

# Oculus

an eye on New York Architecture

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New York Chapter

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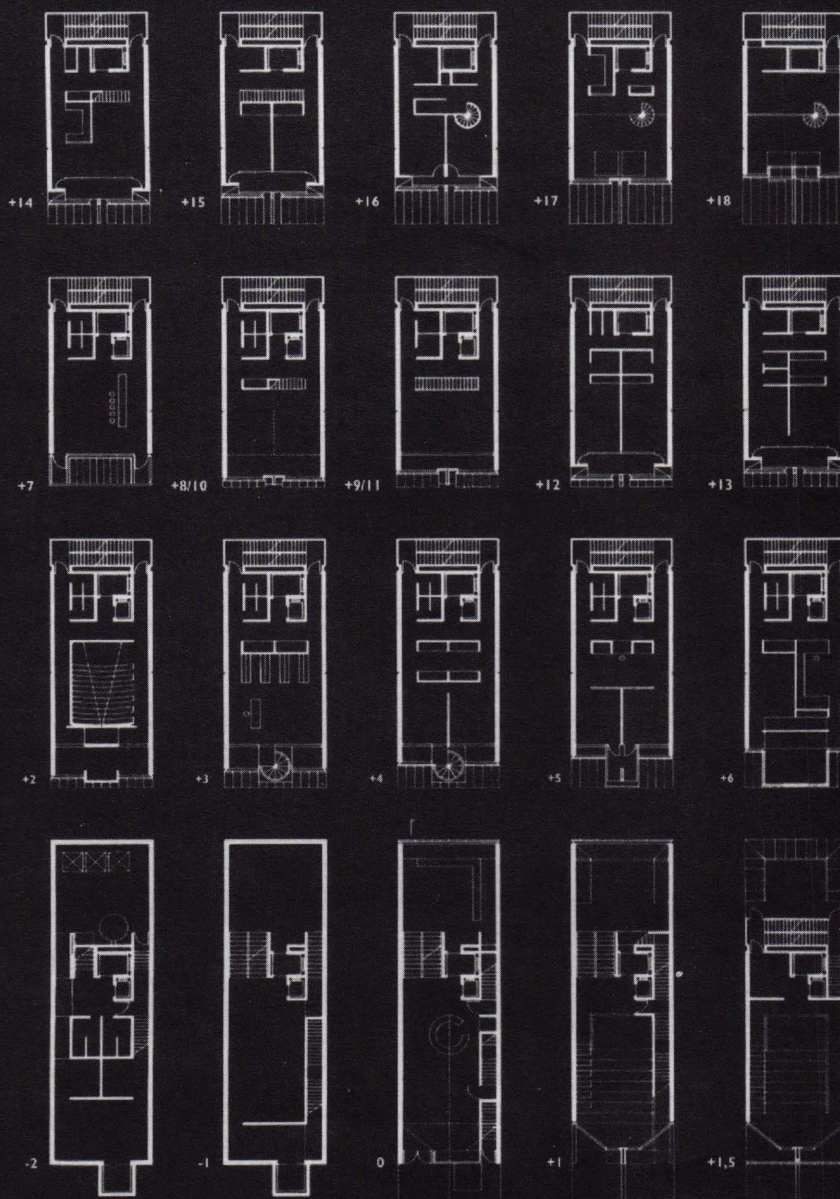
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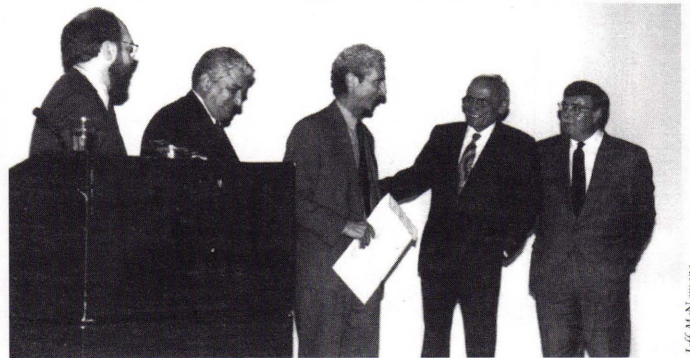
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The nation's  
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*On the cover:*  
*Plans for new Austrian*  
*Cultural Institute,*  
*11 East 52nd Street, New York, NY,*  
*by Raimund Abraham*



Mark Markiewicz, David Castro-Blanco, Rolf Ohlhausen, John Tishman,  
and the New School's Joseph Porri

Jeff McNamara

## 1993 Design Awards Ceremony Held November 16

by Suzanne Stephens

The venue was perfect:  
the Tishman Auditorium  
of the New School for Social  
Research, originally designed  
by Joseph Urban in 1930 and  
just renovated by Prentice  
& Chan, Ohlhausen.  
Appropriately enough, Rolf  
Ohlhausen received an award  
in the category of historic  
preservation for the sensitively  
renovated auditorium. And  
John Tishman, who was the  
donor for the renovation,  
had his company, Tishman  
Realty & Construction,  
sponsor the program.

The events that followed were  
thought-provoking. After  
introductory remarks by out-  
going president of the AIA  
New York Chapter, David  
Castro-Blanco, and by chair  
of the Design Awards pro-  
gram, Mark Markiewicz, a  
keynote address was delivered  
by Robert Gutman, professor  
of architecture at Princeton  
University.

During his comments,  
Gutman emphasized the  
importance of design awards,  
"even if the profession remains

unclear and uncertain about  
what it wants to salute."  
Gutman acknowledged that,  
as the profession expands, many  
architects disagree that a build-  
ing's formal properties should  
receive so much attention in  
awards. He noted that the  
organization of the program,  
its cost effectiveness, and its  
usefulness are argued by many  
to be important considerations  
of excellence. Nevertheless,  
the thrust of Gutman's remarks  
supported the value of the  
design component or formal  
properties of a building.

Awards programs show that  
"the profession is committed  
to design excellence," Gutman  
maintained, pointing out that  
this is an important message  
to give clients a sense of what  
architecture is all about.  
One of the principal chal-  
lenges facing the architecture  
profession, Gutman added,  
was "not just to enlarge the  
total volume of building, but  
to increase the number of  
buildings in which architects  
will find the chance to elevate  
the quality of what is built  
and advance the cause of  
architecture."

*continued on page 13*

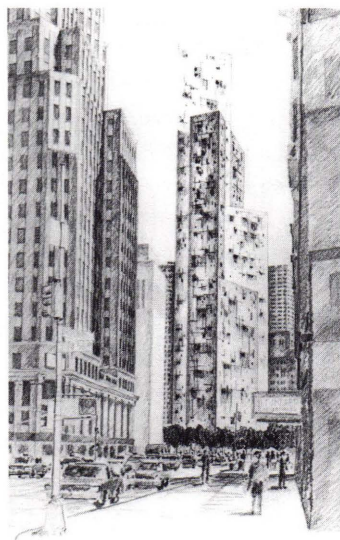


## SCOOP

Peter Slatin

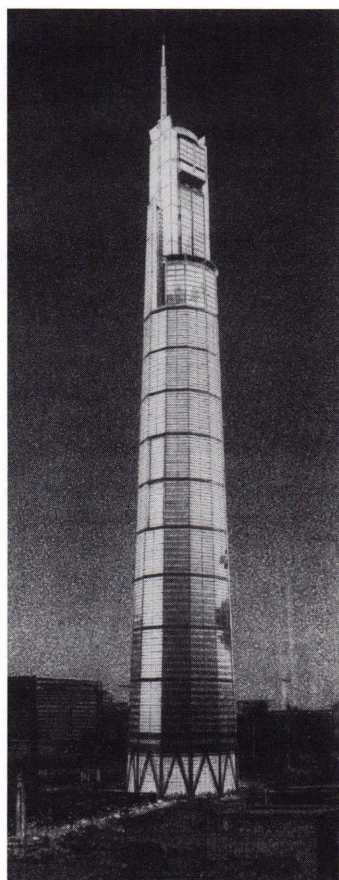
### Mine Is Bigger

Even in architecture's post-design age, size still counts. HLW is designer and development consultant for a 114-story, 1,500-foot-high (plus 193-foot antenna) mixed-use commercial and hotel building in **Chongqing, China**. Forty-six feet taller than the Sears Tower, the project makes small bananas of Donald Trump's lust to top off every other builder, which wilted with the downsizing of Television City....Even in Manhattan, the high-rise is not dead—though two Brooklyn-based architects have envisioned death as the final word for skyscrapers. **David Tobin** and **Roger Robison** have designed a 50-story mortuary for the site



*Mortuary tower proposal for Gulf + Western site, David Tobin and Roger Robison*

of the Gulf + Western, um, Paramount building (already a tomb in the eyes of many New Yorkers). "We thought at first it was a little strange," says Tobin, "but then we realized that all the city's active cemeteries are far outside Manhattan." They designed a structure of interlocking stone plates, with retail space on the ground floor and a rooftop cafe to take advantage of the location. In the tradition of great cemeteries, says Tobin, "the structure would have to be accessible and inviting to citizens in general. We wanted to turn the mausoleum inside out." The concept was developed for an ideas competition for memorials in London, where it won second prize. Tobin and Robison are now in serious discussion with interested developers overseas. The New York structure could house around 500,000 cremation urns. "We hate the thought of ever having to leave New York," says Tobin. For reservations, call....



*Chongqing Tower, Chongqing, China, HLW*

## At Grade

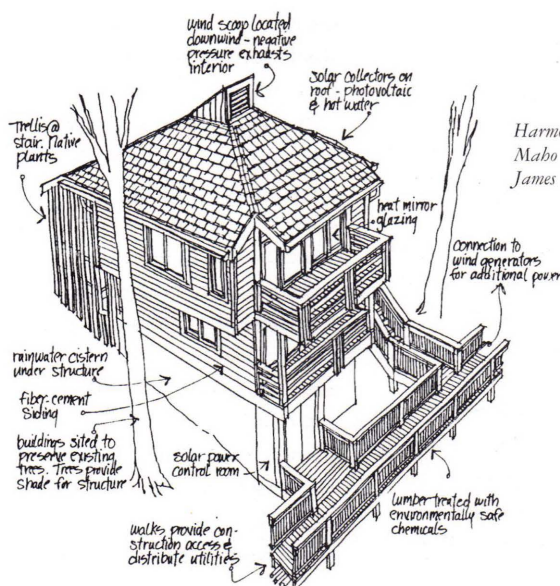
Workaholic, environmentally correct architects may soon be able to vacation guilt-free. **James Hadley** has designed **Harmony: A Center for the Study of Sustainable Resort Development**, at **Maho Bay Camps** on St. John in the U.S. Virgin Islands. The two-story, two-room, 20-by-20-foot bungalows with bath and kitchenette incorporate recycled newsprint, glass, and plastic bottles as building materials, and use solar power. The real aim of the project—four buildings at present—is to stimulate environmentally-oriented enterprises in the islands, where everything is imported and much is wasted....**David Smotrich & Partners** has completed a recycling project of a different kind. In August, the firm completed its renovation of the **Stuyvesant Hotel**, an abandoned turn-of-the-century inn in Kingston, New York, into apartments for the elderly, the mentally and physically handicapped, and low-income tenants. The Rural Ulster Preservation Corp., a local not-for-profit developer, put together complex state

financing for a \$4.3 million renovation of the 35,000-square-foot hotel. With the exception of the grand stair at the elbow of the building and the mosaic-tiled ground floor, the hotel was completely gutted. The yellow exterior brick was repaired, and a metal cornice restored. Original decorative columns found lying



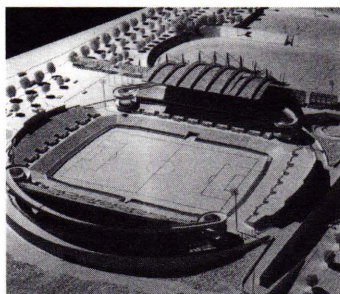
*Stuyvesant Hotel, conversion, Kingston, N.Y. David Smotrich & Partners*

on the grounds were put back in place at the entrance. The ground floor now contains a white-tablecloth restaurant as well as offices for RUPCO and Gateway Industries, a social-services provider for the tenants of the 40 one-bedroom units in the renovated property.



*Harmony Sustainable Resort, Maho Bay Camps, St. John, V.I., James Hadley Associates*





Stadium, Nicosia, Cyprus,  
Theo. David & Associates

## Stadia Data

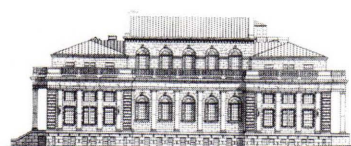
Theo. David & Associates has won first prize in an open competition for the design of a stadium in Nicosia, Cyprus. The design separates the two main components of the complex into a 30,000-seat soccer stadium and an adjacent, 5,000-seat track-and-field facility. The sites will be united by a large, corrugated-steel grandstand canopy extending over the secondary stadium; the project should be completed by 1998....The New York Mets, like the Yankees, are threatening to move—but only within Flushing. Jack Gordon Architects, which renovated Shea Stadium in 1988, has completed a feasibility study for a new retractable-dome stadium in Flushing.

## TV to Trash Grand Central

The most abysmally depressing news to be heard recently was MTA's announcement of a flagrantly mindless plan to put in a high-definition television in the main room of Grand Central Terminal. It seems like only yesterday Grand Central was able to rid itself of visual detritus like the stock information booth and the large 30-by-100-foot Kodak advertisement. But now the MTA

turns up with a scheme for a ten-foot-square screen with news, entertainment, and commercials to be placed on the south wall (to the east of the exit path to 42nd Street). The purpose is to raise money for Metro North through advertising income.

When a furor mounted after the plan became known, the MTA decided the TV would be silent. Silent? Images that large virtually scream, with or without the noise. Put it on Times Square and allow the architecture of Grand Central, now being restored, to finally reclaim the full majesty and dignity it once had, which the ongoing restoration has promised to provide again. As *Oculus* goes to press, the MTA hasn't installed the television screen yet; it is still "lining up advertisers," reports a spokesman.—S.S.



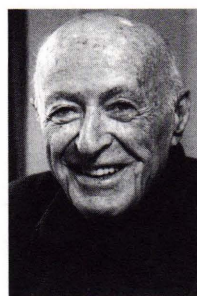
Courthouse conversion, Brooklyn, David Helpen

## Firm Flux

Haverson/Rockwell Architects (*Oculus*, November 1993, p. 9) has become The Rockwell Group. Designer David Rockwell bought out his long-time partner, Jay Haverson, in November, and is working on several new high-profile restaurants in Manhattan and elsewhere, including a large-scale sports restaurant planned for the Bertelsmann building and a Planet Hollywood Disney at Disney World in Orlando, a natural merger of two chain-entertainment mentalities and possibly the first linking of Disney with another corporate name. Jay Haverson is setting up his own practice in Greenwich,

Connecticut.... Doug Korves has joined David Helpen Architect as a principal. Helpen is renovating the onetime Yale Club into the new Penn Club at 30 West 44th Street and is designing a new environmental education center and Congo Forest Exhibit for the Bronx Zoo, known these days as International Wildlife Park. Helpen is also converting the Sunset Park Courthouse in Brooklyn into the borough's headquarters for the "Safe Streets, Safe City" program.... Mark Strauss, director of urban planning at KPF for the past ten years, has formed a new urban design partnership with another former KPF associate partner, Sudhir Jambhekar. The new firm, Jambhekar Strauss, P.C., with offices in Carnegie Hall just across the street from their alma mater, will continue to focus on urban issues. Their first projects—including the Philadelphia Navy Base Reuse Strategy and a redevelopment master plan for Boston Properties' Cambridge Center—are in association with KPF, "which has been very supportive," notes Strauss, "but we look forward to working with many different firms."—P.S.

## Obituary



Robert Allan Jacobs

died in early November at the age of 88. A graduate of Amherst College, he received a degree in architecture

Robert Allan Jacobs, a noted corporate architect and one-time partner in the firm Kahn & Jacobs,



Robert Allan Jacobs on roof of Soby House, 1935; l. to rt., Henry-Russell Hitchcock, Jacobs, James Thrall Soby, Le Corbusier

from Columbia University in 1934, and then went on to work for Le Corbusier in Paris; he served as interpreter for Le Corbusier during a 1935 lecture tour of the U.S. He worked for Wallace K. Harrison and then for Ely Jacques Kahn, becoming a full partner in 1940. Kahn & Jacobs was bought by HOK in 1972.

Jacobs, whose father was Harry Allan Jacobs, also a well known architect, was a formidable social presence in the architectural world. Very much of a charmer, Jacobs was famous for introducing architects to one another and to clients. "Before people ever talked about 'networking,' he was the quintessential networker," said his son, Robert Allan Jacobs Jr., an architect based in Connecticut.

Jacobs designed many corporate buildings around New York City, but his best known work, and the building of which he was proudest, was the Municipal Asphalt Plant on 92nd Street and the F.D.R. Drive, which was recently converted into a community center. "He liked very much that it could be recycled and could continue to give people pleasure," said his son. His other buildings in the city include the American Airlines Terminal at JFK and One Astor Plaza on Broadway.—P.S.

Courtesy, Architectural History Foundation



## EVENTS

### All in the Name of Art and Architecture

by Suzanne Stephens



Photo: Paul Warhol

Storefront for Art and Architecture, collaboration by Vito Acconci and Steven Holl; interior, top; exterior, bottom

Since 1982 the intrepid Storefront for Art and Architecture has offered a rare and necessary venue for displaying and encouraging experimental art and architecture. The non-profit gallery, which occupies a wedge-shaped space on the ground floor of a small, scuzzy building on Kenmare Street, has become the laboratory and launching pad for any number of notable architectural and art ideas. This has been the place one has had to visit to see the work of Asymptote's Hani Rashid and Liseanne Couture, Santa Monica's Michele Sae, Henry Smith-Miller and Laurie Hawkinson, and England's Peter Cook, just to name a few.

Now, with its riveting on-site installation of a collaboration

between architect Steven Holl and artist Vito Acconci, Storefront has outdone itself. It has transformed the gallery space into a place where the gallery wall itself is the show. "We are interested in experimenting with and building theories, not just writing and talking about them," says Kyong Park, the founder of Storefront, who runs the gallery with Shirin Neshat, the managing director. "Exhibitions are still a representation of the built work and ideas. Now we want to show the built form." Art, architecture, and gallery space here are one, with four large panels composed of Supraboard, a paper-and-concrete composite with metal framing, that pivot like doors, and six smaller panels that pivot up and down to form table-like projections.

When the pivoting panels are open, the inside becomes the outside, especially since nothing else is on display. The effect of the opened wall is as startling as it is stunning, for it makes the viewer fully aware of the blurred distinction between art, architecture, and the gallery space. It does mean, of course, that the installation is open to the elements when the gallery is open for business—permeable space is carried to its conclusion. When the gallery is closed, the panels are folded back to the plane of the wall, although slots at the pivot points allow light (moonlight, car light, street light) to permeate within.

Obviously, practical considerations dominate in very cold weather, and one may not want to linger. (The Storefront office can no longer be found in its former ground floor space, either. "The office has evaporated," says Kyong Park, disingenuously. "It operates by phone and fax.")

Park and Neshat clearly have transcended any number of obstacles in order to challenge the borders of what constitutes the inside and outside and the public and the private realms in their gallery space. They explain that they were tired of the old space and the decrepit wall whose windows had been filled in with plywood over the years. "But it would be easy to put back," says Park.

The owner, 15 Cleveland Place Associates, although consulted on plans for the new wall, is slightly apprehensive about the change. "If Cleveland Place wasn't a landlord, it would love it," reports a representative. "Even though the existing storefront was in bad condition, this piece of art wouldn't be of much value to the building if the landlord had to sell tomorrow."

Meanwhile, the plans are to keep the Holl/Acconci wall up for about two years. After that another team, it is hoped, will collaborate to produce another wall. Until then, exhibitions inside the gallery are still being scheduled. Once the Vito Acconci/Steven Holl show is over at the end of December, Storefront will fill in the slots around the panels with gaskets, but will leave the wall in place for other shows. "We like the idea of work forming the context that the next work on exhibit has to deal with," says Park. "It is work influencing work." The next exhibition, scheduled to open in mid-January, will feature a project called "Upstairs Down: Pit, Tower, Terrace," being designed inside the gallery by Peter Noever, the director of the Austrian Museum of Applied Art (MAK) in Vienna.

Storefront hopes to see further artist-architect collaborations,

although both Acconci and Holl unabashedly acknowledged in a published interview with Claudia Gould, the project's curator, that they had intense conflicts working on the project. Even the proportions caused a rift, and Holl claims they are not his, which depend on the golden section "at a certain moment," but Acconci's module of seven feet two inches. Different attitudes toward materials was another factor. As Kyong Park points out, "Materials are first for Steven—as a reality and a foundation—while with Vito, materials are there for metaphorical purposes." As Holl concluded in the interview, "None of us is entirely satisfied; maybe that is because our aspirations are so high....It may be a lot better than we are thinking. We got so discouraged."

### In Case You Missed It

by Katherine Kai-Sun Chia

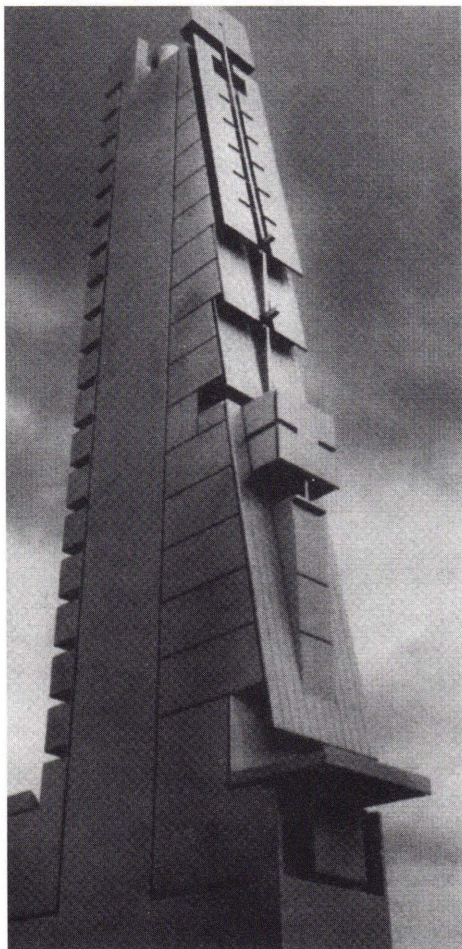
"Modernism isn't a static historical term; it's a term that's redefined every day," said Jean Nouvel during his Architectural League lecture at Cooper Union's Great Hall on November 17. "Each of my projects represents hyper-specificity," he said, responding to those who criticize his seemingly capricious approach to form. "The meaning of my work is hidden in the interface between elements." Discussing the Kansai Airport competition, Nouvel commented, "Renzo Piano won the competition by planting 2,000 trees on the open strip of land. I had not planted a single one, so I told Renzo that I was going to include more trees on the next competition and probably win." Nouvel did so, placing huge "nets of trees" around his next airport competition entry, in Cologne. Said a humbled Nouvel, "Helmut Jabn won the competition, and he didn't put a single tree on the site. I've become the best in France at losing competitions."

Katherine Kai-Sun Chia is a designer with the studio of Maya Lin.



# A D E B A T E

## Raimund Abraham's Design for the Austrian Cultural Institute



Model, Austrian Cultural Institute, Raimund Abraham

Since Raimund Abraham's competition-winning design for the Austrian Cultural Institute at 11 East 52nd Street was presented last December, it has won feverish acclaim from the general press. Critics have raved about its modernity and its inventiveness, although Stephen Kliment, the editor of *Architectural Record*, denounced its quest for "originality at any price" and the "hostile confection" of its facade.

Regardless of his animadversions, in the last few months two exhibitions, one presenting Abraham's project at the Museum of Modern Art and the other displaying 50 selected entries to the Austrian competition at the Architectural League, have catapulted the tall, skinny building, only 19 stories high on a 25-foot-wide lot, further into the rare firmament of buildings perceived as works of art.

*Of all the praise, two statements written by Herbert Muschamp in the New York Times when the show opened at the Modern best capsule the positioning of this building: "For an international city, New York is sadly lacking in contemporary world-class buildings," Muschamp wrote before avowing this project to be in that category. Then he added, "There hasn't been a building like this in Manhattan for more than 25 years. You would have to go back to the decade preceding 1967...to find functionality and structure raised to such bold expressionistic effect."*

*Oculus asked a sample of architects who have designed some of the more notable (and heretofore often acclaimed) buildings in New York in the last 25 years about their reactions to the above assertions and to the Abraham scheme itself. It should be noted, however, that several architects who were approached refused to comment.*

**James Stewart Polshek**, James Stewart Polshek and Partners:

I'm always apprehensive when the critics jump on the bandwagon. With the cult of the building and with so much hype, we have to wait until it is built to judge it. That said, essentially the design is still a sliver building on a side street. It is not a streetwall building. Is it a radical departure from what we have seen before? Or is it not just Gordon Bunshaft's 9 West 57th and the W. R. Grace building on West 42nd updated?

Just because the Austrian Institute uses imagery condoned by the new *New Yorker*—meaning a kind of Tina Brown—appeal to the darker side of life—it is very fashionable. But what does it give back to the city? Not much. Is its invention about the larger body politic or about personal expression? Does the building offer a transition from one place to another? A safe haven? This criticism is not directed so much at Abraham as it is at the goals of the program. The Austrian Institute scheme uses aesthetics as the first point of departure. Even the guillotine imagery is an art move. Since the design still ascribes to the aesthetic definition of "good," it is old-fashioned.

In this regard, the design for Institute is not about the art of anonymity, but comes out of the self-conscious avant-garde tradition. It is an "object" building created to draw attention to itself formally in a period where "subject" buildings are emerging. Subject buildings set out to reconcile physical dissonances and programmatic viewpoints. The subject building says, "I am here to serve you, the public, first."

**Philip Johnson**, Philip Johnson Architects:

Muschamp's comments about Abraham's design are some of his better aperçus. We [architects in New York] went postmodern [in the last 20 years], and we had other interests, best expressed in my work on the Museum of Television and Radio. But that was a different approach. I want to congratulate Abraham for snapping to and continuing the modern direction. It is excellent. To pick up the thread of modernity is a terrific compliment to New York and to Austria.

I haven't examined the section and plans, for I am more interested in street—the guillotine facade. It will be known as "The Guillotine," like my "Lipstick Building" [at 885 Third]. What's wrong with that?

**Henry Cobb**, Pei Cobb Freed & Partners:

I would agree with the second part of the quote. No building has declared itself in such a forceful, rhetorical way in the last 25 years. Regarding the first proposition about the paucity of world-class buildings in an international city like New York, I wouldn't quarrel with it, either. Nothing has happened in New York in the last 25 years that comes close to the Seagram building or the Guggenheim Museum.

I doubt this building for the Austrian Cultural Institute will come that close either, although I haven't really studied it. Nevertheless, I would be very surprised if it approaches the Seagram or the Guggenheim, for they set a very high standard. They are works of architecture in the transcendent sense. They are the buildings that live beyond their time, yet they also shape the sensibility of their time and become emblematic of that time.



Not everything that happens in "world-class architecture" has to be a building, however. If you asked what is the most significant contribution to the culture of architecture in New York in the last 25 years, I would say landmarks preservation. That is a creative act in itself.

Taking the assertion further, few buildings or, say, architectural events, of a world-class nature have taken place in the last 25 years in the United States as a whole. I would place Seaside [Florida] among the events of significance, even if I have misgivings about it as a project. It resonates in the culture and is significant in that it extends beyond the building-as-an-object into the realm of urbanism. If there is an area to be bemoaned, it is the absence of world-class urban spaces. Nothing built in the United States in the last 25 years begins to compare with the program of urban spaces in Barcelona and its achievements urbanistically and architecturally. I do not mean to underrate an achievement like Battery Park City, which comes close to being a world-class event, but is a notion more about reshaping the water's edge and making the waterfront available to the public.

**Cesar Pelli**, Cesar Pelli & Associates:

Raimund Abraham is a good architect, and his Austrian Cultural Institute is a powerful design. He deserves all the hype he can get.

**Eugene Kohn**, Kohn Pedersen Fox Associates:

The Austrian Cultural Institute obviously has slender proportions that make it very spectacular. But is it going to be one of the great, great modern buildings in New York? We have to wait to see it finished. Great buildings are determined by the test of time rather than by our views in the present.

**James Ingo Freed**, Pei Cobb Freed & Partners:

I do think Abraham's scheme is a major work, for it abstracts a form out of zoning and the sky-exposure plane, and uses that as an exemplar. It takes what is the most banal zoning envelope and treats it with spirit and verve.

I, of course, have built in New York City over the last 25 years and think some of those buildings to be first-rate. Some of the commentary makes more out of the Austrian Cultural Institute scheme than need be, although it is an elegant building and solves problems about setback requirements. Since I've only seen the project published [instead of the exhibitions], I am hesitant to make sweeping generalizations. But the image I carry is a section that swoops down from sky to streetline. Interestingly enough, not that many buildings have a rare and memorable image.

In terms of the context, the site is tight, and the block does not have a strong architectural identity. Fifty-second Street, both one block east and west of Fifth Avenue, contains an assortment of odd buildings—a fairground of modern architecture that never has made an attempt at being an urban whole. It is known for being non-contextual, so Abraham can do this building in this particular location without being offensive.

#### A Final Word:

*Suzanne Stephens, editor, Oculus:*

*While the lyrical panegyrics in the press might make one supercautious about the building, the strength and vigor of its facade are compelling. If executed with the precision detailing and elegant materials promised by the model and the drawings, it could indeed add a small, highly charged component to the urban milieu.*

*There have been questions about its "contextualism," which indeed raises an important issue. Architecture does need to acknowledge its place in the city, just as much as it does the time in which it is built.*

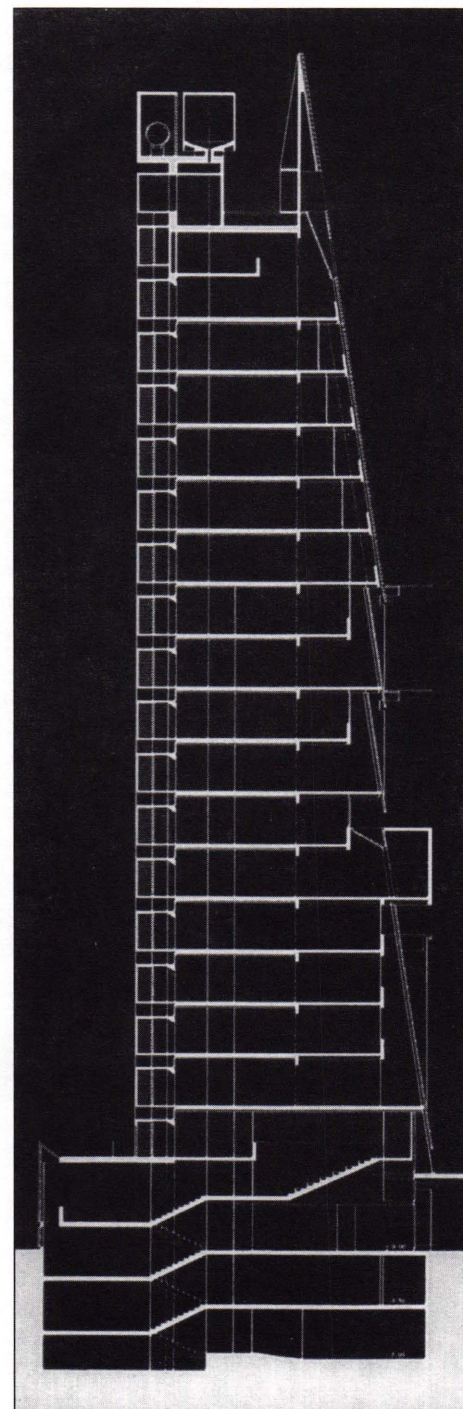
*Abraham's scheme is rather ironic in this regard. At first glance it appears anti-contextual. But a closer look shows that its exterior, however abstract, has a detail and proportioning that, strangely, could effectively mediate the scale of the pedestrian and other tall buildings in the Midtown landscape. Indeed, the slenderness of the sliver, sloping back from the streetline, works surprisingly well to break down the monotonous and dreary scale of the high-rise building immediately to the west. Its comparatively small size (31,610 gross square feet) for a Midtown side street that has been swallowed up by high-rises helps it provide that sense of scale.*

*Nevertheless, the lot size and the sky-exposure plane profile do generate cockamammy floor plans in the upper half of the building. The size of the floorplates yields an astonishingly small amount of office space in the tower. The stacked levels of the apartments, which get tinier as the building sets back, redefine vertical living. Since the Austrians are not leasing the space for profit (for tax reasons), they need not worry so much about the net-to-gross ratio of floor space and the economics of*

*this construction. It may be functional for the Austrian Cultural Institute, but this is a very unusual program. The solution isn't for everyone.*

*At any rate, its progress will be watched closely. In July the Austrian Cultural Institute is moving out of its 1905 town house (which has been allowed to deteriorate abominably in the last several decades) so that demolition may begin. The much heralded scheme, which Abraham is working on with consulting engineers Ove Arup & Partners, is expected to be completed by the end of 1995.*

Section of Austrian Cultural Institute





## URBAN ISSUES

### Goodbye So Soon?

*An Interview with  
Richard Schaffer*

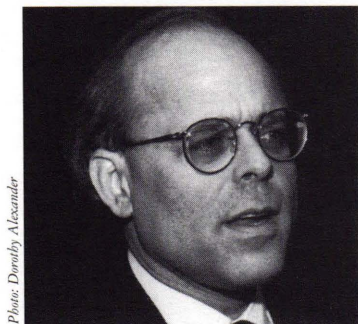


Photo: Dorothy Alexander

Richard Schaffer

On January 1, when Mayor-elect Rudolph Giuliani takes charge, Richard Schaffer, the chair of the City Planning Commission and the director of the Department of City Planning, is out of a job. *Oculus* talked to Schaffer about his achievements over three-and-a-half years.

**Oculus:** What do you consider your most valuable accomplishments since you began in April 1990?

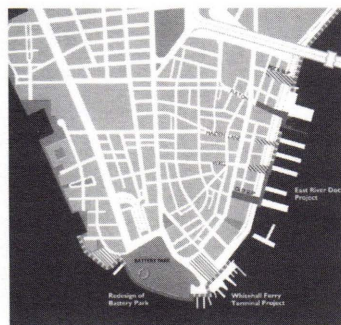
**Richard Schaffer:** First, the Department of City Planning's formation of the first comprehensive plan for the city's waterfront, and then developing the zoning for it. Last month City Council approved the zoning, so it is now law. The waterfront plan is more than zoning, although zoning is the first step. Up until now zoning broke down before it got to the waterfront, so it didn't control waterfront development in any meaningful way. This resolution should introduce dramatic changes for years to come.

In our waterfront zoning regulation, the public's right to access to the waterfront was

reestablished, visual access corridors were mandated, and urban design controls were devised to regulate the massing of the buildings so that they don't wall off the waterfront. We still do encourage development, however. We eliminated development rights for land underwater and introduced a whole series of controls for developing piers. The zoning also encourages ferries and commercial boating throughout the city. It does all this within an as-of-right framework.

**Oculus:** What waterfront planning is going on now in your department that you hope continues in the next administration?

**RS:** Soon we'll be coming out with additional detailed planning studies for the 22 "reaches" of the waterfront area's 578 miles, where we make specific recommendations. The waterfront plan also calls for mapping parks and streets, rezoning areas, acquiring new land, and initiating a whole host of planning actions. This is an ongoing program we hope will continue.



Map, waterfront esplanade, from "Plan for Lower Manhattan," DCP, 1993

**Oculus:** Did you look at other types of underused land?

**RS:** We undertook a comprehensive five-volume assessment of the industrial sectors of the city, which involves use of land zoned for manufacturing,

wholesale trade, and industrial purposes. There has been a dramatic reduction in jobs in the industrial sector—a loss of over a million jobs since the 1950s. But back then ten percent of the land was zoned for industry, and it still is the same amount. This is one reason you see so many derelict properties. We are trying to determine how to stabilize it, or how to recycle land, plus make infrastructural investments and introduce zoning recommendations.

**Oculus:** What will the recommendations concern?

**RS:** We need zoning recommendations to allow larger retail stores to come into light manufacturing areas. We need to rationalize zoning to help smaller retailers, and we need to allow more light manufacturing in industrial zones. Zoning recommendations will probably start coming forward in the next year.

**Oculus:** Did you do much with low-income neighborhoods?

**RS:** In 23 neighborhoods where there is a concentration of city-owned land—where the city may own 30 to 60 percent of the property, such as Bedford Stuyvesant—we undertook neighborhood land disposition plans. We have released eight plans, and four more will be completed by the end of the year. The others are in earlier stages. The plans assess needs and opportunities for new housing, retail facilities, and open space, and draw up a comprehensive planning framework to guide the city and help dispose of city property. The way the city assembles and disposes of land is absolutely critical to revitalizing these neighborhoods.

**Oculus:** You also did a business district plan for Lower Manhattan.

**RS:** We executed three comprehensive business district plans for Long Island City, downtown Flushing, and Lower Manhattan. The Lower Manhattan plan is the first done in over 25 years, and we were supported by the Economic Development Association and the Downtown Lower Manhattan Association. The plan lays out a strategy to make New York competitive as a global business center and to foster an around-the-clock community downtown.

We also created a Grand Central Subdistrict for distributing development rights around Grand Central Station, which we worked out with the Landmarks Preservation Commission. Before this, the process was ad hoc. The subdistrict creates an urban design framework and sets caps on floor areas on various sites.

**Oculus:** What about the NIMBY issues in planning?

**RS:** In December we are making a proposal for modifying the way we zone for community facilities—such as schools, churches, hospitals, homeless housing, and drug rehab centers—to balance the effects on communities and provide an as-of-right way for these facilities to be developed and operated.

**Oculus:** What about other residential concerns?

**RS:** We are revising zoning for the Upper East Side in the area between 59th Street and 96th Street and from Third Avenue to York Avenue. The zoning is very important in terms of the way buildings are massed and the elimination of plazas, so the streetscape is not disrupted.



The 1993 Architectural Heritage Ball,

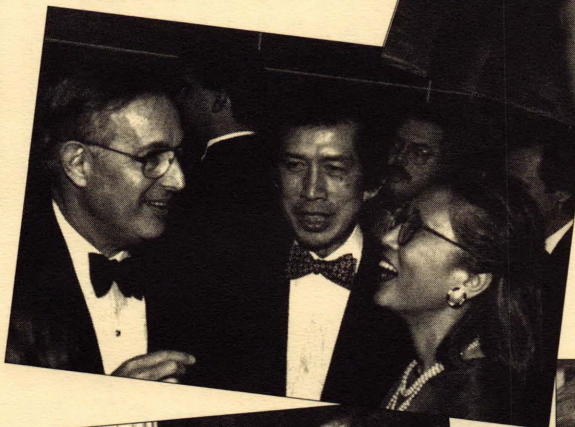
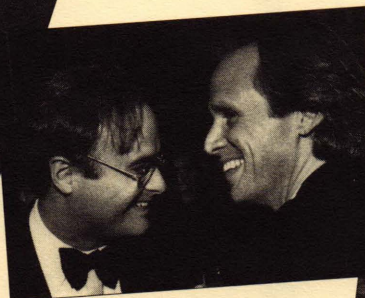
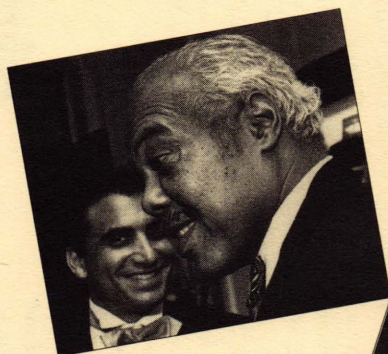
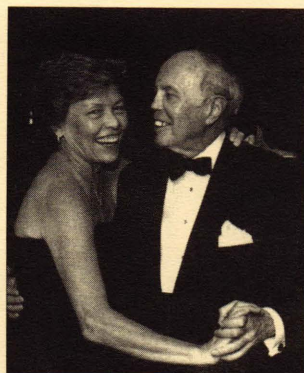
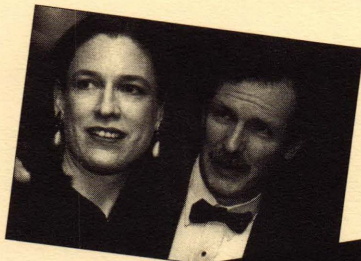
AIA New York Chapter,

held November 8 at The

Pierpont Morgan Library,

renovated and expanded by

Voorsanger and Associates



*Some chatted, others cavorted*



The 1993 Architectural Heritage Ball  
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*Photos, Dorothy Alexander*



## Continuing Exhibitions

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

*Living with AIDS: Education Through Design.* The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes January 2.

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

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

*The New Public Realm.* Parsons School of Design, 13th St. Gallery, 2 W. 13th St. 229-8979. Closes January 14.

*Industrial Elegance.* The Guggenheim Museum Soho, 575 Broadway. 423-3500. Closes January 23.

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

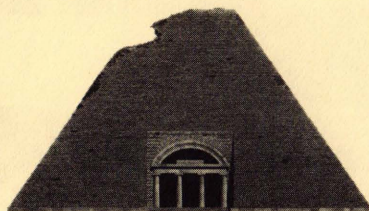
*From Concept to Building: A Project in Singapore by Architect Paul Rudolph.* Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 13.

## January 8

Saturday

### AIA NEW YORK CHAPTER EVENT

Tour of Stuyvesant High School and P.S. 234. Given by Peter Samton, FAIA, and Richard Dattner, 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 (\$5 AIA members).



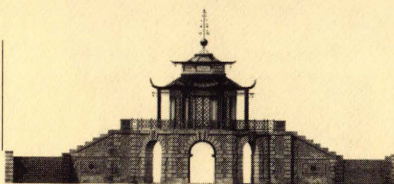
*Pyramid, Desert de Retz, 1770, N-H de Montville, "Lost Splendor" at Didier Aaron. Closes January 2*

## 11

Tuesday

### EXHIBITS

*Lost Splendor.* Didier Aaron, Inc., 32 E. 67th St. 988-5248. Closes January 29.



*Chinese Pavilion, 1778, by Jean-Marie Morel, from "Lost Splendor" at Didier Aaron. Closes January 29*

## 15

Saturday

### EXHIBIT

Peter Noever—Upstairs Down: Pit, Terrace, Tower. Storefront for Art and Architecture, 97 Kenmare Street. 431-5795. Closes February 19.

## 18

Tuesday

### AIA NEW YORK CHAPTER EVENT

Forum on TB's Impact on Facility Design/Management. Given by James Melius, Ron Johansson, Kevin Kerr, Tracy E. Strevey, Jr., Mitchel W. Simpler, and Richard Areskog. Sponsored by AIA New York Chapter Health Facilities Committee, Tishman Construction Corporation, New School for Social Research's Graduate School of Management and Urban Policy, and Parsons School of Design. 8:30 am.

## 25

Tuesday

### AIA NEW YORK CHAPTER EVENT

The Inside Scoop. Panelists include Stanley Abercrombie, Anne Foxley, Julie Iovine, Paula Rice Jackson, and M.J. Madigan. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Haft Auditorium, C Building, Fashion Institute of Technology; Reservations 683-0023, ext. 16 \$15 (\$10 AIA members, SMPs and \$5 students)

## 27

Thursday

### LECTURE

Frank Lloyd Wright's Long Island Usonia. Given by Joan Bassin. Sponsored by the New York Institute of Technology School of Architecture and Fine Arts. 8:00 pm. Education Hall, Room 102-103, New York Institute of Technology, Old Westbury, NY. 516-686-7659.

## February

## Deadlines

### 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.

### February 4

Application deadline for the Richard Morris Hunt Fellowship. Contact the American Architectural Foundation, 1735 New York Avenue, NW, Washington, DC 20006-5292, 202-626-7500.

### February 15

Entry deadline for Architecture in Perspective IX, the ninth annual exhibition of architectural illustration. Contact the American Society of Architectural Perspectivists, 320 Newbury Street, Boston, MA 02115, 617-846-4766.

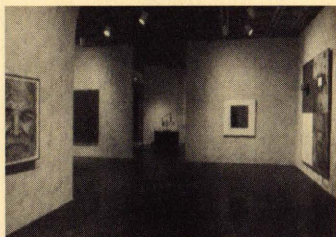
### March 1

Entry deadline for the Lloyd Warren Fellowship—Paris Prize: American Center for Architecture in Paris. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

### March 15



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



"In a Classical Vein," installation by Steven Holl and Janet Cross, Whitney Museum of Art. Closes April 3

**Putt-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.

**Modern Metalwork in the Metropolitan Museum of Art.** Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes April 3.

**Toward Modern Design: Revival and Reform.** The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

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

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

## EVENT

**Design Management Open House.** Sponsored by Pratt Manhattan. 6:00 pm. 295 Lafayette St., second floor. 925-8481, ext. 11.

## 12 Wednesday SEMINAR

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

## LECTURE

**Getting to the Source.** Given by Frances C. Gretes. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 SAA and AIA members).

**New School for Social Research,** 66 W. 12th St. 683-0023.

## EVENT

**Basic Land Use Practice in New York City: Environmental Due Diligence.** Panelists include Michael J. Murphy, Robert A. Bourque, and moderator Gail S. Port. Sponsored by the Association of the Bar of the City of New York and the Bar Association's Land Use, Planning, and Zoning and Environmental Law committees. 12:00 noon. Association of the Bar, 42 W. 44th St. Contact Charlene Maggiore, 382-6600. \$10

## 20 Thursday AIA NEW YORK CHAPTER EVENT

**How to Approach Prospective Clients—Getting Over the Cold-Call Jitters.** Given by Nancy Cameron-Egan. Sponsored by AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

## SEMINAR

**Grants Information for Artists and Architects.** Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison. 753-1722.

## Monday

## SYMPOSIUM

**The New Public Realm: Pipe Dream or Possibility?** Panelists include Harvey Gantt, keynote speaker, Susana Torre, Michael Sorkin, Sally Siddiqi, Gilles Chabannes, Raoul Rosas, and John Massengale, with moderator Thomas Fisher. Sponsored by *Progressive Architecture* and ADPSR/NY. 6:30 pm. Zwayduck Auditorium, New School for Social Research, 65 Fifth Ave. 229-8955. No admission charge.

## EXHIBIT

**Packaging the New: Design and the American Consumer, 1925-1975.** The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes January 2.

## 9 Wednesday LECTURE

**Interior Design with Feng Shui.** Given by Ron D. Chin. Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th floor. 741-1300. \$15 (\$10 SAA and AIA members).

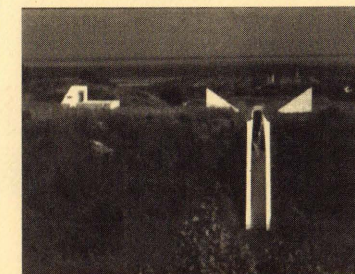
Entry deadline for 1994 Philip N. Winslow Landscape Design Award. Contact the Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410, ext. 233.

## May 6

Entry deadline for the Van Alen International Competition: A Companion to the Chrysler Building. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

## June 14

Entry deadline for Design American Accessible: Hawking Hall. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.



"The Pit," from exhibition by Peter Noever at Storefront for Art and Architecture. Closes February 19

PULL OUT  
&  
PIN UP

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

*Oculus* welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear.

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 with sponsoring institutions before attending.



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### AIA New York Chapter Committee Meetings

#### JANUARY

12	5:30 PM	Marketing & Public Relations
19	6:30 PM	Associates
24	5:30 PM	Foreign Visitors

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

## Design Management at Pratt Manhattan

Pratt announces its Spring  
1994 program offerings.  
Five courses will be offered:

**Principles of  
Design Firm Management**

**Project Management**

**Legal and Insurance Issues**

**Financial Management**

**Marketing and Presentations**

All classes begin  
the week of January 24.  
Courses can be taken  
individually or as part of  
a Certificate program.

Pratt will host a  
Design Management  
open house on  
Tuesday, January 11,  
from 6 to 8pm in  
Soho's Puck building  
located at 295 Lafayette St.,  
2nd Floor.  
(corner of Lafayette and  
Houston streets)

Registration begins  
Tuesday, December 14.  
Call 212-925-8481 ext. 11  
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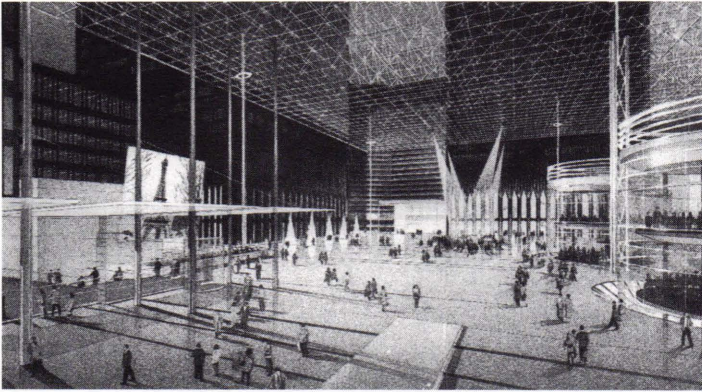
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*Proposal for redesign of World Trade Center Plaza, Davis Brody, from "Plan for Lower Manhattan"*

**Oculus:** How did you respond to the new city charter?

**RS:** The charter mandated that we create three sets of rules. One was the fair-share rules regarding criteria for setting up community facilities. We received an APA award for this effort. Two, we established rules for community-based plans (in the 197a section of the charter). We approved one from Community Board 3. We also established rules for the city's environmental review process.

**Oculus:** What would you have done differently if you had known what you know today?

**RS:** I would have made a greater effort earlier to publicize the work of DCP and the City Planning Commission. In my other jobs, you just had to do good, substantive work. In this job you also have to let people know about it.

The commissioners, incidentally, were all very collegial. We were pleased with the way they worked together.

**Oculus:** In the beginning of your tenure some feared your department would spend all its time doing inventories and analyses. Recently your department was seemingly criticized in a newspaper article for not introducing creative or cutting-edge planning.

What do you think?

**RS:** Some critics have no understanding of fundamental planning and zoning issues, or even the difference between planning and zoning.

## URBAN STORIES

### Lincoln Square Debate on Zoning

by Katherine Kai-Sun Chia

The Upper West Side is embroiled in yet another community versus developer battle. First it was Trump's Riverside South project; now, it's Millennium Partners' 47-story development currently under construction on Broadway between 67th and 68th streets. An introverted brooding behemoth designed by Kohn Pedersen Fox, the Millennium I proposal acquired as-of-right approvals in the Lincoln Square District without community review. Unfortunately, it takes its design cues from extreme interpretations of 25-year-old mixed-use zoning regulations that may no longer address the current context of the Lincoln Square District. At the panel discussion, "Toward a New

Vision of Lincoln Square," held at the Municipal Art Society on November 17, moderator Lois Mazzitelli, senior urban designer at Skidmore Owings & Merrill, led the debate that attempted to identify appropriate zoning revisions to the current Lincoln Square regulations for six remaining developer sites.

The district's ongoing identity crisis (a dysfunctional menagerie of modernist knock-offs trying to merge with the trendier, cohesive West Side persona that animates points north) has the city and the Lincoln Square community each vying for control over its destiny. According to Michael Slattery, senior vice president of the Real Estate Board of New York, and Robert Flahive, director of the Manhattan office of the Department of City Planning, the city is willing to "tinker" with existing regulations as long as it can realize its initial 1969 vision of a mixed-use cultural zone designed to increase the city's commercial tax base. However, the community group Landmark West!, represented by consultant Victor Caliendo, who worked with architect Françoise Bollack and Community Board 7, is demanding "major zoning surgery" to give the area a scale and context appropriate to the current growing residential neighborhood.

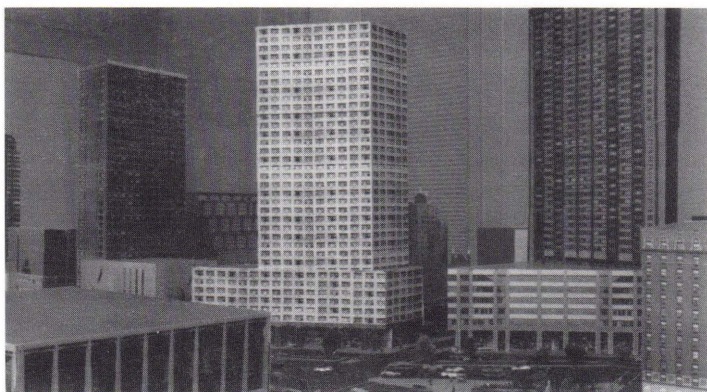
Slattery pointed out several problems REB has with the Landmark West!/Caliendo zoning proposal. "It places an additional burden on property owners and attempts to make owners comply retroactively with new zoning. This will set a very scary precedent. Also, Landmark West!'s desire to limit 60 percent of the building's height to 150 feet

might work for residential buildings because you are 'packing the bulk.' With commercial buildings this is unreasonable because they need higher ceiling conditions." Yet, according to Caliendo, "What is built for the remaining six available sites must consolidate and heal the district. We recognize that the existing zoning is crafted around a 1960s building type with an 85-foot-high streetwall forming a base and then a setback for the tower on top. But we propose a building type that is more flexible and classical, one that rethinks the 'base and tower' parti as [a more integrated unit] while respecting the scale of the side streets, much like the older buildings found on the Upper West Side."

In order to demonstrate the merits of its proposal, Landmark West! engaged the resources of the Environmental Simulation Center at the New School for Social Research to videotape a detailed model of the Lincoln Square District. The video shows the effect of various city and community zoning proposals on the six remaining sites at street level. Developed in Berkeley 20 years ago, the simulation machine's proboscis moves through the model at the pedestrian's eye level and allows one to compare numerous options. Typical plan and axonometric presentations "may help orient a passing sea gull but not the person who needs to experience the site from the street level," said panelist Tony Hiss. "The Simulation Center democratizes a part of the planning process," he added.

However, the videos reveal that not all of the Landmark West! proposals show significant improvements in comparison





Lincoln Square, Saloon site (65th Street and Broadway); model of type of building allowed under existing zoning



Model of building allowed under proposed DCP zoning



Model of building allowed under zoning proposed by Landmark West!

with those of the Department of City Planning. As Flahive pointed out, “Zoning does not have a lot of certainties, just ranges; if the zoning regulations are completely rewritten according to the community’s requests, another developer may design something different [from Millennium I] but as equally inappropriate.” Zoning cannot regulate aesthetics.

Michael Kwartler, director of the Simulation Center, believes that the Center can help groups arrive at a consensus if introduced early in the planning process. “It provides a common visual language on neutral ground. However, the machine should only be used in certain cases such as Lincoln Square, where the current context has not been identified; otherwise, it’s overkill.”

Phil Aarons, a partner at Millennium Partners, endorsed the machine as a useful tool for developers and planners.

Nevertheless, he noted, “Community members should not have a right to dictate and vote on what will be built on a piece of private property.” If made a mandatory part of the approval process, the simulation lab could easily be used against the developer, preventing anything from being built on the site by miring the proposal in an endless video-review approval process. It could also promote an architectural beauty contest far removed from zoning’s regulatory realm.

Judging from what was said, one could conclude that the community and the DCP should work together on three key issues to provide the area with a more lucid identity and planning direction:

1

The Lincoln Square District should be reassessed for what the site is today, not what it should have become based on a 25-year-old mandate. The district is either a gateway to the Upper West Side (community) or a spin-off of Midtown’s cultured commercialism (city), and its zoning regulations should be reviewed and revised accordingly.

2

Site-specific zoning should be written for the six remaining developer sites in the Lincoln Square District. The DCP said it would consider writing site-specific zoning guidelines for the Bow Tie and the Mayflower sites, the largest of the six. The Tower Records and Saloon sites could also benefit from more controls. According to Flahive, the Regency and ABC

sites are smaller and do not need site-specific revisions.

3

The Simulation Center should be incorporated as a planning tool, accessible to the community groups, the developer, and the DCP, but not mandated as a step in the approvals process. By then the design has already been determined, and one can only hope for refinement. Instead, it should be used at the beginning of the planning and the public review processes, so that the initial concept of the site can be properly discussed and developed. The owners of the Mayflower site have already agreed to participate in the project.

Zoning alone doesn’t destroy a site—clients and architects do. Zoning regulation will never be able to provide certainty for the end product, and it shouldn’t. Some of New York’s most noted buildings were based on unusual interpretations of zoning regulations. What we should focus on are tools like the Simulation Center that assist developers and community members in visualizing proposals before they become built realities. That additional effort could prevent other sites from falling victim to the Millennium I syndrome.

Katherine Kai-Sun Chia is a designer with the studio of Maya Lin.

Oculus has asked Kohn Pedersen Fox to reply to the criticism of its design for the Millennium project for publication in the January issue.

Photos: Alec Heuer

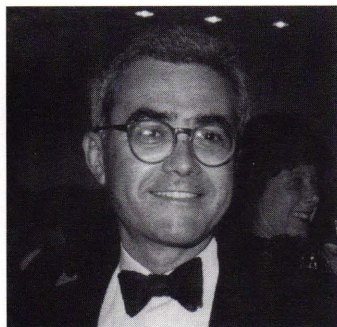


## A Bronx Tale



Site Plan, Bronx County Courthouse project, Rafael Vinoly Architects

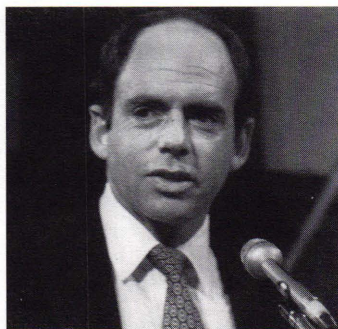
The South Bronx is in line for a huge new criminal courts complex, but before programming had even begun there were strong protests from the community that justice was not being served. The Department of General Services was accused of stonewalling a community-sponsored proposal for a specialized high school to be incorporated into the \$106 million project. "The door was slammed in our face," says Richard Kahan, chair of Bronx Center, a community planning alliance backing the school.



Rafael Vinoly

In October, DGS awarded the first phase of the 1.2 million-square-foot project to Rafael Vinoly Architects in a joint venture with DMJM. The proposed complex, intended to alleviate severe and long-standing overcrowding in the Bronx court system, is located on a three-block parcel centered at

161st Street and Sherman Avenue. The nearby Family/Criminal Court Building, a 1960s structure by Harrison & Abramowitz, will be given over to Family Court cases only. DGS is calling for 72 new court parts to be completed, including Criminal Court and Supreme Criminal Court facilities. Vinoly will spend six months in master planning and another six in programming, followed by an 18-month period for design of the first phase of construction, 24 court parts at about 350,000 square feet.



Richard Kahan

The brewing brouhaha stemmed from a report by Bronx Center, which was founded by Bronx Borough President Fernando Ferrer. Among a slew of recommendations aimed at the renaissance of a 300-block area of the South Bronx, the report calls for alternative, training-specific high

schools to be developed in conjunction with major Bronx facilities, including the courts complex, the planned Police Academy, and Yankee Stadium. The new courthouse is "a great educational opportunity to create a new high school for students focusing on careers in law and criminology," says Kahan. "It could function as a nighttime training center as well."

Fred Winters, a spokesman for DGS, says installing a school would be impractical. The two facilities have "certain basic programmatic differences, and their space requirements may be antithetical to one another," says Winters. Still, he claims that DGS is not taking the community interests lightly. Ann Papageorge, director of courts construction at DGS, pointed out that "along with security concerns there are zoning issues. The size of our program is almost at the maximum allowed. Adding another element will take us over the allowable zoning."

Currently, DGS is anticipating the need for retail space and a day-care center, but, adds a spokesman from Rafael Vinoly's firm, "during the programming phase all the options will be studied."

Meanwhile, two blocks away, discussions over a high school

devoted to criminal justice attached to the Police Academy appear to have reached a dead end with no alteration of that program, according to Michael Fieldman, who is associated with Ellerbe Becket on the project. The city is moving ahead with programming discussions for the site. Both construction programs are in a minor state of wait-and-see while the new mayoral administration determines its building priorities and deals with expected budget problems.

## 42nd Street Update

Sparks flew and a time bomb was set at a November 15 public hearing before the Urban Development Corporation on its proposed amendments to the 42nd Street Redevelopment Project, including Robert A. M. Stern's interim plan for the street (*Oculus*, November 1993, pp. 10-11; December 1993, pp. 10-12). Kent Barwick, speaking for the



Kent Barwick

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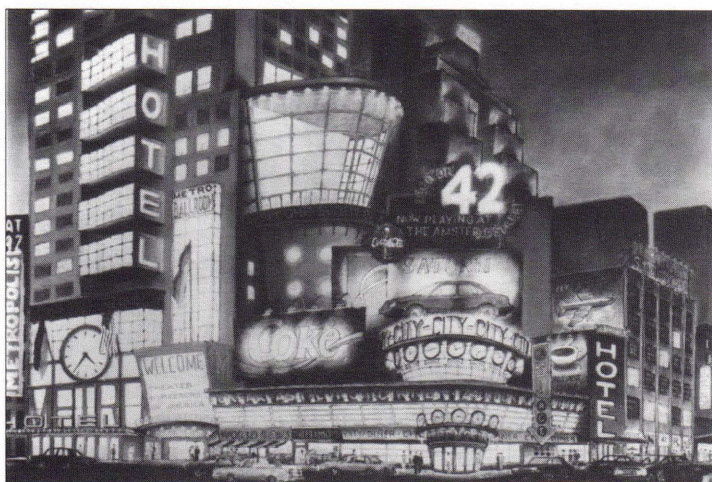
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*Rendering of 42nd Street now! Scheme by Robert A.M. Stern Architects showing Site7, northeast corner of 42nd Street and Eighth Avenue*

Municipal Art Society, of which he is president, blasted the “illogical, patently destructive” towers, which remain the linchpin of the plan. He urged the UDC to reject the amendments and start over with a “clear directive to state the goals of this redevelopment.” And he saw as a

“sham” the suggestion that the amendments, hammered out behind closed doors and away from public scrutiny, were legally binding to taxpayers. When asked if the MAS would take the issue to court, Douglas Cogan, staff attorney of the MAS, declined to comment.

The MAS was not alone: Demanding a “deadline for development,” Manhattan Borough President Ruth Messinger bluntly stated her view that the UDC “no longer has legitimate authority to act on this plan,” largely because of the continual revisions of the plan since public approval in 1984. Community Board 5 also weighed in with specific objections to the amendments, especially the towers and the loss of the \$91 million in subway station funds from Times Square Center Associates.

Although Stern’s plan was well favored and the renovation of the block’s theaters, particularly the New Amsterdam Theater, was embraced, Schubert Organization chairman Jerry Schoenfield did what he reportedly had promised not to do: He spoke out on behalf of

Broadway theater owners against the subsidies that would go to the Walt Disney Co. if it moves into the New Amsterdam. If Disney loses its subsidies—assistance the local theater owners have sought for years—and pulls out of the plan, the damage would be far worse than that wrought by a deflated Sonic the Hedgehog during the Macy’s Thanksgiving Day parade. The hiss of departing air, however, would be the same.





Robert Gutman with Michael Fieldman and Marion Weiss

Jeff McNamara

continued from page 2

Gutman went on to ask what those who care about architecture could do to "translate the marvelous ideas of tonight's award-winning designs into better buildings." In other words, how do we avoid the mediocrity that characterizes so much of the built world, executed even by architects who seek to emulate good design, but end up "ignoring, debasing, and corrupting the intentions of serious architects." Gutman's question is obviously a difficult one to answer. Architects hate to face the fact that they are watering down others' ideas, and even sometimes their own.

The awards presentations were followed by a convivial reception where the catalog of the 1993 Design Awards program, *New York Architecture Volume 6*, was available for perusing. While *Oculus* presented a synopsis of the comments in its May 1993 issue (pp. 6-9), the catalog has bigger pictures, more comments, plus photos of all the entries that were not premiated.

(The Chapter and the Design Awards Committee would like to thank not only the sponsors of the Design Awards program, Tishman Realty & Construction, but also contributors A J Contracting and Prosurance Brokerage; and supporters Barr & Barr, Bartel Co., Howard Brandston, Fisber Marantz Renfro Stone, Furniture Consultants, Gotham Construction, Hardie & Associates, Herbert Construction, Hillar Construction, Knoll Group, Mariano D. Molina, P.C., A. Ottavino Corp., Piro Construction Corp., Leslie E. Robertson Associates, Severud Associates, Shelton Lighting, Inc., Skidmore Owings & Merrill, Stewart Sales, Strategic Construction, TDX Construction, John A. Van Deusen & Assoc., and Weidlin Associates.)

## Bright Marketing Ideas:

### HOW TO WRITE PERSUASIVE MARKETING MATERIALS

by Joan Capelin

November's session of the Marketing and Public Relations Committee's yearlong course, "Marketing Architectural Services in the Real World," featured Dr. Erika Rosenfeld. A former college professor who is now a writer, editor, and senior consultant to Capelin Communications, Rosenfeld

offered these pointed comments:

- Regard as marketing materials *all* the communications you use to persuade other people to accept your thoughts and actions, and to create a good impression of yourself and your firm. Marketing materials include *everything* from proposals, brochures, and bios, to minutes, reports, and letters.
  - As you write, ask yourself, What is it I really want to accomplish?
  - To be persuasive, every decision you make—what you say, how you say it, how you organize it—depends on the answers to the following questions: For whom am I writing? What do I want to have happen? What do I want to avoid happening?
  - Create pictures of the people you are addressing, even if you have never spoken. Under what circumstances are they operating? What is your common ground? What do they want to believe about themselves? Then tell them why they should care about you, your words, and your approach to your common venture.
  - Learn who else will be reading your marketing communications, since the invisible audience might be the more important recipient. What persuades the facilities officer is not the same thing that appeals to the chairman or the user.
  - You don't sell canned design,
- so why should you send canned language? Too many people become tense when they write and produce stilted language. Have a conversation on paper with the recipient.
- Don't worry, you'll never get writing right the first time. Write, rewrite, edit, and edit again. Give yourself enough time to put aside something you've written so you can return to it later.
  - Spell-checking on the word processor is not enough. Have a good dictionary at your elbow. Ask someone else to read your writing.
  - These days, everything you write is a legal document, but that doesn't mean you have to write like a litigator. Using pseudo-legalisms such as "as per" and "with regards to the aforementioned reference" makes you sound silly.

*Note: Although "Marketing Architectural Services in the Real World" is fully subscribed, there is always the possibility of a vacant seat at one of the seven sessions remaining in 1994. Call M. H. Flick, course moderator, at Capelin Communications, 353-8800.*

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

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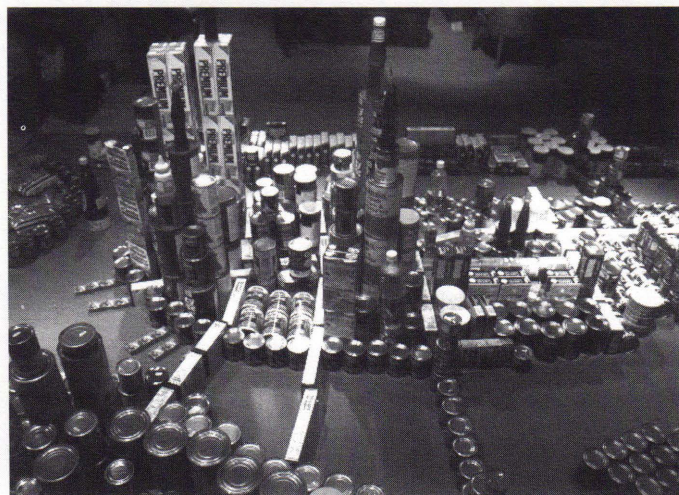


## Fifth Annual Meet-the-Media Night

Five influential journalists who cover commercial and residential interior design will discuss how journalists select projects that appear in publications such as the *New York Times*, *Interiors*, *Interior Design*, *Hospitality Design*, and *New York Magazine* on January 25 from 5:30 to 7:30 pm. "The Inside Scoop," organized by the AIA New York Chapter's Marketing and Public Relations Committee, will be hosted by the Interior Design Department at the Fashion Institute of Technology. This year's panel discussion will be held in FIT's Haft Auditorium, on the second floor of the C Building, located on West 27th Street between Seventh and Eighth avenues. Cosponsors for AIA's most popular yearly program are the AIA New York Chapter's Interiors Committee and the Society for Marketing Professional Services' New York/New Jersey Component.

The speakers include **Stanley Abercrombie**, FAIA, editor, *Interior Design*; **Anne Foxley**, interior design editor, *New York*; **Julie Iovine**, home design editor, *New York Times*; **Paula Rice Jackson**, editor, *Interiors*; and **M. J. Madigan**, publisher and editor, *Hospitality Design*.

The charge for the evening is \$15 for nonmembers, \$10 for AIA and SMPS Chapter members, and \$5 for students. For reservations, call 683-0023, ext. 16.



*Jury Favorite, New York City, Beyer Blinder Belle Architects/Planners*

## CANstruction Awards Competition Takes Place

by Suzanne Stephens

On November 11, Borough President **Ruth Messinger**, **Terry Riley**, director of architecture and design at the Museum of Modern Art, **Lucy Cabrera** of Food for Survival, and I loped through the showrooms at 200 Lex to view a variegated cornucopia of constructions made of canned food. The whole event, a benefit for Food for Survival, was sponsored by the AIA New York Chapter and the Society of Architectural Administrators, New York Chapter. The idea, which was a first in New York, was that competing architectural and

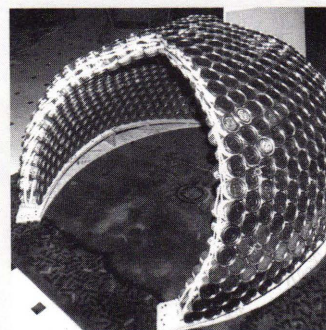
engineering firms would buy cans of food to design and build the "canstructions." These temporary works of architecture were displayed in various showrooms at 200 Lexington, which in turn provided wine and hors d'oeuvres to the enthusiastic hordes of guests attending the awards presentations that evening.

In some cases choices were difficult for the four categories of winners, but the jury was pleased that most of the thirteen entries provided whimsy, charm, and a lot of cans filled with food for the needy. The awards are as follows:

The **Best Structure** award went to the firm of **Thornton Tomasetti Engineers** for its dome, seven feet in diameter, made of tapered cans of pink salmon held together in a "continuous tendon fabric" of rubber bands (along with some hooks and wire). The jury found this an elegant structural solution that offered a clear statement of the structural possibilities of "canstruction." The design/build team included Mark Tamaro, Jacques Garant, Brad Whaley, Martha Lane, Anthony Pagnotta, Joe Navarro, and Carol Monahan.

The **Best Use of Labels** award went to **Helpern Architects** for its two gently curved walls of colorful Italian cans that created a small, enclosed space. The jury found this scheme to be an attractive and ingenious deployment of labels, including words, color, and shapes, to further emphasize the overall architectural forms that molded space and kept it flowing. The design/build team included Jonathan Ennis, Kim Thrower, Ed Agnoly, Adrienne Hochmeister, David Helpern, and Helen Chan.

The **Best Meal** award went to **HOK** for its "Plenty and Poverty" installation. The jury found this entry the only one with something to drink, with dessert as well as dinner, with a place to sit, and even something thought-provoking to read. The design/build team included Yuval Brisker, Rodney Crumrine, Michael Krus, John Mueller, and Jon Knight.



*Best Structure, Thornton and Tomasetti Engineers*

The **Jury Favorite** was **Beyer Blinder Belle's** culinary interpretation of New York City. The installation, which took up a large portion of the showroom space, did break some rules. For example, boxes of rice, not cans, were used to indicate the Upper East Side. Nevertheless, the installation's diverse culinary references to New York City's shifting demographic makeup



*Ruth Messinger announcing "Canstruction Awards"*



created a rich and symbolic presentation. The design/build team included John Belle, Tammy Kahm, Alex Compagno, and James Shepherd.

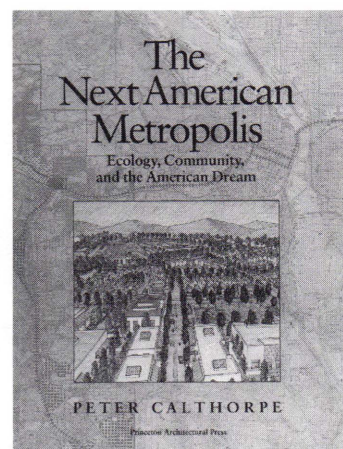
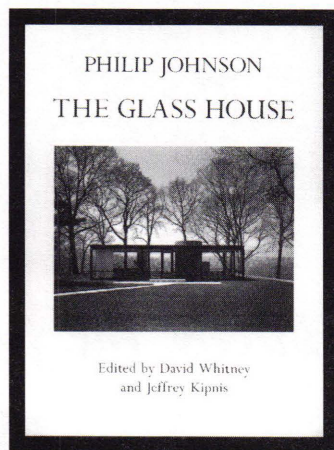
An **Honorable Mention** went to **R. M. Kliment and Frances Halsband** for its "dream castle" for needy children. The castle was based on Belvedere Castle in Central Park and access to it was via "Tavern of the Greens." The jury found this scheme showed a clever use of labels for their literary value as well as culinary associations, and admired the project's strong narrative sense. The design team was composed of Diane Frost Boston, Jennifer M. Greene, and Joseph Singer, and the build team included Christopher R. Borchardt, Christine Brill, Jennifer M. Greene, Davis S. Miller, and Joseph Singer.

Another **Honorable Mention** was given to **Gensler and Associates** for its "Food in the Balance," a platform that tilted in two directions with the help of rolling cans inside the platform. The jury found this entry an extremely ingenious way of exploiting the kinetic potential of the can's shape. The design/build team included Rafael Pulido, Mark Morton, Jay Ting, and Michael Mararian.

*(A special thanks for Constructions goes to showroom hosts at 200 Lexington: Profiles, David L. James Interiors, Paulina Rieloff Art Gallery, Ligne Roset/ModernLiving, Artec, Triconfort, Inc., Manes Space, J. Norman Associates, Inc., Maximillian's Grand Pianos, Chairs Plus, Columbo USA, Inc., Frederick Williams Interiors, Inc., and Grange Furniture.)*

#### Correction

In the November issue of *Oculus* (p. 2), Haigh Architects Designers was omitted from the listing of Chapter architects who won AIA New York State Design Awards. Paul Haigh's firm, which is based in Greenwich, Connecticut, but remains a New York Chapter member, received a citation for excellence in design for Caroline's Comedy Theater Club.



## URBAN CENTER BOOKS' TOP 10

As of November 24, 1993

1. **Philip Johnson: The Glass House**, ed. David Whitney and Jeffrey Kipnis (Pantheon, cloth, \$35.00).
2. **The Next American Metropolis: Ecology, Community, and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
3. **George and Edward Blum**, Andrew S. Dolkart and Susan Tunick (Princeton Architectural Press, paper, \$15.00).
4. **No Place Like Utopia**, Peter Blake (Knopf, cloth, \$27.50).
5. **Architecture of Deconstruction: Derrida's Haunt**, Mark Wigley (MIT Press, cloth, \$30.00).
6. **Pump and Circumstance**, John Margolies (Bulfinch, cloth, \$29.95).
7. **Kohn Pedersen Fox: Architecture and Urbanism: 1986-1992**, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
8. **Folding and Unfolding, AD Profile No. 102**, ed. Greg Lynn (Academy Editions/St. Martin's Press, paper, \$24.95).
9. **Geography of Nowhere**, James Kunstler (Simon and Schuster, cloth, \$23.00).
10. **AIA Guide to Chicago**, Ali Sinkevitch (Harcourt Brace Jovanovitch, cloth \$34.95, paper \$22.95).

## RIZZOLI BOOKSTORES' TOP 10

As of November 24, 1993

1. **Kohn Pedersen Fox: Architecture and Urbanism, 1986-1992**, ed. Warren James (Rizzoli, cloth \$65.00, paper \$40.00).
2. **Frank Lloyd Wright Masterworks**, Bruce Brooks Pfeiffer and David Larkin (Rizzoli, cloth, \$60.00).
3. **Palaces of Vienna**, Wolfgang Kraus and Peter Muller (Vendome, cloth, \$60.00).
4. **Bath**, Diane von Furstenberg (Random House, cloth, \$37.50).
5. **Eyewitness Visual Dictionary of Buildings** (Dorling Kinderseley, cloth, \$14.95).
6. **Frank Lloyd Wright Portfolio Series: Stained Glass, Midwest, East, Furniture**, Thomas A. Heinz (Gibbs Smith, paper, \$12.95).
7. **Landmark American Bridges**, Eric DeLony (Bulfinch, cloth, \$40.00).
8. **The American Houses of Robert A. M. Stern**, Clive Aslet (Rizzoli, cloth, \$75.00).
9. **Architecture Without Rules: The Houses of Marcel Breuer and Herbert Beckhard**, David Masello (Norton, cloth, \$35.00).
10. **Photographs of the Architecture of Luis Barragan**, Armando Salas Portugal (Rizzoli, cloth, \$45.00).

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