



# OCULUS

4

The Whitney  
on the Walls

7

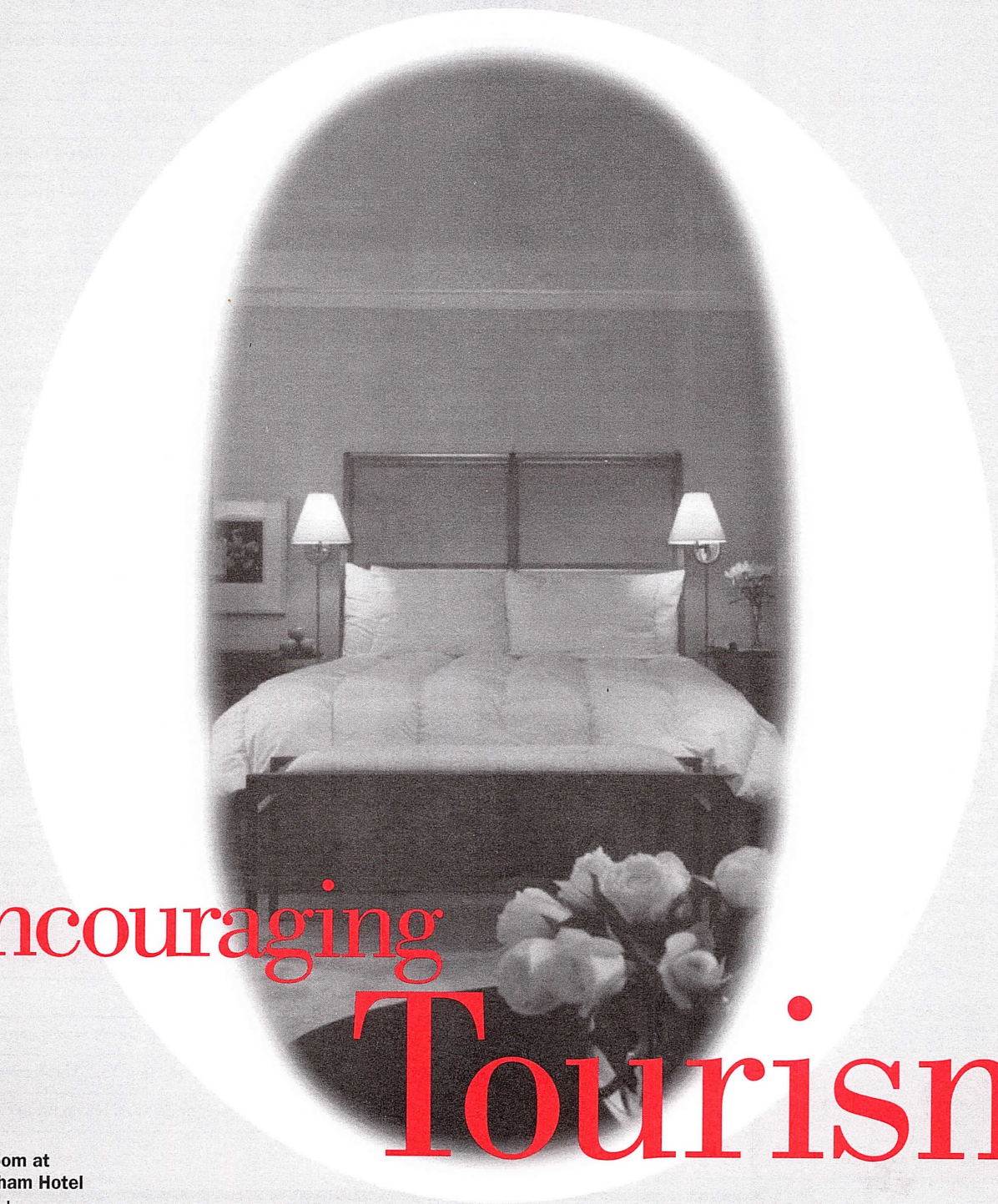
Considering the "Ghetto"  
at the Municipal Art Society

13

Practicing Architects on  
Architectural Education

17

Rafael Viñoly  
at the Chapter



# Encouraging Tourism

Guest room at  
Shoreham Hotel  
by Vanessa +  
in Stolzman +  
g Architects



Volume 59, Number 3, November 1996

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# News

from the Chapter. The George S. Lewis public  
 policy discussions are often the liveliest  
 Chapter events. This season's first, on

"Empowerment Zones and Inner City Development," was no exception. President Clinton's  
 empowerment zone program is a topic that provokes discussion; it is also an experiment  
 that is being tested in a Manhattan neighborhood described with a variety of contradictory  
 superlatives. Discussion moderator Drew Greenwald, AIA, president of Grid Properties,  
 said he sees promise in Harlem, and he is not alone. Greenwald is developing Harlem  
 USA, a 275,000-square-foot retail and entertainment complex for West 125th Street.

J. Max Bond, FAIA, a partner at Davis Brody & Associates, used poetry and fiction to  
 sketch a brief history of Harlem. At its height, Harlem's entertainment and cultural  
 resources exceeded those of many cities ten times its size. In some ways it has always  
 behaved as if it were a city-within-a-city. But now, Bond said, it is intimately linked to the  
 city and its politics. "Harlem is relatively undeveloped," he said, "and has wonderful hous-  
 ing stock. The pressures in the rest of Manhattan are about to force dramatic change in  
 Harlem." If such forces are permitted to change the place somewhat, which some commun-  
 ity members might resist, "Harlem will finally have a chance to become more of a balanced  
 community," Bond said.

Balance is exactly what empowerment zones are intended to foster. Deborah Wright,  
 president and CEO of the Upper Manhattan Empowerment Zone Development Committee,  
 is hoping that for Harlem, and for the parts of the South Bronx that the zone also includes,  
 some of the designation's legacy of balance will include reconnecting the local work force  
 with the economy. "Right now, only 48 percent of working-age people in Harlem are  
 employed," she explained. "That's why we have to look not only at bricks and mortar but  
 also at jobs and training as important pieces of this effort." While the area is rich in institu-  
 tions, with six major hospitals and Columbia University nearby, only four percent of the  
 jobs in those institutions are held by people who live in the empowerment zone. And other  
 contradictions, Wright said, hold the neighborhood back. Although Harlem is considered a  
 mecca of sorts, and tour buses rumble through its streets on the way to the Abyssinian  
 Baptist Church and the Apollo Theater, there is no "tourism infrastructure," she said.

"Thousands of people are already coming up there. Now we have to get them off the bus."

Wright's main goal is to diversify the economy so that it can remain stable over time.  
 But this approach, she acknowledged, must include local entrepreneurs. "Of course it is  
 important not to cut locals out of the community. In fact, success will hinge on that factor.  
 And it's clearly now or never."

The notion of the empowerment zone designation as the area's last hope was a com-  
 mon theme. Mitchell Moss, director of the Urban Research Center at New York University,  
 cited the area's transportation connections as its greatest asset, and called for commercial

*continued on page 23*



## Buildings for Learning and Living

**T**he first project in New York by the Dutch architect **Rem Koolhaas**, the new **Lehman Maupin Gallery** at 39 Greene Street in Soho, grew not out of a major international competition, but the architect's long-standing friendship with one of the owners, David Maupin. And his treatment of the space was not the product of an elaborate theory, but a response to the unusual program of the gallery, which opened on October 3. The space is intended to accommodate different kinds of exhibitions as well as foster collaborations between artists of various disciplines who will work on them together at the gallery. Koolhaas designed a pair of movable walls on tracks about two-thirds of the way back in the T-shaped, 35,000-square-foot round-floor space, which is divided by a row of unpainted cast iron columns. With reveals at the top and bottom, the twelve-inch-thick walls appear to float in front of the skylighted space, allowing a variety of spatial configurations. Raw plywood floors and ceilings create an atmosphere somewhere between that of an artist's studio and a classic Soho gallery.

With the first phase of its 20 million renovation completed, the **Cooper-Hewitt National Design Museum** reopened on September 17 with the exhibition, "Mixing Messages: Graphic Design in Contemporary Culture" (which closes on February 16). One of the main goals of the renovation, designed by **Polshek and Partners Architects**, was to improve handicapped accessibility in the historic Andrew Carnegie house (designed by Abb. Cook & Willard in 1903 and converted to a museum in

1977 by Hardy Holzman Pfeiffer Associates). Its 94-year-old conservatory, which has 1,000 pieces of leaded glass, was restored, and the HVAC systems were improved. In the next phase, to be completed next year, a two-story gallery bridge will connect the mansion to the two adjacent town houses on East 90th Street, which will house the new design resource center for the Parsons School of Design master's program in the history of decorative arts. The second-floor galleries will reopen in the final stage of the restoration in 1998.

Greenfield Sawicki Tarella Architects is designing a new facility for the Ukrainian Museum at 220 East 6th Street. The existing warehouse will be demolished, and a new 22,000-square-foot structure for exhibitions, study and storage of the collections, and programs will be built on the old foundations. Its tripartite brick-and-stone facade will be unified by a blank arcade on the third floor, where the wall protects the archives and storage space. A curved metal canopy will echo the arched facade. The new building, to be completed in the spring of 1998, will respect the streetscape in scale and massing.

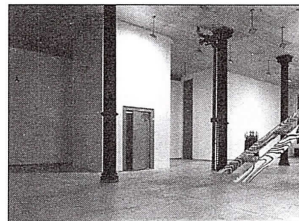
The Cleveland Public Library restoration and expansion by **Hardy Holzman Pfeiffer Associates**, awarded in a competition five years ago, is now well under way. The east wing, a 250,000-square-foot, ten-story addition with an oval tower set within a stone base, will be completed next month. The original 1923 neoclassical building by Walter and Weeks will be preserved, and the Eastman Reading Garden will be restored in collaboration with landscape architect Robert Hanna. The dedication of the

entire 500,000-square-foot facility is scheduled for April 1997.

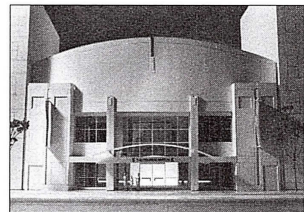
Smith Ottiano Architects, Ehrenkrantz & Eckstut Architects, Lehr Associates, and Gandhi Engineering have been selected by the NYC School Construction Authority to provide comprehensive architecture and engineering services for the renovation of schools in Manhattan and the Bronx for a total of \$40 million.

Joseph Pell Lombardi & Associates initiated and designed the conversion of the 1929 art deco Hudson Square Building to residential lofts. The firm is building another 96,000 square feet of new apartments 42 units above three floors of commercial space on the adjacent 19,000-square-foot lot. Because the old 15-story warehouse at 145 Hudson Street has a plot larger than the 5,000 square feet allowed for residential use, a special permit was required from the City Planning Commission. And because the property is part of the Tribeca West Historic District, the designs of both structures had to conform to specific guidelines for massing, materials, and height, as well as, of course, relating to one another. The combined cost for the renovation and the new construction will be \$25 million. Construction of the renovated portion of the project will begin in May.

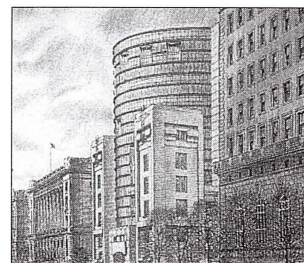
Across the Hudson River, Brennan Beer Gorman/Architects recently completed an office building on another Hudson Street in Jersey City. The firm is continuing its work there with LCOR and Morse Diesel International on the design of the 20-acre Colgate Center master plan and a twelve-story office building at 90 Hudson Street (following its last building at 101 Hudson Street). The



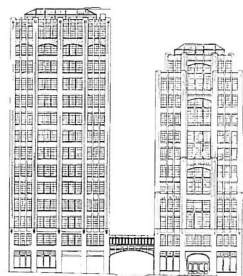
*Lehman Maupin Gallery,  
Rem Koolhaas*



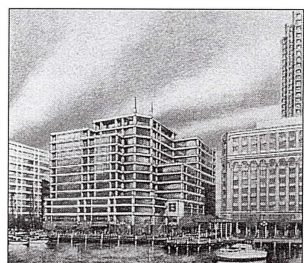
*Ukrainian Museum,  
Greenfield Sawicki Tarella*



*Cleveland Public Library,  
Hardy Holzman Pfeiffer*

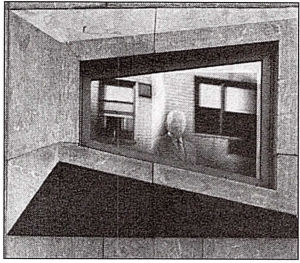


*Hudson Square Building,  
Joseph Pell Lombardi*



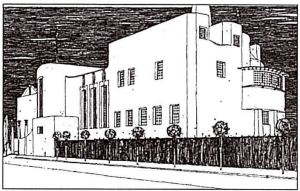
*Colgate Center,  
Brennan Beer Gorman*



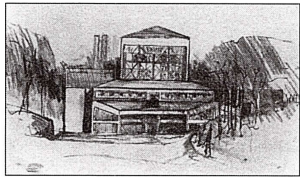


Ezra Stoller/Esto

Marcel Breuer reflected in the window of the Whitney Museum

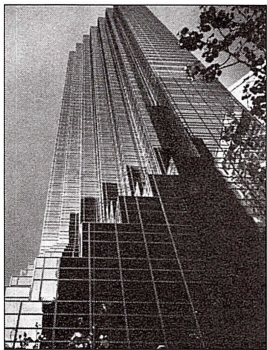


"House for an Art Lover,"  
Charles Rennie Mackintosh



The Jewish Museum

Louis I. Kahn drawing,  
Temple Beth-El Synagogue,  
Chappaqua, New York



Norman McGrath

Trump Tower,  
Der Scutt

new 435,000-square-foot, steel-frame building has precast panels and deeply recessed windows. It will have 25,000 square feet of retail space and a 90,000-square-foot parking area. The base, which has a recessed entrance, will be detailed in granite. The floorplates will average 20,000 to 40,000 square feet with space surrounding a central core. The Colgate Center plan also provides for an additional six million square feet of office space, 12,000 residential units, 300,000 square feet of retail space, a 400-room hotel, and a 100-boat marina.

### Architecture on Exhibition

□ Marcel Breuer's Whitney Museum was almost consigned to history in the 1980s until it received a stay of execution — twice — when plans to engulf it in a massive postmodern addition by Michael Graves were defeated, largely by neighborhood groups. But it survived to be renovated, more discretely expanded, and celebrated in an exhibition of 46 drawings, models, and archival photographs commemorating its thirtieth anniversary and eligibility for landmark status.

Now it is Graves's scheme that is relegated to history in "Breuer's Whitney," along with images of the old Whitney Studio Club on West 8th Street, the art deco Whitney Studio Galleries transformed by Noel and Miller into the first museum of American art in 1931, Auguste L. Noel's 1949 color rendering of the Miesian Whitney on West 54th Street, Philip Johnson's drawing for its garden elevation, designed to reinforce his own MoMA garden next door, and Breuer's preliminary facade studies, plans, and sketches for the building.

**Nicholas Olsberg**, chief curator of the Canadian Centre for Architecture in Montreal, organized the show and wrote the catalog essay. His research has proven useful to **Richard Gluckman**, who is renovating the fifth-floor galleries and a pair of town houses for the museum around the corner on 74th Street. Perhaps the biggest surprise is the fact that the signature trapezoidal windows jutting out into the street were not a part of the original scheme but a concession to the building committee's concern that the galleries would be too "claustrophobic and disorienting" without windows.

"Breuer's Whitney" will be on view in the first-floor galleries through December 8.

□ In conjunction with the Glasgow School of Art's centennial celebration of its **Charles Rennie Mackintosh** building, two exhibitions of the turn-of-the-century Scottish architect's work are taking place in New York City — at the Metropolitan Museum of Art and the New York School of Interior Design. The Met is hosting the first American retrospective of Mackintosh's career with 250 works, from November 21 through February 16. The exhibition was organized by the Glasgow Museums with the Hunterian Art Gallery, the University of Glasgow, and the Glasgow School of Art.

Almost concurrently, the New York School of Interior Design is showing **Charles Rennie Mackintosh's** portfolio and furnishings for a "House for an Art Lover" from November 20 through February 8. The 1901 house was Mackintosh's incomplete submission for an international competition, which was recently constructed in Glasgow.

□ Travel sketches and synagogue projects by **Louis I. Kahn** are on view at the Jewish Museum through December 15. "Louis I. Kahn Drawings" contains rarely exhibited watercolors, charcoals, and pastels from the architect's grand tours that provide insight into his early architectural thinking, the transition from a classical Beaux-Arts tradition into European modernism, and the evolution of his unique, personal, classically-disciplined modern style. The show also features the first comprehensive look at his internationally renowned synagogues. Kahn's own drawings and models are supplemented by a computer-generated model of his little-known Hurva Synagogue project. Other Kahn drawings are being shown at the Max Protetch Gallery in Soho through November 3.

□ The work of New York architect **Der Scutt** is on exhibition in his hometown at the Reading (Pennsylvania) Public Museum through November 10. Drawings, models, and photographs survey the New York architect's career. Der Scutt is currently designing the \$6.3 million renovation and expansion of the museum, which will begin construction later this year. For exhibition information, call 610-371-5850.

□ The National Building Museum in Washington, D.C., will exhibit the finalists and semifinalists of the recent architectural competition for the American Embassy in Berlin, from November 15 through February 23. The exhibition highlights the winning submission by architects **Moore Ruble Yudell** and **Gruen Associates**, but also includes schemes by architects **Bohlin Cywinski Jackson**, **Kallman**



**McKinnell & Wood, Kevin Roche  
John Dinkeloo and Associates,  
Robert A. M. Stern, and Venturi  
Scott Brown and Associates.**

□ Pratt Institute has appointed **Thomas Hanrahan, AIA**, dean of the school of architecture. A New York architect known both for the quality of his design and his teaching, he founded Hanrahan Meyers Architects with his wife, Victoria Meyers, in 1987. The firm designed the AIA New York Chapter headquarters at 200 Lexington Avenue, received four *Progressive Architecture* awards, and has been honored in the Chapter's Design Awards competitions almost every year since 1989.

Both Meyers and Hanrahan teach at Columbia University, where Hanrahan has been serving as director of core graduate studies and the editor of the journal *Abstract*. He has also been a visiting instructor at Yale University and the Harvard Graduate School of Design, where he received an M.Arch. in 1982 and was awarded a Wheelwright Fellowship. Born in Chicago in 1956, Hanrahan received a B.S. Arch. from the University of Illinois in 1978.

Hanrahan Meyers, a four-person firm in Union Square, won the commission for the Chapter's offices in a limited design competition in 1993, and recently completed a major renovation of the Columbia University gymnasium. The firm is currently working on a community center in Red Hook for the New York City Housing Authority.

—N.R. and J.M.

## A Feast for (Some of) the Masses

by Todd W. Bressi

If you want to see the future of New York City's waterfront, head to the Chelsea Piers, which offers both visionary and cautionary insights. Chelsea Piers is a remarkable place, foremost for the entrepreneurial energy of Roland Betts and Tom Bernstein, principals of Chelsea Piers Management, which owned an indoor ice rink on West 33rd Street and wanted to expand. They came across the piers, which were being used as a towing pound, tour-boat terminal, and television studio, and asked to lease space from the state transportation department, which had acquired the piers as part of the Westway project. Instead, the state put the whole site up for bid, and they found themselves with a lease for the entire 30-acre complex — piers, sheds, and head house. Betts and Bernstein decided to anchor the project with spaces for activities that wouldn't fit elsewhere in Manhattan, and have been opening sports facilities, studios, and shops since last summer.

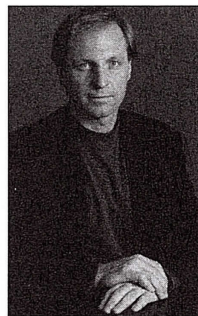
Chelsea Piers is a study in reoccupation, rather than a place that makes a great statement of architectural style. The designers from **Butler Rogers Baskett** (James G. Rogers, III, partner-in-charge; Steve Kratchman, project designer; Larry Marner, project manager) made supple use of the raw material — the remnants of an ocean-liner terminal that Warren and Wetmore designed (about the same time as Grand Central Terminal). They had to observe historic preservation protocols while negotiating the contemporary building- and fire-code issues of building over a pier. Emergency fire escapes,

for example, were designed as canvas-covered staircases appended to the pier sheds, recalling the gangways that may have led to ships once docked there.

The most memorable aspect of the design is its spatial quality. Inside the pier sheds, a pleasurable sense of openness results from the enormous clear-span spaces and oceans of natural light that pour through clerestories and side windows. The most spectacular space, though, is the outdoor golf fairway, which stretches from a four-level driving range to a 600-foot-long pier, and is enclosed by netting hanging from a 15-story frame.

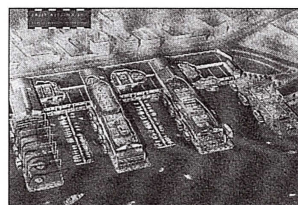
Then one is also struck by the variety of spaces, with layers of activity in the sports and gymnastics centers. The photography studios contain a progression of increasingly private, intimate spaces: the studios themselves, a cafe, and a reception area are boxy and high-ceilinged. Then an angular staircase leads to an office suite, with tiny, private lofts above, tucked between the trusses and insulated from the action.

By giving activities the space they deserve (as opposed to the minimum that will suffice, the usual operating principle in Manhattan), the designers and developers have dignified these pursuits. In recognizing and responding to the demand for these facilities, Chelsea Piers gives the hidden communities of rock climbers, golfers, ice skaters, gymnasts, and indoor soccer players a more visible presence. And grandstands, glass walls, and viewing terraces within the facilities make it clear that observing the scene is part of the game. For a price, anyone can participate. However, there are not enough places for casual, non-



Jason Schmidt/Esto

Thomas Hanrahan,  
newly appointed dean,  
Pratt Institute



Chelsea Piers,  
Butler Rogers Baskett Architects



paying visitors to take in the action, and there are no spaces designed intentionally to celebrate public voyeurism in the way that the Wollman or Rockefeller Center skating rinks do.

Connections to the city are a more serious problem. The fact is, Chelsea Piers remains a five-block-long wall between Chelsea and the Hudson. The community's hopes for dramatic visual and spatial penetration through the head house, raised by the West Side Waterfront Panel's proposal, were dashed by the placement of large, closed-off studios and soundstages along the street edge. The only effective way to get in on foot, after dodging many lanes of traffic, is at the northern end, where a waterfront park will eventually be built. Once inside, seas of driveways and parking lots make pedestrians second-class citizens.

The public walkway that runs along the west side of the head house, playfully called Sunset Strip, is a welcome component of the project, but it is rather disappointing. There is little incidental activity to encourage casual strolling; only the river views and the Chelsea Brewing Company at the south end encourage lingering. The mix of shops and their relative isolation will make it difficult to attract pedestrians from the neighborhood or the waterfront park.

The strip's plastic guardrails, concrete walkways, and metal walls punctuated with windows and mural-sized photographs have none of the texture or resonance of successful boardwalks and promenades. There's an interesting inside-out duality created where the indoor strip and the outdoor promenade adjoin each other,

but little is made of it. There are no level changes, even modest ones, which are found at almost every successful waterfront promenade.

What undermines the public spaces the most is the way they defer to other elements of the program. Sunset Strip dodges an elevator shaft, loses spatial and visual definition when it crosses lateral vehicle routes, and dead-ends at the golf clubhouse instead of punching through to the south end of the site. And in April, state highway officials announced plans to narrow the park that will run between the complex and rebuild Route 9A to make more space for an access road to loading zones and the three piers where parking is located.

Although Chelsea Piers has matured immeasurably over the last year, as the new shops, restaurants, and marina have added charm and bustle, the isolation of the public spaces and the conflicts between parking, servicing, and public access suggest that strong planning guidelines and more political backbone are in order at every waterfront site. The 1.2-mile waterfront promenade, credited to the city's waterfront zoning resolution, shows, however, what can be accomplished when well-considered rules are enforced.

### Grand Central Terminal Considered

by Lester Paul Korzilius

**T**he major renovation of the public spaces at Grand Central Terminal now under way is not the first attempt to improve a railroad station in that location, and it pales in comparison with the work that went on the last time it was decided that something had to be done, according to a new

book by Kenneth Powell (*Grand Central Terminal — Warren and Wetmore*, Phaidon Architecture in Detail Series, 1996, 60 pages, 95 illustrations, 16 in color, 11 3/4 x 11 3/4, \$30.00 paper).

The present terminal, dating from 1914, is the second on the site. The scope of the last project was vast, extending from 42nd to 50th streets, and from Lexington to Madison avenues. It required the demolition of 200 buildings.

Reed and Stem won a limited competition in 1903 by proposing a City Beautiful "court of honor" along Park Avenue. (McKim, Mead & White, another firm that entered the competition, proposed what would have been the world's tallest skyscraper.) Unhappy with the results, William K. Vanderbilt appointed Warren and Wetmore as collaborators.

Construction began in 1903, although design work was not completed until 1910. Warren and Wetmore became the sole architect in 1911 after the death of Reed. Stem successfully sued, and the AIA expelled Warren. (Who said architecture was a gentleman's profession?)

The book contains excellent period and recent photographs. Well-drawn plans and elevations reveal the project's complexity — 67 tracks on two levels, the IRT subway, an elevated roadway, and a monumental waiting room, all integrated into 16 city blocks of buildings. Irrespective of its classical detailing, Grand Central is a superb example of how a complicated building can contribute to a dense urban environment.

Lester Korzilius, AIA, practices architecture at McCrum + Korzilius and writes for *Oculus* regularly.



Grand Central Terminal —  
Warren and Wetmore  
by Kenneth Powell

photos: Andrew Bordwin



View of Grand Central  
c. 1930, with the Commodore Hotel to  
the right and the New York Central  
Office Building in the background



# Considering the Ghetto

by Jayne Merkel and Craig Kellogg

Discussions of three different aspects of "The New 'Ghetto'" — racial, regional, and political — took place at the Municipal Art Society on three Wednesday evenings in September. They were inspired by the exhibition of photographs from **Camilo José Vergara's** *The New American Ghetto* on the walls all around.

At the first panel on "Emerging Forms and Racial Implications," Vergara showed slides from South Central Los Angeles, which described the separation of the African-American and Latino communities. "You never see a mixed child," he noted. "I would ask people about that, and they would say, 'There are some but you rarely see one.'" Now that South Central is two-thirds Latino, black families are moving to the edges or beyond. The pictures showed yard sales everywhere. "It is extremely crowded. If there is a piece of land, someone will find a use for it," he said. But there is also violence and an even more paralyzing fear of violence that drives those with resources to other communities, such as San Bernardino and Riverside, outside of the city. "The private battle that is somewhat lost is the battle for their history," he said, showing murals of clean-cut black teenagers at the Watts public library in what is now a predominantly Latino area.

Panelists debated what "ghetto" means in America today. Are white enclaves ghettos? No, they decided, because they are self-selected, but they are evidence of racism. "Americans report they're for integration," said **George Galster**, a professor of urban affairs at Wayne State University, "but I don't think we are. We are accused of

segregation for redistricting."

**Ted Shaw**, associate director of the NAACP Legal Defense Fund, said, "The first time I went to Watts, having grown up in the projects in Harlem and Brownsville, I thought, 'Where's the ghetto here? These people live in what we used to call private houses.' Only when one gets to know them, they're not so different." He defined ghettos as "economically isolated communities. The assumption is that the people who live in these communities are responsible for their condition, but we can show it is the result of decades and decades of social engineering."

"The photos showed the change in banks," observed **April Tyler**, a research analyst with the Community Service Society, which tracks how New York City policy is affecting investment and disinvestment. "The banks that used to provide access to capital are gone, replaced by the new check-cashing stations." She noted that though the exhibition describes decay, the slides Vergara showed "speak to rebirth, as do the minority communities I'm familiar with. (I live in Harlem.) While there is devastation, there is also tremendous revitalization, often through the efforts of community members themselves."

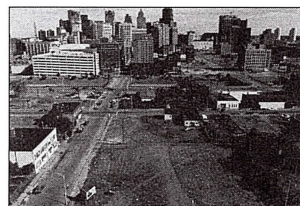
But the panel agreed that revitalization is difficult to achieve in isolation. "I don't think it's possible for these communities to turn around without massive governmental investment. People assume that white communities don't have that investment, but they do," Shaw said, citing the FHA loan program that encouraged white flight after World War II.

At a panel the following week on "The New 'Ghetto' in the

Region: Is the Decline of Central Cities Inevitable?," panelists agreed that for the ghetto to improve, urbanites will have to convince the now vastly suburban populace of the value of cities. That discussion began with a slide show by Vergara that concentrated on Fifth Street in L.A., where defensive facades of manufacturing buildings line sidewalks occupied by the homeless, until bulldozers roll over the pitiful make-do shelters nestled against windowless factory walls. Mercy missions figure prominently in the Fifth Street landscape because they loom like thinly-disguised prisons done up in the Tuscan terra-cotta of the California post-modern palette, but the atmosphere is openly hostile to workers and the homeless alike.

The discussion weighed the economic benefits of factories against the alienating physical environment they create.

**Deborah Wright**, CEO of the Upper Manhattan Empowerment Zone Development Corporation, said that in a place like Harlem, misguided civic largess and the absence of these private sector, small-scale economic generators have created a weakness that is part of a downward spiral affecting the entire community. Both **Marshall Berman**, professor of political science at CUNY, and **Robert Fishman**, professor of history at Rutgers, suggested that progressive political action could bring solutions, but at a monetary price. Because of the larger consequences of urban decay, without action we may be placing more than the ghetto and its residents in the hopeless path of a civic bulldozer driven by some well-intentioned outsider, they said.

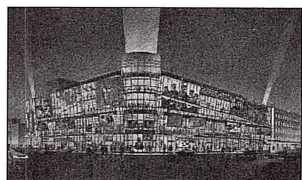
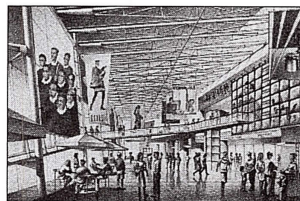


Camilo Vergara



Camilo Vergara

Photos from the exhibition  
"The New American Ghetto,"  
Camilo Vergara



Harlem USA,  
retail and entertainment complex,  
renderings of interior and exterior,  
Skidmore, Owings & Merrill,  
Simmons Architects



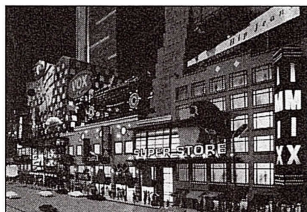
Deborah Wright, CEO of  
Upper Manhattan Empowerment  
Zone Development Corporation



# Encouraging Tourism

by Jayne Merkel  
and Nina Rappaport

*E-walk, 42nd Street and Eighth Avenue,  
Tishman Urban Development  
Corporation*



Tishman Urban Development Corp.



*Sony Theaters,  
42nd Street and Eighth Avenue*

*Vegas! restaurant,  
the Cunningham Group*



In this place where the highest peaks are shaped by building codes and even the sheep meadow is man-made, architects play a greater role in the \$12.4 billion tourist industry than in any other sector of the economy. But who ever says so?

*Oculus* readers know about the active involvement of architects on 42nd Street and in Lower Manhattan, where major tourist initiatives are under way. Even the general public knows that **Phillipe Starck** designed the Royalton and the Paramount hotels, that **Andrée Putman** did the guest rooms at Morgan's, that **Philip Johnson** was responsible for the Four Seasons Restaurant, and perhaps that **I. M. Pei** designed the Four Seasons Hotel decades later. **Robert A. M. Stern's** role in the rebirth of 42nd Street is well-known, as are **Hardy Holzman Pfeiffer's** renovations of the historic theaters there and **Arquitectonica's** scheme for the proposed hotel. But how many people are aware of **Henry Stolzman's** work at the Shoreham, which is more original and elegant than Putman's at Morgan's, or know that **Rafael Viñoly** is also doing hotels for developer Bernard Goldberg?

While fashion designers'

names go on everything from underpants to china patterns (Ralph Lauren even has a line of house paint), architects rarely get credit for anything. Though we have been able to uncover a few recent projects, it would have been a whole lot easier if it was standard practice to sign projects the way French architects do — or even to put the designer's name on a hotel brochure or restaurant menu, as the celebrity chef Wolfgang Puck does in Los Angeles for his wife, designer Barbara Lazaroff. Architects would have more visibility with New Yorkers and the 30 million people who are visiting the city every year now.

## The Gang on 42nd Street

Hardy Holzman Pfeiffer's New Victory Theater, which opened last winter, and New Amsterdam Theater for the Disney Corporation, scheduled to open next spring, will have some company when Livent, a Canadian company, renovates the Lyric and Academy theaters across the street. Plans for the first phase of the Tishman Development Company's huge mixed-use project on Eighth Avenue and 42nd Street — the four-story retail-and-entertainment complex to be called "E-walk" — were announced in September. The facades were designed by

the Boston firm **D'Agostino, Izzo, Quirk** to conform to Stern's guidelines. Colorful, lighted, kinetic supersize signs will be created by TDI signage. (The old Times Square waterfall may even rise again.) The anchor tenant will be a 90,000-square-foot, multistory, 13-screen, 3,500-seat Sony movie theater complex with even more up-to-date, sensational, and luxurious features than its Lincoln Center cousin. And in a perverse reversal of the area's attempt to build on its history, **the Cunningham Group** architects of Minneapolis is designing a 17,000-square-foot theme restaurant called Vegas! with live Vegas-style entertainment for Creative Cafes of Los Angeles. (Could it be revenge for the new New York, New York Hotel in the real Las Vegas?) It will join the more indigenous Ferrara Pasticceria by **David Beers Architects** on the corner, the Stardust Dine-O-Mat by **David Turner Associates** just up Broadway, and Hansen's Times Square Brewery across Broadway by **Yui + Bloch Design**. That firm is currently designing three restaurants with **Phil George Design Studio**, to open next season at the USTA National Tennis Center in Flushing.

Down the street, **Arthur Rosenblatt** of RKK&G, who





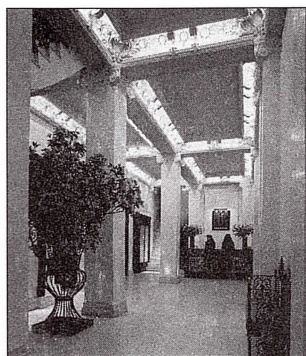
Christopher Little

*Windows on the World,  
Hardy Holzman Pfeiffer*



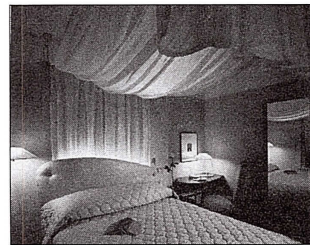
Chuck Choi

*The Shoreham Hotel,  
Pasanella + Klein Stolzman + Berg*



Michael Moran

*The Mansfield Hotel,  
Pasanella + Klein Stolzman + Berg*



Chuck Choi

*The Franklin Hotel,  
Pasanella + Klein Stolzman + Berg*

wrote the *Movie Song Catalog* with his wife, Ruth Benjamin, and is working on *Who Sang What on Broadway*, is designing the Songwriter's Hall of Fame Museum. Around the corner on Broadway and 43rd Street, **Tobin/Parnes Design Enterprises** is creating a new theme restaurant for Planet Hollywood International in the old Paramount Theater space and restoring the original florid 1927 marquee.

### Wall Street Recoup

While 42nd Street has been cleaning up its image, Wall Street has been trying to add glitter to its financial glamour so that tourists headed for the Statue of Liberty and South Street Seaport will take in other attractions while they are downtown. To that end, Heritage Trails New York offers two-hour guided tours (for \$10 per person) and encourages self-guided visits with kiosks and color-coded pathways on the pavement. New galleries, stores, restaurants, and even outdoor spaces are opening downtown all the time. One of the latest is Robert F. Wagner, Jr., Park at the tip of Battery Park City, which has a viewing platform to take in the statue, islands, and a striking panorama of Lower Manhattan, by the Boston architects **Machado and Silveti**. Another is the stun-

ning new hexagonal Museum of Jewish Heritage by **Kevin Roche John Dinkeloo and Associates**.

The Skyscraper Museum that architectural historian **Carol Willis** is organizing plans to open this month in a renovated 1920s banking hall at 44 Wall Street. The 8,000-square-foot space in the building designed by Trow-bridge & Livingston has 28-foot ceilings and extends all the way to Pine Street from the entrance on the corner of Wall and Williams streets.

In June, the Emil family reopened Windows on the World, redesigned by **Hardy Holzman Pfeiffer**. The tallest (on the 106th and 107th floors at 1,314 feet) and one of the biggest (at 80,000 square feet, with 2,500 chairs and a staff of 500) restaurants anywhere, the new Windows is also one of the most fully designed (Hugh Hardy was in charge; Setrak Ohannessian was the project architect; Manuel Mergal was the project designer; Francesca Bettridge was responsible for lighting; Milton Glaser did the graphics, menus, and dinnerware; and Carrie Robbins designed the elaborate staff uniforms).

Patrons arriving by elevator encounter a Venetian terrazzo floor simulating the

Mercator projection of the earth. Throughout the complicated multilevel space the decorative scheme reflects the landscape with abstract representations of clouds, celestial skies, water, topography, and aerial urban vistas. Even the color scheme, in the cool blues of sunrise and the warm reds of sunset, reflects the views all around.

In the middle of Lower Manhattan at 70 Broad Street, **Ingrid Hustvedt Architect** is completing the Wall Street Kitchen and Bar for Goldman Properties in the old American Banknote Company building, which is being restored by **Joseph Pell Lombardi**. The first and second floors will become a 220-seat restaurant; the kitchen will be in the basement. Like the Soho Kitchen and Bar, which Tony Goldman created as a pioneer in that neighborhood, the new space will have a large central bar, platform seating, and art on the walls. But the new restaurant, which opens on December 1, will have modern details in rustic materials such as gray and rust slate, cherry, cedar, and maple wood, leather, black steel, and gold and red decorative paint.

### Sleeping Well

Sites and sounds, shops and restaurants may attract visitors to New York, but their

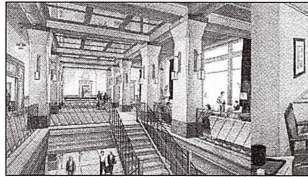
lodgings determine whether or not they are comfortable, secure, and happy when they get here. Statisticians say tourism blossomed after Mayor Giuliani reduced the hotel tax, but no one has assessed the larger influence of hotel offerings. Someone should, because appealing, sensibly-priced places to stay are more likely to encourage frequent visits than anything else.

Bernard Goldberg's Gotham Hospitality Group is certainly doing its share. Its 92-room Hotel Wales at Madison and 92nd streets, the 53-room Franklin at East 87th, the 84-room Shoreham behind MoMA on 54th Street, and the new 129-room Mansfield at 12 West 44th Street are small, individualized, historic, modestly-priced (around \$140 to \$170 a night), and intimate — everything most American chain hotels are not. The Franklin, Shoreham, and Mansfield were all designed by Henry Stolzman of **Pasanella + Klein Stolzman + Berg**. Now **Rafael Viñoly** is working on the 211-room Roger Williams at Madison and 31st Street and a new 162-room hotel being built in an Emery Roth building at 141 East 44th Street, to be called Grand Central Station. Like the Shoreham it will have murals by Winold

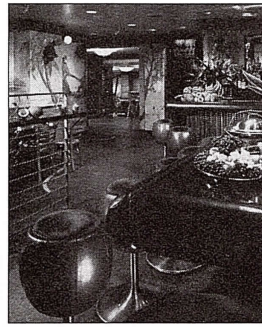




*Parlor, the Inn at Irving Place,  
Gertler & Wentle Architects*



*Soho Grand Hotel,  
David Helfern*



*Monkey Bar,  
the Rockwell Group*



*Torre di Pisa,  
the Rockwell Group*

Reiss, in this case acquired from the Cincinnati Union Terminal (those at the Shoreham came from Longchamps Restaurant in the Empire State Building). All the hotels have original works of art, specially designed furnishings, libraries, and common breakfast rooms, sometimes with roaring fires and live music.

### Only in New York

Goldberg's approach typifies a trend in New York today. Each hotel is unique, and either overtly modern or conscientiously historical — or, best of all, some combination of the two. Stolzman stripped the paint from the hollow metal door backs in the modest, traditional Franklin, which gives them a gleaming contemporary look. At the sleek Shoreham, he reinforced the Moderne detailing by using art from the 1930s and original Warren McArthur tubular furniture in the espresso bar, and designing new perforated metal headboards in the shape of airplanes. At the Mansfield, he restored the rich, classical moldings under dropped ceilings in the entry. In the guest rooms, he designed wrought-iron sleigh beds with backlighted stainless steel mesh.

The main attraction of New

York is that it is different from the rest of America, and even from big European cities. So it makes sense that hotels and restaurants here should be as different as possible, despite the popularity of placeless, timeless theme restaurants and you-know-what-you-get chains in the rest of the world. Even K-Mart realized that opening stores in New York not only required accommodations (a multistory plan, economy of space usage, and small trucks to make deliveries on busy city streets) but also offered opportunities. The company is tailoring some merchandise to foreign tourists and testing high-style fashions on the hip young people here.

Similarly, at the other end of the economic scale, the Inn at Irving Place puts a new twist on the country inn. Larry Wentle of **Gertler & Wentle Architects** has managed to turn two derelict brick row houses in the middle of a charming cluster of sidewalk cafes and restaurants just off Gramercy Park into one of the most elegant Victorian inns in America with the help of owner Naomi Blumenthal. If they were not so immaculate and bright (both because of modern electric wattage and because most of the woods are stained light oak rather than dark mahogany),

they would seem like holdovers from the Gilded Age. With only twelve suites and inviting parlors for afternoon tea or a brandy night-cap, the inn really feels like grandmother's house.

The Soho Grand Hotel is neither historic nor modern, and with 367 rooms, it isn't exactly small. Its boxy, red brick, stepped-back exterior, 16 stories high, bears little resemblance to the lacy cast-iron industrial buildings nearby. But **David Helfern**, who had to make maximal use of the available lot on a limited budget, managed to give it character with a grand open metal staircase that has the feeling, if not exactly the look, of Soho. And he used the setbacks to create terraces with marvelous views of the neighborhoods all around. The interiors designed by William Sofield are filled with works by area artists. Despite the controversy that surrounded its construction, the hotel's bar and Canal House restaurant have been attracting a crowd that gives the place a Soho atmosphere the physical fabric may lack. And because it is owned by Emanuel Stern's Hartz Mountain Industries, there is even a watering hole for dogs in a seventeenth-century French stone basin at the front door.

### Restaurant as Theme Park

Despite the often excruciating functional requirements, all hotels and restaurants are stage sets to some extent, but the quest for authenticity that has been influencing lodgings has had little effect on eating places. Restaurants, especially those catering to tourists, rarely draw on existing architectural elements or neighborhood character for inspiration. One exception is the **Rockwell Group's** Monkey Bar in the Hotel Elysee on East 54th Street, a reborn Depression-era hot spot. The architects reinstalled the original monkey sconces, restored Vella's original monkey murals, and resurrected large mirrors intended to evoke the naughty fun of earlier times. Even the famed mahogany bar was revived along with the banana leaves stenciled onto the cobalt blue linoleum floor. But since the original monkey bar didn't have a restaurant, they had to invent one. They did so with murals of New York skylines, deep toned woods, rich red surfaces, and the intense colors of Maxfield Parrish.

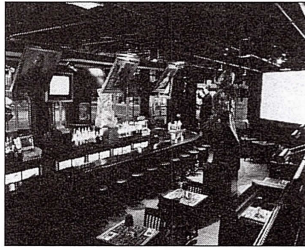
Usually, however, as at Vegas!, the intent of theme restaurants is to transport the diner as far away as possible — and sell real souvenirs of the fantasy voyage along the way.



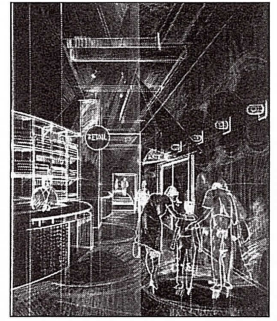


*Jekyll & Hyde Club,  
Rosenberg Kolb Architects*

*Night Gallery,  
Rosenberg Kolb Architects*



*Harley Davidson Cafe,  
Tony Chi*



*"Transporter: Movies You Ride,"  
Brennan Beer Gorman*

Richard Tuck

The trend today is almost the opposite of what it was in the 1980s, when major buildings were based on historical wishful thinking, but restaurateurs went for avant-garde designs like Thomas Leiser's Red Bar in 1980 on East 7th Street or his Gold Bar five years later on East 9th. Even sophisticated, unique restaurants designed for neighborhood patrons and other cognoscenti tend to be more welcoming than startling, and more crafted than daring.

Theme restaurants are not exactly a new idea. They go back at least to the 1920s when Murray's Roman Gardens carried patrons back in time. Typically, Lewis Mumford deplored the trend. "The more heavily they pile on 'atmosphere,' the worse they will be, and the more impossible it will be for a moderately sensitive person even to enjoy a cup of coffee within their pseudo-artistic walls," he said in a March 8, 1932, *New Yorker* "Skyline." It didn't have much effect. Pruitt & Brown designed the Old Algiers and Old London for William Childs in the 1930s, complete with waiters in period costume. In the age of television and video games, designers have just turned up the volume.

Among the most successful are the Rockwell Group's designs for the Planet Hollywood restaurants, which are still being built all over the world. The firm recently designed the Official All Star Cafe in Times Square, a 20,000-square-foot space with big-screen televisions encircling the 600 seats. A race-track-shaped bar allows patrons to eat and watch sports simultaneously without actually going to a real event. Smaller TV monitors hang from the dining alcoves. Interactive TV brings live sports to the restaurant, while leather upholstery, wood beams, and spotlights recreate the atmosphere of a stadium.

For **New York Torre di Pisa**, a 160-seat Italian restaurant, Rockwell decorated rooms with the Tower of Pisa and Futurist imagery, and wallpapered the wine bar with love letters.

Different theme restaurants evoke different emotions — laughter, of course, at Comedy Nation, an expansion of Caroline's Comedy Club that will open early next year. The **Hillier Group Architects** and **FMS** are designing the 18,000-square-foot, 200-seat space at Broadway and 49th Street as the entrance to the down-

stairs comedy club. Karen Babb at the Hillier Group said, "These restaurants have to be multifaceted and multi-layered so that the client keeps coming back for a different experience....The client will have an image in mind, but we, as architects, are asked to define what laughter is, and to come up with an image of laughter."

For the Eerie Entertainment Group, **Rosenberg Kolb Architects** designed the Jekyll & Hyde Club, a horror-theme restaurant styled after an English gentlemen's club at 1409 Avenue of the Americas. Its five-story atrium provides glimpses of different horrors on different dining levels. The rooms are filled with memorabilia and props that move and talk to the diners. Actors roam the floors, staging scenes that involve the diners.

Talk about avoiding reality: Rosenberg Kolb's Night Gallery at 117 Seventh Avenue in Greenwich Village is a 200-seat restaurant based on the television show. Paintings and sculpture throughout the space come to life, creating an atmosphere similar to that at the beginning of the show.

Other recent theme restaurants popular with tourists are the Fashion Cafe at 51

Rockefeller Plaza designed by **Michael Le Clerc**, the Motown Cafe 104 West 57th Street by **Jay Haverson Design**, and the Harley Davidson Cafe by **Tony Chi** around the corner on Sixth Avenue.

Restaurants aren't the only institutions taking tourists to the netherworld. Even a genuine tourist attraction like the Empire State Building is doing it. In September, a simulation theater opened in the basement. "Transporter: Movies You Ride" was designed by **Brennan Beer Gorman** and developed by Simulation Adventures Ltd. of Louisville, Kentucky, with IWERKS motion-simulation theater technology. The theme is "urban post-apocalyptic," and is carried out in the lighting, the use of existing pipes, and the series of spaces that lead participants down into the 32-seat theater space. The seats are hydraulically powered and move 320 degrees per second in response to the on-screen video action.

## Back to Reality

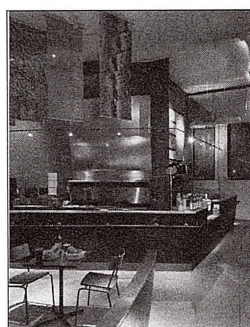
Neighborhood restaurants today often take the opposite approach, by providing a relaxed atmosphere with a contemporary aesthetic, typified by the work of **Larry Bogdanow & Associates**, whose concern is comfort and fine



*Cub Room,  
Larry Bogdanow & Associates*



*Riodizio,  
Niemitz Design Group*



*Emerald Planet,  
Ronnelle Riley Architect*

craftsmanship. For Savoy at Prince and Crosby streets, the firm recently completed a waiting area and a second-story renovation for private parties as an addition to their eclectic 1990 design, which complements the approach of the Savoy's innovative kitchen. The walls are clad in blond masonite with cherry wood trim, and the floors in end-grain fir block for low maintenance. The ceiling has acoustical duct lining concealed behind a vault of bronzed window screen with curved ribbing.

In another cozy Bogdanow-designed space, the Cub Room on 131 Sullivan Street of 1994, the furniture is contemporary but craftsmanlike, with patterned upholstery in warm colors. Natural woods are juxtaposed with metal and glass. Acoustics are controlled with various surface materials and panels.

In the spring Obeca, Bogdanow's new 11,000-square-foot Japanese restaurant on Thomas Street in Tribeca, will open. The design provides eight different areas of food specialties on three levels, with bridges linking one section to another, so that the restaurant will be intimate as well as vast.

Also in Tribeca, but in a

manner as different as possible from its wild theme restaurants, the Rockwell Group designed the quietly elegant Nobu in 1994, Drew Nieporent's esteemed Japanese venture at 105 Hudson Street. With natural materials such as birch tree trunks used as sculptures and ash wood branches for lighting columns, the atmosphere is one of modern serenity. The architects designed custom bar stools with black-lacquered legs shaped like chopsticks, which support the fish-patterned fabric seats. The bar is made of pea-green onyx, which is backlit to give a green glow to the area. One wall is decorated with 1,000 glossy uplighted Japanese riverbed stones. (Nieporent and his partner, Robert De Niro, are also teaming up with Melba Wilson of Sylvia's Restaurant in Harlem to resurrect the famous Minton's Playhouse, where bebop was born, at 118th Street and Seventh Avenue, exactly the kind of tourist attraction administrators of the new empowerment zone believe is needed; see page 2).

With similar versatility, Boston's Peter Niemitz of the **Niemitz Design Group**, which designed the Docks restaurants at 2427 Broadway and at 633 Third Avenue, this year completed the craftsmanlike

Riodizio at 417 Lafayette Street. A mural by Carol M. Cutler flows across the length of the space. The deep, narrow restaurant has cone-shaped columns and sconces, exposed brick walls and ductwork, as well as other works of art that go with the South American food.

Not all noteworthy restaurant designs are for grand formal spaces. **Ronnelle Riley Architect**, which designed the New World coffee bars all over town, recently completed the Emerald Planet, a 1,700-square-foot "Wrap and Smoothie" parlor in Noho. It is frankly modern and functional, but uses natural materials and colors juxtaposed with glass, stone, gunmetal, and concrete surfaces. Key design components such as the curved service bar and pendant lighting become sculptural elements. Riley said that "restaurants have high square footage costs associated with equipment, so often we have to do 'more with less' out front."

Designer **Tony Chi** has even managed to achieve real elegance in the spare, muted, textured Zen Palate restaurants he has designed on upper Broadway, Union Square, and Ninth Avenue. A fourth will open soon on East 76th Street. ■

# Architectural Education: Practitioners' Views

by Jayne Merkel



**T**he problem with architectural education today, practicing architects say, is that there isn't enough of it. "The architectural school period is not long enough to even dent the material you need to know," **Charles Gwathmey** said, especially for students who do undergraduate liberal arts programs and spend only three or three-and-a-half years in graduate school. And the problem is exacerbated by the time devoted to teaching computer skills.

Students fail to learn what architectural practice is really like. "Probably the weakest aspect of the schools today is that they do not develop a sufficient sense of the predicament of the architect. Students often emerge with a very strong sense of their own personae but very little sense of the strategic possibilities — how you can approach practice to extract something positive from that predicament," **Harry Cobb** said.

"It's not easy to do in schools because a lot of the people teaching are removed from practice....not just separated from it which is inevitable, but kind of alienated from practice."

"The worst thing is the students' lack of understanding of the process used to create architecture," **John Winkler** explained. "All their lives they have been their own clients. They lose sight of the fact that as a professional, *you* are not the one who decides. You provide options for other people to make decisions."

"Schools emphasize design, and I'm not sure that should change," **Ronnette Riley** said, "but students with work experience realize that design is a

very small part of what we do — maybe ten minutes in six months — and that in reality design is hindered by all kinds of things — pocket-books, schedules, personal taste, handicapped access."

Almost every architect *Oculus* interviewed said students would benefit from spending time in offices. **Tod Williams**, who spent two years working for an industrial designer before he went to college, said he would like to see "all the schools have work-study programs, not reducing the time you are in school, but extending it.

"The biggest problem today is that students are not particularly prepared to enter the workplace," Williams said. "They are so interested in the product, but not in the process."

"One problem with extending the time students spend in school is that a lot of students have to borrow to attend school, and the salaries they can command when they graduate are so much lower than those in the other professions" that their loans are hard to repay as it is, Gwathmey noted.

"The economy has prevented a lot of students from getting in-between jobs and summer jobs in architects' offices," said **Adam Yarinsky**, who worked for an architect in the town where he grew up during the summers when he was in school in the 1980s. Few paid jobs for students exist, and "students who have to finance their education can't afford to work in architects' offices for free."

"The schools and offices have to be more interactive," Gwathmey said, articulating one goal of AIA New York Chapter president-elect Robert Geddes. "It's sort of

an unspoken obligation," according to Gwathmey, whose partner, Robert Siegel, started an internship program with Pratt Institute ten years ago. Pratt students receive academic credit for the semester they spend in an office, but the internships limit their options to some extent. They cannot take other courses during that time. Of course, not all offices have enough work to give interns or income to pay them.

One way to prepare students for work is to make studios in schools more like those in offices, as Yarinsky is trying to do in a studio he is teaching at Harvard this semester with his partner, Steve Cassells. "We're trying to bridge the gap between the way you work in the studio, where you come up with an idea of your own and there is a premium on invention, and the way you work in practice, where there are a number of conditions to consider," Yarinsky said. He wants the students to "develop their creative thought out of those conditions and to realize that the things you get as givens can be transformed, but they have to be addressed."

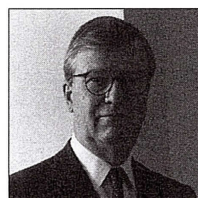
Another way to make the studio experience more realistic is to bring in a client, a real estate broker, structural, electrical, and mechanical engineers, and a community activist, as **Gene Kohn** did in a twelve-week studio he taught at UCLA. "They all had to be there at the final jury and judge the large-scale, mixed-use project, as they might on a real job. Even the students' presentations had to be directed to these people," he said, not just to other architects.

Kohn said he believes in "bringing in as many profes-



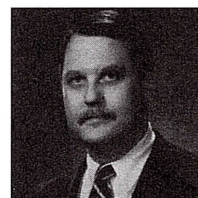
Charles Gwathmey, FAIA,  
Gwathmey Siegel & Associates  
Architects

Dorothy Alexander



Henry N. Cobb, FAIA,  
Pei Cobb Freed & Partners

Serge Hambourg



John Winkler, FAIA,  
chief executive officer of  
Skidmore, Owings & Merrill



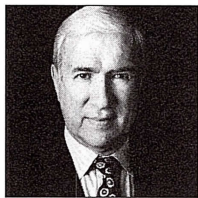


Camera One

Ronnette Riley, FAIA,  
Ronnette Riley Architect



Tod Williams, FAIA, Tod Williams  
Billie Tsien and Associates Architects

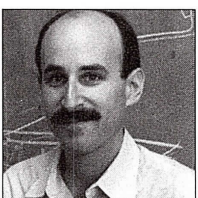


A. Eugene Kohn, FAIA,  
Kohn Pedersen Fox Associates



Polly Stone

Mary-Jean Eastman, AIA,  
Perkins Eastman Architects



Dorothy Alexander

Adam Yarinsky, AIA, ARO  
(Architecture Research Office)

sionals as possible from day one." He said that at Wharton, where he is on the board, "I'm quite amazed at how the students just eat it up when people involved in the field come to speak. In architecture schools, the students tend to ignore practicing architects who are not intellectual leaders or writers."

He noted that when he was a student at Penn, his teachers were practicing architects. "Not only was Bob Geddes there, but Venturi, and Romaldo Giurgola, and Lou Kahn."

The reason Kohn thinks it is so important for students to have contact with practicing architects, he said, is that "the profession has changed so dramatically in the last few years. The major offices have computers all over the place. We communicate by e-mail and the Internet. And it came in time for global practice. It would have been hard to imagine 10 or 15 years ago that we would be working in 26 different countries. My education has been broadened by that work. Most of us went there because people thought we had special expertise, but you realize that the Japanese architects and the French and architects in Korea have a lot to teach us."

Gwathmey said he thinks it is important for students to see how architects really work, because it isn't clear whether architecture is an art form or a business or a profession. "Many times they are conflicting. If you're an artist, you don't worry about how long it takes. You work until you get it right. But if you are a businessman, you work only as long as it pays."

An argument against prepar-

ing students too specifically for work in offices is that there may not be work for many of them when they get out. "There are way too many graduates for the number of positions that there are in this field," **Mary-Jean Eastman** noted. "I don't think it's in a university's interest to tell its students that. But I think an architectural education could be used in other ways, and I don't think schools do a good enough job thinking about how. We are not building as much as we used to. People don't need to work in an office. They can work at home," she said, so fewer new buildings will be needed.

### Computer Literacy

Eastman made one point with which most practicing architects would agree: "One of the things the schools seem to do better than they used to is provide useful computer skills." The architects disagreed, however, on the value of computer literacy.

"People are totally fluent in the computer, which we don't use, except for word processing," Williams explained.

Most firms today do use computers, of course, but their principals still see drawbacks. "I think the positive is that computer technology is a real component of our new architectural culture and [having] that tool as a skill device is critical, but there seems to be a misconception that using the computer is a design skill. The computer is so seductive because it tends to eliminate the frustration that must come from the investigative process. I worry about that because I think they're not really getting the full scope of what it takes to discover a responsible design solution to the program," Gwathmey said. Even half-thought-out

schemes look finished — at least for a while.

At KPF, "We try to encourage all our young architects to draw and build models with their hands," Kohn said. "They are able to do things on the computer we can only dream about, but many young architects are not able to draw or think with a pencil. We don't want drawing to become a lost art. The computer has a great advantage, but they may not have had a chance to express themselves with the line."

Riley also said, "I'm seeing fewer people with a good hand. Right now in my office, I have several people with a fine hand, and they didn't develop that overnight."

The slickness computer skills makes possible shows up in other areas and points to a difference between school and practice. "I'm always leery of overly fabulous portfolios because I think, 'How long did it take them to do that?'" Riley said.

The polish typifies the emphasis on product at the expense of process that Williams said he deplores. "They come out of school with a sense of impatience about entering the marketplace at all costs, appearing to be ready" when they are really not. "It's good that architecture is a slow process, slow to mature."

Williams said he didn't learn the importance of "the hand and the eye" until after he graduated from architecture school (at Princeton, where he was also an undergraduate). "I got my real graduate degree teaching at Cooper Union, from many of the people there. It was a very different kind of place."



Several practicing architects mentioned the importance of teaching in their own educations. Yarinsky taught full-time for several years, first at the University of Michigan, then at the University of Virginia (where he had been an undergraduate), and briefly at Yale after he earned a graduate degree at Princeton and worked in Steven Holl's office for four years. Now he teaches only part-time and tries to bring the experience of his office into the classroom. He said he thinks the presence of practitioners in the classroom is valuable for the students too because "there are a lot of different ways to teach," and it's good "if you're exposed to a lot of different teaching styles."

### The Diversity

Several practitioners praised the variety in architectural education today. "I think the best thing is that they are teaching students to find their own way. They are not teaching dogma. They are encouraging students to discover architecture for themselves.... That openness brings with it a sense of possibilities that is going to be very important for the future of architecture," observed Cobb.

Winkler said, "The best thing is the balanced enthusiasm for architecture" that freedom produces.

"Students today work in a modern architectural climate that supports invention and investigative research, as opposed to a postmodernist time when portfolios tended to be poché and facade-making," Gwathmey said. Williams concurred, "The best thing about architecture schools now is the plurality of the education. There are

many ways you can look at architecture, which emerged after Venturi's *Complexity and Contradiction*, not only in the design studio, but also in the way we can see that technology plays a vital role in the making of architecture — in building, with materials, and in construction. It is particularly rich now."

"A lot of people are trying to balance concepts and getting things built. They see them as integral, rather than distinctly separate," noted Yarinsky, who said he sees a "whole trend toward increasing contact with building and making things. People are really interested in rolling up their sleeves."

In general, Yarinsky, who has the most contact with the schools, having taught in half a dozen recently, seemed the most optimistic. "I am amazed at the level of skills a lot of the students are coming out with. I think it's very high. I'm not so convinced that what's going on is bad."

His one concern — besides the lack of opportunities to work in architects' offices — is that "a lot of students want to know what they're supposed to do. I tell them, 'You're supposed to ask hard questions.' " The thing he said he respects the most is a healthy skepticism. He said he worries about schools like the universities of Miami, Florida, and Notre Dame, where there are pre-supplied answers.

Even though he is not particularly enthusiastic about all the work produced in them, Cobb thinks there is a place for classical programs. "We live in a pluralist world. There are far too many schools of architecture and far too many students, but that creates opportunities for

many different positions.

"Accreditation and licensing are justifiable, but once they ensure minimum standards, it's very important to establish one's identity," he said, noting that some of the schools with the strongest identities, such as SCI-Arc in L.A. and the Architectural Association in London, are independent even though most schools in this country are in universities. He said he thinks individuality is important, because "architecture is a profession where you have to remake your reputation on every project."

Riley said she believes that "it doesn't matter too much where they've gone to school as long as you get the top people. The schools are advancing too many marginal people."

Yarinsky said, "If someone is working really hard they'll eventually get there. Everybody blooms at a different time. A lot of the critics I had said, 'You'll never become an architect.' "

### What Worked for Them

Architects' perceptions of architectural education today are colored by their own experiences. Cobb values the lack of dogma because when he was a student at Harvard, he said, "there were right and wrong ways of doing things, and studying history was actively discouraged." Later as chair, he gave particular attention to including architectural historians on the architecture faculty. Yarinsky, who was trained during that era, said he appreciated "the ability to take a lot of history courses," especially now when he sees students "on reviews who think they are very innovative and wouldn't if they knew more history. At Virginia [when he was a stu-

dent] there was no separation between history and what we are doing today."

Still, what Yarinsky said he valued most in school "was the studio experience, because it does build a certain esprit de corps." Similarly, Cobb said he thought "the other students" were the best part of his architecture school experience.

Riley said she found "the most important thing to do in school is to establish friendships with people in other departments — the business school, planning, the law school. I've been hired by eleven of them, and there have been references. I just did a million-dollar restaurant for one of their friends." Riley also said she values the courses she took in other departments — construction law at the law school, when she was an undergraduate at Berkeley, and managing small enterprises at the Harvard Business School.



## Remembering Frank Israel

For several years in a row, the fall art season here began with an exhibition, lecture, book, or discussion of Frank Israel's work. This year was no exception, even though he died on June 10.

A ballroom full of Israel's architect friends and admirers gathered on September 11 at the Metropolitan Club to honor his memory. Sponsored by the American Academy in Rome and the Architectural League, the evening turned out to be more than a testimonial to one man and his art, for it described what it means to be an architect in the fullest sense of the word.

Academy president **Adele Chatfield-Taylor** began by saying, "Many of us, had we been in Frank's shoes, might have given up on being brilliant... but Frank refused to stop being alive, or making friends....He refused to stop being an artist; he was either dreaming, or designing, or like a Roman fountain springing and splashing, undaunted, finding new ways that his gifts could be expressed, and making life joyous for other people. He refused to stop being the age he was, where increasingly, the responsibilities of his achievements made him teach, love, share, become a father figure. He refused to be an invalid, and although or perhaps *because* he was a committed hypochondriac, his demanding medical upkeep was a source of fascination, rather than despair....He made the most of everything."

Architect **Jaquelin T.**

**Robertson** called Israel, who was born in New York but practiced in Los Angeles and helped define the L.A. style as we know it, "the most New York architect I have ever known." Robertson talked about the Frank he had

known years ago when they were working together on a job in Iran. "He ran the model shop, and he had all these little Pakistani ladies working away night and day. They followed him around everywhere he went. They loved him." He added, "And he was just as at home in our very stuffy London office."

Critic **Suzanne Stephens** talked about the time in the Hamptons when he made a magnificent chowder out of "almost nothing." She said, "You can tell a lot about an architect by the way he or she cooks."

Israel's sister, **Roslyn Steinberg**, talked about how she once arrived in L.A., and he decided "something must be done about your hair." He found her a hairdresser, took her there, paid the bill, and she emerged, inappropriately but not surprisingly recreated in the image of Marilyn Monroe, whom he adored.

**Richard Meier** talked about how he and Frank had wandered around the sites of Rome together when they were fellows at the Academy.

Frank's partner, **Barbara Callas**, talked about how he would call her up in the middle of the night with an idea, teach all the next day, stop by the office for a desk crit, go to a wedding, join friends for dinner, stop by the office again to discuss some emergent schemes, then take in two or three parties, only to begin the cycle again. She remembered how, right after Frank's death, when she and a colleague were visiting a client, a complete stranger rang the bell, having seen "that famous architect's" hand in the unfinished job site, and asked if it was his.

Designer **Kamal Kozah** read from a letter Israel had written to him almost ten years earlier: "The difference

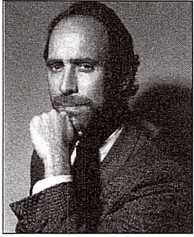
between the real and the imaginary is a thin line operating between truth and wonder, fear and the unknown, love and desire, water and just air...."

**Julia Bloomfield**, a scholar associated with the Getty Center, remembered how, also in Rome, Frank had gotten her over "a blip in my love life" that had left her despondent by taking her shopping every day on the Via Condotti, suggesting things for her to try on, supervising her purchases, boosting her confidence, and leaving her with an amazing collection she still has in her closet more than 20 years later.

Everyone talked about how Frank knew everything going on in L.A. and how he loved to share it all with friends who passed through. It was, in the end, that generosity, that desire to give and get a good performance in every sense, that was the essence of his life and his architecture.

**Herbert Muschamp**, as usual, had the last word: "I think that he left behind a major gift, something quite apart from his work and his friendship, and it is this: You don't try to make a person fit the measure of history. You make history fit the measure of a person. I think Frank Israel did this in his work. He absorbed the histories of Rome, New York, and Los Angeles and created his own architectural history. And I think this is very much what makes him such an important figure of his generation. We grew up with the fundamentally nineteenth-century belief that history is something outside ourselves....It turns out that the authority is internal; time is ours to shape."

—J.M.



Franklin D. Israel



Jaquelin T. Robertson



Richard Meier



Adele Chatfield-Taylor

Dorothy Alexander

Dorothy Alexander

Dorothy Alexander



# The Art of the Process

by Kira L. Gould

**Rafael Viñoly**, FAIA, has been praised for structural originality that transcends passing fads, but it may be his way of working that is most resistant to current trends. He engages in a only a few projects at a time and leaves aggressive marketing to other firms altogether. His office may not attract as many clients as those that are structured as corporations, but his investigation of the design process is penetrating.

At the AIA New York Chapter's first AIA Honors lecture in September, Viñoly shared slides of sketches, models, drawings, and even the matrix used to select the design solution for the new Princeton football stadium, as well as shots from two major recent Asian projects. But his slides revealed that learning about his work means learning about the way he works. Viñoly called corporate and multidisciplinary architectural firms "white elephants," and then stepped back a bit. "Those kinds of firms give you a different result," he said. "There must be an authenticity to the design and construction processes, and that inherently limits your marketing choices, otherwise you end up on an endless series of consulting jobs." What this all means for Viñoly is that while a major project is under way "we disappear from the arena."

Viñoly explained that the Princeton football stadium "was really more of a civic structure than a typical sports venue. We had to put together a strategy that would allow us to explore all the possibilities and make them understandable to all the interest groups." This resulted in a matrix of features such as viewing angles, intimacy, and

stylistic elements. The matrix was employed to describe 24 individual design approaches, which were then narrowed to 16. For each of those, models and drawings were prepared. Eventually, the strategy resulted in elegant upper bleachers that provide enough room for a big football crowd. When the bleachers are empty, as when smaller crowds attend lacrosse and soccer games, they serve as trellises over the galleria — a public space that reprises the old stadium's civic gesture.

Even commercial space needs to make some room for the public, as Viñoly's team has shown in its designs for a Samsung building in Seoul, South Korea. It is actually a redesign of an HOK structure at an important retail corner in the city. "It was a high-profile building that didn't do much," Viñoly said. He revised the exterior presence of the form, and drew from the energy of the street retail that takes place all around the building and throughout the city. "In Seoul, even the biggest companies have a street presence, so I wanted to bring that kind of energy to the building." In the public plaza at ground level, the way to do this was by using huge video screens, which Viñoly called "part of today's vocabulary."

Such brash commercialism wasn't part of his most recently completed project, the Tokyo International Forum, which will open to the public in January. The first event, he noted with pleasure, will be a gathering of the Japan Institute of Architects. Even more fascinating than details of the highly engineered (and earthquake-proof) building was his discussion of how the Japanese social structure and work ethic affected the design

and construction process. "In Japan, the whole approach is nonconfrontational and non-litigious," he explained. One pleasing result of this condition, to Viñoly's mind, was that "the building changed in the way that is supposed to happen when you discover things along the way. Removing the shadow of litigation released the project from constraints that we labor under here and produced a sense of collaboration that is all too rare."

He also showed slides of workers treating "structural elements as if they were sculpture" as an example of the strong work ethic in Japan. Another example of the different approach was that when the gigantic opening party was held in August, it was for the 6,000 people who had worked on the project — not just officials and members of the press, as is often the case in this country.

And they had much to celebrate. The glass hall, which serves as the main reception area and is the structure's signature, is a skeletal wonder during the day and a glowing beacon at night. Intersecting glass and steel ellipses enclose the lobby and create a dramatic space inside; a series of ramps and bridges connects the hall to the four theaters, which range in size from one that seats 5,000 (the largest in Tokyo) to an intimate experimental theater. The structure also includes an exhibition space, conference center, restaurants, stores, and an open plaza peppered with trees and benches.

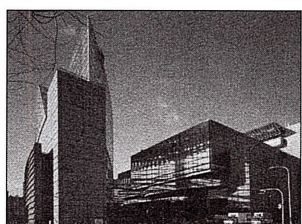
The project was the result of the first design competition to be sponsored by the Tokyo Metropolitan Government. In another departure from the typical American approach, the city



Rafael Viñoly, FAIA, and Robert Geddes, FAIA, at the Honors lecture



Rafael Viñoly, FAIA, and Jayne Merkel, editor, *Oculus*



Facade, Koji Moriuchi, Rafael Viñoly Architects

Dorothy Alexander

Dorothy Alexander



- November 1, 8:30 am**  
*Transportation and Infrastructure*
- November 4, 6:30 pm**  
*Learning By Design:NY*
- November 6, 5:30 pm**  
*Public Architects at  
Municipal Art Society*
- November 7, 8:30 am**  
*Professional Practice*
- November 11, 6:00 pm**  
*Housing*
- November 12, 6:00 pm**  
*Computer Applications*
- November 13, 6:00 pm**  
*Interiors at  
Perkins Eastman Architects*
- November 14, 6:00 pm**  
*Minority Resources*
- November 15, 8:00 am**  
*Zoning and Urban Design*
- November 19, 6:00 pm**  
*Foreign Visitors*
- November 20, 8:30 am**  
*Public Sector Liaison*
- November 20, 12:30 pm**  
*Architecture for Education*
- November 20, 6:00 pm**  
*Architecture Dialogue*
- November 21, 6:00 pm**  
*Building Codes*
- November 21, 6:00 pm**  
*Marketing and Public Relations*
- November 26, 6:00 pm**  
*Design Awards*
- November 27, 6:00 pm**  
*Women in Architecture*

*Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023, ext. 17.*

paid for the structure and will soon turn it over to a nonprofit agency to manage. To ensure that such a group could remain solvent and keep the building up in the way it requires, a plant was built on the premises so the organization could sell power to businesses in the area.

**Who's in Charge?**

Increasingly, it's not designers, but business-minded professionals who specialize in the coordination of projects — bringing them in on time and within budget. Recently, the Interiors Committee presented a panel of experts to talk about the effect project managers have on the designers whose projects they are managing. In many cases, such outside management — typically by those with design, real estate, or business backgrounds, though some are architects — can take lots of pressure off the design firm, explained Roslyn Brandt, who heads her own design-firm consultancy, Brandt Resources. "It's crucial that design professionals decide if they can manage projects, and if they want to do so. This is no easy choice. Projects today are completed under tremendous financial and deadline pressures, and they have become infinitely more complex than in years past, especially those that include many high-technology features. And while these changes have taken place in the last five to ten years, we've seen design fees decline," she said.

**Ellen Albert**, AIA, manages the facilities and architecture division of M-TV, which is responsible for space that accommodates 2,000 employees in New York City and another 700 in regional facilities. While she doesn't employ project managers on Manhattan jobs, she finds

them invaluable on regional ones. "Local coordination of jobs that typically involve up to 20 consultants is absolutely necessary," she explained. "I need to be sure that someone there is representing us in our absence, and that is what the project manager can do." But there are drawbacks. Sometimes the consultants and others involved with the job feel that they are dealing with middlemen rather than the owners themselves. The solution to this, Albert said, is making sure that the project manager (often referred to as the "PM" or owner's representative) and owner have a comprehensive understanding of the issues and share a viewpoint; that way the PM's interaction with consultants has a better chance of being informed and productive.

Project managers can be involved with almost any aspect of a project; their specialty is process. As project manager **Robert Bennis** of Bennis & Reissman explained, this can include site selection, lease evaluation and negotiation, determining what consultants are necessary, where and how their contracts will mesh, settling any claims that are brought during construction, and handling project closeout. "Some clients don't have a lot of expertise in dealing with these aspects of a job. But as much as the money and organization side of this is our bailiwick, cost-control should never outstrip design," he said.

**John Robbins** of Ferzan, Robbins & Associates, another PM firm, concurred, and explained that working with those who will be using the facility is a crucial piece of the approach. "This is not just about getting something built, but about living with it," he said.

How do architects and designers feel about "out-

siders" helping to plan projects? According to **Alan Gaynor**, AIA, of Alan Gaynor & Associates, the architect has not given up project management altogether, but the skills that are required to run some projects, especially large, complex ones, have grown beyond the realm of what many designers want to pursue. "I typically enjoy working with a PM," he explained, "because he or she can be an impartial voice in the decision-making process that involves the designer and the client. And they can help make sure the client sticks to the schedule." While some people resist the PM trend because it sometimes seems like an extra and perhaps superfluous layer, Gaynor said he believes that "if you are working with a good one, the PM is a team player — the one who can make sure that we're all talking in the same language."

Ultimately, the strength of the PM is the same as the strength of any other member of the project team. As Bennis pointed out, "If you're going to respond when the glitch — any glitch — occurs, and you spend time creating solutions rather than pointing fingers and laying blame, then owners will respond and the relationship will make the project a better one, no matter what the background of the PM." —*K.L.G.*



□ On Tuesday, November 12, at 6:00 pm, the Building Codes Committee will host an open discussion with the new commissioner of the New York City Department of Buildings, Gaston Silva, R.A. Commissioner Silva will speak about recent plans and proposals for improving the department. RSVP to 683-0023, ext. 21. The cost is \$5 for members, \$10 for nonmembers, and students are free.

□ The fourth annual LANstruction competition, sponsored by the AIA New York Chapter, the Society of Design Administration NY Chapter, and the Decoration and Design Building, will be held on November 14. This design-build competition invites architects, engineers, and students to create structures built entirely of canned goods. The collected food will be donated to Food for Survival, the New York City food bank. On Thursday, November 14, the judging, gala awards ceremony, and cocktail reception will offer participants and guests the opportunity to view the innovative designs. Awards will be given for best meal, best use of labels, structural ingenuity, and jury's favorite. Jurors include Sandra Bloodworth, director of Art in Transit at MTA New York City Transit; Mayer Russ, editor-in-chief of *Interior Design*; Israel A. Seinuk, P.C., structural engineer; and architects Todd Dalland, FAIA, Robert Hillier, FAIA, and Renore Lucey, FAIA. The LANstructions will be on display through November 22 at the Decoration and Design Building, 979 Third Avenue. For more information, call Teri C. Melillo at 686-9677.

□ On Tuesday, November 19, and Wednesday, November 20, the Women in Architecture

Committee is hosting "The Business of Small Offices." During this two-evening colloquium, experts in finance, management, insurance, and legal issues will discuss planning, accounting, staff, equipment, and contracts for small offices. Moderator Erika Rosenfeld will be joined by Susan Appel, Kathy Gianetti, Mary Homer, Carol Patterson, Arlene Petty, Suzanne Warner Raboy, and Maggi Sedlis, AIA. The event will be held at the Wilkhan USA Showroom at 150 East 58th Street at 6:00 pm. The cost is \$40 for members (\$50 for nonmembers) for both evenings. For reservations, call 683-0023, ext. 21.

□ On Tuesday, November 26, at 5:00 pm, the Chapter will hold its annual open nominating meeting to create the ballot for the election of the 1997 Nominating Committee members. If you have someone in mind for this committee, you must attend this meeting to put your candidate on the ballot. Ballots will then be mailed to all voting members. Since Chapter bylaws state that a minimum of 100 members constitutes a quorum for this meeting, it is important that members who cannot attend return their proxies before November 26. Members elected to the Nominating Committee will convene in January to begin selecting the slate of officers and members of the elected committees for the following year. The results of their efforts will be announced at the Chapter's Annual Meeting in June. The nominating meeting will take place at 200 Lexington Avenue on the sixteenth floor. For more information, call 683-0023, ext. 17.

□ Also on Tuesday, November 26, partners from Skidmore, Owings & Merrill will participate in a panel discussion on

recent projects and issues related to partnership. Skidmore, Owings & Merrill was honored at this year's AIA Convention with the architecture firm award, the highest honor bestowed by the Institute for consistent production of distinguished architecture. Participants include David Childs, FAIA, Marilyn Jordan Taylor, AIA, John Winkler, FAIA, and newer partners. This is the third in the Chapter's AIA Honors series, which is held to encourage a dialogue on practice between Chapter members and architects who have recently received honor awards. Following their presentation, the partners will answer questions from the audience. The event will be held on the sixteenth floor at 200 Lexington Avenue. Refreshments will be available when doors open at 6:00 pm. The presentation will begin at 6:30 pm, and an informal reception will follow. The cost is \$5 for members, \$10 for nonmembers, and there is no charge for students. For more information or to reserve a place, call 683-0023, ext. 21.

□ On Tuesday, December 3, at 6:30 pm, the AIA New York Chapter Inauguration and Design Awards presentation will be held at the Seagram Building, 375 Park Avenue. This event offers the opportunity for the Chapter to welcome its new Board members and to thank those Board members who have dedicated their time to the Chapter for several years. Phyllis Lambert, director of the Canadian Centre for Architecture, will speak briefly following the Design Awards presentation. The cost is \$5 for members, \$10 for nonmembers, and there is no charge for students. RSVP at 683-0023, ext. 21.

DEADLINES

**November 1**  
Submission deadline for the Haskell Awards for student architectural journalism sponsored by the New York Foundation for Architecture. Jurors include Charles K. Hoyt, FAIA, Harold Fredenburgh, AIA, and Ronnette Riley, AIA. A minimum prize or prizes of no less than \$1,000 will be awarded. Contact the Haskell Program, New York Foundation for Architecture, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023, ext. 21.

**November 15**  
Submission deadline for the \$15,000 Arnold W. Brunner Grant to fund advanced study in architecture resulting in a final written work, design project, research paper, or other presentation. Applications available at AIA New York Chapter, 200 Lexington Ave., sixth floor, New York, NY 10016, 683-0023, ext. 21.

**November 15**  
Entry deadline for the American Academy in Rome's 1997-98 Rome Prize fellowship competition for independent study and advanced research in the fine arts and humanities. Contact the Programs Department, American Academy in Rome, 7 E. 60 St., New York, NY 10022-1001, 751-7200.

**November 18**  
Submission deadline for the 1996 Philip N. Winslow Landscape Design Award. Built or unbuilt projects for public open space in New York City designed after January 1991 are eligible for consideration. Contact Winslow Design Award, the Parks Council, 457 Madison Ave., New York, NY 10022, 838-9410, ext. 233.

**January 31**  
Deadline for the 1996 Paris Prize in Public Architecture, sponsored by the Van Alen Institute: Projects in Public Architecture. The topic, "Real Downtown/Virtual Downtown" (authored by Toshiko Mori and Jacques Herzog), encourages participants to investigate the effect of technology on Lower Manhattan. Contact 30 W. 22 St., New York, NY 10010, 924-7000, vanalen@designsys.com.

**April 1**  
Deadline for Ideas Afloat, an international ideas competition for the development of David's Island, the largest abandoned island in the Long Island Sound. Jurors are Diana Agrest, Diana Balmori, Deborah Dietsch, Michael Manfredi, Bradford Perkins, Laurie Hawkinson, Elizabeth Meyer, and Robert Yarrow. Contact the Castle Gallery, New Rochelle, 914-654-5423.



## CONTINUING EXHIBITIONS

**Portugal of Sea, Stone, and Cities.**  
*The Architectural League, Urban  
Center, 457 Madison Ave. 753-1722.  
Closes November 7.*

**Breuer's Whitney: An Anniversary  
Exhibition in the Lobby Gallery.**  
*The Whitney Museum, 945 Madison  
Ave. 570-3633. Closes November 8.*

**Petrosino Park Redevelopment Design  
Competition. Storefront for Art  
and Architecture, 97 Kenmare St.  
431-5795. Closes November 16.**

**Paul Virilio and the Oblique: Work by  
Enrique Limon. Columbia University  
GSAPP, Avery Hall, 200 level.  
854-3414. Closes November 22.**

**Fading Polaroids: Architectural Views,  
Work by Peter Aaron. Columbia  
University GSAPP, Avery Hall, 400  
level. 854-3414. Closes December 13.**

**Industrial Landscapes: Work by Shuli  
Sade. Columbia University GSAPP,  
Avery Hall, 100 level. 854-3414.  
Closes December 13.**

**Louis I. Kahn Drawings: Travel Sketches  
and Synagogue Projects. The Jewish  
Museum, 1109 Fifth Ave. 423-3271.  
Closes December 15.**

**A Place for Us: Vernacular Architecture  
in American Folk Art. The Museum of  
American Folk Art, Eva and Morris  
Field Gallery, Columbus Ave. between  
65th and 66th sts. 595-9533. Closes  
January 5.**

**Drawing the Future: Design Drawings  
for the 1939 New York World's Fair.  
The Museum of the City of New York,  
1220 Fifth Ave. 534-1672. Closes  
January 19.**

**Mixing Messages: Graphic Design in  
Contemporary Culture. Cooper-Hewitt  
National Design Museum, 2 E. 91st St.  
860-6868. Closes February 17.**

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## Rizzoli Bookstores' Top 10

As of September 25, 1996

1. **Constructed View**, Joseph Rosa (Rizzoli, cloth, \$50.00).
2. **Skyscrapers**, Judith Dupre (Blackdog, paper, \$24.98).
3. **Contemporary California Architects**, Philip Jodidio (Taschen, paper, \$24.99).
4. **Feng Shui**, Eva Wong (Random House, cloth, \$28.00).
5. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
6. **Cafes and Coffee Shops**, Martin Pegler (McGraw-Hill, cloth, \$59.95).
7. **The New American House**, Oscar Ojeda (Watson/Guptill, cloth, \$55.00).
8. **STUD: Architectures of Masculinity**, Joel Sanders (Princeton Architectural Press, paper, \$19.95).
9. **El Croquis 74/75**: Frank Gehry (El Croquis, cloth, \$75.00).
10. **Barragan: The Complete Works**, Alvaro Siza (Princeton Architectural Press, cloth, \$60.00).

## Urban Center Books' Top 10

As of September 25, 1996

1. **The New American Ghetto**, Camilo Vergara (Rutgers University Press, cloth, \$49.95).
2. **AIA Guide to New York City, Third Edition**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, \$24.00).
3. **History of Housing in New York City**, Richard Plunz (Columbia University Press, paper, \$21.00).
4. **City of Bits**, W. J. T. Mitchell (MIT Press, paper, \$10.00).
5. **El Croquis 78**: Stephen Holl (El Croquis, paper, \$49.00).
6. **S, M, L, XL**, Rem Koolhaas (Monacelli Press, cloth, \$75.00).
7. **Delirious New York**, Rem Koolhaas (Monacelli Press, paper, \$35.00).
8. **Intertwining**, Steven Holl (Princeton Architectural Press, cloth, \$34.95).
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# Correction

*Oculus* regrets several errors in Susanna Torre's article on the Boyer Report in the September 1996 issue ("Building on Divided Ground?," page 16). The phrase "texte de jour" should, of course, have read "texte du jour." The sentence in the last paragraph with specific recommendations for an integrated curriculum should have read: "Topics should include the profession's responsibility for educating future practitioners and providing equal access to higher levels of training, and academia's responsibility for devising design curricula based on sophisticated levels of integration (to replace outdated a-la-carte design studio offerings)." The final sentence should have read: "It is in their friction about ideas and practices that architectural education and architectural practice remain relevant to one another."

*Oculus* always seeks news of new commissions and completed projects. Even if you don't have a formal press release, or your project is small, please send a short written description of recent work and black-and-white illustrations to *Oculus* News, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

# Awards

□ In September, the AIA New York State announced honor awards for outstanding achievements that "advance the benefits of architecture and the contributions of architects in the built environment of society and their communities." The James William Kideney award went to **I. Donald Weston**, FAIA, of Martyn & Don Weston Architects, Brooklyn, in recognition of his professional leadership. The Matthew W. DelGaudio award was conferred on **David Castro-Blanco**, FAIA, and **Thomas L. Penn** for their leadership in the state association.

Honorary membership in the AIA New York State was conferred upon **Joan Davidson**, president of Furthermore and former commissioner of the New York State Office of Parks, Recreation, and Historic Preservation; **Patricia Manfre-Staab**, business manager and senior associate with the Spector Group; and **Joel Miele, Sr.**, P.E., commissioner of the NYC Department of Environmental Protection and the former commissioner of the Department of Buildings.

The Community Development Award was presented to the Abyssinian Development Corporation of Harlem and Brooklyn Union.

□ The Brooklyn Chapter of the AIA awarded first prize in its Gowanus Canal design competition to a team of architecture students from Parsons School of Design — Soshu Hayashi, Tony Tai, and Priya Varadachary.  
—N.R.

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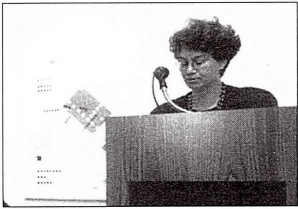
*continued from page 2*

development to offer shopping options that Harlem residents have had to travel elsewhere in the city to find for years. "Retailing is a huge job-entry point, especially for young people. But right now, those opportunities aren't available," Moss said. "Harlem is an island, but it doesn't need to be. Compare it to Lower Manhattan, another hot development area; there's no convenient way to get down there by car. Harlem has far better access. From this standpoint, the area has tremendous regional potential."

Easy access and a ready job pool are two characteristics lacking in many neighborhoods around the country, most of them predominately minority, that have struggled in recent years. Kenneth Lombard, president of Magic Johnson Theaters, hasn't invested in Harlem yet, but his company is making retail and entertainment features a part of similar areas in Los Angeles, Houston, Las Vegas, and Atlanta and is planning one in Jamaica, Queens. "We are trying to increase the overall quality of retail and entertainment that's available to these communities," he explained. They've had success in California, where they convinced a large pension fund that inner-city retail has great potential. The net effect, Lombard said, "is increasing the overall involvement of minorities in their own communities. We've got young people working in the theaters." Lombard's approach places heavy emphasis on inclusion, and it requires a serious commitment on the part of all the players. "You have to come to the table with an understanding that this is to benefit everyone," he said. "We try to work with people who understand our approach. We are proving that economic soundness with some social responsibility goals firmly in mind is the only way to work."

When someone in the audience asked, "What can we do to help push these aims?," Bond reminded architects to "avoid pushing these great rebuilding studies and schemes. The grand oversimplifications often marginalize the neighborhood units that are struggling for cohesion, and that's a grave mistake." Lombard, however, had something much simpler in mind. "Lower your fees," he laughingly pleaded. Robert Geddes, FAIA, came back with: "Sure. Right after Magic Johnson lowers his take." —Kira L. Gould

At the recent George S. Lewis public policy discussion, "Empowerment Zones and Inner City Development"



Carol Clark



J. Max Bond, Jr., FAIA



Mitchell Moss, Kenneth Lombard, and Deborah C. Wright



Jeffrey Murphy, AIA, and Robert Geddes, FAIA

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