

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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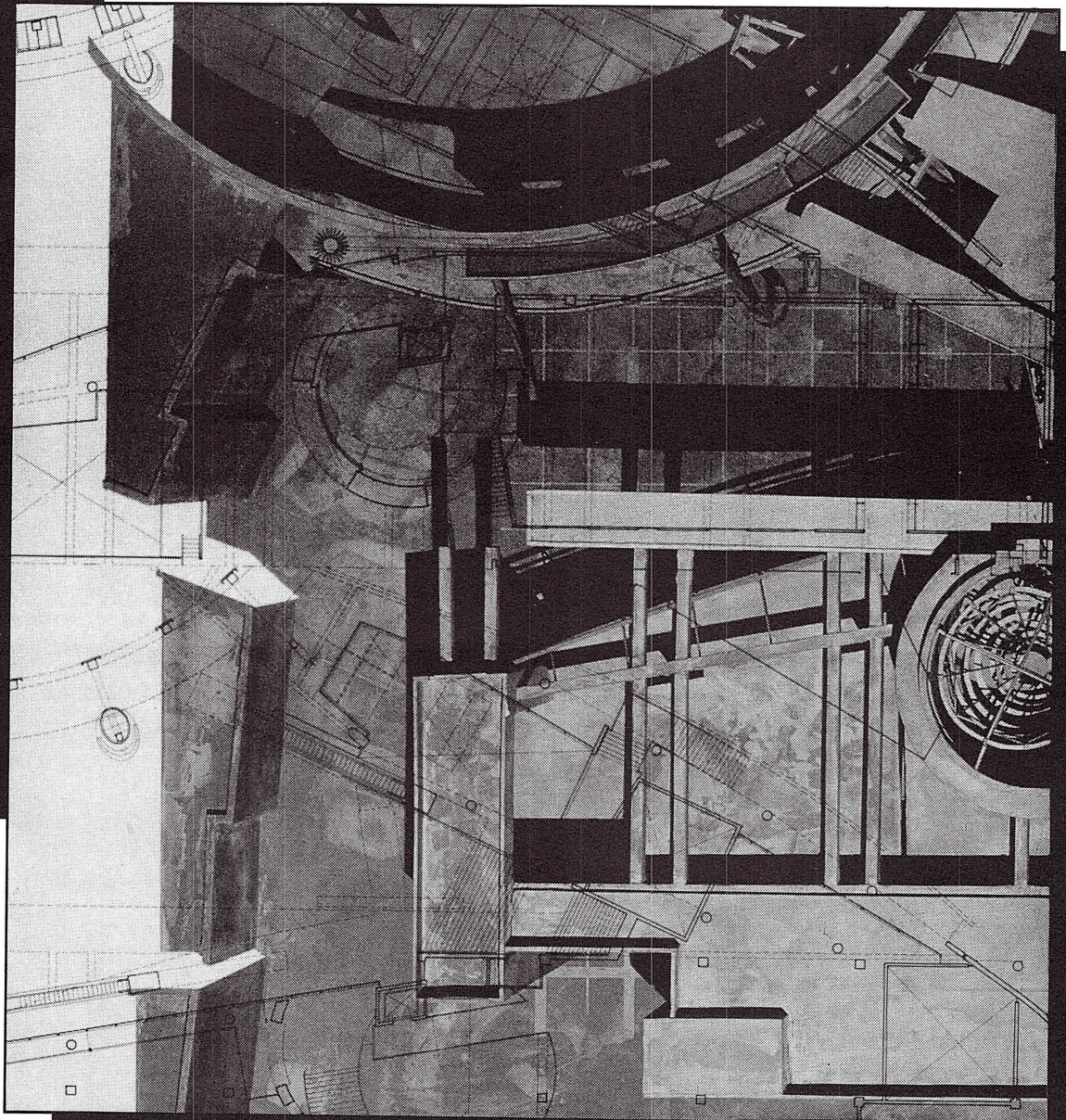
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newsletter is produced by the *Oculus*  
editorial team.

## Details

by Lenore M. Lucey, FAIA

- The Chapter maintains a file on each of the national **Professional Interest Areas (PIA)**, with a directory of members for each PIA, current newsletters, and other information. Material is available for reference between 9:00 am and 4:30 pm.
- Many thanks to **Erica Stoller** at **Esto** and **Peter Aaron** for the generous donation of photography of the Chapter offices, which will appear in an upcoming issue of *Architecture* magazine.

• The Chapter is now the proud owner of a combination TV-VCR, thanks to staff member Judy Rowe, who entered a sweepstakes sponsored by Quill when ordering office supplies. Members can now arrange to view the "Architects in Training" videotapes, preview AIA's videos designed for prospective clients, and see the "Legal Hardhat Required" video about antitrust. Watch for the announcement of available titles and information on how to arrange appointments in the January *Oculus*.

- Your membership in AIA is of increasing value in obtaining discounts from many suppliers. **Charlotte and Urban Center Books** offer discounts to members who present their AIA cards. **Consulting for Architects** will give you \$25 off (per individual) on CAD courses taught by their state-licensed instructors. **AIA National** offers substantial member discounts on books and publications, as well as reduced cost services from various suppliers (copiers, office supplies, car rentals, overnight express, phone service rebates, and so on) through the **AIA Advantage** program. Call 202-626-7438 for more information.

## Tour of New Stuyvesant High School

by William C. Andersen, AIA

On Saturday, January 8, at 10 am, the Architecture for Education and Public Architects committees of the AIA New York Chapter are sponsoring a tour of the new **Stuyvesant High School**, conducted by Peter

**Samton, FAIA**, and **P.S. 234**, conducted by **Richard Dattner, FAIA**, the architects of the schools. For those interested, a tour of the Borough of Manhattan Community College will follow. We will assemble at Stuyvesant High School on the northeast corner of Chambers and West streets in Lower Manhattan between 9:45 and 10:00 am. For reservations, call the Chapter at 683-0023, or Bill Andersen at 346-8890. The fee for this tour is \$5 for AIA members and \$10 for nonmembers.

## Inauguration of 1994 Officers

The Chapter's president and officers will be inaugurated at a special meeting at 6:00 pm on Tuesday, December 7. Current president

**David Castro-Blanco, FAIA**, will hand over the gavel to incoming president **Bartholomew Voorsanger, FAIA**. Other officers to be inaugurated are **Marilyn Jordan Taylor, AIA**, first vice president and president elect; **Jerry A. Davis, FAIA**, **Michael F. Doyle, AIA**, and **Bruce Fowle, FAIA**, vice presidents; **Linda Yowell, AIA**, secretary; and **Jan Keane, AIA**, treasurer. Directors being installed are **Stanley Abercrombie, FAIA**; **Geoffrey Doban, AIA**; **Mary Jean Eastman, AIA**; **John Tarantino, AIA**; **Roberta Washington, AIA**; **Philip Tusa, Associate AIA**; and **Charles Uribe, public director**.

The Chapter's 1994 committee chairs officially take office at this Chapter meeting, for which there is no fee. Refreshments will be served. Please mark your calendar to come and meet the Chapter's Board of Directors at 200 Lexington Avenue on the 16th floor. RSVP to 683-0023, ext. 16.



Bart Voorsanger

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New York Chapter

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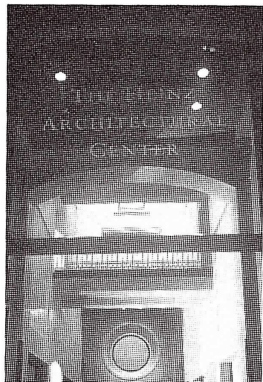
On the cover: MTV Studios, 1990,  
Morphosis



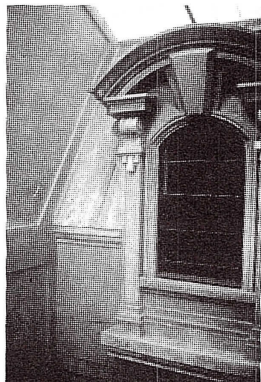
## SCOOP Suzanne Stephens

### Architectural Center Opens

The **Heinz Architectural Center**, which opened last month in the Carnegie Art Museum in **Pittsburgh**, was designed by **Cicognani Kalla Architects**, a young, still relatively unknown firm. It is not the largest



Entrance hall, Heinz Architectural Center, Cicognani Kalla Architects



1951 to 1959, includes a reception area and a work space, plus Wright's own office. Its furniture, fittings, and objects were transplanted to the center after it was purchased from Domino's Pizza founder and erstwhile Wright collector, Thomas Monaghan, who had bought the office in 1988 from the owner of the building at 319 Grant Avenue. The center, which already has a collection of 3,000 drawings, photographs,

models, and building fragments, occupies a building designed by **Edward Larrabee Barnes** as an expansion of the original 1907 building by Alden and Harlow. This is indeed the

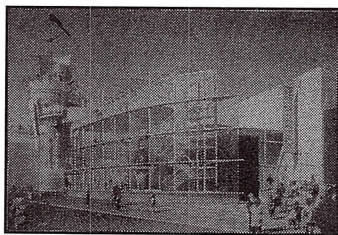
project the architects have executed, since the two, Pietro Cicognani and Anne Kalla, have already produced some fairly sizable houses in posh exurban areas, along with offices and stores. Nevertheless, it represents a certain step up from designing residential projects for patrons of the arts to designing the actual art facilities themselves. Both Cicognani and Kalla are graduates of Columbia's GSAPP. Before starting their firm in 1985, he worked for Mitchell/Giurgola and she for James Polshek.

Their three-level, 17,000-square-foot center includes a two-story library with a barrel-vaulted skylight and Pompeian red walls, and a three-story skylighted atrium with ochre walls. For the colors, Cicognani says they looked toward the Thorwaldsens Museum in Copenhagen, and for manipulation of space and light to John Soane's Museum in Lincoln's Inn Fields, London. Adding to this atmospheric museological mix is an actual **Frank Lloyd Wright** office installation on the first floor. Wright's field office in San Francisco, which was open from

Russian-doll approach to museum design: architecture within architecture within architecture.

### Other Cultural Facilities

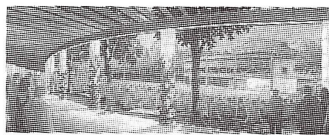
The **Chattanooga Creative Discovery Museum**, designed by **Lee Skolnick Architecture and Design Partnership**, is about to



Chattanooga Creative Learning Center, Lee Skolnick

go into construction. The privately-funded, \$11 million children's museum of arts and sciences will open in May 1995. Evocative of **Gunnar Asplund's** exhibition halls and restaurant for the Stockholm Exhibition of 1930, its 42,000 square feet are arranged in juncy, chunky, sculptural, and fragmented pieces, some partly clad in white porcelain

enamel panels, others in glass. The highly visible tower for science-oriented interactive exhibits is covered in copper. Skolnick, whose permanent exhibitions, temporary exhibitions, and children's museums seem to be in heavy concentration in Washington, D.C., as well as other parts of the country, admits this is a building type that has opened up a lot of work. In **Easton, Pennsylvania**, Skolnick and his firm are beginning work on a cluster of museums in the center of the traditional industrial town. This square, to be called Two Rivers Landing, will have a discovery center and a new Heritage Corridor Visitors Center. The National Canal Museum is also



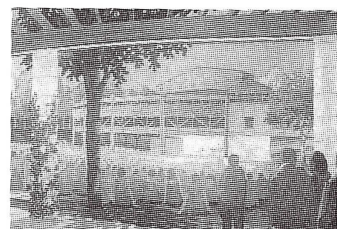
Waterloo Performing Arts Center, N.J., Cooper Robertson Architects

to be moved to the site where the collection of spaces will total 80,000 square feet....**Cooper Robertson Architects** is in charge of the design for the open air Waterloo Center for the Performing Arts proposed to be completed for the summer season in **Waterloo Village**, New Jersey. Now that the **Metropolitan Opera** is lined up to perform there and the Philharmonic and American Ballet Theater are expressing strong interest, the project is gathering steam. The state of New Jersey is donating \$6 million for planning and development studies, with a bond issue and private funds slated to pay \$44 million toward the cost of construction. The theater itself will provide 4,000 seats under a roof, and will accommodate 5,000 people on the lawn, similar in design format to Tanglewood near Lenox, Massachusetts, and Glimmerglass in Cooperstown, New York. At this moment the office reports that it isn't sure of the materials, but it does want it to have a "woody" feeling characteristic of a state park and the historical village where it is located....**Theaterama**, the squat, round concrete structure



Theaterama renovation, Flushing Meadow, Alfredo De Vido

that was part of **Philip Johnson and Richard Foster's** New York State Pavilion at the World's Fair in 1964, has just been reopened in Flushing Meadow. Originally over-



shadowed by the more flamboyant open air pavilion, Tent of Tomorrow, the building had a 360-degree screen for showing films of New York State attractions inside, while displaying contemporary art on its exterior walls. Now it has been renovated by **Alfredo De Vido** for the Queens Council on the Arts so that a 500-seat auditorium and 100-seat experimental performance hall can be used for productions mounted by Theater in the Park. De Vido, plus engineers Geiger Gossen, Hamilton, and Liao of Suffern, New York, covered the original wood dome with an aluminum geodesic one to better keep out sound and rain, but left the original wood dome exposed on the inside. De Vido also added a new lobby and an entrance flanked by concrete pylons containing elevator and fire stairs. The curvy motif employed shows De Vido's desire to be contextual with Johnson's building. (And what would Johnson have done?)

### Around the City

By January **Edward Larrabee Barnes** will no longer be in part-



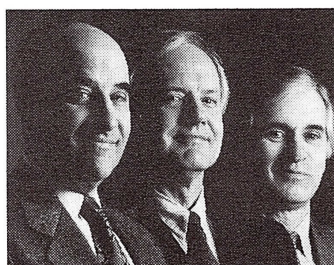
nership with **John M. Y. Lee**. Barnes, who is 71, plans to maintain an individual practice at his old



Edward Larrabee Barnes

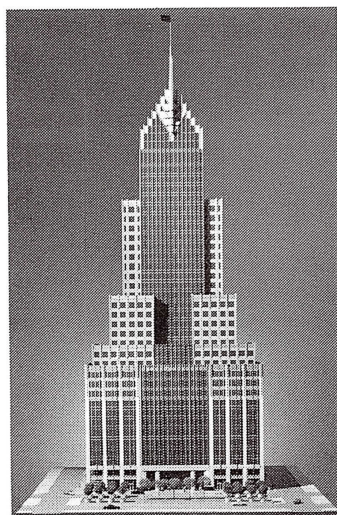
quarters on West 13th Street, while Lee begins a partnership with **Michael Timchula**, a former Barnes employee. John M. Y. Lee/Michael Timchula Architects is currently working on the San Francisco Courts Building in a joint venture with Mark Cavagnero, Hood Miller, and Ross Drulis....By February or March, the two-year-long study that **Davis Brody** has been undertaking for the Port Authority's **World Trade Center** is expected to be made public. The under-wraps renovation scheme for the plaza and the underground concourse involves one million square feet. Davis Brody is working with HTI/SDI retail and design consultants to come up with a plan that will be more successful than the previous food court in the concourse. "We want to enhance the plaza and create an architectural relationship between the plaza and the concourse, to improve patron orientation and make this a destination that pays for itself," explains **Steven Davis**. The idea, according to the Port Authority, is to involve the private sector in a major way.... For years flattop modernist buildings have dominated Park Avenue in Midtown. Now **Swanke Hayden Connell Architects** is showing how to surgically create a stepped-spire top without changing the floor area ratio. It about to perform this major overhaul on the former ITT building at **320 Park Avenue** designed in 1959-60 by Emery Roth. The renovation of the 696,984-square-foot, 34-story building for Mutual of America is to be achieved not by adding actual usable floors, but by dropping the thirteenth floor and putting the extra floor area into the stepped back and reshaped upper stories. Spaces inside are also being

renovated, including a new two-story lobby of marble and stainless steel. The exterior will be re clad in granite, metal, and glass....The office of **May Whitelaw Pinska**, formed last year, has been designated as the architects and urban designers for the redesign of **Foley Square**. The planning team, spearheaded by landscape architects Coe, Lee, Robinson, and Roesch, also includes Louis Berger for the traffic and civil engineering work. Basically, "the idea is to make the collection of traffic islands comprised by Foley



Arthur May, Graeme Whitelaw, and Stanley Pinska

Square into a civic space," says Arthur May. Since the New York County Courthouse by Guy Lowell and the U.S. Courthouse by Cass Gilbert could use a grander plaza, much of the public would probably agree with the concept. One little problem: Where are the judges and civil servants going to park, once their favorite spots are gone? Deciding on a scheme that will satisfy the various parties involved, including the Department of City



320 Park Avenue renovation, Swanke Hayden Connell Architects

Planning, DOT, and GSA, should take a year. Meanwhile, May Whitelaw Pinska just finished a brick low-rise **Education and Training Center** for Con Ed at Long Island City.

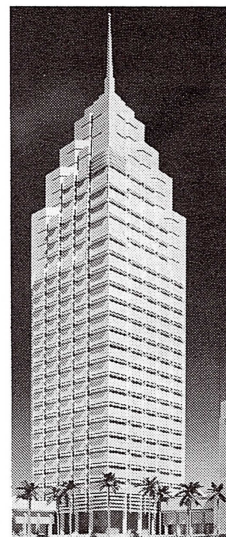
## Farther Afield

**Cesar Pelli** and **HLW** won an invited competition to design the **Al Jeraisy Business Center** in Riyadh, Saudi Arabia. The team was selected from five finalists (including HOK, SOM, CRSS, and Yamasaki) who were asked to come up with a master plan for the 323,000-square-foot site. Initially a 26-story corporate headquarters and a mosque will be built, while additional phases include commercial, retail, and residential areas. The tower, which bears the trademark Pelli-esque ziggurat-and-spire silhouette, may be either stone or precast concrete....**The Stein Partnership** is currently completing the **Community Church of the Pelhams**, a Tudor Revival affair designed in the 1920s by an unknown architect. While the exterior was finished, only about 20 percent of the interior reached that stage. "It's an amazing assembly of spaces," says **Carl Stein**, about the building whose sanctuary is roughly 5,000 square feet and four stories high, with a timber-beam roof. Stein, who joined the firm in 1971 and became a partner in 1977, took over as its principal following the death of his father, Richard Stein, in 1990. "The church wanted a seven-day-a-week usable space," he says, "which also would be environmentally responsible. This is something we've been involved in for years, but bringing these all together within an eclectic building is a challenge."

## In Case You Haven't Noticed

The Professional Service Management Journal has come out with its **1993 Financial Statistics Survey**, which shows that profits for design firms dropped almost 15 percent from last year. That's nationwide. *PSMJ* tells *Oculus* that the statistics

*Al Jeraisy project, Riyadh, Saudi Arabia, Cesar Pelli and HLW*



show the drop in the northeastern U.S. (Boston to Philadelphia) to be 96 percent. Yes. Average profits from gross revenues were 4.6 percent in 1992, and only 0.2 percent in 1993. Reasons for the drop in profits include, of course, the recession that never goes away, plus rising labor and overhead costs. Other factors, the magazine reports, are the lower fees paid by government clients and the hefty amount of money spent by firms going after government (and other) jobs.

## EVENTS Katherine Kai-Sun Chia

### Israel at the League

Elaborating on the dichotomy between "living spaces and workplaces," Frank Israel discussed his recent commissions for the Hollywood movie industry during his lecture at the Architectural League on September 23. A New Jerseyite by birth, but an L.A. resident by choice (yet another to flee the East Coast!), Israel confronts the "removed," isolated experience of living in L.A. by "defining the edge conditions between landscape and built form" in his residential projects. Influenced by the Eames House and Wright's Ennis-Brown



House, his "pavilions in a garden" emphasize the autonomous nature of living space in the city. In a project for L.A. mayoral candidate Michael Woo, Israel pulls the pavilion addition away from the original bungalow and spirals the rooms along a canted wall to provide a view of the landscape beyond. In the Goldberg Bean bungalow conversion, a bending, twisting blue wall marries the hearth-fireplace with the bath and shower on the other side, highlighting the seam between public and private functions.

Recognizing the insular nature of the workplace in the city, Israel's designs for Propaganda Films, Virgin Records, and Limelight Productions define each studio as "a village in its own right, a city within." At Propaganda Films (home of David Lynch and *Twin Peaks*), the suggestively playful volumes and arcing planes provide a narrative metaphor for the audition, production, and screening sequence involved in making a film. Israel's spaces are conceptualized like movies using a storyboard process with a clear beginning, middle, and end, along with a scenographic script that orchestrates the design. Although simple in concept, this approach becomes complex as the dialogue between materials, light, and color is refined: a tongue of

weathered metal cladding draws the visitor into the tunneling entrance of Propaganda Films; the veneered underside of the Virgin Records auditorium bleacher becomes the accordion canopy for the conference room below. In all the studios, translucent backlit walls create a "night for day" effect to enhance the producers' productivity during frantic 48-hour days. Israel developed insight into the movie industry while working on the set design for productions such as the *Star Trek* movie. Listening to Hollywood clients and observing their work habits has occasionally resulted in intuitive conceptual design decisions, some more revealing than others. He noted that many of the studio offices he had designed resemble private living rooms more than professional suites. "In the movie industry," reflected Israel, "sometimes as much work gets done on the couch as behind a desk."

## AIA and the Old Wave

The AIA National Design Committee's symposium "New York and the New Wave," held October 17, inadvertently prompted some bashing of the AIA, rather than presenting an analysis of the chosen topic. The panel, made up of Tod Williams, Billie Tsien, Henry

Smith-Miller, Laurie Hawkinson, Joseph Giovannini, John Dixon, editor of *Progressive Architecture*, and Kenneth Frampton, seemed to find the symposium title misleading. Most of the panelists denied the existence of any collective sensibility that could be called a "wave." As Frampton put it,

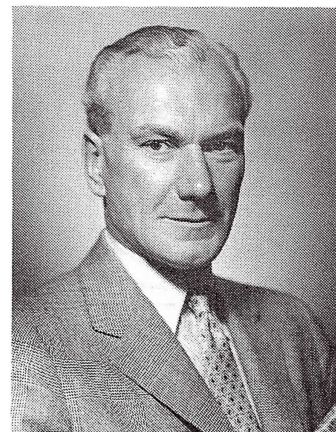
"There are no new buildings in New York of any worthiness, just decorated sheds on a large scale." Henry Smith-Miller pointed out that the new wave of up-and-coming architects can only get small interior commissions, while larger projects are given to "stars who do not like to give up their perches."

The AIA should be nurturing the next generation of architects, Frampton argued, while providing forums for established architects to discuss issues. Joseph Giovannini pointed out that the architects who claim to be working in the margins "should be exploring and sharing ideas. There is a lot to be learned."

Smith-Miller accused the AIA of perpetuating "star systems," while Frampton found another fault. "The AIA is unbelievably complacent about its relationship to society," he emphasized. "It sells itself to itself, and it can't even do that well."

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

**William F. R. Ballard**, chairman of the New York City Planning Commission from 1963 to 1966, died on September 24 of a stroke. He was 88. Ballard, who had trained as an architect at Princeton, where he received a bachelor's degree and master of fine arts in 1932, had come to the city's attention as coauthor of the 1953 "Plan for Rezoning the City of New York." It wasn't adopted, but it helped to shape the 1961 zoning changes. Ballard, who had been chairman of the Citizens



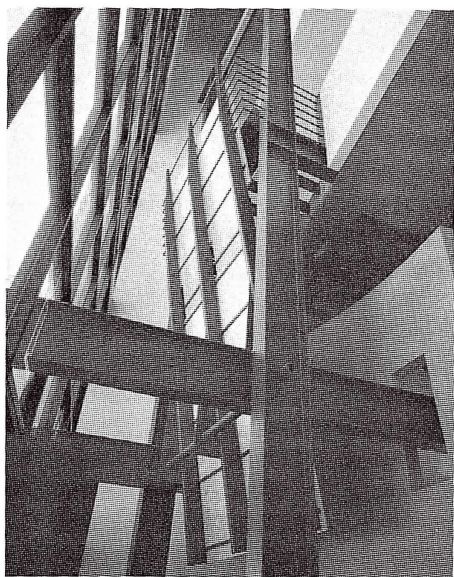
William F. R. Ballard

## CORRECTIONS

**Sandro Marpillero** was omitted from the news item on the Community Access/Parsons School of Design housing studio for the Lower East Side in the October issue of *Oculus* (p. 4). Marpillero is a co-teacher of the graduate studio at Parsons with department head Susana Torre. He is also the coordinator of urban design analysis and computer modeling in connection with the Environmental Sim Lab of the New School.

**Richard Gluckman Architects** and **En-Chuan Liu** should have been mentioned as associate architects with **Fox & Fowle** for the Industrial and Commercial Bank of China in Shanghai and the Jiangxi International Trade Center in Nanchang. FFGL is a special joint venture established to execute work in the People's Republic of China.

Housing and Planning Council, was renowned as an opponent of Robert Moses's bridge- and highway-oriented projects and was active in adopting the *Lower Manhattan Plan* of 1966, leading to the creation of Battery Park City. David Todd, who joined Ballard's firm in 1946, said that the firm of Harrison, Ballard, and Allen in those days was unusual: One partner came from the construction industry, another from banking, and Ballard was the architect and planner. The idea was to create a new sort of firm that would spur on housing for low-, moderate-, and middle-income people. The time didn't come (and still hasn't) for this sort of venture. Eventually Todd and Ballard formed a partnership, which Todd took over when Ballard left private practice. "He was a straightforward, old kind of aristocrat, who was a social pioneer in housing for the poor," Todd says.



Tisch-Avenet offices, Culver City, 1991, Franklin Israel

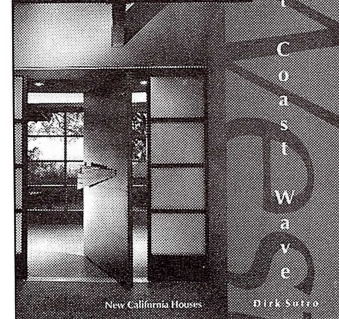
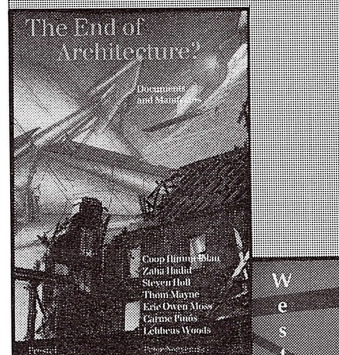
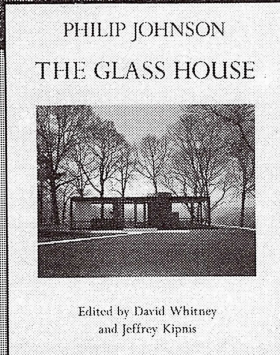
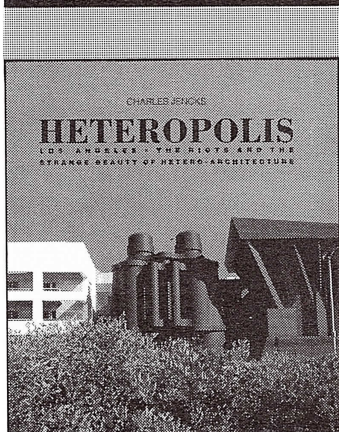




# oliday Books



Books to give, receive or return this holiday season



*Fast takes on the newest books:  
an opinionated guide*

**Reviewed by Suzanne Stephens**

## **End of Architecture? Documents and Manifestos**

*Edited by Peter Noever, foreword by Frank Gehry, Prestel, \$25.95*

This collection of edited presentations and proceedings of a conference that took place two years ago has been much in demand in bookstores since it recently came out. Why? For one reason, the participants, Zaha Hadid, Coop Himmelblau, Thom Mayne, Eric Moss, Carme Pinos, and Lebbeus Woods, all try to address the perception that architects and architecture are inconsequential and will continue to be "a minority operating on the fringe of an already peripheral vocation," to quote Ziva Freiman, who edited the round-table discussion. The various presentations by the architects offer some intriguing insights into their work; the round table, in spite of Freiman's structuring and editing, often can't rise above random scrapping.

## **West Coast Wave: New California Houses**

*By Dirk Sutor, Van Nostrand Reinhold, \$49.95*

While East Coasties and Midwesterners might be getting tired of hearing how wet and wild the West Coast architectural wave is, this book actually presents a reasonable case for its splashiness. The survey of current work by younger architects from San Francisco to Los Angeles and San Diego follows intelligent essays on the history of domestic architecture in the three regions. One finds more than the usual names, discussed in a readable, straight, journalistic style that still mentions materials and architectonic qualities of the houses.

## **Heteropolis: Los Angeles, The Riots and the Strange Beauty of Hetero-Architecture**

*By Charles Jencks, Academy Editions, \$50 cloth, \$35 paper*

The raw and the cooked — politics and architecture — are brought together in a polyglot stew. While Charles Jencks's attempt to make the architecture of Frank Gehry, Thom Mayne, Frank Israel, Eric Moss, et al. more meaningful by placing it within an exegesis of planning, ecological, and environmental issues, including an analysis of the 1992 riots, his various ingredients keep separating

in this pressure cooker. The social-cultural-political writings of Charles Taylor and Mike Davis and others are ingredients tossed in as frequently as art-historical analyses. Can the architecture of Gehry's Disney Hall, for example, provide the appropriate symbol for this heteropolitan society, which has the largest Korean metropolitan district outside Korea, the largest Mexican metropolitan area outside Mexico, the largest Filipino district outside the Philippines, and so on? L.A.'s "complexification" (to use Jenck's word) may be real, but in a population as "minoritized" as this, it is hard for architecture, no matter how inventive, to be anything but "marginalized"?

## **Philip Johnson: The Glass House**

*Edited by David Whitney and Jeffrey Kipnis, Pantheon, \$35*

Finally the essays that one has heard about, and possibly read (along with some essays one hasn't heard about), through the years on the Glass House are brought together under one stunningly designed cover. Included are the 1952 article by Arthur Drexler, the various essays on stylistic origins by Johnson and Robert Stern, and a morphological approach by Kenneth Frampton, as well as Peter Eisenman's psychoanalytic one, and so on. Jeff Kipnis's introduction on the various contributions is quite clear, even transparent, yet with ample reflections.

## **The Architecture of Deconstruction: Derrida's Haunt**

*By Mark Wigley, MIT Press, \$25*

When Mark Wigley curated the exhibition "Deconstructivist Architecture" at the Museum of Modern Art five years ago, the critics attacking the show concentrated more on Wigley's deconstructionist explanation for the work on view than the actual work itself. The flames were so searing, one might well have wondered if the young architectural theorist would end up being immolated. Not so. Deconstructivism and Wigley thrive today, even if the former is still mostly on drawing boards and both have survived best in academe. With this book Wigley analyzes the writings of the French philosopher Jacques Derrida (who initiated the term "deconstruction" upon reading Heidegger's *Destruktion* and *Abbau*) and the connection of his philosophy to architecture. Wigley is properly remorseful in excerpting out of context, and refers to the "systematic brutality in relentlessly interrogating Derrida's texts." Nevertheless, what comes out of this "violence" is a fairly lucid analysis with a lot of incisions but little blood spilled.



## Re: Working Eisenman

Academy Editions, \$69

The wave, the fold, the L, Derrida, and Deleuze all find a comfortable home in this book. With some of the edgier on-the-edge theorists (who include Andrew Benjamin, Mark Taylor, Sanford Kwinter, Robert Somol, Greg Lynn, Anthony Vidler, John Rajchman, and no women) devoting much attention to the work and rework of Peter Eisenman, the reader can piece together an interesting history of recent architectural thought. Since the essays tend to be reprints of articles that appeared first in *Assemblage* and other publications, the punch may be gone, but the overall significance is easier to assess. These words, with drawings and photos of models of recent projects, keep the reader aware of the spaces in between project and thought, concept and reality.

## The Genius of Architecture; Or, the Analogy of That Art Without Sensations

By Nicolas Le Camus de Mezieres, introduction by Robin Middleton, the Getty Center for the History of Art and the Humanities, \$29.95 cloth, \$19.95 paper

Le Camus, the architect for the Halle au Ble in Paris in 1767 and of the Hotel de Beauvau (now the Ministry of the Interior), wrote this book on how one should design a house, from the outside in, including the spaces, the expression of the architecture, and the decoration. As Robin Middleton points out in his impressive introduction, Le Camus emphasized the importance of movement through the spaces long before other writers were focusing on such. The importance of the sensual experience played a significant part in the architect's thinking largely because of Condillac's contemporaneous arguments for sensation as the basis of knowledge. Much of the discussion of architecture and, in particular, the interiors of houses, interestingly anticipates the sort of prescription that Ogden Codman and Edith Wharton were to write years later in *Decoration of Houses*, published in 1902.

## R. M. Schindler: Composition and Construction

Edited by Lionel March and Judith Sheine, Academy Editions, \$79.50

While this is not a biography, but a collection of essays to accompany an exhibition marking the 100th birthday (in 1987) of Rudolf Schindler, the writings fill in much of Schindler's personal trajectory in moving from Vienna and Adolf Loos to Chicago and Frank Lloyd Wright, and finally to his own practice in Los Angeles. In particular, March's essay on Schindler's proportions and the use of musical analogy in his work add much to the literature on the architect.

## No Place Like Utopia: Modern Architecture and the Company We Kept

By Peter Blake, Knopf, \$27.50

Two periods are represented in this compelling autobiography. First are the years of Peter Blake's utopia, mainly in England, New York, and Europe from the late 1930s to the early 1970s, when the modern movement reigned supreme, and Blake was in the thick of it all. The second period, beginning in the early 1970s, seems to be his dystopia when architecture began to change, but Blake

didn't. His career was set back, and a dyspeptic tone lets the reader know who all are to blame. In the earlier halcyon years, Blake's journalistic and critical achievements emerge encased in an enjoyable, anecdote-laden, sociocultural history of the architecture and artistic community at the time. But in his review of the last 20 years, rancor fills the raconteur, who places blame on architects, other members of the press, and magazine advertisers to explain why good magazines folded and bad architecture prevailed. It could be said that Blake lost his grip on the architectural world around him. Since no introspection or self-doubt seeps into any of the pages, the concluding section degenerates into a sour-toned diatribe.

## Regency Design 1790–1840: Gardens, Buildings, Interiors, Furniture

By John Morley, Harry N. Abrams, \$150

The book professes not to be encyclopedic, and while it is written as a readable history, it is comprehensive. The normal architecturally-inclined reader receives a thorough history of the various styles and influences — Egyptian, Indian, Chinese, classical, the mixed style of Queen Elizabeth's Gothic, and other forms of exotica — that inspired architects in these years.

## The Landmarks of New York II

By Barbaralee Diamonstein, Harry N. Abrams, \$49.50

This updating of the 1988 book is a must for the New Yorker who is interested in architecture and the architect who is interested in New York: As of 1993, 939 structures, 60 historic districts, 86 interiors, and 9 scenic landmarks have been designated. The second edition contains 110 new landmark entries made since 1988, with authoritative texts that include ten new historic districts, three new historic district extensions, and eight interiors (some jointly landmarked with the exteriors).

## Frank Lloyd Wright: The Masterworks

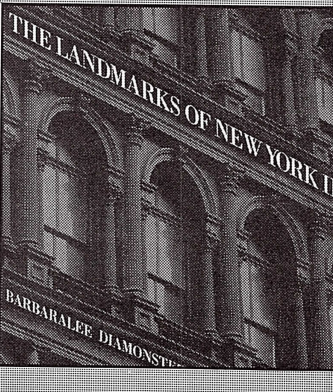
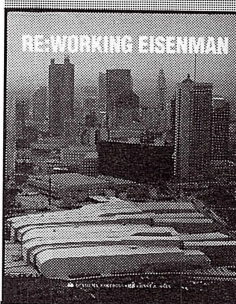
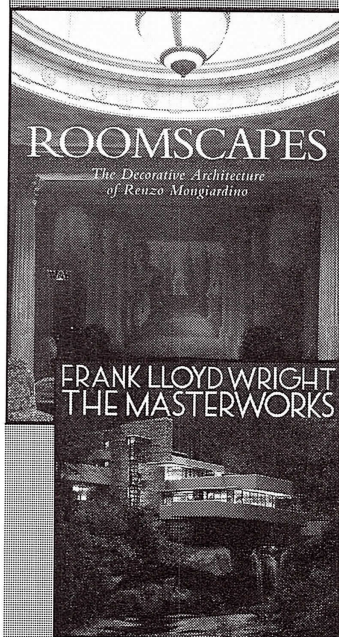
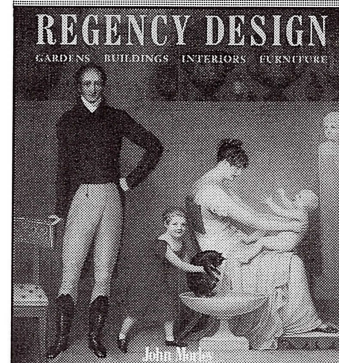
Text by Bruce Brooks Pfeiffer, edited by Bruce Brooks Pfeiffer and David Larkin, photography by Paul Rocheleau and Michael Freeman, Rizzoli, \$60

Thirty-nine of the solid-gold, all-time greats of Frank Lloyd Wright are lavishly presented with luminous, color-drenched photographs. This is a mandatory addition to the Wright library for anyone who wants a stunning and technologically-current color documentation of key houses, Johnson's Wax, the Guggenheim, Price Tower, and Taliesin in Spring Green and Scottsdale. Double-page, color walk-in spreads are frequent. Surprisingly, plans are rarer than a gilt Louis XVI chair. In spite of Pfeiffer's readable, descriptive, and analytic prose, a plan would help lay readers better understand what he means in referring to such Wrightian fundamentals as major and minor axes.

## Roomscapes: The Decorative Architecture of Renzo Mongiardino

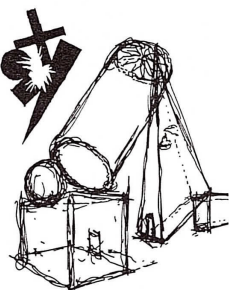
By Renzo Mongiardino, Rizzoli, \$60

To say this book is voluptuous in its luxurious display of effulgent colors, boldly wrought architectural details, burnished textures, romantically evocative murals, and deeply sumptuous furnishings is still an understatement. Mongiardino, a 77-year-old Italian architect-designer who

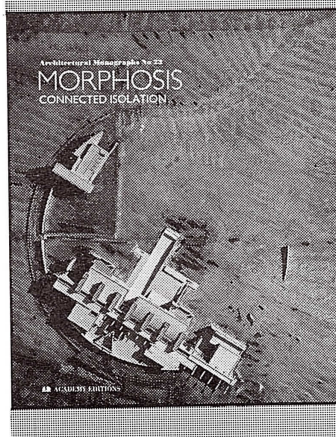
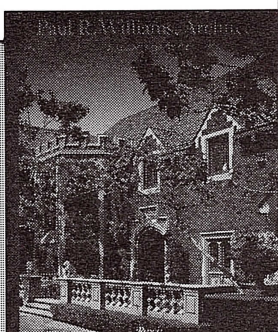




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A WORK BY JOHN HEJDUK



found his calling in designing some of the most nobly atmospheric interiors in recent times, evokes images of Giulio Romano, Borromini, Palladio, Piranesi, and others in his work. His accompanying text provides a personable and intelligent explanation for the design decisions.

### Paul R. Williams, Architect: A Legacy of Style

By Karen E. Hudson, introduction by David Gebhard, Rizzoli, \$50

Finally a monograph on the man who learned to draw upside down so that his wealthy clients who had trouble working with a "Negro" might not have to sit too close during business discussions. Karen Hudson, his granddaughter, presents a compendium of the work of Williams, who was trained in L.A. at the Beaux-Arts Institute of Design and USC, and opened an office in 1922. By the late 1920s and 1930s he was designing grand Mediterranean and traditionally classical mansions for movie stars such as Lon Chaney and other rich and famous. Later, in the 1950s, Williams was the architect for the modernist, crescent-shaped wing at the Beverly Hills Hotel, along with the Polo Lounge and coffee shop. In the 1960s he produced Welton Becket- and Charles Luckman-style commercial buildings, and like the originals, these were not successful. The text is composed largely of caption-like excerpts from Williams's writings. While they are fascinating on the whole, the author has tossed away any chance for the book to be a scholarly history. Also, specific dates for the buildings often are found only at the back of the book. Forget plans. Nevertheless, the book should stir up interest in more substantive biographies of this unusual architect.

### Italian Gardens of the Renaissance

By J. C. Shepherd and G. A. Jellico, Princeton Architectural Press, \$55

A reprint (slightly adjusted for page size) of the out-of-print study produced in 1925 by two fifth-year students at London's Architectural Association. Shepherd and Jellico undertook the task of measuring, surveying, photographing, and drawing 26 Italian villas and gardens created from the mid-fifteenth century to 1800. They were advised by a professor that this area had not been sufficiently investigated since Percier and Fontaine had trod those paths a hundred years before. While the book is clear and well printed, there is a fairly high incidence of muddy black-and-white photos.

### Villa Madama: A Memoir Relating to Raphael's Project

By Guy Dewez, Princeton Architectural Press, \$39.95

Everything is measured in *palmi*, and those who don't know a pulvinated flat die from an unpulvinated one may need to refer often to the glossary at the back. While the notebook-type account of the unfinished villa, begun by Raphael in 1518 for Giulio de Medici, does not create a narrative, the annotations, explanations, photographs, and drawings do add immensely to the understanding of the architecture and support the author's drawings reconstructing the completed villa. It's not a bad idea to read David Coffin's section on the Villa Madama in *The*

*Villa in the Life of Renaissance Rome* (Princeton University Press, 1979) before leaping into this one.

### Exploring Rome: Piranesi and His Contemporaries

Catalog by Cara D. Denison, Myra Nan Rosenfeld, and Stephanie Wiles, CCA/Morgan, MIT Press, \$39.95

Rome, 1740. Giovanni Battista Piranesi, Venetian-born draftsman, arrives. The associations he forms with other artists and architects, including Robert Adam, Charles-Louis Clerisseau, and Luigi Vanvitelli, and the drawings he and his friends produce evoke a real and fictional landscape of the city that will influence the architecture of the future. The book, a catalog stemming from two exhibitions, one recently at the Canadian Centre for Architecture in Montreal, and the other at the Morgan Library in New York in 1989, includes a graceful essay by John Wilton-Ely on the artist and informative essays on the cultural milieu, as well as buildings, furniture, and interior fittings that Piranesi designed.

### Soundings

By John Hejduk, introduction by Wim van den Bergh, edited by Kim Shkapich, Rizzoli, \$60

Part III of the trilogy has now arrived. This book, plus the other two by Hejduk, *The Mask of Medusa* and *Vladivostok*, have a strong cult following. Drawings, poems, and projects (including such works as a museum for the etchings of Durer, Holbein, Picasso, and Goya) are presented in a mesmerizingly dense but still lucid black-and-white format.

## Reviewed by Lee Galt

### Kohn Pedersen Fox: Architecture and Urbanism, 1986-92

Edited by Warren James, Rizzoli, \$65 cloth, \$40 paper

Kohn Pedersen Fox is arguably one of America's most accomplished architectural firms. Its work shown here (primarily office buildings, with a smattering of houses and unrealized commercial and institutional buildings) is of exceptional quality; it is sensitive and intelligent, if rather formulaic. Unfortunately KPF's international practice has not always risen to the challenge of foreign contexts: The honed aesthetic, so successful in this country, is too frequently deemed appropriate everywhere, be it Frankfurt, Sydney, Tokyo, or Jakarta. Accompanying the handsomely-designed spreads of photographs and drawings are insightful essays by Thomas Schumacher and Joseph Giovannini and a preface by Christian Norberg-Schulze. Schumacher's essay on predecessors (e.g., Vignola and Giulio Romano) is particularly interesting, while James's introductory essay ends up being particularly pretentious.

## Reviewed by Peter Slatin

### Morphosis: Connected Isolation

Architectural Monographs No. 23, Academy Editions, \$50 cloth, \$35 paper

Despite the best efforts of the design and production



## Thank You to Outgoing 1992-93 Committee Chairs:

Allwork Scholarship  
**John S. Haggman, AIA**

Corporate Architects  
**Hershel Post, AIA**

Learning by Design:NY  
**Linda Yowell, AIA**

Architecture Dialogue  
**Bohdan O. Gerulak, AIA**

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Macintosh Users' Group  
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**Walter E. Levi, AIA**

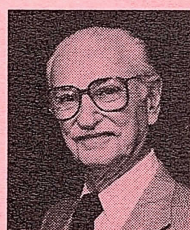
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**Steven Rosenfeld, AIA**

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**Kenneth Ricci, AIA**

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**Robert Buford, AIA**

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**Kevin Barnes, AIA**



*Giorgio Cavaglieri*

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**Giorgio Cavaglieri, FAIA**

Government Affairs  
**Ethelind Coblin, AIA**

Haskell Award  
**Charles K. Hoyt, FAIA**

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**Jeffrey Berman, AIA**



*Ethelind Coblin*

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**Denis Glen Kuhn, FAIA**

Nominating  
**Frances Halsband, FAIA**

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Computer Applications  
**Michael Jarosz, AIA**

Leadership Alliance  
**William Prevatel, AIA**

Women in Architecture  
**Robin Guenther, AIA**

## Call for Associate Committee Members

If you are an Associate AIA member and would like to join the committee that addresses Associate members' concerns, you are invited to attend our first meeting of the new year, on January 19 at 6:30 pm, in the 16th floor conference room at 200 Lexington Avenue. For more information, call 683-0023.

## AIA New York Chapter Committee Meetings

### DECEMBER

**1**  
**6:00 pm**  
**Public Architects**

**6**  
**6:30 pm**  
**Learning By Design:NY**

**7**  
**6:00 pm**  
**Leadership Alliance**

**8**  
**5:30 pm**  
**Marketing & Public Relations**

**9**  
**6:00 pm**  
**Minority Resources**

**13**  
**6:00 pm**  
**Housing**

**14**  
**4:30 pm**  
**Health Facilities**

**15**  
**12:30 pm**  
**Architecture for Education**

**16**  
**12:00 pm**  
**Public Sector Contracts**

**22**  
**6:00 pm**  
**Corporate Architects**

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



Join your friends and colleagues for the inauguration of 1994 Chapter Officers on December 7.

## AIA New York Chapter

# December 1993

# 1

### Wednesday SYMPOSIUM

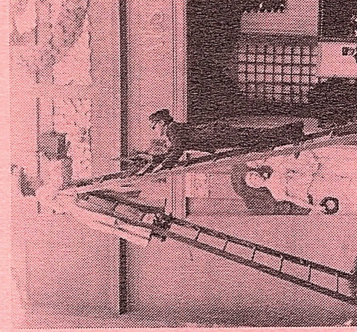
**Day Without Art: The Power of Information.** Given by David Gibson, David Peters, and Marc Ostfeld. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6321.

# 2

### 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.



**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.

### EVENT

**Achievement Awards Program to Benefit American Craft Museum.** Given by Frau U.S.A. Corp. Sponsored by the Interior Designers for Legislation in New York. 6:00 pm. Galleria Frau, 141-145 Wooster St. 201-857-4394. \$100.

# 9

### Thursday LECTURE

**Fireworks at Dusk.** Given by Olivier Bernier. Sponsored by the New York School of Interior Design. 6:00 pm. 155 E. 56th St. 753-5365. \$5.

# 14

### Tuesday NEW YORK CHAPTER EVENT

**The Future of New York's Health Care System: A View From Albany.** Given by Edward J. Dowling and Tom Jung. Sponsored by the AIA New York Chapter Health Facilities Committee and the New York Society for Health Planning. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023. \$10 (\$5 AIA members).

### LECTURE

**Never Enough: George IV, Carlton House, Windsor, and the Best of Everything.** Given by Olivier Bernier. Sponsored by the Metropolitan Museum of Art. 6:00 pm. 1000 Fifth Ave. 570-3949.

# 15

Wednesday

### DEADLINES

#### 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.

#### DECEMBER 15

Submission deadline for the Good Design 1993 Awards Program and Exhibition. Contact the Chicago Athenaeum: the Museum of Architecture and Design, 1165 N. Clark St., Chicago, IL 60610, 312-280-0131.

#### JANUARY 1

Submission deadline for Tower 2000 drawings. Contact the Salvadori Educational Center on the Built Environment, c/o City College, Harris Hall, room 202, 138th St. at Convent Ave., New York, NY 10031, 650-5497.

#### JANUARY 3

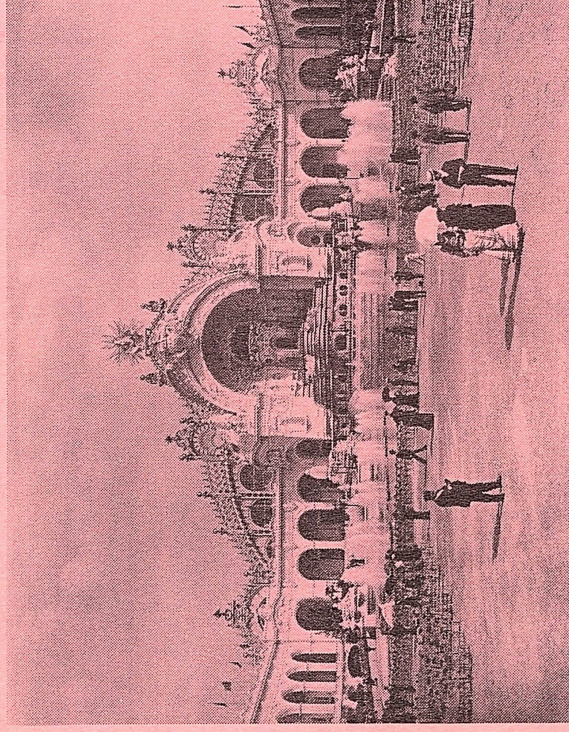
Deadline for requests for application forms for the Rotch Traveling Scholarship. Contact the Boston Society of Architects, 52 Broad St., Boston, MA 02109, 617-423-1700.

### CONTINUING EXHIBITIONS

*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.

*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.

*Vienna Architecture: The State of the Art.*



Paris Expo 1900, "The Great Age of Pairs," at New York School of Interior Design. Closes December 21.

PULL OUT  
&  
PIN UP

## January

# 8

**To Trick the Eye: The Birth of Italian Theater Design.**  
The Pierpont Morgan Library, 29 E. 36th St.  
685-0008. Closes April 10.





1904 St. Louis Louisiana Purchase Exposition photographer Jessie Tarbox Beals, "The Great Age of Fairs," at New York School of Interior Design. Closes December 21.

**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**

**AIA NEW YORK CHAPTER EVENT**

**Inauguration of 1994 Officers.** Sponsored by AIA New York Chapter. 6:00 pm. 200 Lexington Ave., 16th floor. 683-0023, ext. 16.

**LECTURES**

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

Sponsored by Glen-Gery Brickwork Design Center. 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

**AIA NEW YORK CHAPTER EVENT**

**The Restoration of a Villa in Provence.** Given by **Jean-Christophe Simon.** Sponsored by AIA New York Chapter and Friends of Vieilles Maisons Françaises. 6:00 pm. 200 Lexington Ave., 16th floor auditorium. 683-0023, ext. 16.

**16**

**Thursday**

**AIA NEW YORK CHAPTER EVENT**

**Setting and Holding to a Marketing Budget.** Given by **Roz Brandt and Diane Barnes.** 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.

**EVENT**

**Wanderlust: A Grand Tour and the American**

**Experience.** Creative black-tie party sponsored by the American Craft Museum. 6:00 pm. 40 W. 53rd St. 956-3535. \$50 or \$125.

**17**

**Friday**

**LECTURE**

**Annual Review of City Politics.** Given by **Ken Auletta.** Sponsored by the City Club of New York. 12:00 pm. 33 W. 42nd St. 921-9870.

100-level Avery 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.

*The Open Archive: Rudolph Koch to Herb Lubalin, 1927 to 1969.* Cooper Union, Herb Lubalin Study Center of Design and Typography, 7th St. at Third Ave. 353-4214. Closes December 17.

*The Great Age of Fairs: London, Chicago, Paris, St. Louis.* The New York School of Interior Design. 155 E. 56th St. 753-5365. Closes December 21.

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

*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.

*Common Houses: Siah Armajani — Hannes Brunner.* The Swiss Institute. 35 W. 67th St. 496-1759. Closes January 8.

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

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

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

*In a Classical Vein: Works from the Permanent Collection.* Installation by Steven Holl and Janet Cross. Whitney Museum of American Art, 945 Madison Ave. 570-3633. Closes April 3.

by Peter Samton, FAIA, and Richard Dainer, FAIA. Sponsored by the Architecture for Education and Public Architects committees. 10:00 am. Stuyvesant High School, Chambers and West streets. Reservations 683-0023. \$10 (55 AIA members).

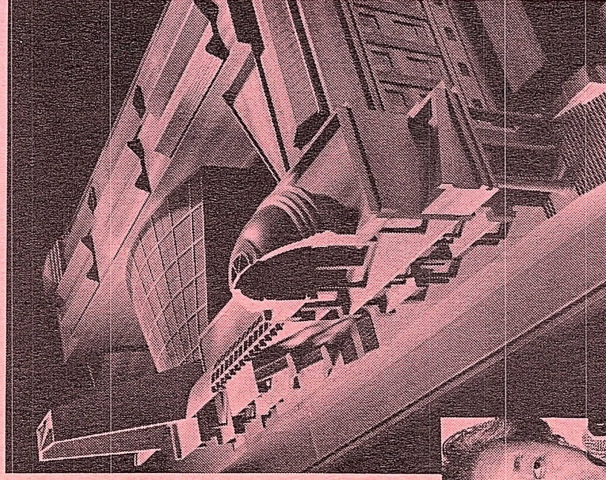
**11**

**Tuesday**

**EXHIBITS**

**Four Centuries of Stage Design: Selected Drawings from the Collection of Donald M. Oenslager.** The Pierpont Morgan Library. 29 E. 36th St. 685-0008. Closes April 10.

*Arata Isozaki model, Brooklyn Museum expansion, "Arata Isozaki: Works in Architecture," at the Brooklyn Museum.* Closes February 27



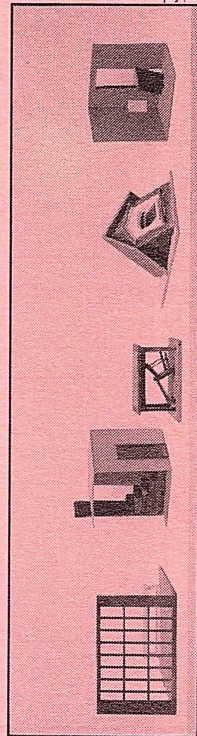
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*Arata Isozaki*

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

*Oralus* 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.



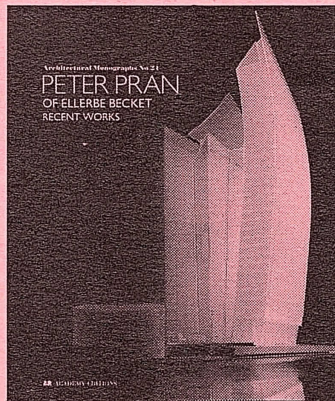
Dictionary for Building, Siah Armajani, "Common Houses," at the Swiss Institute. Closes January 8.



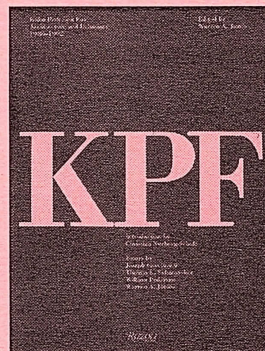
## Urban Center Books' Top 10

As of October 28, 1993

1. **The Next American Metropolis: Ecology, Community and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
2. **Folding and Unfolding, AD Profile No. 102**, ed. Greg Lynn (Academy Editions/St. Martin's Press, paper, \$24.95).
3. **Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992**, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
4. **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).
5. **AIA Guide to Chicago**, Ali Sinkevitch (Harcourt Brace Jovanovitch, cloth \$34.95, paper \$22.95).
6. **Geography of Nowhere**, James Kunstler (Simon and Schuster, cloth, \$23.00).
7. **Cities Without Suburbs**, David Rusk (Johns Hopkins, paper, \$13.95).
8. **George and Edward Blum**, Andrew S. Dolkart and Susan Tunick (Princeton Architectural Press, paper, \$15.00).
9. **New York Nomadic Design**, Ronald Christ and Dennis Dollens (Gustavo Gili Publishers, paper, \$29.95).



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



## Rizzoli Bookstores' Top 10

As of October 27, 1993

1. **Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992**, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
2. **Exteriors**, Inger McCabe, Elliott (Random House, cloth, \$40.00).
3. **New York Nomadic Design**, Ronald Christ and Dennis Dollens (Gustavo Gili Publishers, paper, \$29.95).
4. **The End of Architecture? Documents and Manifestos**, ed. Peter Noever (Prestel, paper, \$25.95).
5. **Eyewitness Visual Dictionary of Buildings** (Dorling Kinderseley, cloth, \$14.95).
6. **Period Finishes and Effects**, Judith and Martin Miller (Rizzoli, cloth, \$37.50).
7. **International Book of Lofts**, Suzanne Slesin (Random House/Crown, cloth, \$35.00).
8. **Victorian Style**, Judith and Martin Miller (Beazley, cloth, \$45.00).
9. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
10. **Bath**, Diane von Furstenberg (Random House, cloth, \$37.50).

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team at Academy Editions, many of the 20 projects in this monograph appear fresh and exciting. Thom Mayne and Michael Rotondi's smoothly disjointed, deceptively complex design proposals (and the odd building) link Japan, Germany, and Los Angeles into architecture's own information superhighway. It is a route that is still light years beyond the return of the building market.

### **Peter Pran of Ellerbe Becket: Recent Works**

*Architectural Monographs No. 21, Academy Editions, \$45 cloth, \$30 paper*

With an essay by Kenneth Frampton and short appreciations by Fumihiko Maki and Daniel Libeskind, this compendium of Pran's swooping, whirling visions, as backed up by the mighty Ellerbe Becket, is a tribute to the modelmakers' art. With projects in development in New York and Canada, Pran's visibility is imminent. Missing here is serious credit to Carlos Zapata and representation of Pran's winning entry in the New York Police Academy competition for a site in the South Bronx, a controversial meditation on urban context.

### **Emilio Ambasz, Inventions: The Reality of the Ideal**

*Rizzoli, \$65 cloth, \$45 paper*

One of the more handsome monographs to come out of Rizzoli recently. With its plethora of Ambasz's beautifully crafted watercolors and drawings, this 360-page volume is an unfortunate reminder that while many Ambasz industrial design products are in happy circulation, one could say patents are still pending on many of his building inventions. Still, it's a pleasure to contemplate Ambasz's various garden cities, most of which are supposed to spring up in the Japanese countryside.

### **Moore Ruble Yudell**

*Essays by James Steele, Academy Editions, \$79.50*

A straightforward, unfussy monograph covering 37 projects by a straightforward, unfussy firm that is much more inventive and interesting than it would appear in these 300 pages, despite some excellent photographs by Timothy Hursley. The glossy tone and oversize scale of the book lend it more weight than depth.

### **Centerbrook: Reinventing American Architecture**

*By Michael J. Crosbie, AIA Press/Rockport Publishers, \$39.95*

This slim volume is thankfully free of bombast (is that why it's slim?) and illustrates comfortably how Centerbrook forged its own path out of the ample shadow of Charles Moore, who wrote the afterword. Regional inspiration, attention to detail, and thoughtful planning expand many of these projects beyond their small scale. The romantic framing of many of the photographs occasionally overburdens buildings that otherwise wear their nostalgia without undue sentiment.

## **Reviewed by Katherine Kai-Sun Chia**

### **Keck and Keck**

*By Robert Boyce, Princeton Architectural Press, \$34.95 cloth, \$24.95 paper*

A thorough and well-illustrated discussion of the firm that gave America its first International Style glass houses at Chicago's Century of Progress International Exposition in 1933-34. Keck and Keck's designs meld International Style technology with a Midwest vernacular. Why didn't we hear about them in architecture school? Boyce's book offers a comprehensive view of what we've been missing.

### **Chicago Architecture and Design**

*By George A. Larson and Jay Pridmore, Harry N. Abrams, \$49.50*

A chatty historical catalog of modern architecture in Chicago provides an informative source for those in search of "must see Chicago" compendium. Unfortunately, the anecdotal discussion is not very telling architecturally. Note: There are only eight plan drawings in the entire book....

## **Reviewed by Anne Rieselbach**

### **American Town Plans: A Comparative Time Line**

*By Keller Easterling, Princeton Architectural Press, \$19.95*

This "twofer" is both a book and a computer disk. The book is in the tradition of bootleg volumes of xeroxed urban plans that make the rounds of students' desktops. There is a brief background text and historic time line, but the bulk of the book consists of schematic, identically scaled plans and details ranging from classics such as Philadelphia, New Haven, and Washington, D.C., to more "easy-listening" plans such as Sun City and Levittown. The real fun begins on the disk — a first venture into hypercart text by PAP. The reader-user can view the same plans contained in the text while pulling up additional information on screen, or make side-by-side comparisons. You can search for plans by date, architect, location, and so forth. And after copying information into a new file, you can redesign, or contaminate, the city of your choice.

### **Plan of Chicago**

*By Daniel Burnham and Edward Bennett, new introduction by Kristen Schaffer, Princeton Architectural Press, \$75*

It's all here. Gorgeously rendered vistas of a Beaux-Arts dream: a replanned Chicago radiating from the shores of Lake Michigan. The sumptuous illustrations in this reprinting of the 1909 plan are a pleasure, but the surprise is the pragmatic approach to city planning contained in the extensive text. No mere stylists, Burnham and Bennett responded to reports from myriad civic committees to address present and future urban needs. Transportation networks and industrial areas, as well as parks and the inevitable formal boulevards and civic center, all form part of their comprehensive plan for Chicago's future growth.

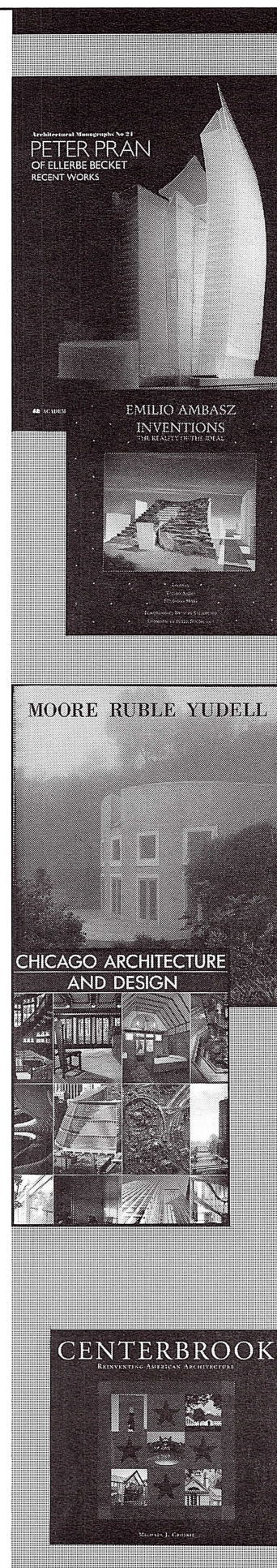
## **Not Here at Press Time...**

### **The Politics of the German Gothic Revival**

*By Michael Lewis, AHF/MIT press, \$50*

### **Architectural Drawings of Antonio da Sangallo**

*Edited by C. Frommel and N. Adams, AHF/MIT Press, \$95*





# Forty-second Street Part II: The Scenario Unfolds

## Bright Lights, Big Towers

by Peter Slatin

When it was revealed this fall that a new agreement between the Urban Development Corporation and Times Square Center Associates (Park Tower Realty and Prudential Insurance Company) permitted the TSCA to raise already controversial heights on its four proposed office towers on Times Square, the outcry from an ad hoc coalition of civic groups forced the UDC to withdraw the changes in amendments that it was to present to the UDC board November 15. The revelation coincided with the release of broad outlines of the Robert A. M. Stern-led interim plan for 42nd Street (*Oculus*, November 1993, p. 10), and the reaction it provoked served to highlight Stern's success in creating an enticing but temporary vision.

With its clever combination of historicist layering and electronic saturation, Stern's interim plan does exactly what the UDC's 42nd Street Development Project wanted: It celebrates the honky-tonk history of the street while drawing good-guy retailers to bridge the gap between supply and demand for office space. Had the UDC demanded that TSCA live up to its original lease, that real estate market gap might have swallowed TSCA.

Under that 1988 lease, TSCA was obligated to begin construction within twelve months of delivery of two of the four office-tower sites, or default on the \$241 million letter of credit it had put up so that UDC could condemn and acquire the sites in question on Times Square and 42nd Street. Very messy.

The suddenly visible idea of a renewed, lusty street that Stern presented — one without those gargantuan towers and 4 million square feet of office space — offered an encouraging alternative, for a while. Even those with objections to specific pieces of the Stern plan applauded it

as a sign that there was a future for 42nd Street.

Unfortunately, of course, this interim work would eventually have to make way for the towers at the four office sites. Yet in its serious, even sober, efforts to retrieve something special from a street devastated by urban ills and heavy-handed planning, many thought they saw a large neon wink that signified, *"Those towers might spoil all this fun. Do we really need them?"*

In the original deal, TSCA took a calculated risk for its \$241 million (see "Square Deal," below). They would be building ahead of the market, but with the exception of \$88 million in investment capital, they would get the balance back with interest over time. In addition, they also pledged \$91 million to renovate the Times Square subway station, New York's busiest. And they would pay \$18.2 million to renovate two not-for-profit theaters along 42nd Street (see p. 11).

Others have argued that the defunct Board of Estimate's 1984 approval of the original project does not apply to this different plan. However, according to Ed Wallace, who worked with then City Council President Carol Bellamy, the BOE delegated final authority to the Mayor — a virtual abdication that may still be binding.

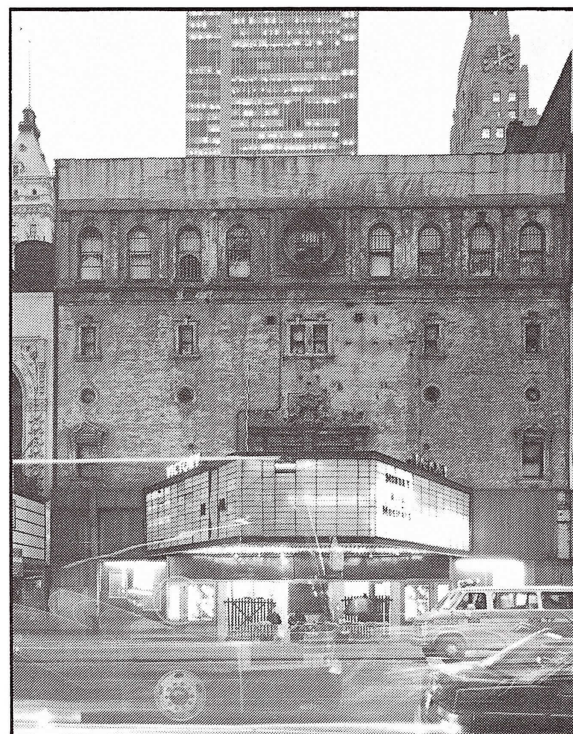
"How do you unmake and remake this project without killing it?" asks Douglas Cogen, staff attorney at the Municipal Art Society. "And if we must kill it, what can we put in its place?"

Despite the staunch faith of 42nd Street Development officials in the tenets of the arrangement and its benefit to the public, there have been complaints that the deal was much too generous to the developers. "It's like building Disneyland without any intention of making a profit," says a real estate attorney who is involved

in other negotiations on a major Times Square property and asks for anonymity. The lawyer, who is familiar with the terms of the TSCA deal (but perhaps unfamiliar with Euro Disney), says, "There's no way of calculating what the benefits will be. I've never seen a loss leader like this."

"Everyone knows the old terms have fallen apart," says Joseph Rose, executive director of Citizens Housing and Planning Council. "In the context of the mid-1980s, it was a rich deal for developers." The threefold purpose of the original deal was to get the office towers built, kick off development west of Midtown, and get the subway cleaned up — without spending public money. Now, with several other towers in the area built instead, and the subway deal dead, a rationale has to be found for renegotiating a deal for office towers that may no longer be needed.

"It's unclear whether the looming possibility of these four office buildings is prohibiting more exciting and more intelligent ideas and uses," notes Rose. "The deal has to be evaluated now, and not just on economic terms. The question is, Is this a deal in the broad public interest?"



Victory Theater, built 1900

Is it the best thing for 42nd Street?"

For its part, the UDC has worked so long and hard to get this on track that to change direction now is not something it wants to contemplate. Rebecca Robertson, 42nd Street Development Project president, believes strongly that the deal as projected is good for the city now and will continue to pay off in the long run. She dismisses criticism that the UDC has lost perspective on the project or is trying too hard to appease the developers.

"If the towers are never built, you'll have a very lively, wonderful street for which the developers paid top dollar," Robertson responds. "TSCA will be paying real estate taxes, but the city will not get the half-billion of tax benefits projected from four million square feet of office space."

Although she says that she "understands the concerns about bulk" on the proposed towers, Robertson adds, "You've got to look at the development as happening in phases and weigh its long-term benefits to the city." The



project's ultimate aesthetic benefits are perhaps even less tangible than its economic ones (see "Square Deal"). Many are critical of the appearance of the Johnson Burgee-designed towers, but questions are now raised about who will ultimately design the towers when the time comes. Burgee is not actively practicing, and Johnson will be 94 in 2000.

use (*Oculus*, November 1993, pp. 10-11). Several soft-cost items will qualify for reimbursement with interest to TSCA under the Excessive Site Acquisition Cost provisions of the agreement (see below): a \$2.5 million contribution to streetscape cleanup and refurbishment; up to \$3 million in TSCA's own legal costs for the modification of the agree-

"There's no realistic scenario under which you have office buildings not built, and \$91 million for the subway," insists Rebecca Robertson, head of 42nd Street. "We've increased the PILOT (payment in lieu of taxes), as a portion of that will go to the subway renovation." Now the MTA has allocated \$131 million of its own funds to renovate the station. TSCA's contribution from PILOT payments should be about \$60 million, present dollars, but it won't be in the kitty until far down the road.

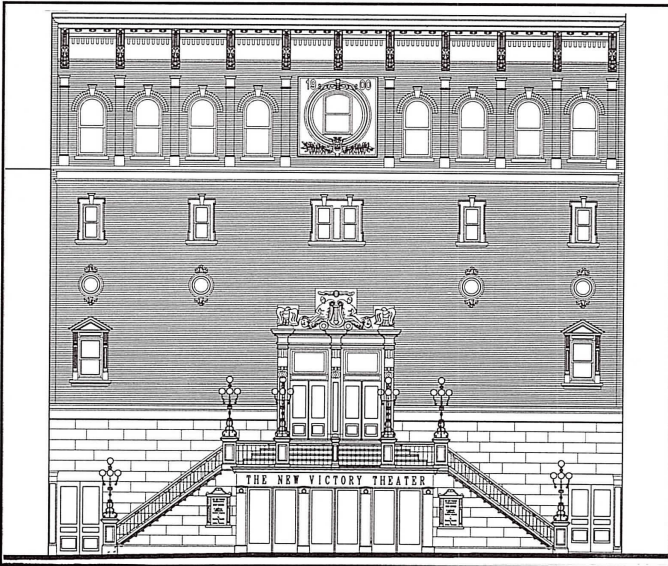
The Excess Site Acquisition Costs pool is the most interesting component of the old and new deals. This fund contains monies owed to TSCA by the UDC, beginning with the spent balance of TSCA's \$241 million letter of credit, less TSCA's \$88 million. This money, which will eventually be refunded with interest to TSCA or credited against rent owed by TSCA, has been accruing interest over the last two years at one percent over the prime rate. The interest clock on the fund will be frozen from January 1, 1994, through the start of construction when, under the new agreements, the rate will change to 1.1 percent over the ten-year T-bill rate. That rate has been consistently above the prime rate in recent years, although not historically, says Robertson.

TSCA pays rent rather than property taxes, and the rent is broken down into graduated segments. During the interim period, and ending when construction begins, the rate will rise from the

current \$1 million to an inflation-adjusted \$3.3 million.

The second PILOT rent period, originally to extend 15 years from construction, has been stretched to 20. The tax-abated rents are indexed to real estate taxes, but appear to be 40 percent to 50 percent below the amounts paid on comparable buildings. While this is an increase from 20 percent in the 1984 deal, now 50 percent of PILOT payments will go into the ESAC pool. The interest clock, remember, will not start ticking until construction actually begins. The tax abatement was initially provided as an incentive to the developers to take on the project, and Robertson explains that "the idea of indexing is to hold that incentive relationship over time." TSCA does not start paying full real estate taxes until after the abatement expires.

Once leasing begins, and concurrent with the PILOT period, TSCA will start paying rent to the city. For two reasons, what this amount might be, or what it might be worth in present dollars, is virtually impossible to project. First, who can project what the market will be like in 20 years? Second, the formula that dictates what that amount will eventually be is extremely convoluted, using future adjusted gross revenues accumulated over time along with present-value calculations to reach a number. But Michael Dirzulaitis, a finance executive at the 42nd Street Project, explains that the payments have been automatically indexed to maintain value throughout the life



*Victory Theater, restoration/renovation by HHPA*

## A Square Deal? Financial Intersections

by Peter Slatin

Amid vocal aesthetic objections to the blocky towers, to cries of commercial overbuilding, to loud complaints about the authoritarian uprooting of the area's unsavory denizens, to murmurs of those who just want to see something happen, discussion of the cost of the 42nd Street Development Project has been little more than a low-grade hum. But the price of the 42nd Street Development Project for the public is crucial. It must be given a bolder place in the coming debate about what should or should not take place there in the years ahead.

Granted, TSCA has undertaken some other obligations for the near term. The largest is the \$20 million pledge, made last year, to renovate the existing building sites under 42nd Street Now! for interim retail

ment; up to \$2 million in public-sector costs for a new environmental impact statement; and another million for public-sector legal fees. Also TSCA is contributing \$18.2 million to renovating theaters that are part of the 42nd Street, Inc. group.

But already the city has agreed to a huge give-back: TSCA no longer has to pay \$91 million for the subway renovation (see p. 12).

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of the building. Applying the same formula to four million square feet of new construction today, leased at 40 cents per square foot, would yield \$3.2 million, for example. What that translates to in 20 years is harder to calculate.

Dazed and confused? There's more. Should TSCA decide to sell or sublease its sites, it will again be required to pay a share of its profits to the UDC. The new agreement raises the percentage due from 7.5 percent, with a ceiling of \$50 million on all sites, to 10 percent, with a \$60 million cap, indexed to inflation. Still, TSCA will be allowed to credit one-half of this payment off its ESAC fund. Rather than being a recent change to the lease, this particular provision in the 1984 contract was changed during 1988 renegotiations. "Conceptually, the thrust is to hold present value constant over time," says Dirzulaitis. "If they're able to sell out, we'll participate. There will be money flowing to public coffers."

After 15 years of operation at each site, TSCA may purchase the site outright. The equation used to figure its payment to UDC, even in the fine-printed world of real estate, is again difficult to tie to any reliable estimate. In this case, 70 percent of this fee can be charged against the ESAC fund. But once TSCA buys, notes Dirzulaitis, the sites "go to full taxes, and we've fulfilled every mission. We've built out the block and revitalized the theaters. It's a tremendous future value, because you're going to have extremely attractive office towers in a revitalized setting, and they'll be extremely marketable." The terms under negotiation have improved, he adds. "Under the old deal, TSCA had a nominal exit fee; in the new one, it pays a substantial exit fee."

#### Correction

In the November issue of *Oculus*, a typographical error listed the sites the TSCA had leased as 1, 2, 4, and 12. The sites in question are 1, 3, 4, and 12.

## Political Backdrop: UDC's Amendments Updated

by Suzanne Stephens

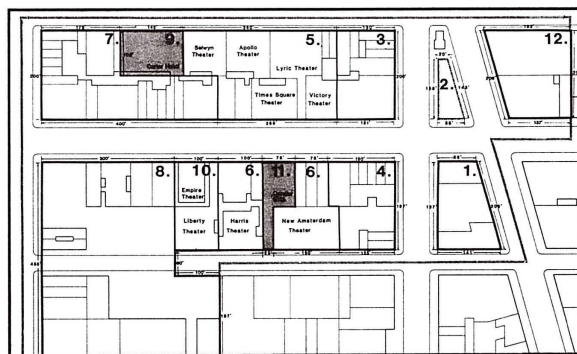
On November 15, as *Oculus* goes to press, the New York State UDC is scheduled to conduct public hearings on its latest amendments to its General Project plan, which was first passed in 1984 and amended in 1988 and 1991. The hearings are supposed to help the UDC directors determine whether they should approve the amendments, as well as confirm land use improvement project findings, and accept the draft supplemental EIS required under the State Environmental Quality Review Act. While there is a participatory ring to the phrase "public

ing monoliths growing taller definitely put the kibosh on that plan — for now, at any rate.

According to the updated memo released October 13, proposed amendments call for deferring the construction of office buildings on sites 1, 3, 4, and 12 until the market gets better, and putting into place Robert Stern's interim plan.

Another significant amendment removes the responsibility of the Times Square Center Associates (Park Tower Realty and Prudential Insurance) to contribute \$91 million toward improving the Times Square subway station. Instead the MTA is to contribute \$131 million to the renovation, with the UDC and city chipping in.

Other amendments affect the



42nd Street Development Project site plan

hearings," it must be remembered that these hearings are presentations of UDC to UDC — in other words, converts to converts. These changes are not subject to the city's community-based ULURP hearings.

Nevertheless, public pressure does have impact. After the Municipal Art Society and other involved citizen's groups helped alert the public and the press to the fact that one of the amendments to increase the floor-to-ceiling heights for the office buildings on sites 1, 3, 4, and 12 would result in buildings as tall as 895 feet (for site 12), that amendment was removed from the slate. Although the request for higher floor heights (13 feet floor-to-floor) was explained as an attempt to create space for the installation of extra computer and telecommunications lines, and not to add actual floor area, the image of these tower-

midblock modifications, such as enabling the interim guidelines to be applied to portions of site 6 (allowing the New Amsterdam to become part of the project) and site 10, and permitting movie uses on site 5, although putting a lid on two cinemas. Yet another amendment calls for the reinstatement of the lobby of the Victory Theater, which would extend 15 feet into the sidewalk.

Along Eighth Avenue the amendments would defer construction of the hotel on site 7 and allow 42nd Street Now!'s interim activities to be put into action. An amendment would also allow the number of hotel rooms, when built, to be increased from 750 to 1,000 on this city-owned site. Another amendment allows deferral of construction of a mart or office building on site 8 (owned by Milstein) but also per-

mits 42nd Street Now! interim uses, such as movies and other entertainments, to be created on its northern portion.

## New 42nd Street, Inc. Reveals Plans for Some Theaters

by Suzanne Stephens

The group of six theaters leased by the UDC to 42nd Street Inc. (not to be confused with 42nd Street Now!; see *Oculus*, November 1993, p. 11), has been shrouded a bit in mystery during the whole hubbub on the interim plans of Robert Stern et al. Finally announcements have been made by director Cora Cahan on plans that involve three theaters for two new uses. First, the Victory Theater will be renovated by Hardy Holzman Pfeiffer for as a not-for-profit arts, educational, entertainment theater for young people. In its renovation, HHPA hopes to reconstruct the lobby of the original theater, which was built in 1900 by Oscar Hammerstein. The lobby was removed when 42nd Street was widened in 1910, and reconstruction requires the passage of a UDC amendment so that it can project 15 feet into the sidewalk. Renovation is expected to begin in February.

Two other theaters, the Times Square Theater and an adjoining one — either the Lyric or the Apollo — may be combined for one commercial project, a tourist information center. Edwin Schlossberg Inc., which specializes in exhibition and retail design, is creating this one, but has not made its drawings public as of press time. With regard to the natural question of how an information center, which essentially provides guides to restaurants, shows, hotels, and a currency exchange, would turn a profit, the answer is that a multimedia film, possibly focusing on the history of 42nd Street, should prove to be lucrative....Meanwhile, there are three more theaters that need programs, one of which is designated for nonprofit uses.

More next month.



## Annual Budget Review

by Lenore M. Lucey, FAIA

At its meeting in October, the Board of Directors approved both the Chapter's 1994 budget and a modest dues increase. The Board also called a full Chapter membership meeting in November to vote on authorizing a withdrawal from the Contingent Reserve Fund (CRF) to clear the books of deficits from 1992 and 1993. The result of the CRF vote will be reported in the January *Oculus*.

### Budget

The Chapter's austere and balanced 1994 budget (the lowest since 1986) is predicated on conservative projections of dues and non-dues income, savings in some areas, and a modest dues increase.

#### Income

Dues .....	\$435,691
Dues to CRF .....	(8,714)
Committees .....	40,000
Investments .....	5,100
<i>Oculus</i> .....	31,500
Administration .....	21,225
Programs .....	4,350
Fund-raising .....	25,000
<b>Total Income</b>	<b>\$554,152</b>

#### Expenses

Administration/Staff .....	\$339,620
Rent/Office .....	36,100
Leasehold Improvements .....	20,000
<i>Oculus</i> .....	105,000
Committees .....	40,000
Programs .....	13,432
<b>Total Expenses</b>	<b>\$554,152</b>

The approved budget represents a decline in spending of approximately 8 percent from 1993, and an over 28 percent reduction from 1992. The numbers reflect the past few years' loss of dues and non-dues income due to the recession. Programming has remained at an all-time high, and we anticipate continued high quality programs for 1994 — just on a tighter budget.

### Dues

The dues increase is modest, at about twelve percent for most categories, and it is the first in five years. (Previous dues increases were a hard-hitting 25 percent.)

For a licensed architect with more than five years' membership (the largest category of members and the highest dues category), it means a \$21 increase — approximately eight cents per weekday. Individual Chapter dues in the same category average out to less than 74 cents per weekday.

Looking at the whole picture, this same typical member would pay a total of \$607 per year, including individual dues at National, State, and Local, as well as National and Local Supplementary dues. This works out to less than \$2.35 per weekday.

### Renewals

1994 invoices will be mailed through the single point system again this year, beginning in early November. You will see one major change — Supplemental dues responsibility and calculation will now appear on the invoice, payable at the same time. If you are the partner responsible for Supplemental dues for your firm, please make sure to include your calculation and check with the invoice. If you are not responsible for Supplemental dues, please remember to indicate that on your invoice.

A bright spot: AIA has voted Supplemental dues out as of 1995. The Chapter's Finance Committee has a Dues Task Force working on a comprehensive Chapter dues overhaul, taking this decision by National into account.

All invoices contain a bar code which is necessary for accurate processing. If your firm is paying for more than one person, you may issue

one check. However, please include the original, bar-coded invoice for each person for whom you are renewing. Please mail your checks and renewals to the address given on the invoice. Do not mail this material to AIA or the Chapter.

We expect considerable improvement in the processing this year, since AIA and the contractor have been working diligently to remove the glitches from our first invoicing. You can insure your continued receipt of AIA membership benefits and services by returning the renewal before January 15.

As always, we appreciate the support that our members give the Chapter each year — not just through dues, but through dedicated service and participation. We thank you for your commitment and renewal.

## Notes on the Year

by Regina Kelly

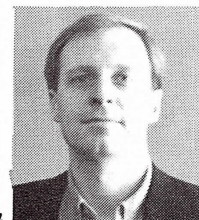
The Chapter has come to the close of what has actually been an 18-month year. The current Chapter officers, elected committees, and committee chairs have all served extended terms since their election at the annual meeting in June 1992. The extended year resulted from the adoption of the new bylaws in July 1992 which brought both the Chapter's fiscal and planning years into a calendar-year schedule.

Undoubtedly the biggest change this year was the Chapter's

relocation to the New York Design Center at 200 Lexington. The new offices were designed by **Thomas Hanrahan, AIA**, and **Victoria Meyers**, who were selected in a competition juried by Deborah Dietsch, Philip C. Johnson, FAIA, and Bernard Tschumi.



Victoria Meyers



Thomas Hanrahan

The Chapter participated in a pilot program for single point dues collection. Instead of three separate bills, this year you received one invoice for your National, State, and Chapter dues. There have been some rough spots along the way, but we hope that the new system has simplified the dues payment process for our members.

Chapter nominees were again well represented among those receiving National AIA Awards. Chapter president **David Castro-Blanco, FAIA**, received the Whitney M. Young Citation. **Mario G. Salvadori, Hon. AIA**, was the recipient of the AIA/ACSA Topaz Medallion for Excellence in Architectural Education. Institute

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honors were awarded to filmmaker **Michael Blackwood** and **Architects/Designers/Planners for Social Responsibility**, and **Roberta Gratz** was made an honorary member.

Nine members of the Chapter were among the 111 members advanced to the AIA College of Fellows at the National Convention held in Chicago.

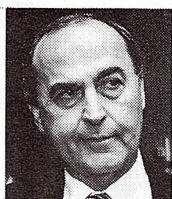
The Chapter celebrated its 125th birthday with a **fall party** at the New York Resource Center in October 1992.

The **1993 Architectural Heritage Ball** scheduled for November 8 at the Pierpont Morgan Library promised, at press time, to be a huge success. The event was underwritten by Lehrer McGovern Bovis, and their generous support benefited the Chapter's Premises Fund.

A new Board of Trustees was elected to the **New York Foundation for Architecture** in accordance with the revised bylaws. The new board, consisting of both Chapter and public members, has undertaken the task of reinventing the foundation as a significant funding body to promote scholarship, research, and education and enhance public awareness of architecture.

The **Architecture Dialogue Committee** presented their annual "Re-searches in Architecture" lecture series. The kickoff event featured a panel discussion with the jurors of the Chapter's Design Awards program. The other evening sessions included such topics as "Turning the House Outside Out — Addressing Domestic Space," "The Logic of Architecture — New Developments in CAD," and "The Future of the New York Region."

The **Architecture for Education Committee** met with representatives of the School Construction Authority, the Board of Education, City University, New York University, the Parks Department,



Michael Blackwood

© DOROTHY ALEXANDER

the Department of General Services, and the Public Development Corporation. Barry Light, the new president of SCA, was the featured guest at one of the open programs, and he has invited the AIA New York Chapter to form an advisory committee to the SCA.

The **Architecture for Justice Committee** was established for members interested in the design and building of judicial, correctional, and law enforcement building types. The committee's initial focus has been on court facilities, and it is currently planning a program for spring 1994 that will examine planning and design of court facilities in the New York metropolitan area.

The **Art and Architecture Committee's** exhibition, "Destruction of Art and Architecture in Croatia," has traveled to Washington, Houston, Philadelphia, San Francisco and Toronto. The committee organized a number of tours as part of its "Hidden Spaces" series, including a tour of the Chrysler Building and the renovated Waldorf Astoria. Other programs included a lecture on Manitago and Dragon Rock and a glass workshop.

The **Associates Committee** sponsored a design exam discussion panel and a session on the NCARB requirements for IDP. The committee also compiled a resource list of review courses and study aids for the Architecture Registration Exam, which is available at the Chapter.

The **Building Codes Committee** provided valuable information to members by presenting discussions that included a comparison of New York City's Local Law 58 with the Americans with Disabilities Act Guidelines, and a Building Department orientation seminar for architects.

The **Macintosh Users' Group**, a subcommittee of the **Computer Applications Committee**, organized monthly meetings focusing on specific topics ranging from "Using the Mac in a Sole Proprietor's Office" to "The Integration of Visual Images Among Several Software Packages."

The **Corporate Architects Committee** presented a panel discussion on "The Construction Game Today," a lively exchange of ideas on the effect of the economy on traditional relationships in the industry. The committee also organized a number of tours, including one to the Estée Lauder executive offices and a visit to the Artkraft-Strauss — the builders of Times Square's spectacular signs.

The AIA New York Chapter Design Awards program, an annual event that honors the best works by New York City architects, was organized by the **Design Awards Committee**. The committee's work included assembling the jury, organizing the project submittals, fundraising, and hosting the awards reception which, at press time, was scheduled to be held in November at the Tishman Auditorium of the New School. The past year has been marked with debate and reflection, as the committee continues to seek ways to improve and expand the program.

The **Foreign Visitors Committee** compiled a list of architecturally significant buildings in New York City as a reference tool for visitors. The committee assisted visitors from China, Australia, New Zealand, Spain, Budapest, and Bratislava, Czechoslovakia.

The newly-formed **Government Affairs Committee** organized an orientation seminar to familiarize members with the legislative issues and process in preparation for Lobby Day, which resulted in the largest attendance at Lobby Day in recent years. The committee has also prepared a list of legislative contacts at the state and local levels.

The **Health Facilities Committee** sponsored a full calendar of events, including programs on tuberculosis and facility planning issues in New York, the new federal guidelines for hospital construction, and facilities data base management. See this month's calendar for information on a December 14 program on "The Future of New York's Health Care System — The

View From Albany." The new Children's Hospital at Yale-New Haven Medical Center, the Samuel Planetree Medical Unit at Beth Israel, and two cancer care centers in Connecticut were among the sites visited as part of the committee's ongoing tour program.

The **Historic Buildings Committee** presented programs on old buildings, new codes, and resolving conflicts; accessibility and historic structures; computer modeling for historic structures and districts; and historic structures and hazardous materials. The committee also participated in the designation of Tribeca North, South, and East; the approval of the LPC design guidelines for Tribeca West; and the Manhattan Civic Center and the Bronx Landmark Preservation task forces.



Mayoral debate on housing with Giuliani

The **Housing Committee** presented two major events this past year. The first was a two-evening symposium on supportive and affordable housing in New York City. The second was the highly publicized and well attended mayoral housing forum, which featured Mayor David Dinkins and Rudolph Giuliani discussing housing and community renewal issues.

The **Interiors Committee** met to discuss its mandate, which resulted in a new direction — to develop the role of Chapter members as interior designers.

The **Leadership Alliance Committee** continued its mission to create a higher level of understanding between architects and other professional associations, graduate schools, and the public at large. Teams of committee members completed the first round of open dialogues with student groups at each of the five local architecture schools.

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**The Learning by Design:NY Committee** continued its collaboration with cultural institutions to foster the teaching of architecture in primary and secondary schools. In the spring, the committee hosted an education forum on "Environmental Initiatives: NYC's Newest Secondary Schools." The committee's most recent program was a panel discussion entitled "Cities, Neighborhoods, and Schools: Education in the Built Environment."

**The Marketing and Public Relations Committee** finished 1992 with another media event that featured architectural press from the *New York Times*, *TIME*, *Crain's*, and *U.S. News and World Report*. Green architecture was the topic of the spring event, "The Color of Money." Gene Kohn and Lou Coletti were among the featured speakers at the committee's breakfast-lunch meeting series. Currently the committee is running a ten-session program on "Marketing Architectural Services in the Real World."

**The Minority Resources Committee** presented testimony at the hearings on the African-American Burial Ground. The committee has developed a questionnaire that was mailed to all city and state agencies to obtain information on their MBE/DBE compliance policies. The committee's goal is to compile the information into a report for member firms.

In addition to its efforts on the joint task force that studied and prepared the Chapter's position paper on the Policy Procurement Board Rules, the **Professional**

**Practice Committee** offered a number of programs to assist member firms in various aspects of their practices. The events included "Large Architectural Practices: A Dialogue on Current Issues" (a program on New York City zoning, co-sponsored by the Building Codes Committee), "Managing an ADA Project," and seminars on seismic design, health insurance, and value engineering. The committee was also responsible for the recent mailing sent to all members providing information on health insurance options.

**The Public Architects Committee** has been investigating the possibility of a major exhibition of public agency architecture, reflecting the growing interest in infrastructure. The committee also offered a presentation of the Transit Authority's new design standards for station rehabilitation.

**The Public Sector Contracts Committee**, along with the Professional Practice Committee, formed a task force to review recommendations for changes to the rules of the Policy Procurement Board proposed by the Mayor's Office of Construction. The task force's recommendations were adopted by the Board of Directors and presented as an official Chapter position paper.

**The Scholarship Committee** administered grant and scholarship programs for the Chapter and the New York Foundation for Architecture. Over \$35,000 was awarded through the Allwork, Brunner, Haskell, Licensing Exam Prep, and Stewardson programs.

**The Women in Architecture Committee** continued its efforts on Project Punchlist with the first large-scale walk-through on the Upper West Side. Project Punchlist encourages neighbors and their community and political representatives to recognize and monitor conditions that affect the immediate built environment.

The Board appointed a **Zoning Task Force** to review zoning issues. The task force presented testimony and prepared the Chapter's position on the Waterfront Zoning Resolution.

specialized systems and equipment for TB control.

From 1955 to 1985 the incidence of TB in the United States steadily declined, but since then it has increased at a rate of 20 percent annually, creating an urban epidemic. Health facilities in New York City have been straining to provide specialized services to TB patients and eliminate hospital-acquired TB transmission. The NYS Department of Health has encouraged local health facilities to develop programs to address the problem, and since June 1993 more than 15 Certificate of Need applications have been submitted by NYC hospitals for recertification of beds, creation of new isolation units, and renovation of existing HVAC systems.

The health care industry is also focusing attention on facility management and design retrofits. Critical retrofit issues such as ventilation design, room configuration, and environmental controls remain open for national debate and discussion. With the many outstanding questions concerning the efficacy of alternative methods, the need to develop a consensus on viable approaches to the design and management of these facilities remains an important issue. For more information on the event, call 683-0023.

*Charles Silverman, director of the health facilities division of Tishman Construction Corporation, will moderate the forum.*

## Forum to Address TB and Facility Design and Management

by Charles Silverman

On January 18, the AIA New York Chapter Health Facilities Committee and Tishman Construction Corporation are cosponsoring a forum to address the critical public health problem created by the rising incidence of tuberculosis. The forum will be held at the John L. Tishman Auditorium of the New School for Social Research and will feature a multidisciplinary panel of experts, including representatives from the New York State Department of Health, the Greater New York Hospital Association, engineering consultants, and local vendors of

### AIA DOCUMENTS

The AIA New York Chapter has selected Charrette to be its authorized documents distributor. They are located at 215 Lexington Avenue at 33rd Street, 683-8822.

The Chapter still carries a select number of publications including *Profile*, the *Handbook of Professional Practice*, *AIA Guide to New York City*, and the *Architects Source Guide*. Give us a call at (212) 683-0023 for more information.

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