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On the cover: Barneys at 660 Madison, Peter Marino Architect

Details

by Lenora M. Lucy, FAIA

- Remember to send in your reservation for this year's architectural Heritage Ball at the garden court of the Pierpont Morgan Library on November 8. A sumptuous dessert buffet will be offered in the east room of Mr. Morgan's library and in several period rooms in the Morgan house.

- The Morgan's galleries will be open when you need a reprieve from dancing, and exhibits will include French drawings from the Pierpont Morgan Library, "Saint-Exupery's The Little Prince," "My Dear Noel: Beatrix Potter's Peter Rabbit," and "A Christmas Carol, the 150th Anniversary of the Dickens Classic." The Morgan has also graciously agreed to open its highly regarded book shop, so you might plan to do a little holiday shopping that evening!

- We look forward to sharing this resplendent historic landmark with you. The eighth annual Architectural Heritage Ball is generously underwritten by Lehrer McGovern Bovis. Tickets will not be available at the door, but will be available at the Chapter until 5:00 pm, Friday, November 5. If you have not done so already, please send in your reservations now.

- We hope that by now your team is well on its way towards a design for Constructions. The jury (in alphabetical order, as we go to press in October) is: Lucy Cabrera, Food for Survival; L. William Chapin II, FAIA, AIA president-elect; Hon. Ruth Messinger, Manhattan Borough President; Terence Riley, department director of architecture and design, MoMA; and Suzanne Stephens, editor, Oculus.

- We are anticipating good press coverage for this event, co-sponsored by the Society of Architectural Administrators, New York Chapter. If you have not yet confirmed your participation, call the Chapter immediately for enrollment forms.

- In a story on teachers' salaries in August, the New York Times charted a range of white-collar professional salaries. Architects (in the high $50,000 range) did indeed rank above teachers (low forties). However, we were trailing our usually-named colleagues, lawyers (low eighties) and doctors (low nineties).

- Following those statistics, Fortune magazine's September 20 issue reported job losses since June 1990 in New York (9.2 percent) were second only to Los Angeles (9.9 percent). Boston (+8.4 percent) was a distant third. Those looking for job growth should seek out positions in the reported high job-growth cities: Austin (+11.2 percent), Salt Lake City (+10.2 percent), and Denver (+5.6 percent).

Chapter Sweeps State Design Awards


Citations for Excellence in Design were awarded to: Theoharis David & Associates, Architect; Prentice & Chan, Olthausen, Architects; Skidmore, Owings & Merrill (two citations); Cooper Robertson & Partners; and Richard Dattner Architects, P.C.

Commendations were given to the Hon. Mario M. Cuomo for his encouragement of Riverbank State Park and the Hon. David N. Dinkins for his support of the HELP Programs for Transitional Housing projects. Jury members included Max Bond, Jr., AIA, chair; Richard Plunz, Mack Scogin, AIA; Michael Sorkin; and Leslie Nebbitt, RA.

The Design Awards were presented at a reception in Hilton Head, South Carolina, during the annual state convention held in October.
SCOOP
Stephens/Slatin

Close to Home
With the defeat of the River Walk development in the 1970s, Community Board 6 has come up with a proposal for a two-acre Stuyvesant Cove Park between 18th and 14th streets along the East River.

Architects Karahan Schwarting and landscape architects Heintz Ruddick, in association with planners Abeles Phillips Press & Shapiro, have drawn up a scheme for the city land. Included are a two-story, 5,000-square-foot, metal-paneled and steel-framed environmental and education center, plus a restaurant and skating rink.

Karahan Schwarting has proposed for the roof deck of an existing parking garage, and two recreational barges. The plan calls for creating an esplanade for pedestrians and another for bicycles. Needed now are public and private funds, both for the improvements and the maintenance, before the city can send out an RFP.

The old Bird House at the Bronx Zoo (now the International Wildlife Conservation Park) has been turned into sky-lighted administration offices and an education center for the New York Zoological Society by Davis Brody & Associates. The one-story, brick-and-limestone classical revival birdhouse, built in 1905 according to a design by Heins & LaFarge, has had an additional floor inserted below the original steel roof trusses. Davis Brody also added two one-story additions where exhibit cages once were prominent.

Another Barnes & Noble superstore, this one 34,000 square feet, is being planned for the old Adams Dry Goods Store at 675 Sixth Avenue (near 21st Street). The building was designed in 1900 by DeLemos & Cordes. The architect, Shiffer Litchfield Magnuson, plans to heighten the emphasis on the plaster details, columns, and the iron railing around the existing first floor atrium. Also in the Ladies Mile Historic District, at 625 Sixth near 18th Street, Shiffer Litchfield Magnuson is designing a 35,000-square-foot shop for Today's Man. The cast iron-faced building, the four upper floors of the building. The 28,000-square-foot project houses all the staff people and includes an office for Letterman himself. Phillips Janson seems to have a direct line into doing offices for high-profile media types, including the interiors in 1991 for Straight Arrow Publishing (which houses Rolling Stone, Men's Journal, US, and now Family Life).

The firm just completed 40,000 square feet of offices for Time Warner Direct Entertainment and 20,000 square feet of offices for Sony Pictures. On the boards is a new studio at Rock Center for the Today Show....An agreement has finally been reached between the Dormitory Authority of the State of New York and the City University of New York, and a joint venture partnership of Grussen Samton plus Kliment + Halsband, for a comprehensive master plan of Brooklyn College's 23-acre campus in Midwood. Involved are the campus's twelve Georgian-style buildings erected in the 1930s. "The exteriors are beautiful, but when you get into the buildings you see they haven't been touched in 30 years," says Mike Kazan, director of planning at GS. Kazan expects that the study, due next May, will call for upgrading and renovation of most of the structures, but new construction will be limited.

Working in China Might Be Easier
Fox & Fowle has seen a project it started in 1990 come alive again. The design, a 12-story mid-rise at 20 West 40th Street, even grew a bit while it was in its architecturally cryonic phase. Proposed originally as a 132,000-square-foot, freestanding addition to the Republic National Bank's 40th Street and Fifth Avenue complex, it has jumped to 16 stories and 194,000 square feet. Since the bank put up the very tall and very visible glass Republic National Bank Tower by Eli Attia and Brad Perkins at Fifth Avenue and 40th Street in 1986, one might wonder why it needs more room. Evidently to keep its back office space in New York City.

Nevertheless, the scheme for the new tower is running into resistance from the Landmarks Preservation Commission — which has approval powers over the proposed tower — since it is considered contiguous to the landmark Knox Hat Building owned by the bank.

The block on which the proposed tower sits is heavily bolstered by a number of early twentieth-century buildings, including three more landmarks: Hood & Fouilhoux's American Standard (formerly American Radiator) Building of 1924; the Columns (formerly the Engineers Club), by Whitfield & King (1906); and the Bryant Park Studios (formerly Beaux Arts Studios), by Charles Rich (1901). The Fox & Fowle tower has to have height and setback waivers from the City Planning Commission, which the Landmarks Preservation Commission can request under a special law. However, the bank's lawyer, Sandy Lindenbaum (who needs no introduction), evidently also has been successful in convincing the EDC and City Planning to upzone the area so the new tower could have the extra floor space.

This would mean raising the zoning for the whole block from 12 to 15, a twist that many see as out-and-out encouragement of very...
big buildings in all that air space flowing around the older buildings on 40th. More recently, City Planning has been talking only about changing the zoning on a portion of the block.

What does the city get for this munificence to Republic? For one thing, the restoration of the Knox Hat Building, designed by John Duncan in 1902. Even though the Knox was renovated when Attia and Perkins built the tower, work was executed mainly on the roof and other such places, says Paul Byard of Platt and Byard, the architect Republic selected for the renovation. "There was a lot left to do," he points out, such as putting back the ground floor windows and the glass canopy over the front of the building and replacing all the 1960s sliding windows throughout the building to be more like the original, as well as restoring the ornate balcony rail to the parapet.

Meanwhile, some LPC commissioners remain skeptical about Republic's grand vision. "This is spot zoning in sheep's clothing," says one, who asked to remain anonymous. In terms of the actual design for the now controversial building, Bruce Fowle says, "We're trying to create a state-of-the-art object that is an extension of the Republic Bank complex, and through scale, texture, and rhythm, make it compatible with the 40th Street block." Fowle plans to use materials such as limestone with a granite base and green slate accents for a facade that is modeled dimensionally to create shadow and depth, "without being a historical building."

At this point the LPC has to make several findings regarding the preservation of the Knox and the appropriateness of the addition. While waiting, Fox & Fowle still has China: There the firm is working on the 500,000-square-foot Shanghai branch for the Industrial Commercial Bank of China, and the mixed-use, three-million-square-foot Jiangxi International Trade Center in Nanchang. This project calls for a 68-story tower. But it isn't in New York.

Farther Afield

After a hectic ten years that began with vocal criticism from preservationists, followed by two fires set in 1986 by arsonists and earthquake damage in 1987, the Los Angeles Public Library's Central Library finally opened in October. Designed by Norman Pfeiffer of Hardy Platt and Byard, the architect Republic selected for the renovation. "There was a lot left to do," he points out, such as putting back the ground floor windows and the glass canopy over the front of the building and replacing all the 1960s sliding windows throughout the building to be more like the original, as well as restoring the ornate balcony rail to the parapet.

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Williams & Associates has designed a 40-story luxury apartment tower in the heart of Bangkok’s embassy district, near the U.S., British, and Dutch embassies. The 450,000-square-foot concrete structure, with swimming pools and a health club, is “tailored for people who want to avoid Bangkok’s wretched commuter conditions,” explains Williams. To deal with the city’s steamy climate, Williams has introduced a system of concrete trellises and elaborate terrace overhangs — “passive solar,” says Williams — so that a lattice extends around the exposed living and dining rooms in the building’s 132 units.

SOM Gets New Head

Adrian Smith, a design partner in the Chicago office of Skidmore, Owings & Merrill, has been made the chief executive officer for SOM. David Childs, who has served as the chairman of the firm for the last two years (Oculus, September 1991, p. 6), announced that his goal of getting the firm out of a financial hole with the banks, the former partners, and landlords had been met. “I surprised many by nominating Adrian Smith, and he is eager to [serve],” says Childs about the CEO position, which is now to be a one-year rotating assignment. The firm, no longer running according to its famous committee structure, is, however, still a partnership. “I want to go back to shorter, ten-hour days spent reading the account number, and a printer. The monthly cost is $37.89, and the Chapter’s lease expires in 11 months, Please call Stephen Suggs at 683-0023.

Attention Members: The Chapter is cancelling its Master Card and Visa services. As a result, we have equipment which we would like to sublet to anyone who accepts charge cards for payment of services. The equipment consists of a keypad/dialer through which a credit card can be swiped for magnetic reading of the account number, and a printer. The monthly cost is $37.89, and the Chapter’s lease expires in 11 months, Please call Stephen Suggs at 683-0023, Ext. 19, for further information.

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Changing (but not too much) the Face of New York

The public has responded quite positively to recent projects by the following firms. How did they do it? Oculus finds out.

Interview with Peter Marino by Suzanne Stephens

Peter Marino Architects

EDUCATION: Cornell University School of Architecture, B.Arch., 1971.


FIRM SIZE: A total of 50 architects and designers trained in architecture and 25 interior designers.

SPECIALTY: Retail stores, shops, houses, apartments, office buildings, and office interiors.

The new Barney's, 660 Madison Avenue, Peter Marino Architects

The Barneys store, which opened in September at 660 Madison Avenue, was once a nondescript office building designed in 1955 by Emery Roth & Sons. Initially the upper floors of the 22-story building were to be owned by Met Life as part of a condominium agreement. Now Barneys has purchased the entire building, and its store occupies eight floors, with offices planned for four more floors. It is renovating the top ten floors for spec office space, according to the plan Kohn Pedersen Fox had drawn up for Met Life. So even if shopping may soon be carried out largely through cable and computer, Barneys, a specialty store of department store size, does not seem to be too worried. This investment implicitly argues that real places of assembly, even for buying clothes, will still exist outside the electronic highway and the public space of "virtual reality."

The 303,350-square-foot (gross) men's and women's store, which was designed by Peter Marino, has just opened to great fanfare. The traffic in the store is brisk, and reportedly the soles are strong. The French limestone facade, the large windows trimmed in block steel, and the endless amount of custom cabinetry in exotic woods inside, along with the Marino-designed furniture and upholstery, suspended alabaster lamps, and Marino-designed sisal patterned carpets, make the reportedly $110 million store out of the ordinary, even for this posh part of town.

OCULUS: How did you get the commission to do the store inside and out?

PETER MARINO: In early 1980s, after I had designed Yves St. Laurent's apartment, Phyllis Pressman hired me to do the coodeportment at Barney's on 17th Street. Then when the Pressmans expanded Barney's to include the women's store in 1984, I was hired as the architect for the inside, while Beyer Blinder Belle was the architect for the building. I was growing up with the Pressmans, and my relationships with them were good.

OCULUS: Obviously you decided at a certain point you wanted to be both an architect and an interior designer. But you went to an architecture school where doing anything other than modern interiors was looked on as decorating, no? Even though Le Corbusier did interiors, they were integral with his modernist vocabulary. But you also design with lush fabrics and antiques, and it would seem you are as fond of Jean Michel Frank as Le Corbusier.

PM: When I went to school at Cornell in the 1960s, the juries kept drumming Corbu into your head. You were not allowed to say something is pretty. Why can't a building be pretty? I've always been interested in art history courses, and at school I specialized in fine arts. So I came from more of a painting background than many architects. I consider myself a modern architect with classical baggage.
OCULUS: Office buildings from the 1950s have notoriously low ceilings, as does one. Did you find this a severe problem?

PM: We had to keep within the existing zoning. But the men's department on the ground floor goes to a 15-foot height because there was a garage there, and we removed a floor. For some reason the second and third floors are ten feet floor-to-floor, while the other floors are eleven feet high. This building is a low-budget original. It is a miracle we got eight-foot six-inch ceilings and nine-foot ceilings out of these dimensions.

OCULUS: The men's department, which is eight floors in total, only connects to the women's store at the ground level. Why?

PM: Barney's downtown store works according to this philosophy: it considers itself two specialty stores, not a department store. The men can stay in their store, and the women in theirs, without a confusing blurring of departments.

OCULUS: How did you see the look of the store in relation to, say, Bergdorf, Bendel, and Bloomingdale's?

PM: Barney's is definitely more open and modern. Bergdorf is much more traditional. Bloomingdale's has a point of view; it has everything. Bendel has those horribly chopped-up spaces. You never feel as if you're on a floor.

OCULUS: Stores often purposely have a complex plan so you have to walk through a maze of merchandise to get to a certain department. Yours is a very straight, very open plan.

PM: We want customers to see their way out, not get lost. The old retail philosophy was to have the windows closed off, so there was no sense of day or night. In our focus groups we found women shoppers wanted light and air. They didn't like sealed-up stores. Also, in the old stores the circulation winds around the merchandise to expose the customers to all the goods on the floor and increase their buying. Today's customer doesn't have the time.

OCULUS: What is the most important thing you as an architect bring to the retailing environment?

PM: A kind of cohesiveness. Before you enter the store, you know what you are going to get. The overscale windows and the friendly French limestone say this is a nice place to be. You have to please an unbelievably wide audience at Barney's. It is not like Peter Eisenman designing a museum; he doesn't have to please anybody. But the store will go out of business unless it does. And how do you make an environment pleasant to a broad sector of the public? Not with dark French paneling.

OCULUS: Architects are worried that the slice of the pie to which they are accustomed will keep diminishing. Do you think that's true?

PM: It is true that architects are losing ground. Our office performs many services that are not part of standard architectural fare. We will compete against a graphic designer to come up with a concept for a boutique. It is not in my interest to build 30 stores, but we have structured fees so that we are paid like an ad agency. We are also involved in product design: we pump out design under a lot of different contracts. We have a carpet distributor selling my carpet designs. You don't make big bucks, but you extend your design influence. At a certain point, not everyone can live in a Peter Marino house.

OCULUS: Certain architects such as Peter Eisenman claim that design and architecture should make people question their surroundings, their existence, to unsettle them and make them think. Retailing environments want to make people relaxed, comfortable, and acquisitive. What do you think of the current efforts in architecture to create environments that unsettle people?

PM: I'm a humanist; I'm not a decon architect. But I might change if I were asked to do an art museum, where part of the intent is to unsettle you. That might be valid. It depends on the commission. But if it is a library and the purpose is to read books, not to unsettle people, that's another story. I am an architect here to serve people. Sorry.
Interview with Kevin Roche
by Katherine Kai-Sun Chia

Kevin Roche, Architect

EDUCATION: National University of Ireland, Dublin, 1940-1945; postgraduate study at Illinois Institute of Technology, Chicago, 1948-1949.


SPECIALTY: Office buildings, museums and other cultural facilities and schools.

OCULUS: What were the issues that influenced the design of the museum addition?

ROCHE: We wanted to get as much space as possible in the addition's envelope. We could have gone to a high-rise scheme like the tower at the Museum of Modern Art. This approach had been proposed by a previous architect, but the museum board and I did not want to go that route. Instead we designed the addition around and over the List Building and the sloping slate roof [of the north facade of the Warburg mansion].

OCULUS: The addition's west facade is almost indistinguishable from the Warburg mansion. Some critics would say that you could have expressed change with an architectural vocabulary that reflects current design concepts.

KR: If one had designed something there in a modern vocabulary, it wouldn't be a success — you just wouldn't "get it" since the addition's street facade covers only 50 feet compared to the 150 feet of old facade. It seemed logical to make the addition in the old vocabulary in order to strengthen the Warburg's presence on the block. This is an urban issue. Completing the block and the mansion in a seamless way was much more acceptable to the museum board and the block's community.

OCULUS: The interior spaces reflect different degrees of restoration and replication. What considerations affected their design?

KR: We dealt with two kinds of spaces. The new changing galleries are treated as normal exhibit spaces. To the extent that we could we legitimately restored the original music and dining rooms. We needed to keep the new Scheuer Auditorium usable as a multipurpose room, but we used some of the historical elements from the second floor to carry through the same architecture as the turn-of-the-century house. The stained glass windows were removed from the third floor of the original north facade and reinstalled in the auditorium as part of the decoration for the room. We felt we needed to detail the auditorium with a festive feeling so that fund-raising functions and museum events could be held in a nice space. Overall, we looked carefully at each space and responded to function in certain cases and restoration in others.

OCULUS: Just down the block, the Metropolitan Museum of Art recently renovated the Nineteenth-Century European Paintings and Sculpture Galleries so that the space resembles the older Met interiors. As the master planner for the Met, did you have any influence on this decision, and do you think the result is successful?

KR: We have been involved with the master planning at the Met since 1967. In the case of the European Galleries, we did design the building, but we were only involved with the production drawings for the galleries' installations, not the design. The original installation was designed by curator and department chairman John Pope-Hennessy, and we implemented what he wanted to do. The design for the new installations was also a curatorial decision, because the curators know what is best for the exhibits. This level of curatorial control is not unusual in museum design.

OCULUS: What is your reaction to projects that replicate a past vision of New York, rather than changing the face of the city?

KR: The appropriate way to design a building is a judgment call. There are no absolutes. You cannot take a position that architecture is an abstraction — it grows out of reality.

Katherine Kai-Sun Chia is a designer with Stephen Tilly, Architect.

The Jewish Museum, located at 92nd Street and Fifth Avenue, reopened this past spring after the completion of a 30,000-square-foot addition designed by architect Kevin Roche. The expansion of the landmark 1908 French Gothic Warburg mansion, designed by C.P.H. Gilbert, envelops the modern 1963 List Building addition in a carved limestone facade that is almost identical to the Warburg residence. Original windows, dormers, and parapets were removed from the former north facade and placed on the new west Fifth Avenue facade. Only with some guesswork would the passersby find the seam between the new and old structures, where a two-foot setback along the Fifth Avenue facade indicates the merging point.

OCULUS: Could you have used the architectural language of the Warburg as the basic proportional principle for a design of a more current architectural expression?

KR: Those are really irrelevant arguments. The Warburg takes elements from French Gothic chateau architecture, and (architect C.P.H. Gilbert) had no problem with using that style at the turn of the century in New York. I do not ever wish to play games with traditional architecture. It is not the appropriate thing to do. To argue that we should have "gone modern" is nonsensical and frivolous. One must understand the situation and be sensitive to what is the most appropriate solution. What if something else had been built there? You could easily argue that they should have designed something more in line with the existing architecture. This is a no-win situation in terms of criticism. A person can always take the opposite stand.

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AIA New York Chapter
COMMITTEE SELECTION FORM

Please complete the following if you are interested in serving on a Chapter committee, or receiving a committee's mailings, in 1994. Members must complete and return this form even if they have served on a committee in the past.

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<td>Formulates an ongoing series of programs addressing architectural design issues, trends, and the state of architecture today.</td>
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<td>Members primarily working on educational facilities stay informed of activity in the field, including recreational and cultural facilities.</td>
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<tr>
<td>Corporate Architects</td>
<td>Members consist of architects employed by corporations; experiences are shared, and field trips are organized.</td>
</tr>
<tr>
<td>Design Awards Programs</td>
<td>Oversees the all-inclusive design awards programs for completed works, interiors, and unbuilt projects competitions. Organizes an annual exhibition and catalogue of award-winning designs.</td>
</tr>
<tr>
<td>Foreign Visitors</td>
<td>Organized to assist foreign architects and related professionals visiting NYC.</td>
</tr>
<tr>
<td>Government Affairs</td>
<td>Concerned with legislative issues governing the practice of architecture.</td>
</tr>
<tr>
<td>Health Facilities</td>
<td>Members concerned with all aspects of the architect's responsibility in designing facilities of this type.</td>
</tr>
<tr>
<td>Historic Buildings</td>
<td>Monitors the activities of the Landmarks Commission, presents testimony, and arranges open Chapter meetings on informational and technical subjects.</td>
</tr>
<tr>
<td>Housing</td>
<td>Concerned with the state of housing in New York, its design, the constraints of regulation, and financing.</td>
</tr>
<tr>
<td>Interiors</td>
<td>Develops and implements the role of Chapter members as interior designers.</td>
</tr>
<tr>
<td>Leadership Alliance</td>
<td>Presents programs to offer potential clients and related professionals a better understanding of architectural services.</td>
</tr>
<tr>
<td>Learning By Design:NY</td>
<td>A forum for architects to share their enthusiasm and knowledge of the physical city with educators, schools, and communities. Organizes programs in collaboration with cultural institutions to foster the teaching of architecture in primary and secondary schools.</td>
</tr>
<tr>
<td>Marketing &amp; Public Relations</td>
<td>Organizes programs to inform and assist Chapter members in marketing initiatives.</td>
</tr>
<tr>
<td>Membership</td>
<td>Develops and implements the Chapter's recruitment efforts.</td>
</tr>
<tr>
<td>Minority Resources</td>
<td>Provides a forum for minority members.</td>
</tr>
<tr>
<td>Professional Practice</td>
<td>A forum for exchange of information and the development of positive action toward running a businesslike practice.</td>
</tr>
<tr>
<td>Public Architects</td>
<td>Organizes seminars and field trips highlighting the collaboration of architects employed in public agencies with architects commissioned by the public sector.</td>
</tr>
<tr>
<td>Public Sector Contracts</td>
<td>Meets with representatives of city agencies to explore improvements, changes, and enhancement of the city's standard A/E contract.</td>
</tr>
<tr>
<td>Women in Architecture</td>
<td>Provides a forum bringing together women members with women in other professions to address the quality of urban life. Includes Project Punchlist, a neighborhood outreach program.</td>
</tr>
<tr>
<td>Zoning</td>
<td>Works with city agencies to review proposed text changes to the Zoning Resolution.</td>
</tr>
</tbody>
</table>

Return this form or a copy to the Chapter Office. Forms may be faxed to: (212) 696-5022. Your name and address as listed will be added to committee rosters.

NAME:__________________________

ADDRESS:__________________________
(please include city, state, zip)

PHONE:__________________________

FAX:__________________________

I would like to be a member of the following committee(s):

- [ ]
- [ ]
- [ ]
- [ ]
- [ ]

I am a (check one):
- [ ] Member (Architect)
- [ ] Associate Member
- [ ] Professional Affiliate
- [ ] Public Member
- [ ] Student Member
- [ ] Corresponding Committee Member

I am not a member but would like to participate. Please send information on the membership category checked above.

AIA New York Chapter
Committee Meetings

**NOVEMBER**

1
6:30 pm
Learning By Design:NY

2
6:00 pm
Leadership Alliance

3
6:00 pm
Public Architects

8
6:00 pm
Housing

9
4:30 pm
Health Facilities

10
5:30 pm
Marketing & Public Relations

11
6:00 pm
Minority Resources

16
6:00 pm
Historic Buildings at Ehrenkrantz & Eckstut Architects

17
12:30 pm
Architecture For Education

18
12:00 pm
Public Sector Contracts

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023.
November 1993

AIA New York Chapter

2
Tuesday
LECTURES

Bridge: The Structure of Transparency. Given by James Carpenter. Sponsored by Cooper Union. 7:00 pm. Great Hall, Cooper Union Foundation Building, 7th St. at Third Ave. 353-4220. $5.

3
Wednesday
SEMINAR
Brick Veneer with Metal Stud Backup. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

LECTURE
Beyond Dance: Josephine Baker and Her Influence on European International Design. Given by Renée Kemp-Rotan. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. $10.

10
Wednesday
LECTURE
Continuities and Modernism. Given by Paul Rudolph. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. $15.

EXHIBIT
Between the Lines: The Jewish Museum in the Berlin Museum. Given by Daniel Libeskind. Sponsored by Cooper Union. 6:00 pm. Great Hall, Cooper Union Foundation Building, 7th St. at Third Ave. 353-4220.

11
Thursday
AIA NEW YORK CHAPTER SPECIAL EVENT
Construcions. Awards reception and viewing of all entries throughout the New York Design Center. 6:00 pm. 200 Lexington Avenue, 16th floor auditorium. Reservations 683-0023. Free.

LECTURE

DEADLINES

NOVEMBER 5
Submission deadline for the United States Institute for Theatre Technology's annual Architectural Awards Program, for the design of projects for old and new theaters completed since January 1, 1986. Contact the Architecture Commission, USITT, 10 W. 19th St., Suite 5A, New York, NY 10011-4206, 807-7171.

NOVEMBER 9
Submission deadline for Affordable, Environmentally Sustainable House competition. Contact J. David Wilkerson, ADPSR/Virginia Chapter, P.O. Box 7330, Richmond, VA 23221-7330, 804-789-0070.

NOVEMBER 15
Submission deadline for the American Academy in Rome's 98th annual fellowship competition. Contact the Fellowships Coordinator, American Academy in Rome, 667 Madison Ave., Fifth Floor, New York, NY 10021, 751-7200.

DECEMBER 1
Application deadline for John Dinkeloo Bequests and American Academy in Rome traveling fellowships in architectural design and technology. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

JANUARY 3
Deadline for requests for application forms for the Roth Traveling Scholarship. Contact the Boston Society of Architects, 52 Broad St., Boston, MA 02109, 617-423-1700.

30
Tuesday
LECTURE
Art and Architecture in the Baltic Region. Given by Peter Lauritsen. Sponsored by the Metropolitan Museum of Art. 6:30 pm. 2 E. 91st St. 860-6868. $15.


Maximum City: The Biography of New York. Given by Michael Pov. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

Lobby entrance, Dharmala Corporation Headquarters, Singapore, Paul Rudolph
Thursday
LECTURE
From Hellburg to Workbad: Monarchs to Workers. Given by Otto Pfaffinger. Sponsored by the Art Deco Society of New York. 8:00 pm. The New School for Social Research, 66 W. 12th St. 679-DEC0. $12.

AIA NEW YORK CHAPTER EVENT

Friday
EXHIBIT

Saturday
EXHIBIT
Vita Accorsi and Steven Hall. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 30.

13
Monday
LECTURE

16
Tuesday
LECTURE

17
Wednesday
LECTURES

22
Monday
LECTURE

29
Monday
LECTURES
Don Wallance: The Designer as Industrial Craftsman. Given by James Elliot Benjamin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. $15.

CONTINUING EXHIBITIONS


Urban Art and Architecture. Given by Rafael Volody. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

23
Tuesday
AIA NEW YORK CHAPTER EVENT
Official Chapter Meeting. All members are encouraged to attend. The AIA award-winning video on antitrust “Legal Hardship Required” will be shown as part of the program. Sponsored by the AIA New York Chapter, 6:00 pm. 200 Lexington Ave., 16th floor auditorium. 683-0023 ext. 16.

LECTURE
Architecture as a Medium for Urban Culture. By Arata Isozaki. Sponsored by the Brooklyn Museum. 5:30 pm. 200 Eastern Parkway, Brooklyn. Reservations 718-638-5000 ext. 230. $35.

27
Tuesday
LECTURES
Paul Revere Williams, Architect. Given by Karen E. Hudson. Sponsored by the Cooper-Hewitt Museum, 6:30 pm. 2 E. 91st St. 860-6868. $10.

Romantic, Gorgeous, and Chaotic: The Adams Style and the Triumph of the English Garden. Given by Olivier Bernier. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

29
Monday
LECTURES
Don Wallance: The Designer as Industrial Craftsman. Given by James Elliot Benjamin. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. $15.

Send Oracle calendar information to AIA New York Chapter, 200 Lexbington Avenue, New York, NY 10016. Oracle 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.
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Interview with Haverson/Rockwell
by Peter Slatin

Jay Haverson, Architect

EDUCATION: Syracuse University School of Architecture, B.Arch., 1978; Columbia University Graduate School of Architecture, Preservation, and Planning, M.Arch., 1980.


David Rockwell, Architect


Haverson and Rockwell formed their Manhattan-based firm in 1983 after meeting at a licensing exam. They have a satellite office in Greenwich, Connecticut.

SPECIALTY: Restaurants, retail stores, shops, houses and apartments, and office interiors.

FIRM SIZE: In total, 32, including 24 architects and four interior designers.

OCULUS: You are really known for your interiors in a building-oriented architectural community. Does that matter to you?

DAVID ROCKWELL: We felt ten years ago and still feel now that you can approach interiors with a strong architectural background and really make an impact. Whether it’s a lighting problem, or a spatial or layout question, all of the facets and finishes need to be integrated.

OCULUS: Do you feel that you are bringing something unusual to your interior design work?

JAY HAVERSON: We’re doing interior architecture.

DR: A corollary to that is that we think in terms of image. That’s where we start a project. The Hi-Life Bar on 72nd and First is drawn from the owner’s love of the quintessential New York watering hole from the thirties and forties. The owner had a preconceived idea of what that was, but we felt the space really lent itself to creating a bar as theater. Instead of just using the vernacular of the thirties, what we’ve done is abstract that vernacular.

OCULUS: The design you did for Vong restaurant has received a lot of acclaim. What inspired you?

DR: At Vong, we researched the history of Thai architecture and Middle Eastern and Oriental influences. Our porti was based on an exterior space, on the Festival of Lights, where thousands of candles float around religious monuments. In creating a restaurant for French-Asian food, the chef wanted to involve all the senses, so we started from that point. We developed the architectural parti from four or five collage-like spaces connected by hanging fixtures. Once we had the parti, we could provide the layers of richness of design elements. Almost everything there is custom-made. Bringing the space back toward a strong parti creates an interior that tells a story.

OCULUS: What is the thread that ties your projects together? Do you have a signature?

JH: It’s just the opposite; there’s no signature. Each project has a unique set of circumstances. Our approach is very specific, for the client and the project.

DR: We start out with some strong spatial concept, and that’s not always the case with an interior project.

OCULUS: What is the Historian of your work evolved with the city over the past decade?

JH: There are fewer huge, generic restaurant spaces. We as designers and architects have more to work with in more specialized spaces. In retailing, the manufacturer is increasingly becoming a retailer, and the designer is becoming an important part of that.

DR: For example, the 42nd Street Novel project is being planned from the inside out. All the news articles have been about the way things are going to look. But the street has to make sense economically first, so the team had to come up with a site plan that emphasizes entertainment architecture.
Forty-second Street Part I: What You Might Still Want to Know about 42nd Street

Warming Up the Audience: The 42nd Street Now! Interim Plan

by Peter Slatin

In August 1992, when Robert A. M. Stern was selected to head the design team for the so-called "interim" plan, he didn't need to be told he was dealing with a loaded situation. While all wanted to see vice in the street go away, no one wanted to watch UDC's solution—monstrous office buildings—go up instead. The interim design for renovating existing buildings during the recession had been the answer. Stern and his team tried to determine essential traits "that were always there, no matter what happened." The most obvious constant on the street is signage, from theater marquees, to huge billboards and commercial signs, to vertical signs and smaller, temporary signs. The answer. Even opponents such as signage planned for the reoccupied Municipal Art Society are pointing out that Prudential Insurance and Park Realty (aka Times Square Center Associates) had ultimately negotiated even higher building heights as their post-interim rewards. A lot is at stake.

From the beginning, Stern has insisted that the wide open, bustling electric glare of Times Square is decidedly not the low-scale theater row of 42nd Street. This apparent split is buttressed by the fact that signage regulations in the zoning of Times Square are different than those in the new guidelines for 42nd Street. "In some ways they are more specific, in some ways not," says 42nd Street Development Project president Rebecca Robertson. "Our regulations are more attuned to the essential character of 42nd Street. Times Square is a room, and this is a street."

Inevitably, the plan still proclaims the connection between street and square, however. As its figurative and actual cornerstone, the plan appropriates Rosario Candela's Rialto Building, which captures the northwest corner of 42nd Street and Seventh Avenue with a curve that anchors 42nd Street to the spreading panorama of Times Square. The plan's nonbinding retail dreamscape envisions a bustling music store on the ground floor of the Rialto, topped by a restaurant whose patrons can see and be seen by those passing by. Ironically this vision is predicated on—and funded by—the eventual destruction of the Rialto, "site 3," and the building of a very high tower.
Who's Who: Cast of Characters

by Suzanne Stephens

Understanding who plays what role on 42nd Street is almost as complex as Wagner’s Ring Cycle. Below are notes on the major players.

The New York State Urban Development Corporation, with Vincent Tese as chairman, dominates this stage. Through its subsidiary, the 42nd Street Development Project, it has become the landlord for a number of parcels from 41st Street to 43rd Street, and Broadway to Eighth Avenue. According to 42nd Street Development Project’s president, Rebecca Robertson, the state UDC has acquired property through its condemnation proceedings, and is paying landlords according to a 1990 assessment, although in some cases litigation continues.

The sites it owns include four (numbers 1, 2, 4, and 12) that Times Square Center Associates (Prudential and Park Tower) is leasing, plus six theaters being leased by the New 42nd Street, Inc. group, plus other mid-block parcels on 42nd Street. Not owned by the UDC are site 7 at the northeast corner of 42nd Street and Eighth Avenue, which New York City just agreed to purchase, and site 8, on the southeast corner of 42nd Street and Eighth Avenue, which is owned by M infield Properties, plus the Candler Building on 42nd Street and the Carter Hotel on 43rd Street.

The UDC initiates condemnation proceedings for the sites, holds public hearings (not to be confused with the city’s ULURP hearings), and pays fair market value for the land. On certain actions that could encumber the state, the Public Authorities Control Board reviews the projects.

Times Square Center Associates, composed of Prudential Insurance Company of America and Park Tower Realty, posted a $241 million letter of credit in 1990 that allowed the UDC to acquire the four sites TSCA is going to lease. The TSCA only has to pay $88 million of the acquisition costs for the four sites, even though property costs might run to the $241 million figure. So far UDC has spent $185 acquiring those four and other sites.

The New York City Economic Development Corporation, of which Carl Weisbrod is president, is jointly involved with the UDC in the 42nd Street Development Project. In September the city committed $35 million to fund the condemnation of privately-owned parcels on site 7.

The $35 million will reportedly come out of the city’s capital budget. The 1.3 acre site, on the northeast corner of 42nd Street and Eighth Avenue, will still belong to the UDC. It is hoped the site will be used for a hotel, shops, and a diner, and the city plans to send out an RFP to attract developers following condemnation hearings. Guidelines affecting signage, etc., are to be written into the lease with the private owner.

42nd Street Now! team, including Robert A. M. Stern Architects, Tibor Kalman of M & Co., with Haverson/Rockwell Architects, and others, has come up with the interim guidelines. If agreed upon by TSCA, they will affect their four sites plus other mid-block parcels owned by the UDC. TSCA has agreed to spend $20 million renovating its four sites for interim uses affected by the guidelines, but is still negotiating the details. While the guidelines will formulate a consistent image of the street, they actually do not cover the six theaters being leased from the UDC by the nonprofit group, New 42nd Street, Inc. (see below). Nor do they cover sites 7 and 8 at the western end of the site; these sites will have their own guidelines.

The New 42nd Street, Inc., not to be confused with 42nd Street Now!, is a nonprofit, three-year-old group. Spawned by the UDC, it is headed by Cora Cahan. It has leased six of the nine theaters in the redevelopment area from the UDC for a total of $10 a year. The group of theaters — the Victory, the Lyric, Times Square, Apollo, Selwyn, and Liberty — doesn’t include the only landmark, the New Amsterdam Theater, plus the Harris and the Empire theaters.

Under the conditions of its UDC lease, the theaters must conform to a set of historic preservation design guidelines that were drawn up by the UDC, which refers somewhat to the study Robert Stern and Hardy Holzman Pfeiffer provided in 1988. Since the leases, signed in 1991, include these guidelines, the six theaters are not affected by the 42nd Street Now! guidelines.

TSCA is obligated to provide New 42nd Street with $18.2 million, which is intended for the renovation of two theaters with nonprofit entertainments. Renovation work for the other commercially-run theaters will be undertaken by the tenants. New 42nd Street itself is supported through the Portman Fund, established when John Portman’s monster-size hotel went up in 1982 and five theaters had to come down.

Meanwhile, Edwin Schlossberg is the consultant to three of the six theaters, and Hardy Holzman Pfeiffer is looking at the Victory. An announcement regarding more specific plans for all the theaters is expected soon.

The Walt Disney Company is the unpredictable diva in the production. It has not fully committed to appearing on 42nd Street, but at least Disney is talking to the 42nd Street Development about leasing the New Amsterdam Theater. The Art Nouveau extravaganza designed by Herts & Tallent in 1903 is the only landmark on the block, and changes are subject to Landmarks Preservation Commission review.

More about the production next month in “Forty-second Street Part II.”

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Temporary placement - CFA’s total billing rate averages $15 to $35 per hour for entry to senior level staff. This price combines a fair market value for the temp’s service (architect’s compensation) and fair market value for our service (CFA fixed fee). Our service includes recruiting; contributions to state unemployment and workers compensation insurance funds; and credit (cash flow financing) on weekly payroll. Also, our accounting department administers project time records, invoicing, accounts payable and collection. This allows for risk-free, flexible, project-based staffing on an as-needed basis only.

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"The leader in architectural recruiting and staffing"
The Salk Sinks

by Katherine Kai-Sun Chia

Construction is well under way at the Salk Institute for Biological Studies in La Jolla, California. Gone are the eucalyptus trees that once sheltered Kahn’s architecture from the parking lot and Torrey Pines Road. In their place is a gaping dirt pit filled with rebar and concrete. From the parking lot, Kahn’s buildings are exposed in full view as bulldozers and construction crews busily lay the foundation for the $21 million, 113,000-square-foot addition of meeting, laboratory, and administrative space.

Certainly, that experience of happening upon Kahn’s buildings as one stumbles expectantly through the eucalyptus grove — of coming upon them as temples shrouded in the brush — is gone forever. In its place, the addition’s 96-by-76-foot granite entry plaza, framed by two three-story, 150-by-96-foot reinforced-concrete structures, will lead the visitor to steps rising to the Salk court, where one can still appreciate the breathtaking axial view to the sea framed by Kahn’s buildings. However, looking back from the west end of Kahn’s court will be a disappointment: Instead of seeing a wall of trees that symbolize nature as the genesis of scientific research, one will look over a new court and out to the parking lot beyond. Is this science as generated from asphalt and carbon monoxide fumes?

Kahn once remarked that architecture “is not the filling of areas prescribed by a client. It is the creating of spaces that evokes a feeling for appropriate use.” Going against this credo, the addition’s architects, Anshen and Allen, client, Jonas Salk, have resisted pleas to place the addition underground, mirroring the location of the existing animal laboratories, as proposed in 1984 and endorsed by former Institute president Fredrick de Hoffman. In doing so, they have ignored a viable option that could have preserved the integrity of the grove site.

In a recent phone conversation, Salk tried to disavow the sacred aura of the grove. He explained that his houseman had planted the eucalyptus trees to fill up the dirt area that, in Salk’s mind, would someday be occupied by the east wing of the complex. “Things change, as in nature,” said Salk, and he emphasized the “big picture.” “It is the further elaboration of a creation,” he said. “It is a new awakening.”

With the site cleared and the foundations marked, the Anshen and Allen addition can already be imagined — and it is not an inspiring vision. The addition may fulfill Salk’s ambition, but Salk can no longer claim that as Kahn’s. The addition is a shell for certain functions, but it does not express them with the veracity or originality of thought; from there one entered the court of the Institute where scientists collectively strive to understand and resolve the mysteries of nature. Finally, from the court one looks out to the sea towards the infinite, inspiring the mind to scientific advancement. The court was held between nature and the infinite, symbolizing the struggle between the foundations of what one knows and what has yet to be envisioned.

The Salk is also eligible for landmark status. Although it will not reach the 50-year-old landmark age until the year 2012, it can still qualify for approval as an example of a work by a known master of architecture. According to Emmons, the government has been reviewing the Salk Institute case for the last two months, and is looking at all previous records of Institute funding. Both Emmons and Nathaniel Kahn emphasized that the Salk Institute is a national monument that does not belong to Jonas Salk alone. As Nathaniel Kahn put it, “Kahn’s creation at the Salk Institute is a truly American building, and we should be protective of it so that it can be handed down as a monument to inspire our children’s children.”

Although the Salk Institute is considered by many to be one of the ten great buildings of the twentieth century, its ability to adapt over time is being tested. As Jonas Salk says of the addition’s success or failure, “Time will tell.” But will the Salk Institute continue to provide visitors with the same metaphysical inspiration that it has endowed for the past three decades? Time may tell a sad tale in the years to come.

Katherine Kai-Sun Chia is a designer with Stephen Tilly, Architect.
Call for Fellows Nominations

by Regina Kelly

Advancement to the AIA College of Fellows is granted for significant achievement in design, preservation, education, literature, and service. In order to be considered for fellowship, an architect must have been a member of the AIA for at least ten years.

The Chapter's Fellows Committee is now accepting recommendations for fellowship and will forward its nominations to the Board of Directors. Those nominated by the Chapter submit completed portfolios to the AIA Fellows Jury for consideration. Firm principals are encouraged to recommend colleagues who may not have been considered by the committee. Letters of recommendation outlining a member's qualifications should be sent to the chair, Fellows Committee, c/o AIA New York Chapter.

Regina Kelly Retiring

by Lenore M. Lacey, FAIA

At some point in your life as a New York Chapter member you have come in contact with executive secretary Regina Kelly. Regina began with the Chapter as program director in 1985, working with the committees. In 1987 she was designated "the person in charge of the convention" (we're not big on formal titles) and spent the next two years overseeing all of the Chapter's preparations for the 1988 national convention.

After Cathanne Pieska's early retirement in 1989, Regina was named the Chapter's executive secretary. As such, she has been not only my right hand and alter ego, but the Chapter's true eminence grise. As the chief administrative officer, she oversees the office, personnel, purchasing, membership, and the committees, and is keeper of the bylaws and parliamentarian. She is senior scheduling coordinator, arbitrator of priorities when the staff is overloaded, and chief conflict resolver. In addition, Regina serves as staff advisor, secretary, and assistant to the Chapter's elected committees.

Members of the Chapter's Board; Honors, Scholarship, and Fellows committees; and the New York Foundation for Architecture work more closely with Regina than any other staff member. She makes sure that nominations for national AIA honors and awards arrive on time, and frequently is chief writer and editor. The Chapter's awards (Brunner, Allwork, and Haskell) are run like clockwork. Regina, while a stickler for details, has unfailing good humor and tact that have made her invaluable.

Unfortunately for us, Regina is "retiring" at the end of the year to stay at home with her first child, expected in January. It will be a deep loss to the Chapter, but we wish her and husband William Latourette good fortune and great happiness with their new baby.

Seeking Executive Secretary

The Chapter is seeking an outstanding administrator to assume the position of executive secretary in late December 1993 or early January 1994. Must possess excellent office administration skills and an ability to work under pressure on numerous tasks at the same time. Knowledge of the architectural world and familiarity with membership organization procedures and association management policies are a distinct plus. Please call the New York Chapter for a complete job description. Resumes will be accepted after November 1.

Recipients Share 1993 Brunner Grant

by Regina Kelly

The AIA New York Chapter 1993 Arnold W. Brunner Grant of $15,000 will be divided among three recipients for individual projects: Paul Spencer Byard, FAIA, and Bruce D. Eisenberg, AIA, of New York City, and Cameron McNall of Santa Monica, California.

Paul Spencer Byard, FAIA, will receive a portion of the grant to support the writing, illustration, and production of a book entitled Revaluing the Past: Design with Significant Buildings and Districts. Bruce D. Eisenberg, AIA, will receive funding for a project to document existing New York City lighting fixtures dating from 1880 through 1940.

Cameron McNall will receive a grant for a film study on the use of light in architecture and urban spaces.

The Brunner Grant is a nationally recognized annual grant established to further the development of American architecture through specialized, advanced study. The grant was founded in 1935 in memory of distinguished New York architect Arnold W. Brunner, FAIA, by his widow, Emma Brunner. Past recipients include John Hejduk, FAIA, Dr. James Marston Fitch, Elliot Willensky, FAIA, and Cervin Robinson.

Value Engineering Seminar Planned

by Lester Kozlik, AIA

The Professional Practice Committee will host an informal seminar on value engineering at 6 pm on Tuesday, November 16, in the offices of Gensler & Associates, One Rockefeller Center, fifth floor. George Luaces, an associate partner with Gruzen Samton Architects and Planners, will lead the discussion. He will share his value engineering experiences on prototype schools for the NYC School Construction Authority, the Kingsborough Community College, and other institutional projects. For further information, contact Practice Committee cochair Mark Haber at 718-636-3407.

OPTION 2

Temp to Perm placement - To convert a CFA hourly employee to your payroll, CFA charges a fixed fee of $2,000 any time between three and six months, OR no fee after six months. Many CFA clients exercise this option after a successful trial period, or when project loads increase.

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Bright Marketing Ideas: On the Private Sector

by Joan Capelin

In June, the Building Congress’s activist president, Louis J. Coletti, joined Lehrer McGovern Bovis as its senior vice president of business and public affairs. In September, he also assumed responsibility for marketing, just about the time he was the speaker at the Marketing and Public Relations Committee’s fall “Lunch with the Great Ones.” Michael Avramides, past committee chair, presided.

Coletti made the following points:

- Commercial work in New York will not grow until quality of life and labor issues are resolved.
- Public sector work will dominate the marketplace for the next five years. You will become known and credible to agencies only if you are active in the public debate on issues that affect the industry and become involved in industry groups that interact with government.
- One negative experience or dispute with an agency can come back to haunt you. Learn where to pick your fights and how to fight them — behind closed doors.
- Among the more important fights will be reducing the size of New York City’s government. If no one has the courage to do that, even more design work may be done in-house.
- We have to create the market — that is the new marketing — but we do not yet have the constituency to do it.
- Government agencies want to get the best firm for the lowest cost; they don’t care about your profits.
- To do anything in the future — like the Stock Exchange — will take guts, imagination, and public-private investment.
- Unless you are intent on doing a mega-project — and there won’t be any — you’re in a better position if you’re a small firm. But then the question is, How will you break up the work to include minority and women’s business enterprises (if you aren’t one)? The level of participation of MWBEs has become a marketing tool.

“Bright Marketing Ideas” is a service of the Marketing and Public Relations Committee. Public relations consultant Joan Capelin, who compiles the column, is past chair of the committee.

Bright Marketing Ideas Part II: Getting the Job

by Joan Capelin

September saw the launch of the Marketing and Public Relations Committee’s year-long course, “Marketing Architectural Services in the Real World.” Ted Hammer, AIA, senior managing partner at Haines Lundberg Wahler and one of the city’s most effective marketing principals, was the first of eleven speakers. M.H. Flick of Capelin Communications, incoming chair of the committee, was the moderator. Some of Hammer’s comments follow.

- Jobs come from people; a market is a group of individuals with needs to fulfill.
- When you say, “They didn’t understand what I was trying to get across” or “The job was wired,” you really mean that you did something wrong — that somebody was smarter, faster, got there sooner, or understood the issues better.
- The more we as a community communicate how we help our clients deal with their business issues through their facilities, the more value we create — and all of our fees will go up.
- Nothing replaces either fabulous work done by creative, talented firms or demonstrable controls.
- There is no quick fix — it takes constant nurturing of relationships, flawless preparation, fabulous proposals, and superb follow-up.

However, everyone should have a list of clients to rely on for small projects in down times.

- Marketing is a team effort, not a solo flight. Everyone in the firm can help and, similarly, everyone can hurt you. Every contact — at the switchboard, in a meeting — is a marketing opportunity.
- Be selective: There is plenty of work out there. It’s a matter of determining what you want and what you are capable of doing.
- Public relations isn’t ego gratification; it’s about putting yourself in a leadership position in the kinds of places that clients value.
- You have to win and lose professionally and gracefully. Clients remember everything: If you lose and sign off well, they may eventually come back to you.

Although the “Marketing Architectural Services in the Real World” course is filled, there is always the possibility of a vacant seat on the evening of the program. Call Judy Rowe at the Chapter for the schedule and availability.
completely. The Professional Practice Committee has researched the market and is making the results of this research available to AIA members. Three basic plans are offered, each by a different insurance company:

- **Low Option Plan:** You can go to a network doctor, with a low copayment requirement. This costs $155 per month for a single person and $310 per month for a couple.

- **Medium Option Plan — Dual Choice:** You can go to either a network doctor, with a low copayment requirement, or to any doctor you wish subject to a larger deductible. This costs $195 per month for a single person and $478 per month for a couple.

- **High Option Plan:** You can go to any doctor you wish subject to a deductible. This costs $228 per month for a single person and $478 per month for a couple.

A separate plan offers portable income protection and business overhead protection for disability at a 25 percent discount for AIA New York Chapter members. There is also a dental plan with several options.

A few weeks you will be mailed additional information about these plans. The AIA New York Chapter advises you to compare them with other plans and the coverage you already have before making any decision. For specific details you can call broker Fred Cohen at 800-533-3351.

### AIA NYS Plans Disaster Assistance

**by Jean Miele, AIA**

Architects can and should take part in the recovery process in the aftermath of disasters that cause widespread building destruction. New York City is currently mopping up from the World Trade Center bombing, and Long Island is still recovering from a northeaster last November that devastated parts of Westhampton Beach. Several AIA components have created emergency disaster response organizations to assist state, federal, and municipal agencies in the wake of similar disasters. However, before New York can proceed with such a program, we need to develop a data base of volunteers. If you think you could participate, call AIA New York State at 518-449-3334.

### Charrette Releases New Catalog

Charrette, a leading supplier of art, architectural, drafting, and design products, recently announced the release of its 1994-1995 catalog. The 320-page catalog is available for $5, which is redeemable on the first order. For more information, call 800-367-3729, or send $5 to Charrette, 31 Olympia Avenue, PO Box 4010, Woburn, MA 01888-4010.

### Gutman to Speak at Design Awards Ceremony

The 1993 Design Awards program will conclude on Tuesday, November 16, with an awards ceremony at the Tishman Auditorium of the New School. In addition to the presentation of awards in the categories of Distinguished Architecture, Architecture Projects, Preservation, and Special Recognition for Health Care, Robert Gutman, professor of architecture at Princeton University, will deliver a keynote address followed by a reception.

Gutman, who is also on the faculty at Rutgers, where he is professor of sociology, recently published The Architecture Business, a book that addressed the importance of good management in the practice of architecture, particularly with regard to the encouragement of design talent. The Design Awards Committee shares Gutman's concern for the erosion of design as architecture's central activity. This concern is the motivating force behind the evening's program, which is intended to encourage New York architects' best work. For more information on the event, call 683-0023.

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**Watch for your invitation to the annual Architectural Heritage Ball, sponsored by the AIA New York Chapter, on November 8 at the Pierpont Morgan Library.**

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