

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 55, no.8, April 1993

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Recession

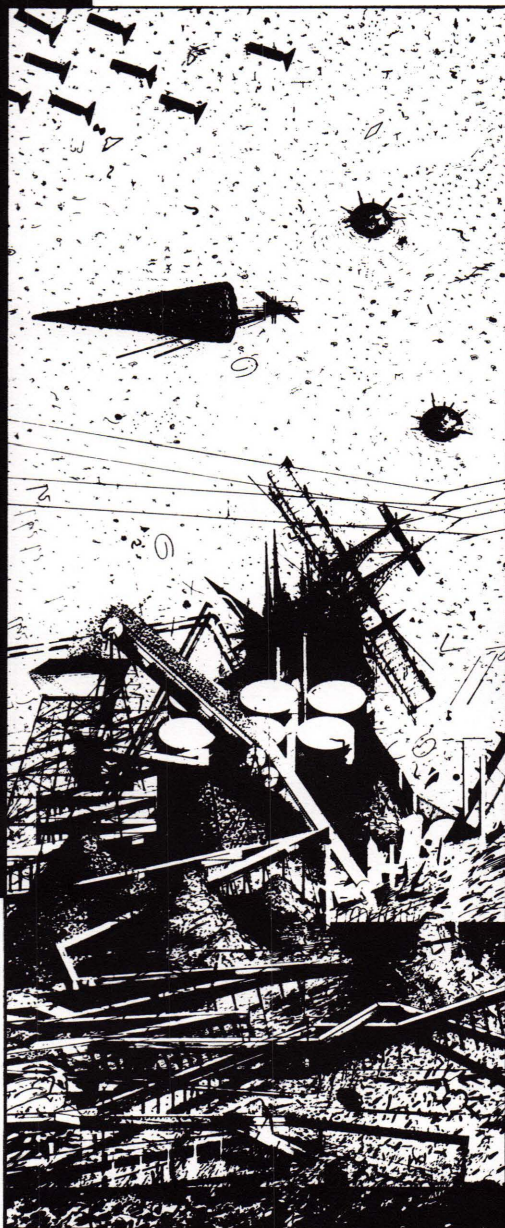
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Drawing, "In Defense of the City,"  
Wellington Reiter, in a show coming soon  
to Storefront for Art and Architecture.**

## ...and Finishing Construction

**by Lenore M. Lucey, FAIA**

Those who stopped by to visit or  
attend meetings in February found  
us for the most part unpacked,  
answering voice mail, and settling  
into unfinished space. By the time  
you read this we will be looking  
more complete, and by the Chapter's  
official opening celebrations in June  
we will be in top form!

Our list of thanks continues to  
grow with the addition of:

- **Mecho Shade Systems, Inc.**,  
for donating window shades, and  
**Richard Wilcox of NY Shade,  
Inc.**, for the donation of services  
in measuring and installation;
- **Frederic Williams, Inc.**, our  
sixth floor neighbor, for the donation  
of a glass-and-marble table which  
temporarily served as a reception  
desk and then conference room  
table;
- **James Venturi of Creative  
Technologies, Inc.**, the Chapter's  
computer consultant, for donating  
the time needed to get us moved  
and re-networked;
- **John J. Gallagher**, photographer,  
who has donated photographic  
services — watch for completed  
photos in the June issue; and
- **Lou Basta Design Metals and  
Harington & King** for their  
donation of the interior curtain-wall  
perforated metal panels at below  
cost.

Thanks also to our members and  
committee chairs for bearing with us  
through the move and resettling.

## Directory Update

**by Lenore M. Lucey, FAIA**

In mid-April you will receive a form  
to complete and return for inclusion  
in the first citywide, all five-borough  
*AIA Directory of New York City  
Architectural Firms*. The 1993 edi-  
tion is being designed and produced  
by **Calori & Vanden-Eynden**. All  
members will receive a complimen-  
tary copy of the directory when it is  
published this summer.

Inclusion in the directory is  
limited to firms; all Chapter mem-  
bers will receive information forms,  
but only member firms should return  
them. In order to qualify as a New  
York Chapter member firm **your  
firm must have paid supplement-  
al dues to both National and the  
New York Chapter**. If you have not  
yet paid supplemental dues, please  
contact the Chapter immediately to  
arrange payment by the closing date,  
or your firm will not be listed.

The Chapter has hired **David  
Frankel of Frankel Media Sales**  
to pursue advertising that will pay  
for the directory. We need your help  
in finding the advertisers who will  
provide you with this valuable pro-  
fessional exposure. If you can recom-  
mend suppliers, manufacturers, con-  
sultants, or anyone else that you feel  
would benefit from advertising in the  
directory, please fax the contact  
name, firm, address, and phone  
number to the Chapter as soon as  
possible. Referrals may be made  
anonymously! The Chapter's fax  
number appears in the masthead.  
Advertisers wishing to reach Dave  
Frankel for more information can  
contact him through the Chapter at  
ext. 14, or directly at 203-834-9936.

## Chapter Macintosh Users' Group Formed

For those who already use Mac-  
intosh computers, or those who  
are considering purchasing them,  
the Macintosh Users' Group offers  
monthly meetings to provide a wide  
and varied exposure to the use of  
Apple Macintosh computers in  
architects' offices. Each meeting  
will be held in the offices of a differ-  
ent firm, where members of the firm  
will demonstrate their use of Mac-  
intosh computers and discuss the  
pros and cons of various hardware/  
software configurations. Several  
times a year meetings will be held  
at the New York Apple Marketing  
Center, where new hardware will  
be on hand for evaluation and  
vendors will be invited to demon-  
strate new software. For more  
information, contact Joseph Vance,  
AIA, at 718-383-1278.



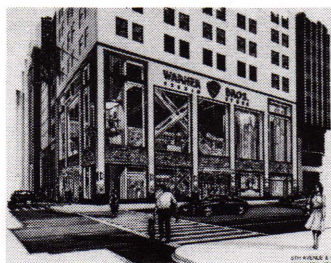
## Boardwalking Fifth Avenue

by Suzanne Stephens

Everybody seems ecstatic that Warner Brothers has decided to lease the northeast corner of 57th and Fifth, the site formerly occupied by Manufacturers Hanover. In the *New York Times* coverage of the plans to open the Warner Brothers Studio Store next October, William Chaney, the chairman of Tiffany and the Fifth Avenue Association, and Ralph Destino, chairman of Cartier and the new Fifth Avenue Business Improvement District, seemed slightly delirious that the long-empty corner will finally be occupied.

Even Grand Central Partnership's Arthur Rosenblatt feels that what's good for Warners is good for the avenue, but he does concede that the real trick is how well the design will be integrated into the character of Fifth.

Does it sound just too churlish in a recession to disagree? To actually say that this is one more step toward the destruction of Fifth



Warner Brothers Studio Store, Fifth Avenue, Jon Greenberg & Associates of Detroit, J.T. Nakaoka Associates of Los Angeles, and Michael Leclerc of New York

Avenue (which never seems to occur in a steady pattern of decline, but lurches from elegance to sleaze from moment to moment, often store to store)? This particular intersection has three jewelers, Tiffany, Van Cleef & Arpels, and Bulgari (a relative newcomer, admittedly), as "anchors" keeping this particular micro-retail district entrenched in the high-end luxury goods image — which it has had for many years. It helps that Bergdorf, Bendel, Steuben, and a good range

of other shops have stayed nearby instead of migrating up Madison between 65th and 72nd streets, where you find Armani, Versace, Ferre, Yves St. Laurent, and Ralph Lauren.

But there is a point when the perception of an area starts to subtly shift from high-tone shopping district to boardwalk. At which point does the balance get tipped? To be sure, a similar retail operation, the F.A.O. Schwarz toy store, was located for many years at 58th and Fifth. But it is not quite the same, since the image of the store was always high-end and its exterior decorum quite discreet. Now that F.A.O. Schwarz has moved to the G.M. building across the street, it is much tackier, but then again, set back from Fifth, its glitziness is slightly less visible.

The Warner Brothers store is at a crossroads of retail streets. Judging from the one rendering released, the highly wrought interior design by Jon Greenberg & Associates of Detroit (in charge of the interior concept), with J.T. Nakaoka Associates of Los Angeles (in charge of interior production drawings), will be highly visible to shoppers outside the store. While Michael Leclerc of New York is renovating the exterior limestone cladding and bronze mullions, the Looney Tune-y decorative friezes girding the facade aren't very promising. It isn't Tiffany's.

The former Manufacturers Hanover bank at least faded into the background. City planners used to fear that Fifth Avenue would be taken over by banks and airline offices. Ha! Let's get them back.

## Another P/A, Another Day

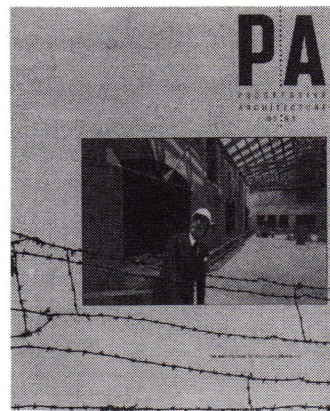
by Suzanne Stephens

"The revised and updated" *Progressive Architecture* magazine, introduced with its February 1993 issue, is brimming over with serious

intentions. The generous fare of glossy photos of recently completed buildings by high-design architects seems to strike an unhealthy note in the 1990s. Following a series of interviews and focus group sessions, editor John Dixon and staff have decided to emphasize the "process" in the design of buildings, placing building analyses in a social, cultural, and political "context," and supplementing these articles with post-design evaluations of already occupied buildings. This honorable agenda may sound somewhat familiar to those who have been around a while: *Architectural Forum* and *Architecture Plus* (both defunct), and even *P/A*, published such analyses in the late 1960s and early 1970s, as did *Architecture* in the 1980s.

The redirection of the editorial format would seem to fly in the face of the oft-held belief that magazines traffic in seductive photos of exhibitionistic architecture primarily to lure advertising dollars. When all the architecture magazines, including *P/A*, have lost advertising brawn in this recession, it might seem a bit chancy to experiment now. However, *P/A*'s publisher, Robert Osborne, rationalizes this departure by explaining that the "process" orientation includes coverage of the design phases when "products are selected and specified." Then, too, the belief does exist at the magazines that as much as advertisers like to see their products displayed lubriciously in juicy pictures, they really count more on readership scores to help them decide how to parcel out their advertising dollars. Hence, once *P/A* gleaned the information about their readers' true desires, it was willing to jettison the beauty-book image.

Naturally one has to be sure the readers really mean what they say in focus groups or surveys. It is easy to deny the value of those high-calorie, fanciful architectural deserts arrayed across the magazine's pages. But without them, will the reader still come to the table for the spinach? Future readership surveys should be telling.



If the focus group results are correct, the next hurdle would be to make sure the process and post-evaluation studies provide the high-voltage information that will galvanize readers into wading through all that good-for-you text. With this thought we should turn to *P/A*'s February issue, which highlights the United States Holocaust Memorial Museum.

Many of the comments and insights, including Michael Sorkin's focus on the problem of having a building of "symbolic and artistic beauty" which would "present" the Holocaust, are quite riveting. Indeed, few readers will be unaffected by senior editor Ziva Freiman's article, which begins, "My mother was liberated from Bergen Belsen in April 1945." But in terms of process, this reader was still left with the following questions about Washington's Holocaust Memorial Museum as covered in the articles by industry editor James Murphy and architect James Freed: How was Pei Cobb Freed selected? What exactly did the Fine Arts Commission object to in the firm's early versions? Why? What about the "atmosphere of contradiction" in the "philosophic aspirations" among the client group? Can we have some specifics? How was the program developed? While Freed mentions that certain "irregularities" were "sandpapered away" and points out that the 15th Street entry might have had a large steel plate projection above it, what important architectural elements did he succeed in getting? How did he "win"



any concessions? And speaking of process, is there anything of interest to tell about how the building was actually designed — through sketches, models, computers — and how the design team worked with Freed? And, uh, what about those products, such as granite, brick, limestone, and copper — how and why were certain ones chosen?

It is too bad that the cluster of articles on the topic of Holocaust memorials is followed by post-evaluation critiques of a building type with a very different appeal — the Royalton and Paramount hotels in New York. And while associate editor Philip Arcidi gives a convincing aesthetic and perceptual assessment of these caravansaries for the edge-of-nightlife crowd, he has come to no conclusion in the essay that could not have been written within two weeks of the opening of the Royalton in 1988 or the Paramount in 1990.

Although the next post-evaluation — of Sea Ranch in California, developed in the mid-1960s — is able to take the long view, the authoritative articles by Donald Canty, Lawrence Halprin, Donlyn Lyndon, and Charles Moore still present no surprises. Especially when Sea Ranch has been written about extensively over the last 25 years. What about a post-evaluation on a building where something has really gone wrong — programmatically, aesthetically, technically — so that such an analysis could inform future architectural efforts? If there are lessons to be learned from the development at Sea Ranch, do they need 16 pages?

Now there is a great opportunity for a magazine to present (and evaluate) an almost illicit aspect of current architectural creativity. Call it sex, call it chocolate fudge cake, call it art. But Architecture with a capital "A" still may have a deep-seated grip on architects.

*Suzanne Stephens, a former senior editor at P/A, spent a total of eleven years at the magazine under three different editors-in-chief.*

## SCOOP Stephens/Slatin

### Midtown Campaign

A community court designed to handle low-level criminal caseloads for offenders in the Times Square



*Midtown Community Court, original elevation by John Duncan, 1896*

area is expected to open in late spring. The Midtown Community Court, which traffics in offenses such as prostitution, illegal vending, graffiti, shoplifting, fare beating, and vandalism, will be located in a landmark structure at 314 West 54th Street. The building, designed by John Duncan in 1896, is currently being renovated by **Davis Brody & Associates**. According to **Amanda Burden**, a New York City planning commissioner who is participating in the project under the aegis of the **Fund for the City of New York**, the court is being financed publicly and privately. The city is paying for the renovation of the actual building, while the Fund is raising private money for the court's operation. It plans to mete out justice in the form of community service sentences, such as street sweeping and feeding the homeless, designed to help Midtown. Offenders will also be subjected to education and treatment programs held at the court. As Burden says, "The time of arrest and arraignment is thought to be a uniquely teachable moment, especially with first offenders."

### Architects' Other Talents

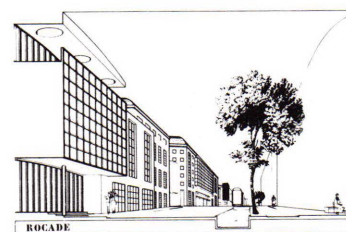
A recession is as good a time as any to pursue interests that aren't strictly architectural — even if they may not be wildly lucrative. **Arthur Rosenblatt**, vice president of capital

projects for the Grand Central Partnership, and his wife, novelist **Ruth Benjamin**, just spent two and a half years researching several thousand American and British movie musicals for *Movie Song Catalog: The Songs, Performers and Songwriters Film-by-Film, 1928–1988*. The 352-page reference book, published by McFarland Press, costs \$55.00. Now you can quickly look up the singer of "I'll Build a Stairway to Paradise," in the film *An American in Paris*, who was not, sad to say, an architect augmenting his income....**James A. Nash**, an architect who had an office in Manhattan from 1974 to 1990, and now is located in Brooklyn, just sold a "miniature poetry fold-book" to Rizzoli Bookstores. Nash has been writing poetry for some time, and so decided to see if he could publish it in the form of a greeting card he designed. With the help of family and friends he developed a six-paneled fold-out card, five inches high and three inches wide. Using some basic cottage industry techniques Nash was able to sell the prototype, design a point-of-sale display holder, and put the card into production in 13 days. In addition to the various Rizzoli stores, the fold-out poem can be purchased at the New York Public Library gift shop at 42nd and Fifth and Kate's Paperie at 8 West 13th Street.

### Overseas Action

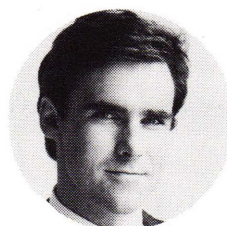
Three years ago **Michel Franck**, a Manhattan-based architect, placed as one of three finalists for the **Place de L'Etoile** urban planning

high, five office buildings, six stories high, and a 150-room hotel. The development, which involves both public and private sector investment, goes into construction next year. Franck has also won the commission to design another urban project for Luxembourg, in tandem with the local architectural firm Pocztrovsky and Fritsch. The project, known as **Rocade de Bonnevoie**, will occupy 20 acres of land formerly devoted to train



*Concept perspective for Michel Franck's proposal for Rocade de Bonnevoie, Luxembourg*

tracks. Franck and Pocztrovsky and Fritsch had submitted separate proposals for the Rocade development competition, but when the jury saw both it recommended the two firms work together on a final plan. The scheme calls for a total of one million square feet of commercial and residential space, all in five-story buildings, plus a 200-room hotel....First James Polshek opened a Paris office (with Alain Solomon, who is based there full time). Now **Alan Schwartzman**, who has just retired from Davis Brody & Associates in New York, will head the new Paris office, **Davis Brody & Associates/Alan Schwartzman, Architects**. The office, located on the Boulevard



*Michel Franck*



*Alan Schwartzman*

competition in **Luxembourg**. Now his firm has just been announced as the final winner. The twelve-acre project will include seven apartment buildings, three to seven stories

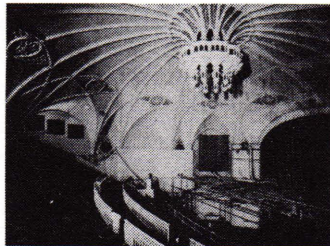
Flandrin, will allow Schwartzman, who belongs to the French Order of Architects, and New York partners **Lew Davis**, **Steven Davis** (Lew's son), and **Max Bond** to



pursue more work in design for the biotechnology and biomedical research industry.

## Back at Home

**James Stewart Polshek & Partners** was just named the architect for the renovation of the **Ed Sullivan Theater**. CBS had quickly decided to buy the theater so that David Letterman could use it for his new nighttime TV show. The theater, originally called **Hammerstein's**, was designed by **Herbert Krapp** in 1927 in a Gothic theatrical-cathedral style. For many years since then it has been closely associated with CBS. In 1935 CBS Radio Playhouse hired **William**



*Hammerstein's Theater, now Ed Sullivan Theater, Herbert Krapp, 1927, as photographed in 1990*

**Lescage** to remodel the theater in a modernist vein. Ed Sullivan began using it in 1949 for his CBS television show. By 1988 CBS was no longer involved but the interior was designated a landmark, largely because enough of the Gothic trappings and Lescage's wrapping remained intact. Asked how he got the job, Polshek said CBS knew about Carnegie Hall and just called him up. "That's the way it used to be," he says buoyantly about the selection *not* by short-list. Meanwhile, down at Battery Park City, Polshek no longer appears to be the architect for the **Living Memorial to the Holocaust Museum of Jewish Heritage**. The New York Holocaust Memorial Commission, led by George Klein and Robert Morgenthau, evidently decided "it wanted a clean slate," says Polshek. **Kevin Roche** is said to have been approached for the job, but demurred when he heard that Polshek is still owed money —

"easily six figures," Polshek says. One museum Polshek is quite enthusiastic about is the **Museum of the American Indian**, planned for a site owned by the Smithsonian in a town with the unpromising name of Suitland, Maryland. The 130,000-square-foot building is being designed in association with **Metcalf Tobey and Partners** of Reston Virginia and the **Native American Design Collaborative** — a collection of 24 Native American architects and engineers from all over the United States....**Abigail Sturgis**, the former graphic designer of *Oculus*, is now the graphic design consultant to *Architecture*, the magazine of the American Institute of Architects. Beginning with the February issue, she is advising the magazine's art director, Samuel Shelton, on ways to give the various graphic design elements a unified look. The Technology and Practice section shows the most change, including a new introductory page. Meanwhile, Sturgis, who has designed a number of architectural monographs and books for Rizzoli, is in charge of the graphic design system for **Cesar Pelli's Loeb Art Center** at Vassar College, her alma mater....After the Getty, everything must seem like a house addition to **Richard Meier**. But his first public building in the U.S., the 858,00-square-foot **Federal Building and U.S. Courthouse** on a 24-acre site in **Islip, Long Island**, will be the largest ever built in the United States. Architect **Michael Spector** of North Hills, Long Island-based **Spectorgroup** approached Meier to join him in responding to an RFP for the project, which will rise next to a **Mitchell/Giurgola** county courthouse on a site whose master plan was also designed by Mitchell/Giurgola. Spectorgroup will do the working drawings for Meier's design, and construction on the \$195 million building will begin in 1995 for a 1998 completion date....More action on **125th Street**? Earlier this year Grid Properties, a local developer, and the Harlem Commonwealth

Council, a longstanding nonprofit development corporation, asked three firms to present pitches for a 250,000-square-foot, three-story retail complex at 125th Street and Frederick Douglass Boulevard, aka Seventh Avenue. The firms are **Tod Williams and Billie Tsien, SOM/ New York**, and **Mitchell/Giurgola**, already at work on the Harlem International Trade Center. Whoever is selected will work with **Harry Simmons** to plan the retail and entertainment complex. The developer, Drew Greenwald, sees the Gwathmey Siegel plan for the arcade of the revamped AT&T Building — described recently as having an "entertainment theme park atmosphere" — as a model. The exterior wall is a communicator



*Harry Simmons*

— "it's not just a piece of architecture, it's a sign." The Harlem Commonwealth Council has been hoping to build something on the site since 1974; now, says Greenwald, who is also an architect, they're just a year away from construction. He was expecting to choose an architect in March.

## CORRECTION

Because of an inputting error, a word ("what") was omitted from Gene Kohn's comments on marketing (*Oculus*, January 1993, p. 14). The passage should have read: *"Before we started KPF, I learned that a common complaint among architects had disregarded budgets and cost people money or their jobs. Clients wanted details and information about process. So service became the basis for our firm. I'm polling people again. Let's at least understand what they perceive that the profession as a whole and we as a firm are doing wrong."*

**George M. How**, an architect who had been a senior designer at Kohn

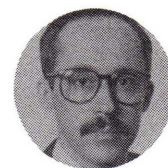


*George How*

Pedersen Fox Associates, died February 22 at the age of 35. The cause of

death was AIDS. How, who was with KPF from 1989 to 1991, where he worked primarily on the NASA headquarters in Washington, D.C., received a B.Arch. from Cornell University in 1981. He had also worked for Paul Segal Associates from 1981 to 1985, and in 1986 opened up the firm Riccardi & How Architects. Paul Gates, an associate partner at KPF, says of How that "his loss is our collective loss.... George How was the ideal type of architect, sensitive and broad-minded, committed to improving the lives of others through a direct personal involvement in his work. His inclusive attitude and his romantic and whimsical sensibility lent a sense of delight to his buildings." How's last project was a house and studio for himself in Southampton. According to Gates, How had transformed it "into a sort of ad hoc paradise."

**Kenneth van der Kolk**, a past chair of the AIA New York Chapter



*Kenneth van der Kolk*

Interiors Committee, died January 21 after a long illness. Van der Kolk,

who was born in Holland, Michigan, and graduated from the architecture program at University of Illinois, Chicago Circle, in 1967, was 48. He was an associate with Gensler and Associates Architects from 1981 to 1987, where he was a senior project manager for a number of corporate commissions. Previously Van der Kolk had worked for SOM Space/Management Programs, Inc., and Herman Miller, Inc.



# RECESSION

## TWO CASE STUDIES

*Some firms have emerged from the recession stronger — or at least tougher.*

*Oculus examines one firm that has survived under the leadership of one principal after a partnership dissolved, and then looks at two firms that are entering a loose association to get more work.*

### Interviews by Suzanne Stephens

#### GOING SOLO:

#### Leslie Armstrong, Armstrong Associates

**Education:** Brown University, B.A., 1962; Columbia University, M.Arch., 1966.

**Experience:** Warner Burns Toan and Lundy, 1964 and 1967–68; offices of Jan Pokorny, Paul Damaz, and David Todd (who had various joint ventures with each other for New York State Construction Fund projects), 1969–73; Armstrong/Childs Architects, 1973–1979; Design Coalition (Alan Buchsbaum and Steve Tilly with Leslie Armstrong Architect), 1979–83; associate, Butler Rogers Baskett, 1983–84; Armstrong Cumming, 1984–91; Armstrong Associates, 1992.

**Size of office:** In addition to principal, four, including one architect, one designer, an interior designer, and an office manager.

**OCULUS:** What happened to your partnership with Roger Cumming?

**LESLIE ARMSTRONG:** Roger joined the Department of General Services in April of 1992 — we had run out of work and had taken a very bad stiffing from a client who is a developer. While the arbitration proceedings awarded the decision in our favor, collection has been difficult. We haven't quit, but...

**OCULUS:** At least you didn't go under.

**LA:** Things were bleak for a while, but I tapped into a series of small jobs designing offices and residential projects. I have never let this work go by the wayside, and recently it's kept me alive. When Roger left the office, I had another four years on the lease, so I brought in people to share space. One person, Paul King, is an architect who has a firm, CADD Management Consulting, and another is a small two-person firm, Joel Merker Architects, similar to mine.

**OCULUS:** Well, at least you have the computer. Or is that as much help in drafting or design as it sounds?

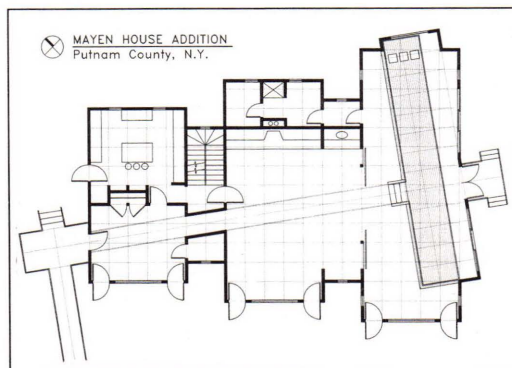
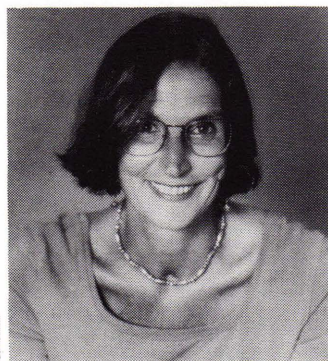
**LA:** We have a CADD setup, but it has Arris software. My office-mate Paul King is going to incorporate it into his system, and in turn he will teach me to use it; already one of my designers is drawing with it.

**OCULUS:** Have you noticed any advantages with leaner offices?

**LA:** Everyone in the various offices scrambles around and is helpful in referring jobs — it's kind of like starting out again. Joel Merker and I are already going after corporate interiors work and some health-care jobs

LEFT: Leslie Armstrong

RIGHT: Plan, house expansion, upstate New York





together. You are less encumbered by administrative personnel, and no one has to pretend to be a big shot with all the secretaries. So it is easier to talk to all sorts of other principals about joint ventures.

**OCULUS:** What about the people in your office?

**LA:** For a while, when things were really lean, some left and did free-lance work, but recently I have been able to ask them back. They are flexible about pitching in. In periods when there is a lot of work and a lot of employees, everyone gets a bit grand about what he or she will or will not do.

**OCULUS:** What about your own flexibility?

**LA:** I am a design firm, but I have done construction management for a large residential complex (12,000 square feet total) that Rolling Stones guitarist Keith Richards built for his family. I haven't done construction management since, but actually I was good at it.

**OCULUS:** How has recession influenced your design philosophy?

**LA:** I have always liked very simple and clean architecture. My work has become simpler than before. There is something salutary about a recession — it is painful but cleansing. My appreciation for limited funds is more acute, and I am grateful to have whatever monies are entrusted to me.

**OCULUS:** What about going after city work as a women-owned business enterprise?

**LA:** I actually did get certified as a women-owned business, but small firms can't afford to go after such work because of the administrative costs. Nevertheless, the certification makes my firm more attractive to clients already inclined to hire me.

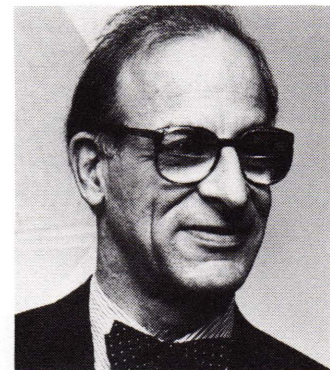
#### **Current Projects:**

*House addition in upstate New York.* The 3,500-square-foot structure, designed for year-round living, is separate from the (main) summer house and will have an enclosed pool.

*Partial renovation of Klein Memorial Auditorium, Bridgeport, Connecticut.* The 1,500-seat auditorium is being renovated in association with Charles Cosler, Theater Design.

*Cross cultural design exposition in Istanbul, Turkey.* The project is being designed with George Beylerian and his company, Commerce and Culture, and Turkish designer Ayse Birsell.

*Consulting architects to Thanhauser and Esterson for Iris House, a treatment and counseling facility for women infected with HIV.* The renovated building is at 117th Street and Second Avenue.



LEFT: P.S./I.S. 217, Roosevelt Island  
RIGHT: Michael Fieldman

## LOOSE ASSOCIATION:

### Michael Fieldman and Bonnie Roche Michael Fieldman & Partners and Bonnie Roche Architects

**Education** (Michael Fieldman): *McGill University, B.S. and B.Arch., 1963.*

**Experience:** *Affleck, Desbarats, Dimakopoulos, Lebensold, Michau, and Sise, Montreal, 1964–1967; Bobrow and Fieldman, with offices in Montreal, Ottawa, Edmonton, and New York, 1967; Michael Fieldman & Partners, New York City, 1986.*

**Size of office:** *In addition to principal, 15 architects and designers.*

**Education** (Bonnie Roche): *Skidmore College, B.A., 1968; AA, London, 1974–75; Yale University, 1976–77; M.I.T., M.Arch., 1979.*

**Experience:** *Design Research Unit, Architects, Hong Kong, 1978; SOM, New York, 1979–1982; Bonnie Roche Architects, 1982; consultant to Olympia & York, 1989–1991.*

**Size of office:** *In addition to principal, four architects and one construction manager.*

**OCULUS:** Michael, you started the New York office of Bobrow and Fieldman in New York in 1975. These days we run across your name quite often — as the architect for P.S./I.S. 217 on Roosevelt Island, as half of the team (with Ellerbe Becket) that won the Police Academy competition (*Oculus*, January 1993, pp. 7-8), as the architect for a hospital renovation in Norwalk that was singled out for special acknowledgement by this year's Design Awards jury for the AIA New York Chapter. Is all this institutional work a recession-spurred specialty?

**MICHAEL FIELDMAN:** When I first came down here I did small things, but throughout the 1980s we focused on health-care facilities or university buildings and correctional facilities. We didn't design for developers.





RIGHT: Bonnie Roche

LEFT: Yale Art Gallery, bookstore, New Haven



**OCULUS:** How did you join up with Peter Pran of Ellerbe Becket for the Police Academy competition?

**MF:** For four years we have gone after health-care projects together with Ellerbe Becket. When the Police Academy competition came along, we decided to try it. It was not just a matter of convenience for this particular project. It was a 50/50 joint venture between Ellerbe Becket with Peter Pran as the design principal and my office with me as the design principal.

**OCULUS:** Joint ventures can be confusing vis-a-vis design credits. How do you and Bonnie Roche propose to work together?

**BONNIE ROCHE:** I am keeping my office as a discrete firm, but I have moved it into Michael's office space so we can go after work together when appropriate.

**OCULUS:** Why did you decide to collaborate on some work?

**BR:** Our views on architecture are profoundly compatible. We are both committed to the value of high-quality work in the public realm. Our clients tend to be institutional, though mine are more arts-related.

**OCULUS:** But you were with Olympia & York until recently.

**BR:** Even when I was with O&Y, I kept my own office. My work at O&Y was primarily involved with the Yerba Buena project in San Francisco, which is very much about the public realm and the arts.

**OCULUS:** But do you feel you can do all that much in the public sector, especially with hospitals and schools?

**MF:** We take risks by leading clients into areas of planning and design that are not necessarily familiar to them, especially in health care. When a hospital needs to expand quickly, more often than not the selection of materials is less of a concern than other matters defined by the program. We try to solve their problems while elevating patient and staff amenities.

**BR:** You have to show them you're interested in cost control as well as quality design.

**OCULUS:** Specifically, how do your design approaches mesh?

**MF:** We are committed to the modern language, but not to a design that has to be universal and transcend all building types. Each project undergoes its own separate analysis.

**BR:** We approach work in the modernist idiom with a rigor, yet we try to encourage a freedom of expression. For example, we try to push outside that idiom in the use of color and texture. Natural light plays a strong role in all of our work.

**MF:** There is a strong emphasis on circulation and how users profit from it. For example, in the P.S./I.S. 217 school on Roosevelt Island, the plan is a single-loaded corridor, so that you leave the classroom and come into a corridor with views of the water and Manhattan. The classrooms also have windows that face east.

**OCULUS:** How have you fared in the recession?

**MF:** My office went from 32 to 15 people.

**BR:** My office went from ten to five people. But now we're both hiring.

**OCULUS:** Are there any advantages to leaner offices?

**BR:** It gives you time for introspection about the work.

**MF:** You take stock of management methods and hiring practices, too. What is also interesting is that the staff seems to grow in quality. You call upon them to do more, and the key people understand that they have to pull their weight and take on more responsibility, which stays with them.

**BR:** Their commitment gives the firm a substance. As they rise to the occasion and dare more, they become more valuable.

#### Current Projects:

##### Joint venture of Michael Fieldman and Bonnie Roche:

*International headquarters for a political and cultural institution in New York affiliated with the United Nations.*

The project includes a 1,000-seat theater, banquet facilities, and administrative offices, and may involve a new building.

**Michael Fieldman & Partners:** *Police Academy, the Bronx* (as a joint venture with Ellerbe Becket).

*J.H.S. 234 in Brooklyn.* The project combines the renovation of an existing 100,000-square-foot school building and an addition of 30,000 square feet.

**Bonnie Roche Architects:** *Town Hall renovation, New York.* The project includes a facade restoration to be completed this summer and an interior renovation planned for summer 1994.

*Yale University Art Gallery renovation, entrance, and bookshop, New Haven, Connecticut.* The renovation was completed in 1991, and an expansion of the bookshop is planned by the end of 1993.

*Consulting architect to Hardy Holzman Pfeiffer Associates on the renovation of Victory Theater, New York City.*



## Is your recent preservation or renovation good enough to be judged: **THE BEST IN NEW YORK?**

If you're an owner of a building restored or renovated within the past 12 months, enter the fifth annual "New York Preservation Awards" of the Municipal Art Society, sponsored by Williams Real Estate Co. Inc.

A panel of six distinguished judges will select one winner from each of four categories: residential, commercial, non-profit institutional and government. **They will be looking for the preservation efforts that best exemplify the quality and appeal that is New York City's finest building tradition.**

**There is no fee to enter.** Once selected by the panel, winners will be invited to a reception to receive

the award at the Society's Urban Center. In addition, at the Society's Urban Center, a donation of \$1,000 will be awarded to the winner in the institutional category.

**To enter, simply call (212) 935-3960 or write Vanessa Gruen, Municipal Art Society, 457 Madison Avenue, New York, New York 10022, to receive your entry form.**

All forms and photos of the completed restoration must be received by the Municipal Art Society, postmarked no later than May 15, 1993.

This awards program is open to owners of all buildings with in the five boroughs that fit the prize categories. The judges' decision is final.



# WILLIAMS

## Around the Chapter

*Oculus* welcomes reports from AIA New York Chapter committees on upcoming and recent events. Committees interested in publicizing events in *Oculus* should contact committee liaison/managing editor Noel Millea at 718-596-1541 (not editor Suzanne Stephens) by the beginning of the third week of the month, two months prior to publication. Final copy should be addressed to Noel Millea and received at the AIA New York Chapter, 200 Lexington Avenue, New York, New York 10016, no later than the beginning of the fourth week of the month (i.e., March 22 for the May 1993 issue and April 26 for the June issue).

It is *Oculus* editorial policy to publish reports of committee events in short form in the calendar and in article form in the "Around the Chapter" pages. To publish notices of committee meetings, however, committee chairs should contact AIA New York Chapter staff at 683-0023.

## April 22 Thursday EARTH DAY

**The Color of Money: Opportunities in Green Architecture.** A panel discussion with **Kirsten Childs**, Croxton Collaborative; **Michael Gerard, Esq.**, Berle, Kass & Case; **Hal Finkelstein**, Empire Energy Savings; **Hayden McKay**, AIA, Hayden McKay Lighting Design; **Paul Novack**, Environmental Construction Outfitters; and **Tom Polk**, NYC Department of Sanitation. Moderated by **Stephen Kliment**, editor, *Architectural Record*.

Sponsored by the AIA New York Chapter Marketing and Public Relations Committee/SMPS. 5:30 pm. New York Design Center, 200 Lexington Avenue, 16th floor conference room. 683-0023. \$20 (\$10 AIA and SMPS members).

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*Celebrate Earth Day by  
learning more about green  
architecture at Chapter HQ  
on Apr. 22!*

## AIA New York Chapter

# April 1993

# 1

### Thursday LECTURES

**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.

**The Parthenon Restoration Project: New Discoveries.** Given by **Dr. Manolis Korres**. 6:30 pm. Schermerhorn Hall, Room 614, Columbia University. 974-0700.

# 3

### Saturday EXHIBIT

**Built to Last.** Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes May 22.

# 6

### Tuesday EXHIBIT

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

### LECTURE

**Frank Lloyd Wright: Collected Writings.** Given by **Bruce Brooks Pfeiffer**. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Engineering Building. 353-4195. \$5.

# 7

### Wednesday LECTURES

**Pre-Theoretical Ground.** Given by **Steven Holl**. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

**War and Architecture.** Given by **Lebbeus Woods**. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., the Great Hall.

### SEMINAR

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

# 15

### Thursday LECTURE

**Autographic Drawing and the Naming of Space.** Given by **Bruce Brooks Pfeiffer**, introduced by **Dore Ashton**. Sponsored by Cooper Union. 8:00 pm. 41 Cooper Sq., Peter Cooper Suite. 353-4195.

# 16

### Friday LECTURE

**Art and Literature: El Greco and Barres.** Given by **Rene Huyche**. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Cooper Union Library. 353-4195.



*Side chair,  
1911-1912,  
Pavel Janak,  
"Czech Cubism:  
Architecture  
and Design,"  
closes July 25*

# 17

### Saturday TOUR

**Behind the Scenes at the Linden Yard.** Sponsored by the New York Transit Museum. 11:00 am. Reservations 718-330-3063. \$15.

# 18

### DEADLINES

#### APRIL 9

Submission deadline for the Easter Seals/Century 21 Easy Access Housing design competition. Contact the National Easter Seal Society, 70 E. Lake St., Chicago, IL 60601-5907, 312-726-6200.

#### APRIL 13

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

#### APRIL 30

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

#### JUNE 11

Entry deadline for seventh annual Excellence on the Waterfront competition for completed waterfront projects and approved waterfront plans. Contact the Waterfront Center, 1536 44th St., NW, Washington, DC 20007, 202-337-0356.

### LECTURE

**Private Protection and Public Benefit: Milestones of the National Trust in Preserving the Heritage.** Given by **Dudley Dodd**. Sponsored by the Royal Oak Foundation. 6:00 pm. The Grolier Club, 47 E. 60th St. 966-6565. \$17.

**Rembrandt or "The View from Within."** Given by **Rene Huyche**. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Peter Cooper Suite. 353-4195.



*Steven Holl*

# 22

### Thursday

#### AIA NEW YORK CHAPTER EVENT

**Building Connections: Land, Resources, and Urban Ecology.** Sponsored by IDCNY. 1:00 pm. 201 E. 56th St. or E. 22nd St. at Fifth Ave. 800-365-ARCH. \$65.

#### AIA NEW YORK CHAPTER EVENT

**The Color of Money: Opportunities in Green Architecture.** Moderated by **Stephen Klimment** with panelists **Kirsten Childs**, **Michael Gerard**, **Hal Finkelstein**, **Hayden McKay**, **Paul Novack**, and **Tom Polk**. Sponsored by the AIA New York Chapter Marketing and Public Relations Committee. 5:30 pm. 200 Lexington Ave. 683-0023. \$20 (\$10 AIA members).

### LECTURE

**Contemporary American Furniture Design: Craftsmanship in Wood.** Given by **Thomas Moser**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$10.

# 23

### Friday EVENT

**Annual Statewide Conference.** Sponsored by the Preservation League of New York State.

# 28

### Wednesday

#### AIA NEW YORK CHAPTER EVENT

**The Construction Game Today.** Moderated by **James Russell** with panelists **Kathy Littman**, **Larry Oxman**, **Steve Binder**, **Walter Hunter**, and **Arthur Nusbaum**. Sponsored by the AIA New York Chapter Corporate Architects Committee. 6:00 pm. New York Design Center, 200 Lexington Ave., 16th floor. Reservations 683-0023. \$10 (\$5 AIA members).

# 29

### Thursday SYMPOSIUM

**Prague: Preserving the Heart, Building a New Edge.** Given by **Miroslav Base**, **Ronald Lee Fleming**, **Jan Hird Pokorny**, and **John H. Stubbs**. Sponsored by the Cooper-Hewitt Museum and the Institute for Urban Design. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

# May 3

### Monday LECTURE

**Czech Cubist Architecture.** Given by **Vladimir Slapeta**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

# 4

### Tuesday

#### AIA NEW YORK CHAPTER EVENT

**Re-Searches in Architecture: The Future of the New York Region.** Moderated by **Jonathan Barnett**. Sponsored by the AIA New York Chapter Architecture Dialogue Committee. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

### LECTURE

**Reinventing the Obvious.** Given by **Marco Pasanella**. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

### TOUR



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. 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

12

Monday

**AIA NEW YORK CHAPTER EVENT**

**Supportive Housing by Design: Brooklyn Gardens and West H.E.L.P.: Greenburgh.** Given by Doris Clark, Marilyn Groves, Esq., Cindy Harden, Marc Altheim, Patrick Eckman, Roland Baer, and Petr Sand. Sponsored by the AIA New York Chapter Housing Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 683-0023. \$10 (\$5 AIA members).

**LECTURE**

**The Politics of the Artificial.** Given by Victor Margolin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

13

Tuesday

**LECTURE**

**Frank Lloyd Wright: Collected Writings.** Given by Bruce Brooks Pfeiffer. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Engineering Building. 353-4195. \$5.

14

Wednesday

**LECTURES**

**Bits and Ifs.** Given by Thom Mayne. Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

**The Family Leave Act.** Given by Jed Marcus.

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).

**Angelica Kauffman: Enterprise, Elegance and Artistry in Eighteenth Century London and Rome.** Given by Malise Forbes Adam and Nigel Forbes Adam. Sponsored by the Royal Oak Foundation. 6:00 pm. The Grolier Club, 47 E. 60th St. 966-6565. \$17.

Sunday  
TOUR

**Soho: The World's Foremost Cast-Iron Architecture Collection.** Given by Anthony Robins. Sponsored by the Cooper-Hewitt Museum. 11:00 am. 2 E. 91st St. 860-6868. \$18.

19

Monday

**SYMPOSIUM**

**Albert Frey: Modern Architect.** Sponsored by the Columbia Graduate School of Architecture, Planning, and Preservation. 5:00 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

**LECTURE**

**Social Policies and Housing Design II: The Unresolved Capital, Recent Housing in Berlin.** Given by Marco de Michellis. Sponsored by Parsons School of Design. 6:00 pm. Parsons School of Design, Room 206, 25 E. 13th St. 229-8955.

**The Object and Space: A Visionary Attempt of Cubist Design.** Given by Milena B. Lamarova. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

20

Tuesday

**AIA NEW YORK CHAPTER EVENT**

**Facility Data Base Management.** Given by Ken Ritchin, AIA, and Alan Zimble. Sponsored by the AIA New York Chapter Health Facilities and Computer committees. 6:00 pm. New York Design Center, 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

**LECTURES**

**Defining Design.** Given by Michael J. Shannon. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

**Frank Lloyd Wright: Collected Writings.** Given by Bruce Brooks Pfeiffer. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Engineering Building. 353-4195. \$5.

21

Wednesday

**AIA NEW YORK CHAPTER EVENT**

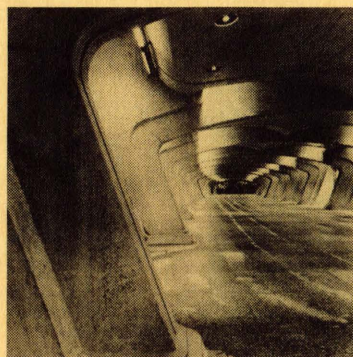
**Affordable Housing by Design: Highbridge Heights Unity Apartments and Melrose Court.** Given by Father Donald Saknane, Carol Watson, Elizabeth Muskat, Linda Wolff, Kathryn Wilde, Dan Hsu, and Marvin Meltzer. Sponsored by the AIA New York Chapter Housing Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 683-0023. \$10 (\$5 AIA members).

PULL OUT  
&  
PIN UP

## CONTINUING EXHIBITIONS

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

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



*Thresholds, Santiago Calatrava, "Santiago Calatrava: Structures and Expressions," closes May 18*

**Santiago Calatrava: Structures and Expressions.** The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 18.

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

**Is It Phye?** The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes October 24.

**AIA NEW YORK CHAPTER EVENT**

**Tour of Alexander Hamilton U.S. Custom House.** Sponsored by the AIA New York Chapter Historic Buildings Committee. 6:00 pm. 683-0023.

**SYMPOSIUM**

**The Olmsted Brothers Residential Communities: A Preview of a Career Legacy.** Given by Arleyn Levee. Sponsored by the American Society of Landscape Architects and the Preservation League of New York as part of a day-long seminar. 11:00 am. Wave Hill, 249th St. and Independence Ave. 549-3200. \$55.

24

Saturday

**SEMINAR**

**Creating the Classical Interior Today: Principles of Design, Construction & Decoration.** Sponsored by the Institute for the Study of Classical Architecture at the New York Academy of Art and *Traditional Building* magazine. Tishman Auditorium, Vanderbilt Hall, New York University School of Law. 505-5300. \$75.

**TOUR**

**Victorian Brooklyn — A Bus and Walking Tour.** Given by Barry Lewis. Sponsored by the New York Transit Museum. 10:00 am. Reservations 718-330-3063. \$18.

26

Monday

**LECTURE**

**The 1993 Lewis Mumford Lecture: The Outside Story — Politics, Housing, and Art.** Given by Herbert Muschamp. Sponsored by Parsons School of Design. 6:00 pm. 65 Fifth Ave. Reservations 229-8955.

**Prague as Muse.** Given by Irena Zantovska Murray. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

27

Tuesday

**LECTURE**

**Inspiration versus Imitation.** Given by Cheryl Riley. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868.

**Chiller-Heaters and Dessicant Technology.** Sponsored by the American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. 5:30 pm. 280 Park Ave., 41st floor. 645-6060. \$43.

**EVENT**

**Queer Space.** Sponsored by OLGAD. 8:00 pm. Gay and Lesbian Community Services Center, 208 E. 13th St. 475-7652.

Given by Howard Graf. Sponsored by the Cooper-Hewitt Museum. 9:30 am. 2 E. 91st St. 860-6868. \$65.

5

Wednesday

**LECTURE**

**Judaism, Feminism, and the Visual Arts.** Given by Diana Linden. Sponsored by Cooper Union. 6:30 pm. 41 Cooper Sq., Engineering Building. 353-4195. \$5.

6

Thursday

**LECTURE**

**The Connoisseurship Bias and Textile Conservation.** Given by Patsy Orlofsky. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

10

Monday

**LECTURE**

**Alternative Architectures.** Given by Lise Anne Couture and Hani Rashid. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6321.

11

Tuesday

**AIA NEW YORK CHAPTER EVENT**

**Seminar: Assistant Commissioner Stuart O'Brien of NYC Department of Buildings.** Sponsored by the AIA New York Chapter Building Codes Committee. 6:00 pm. 683-0023. \$10 (\$5 AIA members).

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 February 24, 1993

1. **Peter Pran of Ellerbe Becket: Recent Works**, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00)

2. **Renzo Piano Building Workshop**, ed. Carla Garbato and Mario Mastropietro (Edizioni Lybra Immagine, paper, \$45.00).

3. **Five Architects: Twenty Years Later**, Steven Hurtt (University of Maryland School of Architecture, paper, \$12.50).

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

5. **Franklin D. Israel: Buildings and Projects**, Frank Israel, Thomas S. Hines, and Franklin D. Israel (Rizzoli, cloth \$60.00, paper \$35.00).

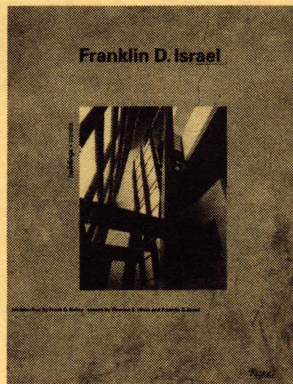
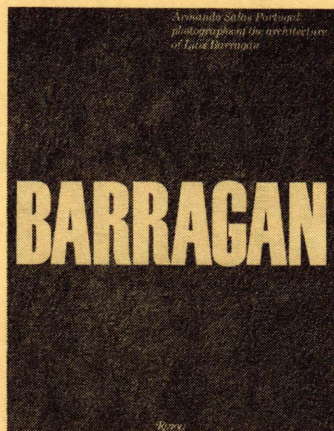
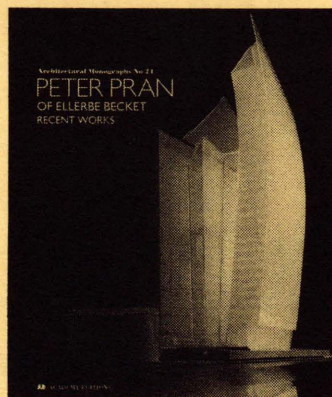
6. **Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth, \$45.00).

7. **El Croquis 53: Rem Koolhaas** (El Croquis, paper, \$55.00).

8. **Le Corbusier: Ideas and Forms**, William Curtis (Rizzoli, paper, \$35.00).

9. **Sexuality and Space**, ed. Beatriz Colomina (Princeton Papers on Architecture/Princeton Architectural Press, paper, \$17.95).

10. **Cyberspace**, Michael Benedikt (The MIT Press, cloth \$27.50, paper \$15.95).



## Rizzoli Bookstores' Top 10

As of February 24, 1993

1. **Peter Pran of Ellerbe Becket: Recent Works**, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00).

2. **Robert A.M. Stern: Buildings and Projects 1987-1992**, Vincent Scully (Rizzoli, cloth \$65.00, paper \$40.00).

3. **Abstract 91/92** (Columbia University Press, paper, \$19.95).

4. **Franklin D. Israel: Buildings and Projects**, Frank Israel, Thomas S. Hines, and Franklin D. Israel (Rizzoli, cloth \$60.00, paper \$35.00).

5. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$65.00, paper \$40.00).

6. **Tadao Ando: The Yale Studio and Current Works**, Kenneth Frampton (Rizzoli, paper, \$25.00).

7. **The Splendor of France: Chateaux, Mansions, and Country Houses**, Laure Murat (Rizzoli, cloth, \$125.00).

8. **Paint Magic**, Jocasta Innes (Random House, paper, \$21.95).

9. **Richard Meier, Architect, Volume 2**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$65.00, paper \$40.00).

10. **Home: A Short History of an Idea**, Witold Rybczynski (Penguin, paper, \$11.00).

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## Bronx Cheers Landmarking

by Peter Slatin

By his own admission, Reverend John Redic is not your prototypical historic preservationist. An African-American clergyman, Rev. Redic moved to Longwood Avenue in 1989 from the South, where he had been working as a housing advocate. He joined the Longwood Historic District Community Association, a group formed in the late 1970s to protect this deteriorating South Bronx neighborhood, which now constitutes one of five designated districts in the Bronx. A year later, he became the association's executive director. Last June Borough President Fernando Ferrer named him chairman of the three-year-old Bronx Landmarks Task Force, which operates out of Borough Hall in the Bronx. Its newly drafted mission statement calls the task force "a vehicle for community development and stabilization throughout the city." Laurie Beckelman, chair of the Landmarks Preservation Commission, says, "We really will be using the Bronx task force."

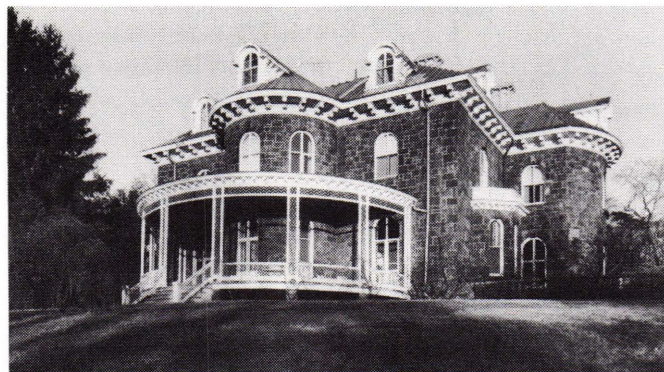
"The task force is really unique," says Frances Eberhart, executive director of the Historic Districts Council. "It provides a monthly forum for people throughout the borough who are interested in historic preservation, either architectural or cultural." Playwright Robert Kornfeld Sr. says he created the task force in 1989 while attempting to gather support for the designation of the Riverdale Historic District, which was accomplished a year later.

"To some degree, the purpose of the task force is to create an equivalent to the Municipal Art Society in the Bronx," says William C. Shopsin, an architect and co-founder of the Preservation League of New York State, who represents the New York City chapter on the task force. He notes that despite the fragmented nature of the Bronx,

with its severely depressed areas and wealthy enclaves, landmarking "has been reinvigorated" by the group and by Rev. Redic's efforts not only to keep it in the eye of the Borough President but also to extend it to the community. While the early preservation push in the Bronx centered on the mansions of Riverdale, the three Bronx districts currently awaiting calendaring by the Landmarks Preservation Commission are located in the hard-hit South Bronx.



766-768 Dawson Street, Bronx, N.Y.C.



Stonehurst, Riverdale Historic District, Bronx, N.Y.C.

The task force's relatively new life as a grass-roots organization, yet one based in the Borough President's Office, substantiates Ferrer's outspoken approach to landmarking. It is one that has to bring in the architectural and historic preservation community without alienating a largely immigrant and working-class constituency.

Ferrer says he adamantly supports landmarking, and that he formed the task force "to try to save Bronx landmarks and to build public

support." He does, however, point to the burdens that designation places on financially-strapped home owners. "We can't just swoop down, landmark a building, and say 'good luck.' The biggest obstacle is the tremendous cost of compliance. If government has an interest, then government has an obligation to assist."

The borough has the fewest designations (57 individual buildings and five districts) in New York City. The Longwood district, a low-income, low-rise neighborhood, landmarked

in 1980, that, in effect, used the landmarking process to stave off the wave of arson and abandonment endemic to the area at the time, is an example not easily duplicated. Longwood's success, in turn, reflects the complexities of landmark efforts in low-income neighbor-

hoods. East, and Clay Avenue — as "remarkably well-preserved blocks, surrounded by a terrific amount of desolation." Delaying action by the LPC, says Eberhart, are two chief impediments: "First, the very, very full plate of the commission." Second is the basic problem of the enormous amount of work it takes to gather the required information.

And once a neighborhood is landmarked and the buildings fixed up, will that drive rents up and force poor tenants out? "We were set up to help less well-heeled groups and owners deal with landmark problems," says John Ellis of the Landmarks Volunteer Action Team, a subgroup of the AIA New York Chapter Historic Buildings Committee. "We concluded that there was a great deal of ignorance among low-income groups about the dangers of landmarking, and we are there to provide pro bono consulting."

"People are very glib about understanding what landmarking can mean in poor neighborhoods," says Ferrer. "They say, 'It doesn't cost that much.' That's why the task force is such an important vehicle to get the people who are not necessarily your 'Save Grand Central' people the resources and linkages they need."

Robert Kornfeld Sr. notes, "People who have immigrated recently are excited about commemorating the landmarks that symbolize their influx into the Bronx." Bette-Sue Hertz of the Bronx Council on the Arts, who also sits on the task force, explains, "Landmarking in the Bronx has to be seen in context." The Council on the Arts and the task force have considered creating neighborhood histories on videotape and interviewing longtime residents about their changing communities. "We have to think about who is the audience, what types of mediums they respond to, and what types of histories they are interested in. That would be a more effective outreach."



## City Planning's Waterfront Plan

by Richard L. Schaffer

In "Waterfront Plan: Learning from New Jersey," by Craig Whitaker (*Oculus*, January 1993, pp. 10-11), the *Comprehensive Waterfront Plan* is criticized for proposing to incorporate waterfront public access into new developments, as opposed to mapping and developing public streets along the waterfront. Mr.



View to Manhattan

Whitaker maintains that since property owners have no interest in allowing public access that conflicts with their exclusive use of waterfront properties, the only way to assure public access is to build vehicular streets along the waterfront.

That's one way, but not the only way. Nothing in the waterfront plan or the waterfront zoning proposal precludes the City Planning Commission and City Council from mapping public streets or parks along the waterfront. In addition, the Commission will be able to designate waterfront-access plans that can respond to local conditions where pedestrian access may be the better choice.

The public-access requirements in the waterfront zoning proposal will vary depending on the nature and intensity of the development. Large commercial projects will have 40-foot-wide esplanades with a variety of waterfront plazas or parks. Public-access connections at specified intervals will connect the waterfront public-access areas to the street grid. All public-access areas contain provisions for landscaped buffers and fences between the public and private spaces.

New York City has at least two outstanding examples of public-access areas that do not fit Mr. Whitaker's model: the Battery Park City esplanade and the Brooklyn Heights promenade. Neither are adjacent to city streets, but both connect with them frequently. They work because the public and private spaces are clearly defined and separated by fencing and planting.

Mr. Whitaker cites unsuccessful efforts to incorporate public access into low-density residential projects along the Hudson River shoreline in New Jersey, and contrasts this with high-density metropolitan waterfronts such as Chicago's Lakefront Drive and Rio's Copacabana. This comparison is unsound because the land uses and intensities of development are so dissimilar.

The formal review process of the waterfront zoning text amendments began February 8. During the next 90 days, the community boards and borough presidents will hold public hearings on the proposal. The Planning Commission will hold its public hearing in May. Constructive criticism is most welcome in this critical review period, and there is every indication that public debate will be lively and informed. When the implementation of the waterfront plan is realized, New York City's waterfront will no longer be viewed as the city's greatest missed opportunity.

*Richard L. Schaffer is the director of New York's Department of City Planning.*

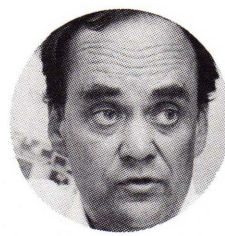
## Response

by Craig Whitaker

Richard Schaffer misses several points. The rationale for inserting a small public street between an esplanade and any redevelopment facing the waterfront is that the street will bring a development's

front doors to face the esplanade, not its back doors. This gives the esplanade life, activity and security. The director's hope that fences and "landscaped buffers" will delineate public and private areas relies on the very tools that will deaden the esplanade and separate it from the rest of the community.

Density has nothing to do with the issue. Miami Beach has five- and six-story buildings fronting Ocean Drive, and Oxford, Maryland's waterfront



Craig Whitaker

park, sits across the street from single-family homes; both are glorious. There are similar low-density areas in New York, such as one east of Brighton Beach where single-family home owners have actually landscaped public land for their own private use because there is no intervening street.

The Brooklyn Heights promenade, one of New York's great treasures, is built with public funds and is set one-half level above the adjoining residential backyards. Consistent design and a separation in grade make it seem public, just as a change in the grade makes the riverwalk in San Antonio seem public. However, most of the available land abutting New York's waterfront lacks topographic definition. As for Battery Park City, one of its principal planners has told me on several occasions that he wishes they had taken the final step and inserted a street parallel to the river.

*Craig Whitaker, an architect and planner, recently completed a plan for the waterfront in Hoboken, New Jersey.*

## Back to the Waterfront

by John Loomis, AIA

New York City's *Comprehensive Waterfront Plan* is to be commended for making the return of the waterfront to the public realm a public priority. However, there are other issues about the plan that should give citizens cause for concern. In many ways the waterfront plan takes its points of reference from the 1980s, when an artificially-inflated finance sector was the engine that drove the city's economy. Just as economic models of the 1980s cannot be relied upon to solve the economic problems of the 1990s, urban planning models of the 1980s cannot be relied upon to solve urban planning problems of the 1990s. The planning issues of this decade and of the next century are predicated on a different set of economic conditions than those of the last decade, and much of the waterfront plan is out of sync with them.

When this plan was presented at the public hearing in Brooklyn, one of its stated intentions was to address the continued conversion of New York's economy to a tourist economy. In addition, the plan expressed a distinct preference for residential development (read: luxury housing) over the development of the manufacturing sector. Tertiary sector development, specifically tourism and luxury housing, will create low-wage Baskin Robbins, Burger King, and doorman jobs. Development of high value-added manufacturing, however, would create high-wage employment, adding to the city's tax base by developing a more affluent working population. Rebuilding our manufacturing base is now, finally, a national priority. Why not also make it a local priority and link it to the rebuilding of our city? It would make good economic sense and good urban policy. New York City needs a balanced, diversified "investment portfolio" as its economic base. A 1980s economic model relying on only tertiary sector development cannot be expected to provide that.

Cities have always been places of production. In New York, even though manufacturing has declined by almost



50 percent since World War II, the city could promote new jobs by developing creative public/private partnerships. The Brooklyn Army Terminal and Navy Yard are two lonely but positive examples of how this can be done. Both, located near the waterfront, are currently playing host to ambitious young start-up industries. Many economists believe that non-smokestack industries such as these, employing no more than



*Town house and multistory factory typical of mixed scales in mixed-use communities*

50 people each, will provide the key to a new industrial renaissance. Production in this sector is growing fastest and creating more new jobs, employing two thirds of the country's blue-collar workers. Promoting "urban-friendly" manufacturing as well as a vital service sector will contribute to economic diversity and strength. This kind of urban policy is successfully in effect in Paris as well as other European cities.

In New York, an important part of such a policy would be to encourage and support mixed-use where it currently exists in the waterfront plan. Some of the city's greatest assets and opportunities for economic and urban regeneration exist in mixed-use communities such as Red Hook, Sunset Park, Williamsburg, Greenpoint, and Long Island City, which all embrace the waterfront at some point. Most planners tend to get very nervous about mixed-use. They are more concerned with ironing out the graphic wrinkles in the land-use map than with really understanding how the varied uses and building types in a complex integrated

system interact to form a viable community.

While the waterfront plan does acknowledge manufacturing and mixed-use, it *does not* take a proactive position encouraging their maintenance and growth. This is a missed opportunity. The plan ignores large mixed-use areas adjacent to the waterfront, providing buffers when it should seek integration. The city is encouraging the rezoning of mixed-use areas,



*Looking from North Williamsburg toward Manhattan: a waterfront site for the next Battery Park City or South Street Seaport?*

undermining sound businesses like the Greenpoint Lumber Exchange by offering to rezone the area to residential should the Lumber Exchange decide to cease operation. This effectively makes selling out the most profitable prospect for the owner, which does not make sense in today's economy.

Waterfront mixed-use communities such as Red Hook, Sunset Park, Williamsburg, Greenpoint, and Long Island City should not be seen as the loci for the future Battery Park Cities or South Street Seaports. They should be encouraged to grow as prosperous, productive communi-

ties where urban-friendly manufacturing activities coexist with residential and public activities. The city should support the nurturing and maintenance of existing manufacturing as well as encourage the development of new manufacturing that will cohabit well with these mixed-use communities. Cities in European industrialized countries are far ahead in this type of planning, but with foresight New York



*Hotel industriel, Blvd. Valin, Paris, Paul Chemetov, architect, new industry in mixed-use neighborhoods*

can catch up. The mixed-use manufacturing communities of New York City that are linked together by the waterfront plan may be the most important resources the city has in this new economic era and could play an important role nationally as urban economic models for revitalizing manufacturing and rebuilding cities.

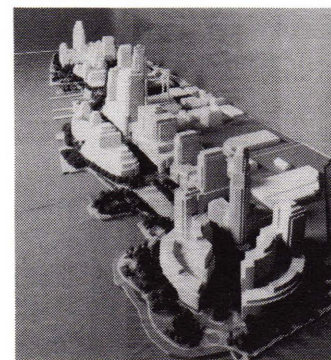
*John Loomis teaches architecture at the City College of New York. He is currently working on a book entitled "Hotel Industriel" — New Manufacturing in Metropolitan Paris.*

## Hunters Point Alternate Plan

by Suzanne Stephens

It would seem that time is on the side of the opposition to Hunters Point — or so the Hunters Point Community Coalition hopes. The nine-million-square-foot, mixed-use project planned by the New York State UDC on 98.5 acres in Long Island City was approved at the last Board of Estimate session in 1990. Yet, with the recession, the much-debated scheme (*Oculus*, March 1992, pp. 7-11) hasn't exactly sprung out of the ground.

On the other hand, it does look as if the pace is beginning to pick up. According to Rosina Abramson, president of UDC's Queens West



*Original approved Hunters Point Waterfront Development scheme, Gruzen Samton Steinglass/Beyer Blinder Belle*

Development Corporation, the architects and planners for the general project plan, Gruzen Samton Steinglass and Beyer Blinder Belle, are undertaking the final phase of

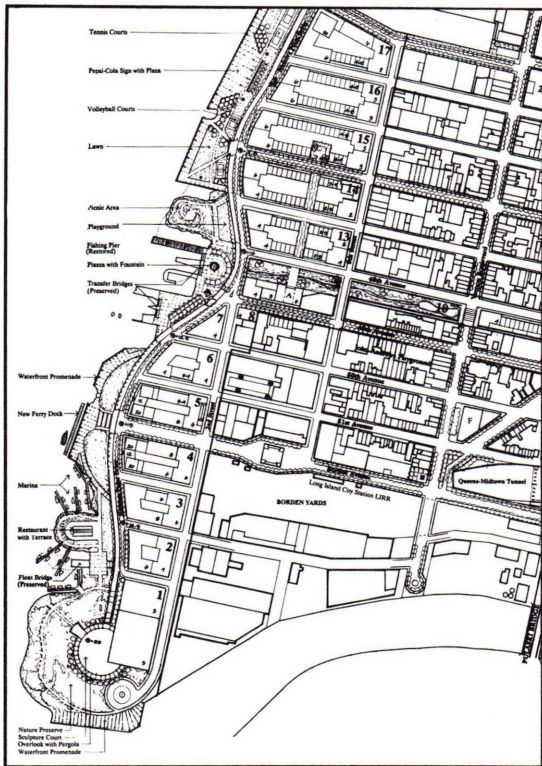
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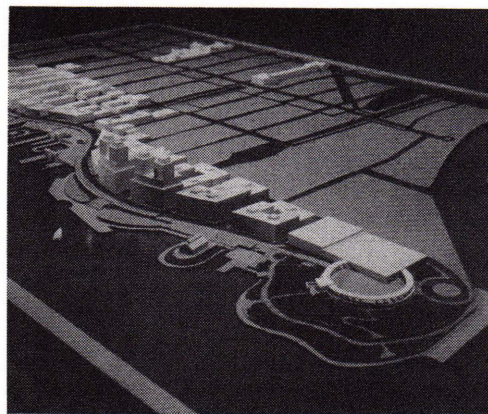


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Harken Associates, alternate proposal, Hunters Point, site plan



Harken Associates, alternate proposal, Hunters Point, model

the framework is set."

Nevertheless, the Hunters Point Community Coalition is proceeding with its alternate plan and

including a natural preserve at Hunters Point. The plan also calls for an old *Daily News* plant now owned by the Port Authority to be leased and renovated as a museum or nature center.

Although the original proposal allows three of the buildings to go as high as 38 stories, the Harken alternate plan emphasizes low- and medium-rise buildings. While it allows two pairs of 20-story residential towers to sit atop office and retail space at the densest part of the project, plus a 20-story residential tower to rise at the north end, the rest of the buildings are two- to six-story structures.

Harken argues that by extending the existing grid of streets west to the waterfront, where they would meet a new Hunters Point Drive, the waterfront could be made much more immediately accessible to residents than the GSS/BBB scheme allows. The curving drive

would be bound by a broad, 25-foot-wide sidewalk, and an esplanade would be designed where the existing bulkheads are located. (Since the water's edge is not affected, the scheme wouldn't require review by the Army Corps of Engineers.)

In the debate on Hunters Point two years ago, the original GSS/BBB proposal was criticized by the community for possibly "gentrifying" the low-density light manufacturing, small businesses, and 2,100 households right out of the area. On that occasion economist Saskia Sassen argued that the original plans for developing Hunters Point had too much of the "corporate city" image. Since light industry was already in the area, and since she feels that manufacturing jobs — along with financial ones — are needed for an integrated city economy, Sassen suggested that the development should incorporate more industrial/manufacturing uses within its plan. While this suggestion did not cause the opposing group to push for more manufacturing, Harken does say that the special district zoning currently in place (allowing light industrial and residential sections to coexist) would be extended into the waterfront site in the north.

In response to anticipated criticism that a lower-density project would not make infrastructural improvements economically viable, HPCC has come up with an economic analysis prepared pro

drawing up detailed design guidelines. RFPs for the infrastructure for the promenades and park landscaping are being offered to landscape architects and engineers; the infrastructure is expected to go into construction next spring.

Abramson reports that a consortium of developers, Manhattan Overlook Associates, has purchased privately-owned land in the Stage I parcel near the project's central plaza. Furthermore, M.O. has hired Cesar Pelli and Frank Williams to design the residential buildings for a proposal it plans to present in May or June. While Stage I is only seven acres of the 74 acres upland (land not underwater) in the site, it occupies the central district in the plan. Since only 20 acres in the project area are owned by the Port Authority, the owners of the rest may indeed negotiate with private developers. "If M.O.'s proposal meets our criteria, we will draft an agreement," says Abramson. "If it doesn't, we can then enter the condemnation process [allowed to the U.D.C.] and go into public bidding," she adds. "But right now,

lobbying to have it approved as an amendment to the general project plan. Its proposal, drawn up by Harken Architects in Manhattan, differs fairly drastically from the \$2.3 billion original. Bonnie Harken first came to the attention of the coalition members as the senior project manager on Battery Park City's north residential area for Cooper Robertson & Partners from 1986 to 1991. Through private foundation grants, the coalition was able to retain her to draw up a concrete proposal.

Whereas the Gruzen Samton Steinglass/Beyer Blinder Belle scheme calls for 6,385 apartments, 2.1 million square feet of office space, a 350-room hotel, and 19.24 acres for parks for 13,000 people, the Harken proposal cuts the amount of built square footage to 4.1 million square feet, with 2,939,825 square feet reserved for about 3,000 residential units. While commercial space is included in the alternate proposal, it accounts for only an estimated 562,025 square feet. The parkland would be beefed up to a total of 26 to 28 acres,

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bono by an anonymous consultant. The analysis argues that infrastructure and land costs would come down drastically in a smaller project, since higher density is the reason subway and street improvements cost so much in the first place. The analysis also argues that the land cost projections take Manhattan's land values as the standard, and "yet one-third of the land is already owned by public authorities. And the remainder is an industrial wasteland with toxic problems." (Hmm, are we sure we want to live there anyway?) Lowering the density, the analysis argues, should lower the condemnation price proportionately. Since developers risk less in building at a lower density in today's market, the economic consultant was optimistic about the alternate scheme's business prospects.

Right now, Harken reports, the alternate version is being presented to the Queens West Task Force, which includes representatives from the UDC, the Queens West Development Corporation, the Queens Office of City Planning, and the Queens Borough President's Office. Jordan Gruzen, who says he has not reviewed the scheme, remains unflapped. "Can an alternate plan be taken that seriously at this point?" he asks, adding, "We are trying to make it [the original] a model for ecology and energy savings measures." For her part, Abramson, at the Queens West Corporation only since January, says, "The Hunters Point Community Coalition has never asked *me* to a meeting." Since the alternate plan received grants for its study from the Sunnyside Foundation, the Andy Warhol Foundation for the Visual Arts, and the Northstar Foundation, while the HPCC received funding from the Open Space Institute through the J.M. Kaplan Fund and the Vincent Astor Foundation, the alternate proposal should be given due attention. But it would seem highly likely that recession or no recession, they had better hurry. ●

## Design of the Times

by Suzanne Stephens

During this recession the split in the architecture profession between art (and/or theory) and actual practice has, if anything, widened into a daunting chasm. Practicing architects frequently stress the need to become more astute at business, to join forces with builders, and to hone their marketing skills. Often

that breach further. Their "research," aimed at removing architecture from the dangers of commodification, makes it even harder for an art-oriented (even if usable) architecture to attract a public that is ultimately needed to sustain it.

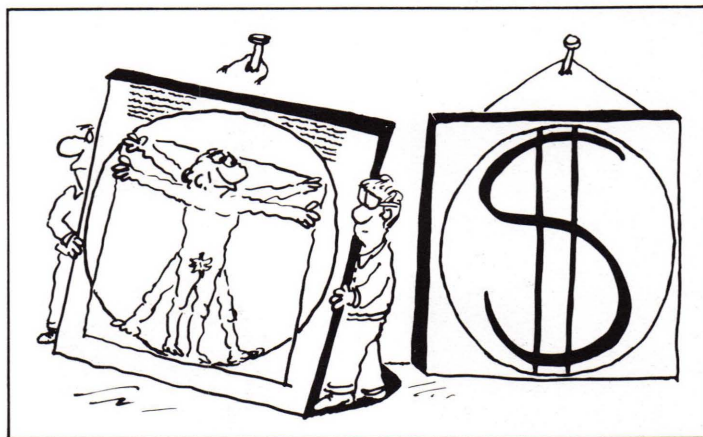
How this situation will be resolved cannot be fully gauged at this moment. At least Robert Gutman suggests that practitioners not give up art — and for very

better," he writes. "It also discourages clients and the profession itself from recollecting the primary skill of the architect for which there is no peer: the design of buildings that have some value as art."

While acknowledging that many architects have resented being whipped around by the stylish pace set by a few high-profile architects, Gutman nevertheless maintains that "the pivotal problem is the large number of architects and firms who have abandoned the commitment to, even their respect for, design."

It was therefore ironic and not very heartening to read the views of *P/A*'s executive editor, Tom Fisher, in the February 15 issue of *Crain's New York Business*. Fisher rues a recent overemphasis on "design for design's sake" to reporter Ylonda Gault. "I think the Eighties' preoccupation with design was misplaced," he says. "Design is not an applique on a facade. Getting a good product in on time and on budget is good design."

At the risk of oversimplifying Fisher's reasoning, it sounds as if architects can save their profession by being better manufacturers. Even when architects haven't admitted it, art, poetry, and the world of ideas have distinguished them from being the makers and sellers of "well-designed" products, like so many pairs of shoes. Gutman's advice, hard to swallow and harder to follow, would help the most. ●



only those with direct links to academia seem to consciously agonize about the form, structure, and the realm of ideas that go into the design.

Of course, you can point to the other side where artist-theorists nurse an antipathy to creating a marketable commodity easily "consumed" by the fetish-mad public. While their concerns are understandable, they too have opened

practical reasons. In a compelling essay in *Progressive Architecture*'s December 1992 issue ("Architects and Power, the Natural Market for Architecture") he urges readers to remember their traditional mandate. "The strategy of emphasizing their skills in building, which so many firms have adopted, puts architects in competition with other professions [e.g., engineering] and parties that can do it just as well, if not

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## Macaulay at the Cathedral of Saint John the Divine

by Erin Zeno

On Friday evening, February 5, when author/illustrator David Macaulay gave his "Architecture of the Cathedral" lecture at the Cathedral of Saint John the Divine, he

worked his way through to the wood-framed attics.

Following the lecture, members of the audience toured the Cathedral of Saint John the Divine and gathered in the cathedral's shop to meet Macaulay while he signed books.

"A City of Neighborhoods" is an ongoing program organized and sponsored by the AIA New York



David Macaulay at St. John the Divine signing books; standing: Linda Yowell

showed slides not only of cathedral skeletons but of human skeletons as well. Macaulay, who is responsible for such books as *Cathedral*, *Pyramid*, and *The Way Things Work*, transformed the formidable undertaking of constructing a cathedral into a logical and tangible task for some 500 people in the audience.

Macaulay's lecture was the first component in the series entitled, "A City of Neighborhoods: Manhattan Valley on the Upper West Side," which included three Friday evening lectures (open to the public) followed by three Saturday workshops (for enrolled participants) that linked architects and educators to explore Manhattan Valley. The slide show took viewers through such legendary cathedrals as Chartres, Amiens, and Salisbury. Macaulay, who credits architecture school with teaching him his signature skill of breaking down a complicated whole into simple and understandable parts, started his explanation at the cathedrals' footings and

Chapter's Learning by Design:NY Committee and the Cooper-Hewitt National Museum of Design. Beyond the primary benefit of bringing architecture into the schools, participants in the program benefit from acquiring a new way of looking at their surroundings. Macaulay, who looks at the world from a different perspective than most of us, answered a question about what kind of house he lives in by commenting, "Oh, it's a new house, built in the 1800s by a whaler in Rhode Island."

## Bronx High School Seeks Books

The Bronx High School of Science, which has an architecture program, is seeking donations of architectural books for its library. If you are interested in donating books to the school, please contact librarian Sheryl Ives at 365-3035.

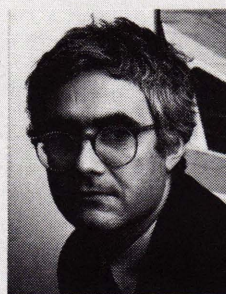
## New Fellows Announced

The Chapter is pleased to report that nine members have been advanced to Fellowship this year. Watch for additional coverage in future issues.

Congratulations to: **Jerry A. Davis, FAIA; David P. Helpert, FAIA; Charles King Hoyt, FAIA; Arvid J. Klein, FAIA; Denis G. Kuhn, FAIA; L. Bradford Perkins,**



Denis Kuhn



Rafael Vinoly

**FAIA; David I. Smotrich, FAIA; Rafael Vinoly, FAIA; and Sarelle Weisberg, FAIA.**

**Lee P. Bearsch, FAIA** (Southern NY), and **Werner L. Feibes, FAIA** (Eastern NY), round out New York State's complement of new Fellows. The state, with eleven advancements, garnered ten percent of this year's class of 111 Fellows.

## New Committee on Architecture for Justice

by Kenneth Ricci, AIA

The AIA New York Chapter has formed a Committee on Architecture for Justice which will be a forum for issues affecting judicial, correctional, and law enforcement building types. With the \$2.5 billion New York City court capital program now under way and numerous Chapter members busy with courts projects, the committee's initial focus will be on judicial facilities.

Specific events sponsored by the committee may include panel discussions on issues in courthouse design and presentations by federal, state, and local agencies on their building programs. Technical seminars will focus on specific topics such as security, data management, ADA requirements, and appropriate methods of addressing public health concerns and community services in public design. There may also be exhibitions of historic work, site visits, tours with owners, and design/charrette competitions.

The first meeting will be held on Thursday, April 8, in the AIA New York Chapter office at 200 Lexington Avenue. If you have any questions, please contact the Chapter or Bill Bowick at 563-9154. We look forward to a fruitful and productive year in pursuit of more informed justice design.

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## Final Notice: Membership Renewal

As you are no doubt aware, this year's dues for National, State, and Local AIA were all billed on one invoice through the single point dues program.

We understand that these are tough economic times, and we would like to thank all of the members who paid their dues promptly. If you have not yet sent in your full dues payment you will shortly be receiving a letter from AIA secretary, Betsey Dougherty, FAIA, advising you that your membership is about to lapse. Included with the letter will be an invoice indicating the current balance. If you have paid any portion of your dues, that payment will be reflected on the invoice. By paying the balance due within 30 days of the letter, you will avoid any break in your 1993 membership privileges. Firm principals who are required to pay supplemental dues will also receive letters if these dues are not paid in full.

If you have any questions regarding your dues or are considering allowing your membership to lapse because of financial difficulties, please contact the Chapter at 212-683-0023 or call the National AIA membership department at 800-242-3837. The Chapter along with the State and National AIA want to work with you to ensure that there will be no interruption in your benefits and services when you most need them.

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## Construction Panel Scheduled

On April 28, the AIA New York Chapter's Corporate Architects Committee will sponsor a panel on "The Construction Game Today," to discuss the new economics of construction in New York City and how the recession has affected the traditional construction relationships of owner, architect, and builder.

**James S. Russell**, AIA, senior editor at *Architectural Record*, will moderate a panel including **Kathy Littman** of Lehrer McGovern, **Larry Oxman** of Structuretone, **Steve Binder** of Citibank, **Walter Hunt** of Gensler and Associates, and **Arthur Nusbaum** of Park Tower Realty. The discussion will take place at 200 Lexington Avenue in the 16th floor auditorium, at 6:00 pm. Admission is \$10. For reservations, call 683-0023.

## Special Meeting Advisory

A reminder to all who are attending meetings at 200 Lex — please check the sign on the lobby reception desk for the correct location of your meeting. There are several meeting spaces in the building, and we occasionally have to switch venues based on space requirements.

## Spring Series of Architecture Dialogue Committee

by **John Pickens**, AIA

On April 8, Beatriz Colomina, editor of *Sexuality and Space* and assistant professor of architecture at Princeton University, will lead a symposium entitled "Turning the House Outside Out: Addressing Domestic Space." As the third in the Architecture Dialogue Committee's Re-Searches in Architecture series, this evening will offer perspectives on the design of the house.

To reveal the hidden construct of domestic space, Colomina, who has studied the relationship between sexuality and space in the work of architects including Adolf Loos and Le Corbusier, will moderate an interdisciplinary panel of critics, including Elizabeth Diller, member of the faculty at Princeton University School of Architecture and partner in the firm of Diller and Scofidio. To Diller (whose presentation is titled "Housework"), "The home, like the body, is a maintenance project — a site of paranoid hygiene, of defense against aging, of daily restoration to an ideal image. 'Housework,' the subject of a research project, is a system for disciplining dirt, property, and ultimately, bodies into an order prescribed by convention."

Other participants in this symposium will be Judith Barry, a New York City artist, who will present a view entitled "Miniature," and George Teyssot, an architectural historian from Venice, Italy, whose perspective will be called "Boredom."



Adolf Loos, who addressed domestic space at the turn of the century

On May 4, the Re-Searches series will present Jonathan Barnett moderating a discussion entitled "The Future of the New York Region."

As in the past two symposium series, the Architecture Dialogue Committee's goal is to address a broad range of architectural and urban design issues and emerging trends, and to encourage a dialogue between all present. Both events will be held at 200 Lexington Avenue on the 16th floor, at 6:00 pm. ▲

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