

Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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Inside:

The Sony Debate

5

Roundtable:
Designing for the
Urban Campus

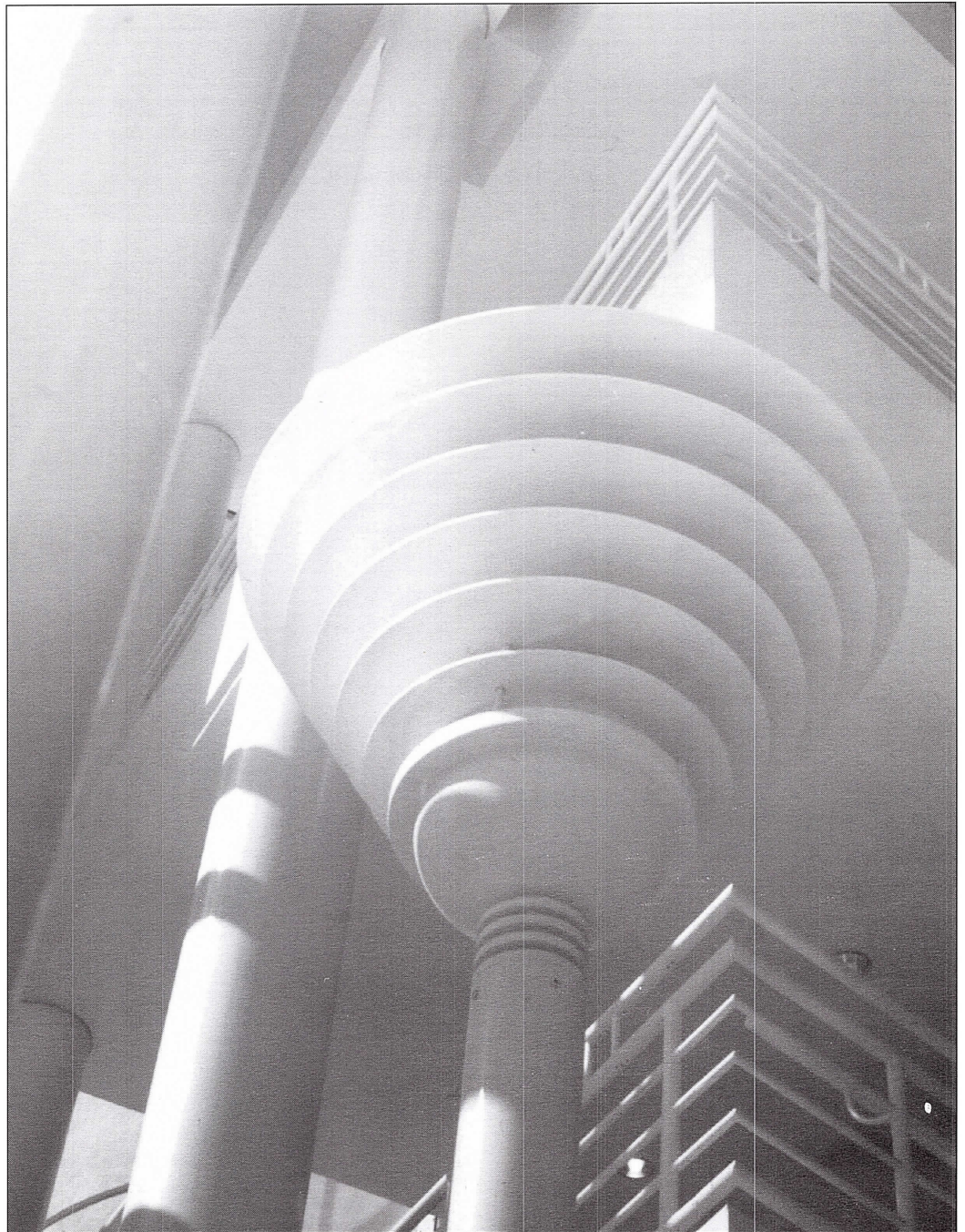
6

President's Breakfast:

Herbert Muschamp

Marilyn Gelber

13



Volume 57, Number 1, September 1994

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(ext. 15)

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*Detail, Allied Health and Science
Building, Hostos Community College,
Voorsanger and Associates*

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New Executive Director Takes Charge

by Marcy Stanley

The New York Chapter — and especially its staff — extends a warm welcome to our new executive director, **Carol Clark**. Carol joins us from the New York City Planning Department where she was deputy executive director for Intergovernmental Relations. Prior to that, she served as director of the Municipal Art Society's Planning Center (1989–90), assistant vice president of the Public Development Corporation of New York (1986–89), director of the Investment Land Program of the Trust for Public Land (1983–86), and associate director of the New York Landmarks Conservancy (1977–82). Carol has also taught city planning and landmarks preservation at Columbia University, Pratt Institute, and New York University, and has lectured widely on these subjects.

From the Executive Director...

by Carol Clark

It is a privilege to be asked to take charge of such a venerable institution at just the time it requires an infusion of new energy and repositioning in our social and political life. This is an exciting opportunity for me, and I am confident that together, the AIA New York Chapter and I can achieve great things. I look forward to working with all of you to elevate the visibility and influence architects and architecture have in the city. As **Bart Voorsanger** so eloquently puts it, "we shall raise the level of our public voice."

My image of the AIA New York Chapter is of a place where architects can find the resources they need for professional development, and also make themselves heard in civic affairs. In concert with the Chapter's leaders and its members, I want to involve us directly in public deliberations about architecture, planning,

urban design, and preservation. Over the past four years at the Department of City Planning, I have been fortunate to work with elected and appointed officials who review the work of architects and planners. While architects complete designs and planners make land-use, bulk, and density recommendations, nothing is realized before the public review process reconciles the visions of the decision-makers with what is on the drawing boards. My stewardship of the Chapter will signal an era of close cooperation with those who have a say about issues that matter to architects.

I intend to build upon the fine accomplishments of **Lenore Lucey**, whom I had the pleasure of knowing as a colleague in the Urban Center when I served as director of the Municipal Art Society's Planning Center. I am honored to carry forward in the tradition of Lenore's predecessor, **George Lewis**, who exemplified so perfectly the public service role of the architecture profession. During his tenure with the Chapter, George seemed omnipresent in design debates downtown. At that time, I was with the New York Landmarks Conservancy, and whether George was testifying before the Landmarks Preservation Commission, the City Planning Commission, the Board of Estimate, or the City Council, he clearly communicated the point of view of the architectural profession.

I particularly relish my new role since my entire professional career has been devoted to working on issues that for the most part concern design and the built environment in New York City. Here the practice of architecture is really about the process of city building and is not simply a matter of designing structures in isolation from one another.



Carol Clark,
executive director AIA/NYC

Dorothy Alexander

A Word from the Editor

by Suzanne Stephens

After five years of editing *Oculus*, I am leaving after the September issue is completed. I am entering Cornell University's graduate program in architectural history, where I hope to emerge with a Ph.D. in five years.

Editing *Oculus* has been fun, always exhilarating, most often interesting, although sometimes a bit wild. When the Chapter decided to give me editorial control in September 1989, it allowed me to put together a team and a publication that operated by the journalistic standards of normal publications. In other words, the articles (except for "Around the Chapter") did not have to be approved by Chapter members, nor deal solely with Chapter subjects. *Oculus*, it was thought, should avoid being the public relations arm of a professional interest group.

We have tried to adhere to the standards of journalism and criticism we learned in working on other publications — that is, to tell it like it is, even if it meant gnawing (thoughtfully, we hoped) the hands that fed us. Some readers liked this thrust; others didn't. But generally most AIA members seemed to realize that only through journalistic freedom can a publication be at all truthful and therefore helpful.

Search for New Editor of *Oculus*

For the October issue of *Oculus*, Peter Slatin, the extremely talented senior writer for the publication, will take on the responsibilities of acting editor, while the Chapter conducts a search for the editor. According to Denis Kuhn, the head of the committee, the name of the new editor will be presented to the Board in the early fall.

The committee, says Kuhn, will be looking for someone with "a passion for architecture, who will speak for the intensity of architecture as it is prac-



Suzanne Stephens

Dorothy Alexander

ticed in New York." This person should be experienced with the publication of periodicals and capable of running a small staff on about a \$100,000 budget. Furthermore, adds Kuhn, it should be someone who has the capacity to formulate criteria for the evaluation of architecture and urbanism; someone who has a national reputation and the "fortitude not to collapse under pressure or criticism from others." They would also like to find an editor familiar with the architectural community in New York. The Chapter welcomes names of any likely candidates. Fast.

People

Susana Torre has just been appointed director of the Cranbrook Academy of Art and vice president of the Cranbrook Academic Community. Torre, who has been chair of architecture and environmental design at Parsons School of Design for the last three years, plans to assume her new position at Cranbrook in the spring semester. Meanwhile Parsons has just received a five-year NAAB first-time accreditation for its graduate architecture program, and Torre was just given an AIA New York Chapter award for her contributions to education (p. 13)...After three years as dean of architecture at Pratt Institute, Frances Halsband has not renewed her contract with the school. Citing differences between her educational goals and the mission of the new president of Pratt, Tom Schutte, Halsband is turning her full attention to the practice she shares with her partner, Robert Kliment. Meanwhile the school plans to appoint an acting dean until a permanent one is found....William McDonough has been appointed dean of the school of architecture at the University of Virginia in Charlottesville. McDonough, who takes over September 1, is opening an office in Charlottesville and keeping a base in New York. (He also gets to live in Pavilion Nine on the lawn.) McDonough just won a competition for the Gap Corporate Campus in San Bruno, near San Francisco, beating out Gensler, HOK, and Hornberger Associates. The 323,000 square feet of offices will have "a grass

roof and walls that are cliffs of terracotta" with fresh air throughout, says McDonough....Philip Johnson has just been named one of New York's first Living Landmarks by the New York Landmarks Conservancy. He will be feted with other LL's Hugh Carey, John Guare, Mary McFadden, Bobby Short, and George Wolfe at a gala benefit for the Conservancy on October 9 at the Plaza....Ralph Steinglass, formerly a partner of Gruzen Samton, and most recently principal with the firm of Einhorn, Yaffee, Prescott in White Plains (*Oculus*, September 1993, p. 4), has moved on. He has just been named the New York City School Construction Authority's vice president for design and engineering. The new position involves managing an in-house department of 175 architects, engineers, and other employees. The creation of the position was prompted by legislation passed in 1988 that called for 40 percent of the architectural and engineering work to be done inside the SCA.

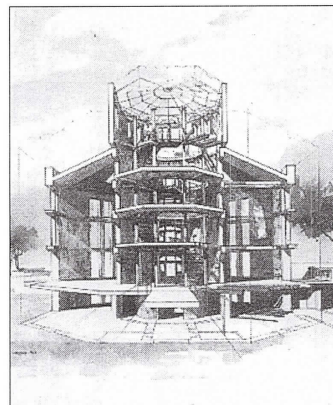
Around New York

Margaret Helfand, in association with the San Francisco office of Tanner, Leddy, Maytum, and Stacy, recently was awarded the commission for the conceptual design of the landmark Octagon Tower on Roosevelt Island. The sponsors of the project, the Roosevelt Island Corporation, want to preserve the landmark building as a "ruin." It was originally designed as a lunatic asylum in 1839 by A. J. Davis. The team, which includes artist David

Ireland of San Francisco, Ove Arup and Partners of San Francisco, Andrew Dolkart, an architectural historian in New York, and the Integrated Conservation Resources of New York, was chosen from among 20 such groups responding to the RFP put out by the corporation. The program also involves landscaping the three acres around the Octagon, working within a plan devised by Weintraub and di Domenico for the overall 15-acre site. According to Alyce Russo, the director of planning and development of the Roosevelt Island Operating Corporation, once the project is designed by the end of the summer, fund-raising will begin....Karahen/Schwartz Architecture Company is currently working on the renovations of two Roosevelt Island tram stations at 60th Street and Second Avenue in Manhattan and the Tram Plaza at Roosevelt Island. The stations, which are expected to be completed by next spring, were originally designed in 1976 by Prentice & Chan, Ohlhausen. Now that a subway stops on the island, a desire to upgrade the tram has increased. The renovation scheme calls for installing two new elevators, glass-enclosed booths, and improved lighting on the Manhattan side, along with a glass-enclosed waiting booth on the Roosevelt Island side.



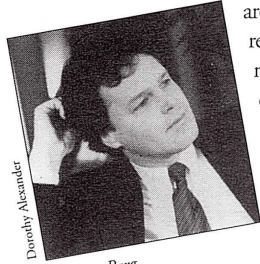
Tram logo, Michael Bierut of Pentagram



Octagon Tower project, Roosevelt Island, Margaret Helfand with Tanner, Leddy, Maytum, and Stacy

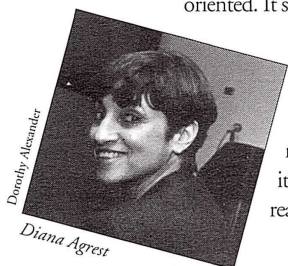
Michael Bierut of Pentagram has been working with Karahan/Schwartz on new graphics....Hardy Holzman Pfeiffer has been appointed the architect for the renovation of Windows on the World at the World Trade Center. The restaurant, on the 106th and 107th floors of One World Trade Center, was originally designed by Warren Platner in 1976. It has been closed since the World Trade Center was bombed in February 1993 (even though it wasn't directly affected). The new restaurant is scheduled to open in late 1995. As for the new look, Hardy only says, "Building on

the strengths of a great legacy, the new design will respond to the best of contemporary New York.”....The Battery Park City Authority has commissioned **Pasanella + Klein, Stolzman + Berg**, in association with **Costas**



Wayne Berg

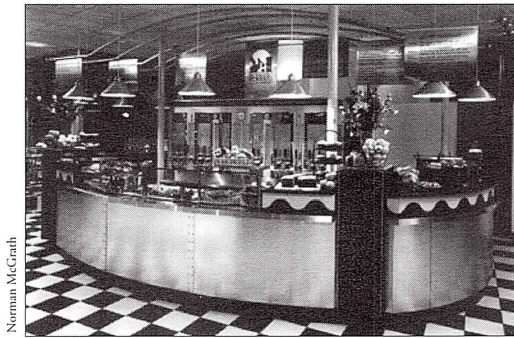
Kondylis, as the architect for a rental apartment building of 200 units it is developing at Chambers, West, and Warren streets in the north residential neighborhood of **Battery Park City**. The 325,000-square-foot building, with a 1,000-square-foot K-8 school that will go up on Site 22, is the first one that BPCA is developing itself, instead of leasing land to private interests. Construction is expected to begin in the late spring of 1995....**New York City Housing Authority** has commissioned **Wank Adams Slavin** with **Agrest Gandelonas** (and **Claire Weiss** as project architect) to renovate spaces for community centers in the **East River Houses** (102nd Street to 105th Street between First Avenue and the East River Drive) in Manhattan and **Farragut Houses** (Navy and York streets near the Navy yards) in Brooklyn. The plans call for modernizing 4,000 square feet in the East River Houses and 20,000 square feet in the Farragut Houses for use by preteen and teenage groups. “We are going to try to give an identity to the spaces within the project,” says **Diana Agrest**, the design architect. “This work is more socially-



Diana Agrest

oriented. It’s not about making a great architectural statement. I like it for that reason.”....

Armstrong Merker and Associates recently finished designing **Brewbakers** café at 127 John Street. Unlike other espresso bars around the city, this one specializes in brewed American coffee. A giant brewing machine occupies the middle of the 1,300-square-foot space, which has made good use of Formica materials



Brewbakers, South Street Seaport, Armstrong-Merker

and ceramic tiles. Another **Brewbakers** will open in a few months in the Wall Street area, reports **Leslie Armstrong**, and her firm will be designing it also....The historic **U.S. Courthouse** on Foley Square, designed by **Cass Gilbert** and **Cass Gilbert Jr.** in the classical style and finished in 1936, is being restored and updated by **Perkins Eastman Architects**. Also on the team is **Jan Pokorny Architects**, which specializes in restoration....Uptown on Madison Avenue, **Beyer Blinder Belle** is renovating **Hampton House** at 70th Street, with **Millennium Partners** of Lincoln Square fame as the developer. The program, much more modest in size than the developer’s recent west-side foray, calls for eight apartments including five duplexes to be created within the 15-story hotel designed by **Emery Roth** in 1928. The project is expected to be completed in mid-1995....When enough is never enough: A master plan for an \$850 million addition to the **Meadowlands Sports Complex** in East Rutherford, New Jersey, has been in the works at **HOK**. The plan, prepared for the New Jersey Sports and Exhibition Authority, is meant to guide development of the complex for the next few decades.

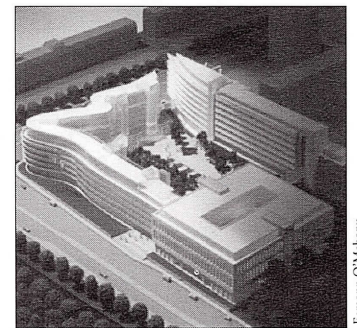
Included is a railway station, a 600-room hotel, 100,000 square feet of office space, plus retail and entertainment facilities with a sports theme. All of the above are meant to supplement the already hefty sports-related facilities that include the **Giants Stadium**, the **Meadowlands Raceway**, and the **Brendan Byrne Arena**. So far site improvements have been under way, along with an investigation of the relocation of the major highway, and the Authority is identifying private developers and preparing RFPs. As for talk about this being the new venue for **Yankee Stadium**, a spokesman for **HOK** says “There is no way it could fit

on the site, especially considering that two football teams, the **Giants** and the **Jets**, would be playing there.” Meanwhile the City has just hired **HOK** to do the plan for renovating **Yankee stadium** and its environs to induce the **Yankees** to stay...

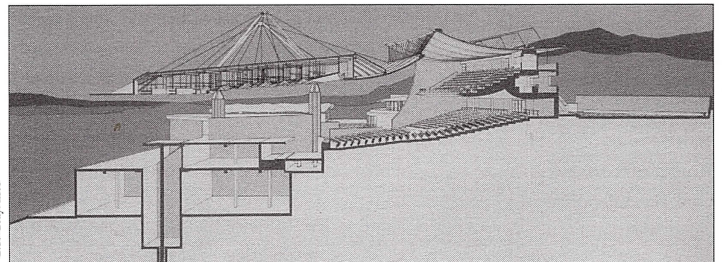
Outside the City

Polshek and Partners, which has an office in San Francisco as well as a home office in New York, just got the commission for the renovation and addition to the **Stanford University Museum of Art** (originally the **Leland Stanford Junior Museum**). The existing building was designed by **Percy and Hamilton** in the neoclassical style between 1891 and 1906. It represents an early U.S. application of reinforced concrete, but had to be closed after the earthquake in 1989. A new 36,000-square-foot wing will be

added to the 70,000-square-foot renovated museum. Other competitors for the job included **Hartman/Cox** in association with **William Turnbull**, and **Arata Isozaki**, coincidentally **Polshek’s** partner on the **Brooklyn Museum** expansion and renovation. In **Santa Fe**, **Polshek** will begin to renovate the **Theatre** at the **Santa Fe Opera** in the fall of 1995. It is part of a master plan that **Polshek** did way back in 1989 for the whole site....**Kohn Pedersen Fox Associates (International)** in London has designed a new energy-efficient building at the **Hague** for the **Province of**



Provinciehuis, the Hague, addition to existing buildings, right foreground and midground, KPF London



Theatre at the Santa Fe Opera, Polshek and Partners

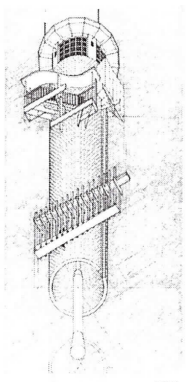


Hampton House, 70th Street, renovation by Beyer Blinder Belle

South Holland. Working with a Dutch group known as **LIAG**, **David Leventhal**, **KPF** design principal for the project, came up with a curvaceous 240,000-square-foot reinforced concrete office building with brick-and-metal cladding that adjoins the existing **Provinciehuis** (shown at right in photo, above). **KPF’s** London office is also designing a 550,000-square-foot office building and conference center in the **Hague**, known as **De Centrale**, which is expected to be completed by 1996.

Corrections

It was summer, school was out, so to speak, and we made a lot of "little" mistakes in the June issue of Oculus. Like misspelling Peter Samton's name, of all people. He was understanding, but hinted he would have been even more understanding if the name were still Szamatolski, his father's surname before 1939... We then stated that Richard Meier was designing a 42,000-square-foot gallery for Larry Gagosian in L.A. instead of a 5,000-square-foot one. (Do we think everything Meier designs is the size of the Getty? Yes!)... We accidentally flipped the worm's-eye view of Donato Giacalone's studio for a screenplay writer, making it look like a bird's eye view with some structurally weird things going on.... We showed the wrong entrance to Bellevue Hospital by McKim, Mead & White as the piece that inspired Lee Harris



Studio for screenplay writer, Donato Giacalone

Pomeroy's proposed new entrance. The entrance to a 1930s building designed by the later firm of McKim, Mead & White is the one we should have published. What else? We misspelled Gumar Birkert's first name in this benighted issue. We really do know better.

URBAN STORIES

Sony "Public" Plaza

by Peter Slatin

How private can public be? That and the equally important question of what considerations the public and private sectors owe one another for peaceable and prosperous interaction were addressed at a June 3 symposium sponsored by the Corporate Architects Committee of the AIA New York Chapter. The focus of the symposium was the conversion of the formerly open arcade of Philip Johnson's Chippendale-crowned AT&T Building to the ostensibly still public but enclosed and retail-encrusted Sony Plaza, designed by Gwathmey Siegel & Associates.

The panel was an unusually effective group because it contained forceful

representatives of each aspect of the Sony Plaza story. It included not only Johnson and Charles Gwathmey, but also Jaquelin Robertson of Cooper Robertson & Partners, an early proponent of encouraging developers to provide public space in return for zoning bonuses on their properties; H. Guy Liebler, president and general manager of Sony Plaza; Amanda Burden, a city planning commissioner, and therefore a member of the agency that gave its approval to the Sony alterations; and David Emil, president and CEO of the Battery Park City Authority. The discussion was moderated by James S. Russell, assistant managing editor of *Architectural Record*.

At the heart of the discussion was whether Sony, in remaking the AT&T Building (which it leased rather than purchased), has essentially absorbed Johnson's public space for private commercial use — the architectural equivalent of an advertorial. Sony has completely surrounded Johnson's arcade with Gwathmey's steel-trussed glass enclosures that flood the plaza with light. The interior public area, adorned with Knoll furniture and punctuated by Sony video monitors, is awash in music from Sony-catalog artists and engulfed by retail spaces featuring Sony products. In late summer Sony Wonder, a state-of-the-art, free "public" media center, was scheduled to open on the plaza's upper level, and at least one panelist expressed concern that it could transform the ground-level plaza into a congested waiting area.

Jaq Robertson mounted what seemed to many in the audience an ancient war-horse as he detailed the birth of the plaza bonus in the 1960s. Yet the history lesson was central to the remainder of the discussion: Public space is actually a gift to the developer from the public. The developer is entrusted with the privilege of exceeding established zoning allotments in exchange for providing amenities for the civic body.

The participation of Johnson and Gwathmey was by turns earnest, defensive, and humorous as they described their diametrically opposed solutions for the space, Johnson's being so resolutely public with its outsized, vaulted columns that the resulting cold, dark space hardly welcomed the

public at all. Gwathmey's single-store suburban mall, by contrast, invites the world in, but seems to insist that the appropriate role in this space is that of consumer rather than public citizen.



Sony Plaza, renovated by Gwathmey Siegel

The discussion highlighted the contrast between the powerful role of the architect as a shaper of space and the secondary status that role assumes at the behest of a heavy-handed client (no matter how light-filled the public space). When the architect is positioned as a buffer between public policy and private interests, design is the primary tool to assuage or offend either of the two communities. Neither defers properly to the public it is intended to serve, although the gloominess of Johnson's space has made Gwathmey's mall appear that much more seductive.

Thus, "popular" and "public" should not be construed as synonymous. That Gwathmey's conversion of the space, combined with Sony's masterful marketing and promotion strategies, has proved popular is made clear by the crowds that fill the plaza at lunchtime and show interest in Sony Wonder. Plaques announcing "Access to Public Space."

Johnson and AT&T gave the public space, but in the end it was only the thought that counted. Gwathmey and Sony have pushed in the boundaries of that space, but instead of celebrating the public spirit that encourages a thriving metropolis, they have erected a monument to a consumer culture that makes all things seem all too easy, in a city where nothing is that simple.

Preserving Landmarks Preservation

by Peter Slatin

Laurie Beckelman ended her tenure as chair of the Landmarks Preservation Commission with the flair and tenacity that marked her four years at the agency. At a July 19 hearing, she marshaled through the designation of four new individual landmarks, one interior landmark, and a historic district. On July 26, two additional buildings in Harlem and two on Staten Island were designated.

"We're painting a portrait of the city," said Beckelman. "It's about urban renewal. These buildings and districts tell the story of how we evolved."

With the controversial designation of Eero Saarinen's TWA Flight Center at John F. Kennedy International Airport, she extended the commission's honorable, if uncomfortable, tradition of designating structures whose owners would prefer not to have to deal with the legacy of their forebears.

The TWA designation was particularly timely, coinciding as it did with the announcement of plans to rebuild the Eastern Airlines terminal at JFK. The Port Authority, which owns the building, has welcomed the designation but is not actually bound by it, and could alter the terminal if it so chose. The position the Port Authority takes bears watching, especially in light of the authority's expressed interest in promoting good design for the new terminal. For its part, according to an article in the *New York Times*, TWA may seek to overturn the designation of the interior, but has not reached a decision on that yet.

All of this is prologue to the news Commission's newly announced chair. The mayor's appointment of Jennifer Raab, a 38-year-old land-use and litigation lawyer with Paul, Weiss, Rifkind, Wharton & Garrison, was expected to be voted on by the City Council in late August. Raab, who worked on Mayor Giuliani's 1989 campaign, was a member of the legal team that in 1992 kept Peter Kalikow from overturning the designation of four of the 14 buildings in the City and Suburban York Avenue Estate complex on the Upper East Side.

C O L L E G E

DESIGNING FOR THE URBAN CAMPUS: A ROUNDTABLE DISCUSSION



GWATHMEY



VOORSANGER



STERN



VINOLY

Photos: Dorothy Alexander

The Panelists:

Charles Gwathmey of Gwathmey Siegel, architect for the East Academic Complex at Hostos Community College in the Bronx, which opens in October. Gwathmey Siegel has designed a large number of college and university buildings over the past 25 years, beginning with the State University of New York at Purchase, followed by buildings at Princeton, Cornell, Harvard, Columbia, Dartmouth, Oberlin, University of N.C., SUNY Oneonta, U.C. San Diego, and Claremont College, among others.

Rafael Vinoly, architect for APEX or the physical education facility of Lehman College in the Bronx. Vinoly is currently working on the Tokyo International Forum in Japan and has designed the John Jay College building, a renovation and addition of 200,000 square feet at 58th Street and Tenth Avenue in Manhattan. He is responsible for the master plan for William Paterson College in New Jersey.

Bartholomew Voorsanger, architect for the Allied Health and Science Building at Hostos. Voorsanger, who recently completed the expansion and renovation of the Morgan Library, has designed graduate and undergraduate dormitories for NYU as well as at its midtown center.

Robert A. M. Stern, the architect for the Brooklyn Law School Tower in Brooklyn. Stern has designed college and university buildings at University of Virginia, Stanford, Dartmouth, and Princeton, and is working on buildings at Pomona, among others.

Suzanne Stephens

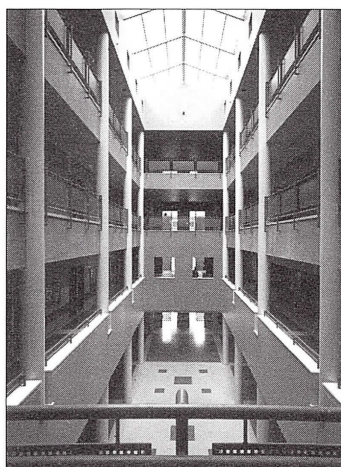
(moderator) editor, *Oculus*:

Over the last several years, buildings for urban and rural college and university campuses have been proliferating in spite of the recession. The New York State Dormitory Authority had \$1,508,652,000 in active construction for private and public higher education facilities in the year that ended April 30, 1994. This amount surpasses the prerecession figures of April 30, 1988, when DASNY had \$1,131,314,000 in construction. In order to better evaluate some of the responses by leading architects in the city to this building type, *Oculus*, with the Architectural League, has organized a presentation and discussion of four new facilities completed in the last year or so in two New York City boroughs.

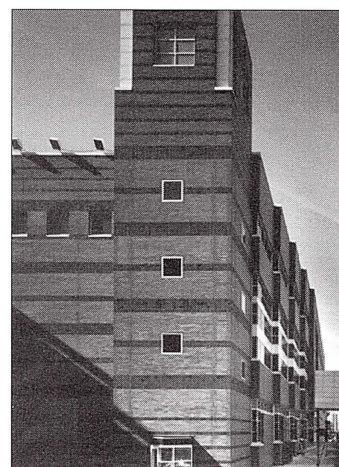
The design of such buildings presumably seeks to foster the creation of a community of scholars within the urban milieu. The architecture is supposed to bring students and faculty together in a setting that enhances the educational mission. We shall ask, therefore, whether architecture can serve that purpose effectively today and, if so, how is it best done?

Besides bringing scholars together, we also want to know how the architects have fostered some sort of relationship between the institution and its surrounding community, since the campus or complex of buildings must exist within very dense situations. Also we would like to investigate how much the physical character of the surrounding context has influenced the design.

East Academic Complex, Hostos Community College, by Gwathmey Siegel & Associates Architects

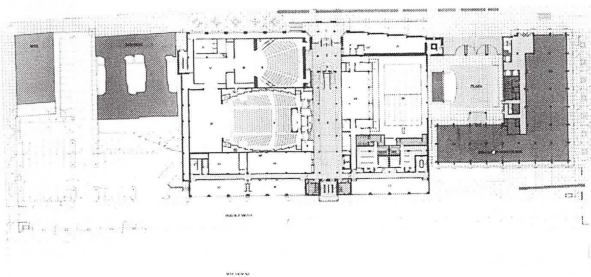


Atrium, East Academic Complex, Hostos Community College, Gwathmey Siegel



Exterior, East Academic Complex

Photos: Scott Frances/Esso



Plan, entry level, East Academic Complex

Data:

Background on Institution: Eugenia Maria de Hostos Community College was founded in 1968 as part of the New York City University system. It was then located in an old tire factory at 475 Grand Concourse, and by 1970 could admit 623 students. By 1974 it had moved into an office building across the street at 500 Grand Concourse. Today, with the expansions and renovations, it has 5,400 students. In the next two years, the school plans to have Mitchell/Giurgola renovate and expand the 500 building.

Site: 3.1 acres on Grand Concourse at East 149th Street, the Bronx.

Size: 240,000 square feet; four stories adjoining existing structure at 500 Grand Concourse, with railroad tracks edging the back of the buildings.

Program: 950-seat performance theater, with a full orchestra pit, a back-of-the-house scene shop, a 350-seat repertory theater, art gallery, studio space, college store, competition swimming pool, gym, exercise room, dining rooms, cafeteria, and student government office rooms.

Structure/Materials: Cast-in-place concrete, with brick masonry and glass-block masonry finish.

E B O W L

SPONSORED BY OCULUS AND THE ARCHITECTURAL LEAGUE, JUNE 21, 1994

Clients: CUNY, Hostos, Dormitory Authority of State of New York.

Project Architects: Jacob Alspector, Thomas Lekometros, Stephen Yablon, Karen Brenner, Jeffrey Bacon, Rustico Bernardo, Pierre Cantacuzene, Nancy Clayton, Thomas Demetron, Marc DuBois, Ronald Ellis, Steven Forman, Peter Franck, Gerald Gendreau, Anthony Iovino, Johannes Kastner, Rayme Kuniyuki, Ming Leung, Dean Maltz, Paul Mitchell, Peter Pawlak, Rebecca Pugh, Joseph Ruocco, Bryce Sanders, Thomas Savory, George Selkirk, Lilla Smith, Earl Swisher, Joseph Tanney, Dickens van der Werff, Richard Velsor, Peter Wiederspahn, Ross Wimer.

Cost: \$58 million.

COMMENTARY BY CHARLES GWATHMEY:

We did a master plan in 1985 [in association with Sanchez & Figueroa], siting two new buildings on the campus, and began designing this building. It is really dense programmatically, including the Hostos Center for the Arts and Culture along with classrooms, gymnasium, and other spaces.

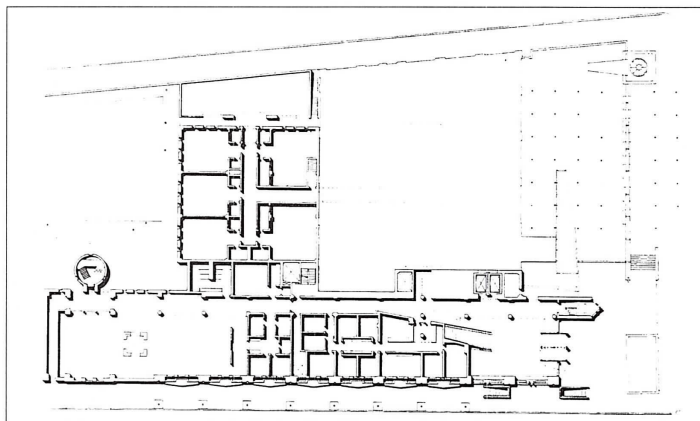
The existing buildings were not much, so we demolished them. To say it is an urban campus is an understatement. This is a building on a major traffic thoroughfare in a difficult neighborhood. Within the tough urban architecture of the neighborhood, we wanted to establish a sense of identity and memory. Since our site is on the Grand Concourse, a boulevard with high traffic, we needed an urban construct to bridge the street. We designed the enclosed pedestrian bridge to cross the Grand Concourse, from the Allied Health and Science Building to the second level of our building. The bridge is major room, not just a corridor. The rest of the building won't open until October, and already students hang out in the bridge.

The bridge, in turn, has access to other public spaces. An internal courtyard in the building connects all public areas, while an outdoor plaza engages the existing structure at 500 Grand Concourse. Our building is a block that relies on subtle manipulation of walls and fenestration, plus a volumetric kind of discovery—internally—of variously-sized spaces and their different uses. The bridge, the tower, and the open courtyard are three elements of an urban gesture that create a sense of place.

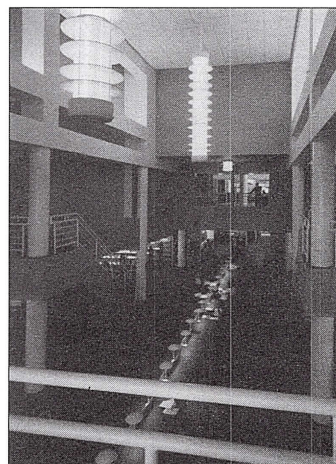
Shirley J. Hinds Allied Health and Science Building (a.k.a. Allied Health Complex), Hostos Community College, by Voorsanger & Associates



Exterior, Hinds Allied Health and Science Building, Hostos Community College, Voorsanger and Associates



Plan, first floor, Allied Health



Library, Allied Health

Photos: Paul Warchol

Data:

Background: See above.

Site: Three-fifths acres, the building adjoins 475 Grand Concourse, the old tire factory that was renovated as the first building at Hostos Community College. On the southern end is P.S. 31, an old structure of limestone and brick.

Size: 110,000 square feet divided between a five-story building and a three-story building.

Program: Classrooms, labs, 70,000 volume library and reading room, plus day-care center, and preschool classrooms.

Structure/Materials: Steel frame; Norman-size brick; square brick tiles, and concrete block; glass-and-metal panels.

Client: CUNY, Hostos, DASNY.

Project Architects/Team: Tom Brashares, Robert Chicas, Satoshi Ohashi, Paula

Mary Murphy, Shu Hashimoto, Noel Clarke, David Sassano, Daniel Alter, George Jell, Enrique Colmenares, Peter Serafin.

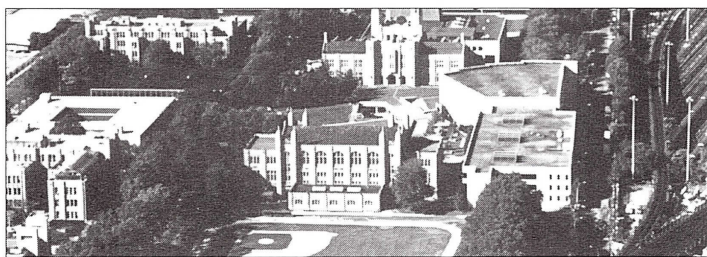
Associated Architects: Hirsch/Danois Partnership.

Cost: \$24 million.

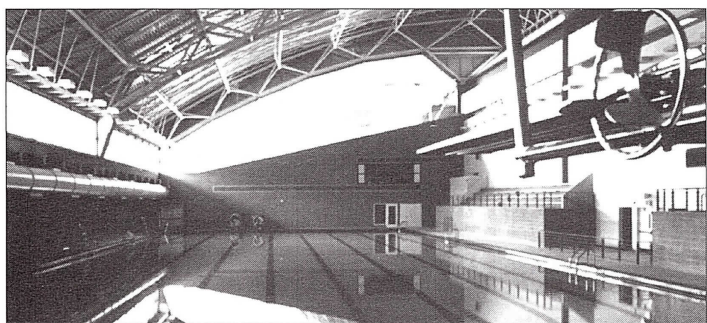
COMMENTARY BY BARTHOLOMEW VOORSANGER:

The population of Hostos is interesting. The school is an educational passport that enables a disenfranchised group to move up in the world. There are a lot of single mothers in the student body. We wanted to put a horizontal building on the Concourse, not a tower. As the scheme developed, a major hall became the central organizational spine with a diagonal stair leading to the laboratories and the library. We developed a three-story cube to receive a bridge at one end, but had to fight for circulation space. The New York City Art Commission, with Jim Freed, became a major ally. We used brick, like Charlie did, and found an inexpensive metal panel system of corrugated aluminum that was \$7 per square foot. In the library we designed a 75-foot-long table so the students would sit at table as a community of scholars. The community hated it, so we divided it into eight tables that could be taken apart. Now they like it.

Physical Education Facility (called "Apex"), Herbert H. Lehman College, the Bronx, by Rafael Vinoly Architects



Apex, Lehman College, the Bronx, Rafael Vinoly



Pool in gym, Lehman College

Data:

Background of Institution: Lehman College was established in 1968 by the City University of New York as a senior college in the Bronx with a strong liberal arts and sciences program. Since 1931, however, the campus has been a branch of Hunter College, and four of its Tudor Gothic buildings designed by Thompson, Holmes & Converse date to its earlier life. As an interesting point of history, in 1946 the first meetings in America of the Security Council, then planning the United Nations, were held in the old gymnasium building at the college. The campus later grew to include two buildings by Marcel Breuer from 1960 and several designed in 1980 by David Todd & Associates and Jan Hird Pokorny.

Site: 30 acres on Bedford Park Boulevard West, the Bronx.

Size: 165,000 square feet.

Program: Two gymnasiums, 11,500 square feet and 11,800 square feet respectively, plus an Olympic-sized swimming pool, racquetball courts, running track, dance studios, weight and aerobics rooms, classrooms, offices, and tennis courts.

Structure/Materials: Reinforced concrete, steel box trusses spanning 101 feet, precast concrete cladding, and a stainless steel roof.

Client: City University of New York, Lehman College, Dormitory Authority.

Project Architects/team: Names withheld

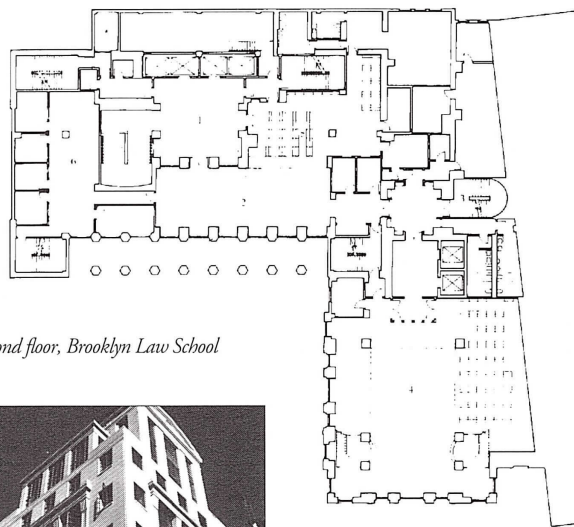
Cost: \$45 million.

COMMENTARY BY RAFAEL VINOLY:

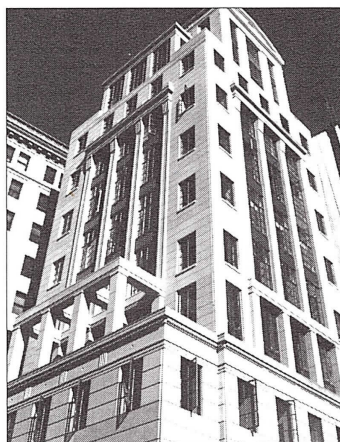
The gym was located to redefine and reemphasize the northern edge of campus as an entrance to the college. Now 50 percent of the college students enter through the Apex plaza, which has the pool on one side and the gym on the other. You walk under the roof to the rest of the campus. The initial scheme had a movable roof with a simple pneumatic system that would allow it to close into the trusses. But the system would have cost \$250,000, and one percent of the budget had to go to art, so we sacrificed the movable roof.

The roof is stainless steel and shines beautifully. It is essentially *the* facade, not just a "fifth" facade. As part of the geography of the place, the roof elevates the horizon and seems to jump over the street. We attempted to make the design respond more to the campus, rather than just solving a building program. Since the college is involved in community programs, with activities for kids, policemen, and so on, its placement on the edge enables people to use the building independently of the campus.

Brooklyn Law School Tower, Brooklyn, by Robert A. M. Stern Architects



Plan, Second floor, Brooklyn Law School



Brooklyn Law School Tower, Robert A.M. Stern

Data:

Background of Institution: Brooklyn Law School was founded in 1901. In 1968 the law school moved to a building designed by Praeger, Kavanaugh, Waterbury, which adjoins this new tower.

Site: One-acre parcel on Joralemon Street, part of a civic center complex that includes the Greek Revival (with Victorian cupola) Brooklyn Borough Hall, designed by Gamaliel King in 1851, and restored in 1987 by Conklin & Rossant; and the Roman-style classical Municipal Building next door designed by McKenzie, Voorhees & Gmelin in 1926.

Size: 90,000 square feet of new construction and a 60,000-square-foot renovation.

Program: New eleven-story tower connected on first nine floors to existing law school, upgraded and expanded lecture rooms, libraries, cafeteria for students, a new formal dining room, faculty offices, and a faculty library.

Structure/Materials: Concrete frame and slab, with precast concrete panels, polished granite base, and a copper roof.

Client: Brooklyn Law School, DASNY.

Project Architects/Team: Barry Rice, Paul Whalen, Victoria Delgado, Pablo Doval, Robert Han, Peter Himmelstein, Valerie Hughes, Warren James, and Michael Jones.

Associate Architects: Wank Adams Slavin Associates.

Cost: \$25 million.

COMMENTARY BY ROBERT A.M. STERN:

The Law School Library is not just a private school. It is also used by the legal community, so it has a public dimension. After the law school moved to a white radiator-like building in 1968, the students went into a deep depression. The new tower sits behind a huge plaza that was part of an urban renewal plan. The site wasn't big enough unless the city agreed to release a triangle of the land. As a courtesy the building was taken to the Art Commission for review. Here again Jim Freed was helpful and encouraged the law school dean to build it to its full height. We believe we have made this Borough Hall precinct a campus for an otherwise campusless school.

This solution was about fitting into the context, which I saw as defined by the various kinds of classical architecture around it, not by the style of the 1968 building. In fact, our building could be assumed to be the original home of the law school, with the 1968 building as the

EXHIBITORS AS OF AUGUST 1994

(ABBREVIATED LISTINGS)

3M Construction Markets
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A&D Building
AGI Industries, Inc.
AIA/NY Chapter
Allseating Corporation
Alma
Ametex/R. Allen Fabrics
Amico Design Flooring
Applied Ergonomics, Inc.
ARCHIBUS/Visser Software
Architectural Lighting
Architectural Record
Architectural Supplements
The Arnold Group
Artemide Inc.
ASID/NY Chapter
Atlas Carpet Mills, Inc.
Avenue
BASF Corporation
Bently Mills
Blue Ridge Carpet Mills
Bodybilt Seating
Cabot Wrenn
Carolina Business Furniture
CCN International
Chemetal Corporation
Collins & Aikman Floors
Contract Design
Cooper Hewitt Museum
CPN, Inc.
Cramer, Inc.
Creative Dimensions
Cumberland Furniture
Custom Editions Upholstery
Dancker Sellow & Douglas
Dauphin North America
Davies Office Refurbishing
Davis Furniture Ind.
Design America
DFB Sales Inc.
DIFFA
Dupont
Durkan Pattern Carpet
Egan Visual
Electri Cable Assemblies
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Ergo Systems Inc.
Ergonomic Ease
Eurotex, Inc.
F. S. Contract
Facilities Design/Mgmt.
Flex-Y-Plan Industries
Forbo Industries, Inc.
Formica Corporation
Fuller Contract Accessories
Furnish A Future
General Services Admin.
General Wallcoverings
General Woods/Veneers
GF Office Furniture, Ltd.
Gilford Wallcoverings
Girsberger Office Seating
Gordon International
Grahl Industries, Inc.
Grammer Inc.
Green October Foundation
HAG Inc.
Harden Contract
Harpers
Haworth, Inc.
Herman Miller Inc.
High Point Furniture
Hillman Fabrics
Howe Furniture Corp.
Hudson Bay Environments
IBD/NY Chapter
ICF/Nienkamper
I.D. Magazine
IDLNY
IFMA/Greater NY Chapter
Insite
Interface Flooring Systems
Interior Design Magazine
Interiors Magazine
Interiors
Interiors & Sources
Invision Carpet Systems
IPC - Institutional Products
ISP
J.M. Lynne Co. Inc.
Jackson of Danville
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Sligh Furniture Co.
Smith & Watson
Smith Metal Arts
Source International Corp.
Spinneybeck
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Stellar Concepts
Surface Protection Coatings
System 2/90, Inc.
Swan Drafting Services
Tate Access Floors
Tayco Panelink Limited
Thayer Coggin Institutional
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Wolf-Gordon Inc.
Wood Design
Wunda Weve Carpets, Inc.
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New York City also opens its doors to the world's commercial design community during InterPlan Week with major networking events at the Javits Center and The Metropolitan Museum of Art. The famed Designer's Saturday Inc.-sponsored Gala will again be held at The Metropolitan Museum of Art on Wednesday evening, September 28...in conjunction with their major planned exhibit, entitled *The Origins of Impressionism*. And...following the Javits Exhibition on Tuesday, Wednesday and Thursday (September 27-29)...exhibitor showrooms in Manhattan and Long Island City will be opened on Friday, September 30 to celebrate the event.



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September/October 1994

September

5

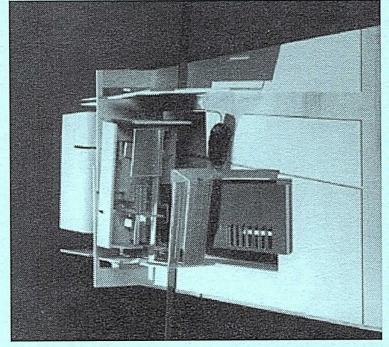
Monday
FILM

Made in Brooklyn. Produced and directed by Isabel Hill. 6:00pm. Channel 13. Jane Jacobs has written about the film: "No subject can be more important... not only for New York but for all American cities."

10

Saturday
EXHIBIT

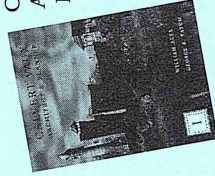
House Rules. Exhibit on alternatives to the single-family home features New York teams Joan Copjec/Michael Sorkin; Jonathan Crary/Joel Sanders; and Silvia Kolbowski/Smith-Miller + Hawkinson. Wexner Center for the Arts, Columbus, Ohio. 614-292-0330. Closes December 11.



17

Saturday
LECTURE AND BOOK-SIGNING

Calvert Vaux: Architect and Planner. Given by William Allen. Sponsored by Urban Center Books. 2:00 pm. The Urban Center, 457 Madison Ave. Reservations required, 935-3595.



22

Thursday
EVENT

100th Anniversary Dinner of AIA Brooklyn Chapter. Palm House, Brooklyn Botanical Garden. For more information, call Richard Moss. 718-748-8200.

23

Friday
EXHIBIT

Art for Learning. The Municipal Art Society. Urban Center Galleries, 457 Madison Ave. 935-3960. Closes November 10.

27

Tuesday
EXHIBIT AND CONFERENCE

29

Thursday
LECTURE

Down the Asphalt Path: The Automobile and the American City. Given by Clay McShane. Sponsored by the Municipal Art Society. 12:00 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3960.

30

Friday
EXHIBIT

The Machine Next Door. The Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes December 9.

October

1

Saturday
CONFERENCE

Access! Everybody Needs It: The First Residential Universal Design Conference. Sponsored by the Cooper-Hewitt Museum, Pratt Institute/Center for Advanced Design Research and Education, *American HomeStyle* magazine, and National Kitchen and Bath Association. 8:00 am. Hotel MacLowe, 145 W. 44th St. 800-276-1875.

3

The Photographs of Edouard Baldus: Landscapes and Monuments of France. The Metropolitan Museum of Art, 1000 Fifth Ave. 570-3791. Closes December 31.

6

Thursday
LECTURE

Paul Rudolph. Sponsored by the Architectural League. 753-1722. \$7. Location t.b.a.

13

Thursday
LECTURES

Joseph Esherick. Sponsored by the Architectural League. 753-1722. \$7. Location t.b.a.

The Mole People: Life in the Tunnels Beneath New York City. Given by Jennifer Toth. Sponsored by the Municipal Art Society. 12:00 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3960.

15

Saturday
SEMINAR

The Legacy of Bauhaus in America. Sponsored by the Cooper-Hewitt Museum. 2 E. 91st St. 9:00 am. 860-6868. \$85.

Continuing Exhibitions

The Decorative Arts of Frank Lloyd Wright. The Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes September 4.

Toward Modern Design: Revival and Reform in Applied Arts. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes September 11.

Exploring Materials: The Work of Peter Rice. The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes September 13.

Wood Joints in Classical Japanese Architecture. The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes September 13.

Modern Furniture. The Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes October 9.

Redesigning Cooper-Hewitt: Drawings by Polshek and Partners Architects. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

Angles of Repose: A Garden Exhibition of Central Park Benches. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868.

Deadlines

OCTOBER 31

Submission deadline for the Presidential Design Awards, for works that have been sponsored, authorized, commissioned, produced, or supported by the



The American Institute of Architects/NY Chapter, the Society of Architectural Administrators/NY Chapter & the Design & Decoration Building announce a competition in which everyone wins!

Second Annual!

CANSTRUCTION

Call for Entries

A design/build competition to showcase the ingenuity of New York's design community in creating structures built entirely of donated canned foods to benefit New York City's hungry and homeless.

November 9-17, 1994, in the showrooms of the D&D Building, benefiting **FOOD FOR SURVIVAL, The New York City Foodbank - an organization that distributes food to soup kitchens, food pantries, low-income daycare and senior centers, residential programs and shelters for the homeless.**

Any of New York City's architects and/or design firms may participate. At least one member of each firm must be a member of AIA/NY Chapter or SAA/NY Chapter. Students may enter as teams from New York City schools of architecture and design.



by hosting the CANSTRUCTIONS in their showrooms.

October 13 - Briefing of interested architects/teams at the Decoration & Design Building, 979 Third Avenue, 9th Floor Conference Room, 6pm. (There is no charge for this.)

October 21 - Entry deadline. Submit copy of entry form on reverse side.

November 9 - CANSTRUCTION construction, 4pm-10pm at the D&D Building, 979 Third Avenue.

November 10 - Press preview, judging, awards ceremony and gala cocktail reception.

November 11 to 17 - CANSTRUCTIONS on public display weekdays from 9am-5pm.

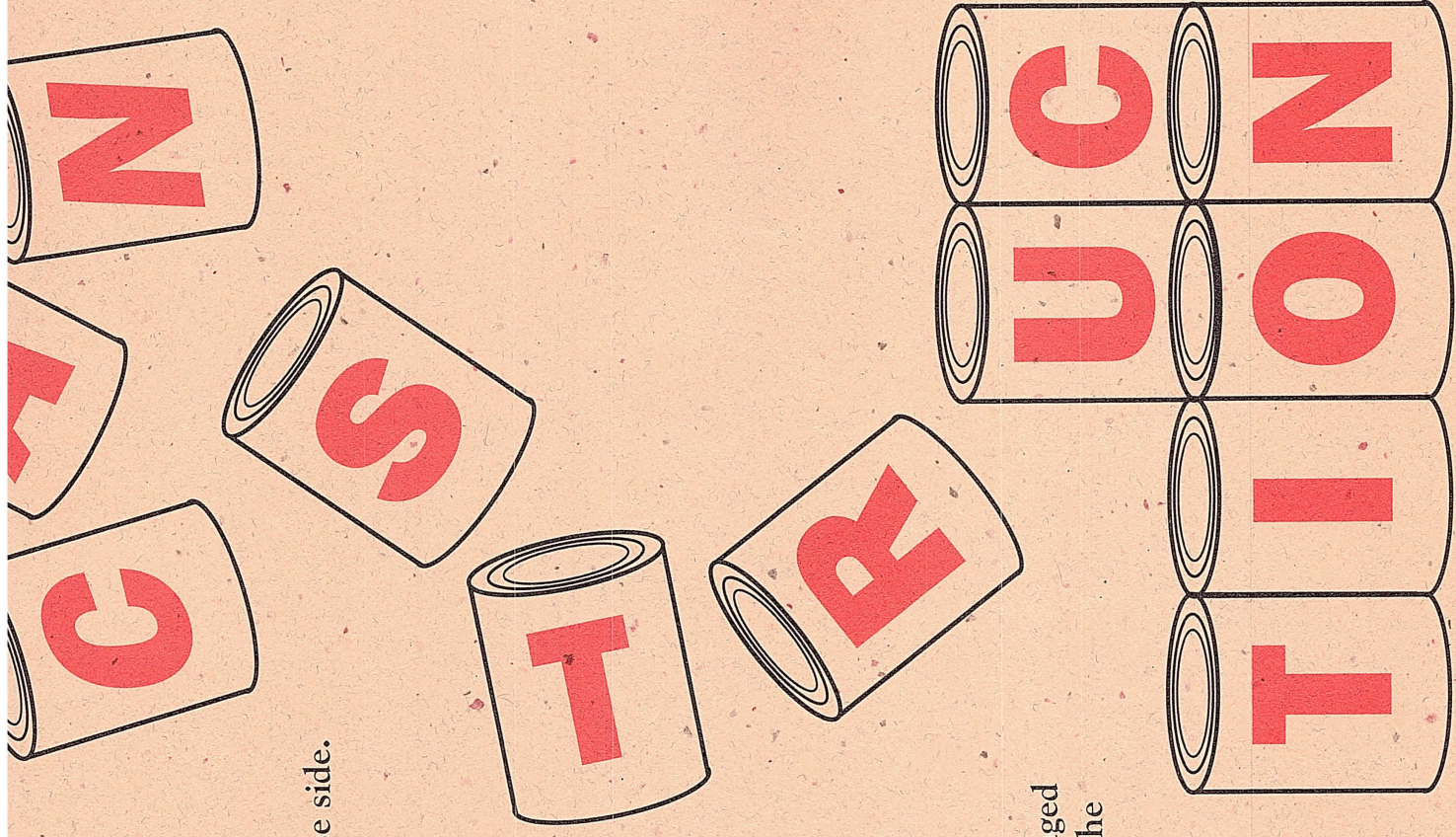
Awards will be given for Best Meal, Best Use of Labels, Structural Ingenuity and Juror's Choice.

The Jury is in formation. Watch for an announcement.

Entry Fee: \$100 per design team entry. \$50 per student team.

AIA & SAA members not entering CANSTRUCTION are encouraged to contribute canned goods, which go into a central supply for use the evening of CANSTRUCTION. Or, they CAN make a contribution toward the purchase of additional canned goods. Complete rules will be made available upon registration.

Contributors: Certified Moving & Storage, Charrette Corporation, Cumella Associates, Inc., Jetro Cash & Carry, Louis Frey Co., Inc, Marsden Reproductions, Inc., National Reprographics. Graphic design by Diane Whitebay, Gensler and Associates/Architects.



ENTRY FORM

Firm/Joint Venture _____ Contact Person _____

Address _____

Telephone _____ Fax _____

AIA/SAA Member _____

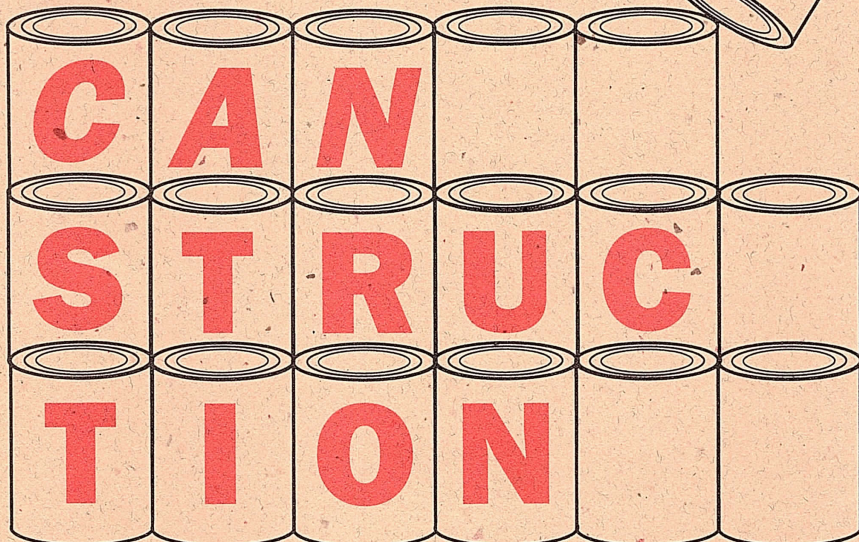
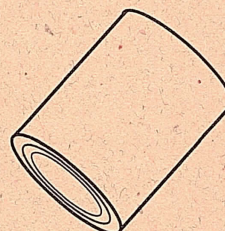
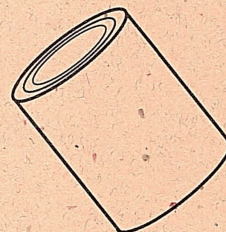
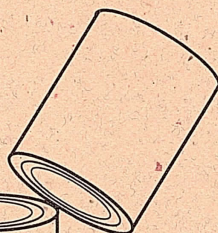
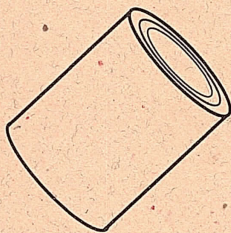
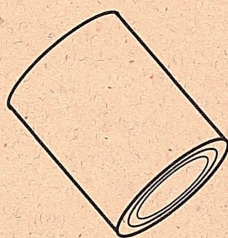
Include your check for the entry fee made payable to SAA/New York Chapter and send to:

CANSTRUCTION

D&D Building
Office of the Building
979 Third Avenue
New York, NY 10022

Entrants are responsible for purchasing or collecting all canned goods used for their CANSTRUCTION. Wholesale purchase of canned goods has been arranged through Jetro Cash & Carry in the Bronx. Cumella Associates and Certified Moving & Storage will pick up canned goods from the various sites and transport them to the host showrooms.

Tips on organizing an employee food drive will be shared at the October 13 briefing.



13

Tuesday

AIA NEW YORK CHAPTER EVENT

How Can We Build Affordable Housing?
Moderated by Elizabeth Muskat with Blake Chambliss, George McDonald, Fred Rose, and Mark Weiss. Cosponsored by Citizens' Housing and Planning Council, the City Club, the Municipal Art Society, and the New York Chapter of the American Planning Association. 6:00 pm. The Urban Center, 457 Madison Ave. 683-0023. \$10 (\$5 AIA members).

LECTURE

Money, Power, and Relationships.
Given by Valerie Hail. Sponsored by the Society of Architectural Administrators. 6:00 pm. Baer & Upham, 805 Third Ave., between 49th and 50th sts. RSVP to Carol Monahan, 741-1300. \$15 (\$10 AIA members).

11:00 am. Jacob Javits Convention Center. 800-950-1314. Continues through September 29.

27

Tuesday

AIA NEW YORK CHAPTER EVENT

AIA State-of-the-Art New York. Highlights of five leading New York architecture and design firms and their recent projects. Sponsored by InterPlan and the AIA New York Chapter. 5:30 pm. Jacob Javits Center. 683-0023.

28

Wednesday EVENT

Designer's Saturday Gala. Cosponsored by Designer's Saturday and InterPlan. The Metropolitan Museum of Art, 1000 Fifth Ave. 800-950-1314.

Pragmatism, 1880-1930. Given by Marjan Boot. Sponsored by the Cooper-Hewitt Museum, 2 E. 91st St. 6:30 pm. \$15.

4

Tuesday LECTURE

Tomorrow's Good Offices Today.
Sponsored by the Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. \$15.

EXHIBITS

Good Office and Beyond: The Evolution of the Workplace. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 19.

The Structure of Style: Dutch Modernism and the Applied Arts. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes March 5.

Restructuring Urbanisms, Part II: The Next New York. Continuing the discussions launched at a Los Angeles conference on urbanism last February, this event is jointly sponsored by the Regional and Urban Design Committee of the American Institute of Architects, the Institute for Urban Design, the Metro Chapter of the American Planning Association and the AIA New York Chapter. Continues through September 22. 683-0023, ext. 17.

22

Saturday

AIA NEW YORK CHAPTER EVENT

Tour of Coney Island Yards — Transit Authority. Sponsored by AIA New York Chapter Public Architects Committee. 10:00 am. For reservations and information, call the AIA New York Chapter at 683-0023 or Bill Anderson at 346-8890.

program sponsored by United States Institute for Theater Technology. Contact USITT, 10 W. 19th St., Suite 5A, New York, NY 10011-4206, 924-9088.

DEADLINE December 15

Submission deadline for Envisioning East New York, a study project to propose design strategies for the development of four areas in Community Board 5 in eastern Brooklyn. Contact the Architectural League, 753-1722.

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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.

Health Committee Examines Community-Based Health-Care Centers

by Barbara A. Nadel, AIA

With health-care reform a high priority item on the national agenda for several months, the health-care debate has sparked discussion on many related local issues that affect New York's economy and related employment, from medical schools, teaching hospitals, and research laboratories, to the construction of health facilities in underserved areas. The portal to the health-care system for many New Yorkers is the emergency room, a costly and inefficient approach to delivery of care. Under reform, the new entry points will be community-based primary-care centers, strategically located in populated neighborhoods.

In recognition of the increased need for community-based health centers throughout New York's five boroughs, the AIA New York Chapter Health Facilities Committee and Steelcase Healthcare will cosponsor a panel discussion, "The New Community-Based Health-Care Facility," on Tuesday, September 20, from 8:00 am to 10:00 am, at the Farkas Auditorium of the New York University Medical Center, on 34th Street and First Avenue.

Moderators for the panel will be Martin S. Begun, vice president for external affairs and associate dean of the New York University School of Medicine, and Barbara A. Nadel, AIA, chair of the AIA New York Chapter Health Facilities Committee. Other panelists will include John Essex, director of the ambulatory-care network for Montefiore Medical Center, Albert Einstein College of Medicine, which currently operates ten facilities in the Bronx; David Rinard, manager of corporate environmental quality, Steelcase, Inc., who will address the environmental regulations that apply to any community-based facility; a planner from one of the city's major medical centers; and a chief executive officer of a major managed-care company.

Jeannie Bochette, of Steelcase Healthcare in New York City, has organized several successful events in the past that have brought together health providers, government regulators, managed-care experts, architects, planners, and members of the design community for ongoing dialogues. "This is a hot topic that everyone is talking about," she says. "It's going to affect all of us, both as health-related professionals and as consumers of

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REQUEST FOR QUALIFICATIONS SUSTAINABLE ARCHITECTURAL DESIGN (GREEN ARCHITECTURE)

The New York City Department of General Services (DGS) is seeking to integrate environmentally conscious or sustainable design concerns into targeted capital projects for the City of New York Architectural firms with expertise in sustainable strategies and technologies are being recruited for a pre-qualified list of consultants who will handle comprehensive pre-design and design services for major rehabilitation and new construction projects. DGS may invite firms on this list of pre-qualified consultants to receive RFP's (Requests for proposals) without additional public notification.

The criteria to be used to pre-qualify consultants shall include, but are not necessarily limited to the following:

- Firm shall have been in business a minimum of two years.
- Firm shall have a minimum of four full time technical staff.
- Firm should present prior work on specific environmentally-conscious building projects. This would include pre-design reports, programs and contract documents demonstrating expertise in energy conservation, knowledge of energy management and life-cycle costing, familiarity with green technology and products, including recycled and recyclable materials. Candidate firms shall provide programs, specifications, publications which substantiate the above goals; descriptions how projects exceed code requirements; demonstrate research capabilities, in-house training efforts, etc.
- Firm shall present minimum of two completed projects of construction value not less than \$750,000 each, supporting criteria above.
- The firm should demonstrate the capability of assembling and managing a team of comparable expertise in the disciplines of engineering, landscaping and interior design.
- Firms should demonstrate prior record in employing certified W/MBE firms as sub-consultants.

Interested firms should submit Standard Form 254 and 255 together with other pertinent information, such as a brochure to: **NYC Department of General Services, Division of Construction Services, 1 Centre Street, Room 2141, New York, NY 10007, Attn: James A. Trent, Telephone (212) 669-7978.**

Qualified firms will be asked to appear for an interview.

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AIA New York Chapter Committee Meetings

SEPTEMBER

- 7**
6:00 PM
Public Architecture
- 8**
6:00 PM
Minority Resource
- 12**
6:00 PM
Housing at
Magnusson Architects
- 12**
6:00 PM
Interiors
- 19**
6:30 PM
Learning By Design
- 21**
12:30 PM
Architecture For Education
- 21**
6:00 PM
Corporate Architects at
Zintzmeyer & Lux
- 22**
6:00 PM
Minority Resource

Please confirm meeting
times and locations by calling

AIA New York Chapter
headquarters at 683-0023.

add-on. We used concrete, but tried to pick up the color of the limestone of the Municipal Building next door.

Although there are very modern parts in our building, we have a base, leading to a court, and extensively subdivided windows. We tried to develop a strong, slender, vertical composition with double-height space on the top floor. Because ceiling heights are high in the existing building, we were able to create a few mezzanines for reading spaces in the new tower. Therefore we have doubled the number of floors expressed on the exterior elevations.

The main reading room has a mezzanine, with covered carrels around the edge. You may notice that the building is cantilevered from the columns at the edges of the floors: Even though it purports to be classical, the structural system is modern.

Since the library is the most traditional room in building, we designed the carrels with simple detailing and dark wood to prepare people for these traditional trappings later in life. On the students' dining floor the wood is lighter. Slatted wood baffles absorb sound, while the terrace allows students to go out and look over the city. Up on the top floor is a conference room with a vaulted ceiling and another balcony with a view of the town, which wasn't possible in the previously sealed building.

While the building addresses its program, it does have a civic agenda: The law school is based on tradition and on being part of the evolving civic center.

DISCUSSION

I. Getting the Job

SS: Since it is fairly unusual for "high design" architects to get city work, and would appear especially so in situations and neighborhoods where clients or users might be suspicious of elite architects, I would like to know how each of you got the job. Charlie, the firm of Montoya and Rodriquez did a master plan in 1983 for Hostos. Then all of a sudden you were doing one in 1985. What happened?

CG: I didn't know about the 1983 master plan.

SS: I have it with me. Would you like to see it?

CG: It's too late. We got interviewed through the RFP process.

SS: Somewhere along the line the firm was gotten rid of, no? This firm had designed a bridge between the two sides of the Grand Concourse, too. Bart, do you know anything?

BV: The plan was naive and destroyed the character of area. We urged that someone redo the plan. We were lucky Charlie and Bob could rationalize the site.

SS: How did you get mixed up in this?

BV: Hostos, City University, which is the parent institution, and the State Dormitory Authority, with whom we sign our contracts, are all involved. There was a minority set-aside program in effect. Jim Freed, who plays an amazing part on the Arts Commission, evidently put tremendous pressure on the community to reach out to "design architects." Six teams were interviewed, and two of us were selected.

SS: Have you two had any disagreements?

CG and BV (In unison): No, not really.

RAMS: It's going to be a dull evening....

SS: I know.

RV: In our situation, the school was very committed to selecting a "design" architect. But there is no way you can quantifiably determine who is a design architect.

RAMS: In our case, a former secretary in my office went on to law school. Then she called one day from Brooklyn Law and said they had a problem. There was no place to put books.

II. Symbolic Content: Architectural Vocabulary, the Surrounding Context, and its Effect on Students

SS: All of you have made certain decisions about how the buildings are going to look. Bob,



Library, Brooklyn Law School

could you comment on your overt use of classical references? What was the intended effect on the students?

RAMS: The students have told the faculty they felt they were in a law school, not a low-class dump.

SS: But there have been stories about students littering the building and vandalizing furniture.

RAMS: Some students will act up.

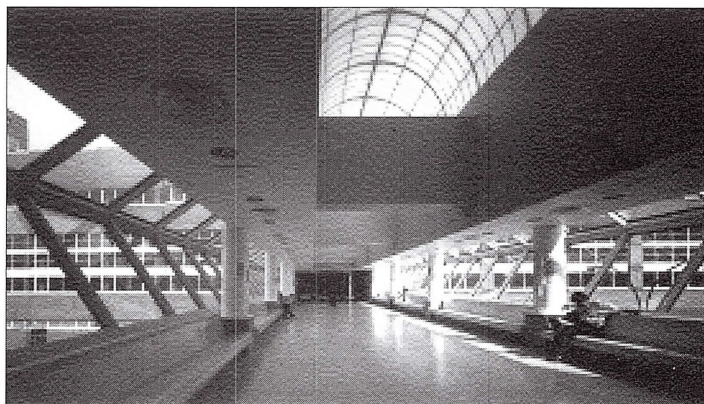
SS: Charlie and Bart, Hostos points out that 80 percent of its students are Latino. How did that influence your architectural vocabulary, which is modernist?

BV: The Grand Concourse provided the driving momentum for the vocabulary. It was very important to heal that urban situation imposed by the Concourse, and to maintain the datum

of the four-story building heights. While we had a handsome Gothic-style brick-and-limestone school, P.S. 31, nearby, we wanted our response to be completely different. We wanted to maintain the rigid orthogonal order of the concourse, while making the building more figural as it receded from it. Internally, as the functions became more important, they took on a more powerful dynamic.

SS: Charlie, you had a more polyglot side of the street, to begin with. Did you take the architectural context into consideration?

CG: We don't make architecture that way. We try to work with the aspirations of students and figure out what spaces can do to motivate and inspire the educational ideals of the school. Architecture grows from that questioning. The school was supportive and believed in it. I think they are extraordinarily happy with the facilities (even though the building was designed eight years ago and took this long to get built), and they are motivated to make it work. While the building is not occupied yet, the students already love the bridge. They hang out there, and not on the street.



Bridge, East Academic Complex, Hostos Community College, Gwathmey Siegel

BV: We've had some surprises, however. When we presented a metal panel system to the school, we thought it was clever and economical. But the school was outraged with the proposal to use corrugated metal. They felt, "This is what we had in Puerto Rico. You architects are making fun of us, and mimicking our poverty." I was astounded. Dr. Isaura Santiago, the president of the college, finally put a stop to this reaction. So that vocabulary hit a responsive note.

SS: Rafael, you had a campus, with some Tudor-Gothic-style buildings dating to the 1930s. Did you consider making the new architecture relate to the old in any way? Or should we just move on past our nostalgia for the Halls of Ivy and the spreading oak trees?

RV: What I was excited about was the geographical aspect of the campus. All other responses were enormously subdued by that. We had the chance to make the culture of the building a part of the community. That was very important to us. They love our building.

SS: Three out of four of you went to traditional campuses with trees and collegiate Gothic buildings. I'm not sure about the University of Buenos Aires....



Porch, Allied Health, Hostos, Voorsanger

Paul Wachol

RV: It was very urban, very 1960s, with 60,000 students and lots of soccer.

SS: So if you come out of this campus tradition, and you are designing for an urban situation, do you have any desire to give them the sort of architecture that you had?

BV: I thought about taking the spaces we have loved and moving them *into* the building — that is why we have this dialogue with the bridge between the two Hostos buildings. These are different kinds of situations, not sentimental and pastoral. The architecture at Hostos is very taut, yet the library has become the symbolic center.

III. Fortress in Urbis

SS: At Hostos both Charlie and Bart could be accused of making inward-turning complexes, of designing fortress-like structures within the neighborhood.

CG: It's clear in urban campuses, where land is premium and programs are dense, that you have to configure buildings to address the program. With these constraints, you make the circulation and public interior spaces very participatory and dynamic. These spaces have to be usable and effective.

RV: The building needs to be readable as part of the public realm. But I'm not tied into a clear classical response. Lehman, however, is a precinct, and the nearby physical context is tough, both visually and in terms of safety.

SS: Security is a serious consideration, obviously, in many urban campuses, even in the formerly "ideal" one such as Yale University.

RAMS: Columbia University's campus design presents a formidable wall to the outside world, with an internal focus.

BV: In referring to whether or not the bases of these buildings at Hostos are porous enough to attract the community, we should say that the community is going to use the theaters in Gwathmey Siegel's building at least half the time. The community is being

invited into the fortress, so to speak.

RAMS: Urban buildings need to provide a sense of security. How you articulate them and make them porous enough to affect people's perception of friendliness is the question. The Brooklyn public, I suspect, will take over the plaza in front of the law tower as time goes by.

IV. Maintaining the Buildings for Future Generations

Wendy Moonan (from the audience): These are very glamorous buildings in unglamorous neighborhoods. Is there money for maintenance?

RAMS: You need to educate the staff about taking care of the buildings, and there always seems to be more money for capital improvements than for maintenance. How much pride the deans and administrators have in the architecture is important.

CG: The pride of ownership is inherent in the personal attention that staff and students give a building. Bart's building looks almost as clean as when it was first built. It's good architecture.

BV: We weren't expecting the total astonishment registered by the faculty and students when they walked into these buildings. They deserve the architecture. The stuff that went up in the last two decades is a scandal. DASNY is trying to turn around the situation.

RAMS: Hold it. You have to be realistic about this issue. There are tremendous numbers of people involved with vested stakes in keeping the buildings nice now. But you can't predict what will happen with any building for a public institution. People leave and go to other things, and buildings become burdens. They are not always going to be loved.

RV: Also there is this attitudinal situation in America about having to have new things.

SS: In the final analysis we have only touched on, rather than resolving, certain critical issues: First, what is the responsibility of "design" architects in working for communities and client groups who have little in common with the architects' backgrounds? By adhering to their own architectural vocabularies are they "colonizing"? And if they simply tried to "give the folks what they are used to," would they be condescending? How should architecture be designed to be secure against crime, yet be inviting to the community? Finally, what does one do about maintenance, architecture's dirty little secret. Do we assume there will never be wear, tear, and vandalism, because the public will love and protect the buildings? Should architects just take the photos and run? These and other issues, we hope, shall be addressed in future debates.

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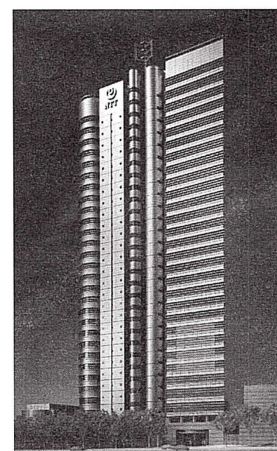
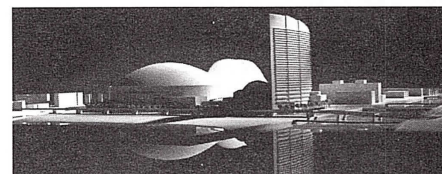
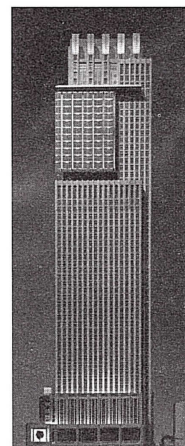
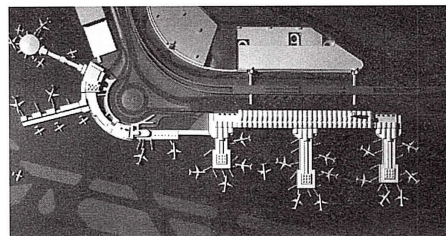
Most notable are innovations which utilize computer-controlled milling machines (CNC), computer-aided manufacturing (CAM), and a complete computer department that utilizes 486 technology.

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URBAN CENTER BOOKS' TOP 10

As of July 29, 1994

1. Wood Joints in Classical Japanese Architecture, Torashichi Sumiyoshi (Kajima, cloth, \$19.95).
2. Privacy and Publicity, Beatriz Colomina (The MIT Press, cloth, \$45.00).
3. Peter Rice: An Engineer Imagines, Peter Rice (The MIT Press, cloth, \$49.95).
4. Central Park Map (Fulton, paper, \$3.00).
5. Architectural Guidebook to New York City, Francis Morrone (GibbsSmith, paper, \$21.95).


6. What is Architecture: An Essay on Landscapes, Buildings, and Machines, Paul Shephard (The MIT Press, cloth, \$20.00).
7. A Sense of Place, A Sense of Time, J. B. Jackson (Yale, cloth, \$22.50).
8. Architecture and Disjunction, Bernard Tschumi (The MIT Press, cloth, \$27.50).
9. Back to the Front: Tourisms of War, Elizabeth Diller and Ricardo Scofidio (Princeton Architectural Press, paper, \$29.95).
10. Technopolis of the World: The Making of 21st Century Industrial Complexes, Manuel Castells (Routledge, paper, \$21.95).

RIZZOLI BOOKSTORES' TOP 10

As of July 29, 1994

1. Beach Houses from Malibu to Laguna, Elizabeth McMillan (Rizzoli, cloth, \$50.00).
2. Karl Friedrich Schinkel, Barry Bergdoll (Rizzoli, cloth, \$55.00).
3. Event Cities, Bernard Tschumi (The MIT Press, paper, \$29.95).
4. Constructed View, Joseph Rosa (Rizzoli, cloth, \$50.00).
5. Eyewitness Visual Dictionary of Buildings (Dorling and Kindersley, cloth, \$14.95).

6. Morphosis: Buildings and Projects, Peter Cook and George Rand (Rizzoli, cloth, \$35.00).
7. Frank Lloyd Wright Masterworks, Bruce Brooks Pfeiffer and David Larkin (Rizzoli, cloth, \$60.00).
8. New York Nomadic Design, Dennis Dollens (Gili/Rizzoli, paper, \$29.95).
9. Eric Owen Moss, introduction by Philip Johnson (Rizzoli, paper, \$35.00).
10. Richard Meier: Architect, Vol. 2, Kenneth Frampton and Peter Rykwert (Rizzoli, paper, \$40.00).



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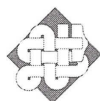
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The Chapter, like the profession of architecture, is in transition. I see this as an ideal time to launch new initiatives and redouble efforts regarding a few critical concerns. For example, we must take steps to make the Chapter more attractive to the younger architects. A mentor program is one of my goals, and I will work with the Chapter to bring more of the younger practitioners into our ranks. On another front, we can pursue making it easier — and, for a change, profitable — for architects to bid and work on capital projects. I look forward to representing the Chapter's interests in working with my former City Planning colleague Joel Miele, the new Buildings Commissioner of the City of New York, as he strives to make the Byzantine practices of the Buildings Department more rational. And finally, I intend to enliven and diversify the Chapter's programs, working within the existing committee structure and making new connections to others who sponsor events of interest to architects, planners, designers, and preservationists.

Economic indicators show, and anecdotes among many of you confirm, that things are (ever so slowly) picking up. There is no question that this recession has been brutal to architects and everyone else in the design field. But with movement of the economic cycle, some plain good luck, new energy, and a fresh approach, we can work together to reestablish the Chapter's authority as a professional organization with a strong civic voice.

I will appreciate your active support and good ideas as we move forward together with this most worthwhile task.

AIA ANNUAL MEETING AWARDS PRESENTATION

This year, the 127th annual meeting took place on June 28 at Fashion Institute of Technology's Kaie Murphy Amphitheater. President Bartholomew Voorsanger, FAIA, welcomed our members and guests, introduced our 1995 slate of officers, and presented our Chapter awards program. Osborn Elliott, head of the Citizens Committee for New York, was a featured speaker and presented the George S. Lewis Award.



Osborn Elliott

MEDAL OF HONOR Prentice & Chan, Ohlhausen

In recognition of their many professional contributions to New York, Prentice & Chan, Ohlhausen received the Medal of Honor for their panoply of accomplishments, which include transportation planning, civic and academic leadership, preservation, and award-winning architecture. Committed to the larger idea of community, they do more than build buildings. They seek out ways to improve New York as a whole.



Bart Voorsanger with Lo-Yi Chan and Rolf Ohlhausen

AWARD OF MERIT Claire Shulman, Queens Borough President

The diversity of Claire Shulman's achievements reflects the vibrancy of Queens itself. We admire her dedication to making this a livable city and publicly celebrate her civic spirit and many impressive accomplishments.



Claire Shulman, Queens Borough President



Fernando Ferrer

Fernando Ferrer, Bronx Borough President

A native of the Bronx, educated in its schools and university, Fernando Ferrer has used his knowledge and

appreciation of the borough's resources to aid its steady advance, creating a climate in which architecture and hope flourish together, giving all New Yorkers cause for pride.

Howard Golden, Brooklyn Borough President

Howard Golden's goals are ambitious, but his success in achieving them is heartening for all those who care about the future of New York. We salute his many accomplishments, secure in the knowledge that there are more to come.

NEW YORK CHAPTER HONORARY MEMBER Meyer S. Frucher

Meyer S. Frucher has made his mark on furthering the cause of architecture with a profound social purpose through his roles in implementing several of the most celebrated and inspirational urban building endeavors of our time — Battery Park City and the New York City School Construction Authority.

ANDREW J. THOMAS/PIONEER IN HOUSING AWARD Lynda Simmons

Lynda Simmons has been a major force in housing and community renewal in New York City. In the process, she recast Phipps Houses' mission to help create better lives in enduring and beautiful communities through education, job training, recreation, and other services for residents and the community, and not simply in housing.

HARRY B. RUTKINS AWARD Oculus Special Committee on Zoning for the Upper East Side

The Oculus Special Committee on Zoning for the Upper East Side and its members received this award for service to the profession. Their perseverance, professional competence, vision, and concern for the city and its future built environment produced lively debate and tangible contributions to the new zoning for Manhattan's Upper East Side, and contribute to the future of all New Yorkers.

PUBLIC ARCHITECT AWARD Thomas Spiers

For his leadership in understanding and promoting both the practical and the visionary, Thomas Spiers, as senior vice president of operations at the New York City School Construction Authority, has furthered the quality and delivery of school design and construction, setting high new standards for important public works.

SPECIAL CITATION Susan Tunick

Through the Friends of Terra-Cotta, Susan Tunick has championed the identification and preservation of structures and spaces that reflect the history, technology, and artistry of terra-cotta, as well as its increasingly popular use in contemporary designs.

SPECIAL CITATION David Teitelbaum

The Chapter celebrates the accomplishments of Teitelbaum's company, Cathedral Stoneworks, and commends its staff's talents, resourcefulness, and commitment to New York.

SPECIAL CITATION Joan Darragh

With extraordinary zeal, intellect, and skill, Joan Darragh has created a partnership between disparate groups in order to achieve the highest quality of new architecture in the first phase of the Brooklyn Museum's master plan effort.



Joan Darragh

SPECIAL CITATION Robert Buck

Robert Buck has initiated and supported a new master plan for the Brooklyn Museum with uncommon commitment to long-term vision, enterprise, and excellence. This is a valuable contribution to Brooklyn and the cultural heritage of New York and its region.

SPECIAL CITATION Robert A. M. Stern, Gregory Gilmartin, John Montague Massengale, and Thomas Mellins

For their illustrated books, *New York 1900* and *New York 1930*, we are indebted to Robert A. M. Stern, Gregory Gilmartin, John Montague



Oculus Special Committee

Massengale, and Thomas Mellins. They gave us a comprehensive, informative, and thankfully, still portable record of our greatest work in progress, New York City.



Susana Torre

SPECIAL CITATION Susana Torre

Through her scholarship, dedication, and extraordinary commitment, Susana Torre has brought the Parsons pro-

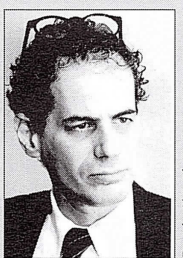
gram national accreditation and recognition as a vital new contributor to architectural education.

GEORGE S. LEWIS AWARD Robert F. Wagner, Jr.

The Chapter recognized Robert F. Wagner, Jr. posthumously. Through a host of significant public accomplishments as chair of the City Planning Commission, Councilmember-at-Large, president of the Board of Education, and confidante to mayors, "Bobbie" became the conscience of the city, contributing to every facet, called upon by civic leaders from every party for his wisdom and insight. His vision will carry us into the twenty-first century.

PRESIDENTS BREAKFAST The Critic Speaks: Herbert Muschamp

by Lenore Lucey, FAIA



Herbert Muschamp

In marking his approaching second anniversary at the *New York Times*, Herbert Muschamp spoke on April 21 at

the Chapter's Presidents Advisory Committee Breakfast. In his comments, Muschamp defined his role as bringing his own continuing excitement about architecture to the public. Getting the general reader "hooked into the idea that this subject involves them in countless ways," Muschamp noted, is especially difficult, since architecture is not a readily accessible commodity like a painting or a play.

Examining the creative process and the nature of the social contract is a high priority. Indeed, Muschamp sees the two as part of an interactive dynamic — how architects arrive at the forms they create and how these forms meet, exceed, or fail expectations is inextricably linked to the negotiations of the social contract. Noting that the negotiations often break down, Muschamp pointed out that criticism's most ancient meaning is "to call into crisis." He defines his most important role as analyzing the crisis "to see what the stakes are, what the obstacles are to moving forward." He noted that this "calling into crisis" sometimes puts him at odds with architects, but said such attempts are not so out of step with many architect's thinking.

In his talk, Muschamp made it clear that it is important to question the gap between good and mediocre design. He went on to note that architects appear frustrated with not having sufficient power or effectiveness to create change, and suggested that architects insinuate themselves more forcefully into the decision-making process. While he acknowledged that it would be demoralizing for them to lose sight of what can be accomplished with even a "very small piece of architecture," he noted that focusing on the very small piece "risks driving architecture further into an introverted, insular state where it finds itself surrendering to others...its traditional role as the steward of the public realm."

Following his remarks, a lively discussion took place regarding the Chapter's public voice — and its fre-

quent unwillingness to exercise it. Several Chapter members pointed out that until recently, there had been strong feeling (on the part of the Chapter Board) that it would not be appropriate to criticize the work of the members. Former Chapter president Peter Samton, FAIA, noted that past initiatives in which the Chapter took part were actually begun by a small group of architects who convinced the Chapter to follow. President-elect Marilyn Taylor, AIA, pointed out that despite the Chapter's reluctance, the architect's voice has been welcome and sought by the public.

Muschamp urged architects to comment on current issues, in particular to show how situations can be changed.

In answer to Barbara Nadel's question regarding how architects could play a larger role in writing (or rewriting?) the social contract, Muschamp responded that we need to recognize that it is not the 1960s, a period characterized by strong leadership and funding. Design influence must happen from the "bottom up," he said, for example, with community-based planning projects.

Muschamp also discussed the problems inherent in the limited amount of space he is allocated — as well as the layout of the *Times* over which he has no control. He noted that it is particularly difficult to discuss the issues that influence the design in 1,100 words. Ultimately, Muschamp said, architecture has to be criticized for the end result in spite of the mitigating circumstances.

In his introduction to Muschamp's comments, David Castro-Blanco, FAIA, shared with the group one of the rules that Muschamp advocates: "When writing criticism — keep cool." In discussing criticism, Muschamp definitely "kept cool," and yet provided us with a challenge as well as considerable insight into why and how he so deftly practices his craft.

Environmentally Speaking: Marilyn Gelber

by Peter Slatin

Marilyn Gelber, the city's new commissioner at the Department of

Environmental Protection, opened the discussion at an AIA New York Chapter Presidents Breakfast on May 28 by rattling off a daunting list of DEP's



Marilyn Gelber,
Department of
Environmental Protection

responsibilities. Gelber's presentation was straightforward and informed for a commissioner with less than six months' tenure. That's not really surprising, though: After graduating from Queens College, Gelber spent nearly a dozen years each at the Department of City Planning and at the Office of the Brooklyn Borough President.

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At the breakfast, Commissioner Gelber made a passing reference to the recent complaints from homeowners regarding heavily increased water and sewer taxes, indicating that she hoped to take action that would alleviate some of the pain they have been causing. She described the city's rebate plans for those who install low-flow toilets, painting a picture of a sea of porcelain water-savers awaiting installation. At the end of her list was DEP's gargantuan capital construction budget, the city's largest at over \$1 billion for 1995. (In late July, the Mayor announced plans to include DEP as one of two agencies in a test program aimed at reducing the redundancies that plague the city's procurement process for capital contracts.)

DEP's construction projects are mostly embedded in the earth as water mains and sewers, or as building shells housing waste water treatment engineering projects. This factor led to discussion about the inversion of roles for architects and engineers involved in planning and design of energy-related facilities. Architects are routinely brought in after the engineering problem has been solved, to make the solution palatable to the public. Architects present at the breakfast meeting did their best to impress upon the commissioner the value of including architects at the starting point: Working in tandem with engineers, architects could devise solutions to DEP problems of form and function as a whole, they felt.

One of Commissioner Gelber's priorities is land-use planning and careful maintenance of the upstate watershed areas that feed the city's reservoirs. That will require restrictions on development that could prove extremely unpopular in struggling communities that are not particularly concerned about New York City. But again, some in attendance suggested that by managing development — especially in terms of altitude and location — damage to the watershed could be minimized.

Commissioner Gelber and DEP have enormous tasks before them, not the least of which is simply that of successfully communicating to the

public and private sectors the need to provide clean air and water and to conserve and fairly allocate the city's energy resources. The signs of greater communication between the city and the architectural community were encouraging, but it remains to be seen whether DEP can bring change to long-held practices.

AIA Holds Courthouse Design Conference by Joan A. Podel

The AIA New York Chapter's Committee on Architecture for justice held a courthouse design Conference entitled "Forms for the Twenty-first Century" in June. The event, held at the new United States Courthouse at Foley Square, was sponsored by Lehrer McGovern Bovis, Bechtel Park Tower, and Structure Tone.

Keynote speaker **Hon. Douglas Woodlock**, U.S. District Judge for the District of Massachusetts and a prime draftsman of the new Federal Court Design Guide, introduced the conference, which included a series of panel discussions that addressed subjects such as new courthouse designs and the myth and reality of the courtroom seen through the eyes of judges, attorneys, and architects. Other panels concentrated on emerging trends and the urban design potential of new courthouse locations.

HEALTH-CARE REFORM

by Barbara A. Nadel, AIA

Several New York City architects joined more than 850 small business owners from New York in sending a letter to their Congressional delegation urging Congress to pass a comprehensive health-care bill to provide universal coverage and shared responsibility between employers and employees. Representing the AIA at the press conference announcing the letter were Barbara Nadel, AIA, chair of the AIA New York Chapter



Vice President Al Gore

Health Facilities Committee and member of the Board of Directors of the AIA New York State; Martin Cohen, FAIA, chair of the National AIA task force for health-care reform; and Georgeann Burns, Assoc. AIA, chair of the National AIA Academy on Architecture for Health. The event was organized in part by the Health Care Reform Project, a national coalition of businesses, labor unions, health-care provider groups, older Americans, and consumer organizations.

During questions from the audience, Nadel expressed the hope that reform would address the fact that unincorporated small businesses, including the self-employed, can only deduct 25 percent of medical costs from their taxes while larger, incorporated businesses can deduct 100 percent of medical costs. This creates an additional burden for small businesses, which often do not have access to larger insurance purchasing pools, and thus pay higher premiums for policies with deductibles as high as \$5,000 and \$10,000 and less coverage.

In May 1994, small business owners Nadel, Cohen, Burns, and Lauster attended a White House briefing by Vice President Al Gore, Small Business Administration Administrator Erskine Bowles, and White House Deputy Chief of Staff Harold Ickes.

Following the briefing, the New York delegation met with senior staff members from the Senate Finance Committee, chaired by Sen. Daniel Patrick Moynihan, Hon. AIA, of New York and the House Energy and Commerce Committee about the effect of reform on design, planning, and development of health facilities, especially in underserved areas.

According to the AIA, 82 percent of

American architects are small business owners or employees. Of all architecture firms, 64 percent now offer health benefits to their employees, and 79 percent of those firms pay 100 percent of the premiums. A recent study indicates that architecture firms that offer health insurance pay an average of 11 percent of total payroll.

Under the proposed health-care reform plan, all employers would be required to offer health benefits through private insurers to their employees and pay 80 percent of the costs. However, the employer's share would be capped at 7.9 percent of payroll, representing a savings to many architectural firms. There would be subsidies for low-income businesses and employees.

In many states, architects may not incorporate. Seventy-three percent of all architecture firms are not incorporated, including 55 percent of those firms that are sole proprietorships. Since non-incorporated firms may deduct only 25 percent of the principal's health-care costs. Health-care reform could remedy this situation allowing a 100 percent deduction.

As Congress prepares to vote on a health-care bill this fall, the Health Care Reform Project will urge Congress to support the principles of universal coverage, cost containment, full deductions for the self-employed, and limits to employer contributions, as well as portability, accessibility, and affordability, all important issues that will directly benefit New York's design and construction community.

Barbara A. Nadel is principal of Barbara Nadel Architect, a small business specializing in health-care and correctional facilities.

DETAILS

by Marcy Stanley

Congratulations to the AIA Brooklyn Chapter, which marked its 100th Anniversary on August 10. The Brooklyn Chapter will celebrate this momentous event with a centennial dinner held in the Palm House of the Brooklyn Botanical Garden on Thursday,

September 22. For additional information on purchasing dinner tickets (\$150 per person) or ads for the centennial journal, call **Richard Moss**, AIA, at 718-748-8200.

* * *

Don't forget to drop by at InterPlan. "The New Designers' Saturday" will be held at the Jacob Javits Convention Center September 27-29 and offers free admission to all AIA members. At 5:30 on Tuesday, September 27, the New York Chapter presents InterPlan's kick-off program, highlighting five of New York's hottest architectural interior design projects. In addition, on Thursday, September 29, at 11:00 am, **Douglas Korves**, AIA, joins a panel discussion entitled "Uncle Sam As Client," and **Carl Puchall**, AIA, acts as moderator for "Shaping the Next Century's Schools" at 2:30 pm.

* * *

Several members have inquired about what the Chapter's reaction and response has been to Commissioner Joel Miele's proposed policy changes for the NYC Building Department. To fill you in: At **Bart Voorsanger's** request, committee chairs **Michael Zenreich**, AIA (Building Codes), **Douglas Korves**, AIA (Government Affairs), and **Joseph Donovan**, AIA (Public Sector Contracts), analyzed the proposed changes, came to a compromise, and presented their recommendations to the Board of Directors. Minor revisions were made, and the Chapter response was sent to Commissioner Miele in mid-June. If you are interested in obtaining a copy, just call the Chapter.

* * *

A special thank you goes to **Diane Barnes**, president of Wilkhahn, for her company's very generous contribution of twelve award-winning, FS-Line swivel chairs for the Chapter's boardroom.



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* * *

Planning Day, the annual organizational meeting for the 1994 and 1995 boards of directors and committee chairs, is scheduled for Thursday, **September 29**. Please call Judy Rowe at 683-0023, ext. 17, to RSVP or for more information.

* * *

A one-day **risk-management workshop** for architects, "Taking Control of Your Risks and Your Profits," will be held October 19 at the Helmsley Hotel. Sponsored by the AIA New York Chapter and Nelson Charlmers, Inc., the workshop will be conducted by **DPIC Companies**, a leading provider of professional liability insurance and loss prevention programs. Discussions will address six risk management issues that commonly result in claims against architects: client selection, scope of services, contract language, alternative dispute

resolution techniques, design and documentation quality, and construction phase services. The cost of the program is \$175 with discounts available to AIA members, DPIC policyholders, and advanced registrants. Under the AIA's new continuing education system, this highly interactive workshop qualifies for 21 learning units.

* * *

A global symposium on sustainable environments, sponsored by the **National AIA Committee on the Environment (COTE)** and the United Nations Environment Programme (UNEP), will be held October 22 and 23 at the United Nations Headquarters. This international conference represents urban, government, island, manufacturing, science, and children's initiatives, and focuses on sustainable building materials, products, and technologies. For more information, call the PIA information line at 202-626-7482.

* * *

The Chapter greatly appreciates the generous contributions received from our member firms for Lobby Day in Albany. Chapter representatives met with New York State legislators on May 3 to spearhead this year's legislative initiative to obtain a third party statute of repose in New York State. Generous support was provided by:

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A special thanks to **Arlene Petty**, CPCU, of Petty Burton Associates, professional liability insurance specialists, for her hard work and for once again underwriting the Chapter's Lobby Day transportation; last year, Ms. Petty also sponsored our group's transportation.

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