

# Oculus

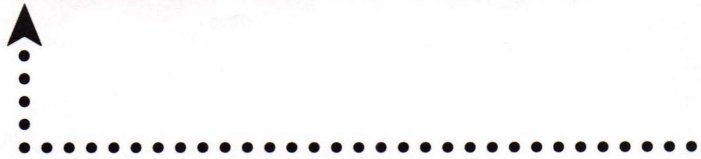
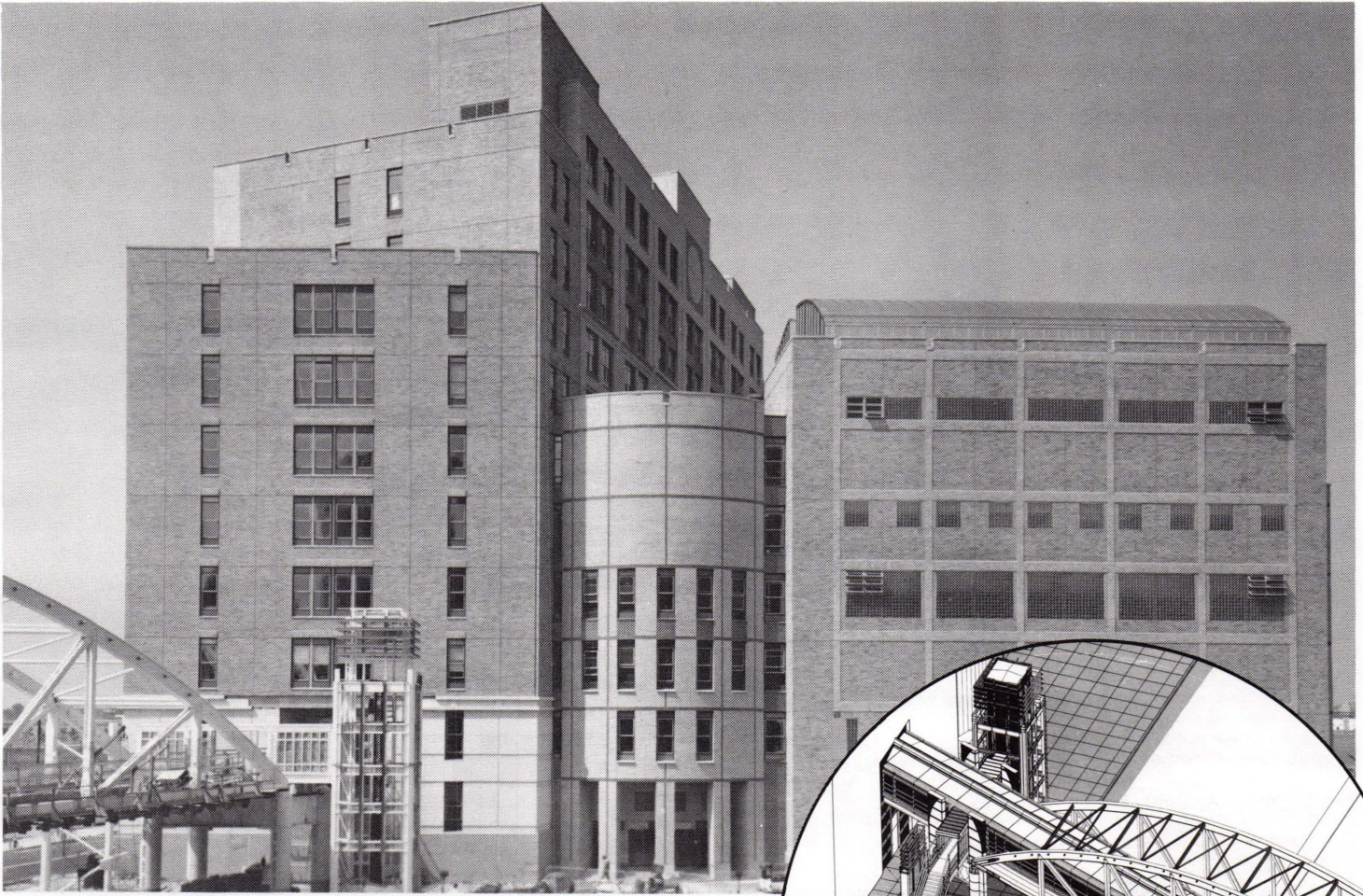
an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 55, no. 3, November 1992



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## Membership Renewal Reminder

Along with the November mail will come your "One Point" AIA membership renewal and dues invoice. In September we advised you of this new billing, but here is just a brief reminder.

You will now pay all levels of AIA dues — New York Chapter, New York State, and National — through the One Point program. Please read the new invoice carefully, fill it out completely, decide on your method of payment, and return it promptly to insure continuation of your membership for 1993.

The method of calculating New York Chapter Sustaining Firm dues will now be the same as for AIA's Supplemental dues. You need only tally your licensed architect partners, associates, and employees once, then note whether they are AIA members or not. Fill in the appropriate spaces on the form, and you are done. (Well, except for the check....)

The change to One Point seriously affects the Chapter's cash flow this fall. Since you would normally have received your Chapter dues invoice in late September, we ask you to be as prompt as possible in payments. If you have any questions, please call the Chapter so that we can assist you in completing your form accurately and quickly. And thank you!

## Becoming a Fellow

Advancement to the **AIA College of Fellows** is granted for significant achievement in various aspects of the profession including design, preservation, education, literature, and service, among others. In order to be considered for fellowship, an architect must have been a member of the AIA for a minimum of ten years and have made significant achievements within the profession. The Chapter's Fellows Committee

is now accepting recommendations for fellowship. Candidates are considered by the committee, which then forwards its nominations to the board. Those nominated by the Chapter submit completed portfolios to the AIA Fellows Jury for consideration. The Fellows Committee recognizes that there are many worthy candidates whose achievements they may not be aware of and therefore encourages all members to bring these candidates to their attention. Firm principals are encouraged to recommend colleagues within their firms who may not have been considered by the committee. Letters of recommendation outlining a member's qualifications should be sent to the Fellows Committee Chair c/o AIA New York Chapter.

## Open Chapter Meeting for Nominations

The Chapter bylaws require an open chapter meeting be held to nominate individuals for election to the Committee on Nominations. At the meeting, nominations are taken from those in attendance. All those nominated are then included on the ballot mailed to voting members.

Members elected to the Committee on Nominations prepare the slate of officers installed at the Annual Meeting. Officers of the Chapter include the president-elect, vice presidents, secretary, treasurer, and directors of the Board of Directors as well as members of the Fellows, Jury for the Medal of Honor and Award of Merit, and Finance committees. Some individuals installed serve for as long as three years and have great impact on the work of the Chapter.

In the spring the committee's nominations are published, after which nominations in opposition may be made by petition. In the instance of an opposition slate there would be an election by mail ballot. ▲

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A Women-Owned Business Enterprise

On the cover: Stuyvesant High along West Street,  
 NYC, by Cooper Robertson and Gruzen Samton  
 Steinglass, with SOM-designed bridge.

PHOTO: PETER MAUSS; TESTO; DRAWING: COURTESY SOM



## SCOOP Suzanne Stephens

### Competitive Edge

Five architecture firms, most of whose principals are in their thirties and forties, have been selected to submit schemes for the design of the new **AIA New York Chapter** headquarters at 200 Lexington Avenue. They are **Anderson/Schwartz Architects**, **Freeman & Pizer Architects**, **Shelton Mindel & Associates**, **Smith-Miller + Hawkinson Architects**, and **Thomas Hanrahan and Victoria Meyers Architects**. The process for the selection of the architect is occurring in two stages. First a selection committee composed of David Castro-Blanco, Lenore Lucey, Wayne Berg, Stanley Abercrombie, Edward Connell, and Mary Jean Eastman screened portfolios submitted by over 40 firms before votes were tallied. In the second stage, in mid-October, **Deborah Dietsch**, **Philip Johnson**, and **Bernard Tschumi** are to select the winning firm from the conceptual designs each of the finalists prepare. (The winning scheme will be announced in next month's *Oculus*.) The presentation boards were limited to 30 inches by 40 inches, and the firms are each being reimbursed \$1000. The budget is low — \$100,000 — but the Chapter is hoping to get paint, finishes, furniture, and fixtures donated....**Weiss/Manfredi Architects** won the competition for the design of **Olympia Fields Park**



Olympia Fields Park, Weiss/Manfredi

in Olympia Fields, Illinois, for which there were 228 entries. The program calls for designing a 20-acre park in the Chicago suburb and preserving a late-nineteenth-century barn, farmhouse, and milkhouse for

a community center, administrative center, and concessions pavilion. The landscape design, expected to go into construction in two years, is intended to acknowledge the changing geological character of the area through history — even back to the Ice Age....The winner from a short list of architects interviewed to renovate Terminal One at **JFK** airport will be selected sometime this month. **William Bodouva**, **DMJM** with **KPF**, **HOK**, and **TAMS** are the four architectural and engineering firms or teams shortlisted for the 630,000-square-foot project. The terminal will house a group of airlines including Lufthansa, Japan Airlines, Air France, Iberian Airlines, and Korean Air for the building, which will be on the former Eastern site. While the **Pei Cobb Freed** master plan was stopped in 1990, the roads they planned are being followed by the Port Authority engineers, and the air control tower — the tallest in the world — is nearing completion....**Der Scutt** won out over **Swanke Hayden Connell**, **Brennan Beer & Gorman**, and **Edward Durell Stone** for the commission to renovate five buildings in Westchester County, New York, all owned by the **Principal Mutual Life Insurance Company of Iowa**. The buildings' total size exceeds one million square feet.... The **Buell Center for the Study of American Architecture** at Columbia University finally has a new director, **Richard Buford**. Buford is the third director, after Robert Stern and Gwen Wright, to attempt to give the Center a stamp and direction since it was founded almost ten years ago. Before his appointment, Buford was director of the New York office of Metropolitan Structures, director of real estate development at the University of Pennsylvania, managing trustee and president of the South Street Seaport Museum, vice president of Uris Buildings Corporation, and executive director of New York's Department of City Planning.... **Steven Holl and Associates** was selected as architect for the partial

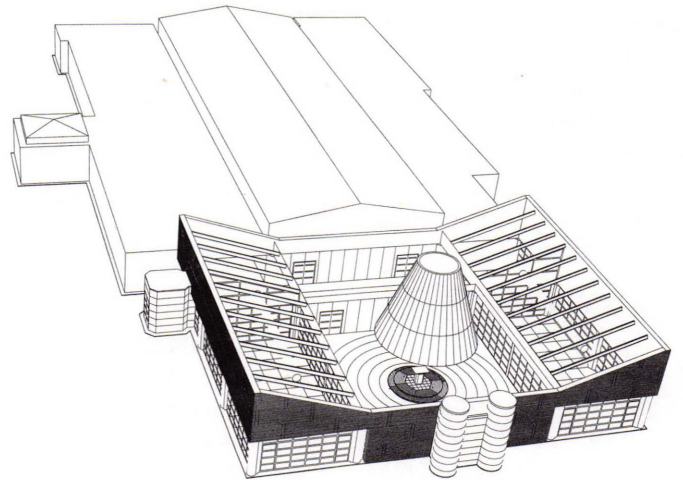


DOROTHY ALEXANDER

Steven Holl

renovation of the Jerome S. Greene Hall, **Columbia University's Law School** building at 116th Street and Amsterdam. The short list reportedly was down to two — **Holl** and **Margaret Helfand** — before the final decision, and had been pared from a list that included Thomas Hanrahan and Victoria Meyers, James Stewart Polshek, Richard Dattner, and Platt and Byard. The program is still being established, but so far it calls for redesigning the main entrance to 116th Street — originally intended by Harrison & Abramovitz in 1963 to be the upper level terrace. Unfortunately the current plans don't call for redesigning the banal exterior....

designed building. And it is doing the office for **Hearst Publications' Esquire** and **Colonial Homes** magazines at 250 West 55th Street. Meanwhile, the firm is also designing part of the mixed-use recreational project called **Chelsea Piers**, including a public park and marina to extend between 18th and 23rd streets....**Conklin Rossant Architects** is working on a 1,400-square-foot sanctuary and classrooms for **Briarcliff Manor Congregation Sons of Israel** in Briarcliff Manor, New York. The addition is of aluminum, glass, and brick, plus a stainless steel-clad cone over the bema and stainless steel cylindrical enclosures for the ark and the entrance. It is expected to be finished in March 1993....The firm of **Thanhauser & Esterson**, formed in 1988, is designing the new visitors' center for New Jersey's **Greenbrook Sanctuary**. The Sanctuary, a private membership preserve of 165 acres, is just north of the George Washington Bridge on the New Jersey Palisades. The



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

### On The Boards

Currently **Swanke Hayden Connell** has something of a lock on the interior design for publishing houses: it is designing interiors for **Bertelsmann Corp** (owners of Bantam, Doubleday, and Dell) at 1540 Broadway in the new SOM-

Palisades Nature Association, which is proceeding under the auspices of the Palisades Interstate Park Commission, wanted the building to fit in closely with the natural environment. Hence the 1,000-square-foot, elongated structure proposed by the



architects is bound by a stone wall on one side and an undulating glass wall on the other. Charles Thanhauser was recently with the

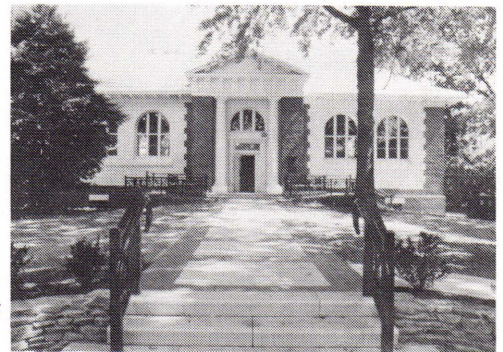
suffrage movement. It has recently begun a \$2 million capital improvement campaign and was just awarded \$281,000 from the Times

New Jersey. The 150,000-square-foot structure will be sheathed in cast stone and granite cladding. As if bowing to the days when reading rooms came in the shape of rotundas (such as the Library of Congress and the one in the British Museum), David

Childs and his design team have created a domed rotunda to anchor the corner and signify the presence of Seton Hall's reading room.

### New Work On Foreign Soil

As **Eric Kuhne**, an architect and planner with an office in New York, discovered, Australia offers unexpected opportunities. Kuhne went to Australia to lecture in 1990. Following that stint, he was asked to



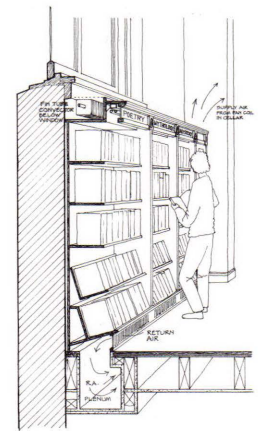
Tottenville branch library, Stephen Weinstein/John Ellis & Assoc.



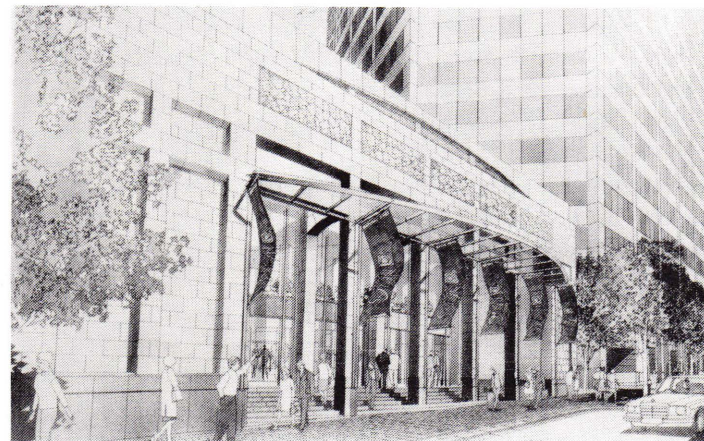
Library, Seton Hall, West Orange, N.J., SOM, New York

Grad Partnership, while Jack Esterson was an associate at R. M. Klimont & Frances Halsband Architects....Even if cigarette smoking is down, **Philip Morris** is expanding. Ten years after **Herbert Beckhard Frank Richlan & Associates** and **CRS Sirrino Engineers** designed a manufacturing plant for the company in Concord, North Carolina, the same team is designing a 652,000-square-foot expansion. The concrete structure will have manufacturing and training facilities, conference rooms, and administrative space....**Bonnie Roche** was just awarded the commission to renovate **Town Hall** at 123 West 43rd Street. The hall, which was designed by **McKim, Mead &**

Square Public Purpose Fund, administered by Community Board 5, the UDC, and the EDC, to get the restoration underway. Although the building was renovated in 1984, it needs a new marquee, new interior paint, carpeting, and elevators for



HVAC, stacks, Tottenville



Civic design, Darling Park, Sydney, Eric Kuhne & Assoc.

Kuhne's approach is not too corporate: he plans on using timber for the floors of the tower lobby and for the elevators....**KPF** still finds opportunities are plentiful in Asia. It is designing a 550,000-square-foot **office building in Taichung, Taiwan**, a resort hotel and casino of about 1.5 million square feet for **Land's End/West Island Resort** in Hainan, the **People's Republic of China**, and a 560,000-square-foot, 24-story, two-tower **apartment complex in Jakarta, Indonesia**. A deluxe **hotel development** at Jalan MH Thamrin in Jakarta, Indonesia, is also being started up again, after being on hold. The project includes a 550-room hotel and 20-story residential tower....

### Just Finished

**Ronette Riley** has recently designed offices for two firms in the Lipstick Building at 885 Third Avenue, for which she was project architect while at Johnson/Burgee. One is 12,600 square feet for Morgan Grenfell Capital Management, and the other 7,000 square

feet for the impaired....**Peter Marino + Associates** is renovating a 565-square-foot reading room for the Oriental Division of the **New York Public Library** at 42nd Street. Marble, oak, cork, and ornamental metal and bronze are the materials being used in the job, which is to be completed this fall and will include new lighting and a curator's desk....**Skidmore, Owings & Merrill** of New York and **M. Alieri & Co.**, a real estate development company, are currently working on the design of the new **Walsh Library at Seton Hall University** in West Orange,

give some seminars to the staff of Lend Lease Development, a firm undertaking a major waterfront development in Sydney called **Darling Park** with Toyo Real Estate Co. and Nomura Real Estate Co. Kuhne's seminars won him the job as "civic space consultant" for the design of the ground floor spaces, inside and out, including the lobby of a tower and plazas and open parks along the 650-foot-long waterfront. This did not please the architect, Harry Seidler, who quit after designing one of the three towers for the complex. So far



Eric Kuhne

**White** in 1921, was founded by the League for Political Education, which was active in the women's



feet for the law firm of Baker & Botts. Also finished are law offices for the British firm of Wilde Sapte in



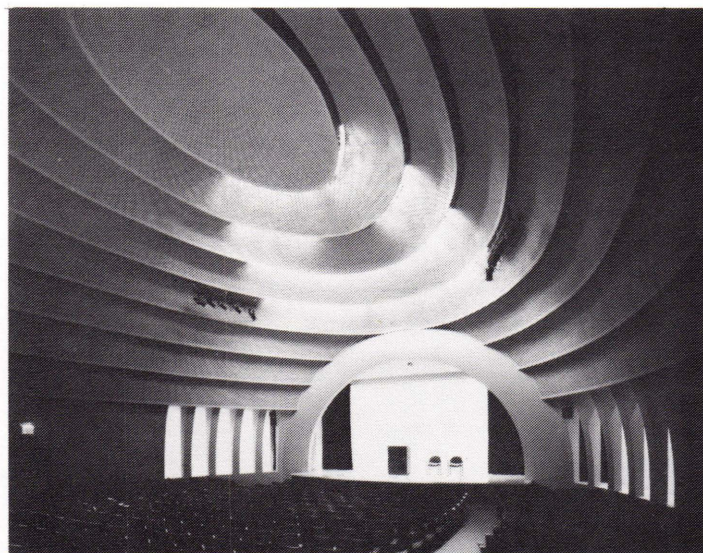
Ronette Riley

the tower SOM just completed on top of the old post office at 450 Lexington Avenue....The rehabilitation and restoration of the **Tottenville Branch Library** in Staten Island, by **John Ellis & Associates** for the New York Public Library system, called for restoring the brick- and stucco-walled library that was originally designed in 1901 by Carrere and Hastings. Ellis has included air conditioning and updated heating and ventilating on this go-round, as well as making the building accessible for the handicapped. As Ellis explains, fitting the air conditioning into the building was complicated. He didn't want ducts to go through the building's trusses, so to provide a/c he put a chiller and fan coil units in the cellar to blow conditioned air from four key locations there upward through ducts concealed in the shelving. The firm also removed the radiators that had taken up shelf space and placed fin tube radiation above the shelves but still below the windows. The return air goes into a plenum in the base of the shelving and returns to the cellar. Ellis, incidentally, is in charge of developing the master plan for **Gustav Stickley's Craftsman Farm** in Parsippany, New Jersey, and he is currently co-authoring a book with Elaine Ellis on the American Arts & Crafts Movement....**Steven J. Gottesman** has just renovated a nineteenth-century brownstone in Harlem, at 219 West 137th Street near Striver's Row, as a **home for the developmentally disabled**. The house provides bedrooms, lounges, a

living room, dining room, nurse's station, and other support space for 14 adults in a program sponsored by the NYS Office of Mental Retardation and Developmental Disabilities. Gottesman kept the the house's splendid interior oak paneling and trim in the vestibule and other public spaces....

## Open For Business

**Rolf Ohlhausen** of Prentice & Chan, Ohlhausen recently renovated the **John Tishman Auditorium** at the **New School for Social Research** on 66 West 12th Street. The auditorium, renamed for the donor whose firm, Tishman Construction, provided necessary services, was originally designed in 1929 (as was the school building) by



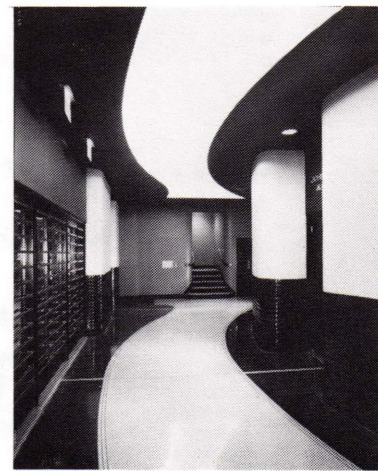
Tishman Auditorium, The New School, Prentice & Chan, Ohlhausen

**Joseph Urban**, the Viennese architect and set designer. Urban's attempt at creating a building with International Style tendencies, including the egg-shaped auditorium seemingly inspired by Gropius's Total Theater project of 1927, was not warmly received by two critics when the school opened in 1931. **Edmund Wilson**, writing in *The New Republic*, called the theater "a gray oval igloo-like cave with a concave ceiling of concentric ovals within which a strange subdued light glows." **Philip Johnson**, in *The Arts* magazine, said

that "the design of the Auditorium is as arbitrary as the facade. Its egg shape is not determined by acoustical requirements, for after the original design was completed it was found necessary to specify perforations in the concrete dome for this very purpose."

Actually the dome was created of concentric rings of plaster lattice. It was an eggshell white for so many years, that was assumed to be the original color. However, because of the allusion to a gray color in the reviews, Ohlhausen took 67 paint samples from the ceiling and walls. He found that it had once been eight shades of gray, getting progressively lighter as the rings rose upward. Urban also introduced slivers of terra-cotta red to emphasize certain

with the video and acoustical systems, Ohlhausen expanded the stage, taking it back to a size close to one Urban had originally planned. The lobby was also renovated, with original terra-cotta and other colors



Lobby, New School, P & C, O

brought back. Even the fluorescent fixtures in the cove of the lobby ceiling were replaced with point lights to create a smooth wash, and horizontal stainless steel bars have been installed on the doors to the lobby. All in all, the look is as smooth and streamlined as the original by Urban. While Urban remained better known for his sets for the Metropolitan Opera and his Spanish-Moorish fantasy, *Mar-a-Lago*, the Palm Beach house of Marjorie Merriweather Post, than for the New School, the renovation has only heightened its modernist appeal.

Critics may have thought it was too illusionistic then, but its illusions seem more necessary now: perhaps it's because there are too many shoe box, multiplex theaters.

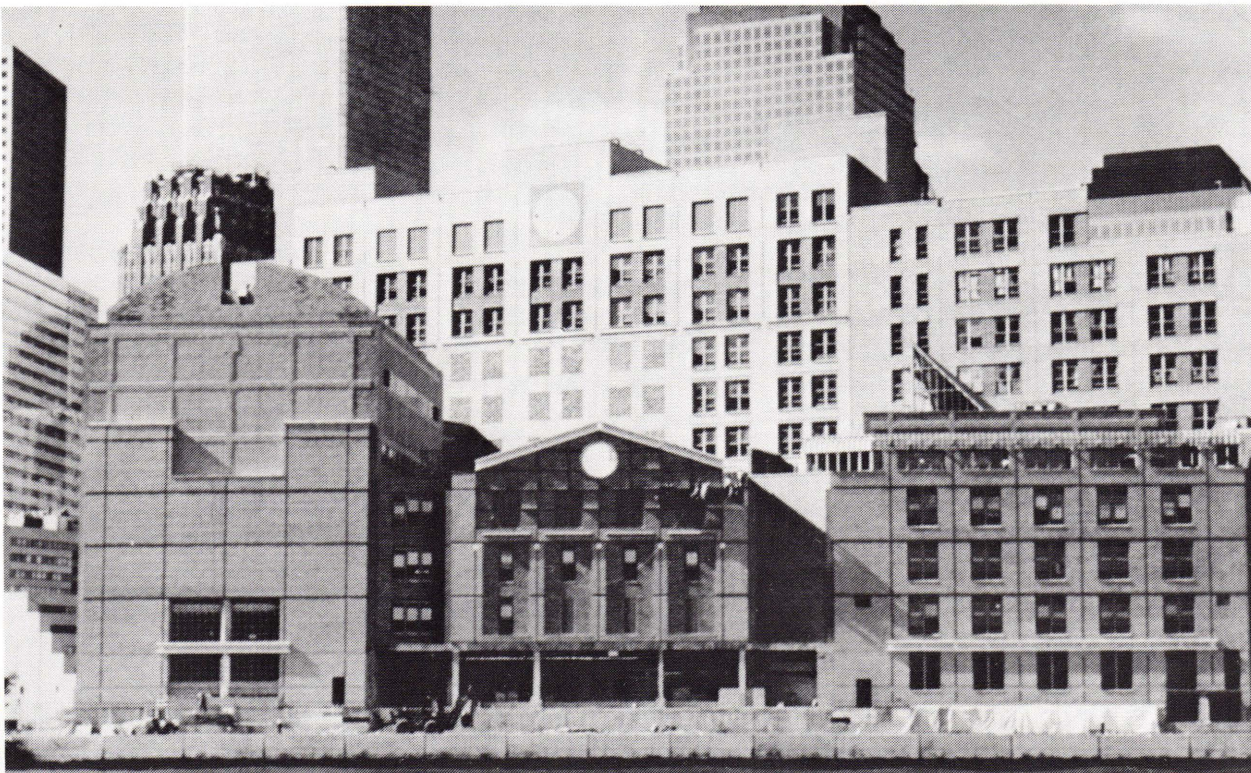
changes in planes. There were other changes, more subtle in nature, as well: in addition to upgrading and updating the heating, ventilating, and air conditioning systems along





*Old Stuyvesant High at First Avenue and 15th Street*

# Stuyvesant High School of Science



*New Stuyvesant High, elevation facing north away from Battery Park*

PHOTO: PETER AMADIO/PTD



# Stuyvesant High School

just moved into a new  
state-of-the-art building

at Battery Park City. But do the  
architectural ambitions  
match the educational ones?

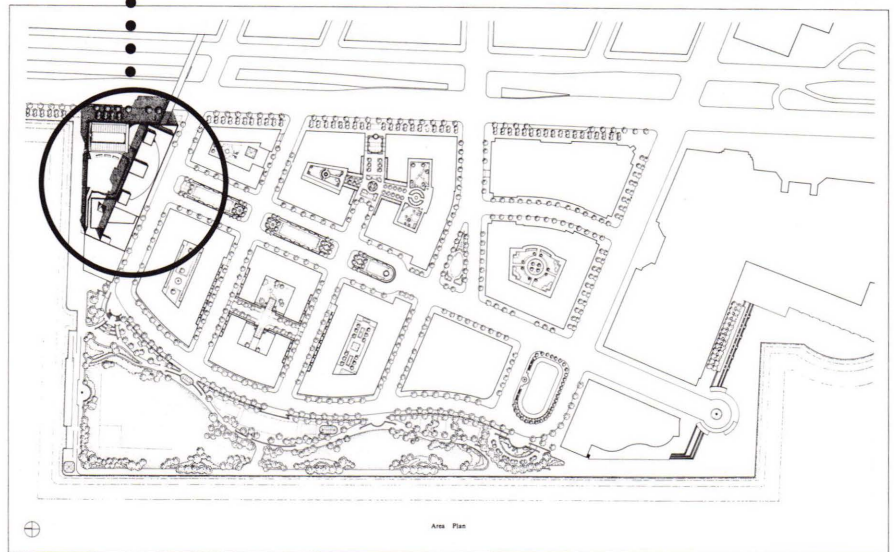
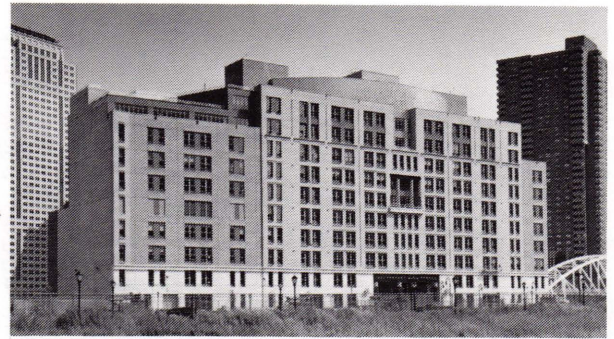
by Peter Slatin

Commanding a point that might have stood the British army well during the Revolutionary War — if only the land had been there — the new Stuyvesant High School of Science is the tricornered hat of Battery Park City. On its 1.5-acre triangular site at the northern edge of the landfill, the ten-story, 400,000-square-foot school dominates its surroundings more by default than by its architectural presence.

From where it sits on heavily trafficked West Street across from the drab, gray face of the Borough of Manhattan Community College, the building will continue to stand out until the real estate market changes. Only then will it be possible to develop both the 28-story apartment tower planned to be affixed to the school's blank western facade and the barren grid of Battery Park City that stretches south of the school's grand entrance to the World Financial Center along Chambers Street. But filling in this urban cavity might make the school stand out even more. Stuyvesant appears as a collection of buildings — school, warehouse, theater, industrial plant — pushed together to form a variegated urban block, a downtown-in-a-school. Tentative ornamental pastiches meant to differentiate each component's function, combined with the uniformity of color, instead draw attention to the building's bulk. The assemblages exhibit a stagginess that overshadows the attempt to create a genuine urban form.

Stuyvesant pushes everybody's buttons, for it is loaded with great expectations that grow out of both its now notorious price tag of over \$150 million and the school's exceptional student body. (Its 2,700 members — a number that will gradually be increased to 3,000 — are selected through testing and strict academic criteria and are widely acknowledged to be among the city and nation's most gifted students.) The architects, Cooper Robertson & Partners, with Gruzen Samton Steinglass as associate architects, as well as officials at the Board of Education and the Battery Park City Authority, are scrambling to explain the cost or at least to put it in a context that will make it easier to swallow.

The Battery Park City Authority, which leases the land to the city for \$1 a year, was not allowed to contribute to construction costs. These were drawn entirely from New York City capital funds. According to Alex Cooper, the final cost of construction came to around \$101 million. The officials constantly paint the substantial remainder as being outside of the cost of building Stuyvesant, yet they concede that it comes from the same city pot and belongs to the project's total development



*Stuyvesant High, entrance, Chambers Street, top; and site plan with projected Battery Park City North residential area, bottom*

cost. This sum, which varies from an added \$47 to \$52 million, depending on the source, includes soft costs — i.e., fees for a vast array of consultants, site surveys, engineers' reports, salaries for Battery Park City personnel (who, says a BPCA staffer, "took an intense interest in the project"), insurance, security, and start-up. As for the hard construction cost, which comes to \$250 per square foot, it is not astronomically above School Construction Authority projections of \$214 and \$218 per square foot for two high schools now in construction. However, one does have to ask whether the city got enough architecture for its money or just a collection of sophisticated laboratories and classrooms.

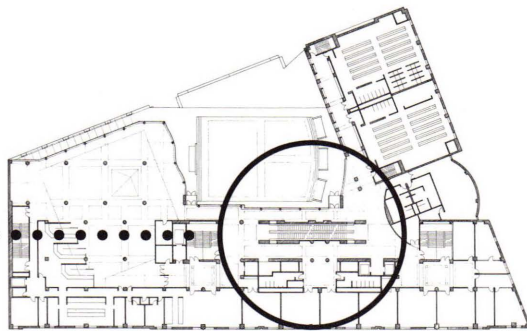
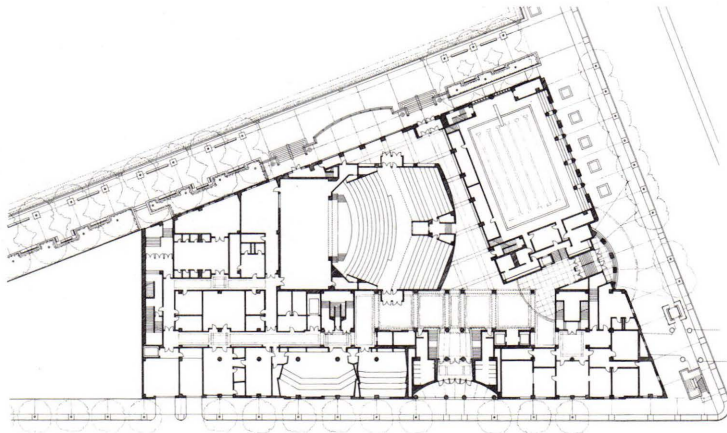
The Board of Education typically requires schools to include 115 square feet per student, and for Stuyvesant's projected population of 3,000 that means 345,000 square feet. Because the site's small footprint dictated a high-rise solution, Cooper was able to persuade the BOE to raise the standard allowance to 135 square feet, giving him more floor space for the vertical circulation system that determines the layout of the ten-story building.

Then, because Stuyvesant is Stuyvesant, the electrical budget was high. "You have to look at what it is," says Cooper, "a math and science building." He adds that the school is "literally wired better than most businesses or colleges." Guessing that the electronic outlay comprises 40 percent of the construction budget, Cooper points out that two state-of-the-art computer labs supplement CAD, telecommunications, energy, and robotics workshops. Every classroom can be wired into the network, which feeds into the New York State, BOE, and New York public libraries.

#### Credits:

Stuyvesant High School of Science  
Battery Park City, New York, New York  
Owner: New York City Board of Education  
Developer: Battery Park City Authority  
Architects: Cooper, Robertson & Partners,  
Architect; and Gruzen Samton Steinglass,  
Associate Architect  
Structural Engineer: Severud Associates  
Mechanical Engineer: Cosentini Associates  
Construction Manager: W.J. Barney/M & T  
Construction Managers





*Ground floor plan, top; fifth floor plan, middle; photo of double floor escalators, bottom*

Another budget-fattener was the \$18 million furniture and equipment cost, which includes not only standard school furniture but also the intricate custom cabinets and workstations that await future scholarship winners in the ultrasleek biology, physics, and chemistry labs on the seventh, eighth, and ninth floors. Cooper points to these labs as an investment by the Board of Education. “We developed new prototype layouts for the Board of Ed’s laboratories. What they got is a whole new book of layouts.”

According to Tim Schmiderer, the project manager for Gruzen, the classrooms — many of which were tailored by Board of Ed staffers to specific department and teacher requests — are not prototypical. “Our mandate was to take existing layouts and bring them up-to-date. Those standards have applied for 20 or 30 years, although they are constantly being modified.”

One facet that continues to add cost and headache to the project is the still-unfinished Tribeca Bridge. This single-span steel bridge crosses West Street at the north side of its incredibly busy intersection with Chambers, where students are funneled into a second-story corridor. Painted white, the 250-foot bridge appears to have been dropped into place from elsewhere and neither blends into nor interacts with the school facade. The Skidmore, Owings & Merrill design was supposed to cost \$8 million but is already at \$11 million and rising. Community Board 1, whose constituents will eventually have access to the school’s excellent gym facilities, pool, and auditorium during off hours, was initially opposed to the bridge and is withholding judgment until it is completed, probably sometime early next year.

With the addition of Stuyvesant High, Chambers Street becomes an extended campus. The new high school joins P.S. 234, designed by Richard Dattner and completed in 1988, and the Borough of Manhattan Community College. But the streetscape abruptly ends at West Street, where the landfill takes over. North End Avenue, the main boulevard of this unbuilt city, feeds directly into the school’s ceremonial entrance on Chambers Street. This illusion of ceremony, which takes advantage of the symmetry of the ten-story facade fronting Chambers Street, is humbled by the bluntness with which the bridge — the school’s real entrance — has been stuck onto the school’s West Street face.

The West Street elevation stretches north in three distinct blocks of slightly varying tan brick. The corner of the academic tower steps back at the eighth floor in an oblique angle that counters the northwestern thrust of West Street, and the whole tower dips abruptly to accommodate an off-center tubular hinge housing dance studios, student lounges, and a stairwell. This hinge is joined to the six-story athletic wing (dubbed “the vertical club” by those familiar with the project) whose flat facade, inlaid with rectangular assemblages of glass block, contains two double-height gymnasiums, locker rooms, and the swimming pool. (The Army Corps of Engineers refused to permit the builders to fill in an old sewage outflow ditch on the pool site, so the pool had to be suspended over the ditch.)

The north elevation veers sharply toward the river, facing up the West Side. As along West Street, three building forms are tied together in the facade, anchored

PETER MARIS/STRO



**NOVEMBER**

# **AIA New York Chapter Committee Meetings**

<b>3</b>	<b>6:00 pm</b>	Leadership Alliance
<b>4</b>	<b>6:00 pm</b>	Public Architects
<b>9</b>	<b>6:00 pm</b>	Housing
	<b>6:00 pm</b>	Marketing & Public Relations Corporate Architects
<b>12</b>	<b>6:00 pm</b>	Minority Resource
<b>17</b>	<b>12:00 pm</b>	Professional Practice
	<b>5:30 pm</b>	Health Facilities
	<b>6:00 pm</b>	Historic Buildings
<b>19</b>	<b>6:00 pm</b>	Building Codes
<b>23</b>	<b>6:30 pm</b>	Learning By Design: NY
<b>24</b>	<b>4:30 pm</b>	Health Facilities
	<b>6:00 pm</b>	Computer Applications

Please confirm meeting times and locations by calling AIA New York  
Chapter Headquarters at 838-9670



Come and hear  
Portzamparc, Tschumi  
and Van Zanten!

AIA New York Chapter

# November 1992

## 2

Monday  
LECTURE

**New Structural Steel Systems.** Given by Neil Wexler. Sponsored by the Steel Institute of New York. 5:30 pm. McGraw-Hill Auditorium, 1221 Ave. of the Americas. 697-5553.

## 3

Tuesday

**AIA NEW YORK CHAPTER EVENT**

**Open Chapter Meeting for Nominations.** The Urban Center, 457 Madison Ave. 838-9670.

## 4

Wednesday  
LECTURES

**Repossessing History.** Given by members of REPOhistory, creators of the Lower Manhattan Sign Project. Sponsored by the New-York Historical Society. 6:30 pm. 873-3400, ext. 246. Admission is free.

**The Late Villas of Andrea Palladio.** Given by David Garrard Lowe. Sponsored by the New York School of Interior Design. 4:00 pm. 155 E. 56th St. \$5.

TOUR

**The City and Surroundings: Gracie Mansion and Environs.** Given by Prof. Andrew Scott Dolkart. Sponsored by the 92nd St. Y. 9:45 am. 996-1100. \$15.

## 5

Thursday  
LECTURES

**The City Transformed: The European Roots of Art Deco, 1900-1910.** Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue. 164 E. 68th St. 996-1100.

## 10

Tuesday  
TOUR

**Inside/Outside/On Stage.** Sponsored by Architecture on Stage. 9:00 am. Reservations 865-6949.

## 11

Wednesday

**AIA NEW YORK CHAPTER EVENT**

**Surviving in the Nineties.** Presentation by Gene Kohn of Kohn Pederson Fox, P.C. Sponsored by the AIA New York Chapter Marketing and Public Relations Committee. 8:00 am. The Urban Center, 457 Madison Ave. Reservations 718-291-1448. \$12 committee members.

LECTURE

**Double Dutch.** Given by Robert E. Somol. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

PROGRAM

**AIDS in the Workplace.** Sponsored by the Society of Architectural Administrators. 6:00 pm. 1251 Ave. of the Americas, 45th Floor. Reservations 489-4747. \$15 (\$10 AIA members).

## 12

Thursday

**AIA NEW YORK CHAPTER EVENT**

**Architects: Training, Practice, and Product.** Sponsored by the AIA New York Chapter Leadership Alliance Committee. 838-9670.

LECTURES

**Beautiful Houses, Polished People: How Gentility Transformed the American Environment.** Given by Richard L. Bushman. Sponsored by the New-York Historical Society. 6:30 pm.

### DEADLINES

#### NOVEMBER 3

Registration deadline for Designing New York: Underground New York Competition addressing Grand Army Plaza, Brooklyn, and Brooklyn Bridge Station, Manhattan.

#### NOVEMBER 15

Application deadline for American Academy in Rome's 1993/94 Rome Prize fellowship competition. Applications may be obtained by writing to the Fellowships Coordinator, American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508, or by telephone at 517-4200. Please specify field of interest.

#### DECEMBER 4

Nomination deadline for the AIA/AAF Minority/Disadvantaged Scholarship, open to high school seniors and college freshmen. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20065-5292, 202-626-7511.

#### DECEMBER 30

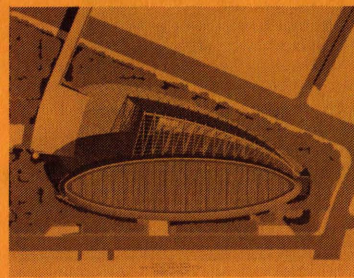
Application deadline for the 1993 Rudy Bruner Award for Excellence in the Urban Environment. Contact the Bruner Foundation, 560 Broadway, New York, NY 10012, 334-9844.

PULL OUT  
&  
PIN UP

## 16

Monday  
LECTURE

**Paris: Axes of Power and the Power of Axes.** Given by David Van Zanten. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.



Nara Convention Hall, MoMA, through Nov.

## 17

Tuesday

**AIA NEW YORK CHAPTER EVENTS**

**Making the Most of Your Professional Liability Insurance.** Sponsored by the AIA New York Chapter Professional Practice Committee. 12:00 noon. AIA Members Gallery, 457 Madison Ave. 838-9670.

**Design Exam Discussion Panel.** Sponsored by the AIA New York Chapter Associate/Intern Committee. 6:30 pm. The Urban Center Galleries, 457 Madison Ave. 838-9670. \$10 (\$5 Associate/Intern members).

LECTURE

**Casitas: Metaphors of Place and Culture.** Given by Luis Aponte-Pares. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. Reservations 860-6868.

## 18

## 23

Monday  
LECTURE

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

## 24

Tuesday

**AIA NEW YORK CHAPTER EVENT**

**Hotels and Hospitality: The Disney Hotels of Robert A. M. Stern Architects.** Sponsored by the AIA New York Chapter Health Facilities Committee. 6:00 pm. The Urban Center Galleries, 457 Madison Ave. 838-9670. \$10 (\$5 Chapter members and students).

LECTURE

**Phyllis Bronfman Lambert.** Sponsored by the Americas Society. 5:30 pm. 680 Park Ave. Reservations 249-8950.

## 26

Thursday  
LECTURE

**Gender Architecture Modernity: Works in Progress.** Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 854-3414.

## December

## 1

Tuesday  
EXHIBIT

**Designing New York Charrette Projects.** National Institute for Architectural Education, 30 W. 92nd St. 994-7000. Class 1000-00



110. **Juan Navarro Baldeweg: Current Work.** Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$5.

**Gender Architecture Modernity: Works in Progress.** Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 854-3414.

#### SEMINAR

**Workshop in Contemporary Design: Mythology—Roland Barthes.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$75 (\$30 students).

## 6

Friday

#### AIA NEW YORK CHAPTER EVENT

**A City of Neighborhoods: Architecture and Community in the Classroom.** Sponsored by AIA New York Chapter Learning By Design Committee. 838-9670. Continues November 8.

#### EXHIBIT

**Stanford White's New York.** Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes December 2.

## 7

Saturday  
SEMINAR

**What's New for Old Buildings.** Sponsored by Brownstone Revival Committee and New York Landmarks Conservancy. 1860 Friends Meeting House, 15th St. near 2nd Ave. 675-0560. \$75.

## 9

Monday  
LECTURE

**Robin Evans: Persistent Breakage.** Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. 980-3767. \$5.

#### EXHIBIT

**Luis Barragan: The Architecture of Light, Color, and Form.** Columbia Graduate School of Architecture, Planning, and Preservation, 400 Level Gallery, Avery Hall. 854-3414. Closes December 12.

873-3400, ext. 240. \$7.

**The City Transformed: The European Roots of Art Deco, 1910-1925.** Given by Barry Lewis.

Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

**Gender Architecture Modernity: Works in Progress.** Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 854-3414.

#### SEMINAR

**Workshop in Contemporary Design: Deconstruction—Jacques Derrida.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$75 (\$30 students).

## 13

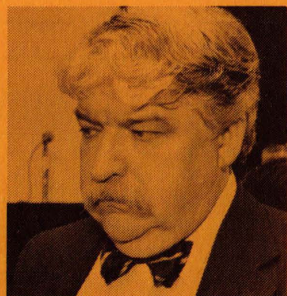
Friday  
CHARRETTE

**Designing New York: Underground New York.** Sponsored by the National Institute for Architectural Education and Parsons School of Design. Registration 924-7000. \$25 (\$15 students).

## 14

Saturday  
LECTURE

**Subways of the World.** Given by Sigurd Grava. Sponsored by the New York Transit Museum. 2:00 pm. 130 Livingston St., Brooklyn. Reservations 718-330-5839. \$6.



Sigurd Grava lecture, Nov. 14

#### JANUARY 11

Application deadline for the Brick in Architecture Awards Competition. Contact the American Institute of Architects awards department or the Brick Institute of America.

#### CONTINUING EXHIBITIONS

*1992 Prizewinners Exhibition.* National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes November 6.

*Design New York: The Ideas.* Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes November 10.

*Modern Design, 1890-1990.* Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes November 22.

*Preview: The Nara Convention Hall International Design Competition.* Museum of Modern Art, 11 W. 53rd St. 708-9400. Continues through November.

*The Imagined and Real Landscapes of Piranesi.* Columbia Graduate School of Architecture, Planning, and Preservation, Arthur Ross Architecture Gallery, Buell Hall. 854-3414. Closes December 8.

*New American Ghetto.* Columbia Graduate School of Architecture, Planning, and Preservation, 100 Level Gallery, Avery Hall. 854-3414. Closes December 12.

*Alexander Jackson Davis (1803-1892),* American Architect. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes January 24.

*Architectural Drawings: The Interborough Rapid Transit System.* The New York Transit Museum, 130 Livingston St., Brooklyn. 718-330-5839.

#### LECTURE

**The Electronic Roof; the Inhabited Bridge; on the Dissecting Table.** Given by Bernard Tschumi. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

#### SEMINAR

**Designing Brick for the 21st Century.** Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

## 19

Thursday  
LECTURES

**The City Transformed: Buildings of New York Art Deco, 1925-1940.** Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

**Gender Architecture Modernity: Works in Progress.** Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 854-3414.

**Around Verona.** Given by Paul Heyer. Sponsored by the Gallery of the New York School of Interior Design. 6:00 pm. 155 E. 56th St. \$5.

#### SEMINAR

**Workshop in Contemporary Design: Disciplines of Design—Michel Foucault.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$75 (\$30 students).

## 20

Friday

#### AIA NEW YORK CHAPTER EVENT

**A City of Neighborhoods: Architecture and Community in the Classroom.** Sponsored by AIA New York Chapter Learning By Design Committee. 838-9670. Continues November 22.

## 21

Saturday  
EXHIBIT

**Dagmar Richter: Berlin-Los Angeles.** Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 24.

## 2

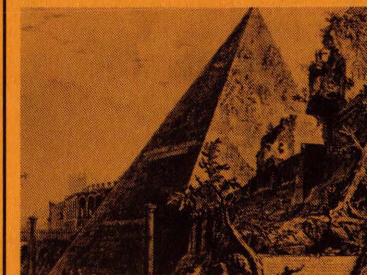
Wednesday  
LECTURES

**Legacy of Luis Barragan.** Given by Kenneth Frampton. Sponsored by Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

## 3

Thursday  
SEMINAR

**Workshop in Contemporary Design: Theory and Practice—Three Graphic Designers.** Sponsored by the Cooper-Hewitt Museum. 6:30 pm. Park East Synagogue, 164 E. 68th St. 860-6868. \$15. (\$5 students).



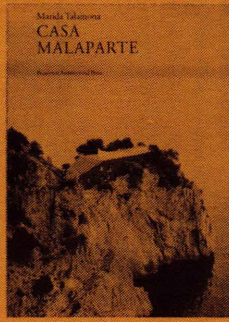
Piranesi, closes Dec. 8

Send *Oculus* calendar information to AIA New York Chapter, 457 Madison Avenue, New York, NY 10022.

*Oculus* welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing a week before the first of the month for the following issue.

Because of the time lag between when information is received and when it is printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.





## Urban Center Books' Top 10

As of September 29, 1992

- 1. Changing New York: The Architectural Scene**, Christopher Gray (Dover, paper, \$9.95).
- 2. Guide to New York City Landmarks**, Andrew S. Dolkart (The Preservation Press, paper, \$6.95).
- 3. Variations on a Theme Park: The New American City and the End of Public Space**, ed. Michael Sorkin (Noonday/Farrar, Straus & Giroux, cloth \$30.00, paper \$15.00).
- 4. Transmission Towers on the Long Island Expressway**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
- 5. Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$29.95).
- 6. Cyberspace**, Michael Benedikt (The MIT Press, cloth \$27.50, paper \$15.95).
- 7. America**, Jean Baudrillard (Verso, cloth \$29.50, paper \$18.95).
- 8. Exquisite Corpse**, Michael Sorkin (Verso, cloth, \$34.95).
- 9. The Sphinx in the City**, Elizabeth Wilson (University of California Press, cloth \$35.00, paper \$14.00).
- 10. Edge City: Life on the New Frontier**, Joel Garreau (Doubleday/Anchor Books, paper, \$12.00).

## Rizzoli Bookstores' Top 10

As of September 24, 1992

- 1. Classic English Interiors**, Henrietta Spencer-Churchill (Rizzoli, cloth, \$37.50).
- 2. Richard Meier, Architect, Volume 2**, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$64.00, paper \$40.00).
- 3. Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$65.00, paper \$40.00).
- 4. The American Houses of Robert A. M. Stern**, Clive Aslet (Rizzoli, cloth, \$75.00).
- 5. Casa Malaparte**, Marida Talamona (Princeton Architectural Press, paper, \$14.95).
- 6. The Architectural Uncanny**, Anthony Vidler (The MIT Press, cloth, \$25.00).
- 7. Pamphlet Architecture #13: Edge of a City**, Steven Holl (Princeton Architectural Press, paper, \$9.95).
- 8. Pratt Journal of Architecture, On Making: Volume 3** (Rizzoli, paper, \$17.50).
- 9. Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, cloth \$50.00, paper \$35.00).
- 10. The Architecture of Mott B. Schmidt**, Mark Alan Hewitt (Rizzoli, cloth \$50.00, paper \$35.00).



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by the massive flank of the athletic wing. In the center is the four-story auditorium wing, the most dressed-up piece of the puzzle, which announces its identity as a place of entertainment with two short, curving stairs below and a grandiose tympanum above.

The five-story shop wing completes the triangle, adjoining the theater wing and backing into the academic tower to present a blank wall to New Jersey. It is a straightforward industrial annex that stands on its own more strongly than the rest of this huge assembly. Looming over it is the broad backside of the academic tower, which reads as a separate entity.

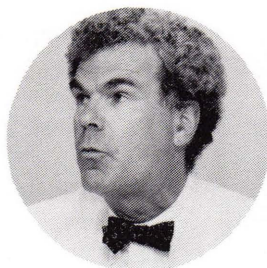
Transitions between interior components seem no more comfortable than those visible on the exterior, though that may be attributable in part to incomplete signage, work that continues on the auditorium, and punchlist operations ongoing elsewhere during a recent visit. But the students rushing quietly between classes not only seemed to know where they were going and sit rapt in their classroom seats once they got there, but also eagerly appropriated the unprogrammed open spaces as hangout spots. "In many ways these kids are less

conscious of the building than others might be," noted Peter Samton, a Stuyvesant alumnus. "There are lots of little geniuses running around needing to do their thing."

The circulation system in the academic wing is one of the school's strongest (and most costly) aspects, although it inevitably reflects the contradiction expressed by the ceremonial and actual entrances. Since the latter is on the second floor, that's where the escalators begin. Thus the circulation system rearranges itself after the first floor — where a grand stair rises from the centrally located entry — which feels a bit like an afterthought.

Beginning on the second floor, things run smoothly. Escalators placed along the spine of the academic tower rise to the third floor. From there, they move in two-floor increments, rising on odd floors and descending on even, spilling directly into broad stairwells and corridors to speed students between academic departments located on different levels during the four-minute period intervals. Stairway landings are uncluttered, light-filled open spaces where students easily gravitate to schmooze between classes.

In what is unlikely to be a popular classroom layout, seats in those rooms with windows to the outside face away from the view, allowing daylight to permeate the rooms without distracting students or



Peter Samton

DOROTHY ALEXANDER

creating glare. Perhaps to make up for this, a huge student cafeteria on the fifth floor crosses into the shop wing to hug the bank of windows facing north, a prime viewing spot. The warm colors and soft wood furniture, cabinets, and wall accents of the sixth-floor library contrast with the unrelenting but inoffensive vinyl tile of the corridor floors, whose colors were dictated by Board of Ed standards.

The ceramic tiles that cover the walls are occasionally interrupted by the fruits of the Percent-for-Art program. Four hundred 8 inch by 8 inch glass-block "Reliquaries," assembled by the artists Kristin Jones and Andrew Ginzel, contain items divided into three categories to reflect Stuyvesant's past and future. They present artifacts culled from a worldwide assortment of diplomats, foreign correspondents, and other travelers. The blocks are inserted at seemingly random points into the fabric of the walls, reminding students of a world outside the school.

These capsules, along with an additional Percent-for-Art installation by the artist Michelle Stuart, not only



Library, sixth floor

PETER AMUSI/ESTO

blend in well with the school's generally bright, sunlit interiors, they also embody the larger design spirit inside the school. The well appointed and carefully thought out learning center is indeed the nerve center of this oversize complex, concentrating in its planned and incidental architecture on the ingredients necessary to lift learning beyond the basic. But on Chambers Street, the school's grand gesture to an unbuild community is an all-too-clear indication of the price extracted by the BPCA and the Board of Education and paid by the people of New York. The still very high cost of the school is a burden which should have been lightened with architecture that matched its educational ambition.



Alex Cooper

DOROTHY ALEXANDER

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## A Streetcar Named Controversy

No sooner is **Robert A. M. Stern** named the master planner of the now-to-be-towerless 42nd Street (*Oculus*, October 1992, p.11) than out comes the old plan to reintroduce streetcars. The scheme, which calls for two lanes of light rail cars along the eastbound lane of 42nd from the United Nations to Javits Convention Center, allows cars but not buses to move along the westbound lane. Currently the City Council needs to pass an authorizing resolution for the proposal, as mandated in the new City Charter, before the next steps involving the draft of an EIS and the ULURP process begin. So far Community Boards 5 and 6 have been hearing presentations about the privately-owned electrified rail line, and seem to remain skeptical about the traffic dispersal from the eastbound lanes and the infrastructural costs to the city.

The scheme's backer, **Fred Papert** of the 42nd Street Development Corporation, who has the support of the DOT, is reasonably confident of its success. "Everybody is in favor of it," he says. "The Boro



Forty-Second Street with streetcars

President [Ruth Messinger] is behind it."

But it doesn't sound as if everyone is quite for it, above all Stern, whose reasons are not the ones heard from community groups. "Putting the streetcars on one side of the street essentially makes 42nd Street one-way for normal traffic," he says. "It'll be the death of 42nd. It causes traffic to go too fast. It moves cars but reduces pedestrian traffic. This is what happened to Fifth Avenue after January 1966."

Stern would like to see a trolley move down the center lane of a two-lane street. "Sure, it would slow traffic up, but more people would eventually take the trolley, and fewer would use cars there."

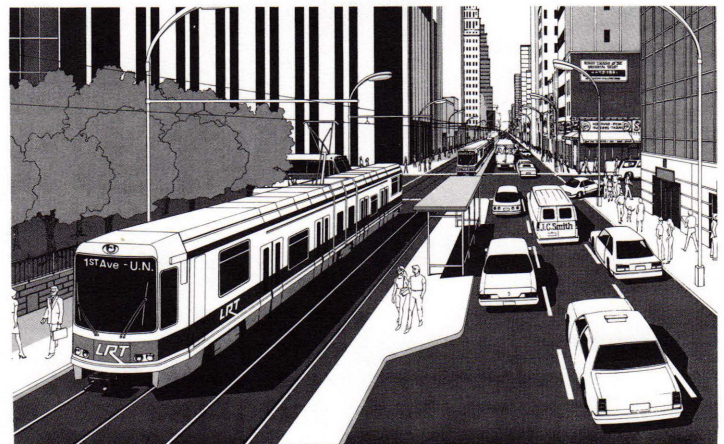
Members of the community

boards have also voiced concern about the loss of buses (particularly the convenient 104 that comes down Broadway and goes across 42nd Street), not to mention the usual unexpected costs.

The developer of the privately-owned trolley would evidently pay the estimated \$65 million cost, while the city would supposedly be stuck only with \$6 to \$10 million for public improvements. Many are skeptical about this figure and how long it will

stay this low.

"These new street cars are too big," Stern also adds. "They're out of scale, especially when paired. A trolley shouldn't be too high-tech anyway. It will just break down. The old ones worked fine when they were taken away in 1946," concludes the urbanist, who was seven years old at the time. He was evidently paying attention to matters affecting his future turf.— S.S. ●



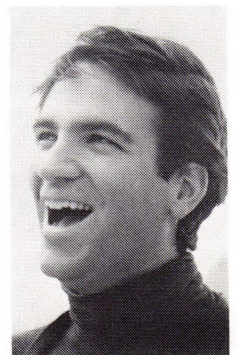
Current proposed light rail for 42nd Street

## ● OBITUARIES

**Timothy Egan Lenahan**, an architect, died September 7, 1992, at

the age of 34. Lenahan, who died of complications from AIDS, received his bachelor's and master's degrees from Yale University.

From 1984 to 1989 he was with Robert A. M. Stern Architects where he worked on the 222 Berkeley Street office building in Boston and the Ohrstrom Library at St. Paul's School in Concord, New Hampshire.



Timothy Lenahan

Stern says, "All such losses are sad, but this is very sad. He was a wonderful person. He had an enthusiasm for architecture and a gift for design. And he could draw beautifully." ●

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## Posener on Poelzig

**Julius Posener**, the architect, historian, and critic, arrived in New York in September in time to celebrate the publication of his book, *Hans Poelzig, Reflections on His Life and Work*, published by the Architectural History Foundation.

The choice of Poelzig, known for his Expressionist architecture of the early part of this century, was a natural for Posener since the historian studied with Poelzig in the 1920s. These and other details emerged in a public conversation between the spry, 88-year-old author and **Barbara Miller Lane**, the architectural historian, at New York University's Institute of Fine Arts on September 14. As Posener pointed out, Poelzig's greatest buildings came from the period he spent in Breslau (then part of Germany, now in Poland) from 1900 to 1916.

The Chemical Factory at Luban near Posen, designed in 1911, is considered by Posener to be one of Poelzig's best, a truly functional factory. (Nevertheless, Posener didn't seem to be too keen on the famous elevation with the Dutch gable.) Posener pointed out that Poelzig was intrigued by the new lightweight construction of modernist architecture, but by the late 1920s Poelzig had decided that architecture was independent of technique or function. His idea of architecture was that it should be convincing and uplifting in and of itself. Architecture wasn't just about building, it was a great event; for every building to be part of architecture, it had to "take part in that great event."

As Posener pointed out, drawing was very important to Poelzig, who was an architect and teacher, as well as a painter. Still, for Poelzig, "the idea of architecture was complete and overwhelming." He didn't just want to build, but to create works of architecture. Interestingly enough, Poelzig designed some furniture for a doctor in Breslau in 1910. Quite by



accident, it was discovered recently that the furniture is now in the New York apartment of the doctor's grandson, Fritz Stern, the German historian. As an appropriately fitting note to Posener's stay this past September, Stern gave a reception for Posener at his apartment in which so many pieces scattered during the Hitler years have been reassembled. — S.S.

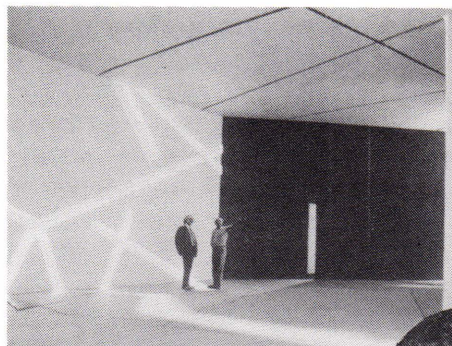
## Libeskind Talks

by **Kathy Chia**

Typically a museum exhibits tangible objects that have historical or cultural meaning. In the case of the Jewish Museum Extension to the Berlin Museum, designed by Daniel Libeskind, much of the Jewish history that would have been exhibited was destroyed. Daniel Libeskind's winning entry for the design of the new museum focuses on this absence in order to establish a new understanding of a history, the relationship of program to form, and the idea of what a museum can be. Speaking to a full auditorium at the Jewish Museum's temporary

home in the New-York Historical Society on September 24, the Polish-born architect said of his task, "This is not a normal museum of history. It is not a building to easily communicate, but neither is the history of Jewish Berlin."

The museum is a reading "between the lines" of an invisible matrix of connections between German and Jewish Berliners during the Holocaust. By plotting the historic places pertaining to these people in Berlin's past, Libeskind formed "an urban and cultural constellation of Berlin's history." The resulting form of intersecting triangles creates a compressed and distorted Jewish star, and in a sense becomes Libeskind's own mapping of the city of Berlin into architecture.



*Jewish Museum extension; Daniel Libeskind*  
Libeskind explained that, in plan, a "continuously infinite," tortuous line interrupted by a straight, fragmented line connects the program but also disengages it to expose a discontinuous void of space around which the extension is organized.

The 10,000-square-meter

complex of seven independent buildings will be constructed of steel, concrete, and graphite and then clad in zinc. A labyrinth of three underground streets and a series of bridges and tunnels leads the visitor to a walled garden, the collections of the museum proper, and the void of space within the museum — a metaphor for the spiritual and cultural void created by the Holocaust. The building skin is peeled and scarred; the windows rhythmically plot the light "which connects diverse personalities, persons, and views" along unpredictable trajectories.

Libeskind emphasized the significance of the voice as a "center which is not." As he put it, "By building a physical void within the structure, the void of history is exposed." For Libeskind, the void, the manifestation of "absence and memory bound in death," is the most revealing exhibit space in the museum.

"The architecture is not a detached memorial or a memorable detachment, but an integration of Jewish history

into the history of Berlin," he stated. "This museum plays out a world drama, and its completion is a significant reminder that the Holocaust was not the last word in Jewish history." ●



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## Going the Whole Nine Yards to Get the Job

Oculus Interviews James E. Frankel, General Counsel for the AIA New York Chapter and Senior Partner of Shea & Gould's Construction Industry Practice Group

*"Allowing unsolicited designs to be submitted [when not specified in the RFP] is unfair..."*

### From the How-We-Know-They-Don't-Get-It Department:

*"The structural elements of the men's store were meant to reinforce the quality of architecture as a masculine profession."*

— attributed to David Manfredi of Elkus Manfredi Architects in Boston, in the New York Times, September 13, 1992

**Oculus:** Often selection procedures for building commissions are announced as being determined through interviews and portfolio review. Yet when the architect is selected, we often hear that he or she has brought in conceptual drawings, sketches, or even models. Do you consider that unfair or just being competitive?

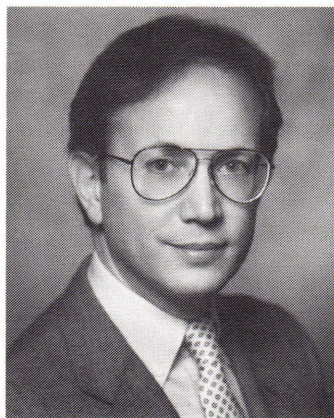
**James Frankel:** Unfair. It causes an imbalance in the competition, and drives out those architects who can't afford to spend the money to do models, schematic drawings, or work that wasn't originally called for in the selection criteria.

**Oculus:** In terms of the competition itself, it is legal?

**JEF:** Unless RFP guidelines that are quite specific about what is expected and allowed have been drawn up in the procurement process, free competition will permit unsolicited or uncalled-for submissions. If RFP guidelines are silent on this point, architects may then read it as allowing unsolicited designs to be submitted. But it is unfair. As it is, it takes time to put together qualifications, presentations, and marketing literature. Then if the competition arrives with drawings and/or models, the competitive process gets played out in an unbalanced way. In today's economic climate, most design firms can't afford to have their efforts discounted by such a unilateral, opportunistic marketing approach.

**Oculus:** Should every selection process that is based on portfolios and interviews have detailed procurement guidelines?

**JEF:** Owners interviewing architectural firms to do design work shouldn't allow the process to become unbalanced in this manner. When guidelines are set up for the interview and selection process, it means that the playing field is even for competing architects. If the



James Frankel

selection processes don't have those guidelines, then of course architects have to recognize the inherent risks and determine whether or not they want to compete. Usually you find strict guidelines in the government procurement processes. Nevertheless, it doesn't prevent someone from submitting unsolicited drawings or models, so it is up to the clients to reject the submission, especially in government work. Our Construction Industry Practice Group at Shea & Gould recently ran an RFP for two privately developed facilities — a military hospital and a mixed-use project — in Istanbul. This was an international tender in which we were seeking architect/construction management teams for two projects. We made it clear to the 50 participants, most of whom were domestic architects, that it would be inappropriate to submit anything not called for in the proposal and that unsolicited models or drawings would be rejected.

**Oculus:** How did it work?

**JEF:** We took pains to prepare guidelines, and the procurement went very well. The last phase hasn't taken place because of political changes in that country.

**Oculus:** What about casual sketches or diagrams an architect might draw up during the interview to explain a point?

**JEF:** That's okay. It is different, however, when the architect comes in with a full set of drawings.

**Oculus:** What about the situation in which conceptual sketches are permitted, and the client selects one architect — say Architect A — but asks him or her to incorporate features the client liked in a losing scheme by Architect B?

**JEF:** That is a matter of copyright and trade laws, which the owners and the design community have to be sensitive about. That question opens up another whole discussion about whether or not submissions are paid for and under what terms and conditions. In today's very competitive environment, the design professional will continue to be exploited by owners and other design professionals. To the extent possible, the AIA and individual architects should continue their efforts to maintain a balance that will in some way help the architectural community, not damage it. ●

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## Bright Marketing Ideas: Consultants Have a Place

by Joan Capelin

Norman Kurtz, PE, founding partner of Flack & Kurtz, Consulting Engineers, is close to legendary in his ability to market engineering services. How to get marketing mileage from your engineer was his theme at a recent meeting of the AIA New York Chapter Marketing and Public Relations Committee. He emphasized the following points:

- Engineers used to get work from architects, until the mid-70s energy crisis. Then came the wake-up call: we had to get our own business.
- The playing field is longer and wider now; it is harder to score.
- We can't get an architect a job, but we can tell him or her it's coming. Some engineering firms set their marketing people to getting leads for architects — but then they call eleven people with the same information.
- What really counts at the interview is how well the architect and the engineer work together — the sense as much as the words. But the architect has to appear to be the driver.
- Sometimes the great architect-to-engineer loyalties built up over the years go out the window — particularly in times like these.
- Putting our name next to yours on the proposal can't get you the job, even if we are known to the client. We can't jump-start an

architect of no credentials in the building type. The most we can do is to neutralize the client's doubt. It will be won in the interview.

- Exclusivity is not important unless there is a design competition.
- Every engineering firm knows that it won't get all your work. Don't lead people along, especially if you expect a two-way flow on the street. What goes around, comes around.
- It's dangerous to blame a screw-up on the engineer ("the engineer didn't deliver the drawings"). It reflects badly on your leadership.

*"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee.*

## Reentry

Jerry Maltz has reentered the public sector as an employee of the New York City Transit Authority, Division of Station Design. He will be hoping to implement the Transit Authority's program to — ultimately — refurbish all 469 stations of the New York City subway system.

## Corrections

In the September issue of *Oculus* (p. 7), an announcement of Terrance R. Williams's recent appointment at the University of Virginia, Charlottesville, was incorrect. Mr. Williams will be serving as associate architect for the university and adjunct professor of architecture in the school of architecture.

## Hotels, Hospitality, and Hospitals

by Barbara A. Nadel, AIA

If your travel itinerary does not include a trip to Orlando's Epcot Center or Euro Disneyland this year, then join the Health Facilities Committee on Tuesday, November 24, for an evening that will focus on several unique hotels in these locations, all designed by Robert A. M. Stern Architects. The program will be held at 6:00 pm in the Urban Center Gallery.

Paul Whalen, partner, and Alexander Lamis, associate, both with Robert A. M. Stern Architects, will discuss the Newport Bay Club

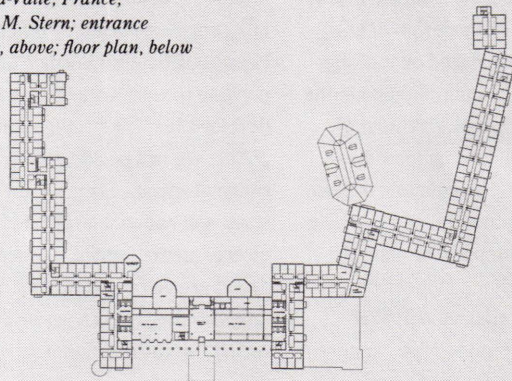
Hotel and the Hotel Cheyenne at Euro Disneyland in Marne-La-Valle, France, and Disney's Yacht Club and Beach Club Resorts in Lake Buena Vista, Florida.

At Euro Disneyland, the 1,098-room Newport Bay Club Hotel evokes the tradition of grand American resorts, in particular that of the Shingle Style seaside hotels along the northeast coast. The hotel's 732-foot-long colonnaded porch is the symbolic gateway to the resort portion of Euro Disneyland.

The 1,000-room Hotel Cheyenne is organized as a complex of two-story buildings conceived in the image of a nineteenth-century American western town, filtered through



Newport Bay Club, Euro Disneyland, Marne-La-Valle, France. Robert A.M. Stern; entrance elevation, above; floor plan, below



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the lens of a master Hollywood set designer. While the streets of typical western towns were laid out in simple grids and opened to endless vistas of prairies and mountains, the streets of the Hotel Cheyenne, like those of the back lot western towns built by Hollywood studios, have vistas angled to screen out backstage areas from hotel guests.

Disney's Yacht Club and Beach Club Resorts in Florida have a combined total of 1,215 guest rooms, a 110,000-square-foot convention center, and a 35,000-square-foot "fantasy" pool located adjacent to Walt Disney World's Epcot Center. The Yacht Club recalls the rambling, shingled seaside resorts built during the late nineteenth century in Newport, Rhode Island, Marblehead, Massachusetts, and Bar Harbor, Maine. The Beach Club hotel is modeled on the Stick Style cottages and resorts found near Cape May, New Jersey.

From a functional planning standpoint, hotels share several common factors with hospitals and inpatient facilities. In addition to the goal of providing comfort and hospitality to guests and patients on a 24-hour basis, the design of both building types is based on modular-sized sleeping rooms containing one or two beds. The arrangement of these modules determines views, internal corridor circulation, overall building configuration, and stacking diagrams and impacts structural grids and building engineering systems. Essential support functions, such as food service, laundry,

and housekeeping areas, are generally located on lower levels, with separate service corridors adjacent to service elevators. Site planning concerns, including parking and drop-off areas, are other important elements shared by these building types.

Whalen and Lamis will discuss the functional planning aspects of hotel design, the fantasy elements inherent in the design of these hotels, and the unique factors encountered when working with Disney as a client.

*Barbara A. Nadel, AIA, is the former chair of the Health Facilities Committee. She is an associate in the New York office of Karisberger Companies.*

## Government Affairs Committee Formed

by Ethelind Coblin, AIA

The New York Chapter has just established a Government Affairs Committee. Its mission is to improve relations with governmental agencies and elected officials to keep the Chapter informed and in a position to work with them to develop planning strategies and policy. We will be addressing a range of specific issues at the local, state, and national levels, including environmental, social, planning, and even bureaucratic concerns. This article is the first of a series of reports on the development of

specific goals at all three levels of government.

The committee was formed as a result of our efforts this past Lobby Day. We arrived on the scene to find an approved state budget and our legislators ready to address issues of service and quality of life. We may not have effected the changes we sought, but we could feel a marked difference in the atmosphere, a sense of commitment. However, realizing our goals depends on four critical steps: we must keep our constituents informed on the upcoming legislation; we must establish an ongoing relationship with our state representatives; we must recruit volunteers for Lobby Day; and we must broaden the base of our support.

This year the main focus of our agenda is support for a statute of limitations that incorporates a six- to ten-year limit for personal injuries against a design professional caused by defects in the structure. The proposed legislation is based on the fact that in its life cycle, a building passes from one that is well designed to one that is well maintained. The bill places liability then on the person in the best position to correct defects, the owner. If passed, the bill will relieve the profession from the threat of perpetual liability that exists under current law.

This year we will also support a bill to streamline the professional discipline process which currently rests in the hands of the Attorney General. This bill will allow the

Regents to discipline and file charges against both licensed professionals and illegal practitioners.

There is also a great deal of upcoming legislation to which we are opposed. Some of the more crucial pieces include a bill to permit Certified Interior Designers to form joint P.C.s with other design professionals in the practice of architecture, and a series of bills allowing the Office of General Services to compete with the private sector, expanding its in-house design and construction services, which the state cannot afford to maintain once a project is complete.

As to our local agenda, watch for this column. To volunteer for our implementation subcommittee, please call the Chapter. We need your support.

## Design Exam Panel

A design exam discussion panel is scheduled for 6:30 pm on Tuesday, November 17, at the Urban Center Galleries. Topics include guidelines for preparation, exam taking techniques, and grading criteria.

Panelists include Rena Gerevitz, RA, NY Society of Architects, design dry-run instructor; Raymond Irrera, AIA, NYS Board for Architecture, ARE grader; Patrick S. Raspante, AIA, NY Institute of Design and



Ethelind Coblin

Construction, ARE grader; and Sarelle T. Weisberg, AIA, NYS Board for Architecture, ARE grader. The moderator will be Ethelind Coblin, AIA.

Admission is \$5.00 for Associate/Intern members and \$10.00 for non-members. Space is limited. For more information, call 838-9670.

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## Furnish a Future

by **Gerry Vasisko, AIA**

A critical need exists, and we need your help. To date, more than 6,000 homeless families and individuals have been relocated from squalid welfare hotels and cramped congregate shelters to permanent housing by the Partnership for the Homeless. However, these empty apartments need furniture.

Through a program call Furnish a Future, concerned members of New York's architectural community can help the homeless rebuild lives, regain lost dignity, and keep their families together by donating used furnishings. If you or your clients, customers, or colleagues have furniture you wish to donate, the Partnership for the Homeless will make arrangements to have it picked up and will provide an acknowledgement of your donation for tax purposes.

During the past year, Furnish a Future has furnished 1,344 apartments for relocated individuals and families. More than 2,400 furniture donations have been collected. Numerous corporate sponsors, including many of New York City's finest hotels, have made significant furniture contributions, and several major furniture retailers have established in-store solicitation programs. However, the problem remains critical as thousands of families and individuals await permanent housing and modest furnishings to transform empty dwellings into homes.

By supporting the Furnish a Future program, you are helping to make empty apartments into comfortable, livable environments for the city's less fortunate. For further information call Marjory Rice, program director, at 718-875-5353.

## Getting a Design Job with the City

by **Hillary Brown**

The New York City Department of General Services, Division of Design and Construction Management, administers a \$500 million capital program for new buildings, major additions, rehabilitations, and restorations to meet the needs of 13 city agencies. DDCM contracts with professional consulting firms for a diverse range of public facility improvements including police and fire stations, prisons, botanical gardens, museums, libraries, courthouses, and restoration/renovation of landmark public office buildings. Architectural and engineering firms interested in performing professional design services should apply to the Professional Contract Management Section. Firms meeting our base criteria will be contacted for an interview with peer professionals.

Based on the interview and a review of client references, assignment is made to the appropriate pre-qualified lists, taking into consideration the size and composition of the

firm, its longevity, annual billings, and other indicators.

Individual lists are maintained by categories of work, which range from new building to infrastructure renovation, historic preservation, etc., and across certain design specialties such as courts, correctional facilities, and laboratory design. Lists may be further divided into "x," "y," and "z" subcategories by the size of fees, ranging from under \$10,000 to more than \$250,000.

Once on our lists, a consultant may be selected for a specific commission based on participation in a Request for Proposal (RFP) process. For small to mid-sized projects, invitations are issued to a minimum of eight firms identified by computer-generated lottery. Larger projects use a short-list prepared by committee.

To initiate an interview, file a complete application including an SF254 form (federal form or state's modified 254), a subcontract opportunity plan questionnaire, your firm's illustrated brochure (or other visuals), and a list of client references (minimum of two). Inquiries should be addressed to Phillip Goldstein, Chief, Professional Contract Management, Department of General Services, Municipal Building, Room 2141, New York, NY 10007.

*Hillary Brown is the director of the Bureau of Building Design, Department of General Services.*

## Design Awards Program for 1993

The Design Awards Program is open to all registered architects practicing in New York City offices, for work completed after January 1, 1992. As always, architectural and interior architectural projects are eligible. Entries will be due in the AIA New York Chapter office by 5:00 pm on February 3, 1993. Information on registration and a listing of this year's jurors will appear in the December issue of *Oculus*.

### ▲ LETTERS

When I first met and worked with the late **Gary Vowels** (*Oculus*, October 1992, p. 15), the first thing I noticed was his warm, magnetic, gentle personality, and his sincerity.

His extraordinary talent was respected and revered by those of us working with him at the office of Edward Durell Stone. He never had an unkind word about anyone or anything, but continually smiled with the satisfaction and determination merited by his creativity. His genius truly exploded when he drew and rendered buildings. The profession of architecture is better because of his contribution. His excellent achievements, however unsung, have not gone unnoticed by those of us who knew him. ▲

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