also created conference rooms for the FPWA's 100 or so member organizations, stripped vinyl tile off the marble mosaics in the entrance lobby, and removed the suspended ceiling. Parts of the project were funded by the state's Environmental Quality Bond Act. But the client is still trying to raise an additional quarter million dollars to restore the limestone facade, which was painted at some time in the past....The most pressing problem for **Parsons + Fernandez-Casteleiro** in converting **St. Anthony's School and Convent** in Jersey City to affordable housing (now called Padua Housing) was a sunken basement on a site in a flood plain. To make the 100-year-old institution accessible to the handicapped, the architects propose to take advantage of generous ceiling heights by raising the basement and first floor to provide access at grade. "We're trying to keep some of the interesting aspects of the place," says **Jeffrey**



Padua Housing, Jersey City, N.J., Parsons + Fernandez-Casteleiro

Parsons. Some classrooms will be converted into one-bedroom apartments, and even chalkboards will end up in hallways so that the senior citizens living there can leave messages for one another. Half of the building's 39 units overlook a glassed-in conservatory and private courtyard in the rear....To create **The Writer's Place**, **Leonard Fusco** of **GF55 Architects** renovated a big limestone house near the prairie in Kansas City, Missouri, that had been divided into small rooms in the late 1970s and put to hard work as a brothel. The house, which was built in 1909 and includes a turret with crenellations, was subsequently used as a church. Then the local N. W. Dible Foundation bought it as a study center for poets and writers. Fusco replaced a staircase that had been removed, opened up the first floor to bring light into the interior, and recovered fireplaces from behind sheetrock. Along with a library, lecture room, and offices, the house offers small private cubicles for working writers....**The Bay Street Theater Festival** building in Sag Harbor began life in 1938 as a munitions factory and was a disco for a time. Now, following a renovation by **Mary T. O'Connor** with theater consultants **Jules Fisher** and **Paul Marantz**, it is a 250-seat theater. The concrete-block, two-bay structure on a 100-by-50-foot site has "a great floor slab," says O'Connor. The stage is surrounded by seats for 180 degrees instead of being framed by a proscenium. Entering the house, visitors pass under the last row of raised seats, which is propped up on oak pilings salvaged from the wharf on which the building sits.

School Room

Following a master plan and a first phase of construction, **CSO Associates** completed a modular classroom wing for **Vernon Middle School** in East Norwich on Long Island. The first phase involved expansion of the school's library and the addition of a new music study area....**Mitchell/Giurgola** is nearly doubling the size of **P.S. 88**, a 1907 elementary school in Ridgewood, Queens. "The building's bulk and five-story height made it awkward to add to," says **Paul Broches**, the partner in charge of the project. In addition, code and ADA requirements mandated that new stair towers be provided on either side of the school, bookending the building. M/G used these as dual street-level entries, replacing the main entrance that opens directly onto a staircase and alleviating the



P.S. 88, Ridgewood, Queens, Mitchell/Giurgola

overcrowding that results from cramming 1,200 students into a building designed for 500. Stone lintels on the additions are modeled on the aluminum lintels on windows in the rear of the original building.

In Case You Missed it...

by **Kathy Chia**

Addressing the **Architectural League** on November 5, **Juan Alvaro Baldewig**, an architect and painter who teaches at Princeton's school of architecture, discussed his interest in "light, gravity, the horizon, and the relationship of man as we move in concentric circles in space." Two archetypal forms have influenced his work: the box and the dome. Of the latter he said, "My

interest is not in the dome [in isolation]. The dome as an object is dead. The beauty of it is in the light, the oculus." In presenting his recently completed **Salamanca Exhibition and Convention Hall** (1992) in Salamanca, Spain, he pointed out, "The skins open up like a Chinese box with many concentric spaces inside. The dome tries to embrace all these spaces while breaking the mass of the box, but the dome is also framed. There exists a double meaning of what is framed and what is being framed that creates a tension of four layers of concentric space."...On November 9 and 10, **Robin Evans** gave the **Architectural League** a whirlwind tour of the parallels between the history of modern art and modern architecture. Evans hailed **Alvar Aalto** for his ability to fragment function and form so that "architecture disappears from consciousness: it is transparent, the backcloth of ordinary life." He then criticized **Colin Rowe** for his "magnification of the deceit of collage and bricolage. Rowe," he said,

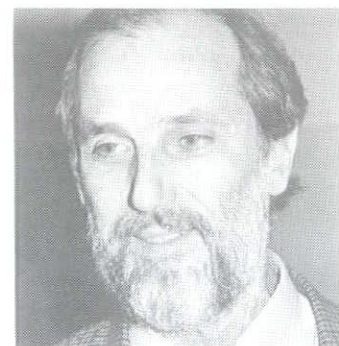
"thinks his 'collage city' is made up of disassociated parts, when it is actually quite unified. The collage of utopias he amasses produces a unity as a bricoleur, but as soon as the glue dries, it's a master plan like any other. His operation is still an architecturally conscious one." Evans argued that "the problem with formalizing fragmentation into an activity we call 'collage' forces us to keep at arm's length the real nature of collage." He asked architects to focus less on the icons of architecture and to scrutinize the impact of the small as well as the larger elements: "Do not let current attempts at formalistic and stylistic fragmentation replace humanism in architecture," he concluded....On December 7, **Chuck Hoberman**, an artist, sculptor, and engineer, captivated his audience at **Parson's School of Design** by demonstrating his transforming structural

mechanisms. His compressed sphere of carefully engineered metal links unpleated and unfolded, attaining a size four times its original diameter. As **Hoberman** explained, "By discovering the method and underlying mathematical principles to achieve structural integrity while maintaining a constant shape, one can apply the rule to any shape of any size." The applications for architecture could be endless.

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

Piano Nobile

The circular facets of the interior walls of **Wallace Harrison's** egg-shaped dome for the **Caspari Auditorium** at **Rockefeller University** set the stage. The event was a presentation by **Renzo Piano** of his work to the **Architectural League** on December 17. The Italian-born



Renzo Piano

architect demonstrated his passion for refining engineered details and for creating dynamic public spaces to a standing-room-only audience that came to see the three decades of projects synthesizing architecture and technology.

Piano's early commissions began as a "testing of materials — an architecture of research," he explained. His growth as an architect evolved from "the pleasure of building things and places for people and provocation." It showed in projects such as the **Pompidou**

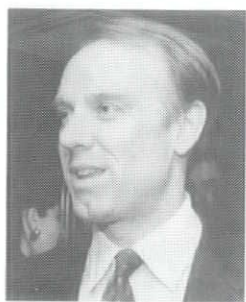
Center in Paris (designed with Richard Rogers) and his IBM Traveling Pavilion. With the late Peter Rice of Ove Arup & Partners, Piano designed ingenious building components that, in their purity and simplicity, returned technology "back to nature," as he put it. Their structures for the Menil Collection in Houston and the Schlumberger facilities renovation in Paris "proved that harmony occurs when nature, technology, and new growth come together."

The current work of the Renzo Piano Building Workshop in Genoa includes the Kansai International Airport in Japan, the master plan for Potsdamer Platz in Berlin, and the Jean Marie Tjibau Cultural Center in New Caledonia. Referring to his buildings, Piano said, "I try to humanize the machine, create a self-oriented place, and develop a clear design."

An exhibit of Piano's work organized by the Architectural League, in cooperation with Italian Cultural Institute, was curated by English critic Peter Buchanan and installed in the galleries at the Urban Center. Designed by Piano's office, the show was on display until January 30. Rows of work tables and red canvas chairs invited the visitor to sit and examine drawings, models, and computer simulations. "The hands-on approach puts the process of architecture on the table, as a mirror of my office," said Piano. "And the office is a mirror of myself." — K.C.

A Partner in Two Offices

In the aftermath of filing for bankruptcy last spring (*Oculus*, June 1992, pp. 8-9), John Burgee Architects has vacated its offices in the Lipstick Building (885 Third Avenue). In the meantime, Burgee's partner, K. Jeffries Sydness, has joined Swanke Hayden Connell Architects as a principal. But for the time being, Sydness says, he is



Jeff Sydness

also still a partner at John Burgee Architects, helping to supervise work on the boards in their temporary offices. Current Burgee projects include the Takeshimaya store on Fifth Avenue, scheduled to open at the end of March; the Pontiac Marina Convention Hotel in Singapore, which is in design development and is expected to be completed in 1995; the Capital Holding Center, a 40-story building for developer Gerald Hines in Louisville, Kentucky; and the Dolphin Quay residential community in St. Petersburg, Florida. The community, which has 425 condominiums in seven buildings and 50 single-family house sites, is now under construction. As far as Burgee's actual role or his plans for the future, neither Sydness nor Burgee said they were able to be that explicit until legal matters having to do with the bankruptcy and former partner Raj Ahuja's lawsuit were resolved. ●

● OBITUARIES

Paul M. Sachner, executive editor of *Architectural Record*, died December 15 of complications related to AIDS. Sachner, who was 42 years old, had joined *Architectural Record* in 1984 and was appointed its executive editor in 1989. The annual "Record Houses" awards program reflected Sachner's support for publishing the work of lesser-known American architects. He was also particularly interested in community-oriented projects, and in 1988 introduced "In the Public Interest," an awards program to

honor innovative public architecture. His contributions as an editor and writer at the magazine were marked by a sharp eye and a devotion to design that offered a sophisticated combination of clarity, clean lines, and smartness of scale.

Before joining *Record*, Sachner was an arts program analyst at the New York State Council of the Arts and a landmarks preservation specialist at the New York City Landmarks Preservation Commission. He was born in Bristol, Connecticut, and earned degrees in art history from Trinity College and



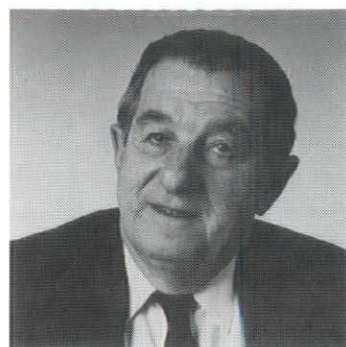
Paul Sachner

Columbia University. He is survived by his mother, Ruth Sachner of Boynton Beach, Florida, his sister, Sarah Elsdon of New Britain, Connecticut, and his brother, Marc Sachner of Milwaukee. — P.S.

Leonard Jacobson, a partner of Pei Cobb Freed & Partners, died of a heart attack on December 26. He was 71. Jacobson, who received his B.Arch. and M.Arch. degrees from the University of Pennsylvania, was associated with I.M. Pei for 40 years, dating back to the days when Pei and his team formed the architecture department of Webb & Knapp and the Courthouse Square

project in Denver was being designed for William Zeckendorf.

Jacobson was instrumental in the planning and execution of the east wing of the National Gallery of Art in Washington, D.C., the Grand Louvre in Paris, and the Guggenheim Pavilion of Mount Sinai Medical Center in New York (see p. 6). On hearing of his death, J. Carter Brown, director emeritus of the National Gallery of Art,



Leonard Jacobson

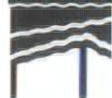
stated, "Jake was one of the great team players I have known. Tough-minded, practical, yet with deep aesthetic awareness and a great sense of humor, he was indispensably effective and a joy to work with." Jean Lebrat, president of the Etablissement Publique Grand Louvre, says that Jacobson "was a grand craftsman of the Grand Louvre, the person with whom it was possible to discuss any question, explain any difference, resolve any problem. It was through Jake that I came to understand the project. We owe to his effort the extraordinary quality of its execution...." — S.S. ●

**If you are looking
for an architect,
ask the people they
look to for approval.**



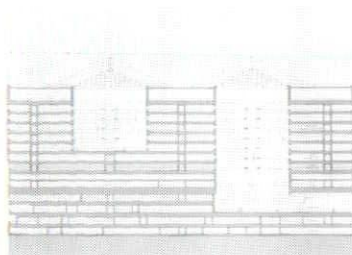
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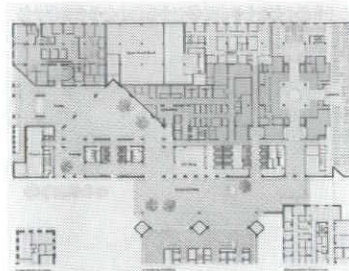


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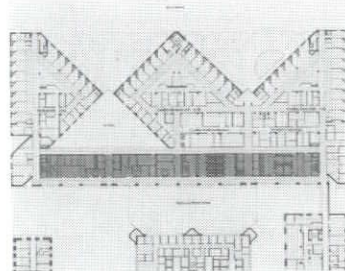
The Guggenheim Pavilion at Mount Sinai



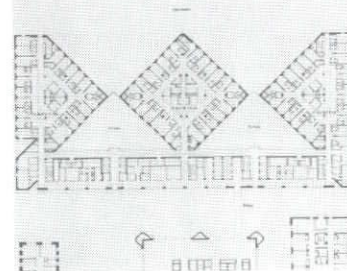
Longitudinal section



Plaza level



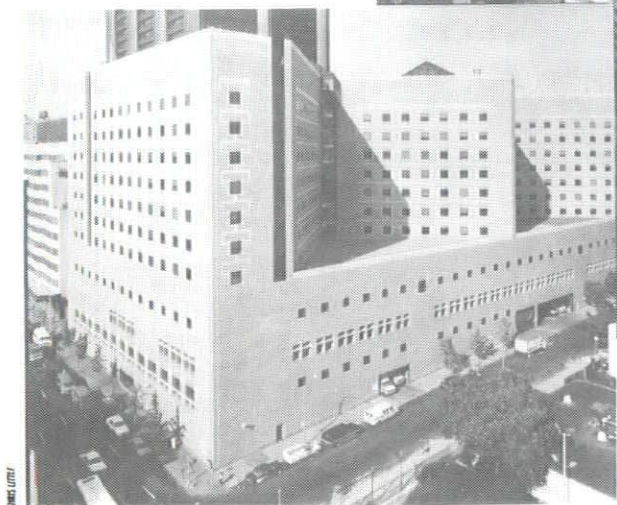
Intensive care, level 5



Patient care, typical floor, 7 through 11



View looking west towards Central Park



*View from Madison Avenue showing
101st Street elevation*

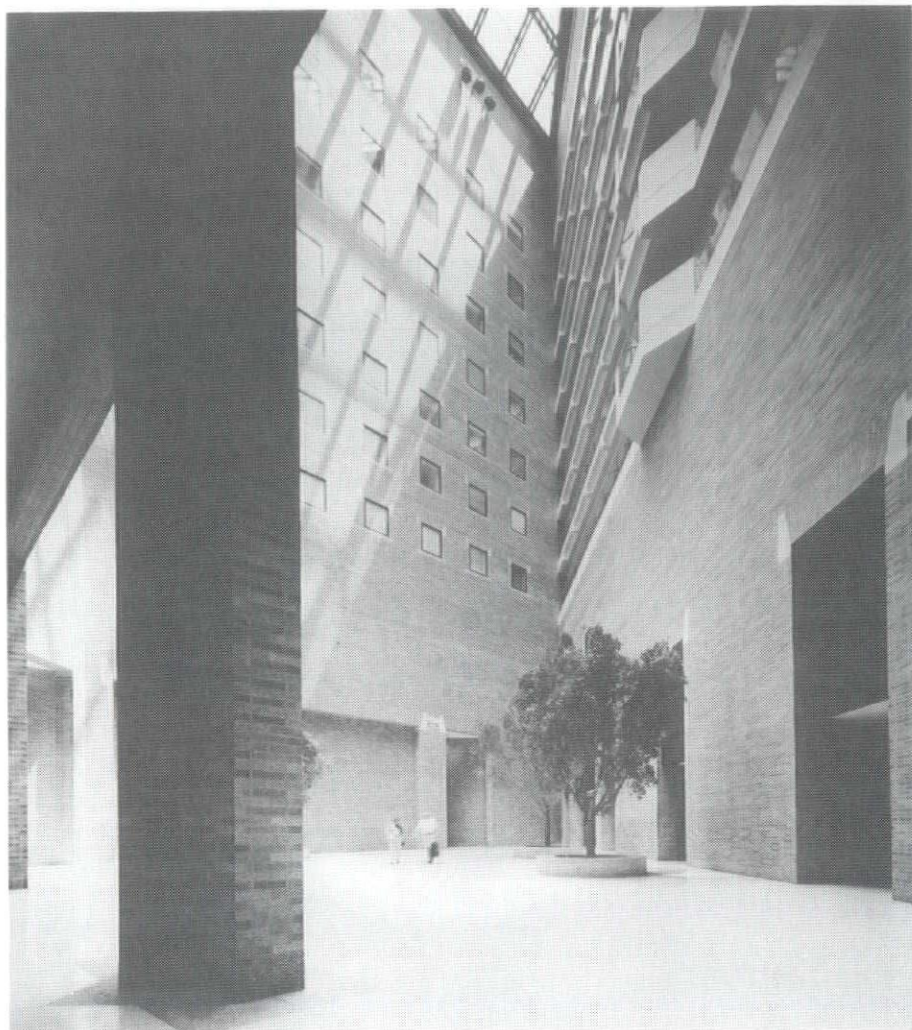
Oculus presents another New York City building where budget concerns are paramount, clients are cautious, and the program demanding. Is there room for more than high quality construction?

The hospital is a building type generally considered to be too technical in program to result in "architecture." Often it is taken for granted that hospitals must end up as large, sterile machines for mending. At the same time they are being called on to heal patients in ways that are not only functional, but intensely psychological as well. Ambience, colors, and views of the outdoors are only some of the factors that are increasingly acknowledged to affect the patient's mood and desire to get well quickly. More and more frequently architects are debating whether or not hospitals should emulate hotels (*Oculus*, January 1993, p. 14).

The Guggenheim Pavilion at Mount Sinai, designed by Pei Cobb Freed & Partners, with I.M. Pei as the partner in charge of design, has all the appearances of belonging to this new breed of hospital-as-hotel. Most noticeably, the \$218 million hospital is marked by Pei's signature triangular atria topped by skylights that are, as usual, high on drama and oomph. Such zoomy interior courts, de rigueur features of hotels since John Portman's days, quickly convey the idea that the Guggenheim Pavilion is not just not a file-the-bodies-away scheme pulled out of a drawer by any hospital architect.

Indeed, Pei Cobb Freed, in association with Ellerbe Architects & Engineers in New York, was picked by a selection committee that included Edward Larrabee Barnes and Mount Sinai trustee Max Abramovitz, and was approved by an illustrious board of trustees that includes Arthur Ochs Sulzberger, publisher of the *New York Times* until 1992, Richard Ravitch, Henry Kravis, and Arthur Ross. Clearly, hiring Pei (better known for museums and cultural facilities) could be seen as a pro-architecture choice.

The 900,707-square-foot, eleven-story structure stretches from Fifth Avenue to Madison Avenue between 101st and 100th streets. From a certain distance the completed building looks like a clunky rectangular box, with large triangular chunks sawed away from its basic volume and a couple of glass pyramids erupting from the top. Up close one can see it is a crafted object with gestures made to the



Fifth Avenue atrium

surrounding context. The Guggenheim Pavilion sits on Fifth between prewar beige- or red-brick-and-limestone apartment buildings to the north and south, including some buildings that belong to Mount Sinai. Pei Cobb Freed decided to make the major material custom-fired, hand-laid, iron-spot beige-and-gray brick, with granite trim at the base of the building and limestone trim above. True to the firm's modernist leanings, the surfaces of the hospital are sleek, and the detailing is immaculate. Indeed, the limestone ornament, set flush with the brick, appears to be "drawn" above the brick lintel courses of the taut square windows.

Along Fifth Avenue a double-height portico marked by tall piers and abstracted capitals heralds the main entrance to the pavilion. While the elevation facing south is more or less covered by a shed-like skylight linking it to the rest of the complex, the elevation facing 101st Street, where the ambulances enter and depart, is totally exposed. C.C. Pei (known as D.D.), who was the design architect on the project, acknowledges, "Hospitals are elephants. We tried to do everything to reduce the perceived size." On 101st Street, the architects hoped to emulate lower-rise midblock

Credits

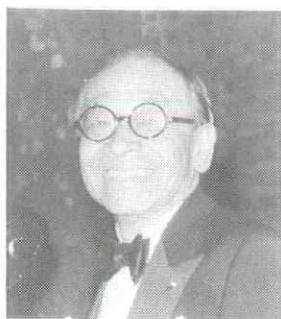
Guggenheim Pavilion, Mount Sinai Medical Center, One Gustave Levy Place, New York City

ARCHITECTS: Pei Cobb Freed & Partners; **project team:** I.M. Pei, design partner; Eason H. Leonard, administration partner (planning phase); Leonard Jacobson, administration partner (planning phase); Werner Wandelmaier, administration partner (design and construction); C.C. Pei, design architect; Allen Terry, design architect; Richard Cutter, project architect

ASSOCIATE ARCHITECTS: Ellerbe Architects & Engineers, New York City

CONSULTANTS (partial listing): Ellerbe Associates, Inc., Bloomington, Minnesota, programming; Mason DaSilva, New York City, master planning; Weiskopf & Pickworth, structural engineer; Syska and Hennessy, mechanical/electrical engineer; Morse/Diesel, construction; Turner Construction, estimators

GENERAL CONTRACTOR: Turner Construction Company



I.M. Pei

While one might assume that I.M. Pei's known penchant for triangles would explain their presence, C.C. Pei maintains that function plays a major part.

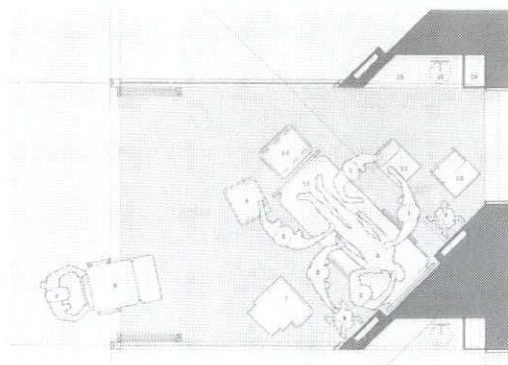
development of residential areas with the zigzag of the V-shaped courts above the base. The voids etched out of the box dematerialize the mass somewhat, but prove contextualism is still relative. At the "back door," on Madison Avenue, where a small, not very grand entrance opens onto a low-ceilinged emergency room, gestures to context — or architecture — seem minimal indeed.

The triangular voids carved out of the box indicate the general parti, where patient-care floors are placed in three interconnected towers sitting atop a service base that includes surgical and diagnostic spaces, a conference hall, a restaurant, and other such facilities. The large, triangular open notches are also clues to the strikingly pervasive triangular motif of the interior. Still, the initial encounter with the eleven-story, triangular, skylit atrium that adjoins a double-height lobby off the Fifth Avenue entrance comes as a surprise to most who enter there. The second triangular atrium, near the Madison Avenue side, extends from the seventh floor to the eleventh floor to function as the more intimate court where visitors and patients can mingle. While one might assume that I.M. Pei's known penchant for triangles would explain their presence, C.C. Pei maintains that function plays a major part. Patient-care rooms (175 private rooms and 192 semi-private ones) require a lot of perimeter space for windows. The triangular indentations and atria are one way of getting extra wall space for windows — ten

nursing stations allow efficiency of surveillance as well as space for nurses' conferences. Furthermore, space has been provided for doctors to confer and take notes, as well as for the medical students to receive instruction. The beds in the intensive care units, enclosed by glass and placed at a 45 degree angle to the corridors, have proved by all reports to be successful as well.

Another planning device, unrelated to the triangular geometry, is the dual corridor and elevator circulation system. Materials transport (food, medical supplies, etc.) and patient transport are kept to the back corridors and elevators, while the front elevators, which open onto corridors overlooking the atria, are used by visitors. (The medical staff is free to take whichever means is quickest.)

However, there are certain drawbacks to the concept that might seem minor, but could subvert the intentions to create a more humane environment. First, the atria are lined with the gray-beige brick used outside, to relate the courts to the exterior walls. But because of the tone of the brick, and because the skylight framing is black, the interior has a decidedly gray cast to it, especially on cloudy days. From these courtyard rooms — about a third of the patient-care accommodations — it is hard to tell what time of day it is or what the weather is like outside. The problem is not insignificant: Studies over the years have indicated that patients who have sunlight and/or can see trees recover more quickly from surgery than those without

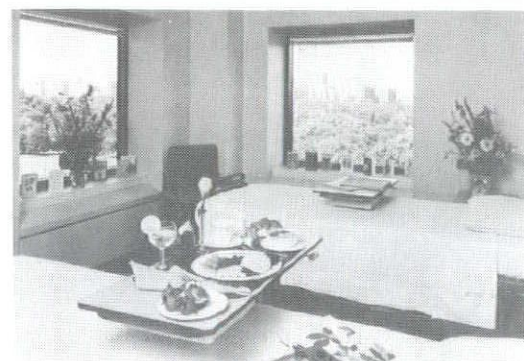


Typical ICU patient room diagram

in this case — even if four of them overlook internal courts.

Not surprisingly, a triangular organization generates the floor plans for the 16 nursing units, each of which have 34 to 36 beds, on floors seven to eleven, as well as the 66-bed intensive care units on floors five and six.

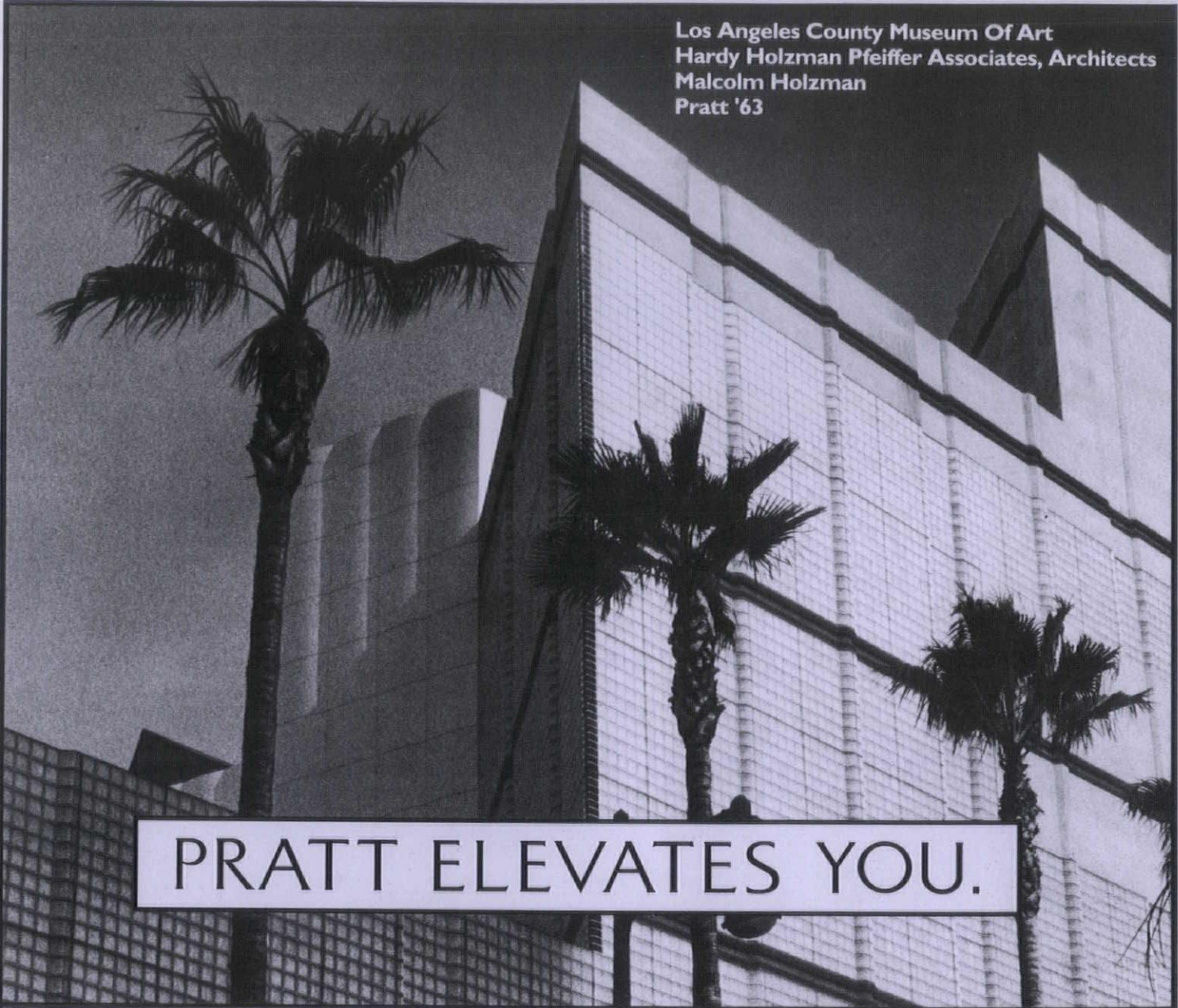
One would almost think that such galloping triangulitis would be terminal, at least for staff operations. On the contrary, the hospital insists it works quite well. Louis Aledort, M.D., who was much involved in planning the use of the teaching hospital as dean for faculty and medical affairs, remains enthusiastic about the triangular plan. Dr. Aledort finds the triangular



Patient-care room facing Fifth Avenue

such amenities. Trees in planters at the bottom of an enclosed atrium may not be enough.

Another drawback is that the patient rooms facing the court are quite visible to people getting off the elevators and walking along the balcony-corridors bordering the third side of the triangular atria. When patients are engaged in relatively private functions, they may not be able to adjust the blinds themselves. Unless doctors or nurses remember to do it, the patients find themselves part of a *Rear Window* scenario for the balcony spectators. According to a frequent visitor, this situation can be unsettling, although passers-by on the balcony-like corridors may find the view riveting. In a hotel one looks across the atria at closed bedroom



Los Angeles County Museum Of Art
Hardy Holzman Pfeiffer Associates, Architects
Malcolm Holzman
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AIA New York Chapter

February 1993

DEADLINES

FEBRUARY 1

Application deadline for the AIA/AAF Scholarship for Professional Degree Candidates, open to students in one of the 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 20005-5292, 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, 1989.

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 Avenue, 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 20005-5292, 202-626-7511.

Application deadline for the RTKL Traveling Fellowship, open to students who are either participating in a university-sponsored travel

1

Monday

EVENT

AIA New York Chapter opens for business in new offices at New York Design Center, 200 Lexington Ave. 370-2430.

3

Wednesday

EXHIBIT

A Decade of Entertainment Graphics: 1982-1992. Sponsored by Cooper Union, the American Institute of Graphic Arts, and the Film Center at Lincoln Center. Cooper Union Foundation Building, Houghton Gallery, 7th St. at Third Ave. 353-4214. Closes February 18.

LECTURE

Hani Rashid. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414

10

Wednesday

PROGRAM

Computer-Aided Practice: The Design Industry in the Twenty-first Century. Given by Jerry Laiserein. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th Floor. Reservations 489-4747. \$15 (\$10 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.

17

Wednesday

AIA NEW YORK CHAPTER EVENT

Tour of Arkrift Plant. Sponsored by the AIA New York Chapter Corporate Architects Committee and Arkrift-Straus Sign Company. 9:00 am. Arkrift plant, 830 12th Ave. at 57th St. Reservations 270-8645. \$10.

LECTURE

Flame Safeguard Controls and Smoke Control. Given by Joe Kaucher. Sponsored by the American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. 5:30 pm. 280 Park Avenue, 41st Floor. 645-6060. \$43.

24

Wednesday

LECTURE

Stanislaus Von Moss. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

25

Thursday

AIA NEW YORK CHAPTER EVENT

New York City Zoning Resolution. Sponsored by the AIA New York Chapter Professional Practice and Building Codes committees. 6:00 pm. Designers' Lounge, New York Design Center, 200 Lexington Ave. 370-2430. \$10 (\$5 AIA members).

EVENT

Repositioning for the 21st Century: Transformations in the Global Economy. Sponsored by the Institute of Business Designers. 8:00 am. St. Regis Hotel. 718-937-1650.

26

Friday

AIA NEW YORK CHAPTER EVENT

The Past and Present of New York's Manhattan Valley. Given by Andrew S. Dolkart. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt, 2 E. 91st St. 860-6869.

SYMPOSIUM

Modernism without Dogma. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation.

CONTINUING EXHIBITIONS

Money Matters: A Critical Look at Bank Architecture. Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, Columbia University, Broadway and 116th St. 854-5573. Closes February 6.

The Royal City of Susa: 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.

Lift and Separate: Graphic Design and the Quote Unquote Vernacular. Cooper Union Foundation Building, Lubalin Center, 7th St. at Third Ave. 353-4214. Closes February 27.

Concrete Erections. Michael Ingbar Gallery of Architecture, 568 Broadway. 334-1100. Closes February 27.

Reviewing the City's Edge: Perspectives on New York's Waterfront. The Urban Center, 457 Madison Ave. 935-3960. Closes March 3.

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.



Designs for pattern, Christopher Dresser, 1860-1880. "Drawing for Design: Christopher Dresser to the Present." Closes Apr. 4

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.

MARCH 12

Submission deadline for the Citizens Housing and Planning Council journal awards for articles published in 1992. Contact the Citizens Housing and Planning Council, 218 W. 40th St., New York, NY 10018, 391-9030.

MARCH 15

Submission deadline for the Chicago Athenaeum's 1993 festival of architecture and design films. Contact the Chicago Athenaeum, 1165 North Clark Street, Chicago, IL 60610, 312-280-0131.

APRIL 13

Submission deadline for the Electric Vehicle and the American Community Competition. Contact the Electric Vehicle Infrastructure Competition, 432 North Saginaw Street, Suite 801, Flint, MI 48502.

APRIL 30

Submission deadline for Vermont Structural Slate Company's Urban Outhouse Competition. Contact the Vermont Structural Slate Company, Dept. R, Fair Haven, VT 05743, 800-343-1900.

MAY 1

Entry deadline for first annual Royal Oak Foundation architectural design competition, open to students and recent graduates in architecture, landscape architecture, and interior design. Contact the Royal Oak Foundation, 285 W. Broadway, New York, NY 10013, 966-6565.

Jaime Lerner, and Howard P. Musmann with Paul Goldberger. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

EVENTS

The Grand Networking Event. Co-sponsored by Professional Women in Construction and AIA New York Chapter. 5:30 pm. Hotel Intercontinental, 48th St. between Park and Madison. 838-9670. \$45 (\$35 Chapter members).

Architecture, Planning, and Design Program Meeting. Sponsored by the New York State Council on the Arts. 6:30 pm. The Architectural League, 457 Madison Ave. 387-7013.

EXHIBIT

Modernism without Dogma. Columbia Graduate School of Architecture, Planning, and Preservation. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes March 6.

5

AIA NEW YORK CHAPTER EVENTS
Space and Spirit: Architecture of the Cathedral. Given by David Macaulay. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cathedral Church of St. John the Divine. 860-6869.

Re-Searches in Architecture: Design Awards Presentation. Moderated by Suzanne Stephens. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. New York Design Center, 16th Floor, 200 Lexington Ave. 370-2430.

6

AIA NEW YORK CHAPTER EVENT
Space and Spirit: Investigating Architecture. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. Cathedral Church of St. John the Divine. 860-6869.

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.

PIN UP

EXHIBIT

Work from the Riverview Academy. Sponsored by Parsons School of Design. Parsons Exhibition Center, 2 W. 13th St. 229-8987. Closes March 5.

SEMINAR

Maintenance of Brick Buildings. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

20

Saturday

SEMINAR

Review Class for Building Design Section of the ARE. Sponsored by the Institute of Design and Construction, 141 Willoughby St., Brooklyn. 718-855-3662.

23

Tuesday

AIA NEW YORK CHAPTER EVENTS
Old Buildings/New Codes: Solving Conflicts. Sponsored by the AIA New York Chapter Historic Buildings Committee. 5:00 pm. New York Yacht Club, 37 W. 44 St. 370-2430.

Manitoga & Dragon Rock: Russel Wright's Forest Garden and Prototype House for Modern Living. Given by photographer Adam Aulk. Sponsored by the AIA New York Chapter Art and Architecture Committee. 6:15 pm. New York Design Center, 200 Lexington Ave. 370-2430. \$10 (\$5 AIA members and students).

Recent and Proposed Air Space Urban Design Projects. Given by Richard Thomas, AIA; Louis F. Reuter IV, RA; and Constance P. Hildesley, AIA. Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 370-2430. \$10 (\$5 AIA members).

EVENTS

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

Saturday

AIA NEW YORK CHAPTER EVENT
Exploring the Neighborhood's Past and Present. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. GLOBE Center at Booker T. Washington Jr. High School. 860-6869.

March

2

Tuesday

AIA NEW YORK CHAPTER EVENT
Stations for the Future, Today. Given by Rolf Ohlhausen. Sponsored by the AIA New York Chapter Public Architects Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 370-2430. \$5.

3

Wednesday

LECTURE

Shape of the City: Mega Projects. David M. Childs, Richard Kahan, and Carl Weisbrod with Paul Goldberger. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

5

Friday

AIA NEW YORK CHAPTER EVENT
Manhattan Valley: Preservation, Community Identity, and Change. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt, 2 E. 91st St. 860-6869.

LECTURE

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

6

Saturday

AIA NEW YORK CHAPTER EVENT
Involving Students in Defining Community Identity. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. New York International Youth Hostel. 860-6869.



Arrest of Christ, miniature from a prayer book or book of hours illuminated by Simon Bening, "The Bernard H. Breslauer Collection of Manuscript Illuminations," closes Apr. 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.

"Window Boxes" by Maren Hassinger. The Whitney Museum at Philip Morris, 120 Park Ave. 570-3633. Closes June 30.

Send Oculars calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

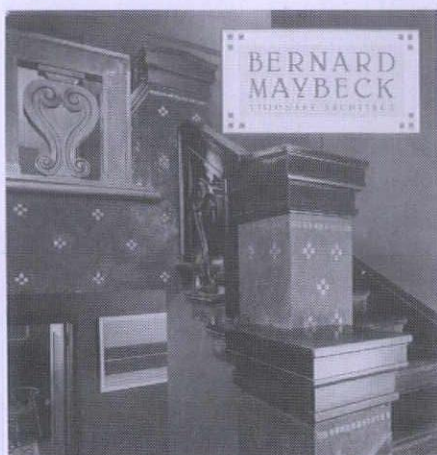
Oculars welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing a week before the first of the month for the following issue.

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.

Urban Center Books' Top 10

As of December 29, 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. **Subway Ceramics**, Lee Stokey (BDK Books, paper, \$15.00).
4. **El Croquis 53: Rem Koolhaas** (El Croquis, paper, \$55.00).
5. **Then and Now**, Stefania and Dominic Perring (Macmillan, cloth, \$24.95).
6. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).
7. **Sexuality and Space**, ed. Beatriz Colomina (Princeton Papers on Architecture/Princeton Architectural Press, paper, \$17.95).
8. **Adalberto Libera**, Francesco Garofalo and Luca Veresani (Princeton Architectural Press, cloth, \$19.95).
9. **Architecture Now**, Maarten Kloos (Architectura + Natura, paper, \$14.95).



10. **Conscience of the Eye**, Richard Sennett (Random House/Norton, cloth \$24.95, paper \$9.95).

Rizzoli Bookstores' Top 10

As of December 17, 1992

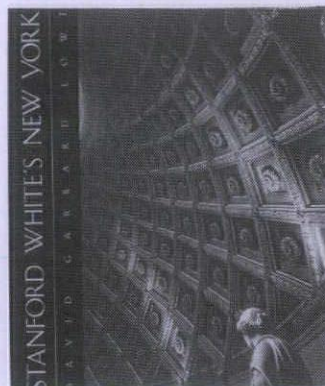
1. **Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth, \$45.00).
2. **The Wright Style**, Carla Lind (Simon & Schuster, cloth, \$50.00).

3. **Stanford White's New York**, David Garrard Lowe (Doubleday, cloth, \$45.00).

4. **Fun with Architecture**, David Eisen (Viking/Metropolitan Museum of Art, cloth, \$22.50).

5. **Classic English Interiors**, Henrietta Spencer-Churchill (Rizzoli, cloth, \$37.50).

6. **Prague: Fin de Siecle**, Petr Wittlich (Abbeville Press, cloth, \$75.00).



7. **Morocco**, Landt Dennis (Clarkson Potter, cloth, \$45.00).

8. **Spanish Splendor: Palaces, Castles, and Country Houses**, Juan Jose Junquera y Matos, photos by Roberto Schezen (Rizzoli, cloth, \$125.00).

9. **Barn**, Elric Endersby, Alexander Greenwood, and David Larkin (Houghton Mifflin, cloth, \$50.00).

10. **Bernard Maybeck: Visionary Architect**, Sally Woodbridge, photography by Richard Barnes (Abbeville Press, cloth, \$55.00).



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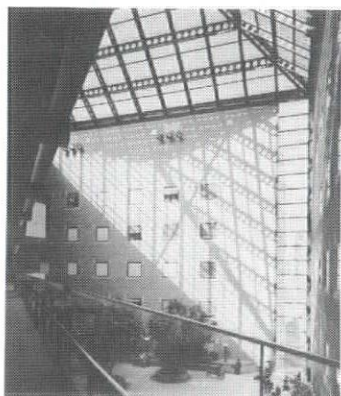
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doors, not glass windows.

Unlike the ones in hotels, there are no cafes or fountains on the floors of these enclosed courts. In fact, very little sullies the ground floor of the eleven-story Fifth Avenue atrium. It is a monumental pass-through. If someone wants to sit down to wait for a friend, he or she has the choice of the edge of a planter or the small chapel nearby. The Madison Avenue atrium on the seventh floor has seating, but on the occasion of at least one visit, chairs had been pushed to one corner where a slot-like vertical window reveals a view to the north.

These are minor deviations from the hotel model, especially compared to those visible in the interior furnishings, lighting, and finishes. A vanilla-colored vinyl tile coats the floors, even in the dayrooms. While art lines the walls, off-white, lay-in acoustical tile ceilings with fluorescent lighting are everywhere. The overall color scheme, a blah beige, takes on a grayish pallor under the fluorescent lighting. The architects, C.C. Pei explains, had to confront the desire on the part of hospital officials to provide low-maintenance, easy-to-care-for surfaces. Carpeting was deemed to hard to keep clean. Lighting couldn't be smokily atmospheric. While the architects also had hoped for wall sconces, the dreary ceiling system with the fluorescent lights won out in the end. Millions would be saved — yet the ceiling is the single feature patients see most.



East atrium, floors 7 through 11

Some patients will fare better. On the eleventh floor of the west tower of the hospital facing the park, 19 single rooms of varying but larger sizes are being readied for occupancy. They are supposed to have carpeting and special furniture, concierge service, and a full-service kitchen. The rooms, not ready for inspection yet, will probably even have sconces and lamps. Now this sounds like a hotel, although it will cost more.

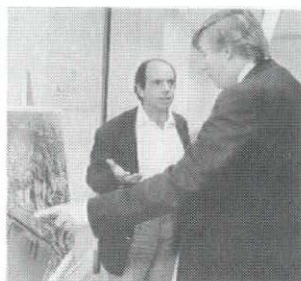
All this is not to say that the Guggenheim Pavilion isn't way ahead of the pack. But injections of architecture through consistently adhered-to geometries, or the inclusion of atria, or the detailing of brickwork aren't quite enough. Hospitals need massive transfusions of design, and that need extends all the way to the softer tissue of color, materials, and lighting.

SCOPE Peter Slatin

Railyard News

"Litigation" was a word much bandied about after the City Council gave its approval to **Riverside South** by a vote of 42 to 8 on December 17. Organizations such as the **Coalition for a Livable**

West Side are planning or already have filed lawsuits to derail the project, according to officials at the **Department of City**



Riverside South's Richard Kahan and Donald Trump

Planning and the **Riverside South Planning Corporation**. At press time, no injunctions had been issued to stop construction, and construction permits seemed a long way off. Newspaper articles in the days leading up to the vote suggested that developer **Donald Trump** could have a difficult time getting things going, despite the apparent good wishes of the civic groups that had banded together to modify and then support the project. Regarding the most visible city development to go through public review following charter revision, a spokesman for DCP said, "The process is much more inclusionary, and the project seemed to become part of the public domain. People think it's a public project."

Richard Kahan, president of **Riverside South Planning Corporation**, said the next step "is very much up to the developer." Meanwhile, suspicion lingers that the zoning changes were mainly enacted by the City Council so that Trump could start parceling off the land, now upgraded in value. By selling bits and pieces to other developers, he could begin to pay off the weakened group of lenders headed by Chase Manhattan, who have a \$250 million mortgage on the property. Zoning used as a tool for financial bailouts instead of a means to determine land use and density distribution may not be what the civic groups have in mind when they call for more planning.

Healthy Care

Although **Mayor David Dinkins's** plans to scatter small-scale housing for homeless people around New York City have been mired

down, another effort developed along similar lines has been more fortunate. The

CommuniCare project involves the development, either through new construction or renovation, of 20 community-based family health care clinics. While the bulk of these projects are being developed by the **Department of Health and Human Services** and the **Department of Health**, the in-house design division of the Department of General Services is generating designs for four centers, two involving new construction.

DGS's staff architects will take these centers through design development, but outside architects will be hired to oversee the projects through construction and will have to seek approval for any design changes. This arrangement was devised to slice six months off the design time.

The first two CommuniCare projects are additions to and expansions of small pediatric clinics at two Housing Authority projects in Manhattan — the Alfred E. Smith Houses in Chinatown and the Dyckman Houses in Upper Manhattan. In Jamaica and Bushwick, DGS will convert larger health clinics currently run by the Department of Health into full-scale CommuniCare facilities, which its designers hope will depart radically from the current impersonal design style.

The CommuniCare clinics are supposed to integrate health services presently separated in these clinics. The major change will be assigning patients their own primary-care physicians, who will guide them through whatever services they might need on each visit. Along with providing coordinated services, says Campbell, the goal is to create a "welcoming, not frightening or antiseptic, setting to have your health addressed. This is no longer an assembly line." Softer lighting, warmer finishes, more colorful reception areas, and shorter corridors that actually seem to lead someplace are specified in programs created by the Department of Health. "We were given a series of spaces: DOH wants them to be welcoming," says Campbell.

Construction at the Smith and Dyckman centers is expected to begin in April and take a year. The outside architect at Smith will be David Prendergast; at Dyckman, Karahan Schwarting. Budgets are pegged at around \$1.1 million for Smith and below \$2 million for Dyckman. Contracts have not been completed yet for the larger facilities at Jamaica and Bushwick, where work should get underway late this summer, and costs are likely to run between \$3 million and \$5 million.

Follow-up: *Oculus* Special Zoning Committee for the Upper East Side

Proposals for Regulations

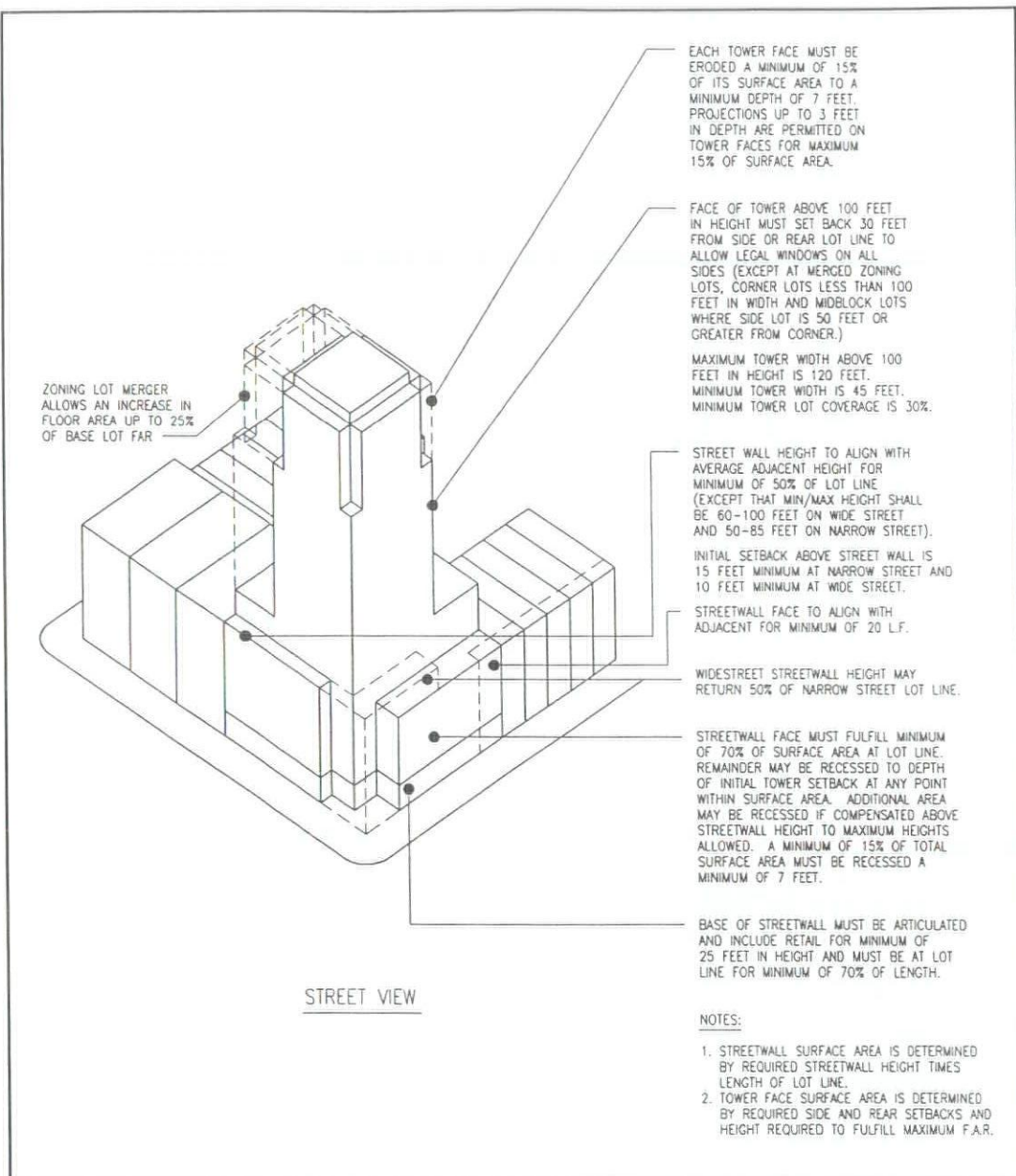
A meeting last October reviewed findings of a cluster of city groups that had come together to see if better tower controls could be developed for the avenues on the Upper East Side. One of the members was *Oculus*'s own Special Zoning Committee for the Upper East Side, which joined forces with Civitas, the Real Estate Board of New York, plus representatives from the Department of City Planning and the Manhattan Borough President's Office to examine this issue of high-rise growth on the Upper East Side (*Oculus*, September 1990, pp. 6-10; February 1991, p. 10).

The presentation showed the results of the groups' collaboration with the Environmental Simulation Center of the New School for Social Research, headed by Michael Kwartler. Kwartler, originally a member of the *Oculus* committee, was able to project certain tower forms for key sites on the computer with monies obtained by Civitas from the J.M. Kaplan Foundation and the Real Estate Board.

Four teams each had studied two sites and had come up with their own proposals for towers that addressed issues such as streetwall heights, configuration and height of the towers, the problem of density accrued by zoning lot mergers, the depth of the block to be subjected to avenue zoning, and the sorts of amenities (plazas, inclusionary housing, etc.) that should be allowed.

The First Site

The first site is the southwest corner of 81st Street and Second Avenue, extending toward Third



Above and next page: *Oculus* committee zoning guidelines proposal, shown on generic corner 100-foot-by-100-foot lot

Avenue, where the current zoning is 10 FAR with an additional 2 FAR given for plazas or inclusionary housing. This site, 100 feet by 100 feet (or 100 feet by 125 feet if current zoning depth from avenue lots of 125 feet were allowed), has a rear yard requirement of 1,200 square feet.

DCP Proposal: The City Planning Department scheme calls for a tower on a base, using full FAR of 12, with the inclusionary hous-

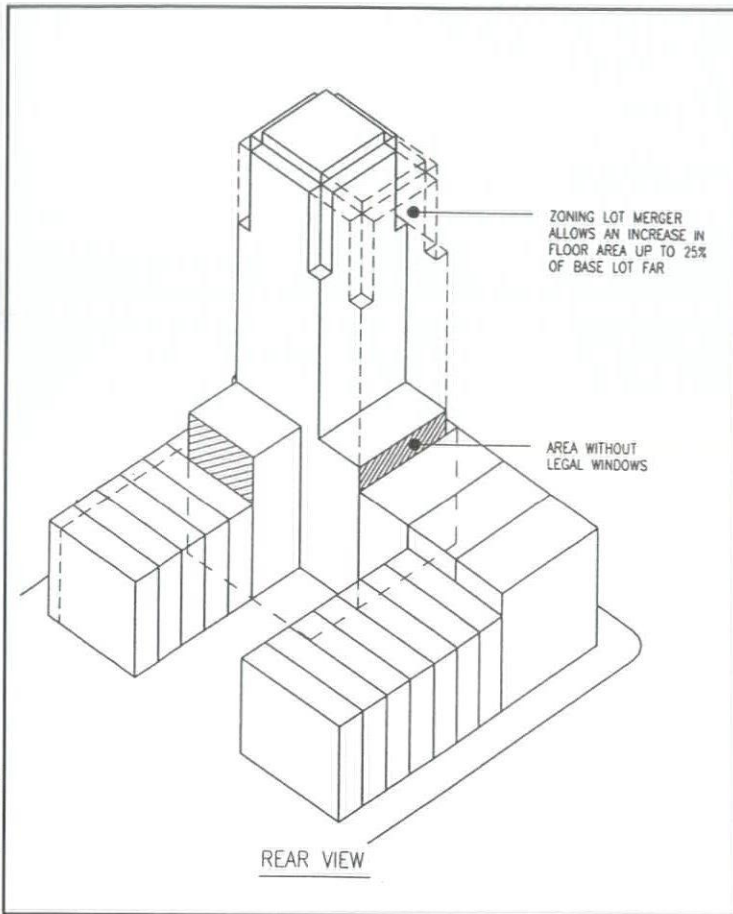
ing bonus allowed. The tower "packs the bulk," so that 62 percent is below 150 feet, making the tower about 27 stories high. The base fills 88 percent of the footprint, with a streetwall 85 feet high and a typical floor of 3,300 square feet.

Comments: The DCP wants to control the height of the towers by forcing the bulk into the base and transition areas.

Civitas Proposal: Their scheme calls

for installing a height limit of 210 feet, or about 19 to 21 stories, and using only a lot with a 100-foot depth, not the 125-foot depth now in place. The plaza bonus is denied, but the inclusionary housing bonus is allowed. The typical floor area is 6,500 square feet, and the streetwall is 100 feet high, except when it is aligned with adjacent streetwalls for a minimum of 25 linear feet.

Comments: The Civitas proposal strongly advocates restoring the zoning district depth to 100 feet on the avenue lots — a standard depth that



has existed on major residential avenues in Manhattan and corresponds to standard building lots. They are also adamant about limiting the height to 210 feet and eliminating the plaza bonus. They seek to match streetwalls with the heights of adjacent buildings on the side streets and on the avenue.

Real Estate Board Proposal: The Board required a minimum lot coverage of 30 percent, resulting in a tower generally taller than those of the other schemes. In this case, the developer could take advantage of the plaza bonus for the full FAR allowed. The tower would be about 34 stories, or 320 feet high. The streetwall would be a minimum height of 60 feet, and the typical tower floor area would be 3,300 square feet.

Comments: The Board wants a ruling that is simple, clear, and enforceable, to maximize the economy of construction.

Oculus Proposal: The *Oculus* committee calls for a tower set back on all sides on a base covering the entire site, less the rear yard, with limited

streetline "erosion." The tower uses the full FAR and the inclusionary housing bonus (not the plaza). The resulting scheme is a tower of 25 stories, or 260 feet in height, for the zoning lot with a 100-foot depth, and about 27 stories, or 230 feet, with a lot of 125 feet, although the group recommends abolishing the deeper zoning lot. The typical floor is 3,300 square feet above a height of 100 feet.

Comments: The base, as Bruce Fowle, the *Oculus* representative to the meeting, explained, would not be one height, but should align with adjacent buildings within certain minimum and maximum heights. The streetwall and tower are mandated to be "eroded" a certain amount to break down the basic box form and encourage integration of the tower and base. The tower would be set back on all sides, where feasible, to allow legal windows and eliminate blank walls, thereby relating buildings to each other as well as the neighborhood.

of the normal FAR of 12.

DCP Proposal: This scheme used all 12 FAR with inclusionary housing assumed and again "packed the bulk," with 62 percent under 150 feet and a streetwall 85 feet high. The Department used zoning-lot-transfer square footage from three of the avenue buildings and kept to a 100-foot lot. The tower is 310 feet tall, or 30 stories, with typical floors of 6,500 and 3,300 square feet.

Civitas Proposal: The group is not in favor of zoning lot mergers, but used them to a limited extent, allowing 20 percent on top of a maximum FAR of 12 (with the inclusionary housing bonus). Because the lot is 100 feet deep, the tower is only 210 feet tall, or 19 to 21 stories, with a 6,500-square-foot typical floor and a streetwall height of 100 feet, except where aligned with adjacent streetwalls.

Comments: Civitas wants to limit the height of buildings and the depth of the zoning lot.

The Second Site

The second site, at 81st and Second Avenue on the northeast corner, is again 100 feet by 100 feet or 100 feet by 125 feet, but extra square footage may be added to the towers as a result of zoning lot mergers. Six 25-by-100-foot or 25-by-125-foot avenue lots were allowed to be calculated in the zoning lot merger, giving the schemes a total of 117,000 transferable square feet on top

Real Estate Board Proposal: The Board is in favor of the zoning lot merger on top of the 12 FAR and using the plaza bonus. Again they are proposing a 30 percent minimum lot coverage (and a 40 percent maximum lot coverage) for the tower as a way of controlling height. As zoning lots are merged, the tower floorplate becomes larger to achieve the minimum of a 30

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Credits

The *Oculus* Special Zoning Committee was organized in June 1990. The contributions of the following participants were integral to the formulation of the *Oculus* proposal developed by Bruce Fowle of Fox and Fowle:

James Gauer, architect (organizer of the committee)

Peter De Witt, architect

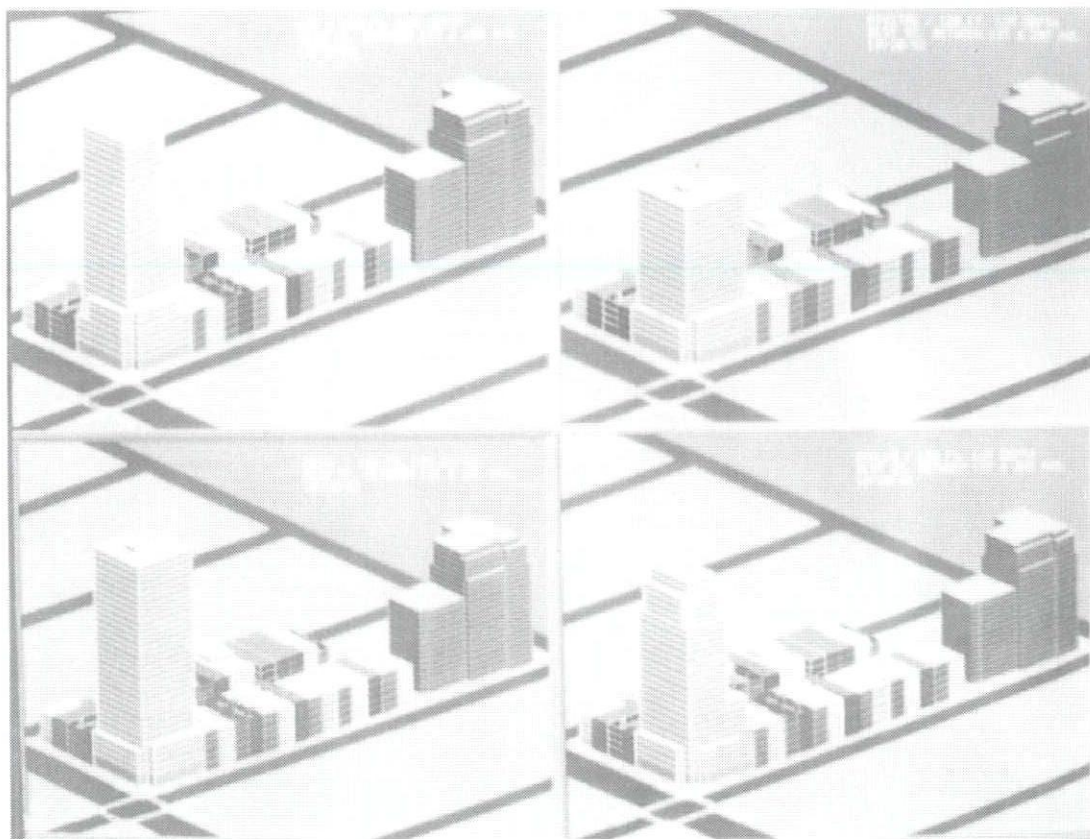
James Garison, James Garrison Architects

Michael Kwartler, Michael Kwartler and Associates

Peter Samton, Gruzen Samton Steinglass

Marilyn Taylor, Skidmore, Owings & Merrill

Craig Whitaker, Craig Whitaker Architects



Computer simulation of four towers under different zoning proposals for a 100-foot-by-100-foot lot at 81st Street and Second Avenue: DCP proposal, upper left; Civitas, upper right; Real Estate Board, lower left; Oculus, lower right

percent lot coverage. The REB scheme results, in this case, in a 34-story tower, 350 feet in height, with a 60-foot-high streetwall and 6,500-square-foot and 3,300-square-foot typical floors.

Comments: In effect, the 30 percent minimum controls the height of the tower. Development rights added as a result of zoning lot mergers enlarge the size of the tower floor, not the height of a building. There

is a point where one can't add more development rights because the 30 percent minimum exceeds the the maximum floor size one can build on the lot. The owner is effectively precluded from transferring more development rights, limiting transfers to small lots.

Oculus Proposal: *Oculus* did schemes for both 100-foot and 125-foot lot depths, but applied not quite two buildings for its zoning lot merger, on top of the 12 FAR (using inclusionary housing for the bonus). The result is a 25-story building, 260 feet high, and typical floors of 5,500 square feet. As is true on both sites, the streetwall calculations are such that at least 50 percent of the length of the streetwall must align with the average height of the adjacent streetwall, and the total streetwall must be 70 percent the width of the site or the frontage of the site.

Comments: The whole concept concerns how buildings relate to each other. There is continuity at the base, but the schemes require setbacks from adjacent property lines and windows on all sides of the tower. The *Oculus* team sees it as a much friendlier building that automatically gives the neighborhood a more humanistic quality. The team believes that broad buildings cut out more light and air than taller, slimmer buildings.

The Next Step

No positive determination has been made yet. The four teams must figure out who is going to pay for the rest of the environmental simulation needed to investigate more zoning lot mergers and the height and configuration of the upper portions of the building.

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Tuberculosis: Facility Planning for Public Health

by Barbara A. Nadel, AIA

The long-dormant specter of tuberculosis has again become a major threat to the public health of all New Yorkers. How is the disease transmitted? Where is it most likely to occur and spread? What are state and city agencies doing about it? And what should the design community know to effectively respond to this growing public health problem?

These questions were addressed at "Tuberculosis and Facility Planning in New York," an event sponsored by the Health Facilities Committee and held at the New York Design Center on December 15. The distinguished panel of experts included Robert B. Greifinger, M.D., deputy commissioner and chief medical officer for the New York State Department of Correctional Services (DOCS); Susan Righi, M.D., M.P.H., physician epidemiologist for the New York State Department of Health (DOH) TB control program; Leon Dunkley, AIA, director of planning and consulting services for the New York City Health and Hospitals Corporation (HHC); and Giora Manor, P.E., partner, Caretsky and Associates, consulting engineers, New York City.

Dr. Greifinger discussed TB issues from a public health perspective: "In a period of increasing poverty and drug abuse, with social policies directed toward incarceration instead of drug abuse treatment, it is no surprise that TB case rates are increasing in prisons. New York State's prison population increased 250 percent in the last decade, reaching an average census of 60,000 in 1992. Communicable disease rates among inmates are high, especially among those who are HIV-positive."

Greifinger continued, "The first large TB outbreak occurred in 1991, noted because of its drug resistant patterns and the immune system vulnerability of the prison population. This outbreak of multi-drug resistant (MDR) TB was later seen in three New York City hospitals, one of which

has a secure inpatient unit used only for New York State prisoners. A second outbreak occurred in 1991, 300 miles from New York City, among health care workers in an upstate medical center serving local inmates. More inmate TB cases were soon identified, and a correction officer died from TB."

Dr. Greifinger graphically illustrated the direct relationship between MDR TB cases in New York State prisons and potential exposure and transmission patterns at local hospitals serving inmates. The health risks, he warned, extend not only to correctional workers, their families, and friends, but to health care workers, patients, and anyone who comes in contact with the infectious airborne bacteria.

Medically speaking, Dr. Righi said that "someone with TB infection may have no symptoms and cannot transmit the disease, but someone with active TB can transmit the disease to others." She indicated several factors that contribute to TB transmission. "Infectious bacteria enter the air when someone with active, infectious TB coughs or sneezes. Inhalation of these bacteria by another person leads to infection. The risk of infection depends on the degree of infectiousness of the source case, the ventilation of the air space shared with others, and the length of time that air space is shared."

According to Righi, there are several guidelines on environmental controls for TB from the NYS DOH and the federal Center for Disease

Control (CDC). The NYS Bureau of Architecture and Engineering Review (BAER) will issue preliminary guidelines in early 1993 to address containment aspects of TB control, such as minimum air changes per hour in hospital isolation rooms and alternate control methods.

NYC HHC's Leon Dunkley, AIA, said that "\$8 million has been earmarked to get 300 respiratory isolation rooms on line in 1993 and another 350 by 1994. Since 80 percent of HHC hospital admissions come through the emergency room, many ERs are being retrofitted with code compliant ventilation systems in public waiting areas, triage, and treatment rooms."

HHC nursing units follow DOH and CDC guidelines, but with variations. Dunkley confirmed that "we have waived requirements to retrofit for single-bed isolation rooms. If patients have a similar strain of TB, then two in a room is permitted." A 20-bed TB unit retrofit costs the city an estimated \$800,000, or \$40,000 per bed. Supplementary systems, such as HEPA filters and ultraviolet lights, are costly and require regular maintenance, something that city hospitals cannot guarantee.

Giora Manor addressed the technical design issues related to mechanical and electrical systems, such as applicable codes, HEPA filters, UV lights, and criteria for locating TB units within existing buildings. Dr. Greifinger called UV lights and HEPA filters "black box technologies — we don't know how

effective they really are. Activists and lawyers create political pressure to have them installed."

The question and answer period at the end of the evening proved to be the most provocative. Engineers in the audience challenged Manor on technical issues relating to positive and negative air pressure in corridors and anterooms. Several observers wondered why more experimental research was not being done, especially with such a large "captive" audience. Someone noted that inmates have a better chance of being diagnosed, isolated, and treated for TB than patients entering a public hospital.

It was Dr. Greifinger who had the last word: TB patients have a 50 percent mortality rate and a 25 percent cure rate. Some will survive, but many will still be contagious. Where do we house them? The old state-run TB hospitals of the 1920s are no longer viable alternatives. In the broadest sense, how can society address the contributing factors and minimize the TB risks, especially in these times of scarce public resources? Certainly the subject warrants another forum.

Barbara A. Nadel, AIA, vice chair (and former chair) of the AIA New York Chapter Health Facilities Committee, has her own practice. She moderated the panel on "Tuberculosis and Facility Planning." ▲

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Bright Marketing Ideas: Kohn's Comments

by Joan Capelin

Besides being a founding partner of Kohn Pedersen Fox Associates, Eugene Kohn is a marketing pro of legendary stature. Who hasn't heard how he polled developers about the kind of architectural firm they'd really like to work with, and then acted on the advice to shape his new firm into the successful office it so quickly became?

As we know, the climate that permitted KPF to flourish in the 1980s has shifted considerably. The winds of such change brought Kohn to the December breakfast of AIA New York Chapter's Marketing and Public Relations Committee. The gist of Kohn's comments follow.

On Marketing:

- "From a marketing standpoint, this is the most difficult time we've seen. All the rules of the 80s are out the window. Fee, not reputation, is probably the reason architects get accepted today."
- "Whoever says I.M. Pei, Philip Johnson, Richard Rogers, Cesar Pelli, and Kevin Roche don't market is wrong. I see Bob Venturi more in Japan than in America. The top design firms are all the best marketers."
- "Marketing is getting the job — that is, getting the job that's important for your career. With clients being accuser, judge, and jury these days, it pays to be more selective, to get the job you can do best."

- "In the U.S., you get identified with a particular building type. KPF was once told we couldn't get the job to do a very large, but nonetheless three-story, building because we only did 50-story buildings. Even when it was pointed out that we also did their first three stories, that didn't convince them. This attitude isn't true overseas; there, an architect solves problems."

- "Small firms can successfully sell against big ones by convincing the client that they can do the job, and that the partner(s) will be there personally for them. If the clients who are making the decision are individuals, they'll buy this statement; a committee plays it safe."

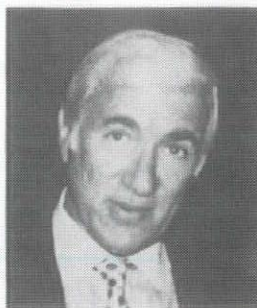
- "In a presentation, it always helps to know something about the client. Walking in cold is the worst thing you can do. At least look at their site, their goals, the economy of the place, their schedule."

On Associations:

- "The government is too damn slow to get anything started. There is no excuse, because the money is there to inject life into the economy. We have become producers more than architects. It takes casts of hundreds to satisfy all the government's regulations. Government agencies should pick the architectural team first, and then let them put the team together."

On Fees:

- "We're all competing so fiercely to get the job that, by the time we're done with each other, we'll have decimated the profession. What will be particularly tough is raising fees



Gene Kohn

to where they were before you cut them."

- "When architects work overseas, they represent the entire profession. Giving away the project for less of a fee upsets the local architectural community. Some countries even make it illegal to do free work. They only want you when there's a lot of work; when work slows down, then you are really foreign."

- "For the architect to get a fair fee, the client has to understand the project. Consultants to clients are a problem. CMs who claim they will save the owner the cost of their own fee, and then attack the architect's fee right off the bat, are the worst."

- "Architects spend five times what they are paid to do a competition. You get trapped; it's hard to resist competing as 'one of four in the world.' Some of these are set-ups, and the publicity isn't worth it."

On Building Opportunities:

- "Since there's no need for office buildings or hotels in New York, if there's money around it's for infrastructure, mostly transportation. Health care is always there — but now we'll have to wait until decisions are made [in Washington] about

health care delivery. If the government commissions any buildings, it won't be until the third year that Clinton is in office."

- "The first jobs in the recovery will be in redoing buildings — where you can control costs. Good properties need upgrading. And before they move, corporations will improve their spaces. Therefore, interiors will be strong."

On the Importance of Architecture:

- "Why don't architects get respect in the U.S.? Because we don't realize how much we contribute, or how much we *don't*, when we don't do a good job. The clients here feel they are really doing you a favor. We forget that buildings are great assets."

- "Design is less important today than in the 80s. 'We can't afford architecture,' clients say, seeing it as something applied: the trimmings, not the form and essence or the basic building. They want to hear about economies, management, budget. To talk design first in an interview is to lose them."

- "Before we started KPF, I learned that a common complaint among developers and owners was that architects had disregarded budgets and cost people money or their jobs. Clients wanted details and information about process. So service became the basis for our firm. I'm polling people again. Let's at least understand that they perceive the profession as a whole, and we as a firm are doing wrong."

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

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Exploring Manhattan Valley

Celebrated author and illustrator of *Cathedral*, David Macaulay will lecture at the Cathedral Church of St. John the Divine on Friday evening, February 5, to kick off the three-weekend series, "A City of Neighborhoods: Manhattan Valley on the Upper West Side." The series is sponsored by the Learning by Design:NY Committee and the Cooper-Hewitt National Museum of Design.

The series includes three lectures (open and free to all) and three workshops (registration and a \$25 materials fee required). Architects and educators will explore the Manhattan Valley and work together to develop activities that bring community resources into the classroom. Architects are encouraged to learn more about the Upper West Side and to enrich New York City's school curriculum by participating. To find out more information and/or to register, call the Cooper-Hewitt at 860-6869.

Insurance in the Office

by Lester Korzilius, AIA

On November 17, the Professional Practice Committee hosted a seminar on insurance. All types of insurance needed in an office,

including professional liability insurance, were discussed. Greg Kumm of Prosurance Brokerage Associates and Arlene Petty of PLB Insurance Group presented the seminar.

Professional liability insurance is offered on a "claims made" basis, meaning that the policy must be in force when the claim is made. Also, the work must have been performed during the policy period or the policy must specifically cover prior periods. The cost of insurance is based on the type of practice and the gross amount of fees in the previous year.

There are now 14 insurers offering professional liability insurance in New York State. Approximately half are admitted, meaning that the insurance is regulated by the state and is part of the state's insolvency fund. Some non-admitted insurers carry higher A.M. Best ratings than some admitted insurers. Professional liability insurance brokers will not generally obtain quotations from non-admitted insurers unless specifically asked by the architect.

Property insurance covers business or personal property and can include valuable papers. Insurance can be purchased on a depreciated value basis or a replacement value basis. The architect must insure the full value of the office contents, otherwise a proportionate reduction (co-insurance) will be made from the architect's claim.

Commercial general liability insurance covers "slip-and-fall" type

injuries, and is sometimes a contract requirement for architects (e.g., New York City Department of General Services), which is usually purchased as a package together with property insurance.

Workman's compensation insurance is required by law for firms with employees. There are statutory limits on rates and payments. An employee who works more than 20 hours per week must have workman's compensation insurance. Corporations must purchase this insurance, while it is optional for sole proprietors and partnerships without employees.

New York State disability insurance is also required by law. It is underwritten by private insurance companies. Automobile insurance can be the most difficult to obtain. The policy should note the company as the owner of the vehicle and should list all drivers separately.

Lester Korzilius is a co-chair of the Professional Practice Committee.

Buildings NY

Watch the mail for your invitation to the Buildings NY exposition, to be held March 2 and 3 at the New York Hilton Hotel, sponsored by the Associated Builders & Owners (ABO) and co-sponsored by the Chapter. AIA New York Chapter will be presenting a special breakfast

program on the new NYC Minority & Women Owned Business Enterprise (MWBE) initiative. Over three floors of exhibits, special educational programs, and a cocktail reception promise to provide you with invaluable information and contacts. For more information, call 921-3737.

CFA Solves Free-lancer Dilemma

During the past year, *Oculus* and other trade publications have carried reports by construction lawyers and by Consulting for Architects' president David McFadden on the serious dilemma design firms face in the use of free-lancers as consultants instead of salaried employees. McFadden announced some months ago that Consulting for Architects would assume the responsibility of hiring free-lancers as CFA employees who could be used by design firms under contract with CFA. Throughout this edition of *Oculus*, CFA's solution to the free-lance problem and other alternatives available are noted as options 1, 2, and 3. For more details on how CFA can help your firm, call David McFadden at 532-4360.

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