

Oculus

an eye on New York Architecture

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New York Chapter

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Unpacking...

by Lenore M. Lucey, FAIA

Our thanks to all for your patience during the move and the initial weeks of settling into 200 Lexington. Trying to continue operations while packing, moving, and unpacking put a strain on our ability to serve you, and we look forward to getting back up to speed.

As I write this, during our last weeks at the Urban Center, the list of "thank yous" grows. Our appreciation goes to the following:

- **Joan Capelin** and her staff at **Capelin Communications** for their assistance in obtaining coverage of the new headquarters and the relocation (very special thanks to Joan for her long-standing and steadfast support of the Chapter);

- **Harry Saint-Preux**, **Sara Lee Coleman**, and **Miriam Burgos** at **AT&T** for providing us with the advice and assistance necessary to make this telephone transition as smooth as possible; also to **AT&T** for the donation of the Chapter's new broadcast fax machine (we appreciate everyone bearing with us during the confusion over the new telephone number — the correct number appears in this issue);

- **Abby P. Suckle**, **AIA (Pei Cobb Freed)**, and **Chuck Burleigh (Architecture + Furniture)** for their advice and counsel on the sale of the Chapter's existing furniture;

- **Jeannie Bouchette (Steelcase)** and **Jonelle Bonta (Dancker Sellw & Douglas)** for their assistance and patience with planning, ordering, and installing the **Context** furniture system; and

- **Scott Enge** who is fabricating the Chapter's custom-designed steel reception/information desk at cost.

As we close out more than ten years at the Urban Center, the Chapter acknowledges the Municipal Art Society, the Architectural League of New York, and the Parks Council, our fellow tenants and collaborators in creating the Urban Center. The vision of Doris C. Freedman, George S. Lewis, FAIA, and all who helped establish the

Urban Center is to be applauded. Our thanks go to all at MAS who manage the building and made it a very special place in which to work.

A special note of thanks to the Chapter staff — **Regina Kelly**, **Judy Rowe**, **Steve Suggs**, **Christine Magnus**, and **Bill Gray**. They managed to pack, move, and unpack while running the office, providing reference services such as the job file, and remaining calm under pressure.

We all look forward to welcoming you to your new headquarters. Please feel free to stop in and visit.

Lobby Day Orientation

by Ethelind Coblin, AIA

The Government Affairs Committee will hold its first annual orientation introducing its legislative agenda. The discussion, focusing on the Statute of Repose, or the time limit an architect is liable in third-party lawsuits, will be held on Thursday, April 1, at 6:00 pm. The event will be sponsored by the Lighting Group, Inc., and will be held in their new showroom at 7 Penn Plaza on the seventh floor.

The Chapter is asking that each office send a representative to attend both this seminar and Lobby Day on Tuesday, May 4. The purpose of the orientation is to familiarize volunteers with the issues, review the legislative process, and establish the various representatives, in order to organize a strong presence in Albany. The seminar will be led by Barbara Rodriguez, Hon. AIA, executive vice president of AIA New York State; Sy Sheldon, recently appointed to the Board of Elections of New York; Douglas Korves, AIA, past president of AIA New York State and vice-chair of the Government Affairs Committee; and David Castro-Blanco, FAIA, president of AIA New York Chapter.

We need your active support. For reservations, call the office of Ethelind Coblin Architect at 568-1020.

SCOOP Peter Slatin

Diverse Tracks

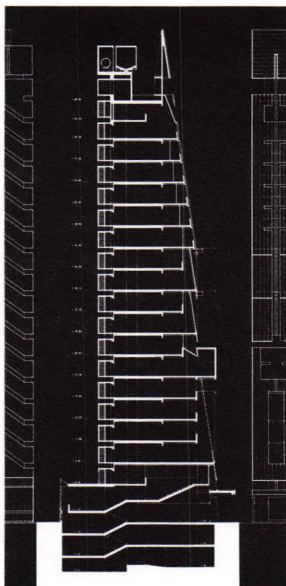
"I simply projected the angle required by the zoning envelope into planes that would define the facade," says **Raimund Abraham** of his design for the **Austrian Cultural Institute's** new building, to rise 20 stories on a 21-by-70-foot lot on East 52nd Street, now the site



Raimund Abraham

of the Institute's town house headquarters. The slanted planes of building facades suggested by the 1982 Midtown zoning amendment that required setbacks for light and air have resulted in a few clunkers, but Abraham has shown that the restrictions can be handled with panache. The result is a "composition of suspension, where the sheets are suspended in their attempt to fall," says Abraham. By making a scissor exit stair and elevator core the vertebrae and support of the building, Abraham freed up the entire frontage for programmatic use. The solution made Abraham's entry a clear winner out of the 226 submitted by Austrian architects to a nine-person jury meeting in Vienna last December. **Kenneth Frampton**, one of three New Yorkers on the jury, along with **Richard Meier** and **Charles Gwathmey**, says that although the judging was anonymous, he knew which entry was Abraham's and

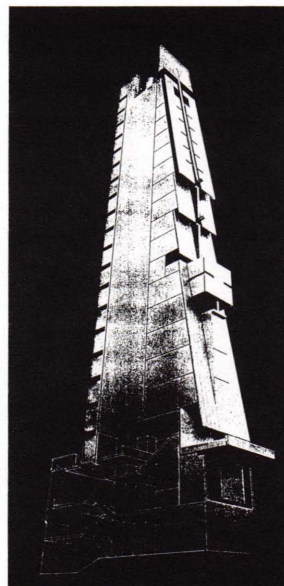
which was by runner-up **Hans Hollein**, and "it wasn't at all clear Abraham's would carry the day." But Abraham's design "declares its character explicitly," adds Frampton, "something that's been absent from architecture in New York for ten or fifteen years." Hollein's sinuously-contoured form was "misleading," according to Frampton, because it wasn't related



Section, Austrian Cultural Institute, N.Y.C.

to the program. Calling Hollein a "stylist," Abraham says Hollein's design reminded him of Raymond Loewy. The four remaining finalists were, in order, **Georg Pendl and Elisabeth Senn**; **Fritz Weber**; **C. Mayer and F. Seidl**; and **Fritz Lorenz and Christian Schmirl**. According to Abraham, a juror at the post-decision press conference in Vienna was asked why Abraham's design had been chosen over Hollein's. "Abraham's is so masculine," the man replied. "Hollein's is so lovely." Construction should be completed in 1995....**Peter Gisolfi Associates** fashioned its design for the **Perugina** chocolate emporium at Madison and 54th along the lines of an imagined *pasticceria* of the Italian Renaissance. Gisolfi deployed marble-tiled floors, coffered ceilings, Venetian-glass chandeliers and sconces, and sparkling brass on a layout based on the golden section to impose old-world order on the

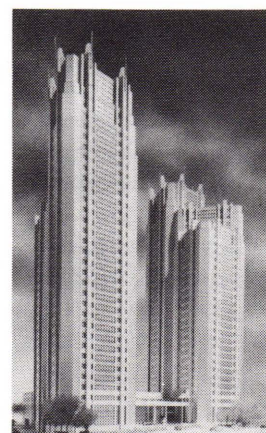
confectionery. Over the last six years the firm has also been developing a **master plan for the Queens Botanical Garden** on a 39-acre landfill site in Flushing created for the 1964 World's Fair. If it is ever executed — a \$40 million proposition — the garden could truly be called "multicultural." Beginning with an elliptical piece of Beaux-Arts gardening that now anchors the



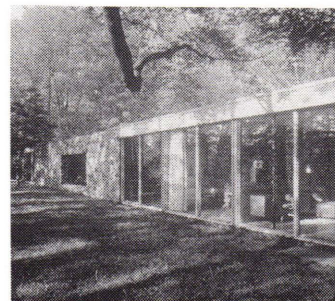
Perspective, Austrian Cultural Institute, N.Y.C.

eastern corner of the site, a leftover from Robert Moses, the plan moves to embrace an Oriental garden with plants from China, Japan, and Korea. These give way to a more romantic landscape on the English model, with the southwestern corner reserved for an "ecosystem" environment....**Jonathan Foster** has completed offices in Chicago and New York City for **APM**, a health-care industry management consultant. Foster incorporated the relaxed, noncorporate look he used for the 8,000-square-foot North LaSalle offices again in his design for the full-floor, 24,000-square-foot headquarters for the company's New York offices at 1675 Broadway. Foster has also recently restored a 4,000-square-foot, six-bedroom, 1959 **Marcel Breuer house** outside Baltimore. The badly deteriorated wood frames that held the jewel-box sliding glass doors were replaced with epoxy-impregnated wood, and

the doors now rest on stretches of housed bearings. Since the door tops disappear into slits in the ceiling, the seamless joining does not interrupt the ceiling plane. One difficult decision that might be for the best: The stained and damaged acoustical tile ceiling was replaced throughout with white-painted sheetrock....The **Church of St. Paul the Apostle** at Ninth Avenue and 60th Street is getting a once-over by **The Eggers Group**, hopefully in time for Easter. The Jeremiah O'Rourke design was dedicated in 1885; the interiors include work by John LaFarge, Augustus Saint-Gaudens, and Stanford White....Indonesia remains a relative hot spot for the building market, as **Brennan Beer Gorman/Architects's** twin-tower, 32-story, glass-and-granite **Jakarta Stock Exchange Building** demonstrates. BBG is working with three local design firms on the 205,000-square-foot complex, which it won through a design competition, and completion is expected in mid-1995....**Byrns, Kendall and**



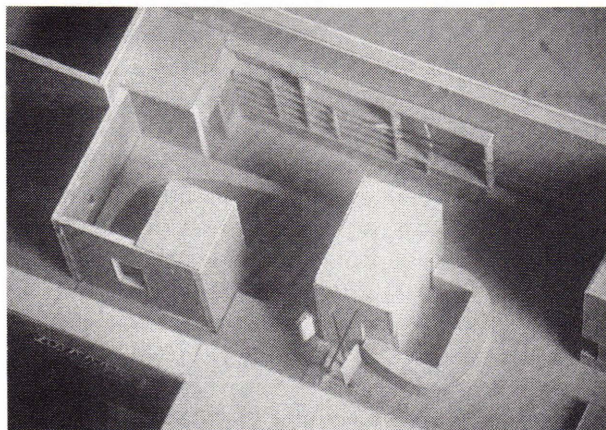
Jakarta Stock Exchange Building, Jakarta, Indonesia, Brennan Beer Gorman/Architects



Breuer House, Baltimore, Maryland, Jonathan Foster

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Schieferdecker Architects strove "to give architectural form to the spirit of **Hammacher Schlemmer**." The architects opened up the dark, double-height 57th Street interior, removing a section of the mezzanine that blocked a three-story-high, building-wide window. The gadget heaven now has a more prominent street face. The 1,800-square-foot lower level was also opened as a sales area, with a grand stair inside a circular opening offering a strong circulation focus....In mid-February, the **Museum for African Art** opened its **Maya Lin**-designed, 17,000-square-foot new space in a renovated through-block building at 593 Broadway, near the Guggenheim SoHo and the New Museum. Lin describes her design as an "educational passage...a journey in which the building serves to structure a story line to exhibitions."



Above: model of stair/reception desk, Museum for African Art, N.Y.C., Maya Lin;
left: Hammacher Schlemmer, N.Y.C., Byrns Kendall & Schieferdecker Architects



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Working Towards Health

What is being billed as the world's largest **Ronald McDonald House** opened in December at 405 East 73rd Street. At eleven stories and 79,000 square feet, the building was an architectural feast for **Peter Claman** of **Shuman Lichtenstein Claman Efron**. An arched entry below a faceted brick-and-glass facade conceals a three-story atrium, which contains extensive interior gardens for the 84 families of young cancer patients the building will house....After a four-month selection process that probably drove all involved over the edge, **Gran Sultan Associates** was chosen over **Ehrenkrantz & Eckstut** and **Richard Dattner** to research and design what **Warren Gran** calls an adaptable "kit of parts" for new construction — prototype permanent housing for the mentally ill homeless. The first four-month research phase is funded by the **Corporation for Supportive Housing**; the six 40-unit buildings that will rise throughout the city are backed by the state's **Office of**

Mental Health and sponsored by a variety of local nonprofit support groups. "The system has to grow out of available technologies," says Gran. "The houses will be program-matically rather than technically advanced."...Health-care design has been healthy for **Pasanella + Klein, Stolzman + Berg**. At **Columbia Presbyterian** they are renovating 2,500 square feet of space for **radiation/oncology**, integrating windowless spaces in two adjacent sub-sub basements into a cohesive unit. For the **anesthesiology department**, a 14,000-square-foot half floor, "the trick is to make a department that has its own identity with the whole world traveling through it," says **Henry Stolzman**. And at **Montefiore Medical Center** in the Bronx, the firm is converting a house built in the 1920s for hospital presidents into a communications and conference center and doctors' lounge. In addition, they are reno-

vating **New Utrecht High School** in Brooklyn in association with **Roberta Washington**.

Courtroom Commissions

Ricci Associates is working on the **Monroe County Courts Facilities master plan** in Rochester, New York. The plan calls for expanding the existing building of 350,000 square feet. Meanwhile, Ricci is also involved in the design of the **Middlesex Superior Courthouse** in Middletown, Connecticut, as the associate architect to **Jeter Cook & Jepson Architects** of Hartford. The new 130,000-square-foot, seven-story structure, with a steel frame and precast concrete panel cladding, is meant to emulate the design of traditional courthouses, with a colonnaded portico and stairs. The building, which has 15 courtrooms, a law library, and public spaces, is scheduled for occupancy in 1994.

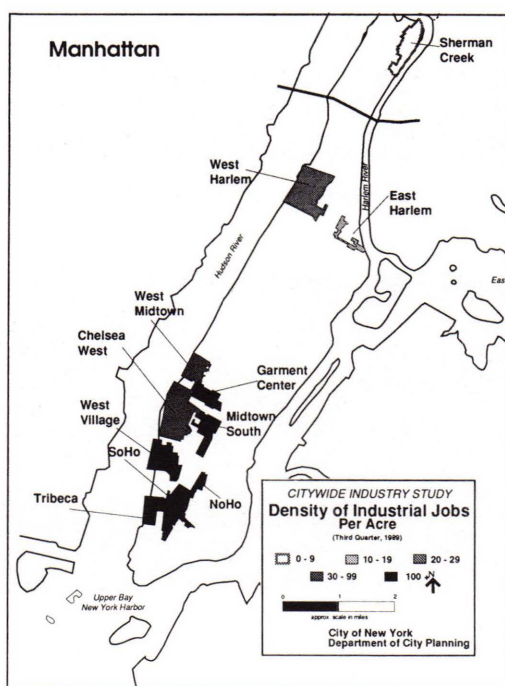
SCOPE Peter Slatin

Industrial Strength Zoning

Practically on the heels of its *Comprehensive Waterfront Plan*, the **Department of City Planning** issued *New Opportunities for a Changing Economy: Summary Report of the Citywide Industry Study*. This 86-page report of the 18-month study breaks the city's industrial economy into five sectors — manufacturing, construction, wholesale trade, transportation, and public utilities — to address the continuing steep decline in the city's industrial economy and to consider changes in the Zoning Resolution that would bring it into closer alignment with what the Department sees as present and future needs.

Some view this as meaning a whole scale shift away from industry, toward service-oriented functions including increased residential and commercial zoning in place of manufacturing. But unlike the waterfront plan, the study is not so much a blueprint as a "consciousness-raiser," says **Eric Kober**, director of housing, economic, and infrastructure planning at DCP. "There are 20,000 acres of manufacturing-zoned land in the city. We believe that there is enough to accommodate the needs of industry and to introduce a substantial number of new uses." According to Kober, "The zoning proposals in the waterfront study are largely addressed to redeveloping areas; those that stay industrial are mostly exempt from new requirements."

The industry report documents the precipitous and, says Kober, permanent decline of manufacturing jobs. The city's horrendous transportation infrastructure makes the region as a whole a poor base for export. In addition, the high cost of living and doing business in the city places another burden on the city when it competes with other locations for industrial jobs. Instead, DCP hopes to help increase what it



Density of industrial jobs per acre, Manhattan, Citywide Industry Study

calls "local-oriented manufacturing" — businesses that assemble products such as ethnic foods and electronic components for distribution in the area. Heavy industry has declined nationwide, he notes, and "the thing that sets New York apart from other older cities in the same situation is that it has replaced those jobs."

The current effort was spurred in part by complaints from the Community Food Service and the Department of Consumer Affairs about the lack of major supermarkets, especially in poor areas. Operators of these stores, says Kober, point to the difficulty of assembling large enough parcels. Supporters claim that the myopic attitude about how the city is changing is being addressed by the study. Some say specially-created districts such as the garment district are still too restrictive for other potential uses.

Indeed some planners are concerned that the study strikes a passive posture. "The report is welcome in that it tries to take an overall and long-range view of development," says **Peter Marcuse**, professor of urban planning at Columbia University. "Unfortunately, it takes the direction

white-collar, gentrified enclave. The city should give high priority to retaining certain kinds of industry in certain locations. The very discussion of the rezoning will have an influence on land values which will make it a self-fulfilling prophecy."

David Sweeney, an economist at **PDS Associates** in Brooklyn, says the report makes the mistake of assuming "that manufacturing is expendable. The city could be much more proactive." Instead of trying to evaluate where industry has gone, he claims, "what underpins the report is this desire to finally put a nail in the coffin of industry." He cautions that those industrial communities that are left will be isolated, island communities. "The neighborhoods I see working best are mixed-use neighborhoods. They're cleaner, the rate of local employment is higher, and so is the rate of business success. Just rezoning industrial areas is a blunt instrument."

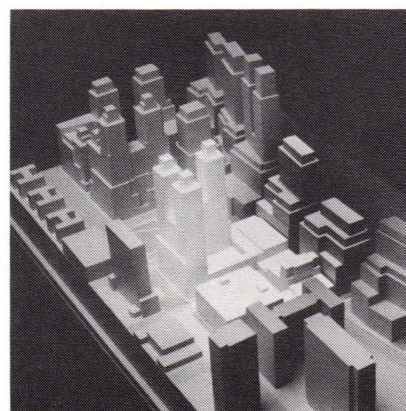
These differences with the report may not be so antagonistic. The report, after all, calls on "city officials to create a regulatory structure that will encourage, rather than discourage, modern

in which private development seems to be heading, instead of looking at what kind of development the city would like to see." He worries that the changes envisioned could dampen the diverse nature of employment in the city, as well as the population of Manhattan, which he warns could become "an exclusively

industrial-sector and mixed-use activities through appropriate use distinctions." As Eric Kober sums up, "It's important to avoid expending resources trying to hold on to what the city has been losing for decades."

Other Venues

Rezoning efforts continue as **ABC/Capital Cities** moves ahead with its planned expansion on the West Side, close by **Riverside South** and the **Manhattan West** projects, each of which have received approvals on their own. **Kohn Pedersen Fox** and **ABC** were planning meetings in early February aimed at shrinking the project enough to win city support, after Community Board 7



Capital Cities/ABC model, proposed plan (currently undergoing changes).

had soundly rejected the scheme. That plan comprises two 15,000-square-foot television studios and adjacent support space, plus 930 apartments in three 39-story towers, all in the mid-60s along West End Avenue. "The bottom line," says Julie Hoover, an ABC spokeswoman, "is that it's now zoned for manufacturing and needs to be changed to residential and commercial zoning." ...**Richard Kahan** — someone else concerned with West Side development — has put on his **Urban Assembly** hat and turned his attention eastward to the Bronx. Working with **Borough President Fernando Ferrer**, architect **Magnus Magnusson**, and a number of Bronx-based, nonprofit community groups, Kahan is focusing on Bronx Center, a 300-

block area of the South Bronx that could "emerge as a nucleus of the borough's governmental, cultural, educational, commercial, and residential activities." Building projects such as **Hostos Community College**, the **Police Academy**, the **Supreme Court Building**, and housing projects such as **Melrose Commons** are giving the comprehensive plan a push as well....As city services have deteriorated, even in tax-rich Midtown, private organizations have been moving in to fill the void. Business Improvement Districts along the 42nd Street and 34th Street axes have had varying degrees of success, from the basic (garbage pickup) to the magnificent (Bryant Park). The newest BID in

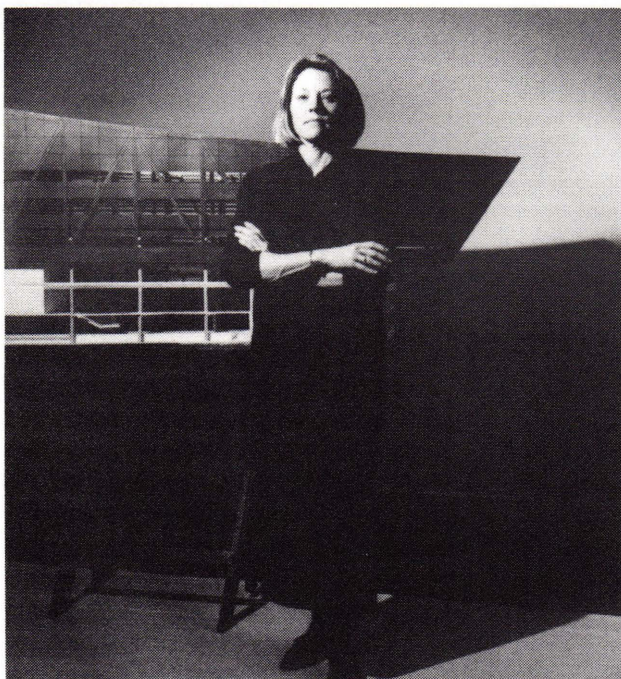
formation is the **Fifth Avenue BID**, whose executive director is **Tom Cusick** of the **Fifth Avenue Association**. The proposed area stretches from **47th to 61st streets** along the avenue, and in late January was well on its way through the city approval process. The new organization, which has headquarters in the **Empire State Building**, will expand its pilot sanitation

project to include security; dealing with street peddlers will be a priority, especially under chairman **Ralph Destino**, who also chairs **Cartier**. "I regret that the city is unable to provide the services we were once accustomed to," says **Arthur Rosenblatt**, vice president of the **Grand Central Partnership**. "But given economic realities, the introduction of BIDs is a very positive step forward." But Rosenblatt is quick to point out what could be a deficit to the Fifth Avenue group. "[GCP has] included real capital improvements, but [the Fifth Avenue Association is] devoid of those." Why the omission? "A lot of people in politics don't understand the importance of architecture and design and its impact on the life of the streets of New York City."

Interviews by Suzanne Stephens

The Fountainhead AND THE FEMALE

Photographs by Dorothy Alexander



On the 50th anniversary of the publication of The Fountainhead by Ayn Rand, Oculus interviews five New York architects who are the sole proprietors of their firms to see if any connection exists between the mythic architect embodied by Rand's Howard Roark and female practitioners

With the character of Howard Roark in *The Fountainhead*, Ayn Rand captured indelibly for the American public the mythic ideal of the individual architect. This lone architect was indomitable in his commitment to personal creativity and his moral certitude in a harsh, corrupt world. In 1943, Roark, based on Frank Lloyd Wright, found himself fighting the dangers of collectivism and tradition-bound conservatism. It is often said that his persona influenced a lot of architects to enter this field. Is this larger-than-life role model outdated, especially for women? The responses of the female architects interviewed were not necessarily predictable.

KAREN VAN LENGEN

Education: Vassar College, B.A., 1973; Columbia GSAPP, M.Arch., 1976.

Experience: I.M. Pei, 1976–82 (associate, 1981); Fulbright, Rome, 1982–83; faculty, University of Notre Dame, Rome, 1983–84; free-lance, New York, 1985; faculty, Columbia GSAPP, 1986; formed practice with partner, 1986; formed own practice, Karen van Lengen Architects, 1987.

Size of office: In addition to principal, one architect and a part-time assistant.

■ **OCULUS:** How did the Howard Roark myth influence your entering architecture?

KAREN VAN LENGEN: I didn't read the book until after entering architecture school, but the general myth of saving the world did have something to do with my going into architecture. Now I can see that while the environment is important in shaping people's lives, an architect does not usually have the power to implement many of those important changes.

The Howard Roark persona of the book and the movie is about one single person's ambition to achieve. Architecture is the achievement of quite a few people. Someone must be a very good leader, but the contributions of many people are needed. Just as in science, where the quantum theory in physics led to the understanding of the interaction between particles, great work might be understood as the interaction between many people.

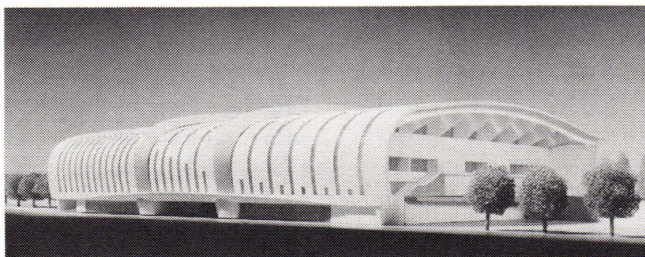
■ **OCULUS:** What are the advantages and disadvantages you confront as a female sole practitioner?

KVL: You have to be responsible for so much, whether you are female or male. Not enough architects are women on their own, so it still seems easier for males to get large-scale work.

The status of female architects appears higher in Berlin where I've been designing the American Memorial Library (*Oculus*, February 1990, pp 8–9). More females are in the political system, and the rules and regulations about using women have been worked out. I have a female contact architect for the project there, so the whole team is female.

■ **OCULUS:** What about the joint ventures with other architects encouraged by New York's Minority and Women Business Enterprise program?

KVL: Getting government jobs requires so much paperwork, and you have to know all the rules and regulations. I haven't had the



Karen van Lengen Architects:
entry for boxing stadium
in Berlin's Olympic
Competition 2000

PHOTO: JACK PONTILLI; MODEL: GEORGE GAMMEL

time to pursue it in the past couple of years.

■ **OCULUS:** A lot has been written lately analyzing how spaces — domestic and urban — have been designed so that they subconsciously maintain gender differences (along with race and class differences) and basically keep women subordinate. Do you find this to be true?

KVL: I haven't read about that in enough detail to comment. When I think about urban spaces and deal with people, obviously it is from a female vantage point, but I don't know if it is so different.

CURRENT PROJECTS: *American Memorial Library in Berlin.* The project (150,000 square feet) is still in the working drawing phase, and is currently on hold until the money to go into construction is put into the budget. The library, of concrete and steel construction, will be located at the south end of Friedrichstrasse at Blucherplatz.

Nature center in Westchester, New York. The project (6,000–7,000 square feet) will be wood-frame construction, now in the design phase.

Additional work includes furniture and residential design, as well as house additions in Rye, New York, and Long Island.

MARGARET HELFAND

Education: Swarthmore College, 1965–68; Berkeley, B.A. and M.Arch., 1973; Architectural Association, London, 1970–71.

Experience: *Rebuilt a 90-foot, three-masted schooner and sailed around the world, 1971–72 and 1973–74; Backen Aragoni and Ross, San Francisco, 1968–75; Marcel Breuer Associates, New York City, 1976–1980; established own firm, Margaret Helfand Architects, 1981; guest architecture critic at Columbia, SCI-Arc, Penn, Pratt, and Yale, since 1987.*

Size of office: *In addition to principal, four architects and designers, including associate Marti Cowan.*

■ **OCULUS:** Did *The Fountainhead* and Howard Roark influence your thinking about becoming an architect?

MARGARET HELFAND: Absolutely. I read *The Fountainhead* as a high school student. The role of the individual was very important to young people in the 1960s, especially the idea of the architect having an impact on the world and on other people.

■ **OCULUS:** Is the Roark persona applicable today?

MH: Architecture is perceived as an art as much as a matter of rational problem-solving, and clients often like to believe they are commissioning an artist. The magic of Roark comes from the fact that architecture has a lot to do with romance, and a lot of the design process involves passion and seduction. These aspects are more closely tied to an individual, not to a team.

Aside from romance, there are so many facets in architecture, all of which are critical to its success. It takes a strong individual to pull all that together — it is hard to see that created by a committee. Also it takes someone with that Roarkian individuality — male or female — to bring a single-minded commitment to the project and see it through to

construction. The architect needs to be a charismatic figure: There are many times the architect has to make people believe in the ideal.

■ **OCULUS:** Are there advantages in being a female architect?

MH: Actually, there *are* advantages — distinct ones, if we can generalize a bit. Women are socialized to have a stronger feel for interpersonal communication and can more readily discern what are sensitive issues for others. This helps in the design process, and that process is the key to success. You don't have to cave in to the other side, but by being sensitive to those in the process you can develop a strategy for carrying out certain ideas.

■ **OCULUS:** What are the disadvantages of being a woman?

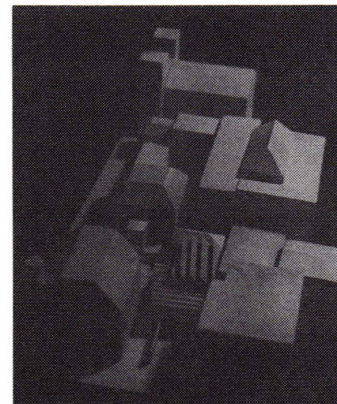
MH: I don't know why women aren't building high-rises. It seems it could happen, and certainly women are getting some sizable commissions. It was encouraging to read *The Economist* about two architects doing important work, one of whom was Zaha Hadid, and to see the magazine did not feel it necessary to point out that she was female. There is still this desire to single out our "uniqueness," because it is perceived to be a handicap. This *Oculus* article is treating us in that same way too, you know.

■ **OCULUS:** Yes, but being different because you are a woman is still a reality. Look at the city's MWBE directive. By the way, how has that worked for you?

MH: It seemed as if it would be a great boon, but to have access to reasonably-sized commissions I have to be a part of a team, either through my initiative or someone's invitation. But I find it is not easy to participate in public agency projects with another "design" architect, especially if he can satisfy the requirement in more *comfortable* ways, such as by hiring minority engineers, interior firms, or planning firms.

■ **OCULUS:** We reported that you were associated with Richard Dattner on the design of the Democratic National Convention interiors in New York, yet the *New York Times's* coverage only mentioned Richard Dattner. Why was that?

MH: I don't know why the reporter didn't include my name. It is not uncommon for the lead firm to automatically get the design credit. However, when two firms are associated in a joint venture — as was the case with the convention — it is a different proposition. It was frustrating and upsetting, especially since the podium details and construction documents were specifically a responsibility of my firm.



Margaret Helfand Architects: model, proposal for a contemporary art wing for a museum in Providence, R.I.

This kind of publicity is essential for the development of a small design firm.

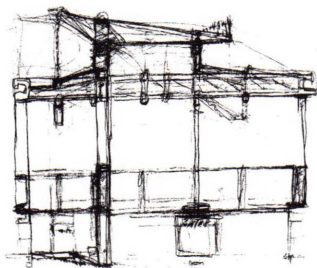
You always have to insist on other relevant parties getting credit. Even when I make a special point that names such as Marti Cowan, who is an associate in my office, be mentioned in an article, it may not happen.

■ **OCULUS:** What about the gender-influenced design — what do you think about this?

MH: Architectural elements have perpetuated gender differences and cultural imbalances, but that is not the fault of architects. Architects were reflecting the social conditions. Now, however, a consciousness about these problems should help us avoid the pitfalls of designing according to expired socio-cultural traditions.

CURRENT PROJECTS: *Master plan for Swarthmore College's North Campus*, and expansion and renovation of an 1860s stone building, *Trotter Hall*, to a total of 65,000 square feet. Helfand is the principal in charge of a team that includes her office, plus Ehrenkrantz & Eckstut, landscape architects Coe Lee Robinson Roesch, and the artist Mary Miss. *Bronx Community College Child Development Center*. The \$2.5 million building in the Bronx is still in the early design phase.

Diane Lewis Architect: section for Kunsthalle project, N.Y.C.



DIANE LEWIS

Education: IAUS, summer 1971; Cooper Union, B.Arch., 1976; American Academy in Rome (Rome Prize), 1976–77; .

Experience: Richard Meier Architect, 1976 and 1978; faculty, University of Virginia School of Architecture, 1978; faculty, Yale School of Architecture, 1978–1982; I.M. Pei and Partners, 1978–1982; faculty, Cooper Union, 1982 to present; own office (with former partner), 1982–1989; Diane Lewis Architect, since 1989; visiting professor, Yale, 1989–1990; visiting teacher, Harvard GSD, 1991–1992.

Size of office: In addition to principal, a three-member studio team.

■ **OCULUS:** Did the Howard Roark myth play an important part in your entering architecture?

DIANE LEWIS: My mother thought of naming me Dominique Francon after the journalist in *The Fountainhead*, so when I graduated from architecture school, I said, "You imagined me as Dominique, and I grew up to be Howard."

Actually, more of what my identity is about is being a native

New Yorker than it is about being female or male. Since my father was the editor of the Real Estate section for the *Herald Tribune*, I was aware of the construction going up in New York in the 1950s and 1960s. Later I was fortunate in being able to get to know the architectural heritage of Rome, when I was at the American Academy. Being a woman architect in New York is different than in Rome, where it seemed that female architects had to come from the upper class. Here you can be middle class and be an architect. My education was the nineteenth-century ideal that stemmed from the industrial revolution, in that it was a free and privately-based education that allowed me to study with the greatest artists of my discipline. You realize you have a significant responsibility after that. It is the reason I am a teacher.

■ **OCULUS:** Does Howard Roark offer much of a guiding myth today — to you or to any other professionals?

DL: In the 1960s and 1970s, when I was growing up, I was radical — in the sense of one who wants to go back to the original rules of civilization and reexamine the fundamentals of history and society. Antigone is more my hero. She was the first feminine hero, for she decided to bring morality back to law, which is a feminine attribute. The moral rules of a civilization are the springboard for being an architect. These rules are meta-historical in that they go beyond the idea of a chronology of history. The architectural profession was maimed by the postwar vision of practice, which denied the weight of history.

■ **OCULUS:** What do you find is an advantage in being a sole female practitioner, and what are the disadvantages?

DL: When I worked on skyscrapers for Jim Freed and Mike Flynn at Pei's office and on Richard Meier's urban plans, I decided great artists have a masculine and feminine component. Frank Lloyd Wright was the most feminine architect to have lived. It has to do with the erotic impulse, which is artistic. Since eros means conquering one's fear of the unknown and going into the future, both great men and women have the erotic spirit to make architecture. Wright had a courage about exploring the unknown, a depth of mind, and an absolute ability to imbue spirituality in every act. So to be an architect is to be the keeper of civilization. That is what Howard Roark was about, and that is what I want to accomplish in my architecture.

I am conservative in that I believe differences between men and women should be kept alive. But I'm an eroticist, not a feminist. The advantage of being a woman is that women are more and more willing to challenge the way architecture is produced. The students I see now are transformed, so the way architecture is going to be made will change.

■ **OCULUS:** What about New York's MWBE policy? Has the directive helped you at all?

DL: I don't know how to get in. I'd love to do a school for the city, but I don't separate design from anything else — the architect has to supervise the construction as much as the art.

I feel I was educated about the New York construction industry by Freed and Flynn — I was a curtain-wall designer and project architect at Pei. My own recent projects involve



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AIA New York Chapter

March 1993

1

Monday LECTURES

Housing Vulnerable Populations. Given by **Leslie Weisman** and **Susan Saegert**. Sponsored by Parsons School of Design. 6:00 pm. 25 E. 13th St., Room 206. 229-8955.

All Fired Up: Soviet Propaganda Porcelains from Revolution to Glasnost. Given by **Deborah Sampson Shinn**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

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. 683-0023. \$5.

EVENT

Buildings/NY. Sponsored by Associated Builders and Owners of Greater New York. Continues through March 3 at New York Hilton Hotel. 617-859-3465.

3

Wednesday LECTURES

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.

Seeing Space: The Design of Maps. Given by **Lucy Fellowes**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

Picturing History: Slide Lecture. Given by **Charles Sachs**. Sponsored by the South Street Seaport Museum. 12:00 pm. 213 Water St., Museum Gallery. 669-9400. \$6.

8

Monday LECTURES

New York City Housing Paradigms. Given by **Paul Byard** and **Richard Buford**. Sponsored by Parsons School of Design. 6:00 pm. 25 E. 13th St., Room 206. 229-8955.

Dictates of Design: Public Ornament in Stalin's Russia. Given by **John Bowit**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

9

Tuesday LECTURE

The Emperor's Opera House on the Ringstrasse. Given by **Barrymore Laurence Scherer**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

10

Wednesday LECTURES

Everyday and "Other" Spaces. Given by **Mary McLeod**. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Telecommunications. Given by **Peg Johansen**. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. Reservations 741-1300, ext. 295. \$15 (\$10 AIA members).

SYMPOSIUM

Afrocentric Architecture: Concept, Theory, Reality. Given by **David Hughes**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

SEMINAR

Exterior Paving with Brickwork. Sponsored by **Glen-Gery**. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

DEADLINES

MARCH 1

Application deadline for grants from the New York State Council on the Arts's Architecture, Planning, and Design Program. Contact the New York State Council on the Arts at 387-7013.

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

PULL OUT
&
PIN UP

MARCH 26

Nomination deadline for second annual Access/NY Awards, sponsored by the Office of the Manhattan Borough President, Hospital Audiences, Inc., and Eastern Paralyzed Veterans Association, honoring outstanding commitments to accessibility. Contact **Pauline Briger** at the Office of the Manhattan Borough President, 669-8300.

18

Thursday LECTURES

Emerging Voices. Given by **Peggy Deamer** and **Scott Phillips** and **Thomas Hanrahan** and **Victoria Meyers**. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$5.

Shape of the City: City and Suburbs. **Richard T. Anderson, Stan Eckstut, and Samuel M. Ehrenhalt** with **Paul Goldberger**. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. \$16.

19

Friday SYMPOSIUM

Humanity and the Human Figure in Public Monuments. Sponsored by the Monuments Conservancy. 9:30 am. 1271 Ave. of the Americas, 8th floor auditorium. Reservations 889-6960.

20

Saturday SYMPOSIUM

Challenging Design Practice and Education: Social and Environmental Responsibility. Sponsored by Pratt Institute, ADPSR/NY, and Polytechnic University. Polytechnic University, Brooklyn. 718-636-3678.

22

Monday LECTURE

Style Snatching: The Ethics and Aesthetics of Appropriation. Given by **Steven Heller**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

23

Tuesday

AIA NEW YORK CHAPTER EVENTS

EXHIBIT

The Waking Dream: Photography's First Century — Photographs from the **Gilman Paper Company Collection**. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes July 4.

AIA NEW YORK CHAPTER EVENT

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

27

Saturday EXHIBIT

Splendid Legacy: The Havemeyer Collection, Impressionism Comes to America. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes June 20.

TOUR

Subterranean Tour. Given by **John Tauranac**. Sponsored by the New York Transit Museum. 1:00 pm. Reservations 718-330-3063. \$13.

29

Monday LECTURES

Social Policies and Housing Design II. Given by **Marco De Michellis**. Sponsored by Parsons School of Design. 6:00 pm. 25 E. 13th St., Room 206. 229-8955.

30

Tuesday

AIA NEW YORK CHAPTER EVENT

Re-Searches in Architecture: The Logic of Architecture — New Developments in CAD. Moderated by **William J. Mitchell**, with panelists **Douglas Stoker** and **Robert Woodbury**. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 683-0023.

4

Thursday
AIA NEW YORK CHAPTER EVENT
Building Connections: Healthy Buildings and Materials. Sponsored by IDCNY. 1:00 pm. 201 E. 56th St. or E. 22nd St. at Fifth Ave. 1-800-365-ARCH. \$65.

LECTURES
Emerging Voices. Given by Stan Allen, David Piscuskas, and Juergen Riehm. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$5.

Of Maps and Minds: Conceptual Mapping in Sub-Saharan Africa. Given by Labelle Prussin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

SYMPOSIUM
Alternative Design Education in the '90s. Sponsored by Pratt Institute. 4:00 pm. The Rubell and Norman Schaffer Gallery, 200 Willoughby Ave., Brooklyn. 718-636-3757.

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. 860-6977.

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.

EXHIBIT
What is Socially Responsible Design? Pratt Institute, the Rubell and Norman Schaffer Gallery, 200 Willoughby Ave., Brooklyn. 718-636-3757. Closes March 22.

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.

11

Thursday
LECTURE
Emerging Voices. Given by Laszlo Kiss, Todd Zwigard, and Joel Sanders. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$5.

EXHIBIT
The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes May 23.

13

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

15

Monday
LECTURES
Social Policies and Housing Design I. Given by Sandro Marpillero. Sponsored by Parsons School of Design. 6:00 pm. 25 E. 13th St., Room 206. 229-8955.

Totalitarian Transit: Ideology and the Moscow Metro. Given by Yuri Shutovsky. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

16

Tuesday
LECTURE
Apollo of the Arts: Lord Burlington at Chiswick Villa. Given by John Wilton-Ely. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

17

Wednesday
SYMPOSIUM
Redefining and Renewing the American City: The Role of Architects of Color. Given by Emanuel Kelly, Stephen Kliment, and M. David Lee. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

Submission deadline for Vermont Structural Slate Company's Urban Outhouse Competition. Contact the Vermont Structural Slate Company, Dept. R, Fair Haven, VT 05743, 1-800-343-1900.

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.



Albert Frey at Frey House I with additions, Palm Springs, California, "Albert Frey: Modern Architecture," closes Apr. 19.

CONTINUING EXHIBITIONS

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

Work from the Rietveld Academy. Parsons Exhibition Center, 2 W. 13th St. 229-8987. Closes March 5.

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

Machine Parts: Illustrations by Robert G. Bowen Jr. Columbia Graduate School of Architecture, Planning, and Preservation, 400 Level Gallery, Avery Hall. 854-3414. Closes March 12.

Hani Rashid: Distraction/Surveillance. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes March 13.

Symmetries of Conscience: Theoretical Projects for Real Sites by Douglas Darden. National Institute for Architectural Education, 30 W. 22nd St., 6th floor. 924-7000. Closes April 2.

AIA New York Chapter Historic Practices Committee. 6:30 pm. New York Design Center, 200 Lexington Ave. 683-0023.

Managing and ADA Project. Sponsored by the AIA New York Chapter Professional Practice and Building Codes committees. 6:00 pm. 200 Lexington Ave., Designers' Lounge. 683-0023. \$10 (\$5 AIA members).

EXHIBIT
Albert Frey: Modern Architect. Columbia Graduate School of Architecture, Planning, and Preservation, Arthur Ross Architecture Gallery, Buell Hall. 854-3414. Closes May 1.

LECTURES
Life in Elizabethan England. Given by Dr. Geoffrey Beard. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

Airborne Noise Control for Rooftop Units and New York State Energy Code. Sponsored by the American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. 5:30 pm. 280 Park Ave., 41st floor. 645-6060. \$43.

24

Wednesday
LECTURES
My Way. Given by Robert Stern. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Women in Engineering. Given by Eleanor Baum. Sponsored by the New York Transit Museum. 6:00 pm. 170 Livingston St., Brooklyn. 718-330-3060. \$3.

SYMPOSIUM
Material Culture: Forces that Inform the Built Environment. Given by Luis Aponte-Pares and Oswald Glean Chase. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

25

Thursday
LECTURES
Emerging Voices. Given by Deborah Berke and Thomas Leiser. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$5.

Manhattan: Grand Central Partnership. Given by Jane Thompson, Daniel Biederman, and Richard Rosan. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

LECTURE
Buell Lectures: Building Rites and Passages. Given by Neil Harris. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414. Continues March 31 and April 1.

EXHIBIT
Midwest Modernism. Columbia Graduate School of Architecture, Planning, and Preservation, 100 Level Gallery, Avery Hall. 854-3414. Closes May 1.

April 1

Thursday
LECTURE
Alluring Residences: American Regional Interiors. Given by Michael Henry Adams and Suzanne Slesin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

6

Tuesday
EXHIBIT
Czech Cubism: Architecture and Design, 1910-1925. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes July 25.

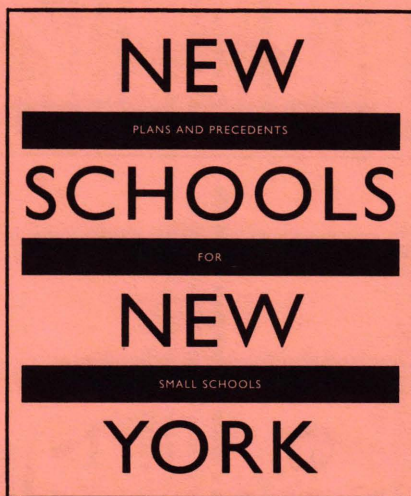
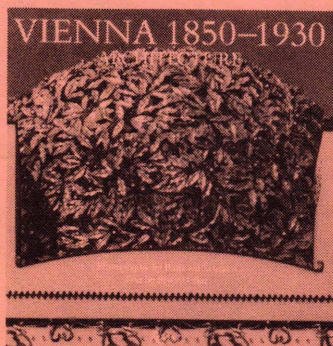
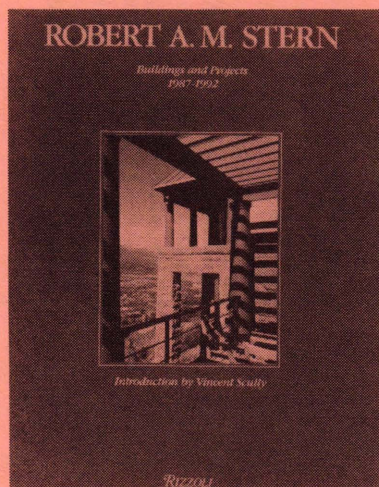
8

Thursday
AIA NEW YORK CHAPTER EVENT
Re-Searches in Architecture: Turning the House Outside Out — Undressing Domestic Space. Moderated by Beatriz Colomina, with panelists Georges Teyssot, Elizabeth Diller, and Judith Barry. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 683-0023.

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

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

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



Urban Center Books' Top 10

As of January 26, 1993

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. **Five Architects: Twenty Years Later**, Steven Hurr (University of Maryland School of Architecture, paper, \$12.50).
5. **Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth, \$45.00).
6. **Then and Now**, Stefania and Dominic Perring (Macmillan, cloth, \$24.95).
7. **El Croquis 53: Rem Koolhaas** (El Croquis, paper, \$55.00).
8. **Renzo Piano Building Workshop**, ed. Carla Garbato and Mario Mastropietro (Edizioni Lybra Immagine, paper, \$45.00).
9. **Architecture in Transition**, Peter Noever (Prestel, paper, \$24.95).
10. **New Schools for New York: Plans and Precedents for Small Schools**, The Architectural League (Princeton Architectural Press, paper, \$24.95).

Rizzoli Bookstores' Top 10

As of January 26, 1993

1. **New York Style**, Suzanne Slesin, Stafford Cliff, and Daniel Rozensztroch (Clarkson Potter, cloth, \$45.00).
2. **The House & Garden Book of Living Rooms**, Robert Harling (Vendome, cloth, \$37.50).
3. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
4. **Richard Meier, Architect, Volume 2**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$65.00, paper \$40.00).
5. **Robert A.M. Stern: Buildings and Projects 1987-1992**, Vincent Scully (Rizzoli, cloth \$65.00, paper \$40.00).
6. **Barn**, Elric Endersby, Alexander Greenwood, and David Larkin (Houghton Mifflin, cloth, \$50.00).
7. **Estancias: The Great Ranches of Argentina**, Maria Saenz Quesada (Abbeville, cloth, \$65.00).
8. **Morocco**, Landt Dennis (Clarkson Potter, cloth, \$45.00).
9. **Pratt Journal of Architecture, On Making: Volume 3** (Rizzoli, paper, \$17.50).
10. **Vienna 1850-1930**, Peter Haiko (Rizzoli, cloth, \$65.00).

innovation in the fabrication methods that have economic and structural impacts.

■ **OCULUS:** Does architecture maintain gender differences?

DL: I don't believe architects have subconsciously maintained these differences — only planners and banal pragmatists have done that. Architects and military leaders require the same intellect, for the military has to read the earth, and figure out where to fight and build fortifications. That is also one of the essential faculties of the architect. But instead of creating places of destruction, architects construct places to inhabit. This is the inversion of the military intellect, and that inversion could be argued to be a female trait.

■ **OCULUS:** Do you address gender and space in your work?

DL: I address spiritual survival. I have a love of literature and history that is made by individuals. Architecture is the constructed literature of civilization. I'm like Roark in that I believe I can practice architecture as an art.

CURRENT PROJECTS: *Kunsthalle, Lower East Side, New York City.* The study and work center (30,000 square feet, with studios and a library) for visiting artists is being designed for a European art foundation. Lewis sees the project as "an intervention into an existing historic building which is a fragment of the corporeality of New York."

League for the Voice of the Critical Individual, Berlin. For an exhibition, Lewis proposed the design of a "United Nations for journalists" that would provide a place for the discussion of criticism in architecture and art.

Lewis also has a grant from the Graham Foundation to write a book, *Mind to Matter*, based on the relation of the free plan to *nouvel roman*, which stems from architecture and literature courses Lewis has taught at Harvard.

TOSHIKO MORI

Education: *Cooper Union, B. Arch., 1976.*

Experience: *Edward Larrabee Barnes, 1977–81; started own practice, Toshiko Mori Architect, 1981; faculty of Cooper Union since 1983; visiting professor at Harvard GSD, 1989; Saarinen Professor at Yale School of Architecture, fall 1992.*

Size of office: *In addition to principal, one architect.*

■ **OCULUS:** Is the Roark image just a myth?

TOSHIKO MORI: Individual actions can affect the lives of many others. It is not a situation of the individual against the collective, but the way the individual can influence and articulate the needs of the collective and the hopes of the community. My mission is to help others find their voices alongside mine, so we make decisions together. Since the oppressed and weaker sector of society is now gaining more power, it can take a stand in the community. Architects have an important role in representing that sector.

The problem with contemporary architects is that we are used to being a service profession — that is, serving patrons and giving them the program and aesthetic *they* prefer. We try to please, but we need to look at all of

society and come up with a new program that reflects the community, not just the single patron. We have to have the vision to see through the surface of the society. We need a deep insight into the human conditions of our time, to reaffirm the moral and spiritual elements that have been traditionally part of our discipline.

■ **OCULUS:** What are the changes you see in the last 50 years with regard to the Roarkian persona?

TM: Architectural leadership has changed since *The Fountainhead*. Instead of being one who dictates power and authority from above, the architect should be seen as the symbol of empowerment in a spiritual and intellectual sense. The architect is not on top of others, like being at the top of the pyramid. He or she is at the center of a rotating wheel, and the spokes are links connecting him or her to the others.

■ **OCULUS:** Is being female a disadvantage?

TM: It is like walking through land mines — you have to put yourself in the frontline, and you are always treading on dangerous territory. It is not just a question of being a female, but of being black or whatever that isn't conventional.

■ **OCULUS:** What about the advantages of being female?

TM: As an architect I always think of inhabiting a space. It is easy to imagine being in it. We are able to be inside as well as be outside. We increasingly have to assume so many roles in our daily lives that we have developed our lateral vision and can see diverse points of view and handle many tasks at the same time.

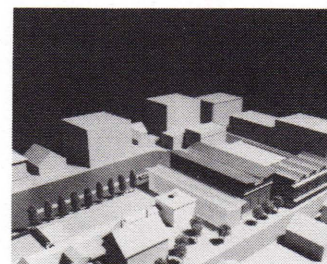
■ **OCULUS:** What about the issue of "gendered" spaces?

TM: I do read up on these issues, for they are not just a fad. The position of women in society — and in the home — has been reflected in literature for ages. It is a disgrace it has not been recognized in architecture until recently. My assistant, Rebecca Uss, argues that everyone wants to look at women as victims instead of as heroines. But women are actually heroines who have had to endure demeaning circumstances.

■ **OCULUS:** Does awareness of these issues affect your work?

TM: The physical manifestation of my understanding is slowly emerging in my work; my consciousness is helping me to develop a clearer direction on this issue.

Current Projects: *Farnsworth Museum in Rockland, Maine.* The



Toshiko Mori Architect:
model, Farnsworth Museum
master plan, Rockland,
Maine

DAVID SUDRUT

project, an addition of gallery space to show Louise Nevelson and Berenice Abbott's work, involves the renovation of an existing three-story, 18,000-square-foot building erected in the 1940s, which will include a 4,500-square-foot gallery on the top floor. An existing building for offices will be demolished and replaced by a new office building of 12,000 square feet, and there will be a new 4,000-square-foot entrance pavilion. The project is being done in three phases and is expected to be built by 1999, with major materials of glass, steel, wood, and brick.

Other projects include a house addition in Maine and a publisher's office in Greenwich Village.

RONNETTE RILEY



Education: Berkeley, B.A. (architecture), 1976; Harvard GSD, M.Arch., 1980.

Experience: S. F. Fisher Friedman & Associates, San Francisco, 1977–1980; Johnson/Burgee Architects, New York, 1980–1987; private practice (with former partners), 1987–1990; Ronnette Riley Architect, since 1990.

Size of office: In addition to principal, five architects including female associate, Dale Turner.

■ **OCULUS:** What about the lure of

the Howard Roark persona in attracting you to architecture school?

RONNETTE RILEY: I didn't read *The Fountainhead* until after school. I wanted to be an artist, yet make money. Little did I know you don't make money in architecture! Nevertheless, it seemed to encompass every discipline — psychology, art, business. Then, once in school, I read the book three times and saw the movie five times.

■ **OCULUS:** Is the Howard Roark persona applicable today?

RR: It seemed to be more the case in school and at Johnson/Burgee. When you have your own firm you realize you have to satisfy clients. You are a facilitator, although certain clients let you lead them. But a few have no regard for the architect whatsoever.

■ **OCULUS:** What about being a woman? What are the disadvantages?

RR: I was in charge of multimillion-dollar projects at Johnson/Burgee, but the minute I left that protective surround, I had to reestablish my credibility. As a woman

you start from behind the line — except in the fashion industry. There are so many women in that field, clients have no problem with female architects. The difficulty, I have found, is in residential work and some commercial office projects. Nevertheless, once I get clients they do come back, and they refer us to others.

■ **OCULUS:** Are there any advantages in being a woman architect?

RR: Certain people respond more easily to women. Oddly, on construction sites I think we get better quality of work from the contractors. There seems to be less animosity than you hear is the case with male architects. You can ask questions because the contractors expect you to be stupid. But the corporate establishment is the problem. Getting them to have faith in your ability is sometimes hard.

■ **OCULUS:** What about MWBE work?

RR: We have tried to get MWBE work, and have been short-listed, but it is more a myth than a fact. Going in as a team you are looked on as a second cousin, and to get short-listed you spend tons of time and money filling out documents. And with no payoff. Currently we are doing an unglamorous government job that took two years to get.

■ **OCULUS:** As a female do you bring anything in particular to design?

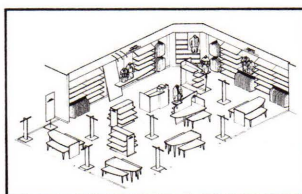
RR: The social patterns have to be changed first, and then as an architect you respond to these changes. For example, past rules of thumb for kitchen design don't often work when there are two people (say male and female) cooking together. In corporate offices, spaces are allotted differently because of changing technology and changing roles of women. So many executives have computers that the idea of a place for the typing pool no longer exists.

There are small design details I insist on for women that sound stupid, but you wonder why they haven't been resolved before — such as having full-length mirrors in public bathrooms or coat hooks at sinks where you wash hands, instead of in the stalls. I look at the size of the expansion joints in the paving around a building so women do not catch their heels in them. I organize offices so that if someone — a woman, for example — is working late, she can see the front door or have some sense of security or safety. Air-conditioning is another problem since it is always set for men with jackets and shirts. I believe in installing individual thermostats in conference rooms or supplying auxiliary heating where possible. In houses women no longer want washers and dryers in the basement. Working women and men need the laundry in the bedroom or in the kitchen.

CURRENT PROJECTS: *Alexander Julian retail prototype.* The design for 75 stores is complete, and two have been installed. The retail unit represents a combination of colors, intersecting planes, and textures using different woods, metals, and fabrics.

Espresso bar prototype for New World Coffee. The first is being installed in March at Sixth Avenue and 11th Street, and ten to fifteen more are planned this year in the New York area.

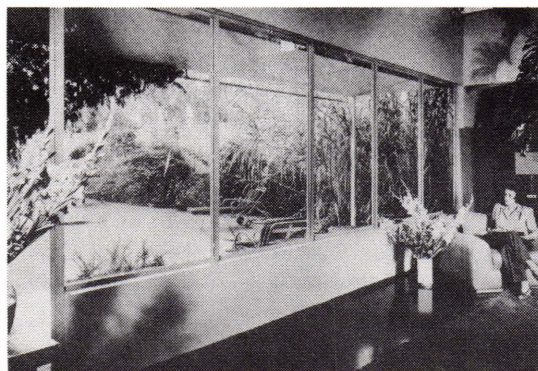
The firm is also renovating a town house on the Upper East Side.



Ronnette Riley Architect: prototype system for Alexander Julian retail displays

ON BEING ROARKIAN:

*A Comment on the 50th Anniversary of the Publication of The Fountainhead by Ayn Rand
by Ellen Perry Berkeley*



Ayn Rand in the Von Sternberg house designed by Richard Neutra

One group of architects, professing only to despise Roark, would seem to have a considerable secret admiration for him. Surprisingly, these architects are women.

With four million copies of *The Fountainhead* sold since 1943, with 100,000 copies still sold every year, and with a video of the movie widely available, Howard Roark is one of the world's best-known architects. Few are neutral about him, in and out of the architectural world. But one group of architects, professing only to despise Roark, would seem to have a considerable secret admiration for him. Surprisingly, these architects are women.

Many women architects use Roark's name as a kind of a code word for macho or arrogant. But in talking with women for several years now about *The Fountainhead*, I believe the label to be only the surface of something much more complicated — and much more interesting.

Women have real problems with this book, to be sure. The female characters are uniformly dreadful. The heroine gets raped. (Ayn Rand later called it "rape by engraved invitation," and there is much to be said for this view; Dominique Francon's actions are those of a woman seriously at odds with herself.) And there's the dynamite denouement. Clearly the practice of architecture is thoroughly a man's world in *The Fountainhead*.

You don't have to be a woman to dislike the book, of course. People on the left have hated it for

its devastating portrait of the power-hungry Ellsworth Toohey, a socialist in action. People on the right have hated it for its worshipful portrait of the heroic Howard Roark, who gives not so much as a nod to a higher creator. In a case of life imitating art, the reviewers have hated Roark as the characters in the book have hated him: for his ability to survive without their approval. The book has been savaged by magazines from the *The Nation* to *The National Review* and by any architectural journal that would touch it.

What is startling, then, is that many women architects are among the book's enthusiastic fans. They identify strongly with Roark at the same time they scorn him.

He was their introduction to the profession and to the idealism of modern architecture. He made it possible for many women to think of themselves as architects in the first place and to think of the practice of architecture as a worthy crusade.

Perhaps it is even reasonable to identify with Roark. Until recently women active in the world had to be loners and fighters. And women today — wanting above all else to be self-defining — can surely relate to a character who takes no one else's measurement of himself. (This last is the observation of Rand scholar Mimi R. Gladstein in her essay, "Ayn Rand and Feminism: An

Unlikely Alliance.") The problem, however, is that those women architects who admire Roark cannot do so openly for fear of being thought "egotistical" or "too much an individualist."

Why are so many women architects uncomfortable with Roark's strength, with his ability and need to stand alone? Perhaps because women cannot easily imagine such self-sufficiency for themselves and must then denigrate it as "an inability to work with others."

I do not blame women for upholding cooperative effort as the highest (or only) good and upholding women as the best (or only) practitioners of cooperative effort. A price is exacted from women for their admission to a man's profession. In the profession of architecture, the price may have something to do with Howard Roark. Women promise to be cooperative, not to stand out, not to be individualists, not be Roarks.

The recent material on women's need for community (and on women's skills at community) includes the popular *You Just Don't Understand* by Deborah Tannen, Ph.D. Her thesis is that independence is the all-important goal in life for men, while the goal for women is intimacy. For women, connection is critical; for men, status is critical. Thus women and men will constantly be acting differently and

misreading each other, says Tannen. When women seek rapport by playing down their expertise, for instance, they are seen by men as lacking competence. When women avoid confrontation by phrasing a comment as a question, they are seen as lacking authority.

I suspect the ambivalence felt toward Howard Roark by a fair percentage of women architects tells us that Roark's demand for a creative life of integrity and independence speaks to both men and women. The issues in *The Fountainhead* are larger than gender.

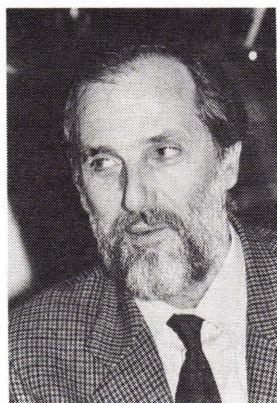
The book is dated, overblown, and preachy. The movie is merely hilarious, with Gary Cooper looking about as comfortable behind a drawing board as Frank Lloyd Wright on a horse, as one wag put it. The book would not have been published in our politically correct times. In fact, it almost didn't get published back then. But it points up issues that are very much with us today. If some women are uneasy about how to put it all together, at least they're trying.

Ellen Perry Berkeley worked in the 1960s and 1970s as an associate editor of P/A and a senior editor of the Architectural Forum and of Architecture Plus. More recently she was volume editor of Architecture: A Place for Women, published in 1989 by the Smithsonian Institution Press. ●

Piano Lessons

by Kathy Chia

Heralding the New Year with the Renzo Piano Building Workshop exhibition, the Architectural League, in conjunction with Lingotto, s.p.a., not only gave New York architects access to a significant body of Piano's work, but also exposed them to a unique approach to the design of an architectural exhibit. Current methods for



Renzo Piano

displaying architecture are often static and predictable, with photos and drawings mounted on walls and models plunked down on pedestals, the whole ensemble occasionally enlivened by a video presentation. As Piano puts it, "There exists a problem with architectural exhibits. They only describe on a two-dimensional plane what you are supposed to live in and feel for yourself."

Piano designed the exhibit three-dimensionally, as he would one of his buildings, using technology and craft but focusing on an interactive approach to display. Rows of individually-lit tables and red canvas chairs invited the visitor to sit down and examine drawings, models, and computer simulations, as if one were transported to Piano's Genoa office.

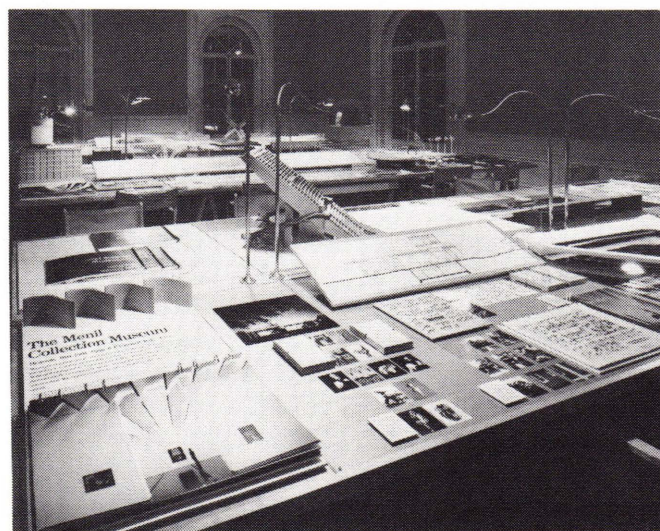
Each table presented a compelling landscape of artifacts that simultaneously included a range of building types and information layered both vertically and horizontally. Piano's exhibit explored the topography of the

exhibit space itself and revealed various perspectives of "seeing." The surface of the tables set the datum from which models, drawings, and prototypes for engineered connections were framed, embedded, or elevated. One could read the work as an architect

several related site models or leaf through books of design drawings and construction documents (marked up with notes and flagged to point out particular issues that came up during construction). Interspersed throughout this collage of information were small



© CERVIN ROBINSON



Installation shots of the Renzo Piano exhibition at the Architectural League in the Urban Center

"on the boards" might or, looking up, see a reference to other projects on display.

On one table, the actual terracotta panels for the Rue de Meaux housing project in Paris (1991) were placed next to construction drawings illustrating their installation and overall effect on the facade. At the next table, one could examine

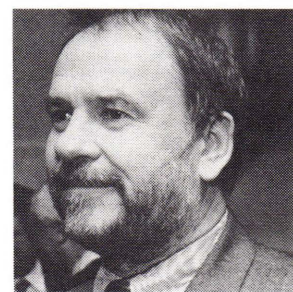
sketches by Piano which graphically described the design concept for the project.

A three-foot-long sectional model of the Lingotto factory mixed-use renovation in Turin was embedded in one table, while mock-ups of the actual nuts-and-bolts connections were arranged above, waiting to be held and examined.

Models of truss connections for the Pompidou Center in Paris (1978), the tensile tent at the Columbus International Expo in Genoa (1992), the light scoops of the Menil Collection in Houston (1986), and the wind shells of the Tjibau Cultural Center project in Noumea, New Caledonia, were placed within arm's reach of their drafted counterparts.

Three computer workstations in the exhibit allowed the visitor to analyze and test the proposed structural forms for the Noumea cultural center and the Kansai International Airport in Japan under various load and weather conditions. The computer simulation program, designed by Joseph Cho, an architecture student at Princeton, presented a vivid comparison between the form and function of the structures.

While the exhibition was installed in the restricted spaces of the Urban Center's galleries, the Architectural League, Piano, and the show's curator, Peter Buchanan, who is an English architecture critic, proved that a small show could have an incredible impact. The show's success owed as much to its stunning installation as to the technologically fascinating work of



Peter Buchanan

Piano. Too few architectural exhibitions come near to achieving this richness and clarity. The show, which was accompanied by a tabloid-style, Massimo Vignelli-designed catalog, will travel next to the Menil Collection in Houston.

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

Improvements for the City: AIA Task Force on Procurement

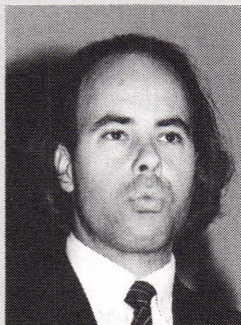
by Lester Korzilius, AIA

The American Institute of Architects New York Chapter has formed a multi-committee task force to study the city's current methods of procurement of architectural and engineering services and to suggest ways to improve them. Michael Ressler and I, respective chairs of the Public Sector Contracts and Professional Practice committees, headed the task force. The impetus was provided by recommendations for changes to the rules of the Procurement Policy Board by the Mayor's Office of Construction, under the direction of commissioner Rudolph Rinaldi. The task force sought the views of many architects who have provided services to the City of New York.

The major topics addressed in the task force's recommendations include simplified selection procedures, methods of prequalification, the use of fee tables, standardized and equitable contracts, improved decision-making by the city, and a centralized project management system. The AIA New York Chapter commends the Mayor's Office for Construction and commissioner Rinaldi for the general intent of the changes proposed, especially for their advocacy of qualification-based selection. The following is a synopsis of the task force's recommendations:

- Professional fees should be based on a published fee table prepared by the city and indexed for inflation. Successful working models of this format are the NYS University Construction Fund and the NYS Facilities Development Corporation. The former CS-29 city fee scale was not considered a successful model. Several suggestions contained in the task force's white paper attempt to redress the deficiencies in the CS-29 method.

- Small projects (those with



Lester Korzilius

fees less than \$250,000) should be selected from a rotating list of prequalified consultants. Project lists would need to be categorized by project type and size, and the length of the list would be in proportion to the volume of work in that category. As a matter of public policy, the city could designate certain lists for Minority and Women Business Enterprise (MWBE) firms and for small firms.

- For medium and large projects, requests for proposals (RFPs) should be issued. This should be limited to three prequalified firms who have confirmed their interest in the project. The length of the proposals should be limited and should concentrate on specific points, including project understanding, management approach, sub-consultants, key individuals, firm resources, and the length of time needed to complete the project. Selection would be based on team qualifications. The professional fee would be based on the published city fee table, with negotiations limited to the complexity factor applied to the base fee.

- The city should standardize its contracts among its agencies. The current contracts are one-sided, favoring the city. The contract language should be reevaluated to more equitably distribute risks and responsibilities. This would give the city better project control, as the contract would, in practice, be more readily enforced.

- There should be a central city agency responsible for collecting, reviewing, and maintaining consultant information, which would

work in coordination with other city agencies in developing appropriate consultant lists.

- The city needs to compress the time from design contract award to the commencement of services. Ideally this time lag should be no more than 30 days. If possible, funding for consultant services should be secured before the specific consultant is selected.

- Decision-making procedures within the city, particularly among agencies, need to be improved. The city goal of 14-day reviews has rarely been met in practice, causing extreme hardships to consultants.

- The city should be more responsive to the cash flow needs of consultants. Monthly billings or milestones on smaller projects should be established. The city should disperse funds within 30 days of a consultant's legitimate invoice.

- The city should implement a strong project management system for all its projects. This includes having an experienced project manager with project responsibility from start to finish. There should be a citywide uniform system of project control and reporting, administered by the project manager.

- Project managers that the city assigns to a project should be well qualified and experienced, and preferably registered as either architects or engineers. This may require higher salaries to attract the requisite talent.

- The city must be clearer in the scope of work that it gives to consultants. Often, the estimated construction cost is too low, leading to inevitable problems and conflicts.

- On smaller projects, the consultant should have a reasonable period of time in which to investigate project scope and budget before the consultant's fee is finalized. After this point, the consultant's fee would be fixed in relation to the scope of work.

- On medium-size and large

projects there should be a "preliminary" phase to verify the scope of work and the construction cost. By extension, the professional services fee would be determined by application of the city fee table. This would be done on a fixed-fee basis by the consultant. The consultant contract would be made final at the completion of this phase.

- Several city agencies would be affected by these proposals: the rules of the Procurement Policy Board would have to be revised; the City Charter would need to be amended with regard to the limits on monies that could be awarded without a competitive RFP; the Corporation Counsel would need to revise their standard design services contract; and the Department of General Services and/or the Mayor's Office of Construction would need to be the centralized agency responsible for design and construction.

Copies of the task force's recommendations can be obtained by contacting the AIA New York Chapter.



Bright Marketing Ideas: How the Pros Do It

by Joan Capelin

Cracking the code of "How to Create a Successful Public Relations Program," four well-known public relations professionals who serve New York's architectural offices held forth at the January meeting of the Marketing and Public Relations Committee.

Muriel Chess, PR director at Swanke Hayden Connell, Jane Cohn of Jane Cohn Public Relations, M. H. Flick, vice president at Capelin Communications and Marketing and Public Relations Committee vice-chair, and Stephanie Frey of SCF Enterprises discussed planning, tactics, tools, and triumphs — and provided the following pointers:

- In this market it is especially critical to differentiate yourself from your competition. Research is fundamental: What is your current PR doing for you? What are your competitors' messages? What is the outside world's perception of your firm?
- Public relations is more than publicity; it is all the means at your disposal and within your budget to communicate messages about your services to the audiences you want to reach.
- Why you get a project published and what messages the article carries about you are as important as where that story appears. Realize that the story you want to tell must be significant enough for others to want to read it.
- A PR program is a collage that might include speaking, awards, special events, community involvement, direct mail (newsletters, cards, etc.), and publicity.
- Communication directed to the client's needs is the mode of the 90s.
- A responsible budget matches talents, resources, time, money, and preferences. Piggybacking on your clients' resources and pooling the design team's efforts are budget-extenders.

- At the end of a public relations effort, evaluate what worked and what didn't, to be sure that your messages come across.
- Working with the media is really marketing to a very specific group of people who happen to have pages to fill.
- Know the publications before you start to work with them (i.e., thrust, frequency, point of view, editorial



Jane Cohn

- calendar, and turnover in editors). Send magazines information they can use, particularly information about problems and their solutions. What might seem an appropriate publication to you may not be the publication your clients read.
- Make yourself known and available to your clients' public relations people, and establish good working relations with them. Before moving forward with information about a project, make sure that your clients give you permission to do so. In fact, get permission up front in your contract to photograph and to publish. If you want to publicize a public project, be especially careful of how you get permission. Since such work serves someone's political agenda, tactfully explain that visibility will service some public purpose and offer to help with "your press."
- Small projects often carry the potential for very large stories.
- Photography: Get a black-and-white head shot taken of you; every publication needs it. Never send your sole set of pictures to design magazines.
- Writing bylined articles enhances your credibility — although you

- won't get paid, you'll be well-positioned — but candidly appraise your expertise and query the magazine first. If you want the magazine to write your story, you'll probably have to do a lot of the editor's work (gathering sources, quotes, information, etc.).
- Keep your eye out for breaking news; you may have the expertise that a reporter needs.



Muriel Chess

- Use your reprints; getting published is just the start of the process.
- When you are covered in a publication, send the editor a thank-you note; it's the loneliest job in town.
- Do your public relations professionally, or not at all.

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Marketing consultant Joan Capelin, Hon. AIA/NYS, who compiles this monthly column, is the founding chairman of the committee.

[Ironically, not all the pros were able to get us head shots in time for the publication of this article.—Ed.]

providers have indicated to their architects that they will not pay more than the state will reimburse, regardless of A/E costs. Therefore, the New York State Association of Architects (NYSAA) wrote to the NYS Office of Health Systems Management (OHSM) to protest their fee caps. On Thursday, January 28, a delegation of architects from Albany, Buffalo, and the AIA New York Chapter Health Facilities Committee met with key directors of OHSM to challenge the cap.

The Department was surprised to learn this was an issue because the problem had not been raised previously by either health-care providers or their architects, even though the Department has been imposing such limitations on Certificate of Need approvals for the past two years. As a result of the discussions, OHSM has invited NYSAA to propose a fairer alternative that would enable the Department to regulate the reimbursement of hospital design and construction costs.

The Health Facilities Committee and the NYSAA are developing this proposal and need information from member architects about project fees and costs on all sizes and types of health facilities projects. If you have had any experience with health facilities and would be interested in responding to a questionnaire about project fees and costs, please contact Barbara Rodriguez, Hon. AIA, at the NYSAA, at 518-449-3334.

Committee Addressing Problems Overseas

Richard Roth, Jr., FAIA, has been appointed as a steering member to the AIA International Committee. Any chapter members who have questions about or problems with overseas work (other than how to get it) should contact him at Emery Roth & Sons, 560 Lexington Avenue, New York, New York 10022, 753-1733, or by fax at 752-8695.

Health Architects Oppose State Fee Caps

by Barbara Nadel, AIA, and Jeff Berman, AIA
As a condition for recent project approvals, the New York State Department of Health has imposed a maximum limitation on reimbursement of A/E fees. Health-care

The Housing Agenda: Open Letter to President Clinton

by Magnus Magnusson, AIA

Our profession, as well as the construction industry as a whole, has experienced the boom and bust of the last decade, but our low point is now most extreme. This decline in design and construction is especially evident in the area of affordable housing and urban development. If the American family is to prosper, housing must be perceived as a critical element of our national investment.

Our profession, trained to uphold high standards in the design and construction of housing, has a vision for new communities through a renewed federal housing policy. Such a policy should include a comprehensive housing plan to reverse the decline in the affordable housing industry over the last 20 years. This plan must address these issues:

- Millions of new affordable housing units are needed in our cities, towns, and villages.
- Housing with social services (including adult education, training, day care, health care, and counseling services) is needed for low-income families and the homeless.
- Partnership with private enterprise, the building professions, and the community is required to build what is needed in a professional and cost-effective manner.
- Housing should be treated as infrastructure — it contributes to the economy by stabilizing neighborhoods and families, providing jobs in construction and related fields, and by improving the quality of the built environment.
- The planning and production effort should be decentralized to quickly start the process, by involving local nonprofit and community groups and individual civic leaders and activists.
- HUD procedures that hamper

affordable housing production with their cost containment guidelines should be revised to give architects less detailed restrictions and more flexibility so that quality can be designed.

The preceding article is an edited version of a letter from the Housing Committee sent to President Clinton on January 19.

Sustainable Design Exhibit Announced

AIA and the Boston Society of Architects have announced an open-entry exhibit of sustainable architecture for the annual convention this June in Chicago. All AIA members are eligible to submit one 20-by-30-inch board. Submissions will be exhibited in groups arranged by AIA Chapter affiliation. A fee (now estimated at \$175 per board) will be charged to cover costs. Call the Chapter for more details and registration forms.

OBITUARIES

Roger Halle, a research architect who worked under Edward Durell Stone and Wallace K. Harrison in the 1940s and contributed to the design of the United Nations complex, died in January at the age of 74. His own firm worked on commissions in New York City and Caracas, Venezuela. He received a graduate degree from Princeton University.

Robert S. Lundberg, a retired partner of Haines Lundberg Waehler, died in late December at age 77. A graduate of the Massachusetts Institute of Technology, he joined the firm in 1945 and became a partner in 1962.

Many thanks to
Turner Construction Company
for its sponsorship of *Oculus*
and the splendid celebration on Dec. 2.



AIA New York Chapter president David Castro-Blanco with Robert Fee from Turner Construction Company

CORRECTIONS/CLARIFICATIONS

Suzanne Stephens was the author of the critique, "The Guggenheim Pavilion at Mount Sinai," in *Oculus*, February 1993, pp. 6–9....**Dorothy Alexander** should have been credited for the photographs of **I.M. Pei** (p. 8) and **Gene Kohn** (p. 14) in the February 1993 issue of *Oculus*....The name of the author, **Frederic Schwartz**, was omitted from the best-selling books listing of *Mother's House: The Evolution of Vanna Venturi's House in Chestnut Hill* (Rizzoli, cloth \$50.00, paper \$35.00). The authorship of the book has proved to be confusing since many people naturally assume Robert Venturi was the author instead of Schwartz. (Maybe the title should have been *His Mother's House*....) Schwartz conceived the project, researched and compiled the drawings, wrote the notes accompanying them, and wrote the foreword and introduction. In addition to Schwartz's contribution, the book includes two essays by Venturi and one by Vincent Scully....**Peter Pran** is the design

principal in charge of the team of **Ellerbe Becket/Michael Fieldman**, which won the competition for the Police Academy (*Oculus*, January 1993, pp. 6–8).... The article on **Peter Marren** (formerly **Peter Michael Marino**) of Marren and Newman failed to credit **Rothzeit Kaiserman Thomson & Bee** along with Peter Michael Marino as the designer of the **Norma Kamali** store. According to **Carmi Bee**, "Rothzeit Kaiserman Thomson & Bee was the architect of this project, and I was the partner for design. At that time Peter Michael Marino was on the staff of RKT&B and served as the project designer under my supervision. Peter left our office at the start of construction under an arrangement that he would serve as a consultant on the construction observation phase. Because of his contribution to the design and because he was instrumental in obtaining the commission, we agreed to share the design credit."

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