

Oculus

an eye on New York Architecture

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New York

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Details

by Lenore M. Lucey, 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 respite 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 *Canstructions*. 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, cosponsored 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

AIA New York Chapter members again took the lion's share of the AIA New York State Design Awards. Awards for Excellence went to: **Alastair Standing Architect**; **James D'Auria Associates, Architects & P. Talbot Smith-Miller + Hawkinson Architects**; and **Michael Fieldman & Partners**.

Citations for Excellence in Design were awarded to: **Theoharis David & Associates, Architect**; **Prentice & Chan, Ohlhausen, 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 Homes and Transitional Housing projects. Jury members included **Max Bond, Jr.**, AIA, chair; **Richard Plunz**; **Mack Scogin, AIA**; **Michael Sorkin**; and **Leslie Neblett, RA**.

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

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New York Chapter

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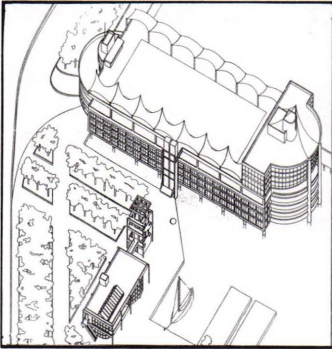
On the cover: Barneys at 660 Madison,
Peter Marino Architect

COVER PHOTO: ©DOROTHY ALEXANDER

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.



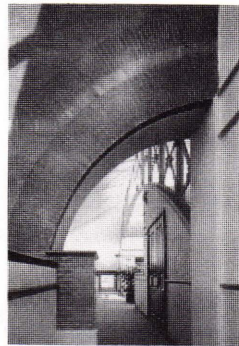
Stuyvesant Cove Park, axonometric of environmental and education center, and renovated parking garage, Karahan/Schwarting

Architects **Karahan Schwarting** and landscape architects **Heintz Ruddick**, in association with planners **Abeles Phillips Preiss & 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 one 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



Barnes & Noble superstore, 675 Sixth Ave., renovation by Shiffer Litchfield Magnuson

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,



New York Zoological Society offices, old Bird House, Bronx Zoo, Davis Brody

formerly the B. Altman Co., was designed in 1877 by D. & J. Jardine....Although James Stewart Polshek got to do the studio for David Letterman in the Ed Sullivan Theater on Broadway (*Oculus*, April 1993, p. 5), the **Phillips Janson Group** has just finished designing the production offices for the "**Late Show with David Letterman**" on

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 **Gruzen 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



New York Zoological Society, Bronx Zoo, Davis Brody

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 & Foulhoux'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 three-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**



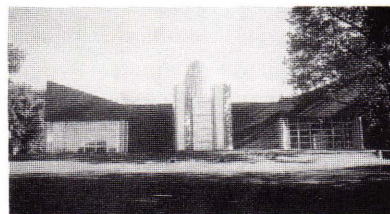
L.A. Public Library Central Library, east wing atrium, Hardy Holzman Pfeiffer Associates



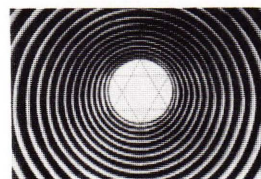
L.A. Public Library Central Library, Hardy Holzman Pfeiffer Associates

Holzman Pfeiffer, the \$214 million project includes the renovation of the majestically moderne original library by **Bertram Grosvenor Goodhue**, which opened in 1926, plus the addition of a 330,000-square-foot east wing (now called the Tom Bradley Wing) and the west-facing Maguire Gardens, designed by Lawrence Halprin. While the fires did damage a million books, plus murals, ornamental stenciling, and sculptures of the Goodhue design, all has been restored, renovated, repaired, and replaced. The new wing's major coup de theatre is an expansive eight-story atrium, with a glass roof and green terra-cotta tile columns looming up around the escalators.

By the opening, the artist-designed chandeliers in the atrium (not shown in the photo), plus a complement of specially commissioned furniture, carpets, lighting, and art, were expected to be in place and rival (if possible) the lustrously atmospheric interiors of the restored portion....Another space



Sanctuary of Sons of Israel, Briarcliff Manor, N.Y., Conklin Rossant



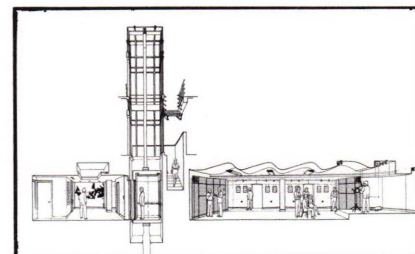
Sanctuary of Sons of Israel, skylight over Bema

that serves as a dramatic interior focus is offered by the new **Sanctuary of Sons of Israel** in Briarcliff Manor, New York, designed by **Conklin Rossant**. The recently completed Sanctuary, added onto the

existing synagogue, is marked by a stainless steel conical tent rising above the Bema. Brick walls enclosing the new space are designed with thin black brick banding to create a pattern of giant stones and reinforce the idea of the wall, of particular symbolic importance in the Jewish faith. However, as James Rossant notes, "Because of hostile environments, synagogues historically have been closed off to the outside world. But this congregation feels now it is time to be open to nature and the community." Therefore, the new sanctuary is designed with glass and aluminum overhead doors in both the exterior walls and the interior ones parallel to them, which can be raised into

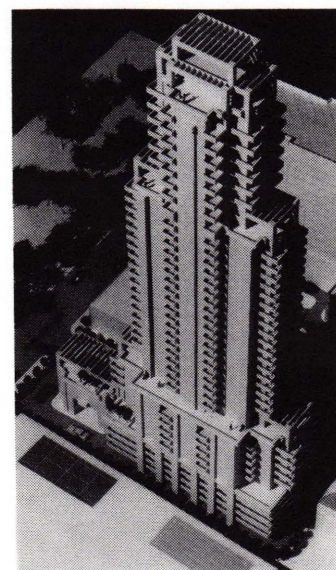
the ceilings of the east and west "porches." The interior can also be expanded by opening layers of folding walls that partition the spaces. Thus the 200-seat Sanctuary can handle 1,200 people easily as it did for recent holidays, and possibly 2,000 people....At the **Montauk Public Library**, **Ray Beeler** has

received the go-ahead for "finishing off the levels that were unfinished" from the 1990-1991 construction of a design he had worked on with **Susanna Torre**. This second phase will add 5,000 square feet to the 4,000-square-foot library's



Montauk Public Library, lower level and mezzanine, Ray Beeler

lower level and mezzanine. The plans, which also include a new meeting room, call for a glass-enclosed interior elevator to link all three levels of the building. The meeting room, seating about 100, would double as an auditorium for plays and concerts....**Frank**



Apartment tower, Bangkok, Thailand, Frank Williams & Associates

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 commuting 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 run according to its famous committee structure, is, however, still a partnership. "I want to go back to shorter, ten-hour days spent on design," says Childs, who as chairman was in charge of the offices not only in New York and Chicago, but L.A., San Francisco, Washington, D.C., London, and Hong Kong ("an outpost"). While the American Stock Exchange, which SOM has been designing, was just canceled, Childs cited new projects as reason enough to say, "We're happy." One is the **international arrivals terminal at Logan Airport**, being designed by **Marilyn Taylor**, and the other, the **American Embassy in Ottawa**, of which Childs is the designer.

Urban Center Books' Top 10

As of September 24, 1993

1. **The Next American Metropolis: Ecology, Community and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).

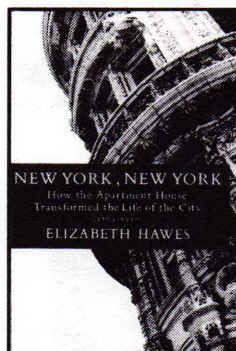
2. **Peter Pran of Ellerbe Becket: Recent Works**, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$30.00).

3. **The End of Architecture? Documents and Manifestos**, ed. Peter Noever (Prestel, paper, \$25.95).

4. **Morphosis: Connected Isolation**, Thom Mayne (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$35.00).

5. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).

6. **AIA Guide to Chicago**, Ali Sinkevitch (Harcourt Brace Jovanovich, cloth \$34.95, paper \$22.95).



7. **Variations on a Theme Park: The New American City and the End of Public Space**, ed. Michael Sorkin (Noonday/Farrar, Straus & Giroux, cloth \$30.00, paper \$15.00).

8. **Whitney Guide to 20th Century American Architecture: 200 Key Buildings**, Sydney LeBlanc (Whitney Library of Design/Watson-Guptill, paper, \$18.95).

9. **Folding and Unfolding, AD Profile No. 102**, ed. Greg Lynn (Academy Editions/St. Martin's Press, paper, \$24.95).

10. **New York, New York**, Elizabeth Hawes (Knopf, cloth, \$30.00).

Rizzoli Bookstores' Top 10

As of September 23, 1993

1. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).

2. **Architecture Culture 1943-1968: A Documentary Anthology**, ed. Joan Ockman with Edward Eigen (Columbia Books of Architecture/Rizzoli, cloth \$50.00, paper \$29.95).

3. **The End of Architecture? Documents and Manifestos**, ed. Peter Noever (Prestel, paper, \$25.95).

4. **Morphosis: Connected Isolation**, Thom Mayne (Academy Editions/St. Martin's Press, cloth \$45.00, paper \$35.00).

5. **Santiago Calatrava**, Matilda McQuaid (Abrams, paper, \$9.95).

6. **I.M. Pei**, Carter Wiseman (Abrams, cloth, \$55.00).

7. **Mediterranean Houses of the Costa Brava**, Xavier Guell (Gili, cloth, \$49.95).

8. **Eric Owen Moss** (Academy Editions/St. Martin's Press, paper, \$35.00).

9. **Morphosis**, Thom Mayne (Artemis, paper, \$24.95).

10. **Tiles**, Hans Van Lemmen (Abrams, cloth, \$60.00).

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



PETER MARINO/STUDIO

The new Barneys, 660 Madison Avenue, Peter Marino Architects

Interview with Peter Marino
by Suzanne Stephens

Peter Marino Architects

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

EXPERIENCE: Skidmore, Owings & Merrill (during school); George Nelson 1971–1973; I.M. Pei/Cossutta & Ponte, 1973–1975. Marino opened his own firm in New York in 1976, and now has offices in New York, Philadelphia, East Hampton, and Paris.

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.



COURTESY ALEXANDER

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

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 sales are strong. The French limestone facade, the large windows trimmed in black 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 \$100 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 candy department at Barneys on 17th Street. Then when the Pressmans expanded Barneys 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: It is unusual for an architect to get the whole job these days, including interiors.

PM: Very. I can't think of many other situations in New York. Not for a quarter of a million square feet.

OCULUS: Yet your office has always specialized in both residential and commercial architecture and interiors.

PM: We are two separate companies — Peter Marino Architects and Peter Marino Limited, which does the interior design work. We do it for financial and legal reasons. The decorating company buys and sells products, and functions quite differently from the architecture firm. It is very profitable.

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 Franck 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 come from more of a painting background than many architects. I consider myself a modern architect with classical baggage.



Main floor, women's department, Barneys

OCULUS: Office buildings from the 1950s have notoriously low ceilings, as does this 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 toto, only connects to the women's store at the ground level. Why?

PM: Barneys'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: Barneys is definitely more open and modern. Bergdorf is much more traditional. Bloomies doesn't have 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 to 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.

We want to make it easy to figure out the floor. The spaces are deliberately open and loft-like, so you can see every corner of the floor. There are very few partitions. The architecture and the interior personality are deliberately the same. The store's columns, 27 inches in diameter, are always round and white. There is consistency and structural clarity.

OCULUS: What about stock?

PM: There are stockrooms on every floor, so Barneys only has to have four blazers on display, not twelve.

OCULUS: The colors in the store are pale creams and beiges in both men's and women's departments, although the colors in the men's might be slightly darker, and there are more stripes and plaids. With all these considerations, why does the men's department have more fluorescent lighting mixed in with the incandescent than the women's store? The light in the men's store is bluer on the upper floors.

PM: The energy codes make it necessary to use fluorescent lighting, but we mixed it and tried to use only incandescent and halogen lighting on the first floor.

OCULUS: You use fairly exotic woods and stones: French Luget limestone for the exterior, plus slate; gray-stained lacewood, frosted sycamore, bleached anigre, and cerused oak along with ipe walnut and satinwood. For metals you bring in polished nickel, oil-quenched steel, burnt steel, and good old stainless steel. Then you have designed suspended light fixtures of alabaster and lamps with goat skin and leather shades. Much of the furniture has been custom designed by your firm, along with the different patterns of sisal and sea-grass carpets. Now weren't you on a budget?

PM: You need a great client like Barneys. For example, you have to replace the sisal once a year. Big stores don't want that level of maintenance. We were on a budget, based on a cost per square foot, but I can't tell you the amount. Barneys said if I wanted expensive furniture it was up to me to cut the budget elsewhere. For example, we saved on the wood floor in the boys' department by installing carpeting.

OCULUS: Are you good at watching money?

PM: We have a good team. Forty-five people worked on the store. Each floor had a team, and each floor was assigned a dollar amount from the budget. We were allowed to apportion more here and less there. I knew the first floor would be unique because of the custom cabinetry. But the teams watched it. Barneys also has its own facilities department with in-house architects monitoring costs closely.

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 Barneys. 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



Men's department, main floor, Barneys

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 cutting-edge 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.

EXPERIENCE: Michael Scott and Partners, Dublin, 1945–1948; Maxwell Fry and Jane Drew, London, 1946; United Nations Planning Office, New York, 1949; Eero Saarinen and Associates, Bloomfield Hills and Birmingham, Michigan, and Hamden, Connecticut, 1950–1966; established own practice with John Dinkeloo, Hamden, 1966.

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



COURTESY ALUMNI

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.

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.

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 fundraising 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 curator 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.



COURTESY JEWISH MUSEUM

Warburg mansion and addition by Kevin Roche John Dinkeloo for the Jewish Museum

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 passerby 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

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.

Architecture Dialogue

Formulates an ongoing series of programs addressing architectural design issues, trends, and the state of architecture today.

Architecture for Education

Members primarily working on educational facilities stay informed of activity in the field, including recreational and cultural facilities.

Architecture For Justice

Members focus on the design and building of judicial, correctional, and law enforcement building types.

Art and Architecture

Presents programs exploring the collaborative efforts between artists and architects.

Associates

Associate members of the Chapter address professional development, licensing, and design issues.

Building Codes

Addresses specific Building Department and Code changes such as handicapped accessibility.

Computer Applications

A forum for the exchange of ideas regarding systems availability, costs, and other pragmatic issues.

Corporate Architects

Members consist of architects employed by corporations; experiences are shared, and field trips are organized.

Design Awards Programs

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.

Foreign Visitors

Organized to assist foreign architects and related professionals visiting NYC.

Government Affairs

Concerned with legislative issues governing the practice of architecture.

Health Facilities

Members concerned with all aspects of the architect's responsibility in designing facilities of this type.

Historic Buildings

Monitors the activities of the Landmarks Commission, presents testimony, and arranges open Chapter meetings on informational and technical subjects.

Housing

Concerned with the state of housing in New York, its design, the constraints of regulation, and financing.

Interiors

Develops and implements the role of Chapter members as interior designers.

Leadership Alliance

Presents programs to offer potential clients and related professionals a better understanding of architectural services.

Learning By Design:NY

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.

Marketing & Public Relations

Organizes programs to inform and assist Chapter members in marketing initiatives.

Membership

Develops and implements the Chapter's recruitment efforts.

Minority Resources

Provides a forum for minority members.

Professional Practice

A forum for exchange of information and the development of positive action toward running a businesslike practice.

Public Architects

Organizes seminars and field trips highlighting the collaboration of architects employed in public agencies with architects commissioned by the public sector.

Public Sector Contracts

Meets with representatives of city agencies to explore improvements, changes, and enhancement of the city's standard A/E contract.

Women in Architecture

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.

Zoning

Works with city agencies to review proposed text changes to the Zoning Resolution.

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

6:00 pm
Professional Practice at Gensler Associates

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.

Join your friends and
colleagues for the AIA
New York Chapter Heritage
Ball on November 8!

AIA New York Chapter

November 1993

2

Tuesday LECTURES

Neo Ego: The Underground Matriarchy in Contemporary Graphic Design. Given by Laurie Haycock Makela. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

Bridging: 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.

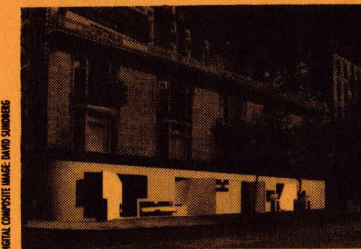
3

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.



Collaborative Building Project, Storefront for Art and Architecture. Closes December 30.

4

EXHIBIT

From Concept to Building: A Project in Singapore by Architect Paul Rudolph. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 13.

LECTURES

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.

The Development of Lincoln Center. Given by Tom Mellins. Sponsored by Architecture on Stage. 6 pm. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. \$7.

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. Houghton Gallery, Cooper Union Foundation Building, 7th St. at Third Ave. 353-4220. Closes December 8.

11

Thursday

AIA NEW YORK CHAPTER SPECIAL EVENT

Constructions. 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.

LECTURES

Bernard Maybeck: Visionary Architect. Given by Sally Woodbridge. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

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, 804-780-0070.

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.

Application deadline for Con Edison 1993 Architects and Engineers Awards Competition. Contact Philip McGuire at the Con Edison Natural Gas Trade Alliance Program, 4 Irving Place, New York, NY 10003, 460-1343.

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 Rotch Traveling Scholarship. Contact the Boston Society of Architects, 52 Broad St., Boston, MA 02109, 617-423-1700.

The Last Country Houses and Their Gardens: Sir Edwin Lutyens and Gertrude Jekyll. Given by Dale Harris. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

SEMINAR

Designing Brick for the Twenty-first Century. Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

18

Thursday LECTURES

Recent Projects. Given by Jean Nouvel. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

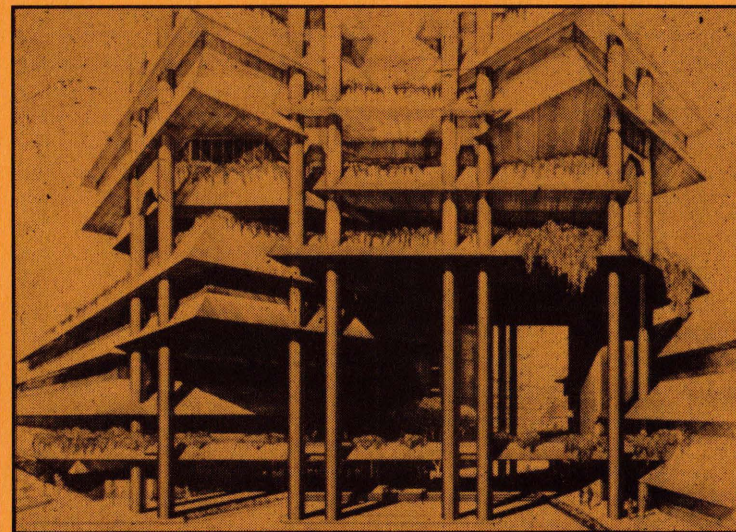
Unauthorized Infrastructure. Given by Guy Nordenson. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-8165.

30

Tuesday LECTURES

Art and Architecture in the Baltic Region. Given by Peter Lauritzen. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

Wine, Women, and Paintings: Robert Walpole, Houghton, and the Grand Country House. Given by Olivier Bernier. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.



Lobby entrance, Dharma Corporation Headquarters, Singapore, Paul Rudolph.

Maximum City: The Biography of New York. Given by Michael Pve. Sponsored by the

December

Thursday LECTURE

From Hofburg to Werkbund: Monarchs to Workers. Given by **Otto Kapfinger**. Sponsored by the Art Deco Society of New York. 8:00 pm. The New School for Social Research, 66 W. 12th St. 679-DECO. \$12.

AIA NEW YORK CHAPTER EVENT

Negotiating Fees and Contracts in the Post-Recession Era. Given by **Levi Kill** and **Howard Mistahl**. Sponsored by **Plaza Construction Corporation**. 200 Lexington Ave., 16th floor auditorium. 683-0023, ext. 16.

5

Friday EXHIBIT

Competition for the New Austrian Cultural Institute, New York. Sponsored by the Architectural League. Urban Center Galleries, 457 Madison Ave. 753-1722. Closes December 1.

7

Sunday EXHIBIT

Vienna Architecture: The State of the Art. Graduate School of Architecture, Planning, and Preservation, Columbia University, 100-level Avery Hall. 854-3414. Closes December 10.

8

Monday

AIA NEW YORK CHAPTER EVENT

Architectural Heritage Ball. Sponsored by **AIA New York Chapter**. 683-0023.

LECTURE

Herzog and de Meuron: Recent Work. Given by **Jacques Herzog**. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

9

Tuesday

AIA NEW YORK CHAPTER EVENT

Great Expectations — Hits and Misses: The View from Albany. Given by **Richard Thomas**, **Daniel Duffy**, and **Walter Tuchowski**. Sponsored by **AIA New York Chapter Health Facilities Committee**. 6:00 pm. 200 Lexington Ave., 16th floor auditorium. 683-0023.

James Ingo Freed. Sponsored by the Architectural League. 6:30 pm. Caspary Hall, Rockefeller University, 66th St. and York Ave. 753-1722. \$7.

13

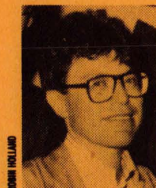
Saturday EXHIBIT

Vito Acconci and Steven Hall. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 30.

15

Monday LECTURE

In the Beginning: Boulevards and Parkways. Given by **Joseph Passonneau**. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-8165.



DANIEL LIBESKIND

16

Philip Johnson: The Glass House Book Signing. Sponsored by Urban Center Books. 5:30 pm. 457 Madison Ave. 935-3595.

EXHIBIT

Paul Rudolph: Explorations in Modern Architecture, 1976-1993. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes February 12.

LECTURE

Nouvel and Cattani, Architects: Current Work. Given by **Jean Nouvel**. Sponsored by the Architectural League. 6:30 pm. Cooper Union Great Hall, 7 E. 7th St. 753-1722. \$7.

17

Wednesday LECTURES

Where the Space Ends, Architecture Will Start. Given by **Wolf Prix**. Sponsored by the Graduate School of Architecture, Planning, and Preservation, Columbia University. 6:30 pm. Wood Auditorium, Avery Hall. 854-3414.

PULL OUT & PIN UP

CONTINUING EXHIBITIONS

Legacy of Italian Fascist Architecture: Asmara, Eritrea. Graduate School of Architecture, Planning, and Preservation, Columbia University, 200-level Avery Hall. 854-3414. Closes November 13.

Hugo P. Herdeg: Photographer, 1909-1953. Graduate School of Architecture, Planning, and Preservation, Columbia University, Arthur Ross Architecture Gallery, Buell Hall. 854-3414. Closes December 10.

Cities of Childhood: Italian Colonies of the 1930s. Graduate School of Architecture, Planning, and Preservation, Columbia University, 400-level Avery Hall. 854-3414. Closes December 10.

Mechanical Brides: Women and Machines from Home to Office. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes January 2.

Toward Modern Design: Revival and Reform. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes January 2.

Thomas Jefferson and the Design of Monticello. Equitable Gallery, 787 Seventh Ave. 554-4818. Closes January 8.

Putt-Modernism. Artists Space, 223 W. Broadway. 226-3970. Closes February 27.

Center Galleries, 457 Madison Ave.
Reservations 935-3960.

AIA NEW YORK CHAPTER EVENT

How to Write Persuasive Marketing Materials. Given by **Dr. Erika Rosenfeld**. Sponsored by the **AIA New York Chapter Marketing and PR Committee**. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

22

Monday LECTURE

In Regional Rail: A Mobility Prescription for the Tri-State Region. Given by **Jeffrey Zupan**. Sponsored by the Temple Hoyne Buell Center for the Study of American Architecture. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-8165.

23

Tuesday

AIA NEW YORK CHAPTER EVENT

Official Chapter Meeting. All members are encouraged to attend. The AIA award-winning video on antitrust "Legal Hardhat 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.

LECTURES

Current Work. Given by **Rafael Viñoly**. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

Architecture and the Spoils of War: Blenheim and Other Palaces. Given by **Olivier Bernier**. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

29

Monday LECTURES

Don Wallace: 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.

Thursday LECTURES

To Be Mayor of New York: Ethnic Politics in the City. Given by **Chris McNickle**. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

Between the Iron Curtain and the Glass Curtain: Reflections on Architecture during the Cold War. Given by **Joan Ockman**. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

3

Friday EXHIBIT

Arata Isozaki: Works in Architecture. The Brooklyn Museum, 200 Eastern Parkway, Brooklyn. 718-638-5000. Closes February 27.

LECTURE

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

7

Tuesday LECTURES

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

Roman, Gorgeous, and Chaste: 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.

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.

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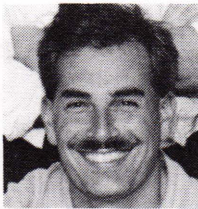
(212) 387-6300, ext. 66
Bruce Weiskopf

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.

EXPERIENCE: Richard Moger Architects, 1980–1981; James Stewart Polshek & Partners, 1981–1983.



David Rockwell, Architect

EDUCATION: Syracuse University School of Architecture, B.Arch., 1979; Architectural Association, London, 1979–1980.

EXPERIENCE: Roger Morgan Set Design, 1980–1981; the Walker Group, 1982–1983.



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 parti 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 about your newest space?

JH: The Jonathan Morr espresso bar on Sixth Avenue between 56th and 57th is not like your average espresso bar. The space speaks to movement; people circulate quickly because they serve so much coffee. We created a distorted image with a strong sense of movement and direction that includes a canted ceiling, curved bar, and angled trash receptacle and display units. We used pure forms that have a strong abstract quality and don't look like anything. There's a glass-chip terrazzo counter, and ten silver-leaf coffee-cup sconces. Standing counters are made of colored cast resin, and the floor is stained concrete. There are no real materials here, which is part of the game — to make things nobody could relate to at all.

OCULUS: Do you approach retail spaces differently?

DR: When Richard Morgenthal hired us to design the Morgenthal Fredericks eyewear shop across from the Whitney Museum, he said that each one of our spaces really looked like the inhabitants. He makes these very high-end, customized, incredibly crafted glasses. We looked at a pair of sunglasses and said, bottom line, why do these cost \$500 and they're \$10 on the street? It was mainly about the hinges, some of which are \$150 hinges. That led us to that kind of architecture, which is about the way the materials have been put together and the craftsmanship and the emphasis on detail to reinforce the product. A series of furniture pieces creates a spatial dimension, and the finishes become a backdrop for the eyewear.

OCULUS: How has your own 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 Now! 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 use plan that emphasizes entertainment architecture.



Jonathan Morr espresso bar

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.

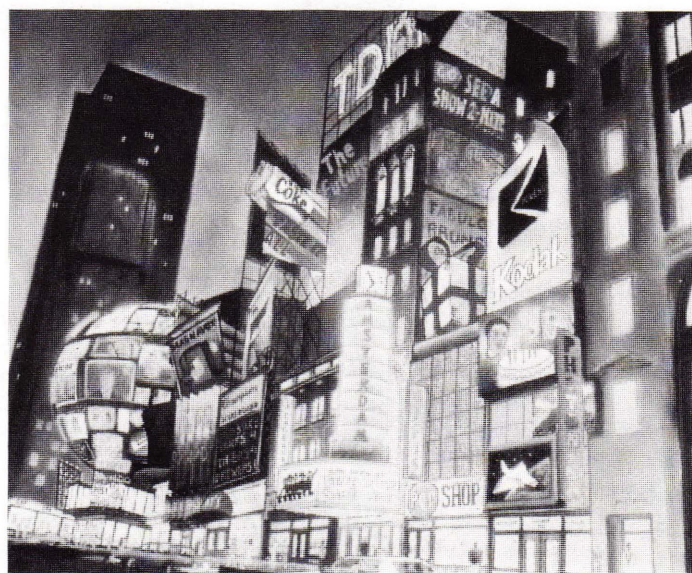
OCULUS: How do you convince clients that the expense of taking a long-term view will pay off?

DR: By every means available. We won't say we stretch the truth, but it's a process. When you know the client has a finite budget, you don't want to decide that's the project where you're going to create this thing that's in your interest and not the client's. There are times to win that battle and times to lose it. We make the client part of the relationship of controlling the budget, so that it's not just us against them.

Forty-second Street Part I: What You Might Still Want to Know about 42nd Street



Rialto Building, northwest corner (site 3), Seventh Ave. and 42nd Street, Robert Stern, M & Co.



South side of 42nd Street looking toward Seventh Ave., Robert Stern, M & Co.

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 — monster office buildings — go up instead. The interim design for renovating existing buildings during the recession had been the answer. Yet now opponents such as the 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. Since negotiations continue with Prudential Insurance and Park Tower Realty, the plan unveiled in mid-September mainly consisted of intentions, principles, and splashy renderings. Instead of actual specifics, the guidelines call for "layering," "unplanning," and "transparency" to

recreate 42nd Street's historic vitality by way of planned ersatz chaos.

According to Paul Whalen, a partner at Stern's firm, "We are not trying to go back to any particular time and say that 'this is the perfect time and that's what we have to bring it back to.' Instead, the team has 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 signage planned for the reoccupied street will seek to reinforce the jumbled, unaligned commercial exuberance that, until the UDC swept much of it away, kept the street visually jumping. According to the few descriptions that were presented, the guidelines will specify a variety of signage dimensions at different sites.

Other restrictions on appearance not yet released are rumored to involve designs of storefronts for light and transparency, and security grills, etc. Behind all these

appearance considerations is the guidelines' attempt to mix and match retail uses for particular sites, from restaurants and bars, to health clubs, to sports venues and souvenir purveyors. Stern pointed out that the two theaters, still privately-owned, may not function as legitimate theaters, but will continue to be important contributors to the character of 42nd Street.

If the plot seems to be thick, it is. For one thing, there are actually three kinds of guidelines: those for the development sites, which will be the most rigorous; those for the six theaters on the block controlled by the New 42, as well as the New Amsterdam Theatre; and those for sites 7 and 8 (see p. 11). However, says Paul Whalen, "We are thinking of the street all at once, not just the TSCA sites. We don't want it to look as if somebody came in at one time and there was this great shift in the direction of the street."

From the beginning, Stern has insisted that the wide open, bubbling 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.

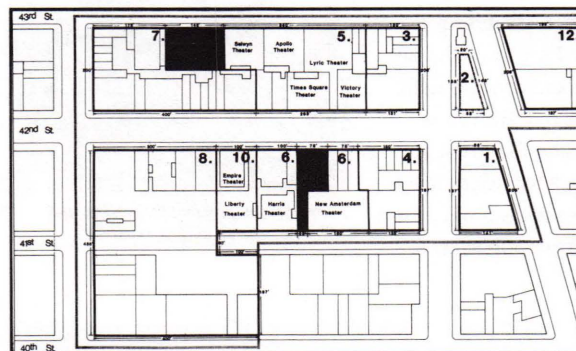
The New York State Urban Development Corporation, with Vincent Tese as chairman, dominates this stage. Through its subsidiary, the **42nd Street Development Project**, it has become the landlord for a number of parcels from 41st Street to 43rd Street, and Broadway to Eighth Avenue. According to 42nd 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 Milstein 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.



42nd Street Development Project site plan

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 for 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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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?

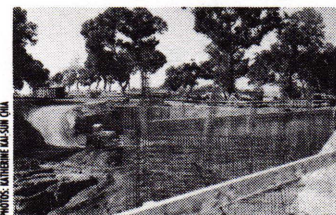
Kahn once remarked that architecture "is not the filling of areas prescribed by a client. It is the creating of spaces that evokes a feeling for appropriate use." Going against this credo, the addition's architects, Anshen and Allen, and client, Jonas Salk, have resisted pleas to place the addition underground, 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,

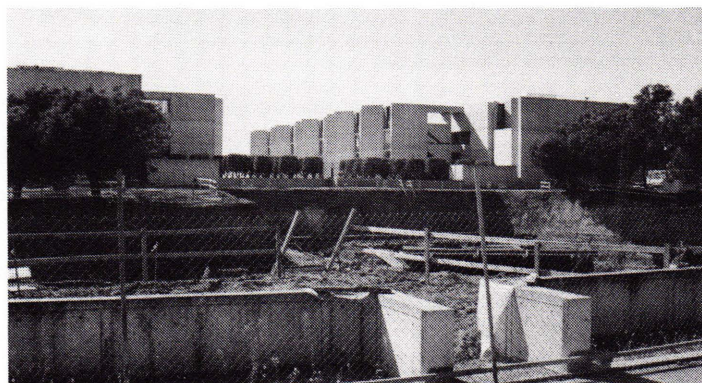
Salk tried to disavow the sacred aura of the grove. He explained that his houseman had planted the eucalyptus trees to fill up the dirt area that, in Salk's mind, would someday be occupied by the east wing of the complex. "Things change, as in nature," said Salk, and he emphasized the "big picture." "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.



Construction proceeds for Anshen and Allen expansion at Salk Institute



Where eucalyptus groves once stood, Salk Institute, La Jolla, California, Louis I. Kahn

a Kahn design. In imitating Kahn's original axial court, the new architecture will merely "reflect a lesser version of [Kahn's] concept and accentuate its own banality," commented Sue Ann Kahn. "The design is a Band-Aid solution," she added, which transfigures the Institute's architecture from a temple to science into a business park for research.

In Kahn's original master plan, three complexes (of differing architectural character) house individual functions; the autonomous groups engage in an asymmetrical dialogue, orchestrating the metaphysical dynamics of the site. The progression through the grove not only alluded to nature's role in scientific

The forecourt in the Anshen and Allen scheme not only destroys that balance of Kahn's narrative but also trivializes the singularity of Kahn's original space. In 1965, Kahn remarked of the court (which he referred to as a garden then), "The two laboratory gardens and four laboratory buildings [in the initial scheme] have become a single garden flanked by two laboratory buildings.... One garden is greater than two because it becomes a place in relation to the laboratories and their studies. Two gardens were just a convenience. But one is really a place; you put meaning into it; you feel loyalty to it."

Despite the continuing construction, the Louis I. Kahn Preser-

vation Group, led by Kahn's son, Nathaniel, and architect Stuart Emmons, is attempting to halt the project and restore the grove. According to the Group's legal counsel, Liv Svendsen Finne, "We are taking steps to seek a Section 106 review under the National Historical Preservation Act." If they can prove that funds used to build the addition and pay architectural fees have been integrated into the Institute's general overhead budget, of which 75 percent is funded through the National Institute of Health, the addition would then be considered a federal undertaking and would be reviewed by the Advisory Council for Historic Preservation (which includes the Secretary of the Interior, the Attorney General, and experts in the field).

The Salk is also eligible for landmark status. Although it will not reach the 50-year-old landmarking 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. Lucey, 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 Piesla'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 gris. 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 Korzius, 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.

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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



Ted Hammer

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.

Health Insurance Information Offered

by Lester Korzilius, AIA

With the advent of the New York State community rating law earlier this year, the health insurance market in New York has changed

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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.

In 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 Fredi 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**



Robert Gutman

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.

The Chapter wishes to acknowledge the 1993 Design Awards program's sponsors, without whom the awards program could not exist:

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- Bartel Company
- Howard Brandston Lighting Design Inc.
- Fisher Marantz Renfro Stone
- Furniture Consultants
- Gotham Construction Corporation
- Hardie & Associates
- Hillar Construction, Inc.
- The Knoll Group
- Mariano D. Molina, P.C.
- A. Ottavino Corporation
- Pavarini Construction Co.
- Piro Construction Corp.
- Prosurance Brokerage Associates
- Leslie E. Robertson Associates
- Severud Associates
- Shelton Lighting, Inc.
- Skidmore, Owings & Merrill
- Stewart Sales
- Strategic Development & Construction Corp.
- TDX Construction Corporation
- Tishman Realty & Construction Co. Inc.
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- Weidlinger Associates

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