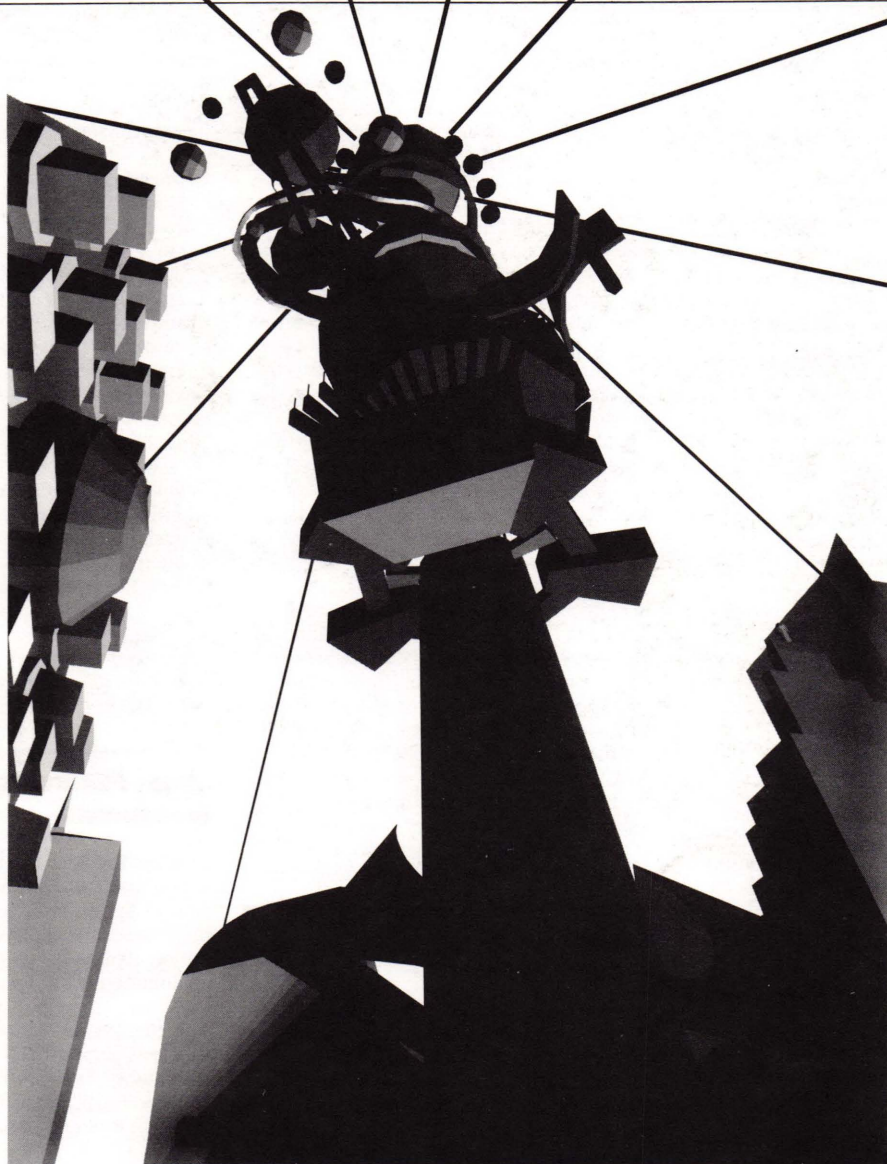


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 9, May 1990



MINORITY FIRMS MOBILIZE

**NYC/AIA Design Awards 1990:
The Juries' Verdicts**

Who's Zoning Whom?

Cover: "Mass Movement," project for Times Square by Michael Sorkin, Steve Lewis, and John Young

Back cover: Exploded axonometric, Crafts Exhibition and Production Center, New Orleans, Thomas Hanrahan Associates, Architects with Victoria Meyers

Volume 52, Number 9, May 1990

Editor: Suzanne Stephens
Deputy Editor: Suzanne Beilenson
Editorial Consultant: Alex Cohen
Art Director: Abigail Sturges
Copy Editor: Kate Norment
Typesetting: Steintype, Inc.
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Staff Photographer: Dorothy Alexander

The New York Chapter of the American Institute of Architects
457 Madison Avenue
New York, New York 10022
212-838-9670

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For more information on professional and public memberships, please call the Chapter, at 212-838-9670.

The views expressed in this publication are not necessarily those of the Executive Committee or Staff of the NYC/AIA.

Clarification

Regarding the Minard Lafever drawing donated to Avery (March 1990, page 3), the correct present name for the church that Lafever built in Brooklyn in 1844-47 is the Church of St. Ann and the Holy Trinity. The Gothic Revival church has just received a \$250,000 Getty conservation grant.

OBITUARIES

Felicia Clark

Felicia Clark, AICP, a planner involved in community developments in New York and Boston, as well as new cities in Egypt and Saudi Arabia, died February 6 from complications after a stroke. She was 58.

Ms. Clark, a 1952 graduate of Radcliffe College and a 1975 graduate of Columbia University's Graduate School of Architecture and Urban Planning, became an active voice in community planning in New York during the '60s. She was a planning director for the New York City Board of Education and a coordinator of Educational Development for the Urban Development Corporation's schools and related facilities at Roosevelt Island and other new towns in the state. In 1975 Ms. Clark was named a principal consultant planner to the Regional Plan Association for the innovative Gateway National Recreation Area.

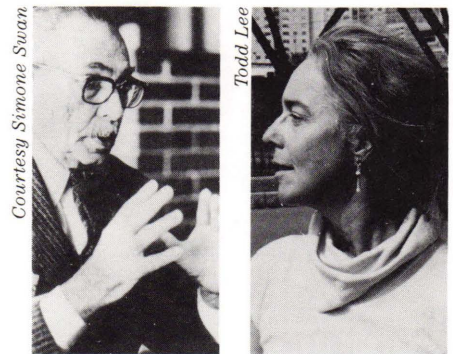
After moving to Boston in 1977, she worked on waterfront development plans, and was director of the Downtown Boston Waterfront Project from 1977 to 1986. From 1978 to 1989 Ms. Clark acted as a consultant in the planning of Sadat City, Egypt, and Jubail City in Saudi Arabia. At the time of her death, Ms. Clark was still active in the firm Todd Lee/Clark/Rozas Associates, which she had founded with her husband, Todd Lee, AIA, in 1982. She was also president of the Community Facilities Planning Group Inc.

Hassan Fathy

by Simone Withers Swan

A memorial gathering for Hassan Fathy, the Egyptian architect, was held on March 14 at the Cathedral of St. John the Divine. Fathy, who died in Cairo on November 30 at the age of 89, had long championed the human right to decent housing, especially for his "ideal clients, the economic untouchables." The architect, who prepared for his career by studying architecture at the School of Engineering in Giza, had garnered much acclaim and many awards throughout his life for his elegantly conceived modern architecture that used vernacular building methods. Fathy also perfected a system of social organization in which the dwellers built their housing cooperatively, with the guidance of the architect and under the supervision of craftspeople using local, and preferably free, materials.

He was appropriately remembered on this occasion by a number of his supporters and admirers. Prince Charles sent a message saying that he "found inspiration in the



Hassan Fathy

Felicia Clark, AICP

words and writings of Dr. Fathy, particularly in the emphasis he always placed on the importance and relevance of tradition. It is a tragedy that for much of his life this essentially simple message met with either incomprehension or hostility."

Of those present, Renata Holod, a professor of Islamic architecture at Pennsylvania University; Abdel Wahed el-Wakil, a London-based Egyptian architect; and Said Zulficar, the secretary general of the Aga Khan Award for Architecture, all pointed out the extent of Fathy's influence on both students and professionals. His last project, a clinic for women and children in the Siwa Oasis in western Egypt, was typical of his oeuvre. There Fathy created a wing for the clinic designed to the scale of the child.

Now that architects and builders are adopting Fathy's methods for economic reasons, they are discovering the high level of energy efficiency and aesthetic quality inherent in his approach.

Simone Withers Swan conceived and organized the memorial service for Hassan Fathy with Brent Porter and John Barton.

Major Fundraising Initiative Inaugurated

Chapter President Denis Glen Kuhn has announced a major fundraising campaign for *Oculus* sponsorship and other chapter programs to be undertaken by NYC/AIA during 1990. Significant recent commitments will be announced in June.

The chapter faces a severe budget crunch this year. Support from the corporate community, combined with the *Oculus* sponsorship program, will enable us to free funds for other necessary chapter programs.

Glasnost Gets Architectural

The Union of Architects of the Lithuanian SSR is desperately trying to create a modern architecture and design library at the School of Architecture in Vilnius, and the Chicago Athenaeum (The Center for Architecture, Art, and Urban Studies) has responded to the call with a "Books for Peace" drive. Any donations of books or magazines on architecture, design, and urban planning would be appreciated. The center will arrange for shipment to Lithuania. For more information, contact Charlotte M. Bagdonas, the managing editor of *Metropolitan Review*, at 312-829-9650.

NEWS NOTES



Michael Maas

Dorothy Alexander



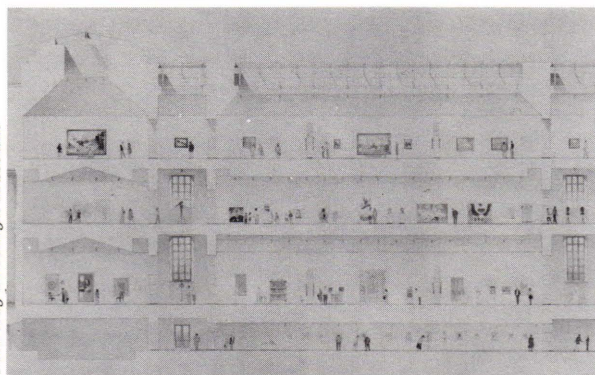
Courtesy of the architect

High School Redirection,
Rothzeid Kaiserman
Thomson & Bee

In the City

Once an architect, not always an architect: **Michael Maas**, the former senior managing partner of **Haines Lundberg Wachler**, has joined the investment banking firm of **Lincolnshire Management** as senior vice president. . . . Meanwhile, **HLW** is renovating and restoring the old Barton's chocolate factory in Brooklyn — for office space. The 450,000-square-foot factory is being developed by **Forest City Ratner Companies**. . . . Ever since hearing that Cinema Studio, one of the city's best movie houses, was closing because the owner of the property, **Capital Cities/ABC**, was selling it off, we've been wondering what was going to happen to the site. Word has it that the blocks between 66th and 68th Streets and Broadway and Amsterdam will be home to an apartment building designed by **Frank Williams & Associates** and a hotel designed by **Kohn Pedersen Fox**. **William Zeckendorf** and **M. J. Raynes** are said to be the developers. . . . One of the first school-rehab projects initiated under the newly formed New York City School Construction Authority is about to begin construction. The alternative school, located in the Brownsville section of Brooklyn and called High School Redirection, was organized in 1981 for dropouts and students who were performing poorly. It will undergo a \$17 million expansion and rehabilitation. The work on the 75-year-old school is being carried out by **Carmi Bee** of **Rothzeid Kaiserman Thomson & Bee**. . . . **Smith-Miller + Hawkinson** is designing three installations for an art exhibition known as "The Decade Show" that opens in three museums this month: the New Museum in SoHo on May 11, the Museum of Contemporary Hispanic Art nearby on May 15, and the Studio Museum in Harlem on May 17. The basic architectural motif linking the three shows is a large diagonal wall of metal and sheetrock crashing through the entryway in each of the gallery spaces. . . . After four years of planning and fund-raising the Brooklyn Museum renovation and expansion is getting off the ground. The first major step to be undertaken by the team of **Arata Isozaki & Associates** and **James Stewart Polshek and Partners** includes the design of the new auditorium in the southeast quadrant and the creation of three floors of gallery space in the building's west wing. The wavy plaster ceiling of intersecting paraboloids for the auditorium seems to be of the moment, but the neoclassical-ish exterior, with its arched portico and obelisk-like roof, already seems a bit out of date. Perhaps by the time it's built things will be different.

Courtesy Brooklyn Museum



Longitudinal section,
Brooklyn Museum
West Wing, Arata
Isozaki & Associates/
James Stewart
Polshek and Partners



Dorothy Alexander

Henry Smith-Miller and Laurie
Hawkinson; model, exhibit installation

Acting Out

Architects and architecture have figured in a few Broadway and off-Broadway productions as of late. The plot of the off-Broadway play *Cahoots*, written by Rick Johnston, involves an architect who impetuously kills a dinner guest halfway through the evening, after the fellow said something disparaging about the host's own architectural drawings hanging on the wall. The real theme of the play, though, is nostalgia for the way things used to be.

A sense of loss is also at the heart of *Lettice and Lovage*, written by Peter Shaffer. Lotte Schoen, one of the protagonists in the show, studied architecture, it turns out. Her father, who had left Dresden when the Allies destroyed it, always "believed that anybody born after 1940 has no real idea what visual civilization means." He also told her that "there used to be such a thing as the

communal eye. It has been put out in our lifetime." Lotte herself has seen London wrecked by modern architecture. "You realize the British destroyed London ultimately, not the Germans." (This apparently was written before Prince Charles' "Luftwaffe" statement of December 1987.) Shaffer ends the play with Lotte and her friend Lettice Douffet deciding to set up an agency dedicated to presenting tours of the "fifty ugliest new buildings in London."

After viewing these "comedies," as they are billed, one needs a quick fix of *The Fountainhead* as a reminder that architects used to be revered. Talk about a sense of loss.—S.S.

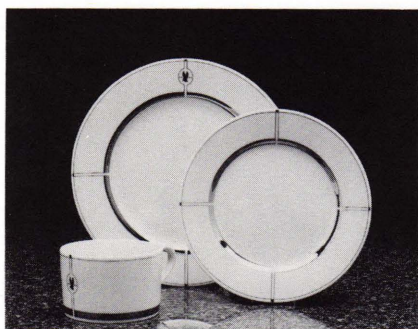
Computerized Conversion Service

Not too long ago **Auto-Scan**, a four-year-old firm based in Atlanta, opened an office in New York. One of its main functions is to convert existing drawings for architects and engineers into CAD files that can be stored more easily in the firms' archives. While some offices may buy the equipment required to scan documents on the computer, Auto-Scan is betting on the fact that most firms will not be inclined to invest so heavily.

Auto-Scan's services include Raster and Vector technology, which allows for the editing and modification of old drawings that are being converted to the CAD system. Auto-Scan has also developed the "Retreeve" program, whereby drawings that have been scanned and filed can be quickly viewed and plotted on the office computer.

Films

A young filmmaker, **Garth Stein**, barely out of Columbia's School of the Arts, has finished his first film — on architecture. "What's



Porcelain, American Airlines, Gwathmey Siegel and Associates

Wrong with This Building?" covers the controversy over the Michael Graves addition to the Whitney Museum. While it gives critics of the expansion scheme (most decidedly **Thomas Hoving**) more air time than advocates (former Whitney director **Tom Armstrong** and **Michael Graves** declined to be interviewed, but **Charles Gwathmey** does his bit), it still allows viewers to make up their own minds.

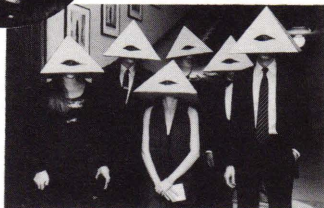
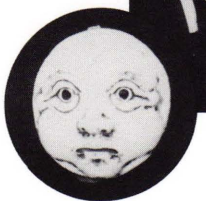
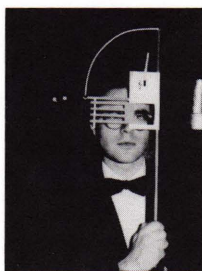
At this point the argument may be moot, since the future of the addition seems to be undecided until a new director is named to replace the recently departed Armstrong. But as a document of issues that affect any number of museums, the 25-minute film aptly captures a significant moment in time. Presented by S&S Productions, the film is scheduled to be shown on WNYC June 1.

Beyond City Limits

Jaquelin Robertson of Cooper Robertson is designing the new Alfred Taubman-backed Atlantic Golf Club House in Bridgehampton. The clubhouse will have "lots of porches," says Robertson, and will be designed in the Shingle-style tradition of **Stanford White's** similar commissions. The clubhouse is to go into construction this September, with Rees Jones designing the golf course. . . . **Paul Rosenblatt**, a member of the New York Chapter (even though he lives in Pittsburgh, where he teaches at Carnegie Mellon), has just returned from the Soviet Union. Visiting the USSR to talk with Soviet architects about computerized design, he was a little surprised to find that they were still short on more basic resources — like pencils and paper. Nevertheless, the computer may be an idea whose time is soon to come. . . . A 71-acre section of Hoboken's waterfront is being redeveloped by **Ehrenkrantz, Eckstut and Whitelaw**. The firm is planning a mixed-use assortment of buildings, plazas, an esplanade, and a marina on the shore just north of the New Jersey Transit Terminal and the old ferry building. The 3 million-square-foot development for the City of Hoboken and the Port Authority of New York and New Jersey is medium-scale (100 to 300 feet high) to defer somewhat to the low-rise neighborhood around it. . . . If you fly American Airlines' international flights in first or business class after July, look closely at the table settings: the platinum squares and fine lines of the porcelain, the dark blue and gray of the linen, the geometric flatware. They were all designed by architects. Swid/Powell was awarded the commission for **Gwathmey Siegel** to design the "tray top" elements (except for the tray and glasses) for the dining service.

The Architectural League's Beaux Arts Ball

The architectural community came to the ball en masque. If you can identify all the participants below, write Oculus and win our grand prize.



Photos: Dorothy Alexander

BOOKS

by Anne Rieselbach

Stanley Tigerman: Buildings and Projects, 1966-1989

Afterword by John Hejduk
Rizzoli; cloth, \$50; paper, \$35

Stanley Tigerman's work is often perplexing, particularly when one is trying to sort out the ideas of Tigerman the philosopher, decode the drawings of Tigerman the cartoonist, and reconcile the two with the designs of Tigerman the architect. This publication amply illustrates the range of his work, from the postmodern golden oldies that integrate his innate wit with simple plans, to later historicist designs that are sometimes muddled by an attempt to synthesize architectural trends with a personal philosophy.

In his afterword John Hejduk discusses the early projects and explores Tigerman's writing and ideas, as seen in his "deeply, beautifully reasoned and felt tract," *Failed Attempts at Healing an Irreparable Wound*. As for the recent built work, Hejduk writes, "At a crucial moment Stanley threw off the austerity of the black robes and monochromatic predilections and ran naked into a pan-Bacchanalian phase of *anything-goes* . . . playing on the recorder of historical allusion, notes which he believes to be naughty and off-beat."

This dismissal is too harsh, and Hejduk's stated hope that Tigerman will reassume his early dark mantle seems too stark a recommendation for such an exuberant architect.

BEST-SELLING BOOKS

April 1, 1990, Urban Center Books

1. **Kohn Pedersen Fox Associates**, Editors of *Process* (Process, paper, \$28)
2. **Reconstruction Deconstruction**, Architecture Design Profile (Academy Editions/St. Martin's Press, paper, \$19.95)
3. **Pedestrian Pocket Parks**, Douglas Kelbaugh (Princeton Architectural Press, paper, \$9.95)
4. **1990 Architect Registration Examination Handbook** (2 vols.) (NCARB, paper, \$95)
5. **Giuseppe Terragni Opera Completa**, Ada Francesca Marciano (Offied, cloth, \$35)
6. **Home: A Short History of an Idea**, Witold Rybczynski (Penguin, paper, \$7.95)
7. **Norman Foster: 1964-87** (A + U, paper, \$45)
8. **The Art Museums of Louis I. Kahn**, Patricia Cummings Loud (Duke University Press, paper, \$30)

Buell Hall Opens (Sort Of)

A Word About Its Spaces, Tenants, and Programs

Report by Suzanne Stephens

Even though Columbia University's Buell Hall won't be dedicated until September and its Arthur Ross Architectural Gallery won't be officially opened until then, the hall and the gallery just celebrated the "opening" of a show devoted to modernist architect Paul Nelson.

While this may sound a little confusing, it has something to do with the nature of the occupancy. Buell Hall has three tenants: the Buell Center for the Study of American Architecture (directed by Gwendolyn Wright); the Graduate School of Architecture, Planning and Preservation (headed by Bernard Tschumi), which still has most of its offices and classrooms at Avery Hall; and the Maison Française. The gallery is being shared by the Buell Center and the GSAPP. It was created with funds donated by the Arthur Ross Foundation, which became involved in the venture through the efforts of Bart Voorsanger, the new chairman of the board of the Buell Center, and Gwendolyn Wright.

The Exhibition on Paul Nelson

This premier exhibition, organized by the GSAPP, is a very handsome and intelligent presentation of the architect, film-set designer, and educator Paul Nelson, who was overshadowed by those he worked with or was associated with in the U.S. and in France — Auguste Perret, Buckminster Fuller, Le Corbusier, and others. "The Filter of Reason: Work of Paul Nelson," which will be on view through May 11, was curated by architect Terence Riley, with Kenneth Frampton and Joseph Abram (an architect from Nancy, France) as co-curators. It is accompanied by an equally impressive catalogue, produced by the GSAPP, published by Rizzoli, and edited by Riley and Abram.

The Galleries

The simple 1878 Victorian building, which has just been renovated by preservation architect Robert Meadows, has been occupied by the Buell Center for several months. But only at the beginning of April were the gallery and the main foyer finally exposed to view. The 4,100-square-foot space — "the first public gallery in New York devoted solely to architecture" — is discreetly executed. Not so discreet is the florid imitation-postmodern marble tile floor in the foyer.

Buell Center

On September 10, when Buell Hall is dedicated, the Buell Center will open its own exhibition, called "The History of History in



Photos: Dorothy Alexander



Dorothy Alexander

A view of the architecture gallery

American Schools of Architecture." Wright is curating the survey with Janet Parks, using drawings from Avery's archives.

Meanwhile, the Buell Center has been busy with its own programs this spring: the initial section of "Building the City We Need," a conference sponsored by the Committee for New York, was organized by the center. Even though the second section of the conference — devoted to city problems today (*Oculus*, March and April 1990, page 7) — attracted most of the attention, the Buell Center had presented a series of papers dealing with the history of zoning and city planning two days before the main event. Some of the papers plowed through very familiar terrain, but the observations by Wright and Thomas Bender, for example, were trenchant. And the papers dealt with *urban design* as a topic, something that was sorely lacking in the televised conference at City Hall.

The center also continued with its tradition of lunchtime seminars, moderated by Wright, in which historians and other academics from the city gathered to discuss the work of Lewis Mumford, Louis Kahn, and Denise Scott Brown, among others. Two Buell fellows have also been announced for next year (1990-91). Critic Michael Sorkin, who is teaching at the GSAPP, plans to use the fellowship to write an architectural novel. The other Buell fellow, Miles Davis Samson, who received his Ph.D. in history from Harvard, plans to continue to investigate architecture writing and its effect on the lay audience from 1876 to 1930.

The GSAPP: A Final Word

Back at the GSAPP, particular mention should be made of the lecture series it has staged through the school year. Bernard Tschumi lined up a heavy-duty international roster of architects at Columbia to show work that the organizations downtown, such as the NYC/AIA and the Architectural League, saw fit to bring to their professional constituencies. This was a loss, since lectures given by Rem Koolhaas, Frank Gehry, Daniel Libeskind, Nigel Coates, Rafael Moneo, and Jean Nouvel proved provocative and enlightening. Columbia is keeping New York from being too provincial. . . .

Top to bottom: Vincent Scully; Colette and James Rossant with Frederieke Taylor; Gwendolyn Wright and Tom Bender; Cesar Pelli; Bernard Tschumi with Ulrich Franzen; Ada Louise Huxtable; John Burgee; James Freed with Alex Kouzmanoff; Edward Larrabee Barnes; Philip Johnson; William Pedersen, Diane Barnes, and Eugene Kohn.

NYC/AIA 1990 Design Awards Program

The exhibit of Distinguished Architecture Awards, Interior Projects Awards, and Architecture Project Awards opens May 10 at the National Academy of Design. A catalogue will accompany the show. Excerpted below are some of the jury comments.

List of Awards

Richard Meier & Partners won a Distinguished Architecture Award for the Grotta Residence, Harding Township, New Jersey; and an Architecture Project Citation for the Museum of Ethnology, Frankfurt, Germany.

Wolf Associates received a Distinguished Architecture Award for the NCNB Plaza, Tampa, Florida.

Baratloo-Balch Associates won an Architecture Project Award for *ANGST: Cartography*; and an Interior Architecture Award for Shamana, New York.

Thomas Hanrahan Associates, Architects with Victoria Meyers received an Architecture Project Award for the Crafts Exhibition and Production Center planned for New Orleans, Louisiana.

Gruzen Samton Steinglass Architects, with Philippe Starck, designer, won an Interior Architecture Award for the Royalton Hotel, New York.

Voorsanger & Mills Associates received an Interior Architecture Award for Kenneth Cole New York, New York City; and an Architecture Project Citation for the Melnik Residence, Brighton, Michigan.

Frank Lupo/Daniel Rowen, Architects received an Architecture Project Citation for a SoHo Townhouse, New York; and an Interior Architecture Citation for the Lipschutz/Jones Apartment, New York.

Dunlop Farrow Inc. Architects, Toronto, with **Ellerbe Becket**, New York, as consulting architects, won an Architecture Project Citation for the CN/Royal Trust Development, Toronto, Canada; and **Ellerbe Becket**, New York, won an Interior Architecture Citation for the Executive Floor Reception/Arrival Area of Deloitte & Touche, Wilton, Connecticut.

Other Architecture Project Citations were awarded to **Tod Williams Billie Tsien Associates** with **Dan Graham** for their Newsstand Prototype; and to **Eisenman Architects with K Architects and Associates** for the Koizumi Sangyo Building, Tokyo.

Other Interior Architecture Citations went to **Agrest & Gandelsonas** for a Duplex Apartment on Central Park West, New York; and to **Michael McDonough Architect** for the Berini Residence, New York.

Distinguished Architecture Awards

The jurors' comments have been edited and condensed for this publication.

Jurors: Hugh Newell Jacobson, Jean Nouvel, Peter Pragnelle

Overview

Hugh Jacobson: To go through some 90 projects looking for something that is distinguished and expresses excellence was very, very hard work.

American architects are absolutely uninterested in the astonishing technology that is now available. I find this conservatism surprising. There is a self-consciousness and an outdated concern with "style." The architects I respect talk about the path, how you get into the building, how it is perceived, how you solve the problems. Very few projects address the architectural experience of entering and proceeding through a building. Also, there is so much near-illiteracy in terms of neoclassical detailing and feeling.

Jean Nouvel: [translator: Michel Franck] I was struck by the damage done by the postmodern sickness. Most of the projects presented here are historically wrong. The postmodern movement's fake neoclassicism was so easy to do and have it accepted. The path of least resistance leads to the impoverishment of history.

I was also surprised to see a lack of interest in technology because the image of American architecture has always been tied to a certain technique. We don't see an architecture that uses contemporary technical expertise to move it toward a sensitive and emotional expression. The "image" on an emotional and sensual level has taken precedence. But in nine out of ten cases, for example, one finds only a parody of stone or fake stone. An architecture that does not surprise a little bit, that does not offer the sensations we would like to find in life, loses out.

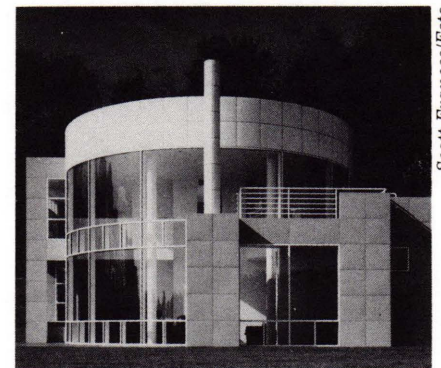
It is interesting to push the limits in architecture. If you proceed slowly, step by step, then even if you wind up with one foot in a hole, the other one will be safe.

Peter Pragnelle: My disappointment comes from the sense that most projects are concerned with a glamorous image at the expense of substance — making the building. The more a building becomes a cosmetic exercise, the more it is a

manifestation of publicity and advertising and just a means of inducing envy.

There is also the idea of a conceit: some people will "get it" and some won't. A lot of this work parades a little learning and reinforces the idea that going to school to become an architect *distinguishes* you from the rest of the world. This elitist image is the only thing architects have going for them at the moment. They have given up so much responsibility elsewhere.

The work we see is the way it is because architects are not calling the shots. By and large the shots are being called by the marketplace, because architects haven't gotten their act together. They are tending to go for the quick fix.



Scott Frances/Esto

**Award: Grotta Residence, Harding Township, New Jersey
Richard Meier & Partners**

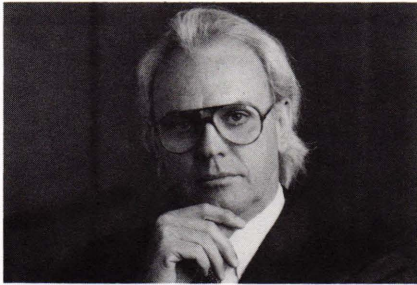
[H.J.] The work shown by this architect has a discipline and a progression. It is certainly an architectural experience. The materials are nice: they don't beat you up, nor are they more important than the space created. The glass is truly glass. It is used to make an enclosure, not a luxurious void. ... [J.N.] The architect is his own academician — a bit like Wright at a certain point. He experiences no metaphysical anguish about how to think of architecture today. He believes in his path and keeps on following it without changing direction. For some that might seem monotonous. ... [P.P.] But the houses are so similar you wonder where the development actually occurs. They haven't advanced very far toward exploring a more inhabitable space.

"There is a shocking amount of historicist work still going on. Yet it's completely absent from the academic sphere — you don't see it in the schools anymore."

Irving Penn



Richard Meier



Harry C. Wolf

Cervin Robinson



Award: NCNB Plaza, Tampa, Florida
Wolf Associates

[J.N.] One must appreciate the simplicity of resolving the plan on a grid that organizes a whole territory around it. It results in a very elegant, simple, and powerful tower. The strength and character of the architecture is very much in keeping with what a bank should be. Some of the Rossi-like interiors lack a sense of joy. Nevertheless, it is a beautiful project. . . . [H.J.] It is a tower that fits on the land with great strength. There is a true synthesis between the architecture and the landscape architecture designed by Dan Kiley. It is very humanly scaled — a contribution to the city of Tampa, which has been slowly and deliberately committing suicide over the past ten years.

Architecture Project Awards

Jurors: Julie Eizenberg, Stanley Saitowitz, Peter Wilson

Overview

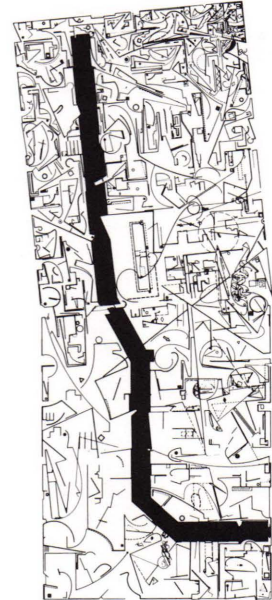
Julie Eizenberg: In the projects that received awards here, invention is used for a purpose that makes the whole a lot stronger. Inventiveness shouldn't be rewarded for its own sake. That is not the ultimate goal of the architect.

I don't mind borrowing from older traditions or building on current traditions or whatever, but the historicist work we saw was very clumsily done. There are two categories of historicism. There is revivalist work, which can be well executed but doesn't tell you any more about the knowledge of architecture; and there is historicist work, which relies on past traditions of architecture.

The historicist approach is becoming the appropriate way to deal with "socially responsible" projects. You use motifs — such as gable roofs — that are "comfortable" for the user. The assumption is that the user is a fragile person ill-equipped to deal with the world as we know it. But this is no longer accurate: most people don't grow up in that type of environment anymore. It's not even a realistic or relevant icon for most people.

Peter Wilson: There is usually an inverse relationship between action in practice and action in thought. In the early 1970s, during the oil crisis, when there was very little built, architects were teaching *thinking*. That doesn't seem to exist today. As far as historicist architecture goes, I'm familiar with the situation in England. It's the end of architecture when that type of work is being propagated.

Stanley Saitowitz: There is a shocking amount of historicist work still going on. Yet it's completely absent from the academic sphere — you don't see it in the schools anymore. The *present* is so challenging. Building techniques exist now that never existed before, even twenty years ago.

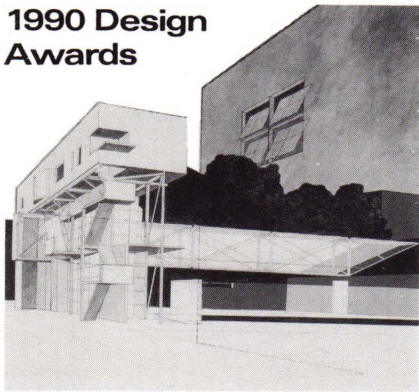


Award: ANGST: Cartography,
Baratloo-Balch Architects

The project, published by Sites for Lumen Books (\$9.95), uses drawings and maps to "present a sector of a real and imaginary city that might serve to stimulate a perspective for transforming a 19th-century industrial wasteland into a 21st-century prototype for urban design."

[P.W.] It is a statement about architecture, rather than a design that could be built, and it embodies the idea that there is a parallel discourse to architecture. It's dealing with the poetic dimensions of cities, using a story by Italo Calvino, which is almost a cliché by now. . . . [J.E.] The text confuses the making of a mysterious or magical place with the need for a magical or mysterious process. You can be precise about the process and still make a magical place. . . . [S.S.] But it takes a line from a string of memories and actually finds the cause for that line in this piece of the city. Then it finds a way to graphically represent the whole memory through marks produced on each block. . . . Ultimately we're giving this an award as a type of work that architecture may involve. . . . [J.E.] But a building is the end product of architecture. This is not a replacement for buildings but a way of giving us more information about how we see the world so that we can make better buildings. . . . [P.W.] I think a building is not just a building. A good building connects to the world of ideas, the world of experience, the world of memory.

1990 Design Awards



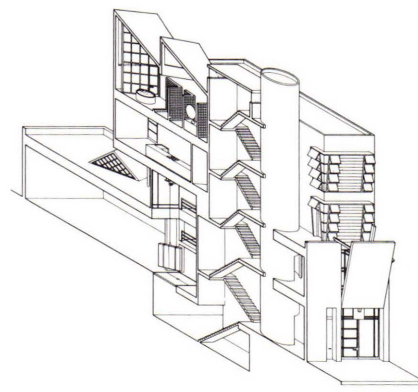
Award: Crafts Exhibition and Production Center, New Orleans
Thomas Hanrahan Associates,
Architects with Victoria Meyers

[S.S.] It is a well-constructed sequence of experiences, which is what a museum is about — a kind of procession. It's a very sophisticated little addition to what looks like a pretty bland museum. ... [J.E.] But the design doesn't break new ground in architecture. The architect takes a number of ideas that have been around and combines them in a very intelligent, responsive way. ... [P.W.] The result is very seductive, and that's why we've gone for it. There is a delicate touch and a sense of invention to the scheme; the scale is not overwhelming. But the design is not profound. The most refreshing thing about it is its simplicity. ... [J.E.] For the record, though, one does wonder what is happening with all this machinery.



Citation: Museum of Ethnology, Frankfurt, Germany
Richard Meier & Partners

[S.S.] Here is another from the "old soldiers." ... [P.W.] This is clearly by Richard Meier because it took away the least number of trees. ... [J.E.] These old-guard people are distinguishable because they are playing with a consistent language of ideas. ... [S.S.] It's an incredibly safe and predictable building. ... [J.E.] But it doesn't have to be inventive to be good. He has used some of the best things he's done before — such as the allusions to Kahn, the modeling, and the smaller moves. ... [S.S.] There is an economy in this building. It's really a box to which these pieces are attached. ... [P.W.] It seems more complicated than most of Meier's work. ... [J.E.] It has a richness that derives from the repetition of a simple move.



Citation: SoHo Townhouse, New York
Frank Lupo/Daniel Rowen, Architects

[S.S.] The scheme is powerful in that it is so tiny and makes a series of intense moves in a very compressed area. A richness comes out of it. The way it inhabits the street is interesting. It steps back and jumps out, but it does so in a quiet way, with fluidity. ... [P.W.] It has a dynamism as well. It is sculpture, and it gives everything to the outside because of this facade and roofscape. Somebody spent the time to make these shaded drawings, which are about space as described by light. They are not about material.

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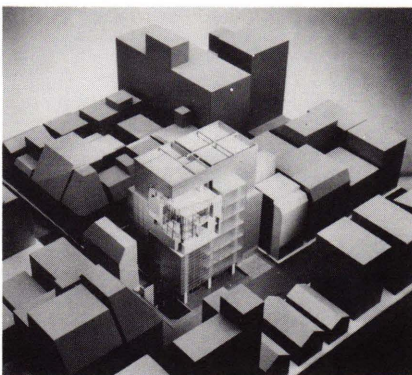
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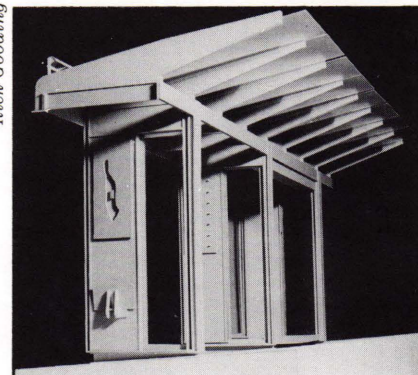
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Citation: Koizumi Sangyo Building, Tokyo
Eisenman Architects with K Architects and Associates

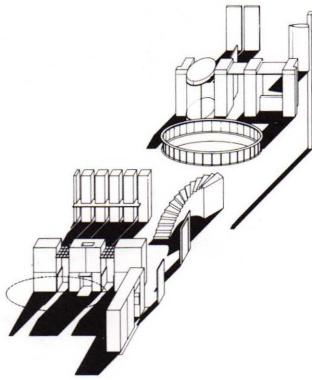
[J.E.] One can understand the architect's singling out of a volume within a volume and his trying to make the rules for the construction of that space different, but not the need for this overlay. ... [S.S.] It takes what appears to be a regular commercial program for a speculative building and inserts a drop of madness into that world; the odd showroom spaces become deliberate and challenging. ... [J.E.] It is self-indulgent. It could have stopped a couple of layers earlier. This extra layer in here drives you crazy. What is it doing? ... [P.W.] That's the intention. Here is an architect who is doing a building about madness, and he drives the viewer crazy! It's the work of an old soldier. It might be the emperor's new clothes, but it is so professionally done.

Rick Gooding



Citation: Newsstand Prototype
Tod Williams Billie Tsien Associates with Dan Graham

[P.W.] The detailing is very curious; one is reminded of Jean Prouvé. It's very ambiguous in its use of reflecting glass. But it is an interesting animal to have on a city street. ... [S.S.] The way it is made, with thin kinds of material — thin sheaths, including the structure of the roof — is beautiful. Not so beautiful is the underneath part. ... [P.W.] The roof contains the space, which is partly inside the structure and partly in the street. Then there are these two boxes: one is framed inside the building and one is a void. Depending on the light, it's either an internal space or a transparent space one can see through. This is a very nice doubling up. ... [J.E.] Do we like this project because it is not trying to do too much? How will this form feel on the street — on the side facing the street?



Interior Architecture Awards

*Jurors: Katherine McCoy,
Warren Schwartz*

Overview

Katherine McCoy: There are not many large projects here. Large projects have more constraints.

Warren Schwartz: Often one has problems premiating tiny projects because they lack the power of the larger ones. But in these cases, the small projects are much more powerful than the large ones.

**Citation: Duplex Apartment, New York
Agrest & Gandelsonas**

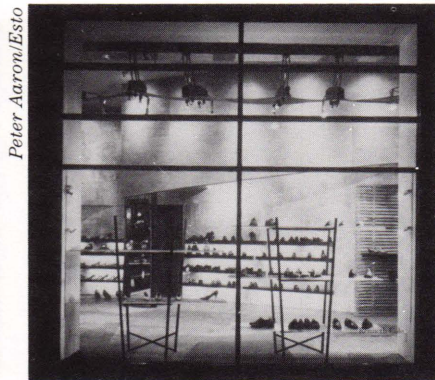
[W.S.] This is money well spent—money in the service of art. . . [K.M.] The project uses beautiful metal mesh in a very elegant way—in layers. . . [W.S.] The forms, the materials, and the details—all the art and craft are intact, and the ideas are incredibly well executed. . . [K.M.] The development of the volume is of the same quality as the treatment of materials. So many times you see beautiful materials used for flat spatial treatments—such as just cladding the walls.

“So many times you see beautiful materials used for flat spatial treatments—such as just cladding the walls.”



**Award: Shamana, New York
Baratloo-Balch Architects**

[W.S.] Shamana is extremely modest. We're not dealing with cold, hard abstract ideas. We're dealing with incredibly sensual, psychologically induced spaces, forms, details, materials. . . [K.M.] There is an incredible amount of symbolism and imagery of a surrealistic quality. It triggers memories that stay with you and come back at odd times. . . [W.S.] Yet the imagery does not become literal.



**Award: Kenneth Cole New York
Voorsanger & Mills Associates**

[W.S.] It has an amazing plan. It is beautifully conceived. The architects knew when to stop and how much money they could spend, and made the most of the few details they could afford. . . [K.M.] The organic quality and sensitivity to materials is evident in the presentation: what is communicated in the drawings seems to exist in the reality. . . [W.S.] It's all real: no faux anything. The store looks better with the merchandise. . . [K.M.] The shoes provide the fine focus of details. Shadow is a tangible and inexpensive design material here. A lot of successful interiors use light dramatically, but very few use shadows.

DOUBLE VISION

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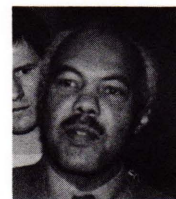
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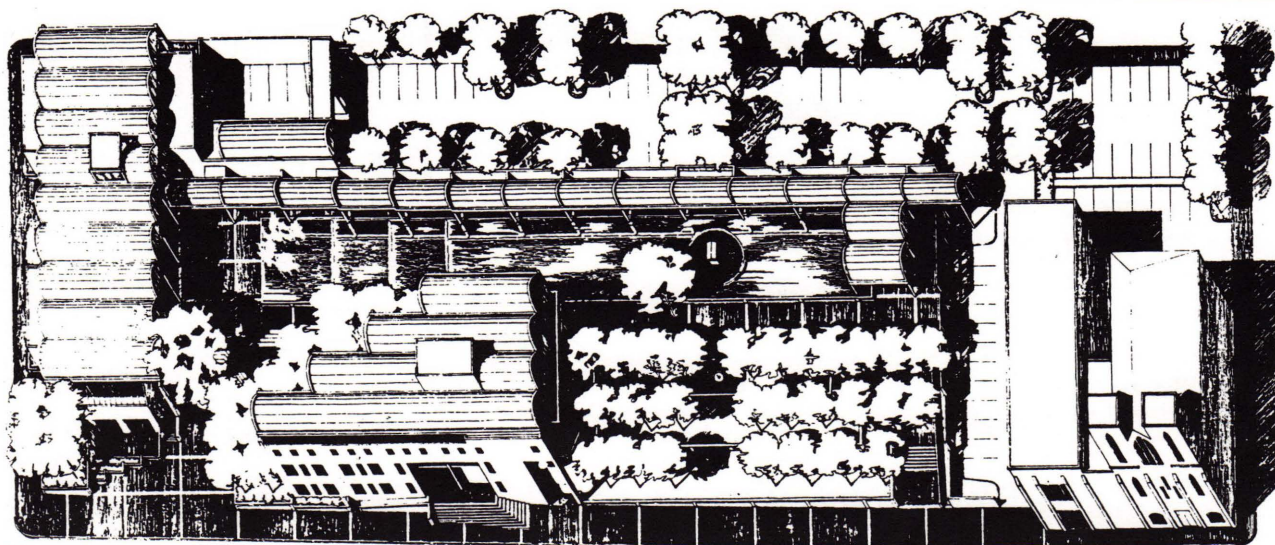
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MINORITY FIRMS:



Max Bond



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Minority Firms

Minority firms seeking government-sponsored work must be able to prove that a minority partner owns at least 51 percent of the business. The procedures for certifying minority firms are complex, usually requiring architects to submit tax returns, references, and statements of incorporation to the New York State Governor's Office of Minority and Women's Business Enterprises, or to the New York City Office of Business Development's Minority Business Enterprise office.

Bond Ryder and Associates

*Partners: Max Bond and Donald Ryder
Partner interviewed: Max Bond
Firm life: 1969 to present
Background: Bond received his B.A. from Harvard College in 1955 and his M.Arch. from Harvard's GSD in 1958; Donald Ryder received his B.S. in architecture from the University of Illinois in 1951.
Number of architects: 12
Projects in construction: 11
Projects on the boards: 6*

Oculus: Does your firm specialize in a particular building type?

Max Bond: Not really. We've done a variety of projects. Right now we are working on the Harlem International Trade Center, plus an addition to the Harlem School of the Arts and the new Birmingham Civil Rights Institute museum for the city of Birmingham, Alabama. We are also in a joint venture with Charles Correa [of Bombay] to design the Permanent Mission of India to the United Nations here in New York.

Oculus: Do you try to hire only minority architects?

MB: The firm is made up of a spread of minorities — including black, Hispanic, Indian, and African.

Oculus: How open to minorities is the profession in general?

MB: It varies with the political climate. There were some good moments in the 1960s and '70s. But the profession hasn't advanced very much. You don't see minority architects at high levels in many of the firms. It is also hard for black and Hispanic architects to get their work published. Given the nature of some of the work that is published, you have to wonder. Also, the type of commissions one gets is limited. Minorities don't get many jobs outside the city, nor south of 94th Street.

Oculus: What about the clients?

MB: The private client is still elusive. Most of our jobs come from the public sector.

Oculus: But your firm is extremely well known. Don't you feel your own situation has improved over the years?

MB: Not really. For example, we can't get Board of Education work, although the board has hired a lot of architects to design new schools. It is not just my office that is having problems. The New York Coalition of Black Architects has discussed this situation among its members. So far it can only find two projects contracted with minorities. And those are for renovations. Our firm couldn't even get interviewed. The Board of Education must be meeting their minority quotas through some other means, perhaps by hiring minority engineers. Yet over half the school population is black and Hispanic. The new School Construction Authority says that the situation will change with the new schools or renovations it is planning.

But you still have things like the Brooklyn Museum competition several years ago. The museum asked for credentials from a hundred firms. Not us. No black firms, no Hispanic firms. This from a museum that serves the public. And none of the Roosevelt Island housing has been designed by black or Hispanic firms.

Oculus: You are dean of the School of Architecture and Environmental Studies at City College, and before that you were chairman of the architecture department at Columbia. What are the schools doing to attract minorities and train them for careers in architecture?

MB: The schools are so different. Young black and Hispanic architects have to pay a high tuition at private schools to enter a profession where jobs do not pay well. Obviously, City College, with its low tuition, has a higher minority enrollment. Students who qualify, by their grade-point average, for City University admission can enter directly into the five-year B.Arch. program. We are not trying to design a "minority student" program but one that recognizes American culture as it is today. City College attracts a lot of students born outside the country. So we try to draw on that while still building on a common base of reference.

Oculus: How successful are the marriages between nonminority and minority firms brought about by public-sector programs?

MB: Minority firms are at a disadvantage. Large firms like to have minority firms do menial jobs, such as dealing with aspects of construction supervision or attending the community hearings. The minority firm should be fully involved. It is often hard to sense a real feeling of cooperation. Perhaps the client ought to select the minority firm, which would then select the nonminority firm.

Oculus: Where else do you sense discrimination?

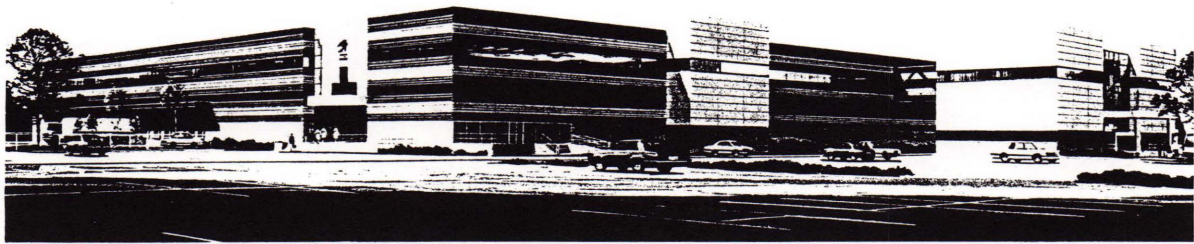
MB: We have a lot of trouble on minority certification. You have to prove you are minority and then provide the board with financial records and proof of ownership. I mean, I have to prove I'm black. I didn't have to prove I was black to be segregated in restaurants in the South, where I grew up. I find getting classified and certified as a minority firm a humiliating process.

MAKING A MARK



David Castro-Blanco

"A lot of minority architects don't belong to the AIA. They don't feel it has anything to offer them."



United States Postal Service, General Mail Facility/Vehicle Maintenance Facility, Brooklyn, N.Y.

A REPORT

Castro-Blanco, Piscioneri and Associates

Partners: David Castro-Blanco and Robert Piscioneri

Partner interviewed: David Castro-Blanco

Firm life: 1965 to present

Number of architects: Currently 46

Projects in construction: 10

Projects on the boards: 15-18

Background: Castro-Blanco came to the United States from Colombia just after graduating from high school. He met Piscioneri at Columbia University's School of Architecture, from which they both graduated in 1957.

Oculus: Do you specialize in one kind of project?

David Castro-Blanco: We do about 65 percent of our work in the public sector, and we design a range of housing, institutional, and industrial projects. A major client is the U.S. Postal Service, for whom we're designing some \$50 to \$150 million worth of construction.

Oculus: Were you affected by the U.S. Supreme Court ruling that "set-aside" projects for minorities are unconstitutional?

DC-B: The Supreme Court ruling hasn't had as much effect on the design fields as you would think, since many of the state agencies — such as Port Authority — seem to endorse some kind of affirmative action. They don't want to make affirmative action a pork barrel, but they want to provide opportunities to firms that can contribute to the profession.

Oculus: You serve on the national AIA's Minority Resources Committee. Are minorities being attracted to the profession?

DC-B: There is a perception within the

minority community that architects don't have much influence. And there is a perception within the profession that minority practitioners are not as good as nonminority architects. Minority firms are stereotyped as being small and below standard. It is a major battle to prove this wrong. The corporate world is particularly difficult to break into. While corporate clients have affirmative-action programs and have taken "set-aside" projects, minority firms are excluded from the mainstream work and from competing with everyone else.

There is also the perception among nonminority architects that minority firms have it easy because of the "set-asides." I myself don't believe in "set-asides," but I do believe in having the opportunity to compete.

Oculus: What can be done in terms of education?

DC-B: It's still about money. While City College has opened up opportunities, and the brighter students will become professionals to be reckoned with, the private schools have the edge in terms of facilities. But they don't have enough scholarships for talented kids. I almost had to drop out of Columbia myself. Right now, Columbia does have a scholarship drive.

The other problem is that disadvantaged minority students lack skills that are implicit in the education of nonminority members. When I came to the U.S. it took me a year to learn English. But I did it. I entered Columbia as a General Studies student and took English and speech. I would practice by singing along with the songs on the radio.

Oculus: How do you view arranged marriages like those between nonminority and minority firms?

DC-B: If both firms go into it with really open minds and do not feel coerced, it can work. But it's got to be close to a 50-50

situation. Otherwise, one should stay away. We try to put a team together from the beginning, so that neither firm does much more than half the work. Unless you participate in every phase, you have a problem of assuming liability for the other partner. If you only do design development, you are still liable for the construction-document phase, and vice versa.

Oculus: What about minority firms that lack the experience for major projects?

DC-B: The minority firms need to learn some skills on the job, but they may have other skills to offer.

Oculus: Is certification helpful?

DC-B: Submitting certification documents takes up time. These are very involved, voluminous documents. You end up with a book three inches thick, which constitutes additional expenses for minorities that other businesses don't have to deal with.

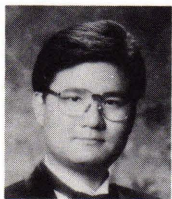
Oculus: How do you see the future?

DC-B: There are fewer opportunities for work today. This was evident in the Supreme Court decision.

Oculus: How can the AIA affect things?

DC-B: The Minority Resources Committee is trying to correct the situation, but a lot of minority architects don't belong to the AIA. They don't feel it has anything to offer them. Yet the committees offer a tremendous means for personal development. You are not just one isolated practitioner who comes up for air every now and then. You can learn a lot.

But the AIA also needs to encourage young talent. I used to run the Hispanic Talent Search Architectural Competition here in New York. The jury was composed of chapter members and there were cash prizes. But it was discontinued after three years. It took too much time and money.



MINORITY FIRMS

James Jao



Main floor plan

Project, private home, Kings Point, Long Island, N.Y.

Long Island Design Collaborative, James Jao, Architects

Partners: James Jao, sole principal
Firm life: 1984 to present
Background: Jao obtained his B.Arch. from Pratt Institute in 1980 and is a candidate for an M.B.A. from Pace University.
Number of architects: 15-30
Projects in construction: 25
Projects on the boards: 60

Oculus: Do you specialize in any building type?

James Jao: We specialize in medium-density residential and commercial buildings. And we perform zoning and building-code consultation. We have designed about 50 percent of the new buildings in Queens since 1988 — about 400 buildings a year.

Oculus: That's impossible — four hundred?

JJ: Yes, but remember they are small — mostly houses. They are not skyscrapers. We do all kinds of work. The range is broad: we have designed synagogues, and we are now designing the first mosque in Queens. We are doing a restaurant at South Street Seaport.

Oculus: Then a lot of your clients are from the private sector.

JJ: They are mostly developers. About 90 percent of our business comes from nonminority clients; about 75 percent comes from repeat business.

Oculus: Are minorities being attracted to the profession? What do you do to encourage their entry?

JJ: We do hire minority architects — we want to give them a chance to develop, especially to management-level positions.

Many of the minorities in the firm are newcomers from overseas — from Malaysia, Taiwan, Hong Kong, and India; others are from Cuba, Guatemala, and Venezuela. Most have architecture degrees from schools in the U.S. But they are raised differently from the minority groups in this country. The immigrants from southeast Asia who work in the firm are often not aggressive. I am an immigrant myself — from Taiwan — but I was fortunate enough to be trained to be a manager rather than a designer.

Oculus: What do you do about the cultural differences you note?

JJ: You need to restore confidence. I provide in-house training sessions, where we teach presentation skills. We often bring in outside people who are senior managers to talk to the architects about how to react in particular situations.

Oculus: How does it work?

JJ: I'm very satisfied with the program. If the people can't manage a project efficiently, we wouldn't be able to handle volume. As for their English, I have an American-born secretary assisting with the correspondence. The architects have basic linguistic skills and can handle day-to-day work — especially since they've been to school in the States.

Oculus: What other problems do minorities coming into the profession encounter?

JJ: It's a lousy profession for any minority, with long hours and minimum pay. An architect has to be very enthusiastic to last. Half of my graduating class left the profession.

It's getting tougher for minorities to get jobs, although if you're Chinese, I. M. Pei's fame helps by association. Also, since Japanese designers are so famous internationally, Asian-Americans probably have less difficulty than other minorities.

Since our firm has been the recipient of design awards, we are always attracting more people. Our reputation is good. We are known to be very diligent.

Oculus: Does the AIA help?

JJ: The AIA could promote better training for minorities by teaching more about marketing and internal office management and relating it to individual practice. Also, the AIA should have an annual minority exhibition so the public could understand what these architects can do. There are very few minority architects, and the AIA tends to look after the big firms. The large firms should be encouraged to train minority staffs.

Oculus: What about the schools?

JJ: They are training people on a nondiscriminatory basis. Pratt offered me the chance I was willing to take. Minority firms cannot be overprotected. You cannot expect legislatures to enact laws to protect you. You have to learn to take chances, since you cannot have big brother helping you all the time.



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URBAN STORIES

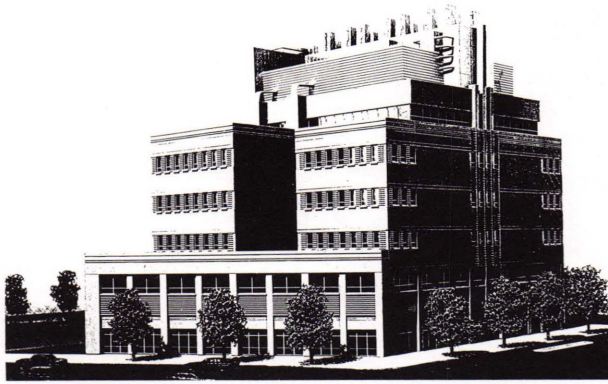
by Suzanne Beilenson

Decisions, Revisions, and Collisions



Richard Schaffer

Stanley Seligson



Project, Audubon Research Building, Perkins & Will with Bond Ryder and Associates

Audubon Theater and Ballroom, Broadway at 166th Street, Thomas Lamb, 1912

Slow Selection

What becomes a City Planning Commissioner most? In 1990 the answer would have to be patience. Mayor David Dinkins slid past the March 1 deadline and coasted into April before at last selecting Richard L. Schaffer as chairman of the City Planning Commission. Schaffer, an urban planner, is currently the dean of the Graduate School of Management and Urban Professions at the New School for Social Research and previously served as chairman of the Urban Planning Division at Columbia University's School of Architecture.

In spite of the efforts of the mayor and the various search committees he employed, complications and confusion surrounded the planning chief's appointment. According to Deputy Mayor Barbara Fife, it was not clearly communicated to the mayor's scouts that Dinkins was committed to having a planner, rather than a lawyer or other professional, in the chief's position, a commitment that seems valid when the new city charter is taken into consideration.

In addition to enlarging the commission (from seven to thirteen members), the revised charter charges the planning commission with "developing 'fair share' criteria for locating city facilities" and with guiding communities in planning their own futures. The expanded responsibilities for the planning chief brought about by the charter revisions made the choice for the post even more difficult. Theodore Liebman, an architect with the Liebman Melting Partnership and a one-time candidate for the chairperson's post, believes that "the administration was correct in taking its time" to find a planning and architectural visionary who also possesses the leadership and political skill to realize the charter's goals. Architects nominated for the position included Lo-Yi Chan of Prentice & Chan, Olhausen; Peter Samton of Gruzen Samton Steinglass; and Max Bond of Bond Ryder and Associates.

The appointment process may also have been slowed by the charter's amendment concerning the conflict of interest between public responsibilities and personal practice. It is considered a conflict of interest for a City Planning Commissioner or chairperson to appear directly or indirectly before the Department of City Planning or the Commission. Deputy Mayor Fife does not think the conflict-of-interest specifications interfered in the selection process. However, Linda Davidoff, executive director of the Parks Council, co-chair of the

mayor's now-adjourned search team, and a former nominee for chairperson, holds that the strict requirements favor "retired people, academics, or not-for-profit people."

In addition to Schaffer, academics nominated for the chairperson's post included Elliott Sclar, a professor of urban planning at Columbia. Yet in spite of the mayor's directives, lawyers constituted the majority of the candidate list. Lawyers nominated for the chair included Philip Howard of Howard, Darby & Levin; Carl Weisbrod, president of the 42nd Street Redevelopment Corporation; Stephen Kass of Berle Kass & Case; Ed Costikyan of Paul, Weiss, Rifkind; and Edward Sadowsky of Tenzer Greenblatt.

Richard Kahan, managing director of the Continental Development Group Inc., was also mentioned frequently as a possible choice for the position.

Unmarked Landmark

The battle between preservation and development forces in the city continues to rage. One of the recent conflicts has centered on the Audubon Theater and Ballroom, the site of Malcolm X's assassination, a building located on a city-owned lot between West 165th and 166th Streets and bounded by Broadway and St. Nicholas Avenue. Cultural groups such as the December 12th Movement and preservationists view the building as an unofficial landmark because of its historical and architectural significance. However, Columbia University was recently granted certification for its proposal to replace the theater with the Audubon Research Building, a six-story biomedical laboratory designed by Perkins & Will in association with Bond Ryder and Associates.

Columbia promises that a laboratory on this

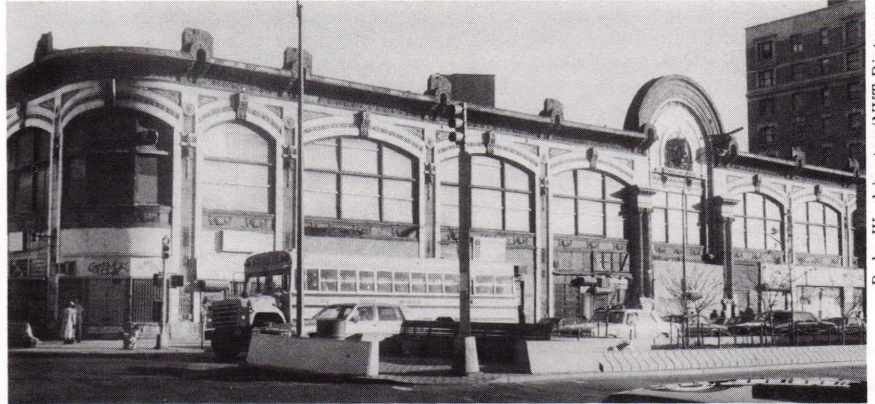
site will attract further high-technology industry to the city and provide economic stimulus as well as jobs to the Washington Heights neighborhood. The city and state seem convinced of the benefits and will supply \$18 million in funds for the \$25 million project.

These economic benefits comprise the major obstacle to saving the Audubon Theater. Michael Adams, a preservationist, asserts that in communities like Washington Heights or Harlem, "there's generally such poverty that any development, no matter how ill-conceived, is welcomed by the establishment."

In this case, what will be sacrificed is a cultural landmark of the African-American experience. In addition, the Audubon, designed in 1912 by eminent theater architect Thomas Lamb, is seen as having distinct architectural merit. Edward Kaufman, associate director of the Municipal Art Society, points out the exceptional use of polychrome terra-cotta, a material in vogue at the time.

According to Bernhard Haeckel, director of office project development and coordination, the university originally planned to restore the entire building in 1983 and at one point even backed a drive to landmark it. Later, engineering surveys concluded it would be prohibitively expensive to repair and restore. Just restoring the facade, Columbia contends, would cost \$9.5 million.

The Landmarks Preservation Commission has never designated the Audubon Theater and Ballroom, although the building was considered at the staff level several times in the late 1970s and early '80s. Some critics see the decision not to landmark it as representative of the prejudice against landmarking buildings in low-income neighborhoods. Yet Robert Nieweg, executive director of Landmark West, an



Ruby Washington/NTT Pictures



Barbara Fife and Sally Hernandez-Piñero

Upper West Side preservation group, believes the Audubon's history at the LPC simply typifies the slow landmarking process. "Communities have to stand up for themselves and organize" in order to force a project over the hurdles, he says.

Preservationists in Washington Heights will have to organize quickly if they want to deter the construction of the Audubon Research Building. Columbia's project is scheduled to go before the Board of Estimate for approval this August.

City Sagas at the MAS

by Kelly Shannon

In an already soft market, the business world is in flux. Substantial job losses in New York due to relocation have had a staggering effect on the economy. According to Sally Hernandez-Piñero, deputy mayor for economic development and finance in New York, the city is going to have to "take the show on the road." As she explained in a March address to the Municipal Art Society, Mayor Dinkins and Hernandez-Piñero "plan on not only a national search but also an international search to lure businesses here."

It should be noted that "here" is not just Manhattan — it includes the four other boroughs as well. According to Hernandez-Piñero, the South Bronx is where manufacturers are being encouraged to relocate and Queens is being redefined as an area for new investment, as seen in the pending Hunter's Point development of housing, offices, and retail space and in the market-rate housing planned for Arverne. Downtown Brooklyn, of course, has its Metrotech industrial complex. Forest City Ratner is the developer behind the last two of these projects.

A week after Hernandez-Piñero's talk at the MAS, Barbara Fife, deputy mayor for planning and development, addressed a large group of architects and planners. Fife was questioned about changes in land-use trends in the city, especially Long Island City, where much of the manufacturing area is being transformed into real estate for luxury housing and commercial office space. Fife maintained that "it is important to bring in new uses and users" and that "we will be careful about dislocating jobs."

She acknowledged that land-use issues related to development often turn into nasty, drawn-out legal battles between the

Zoning, Housing, and Land-Use Debated

developers and the community, a practice she observes has become "New York City's cottage industry." The administration has proposed a conflict-resolution board, she added, which would mediate such disputes; how the board will operate has not yet been disclosed.

A State Supreme Court ruling in February found that the public has the right to review not only developers' projects but also the city's long-range plans. Koch's controversial ten-year housing program, which has not yet been modified by Dinkins, must be reviewed by the community boards, the City Planning Commission, and finally the City Council, according to the charter. The Department of Housing Preservation and Development plans to appeal the case, insisting that the \$5.1 billion plan was a conceptual document and therefore does not require public hearings. Fife maintained at the MAS talk, however, that the entire Koch housing plan, which was campaign-driven, would be reviewed.

Many advocacy groups, such as the Puerto Rican Legal Defense Fund, have been critical of Koch's plan for housing, claiming that it reaches too broad a cross-section (all but the affluent) when it should concentrate on those areas most in need of aid — the homeless and the poor.

Fife says that the city is still committed to maintaining its SRO housing stock, and offered the city's takeover of the Times Square Hotel as proof. She also said that the welfare hotels will be emptied by June, and that the large and growing number of single adults will be relocated to HPD housing projects. Many are skeptical that the ten-year plan can accommodate the numbers.

In spite of the tone of indecision set by Dinkins' slowness to name a chairman for the Planning Commission, the administration was purposeful in its handling of the controversial Riverwalk projects (*Oculus*, April 1990, page 3). Fife claims that she will implement a constructive development policy through negotiations with the developer, and Dinkins has encouraged submission of a revised plan for the site. The administration's line of action on Riverwalk — a PDC-Koch project — is significant. The city needs major developments to boost its economy, and the interest the administration has shown in arriving at workable compromises with developers is welcome.

Kelly Shannon is an architectural designer who writes about architecture and urban planning.



Scientific American, cover, July 1913

Zoning: AIA Bites Back

In response to the Women's City Club and Natural Resources Defense Council report "New York City Zoning: The Need for Reform," the New York Chapter of the AIA recently released its own position paper. Affirming the call for zoning revision, the AIA paper, titled "Land Use, Development and Comprehensive Planning: Another View of New York City Zoning and the Need for Reform," nevertheless took issue with some of the charges of the earlier report. While the AIA critique agreed that "a very limited number of geographic areas of the City are bearing the brunt" of land speculation, assemblage, and development pressure, it maintained that the earlier report reflected a narrow anti-growth focus and exhibited a lack of technical analysis.

In opposition to this approach, the chapter response allows for more fine-tuning and refining certain zoning tools now in effect. For example, the AIA report points out that the "sliver regulations have an unintended, undesirable result in not allowing setbacks at the tops of wide, non-sliver buildings," which it says should be reviewed. The chapter's report also argues for a more uniform and multifaceted comprehensive planning, and for balancing downzoning proposals with upzoning of areas that may accommodate increased development.

The chapter report is essentially more pro-development than the earlier one. It is also, unfortunately, patronizing in its tone. "The Need for Reform" did not claim to be a technical document, and it made its anti-development stand explicit. It was reacting, as interested citizens are wont to do, to the egregious amount of overbuilding that occurred in the 1980s and to the well-recognized weaknesses in city planning policy.



The Stock Exchange, Amsterdam, the Netherlands, H. P. Berlage, 1897-1903

While the chapter report does show a solid knowledge of zoning practice and convey a thoughtfulness about making it work, some of its points could still be debated. For example, in proposing the rezoning of Manhattan manufacturing areas, the critique maintains that no new conforming uses are likely on vacant, zoned manufacturing lots in SoHo, where residential and retail building is prohibited. However, hotels are permitted as-of-right under present zoning, and seven hotels are currently proposed for SoHo.

The AIA critique also equates contextual zoning with downzoning. It should be noted, however, that on the Lower East Side, City Planning is working on a contextual rezoning that would raise the permitted FAR from 3.44 to 4.0 while maintaining the street wall and banning plazas.

Barbara Reach of the Women's City Club of New York and Katherine Kennedy of the Natural Resources Defense Council have written the following response to the AIA paper:

"It was not our intention to write a technical document but rather to stimulate discussion in the community at large of some generally perceived zoning problems and some possible solutions. . . . Although many of the examples . . . are from Manhattan, the planning principles that we support apply equally well throughout the city. Indeed, our well-attended forums in Queens and the Bronx and the enthusiastic reception to our report by fifty community groups from all five boroughs attest to the growing awareness of the environmental and quality-of-life hazards posed by overdevelopment."



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AIA Serves Up Berlage

by Peter Heerens

The work of the Dutch architect Hendrik Petrus Berlage, who was born in 1856 and died in 1934, contributed significantly to the development of modern architecture in the Netherlands. An exhibit of two dozen drawings of his work on view in the Members' Gallery of the NYC/AIA from May 8 through June 15 dramatically underscores that contribution. Berlage's Amsterdam Stock Exchange (1897-1903), as well as his urban plans for Amsterdam, will be among the projects represented in the drawings, which were provided by the Dutch Architectural Institute in Rotterdam and the private collection of Sergio Polano.

Berlage's belief in a socially based architecture and in the honest use of building developing in the late 19th century. But his insistence on the primacy of space, the importance of walls as creators of form, and the need for systematic proportions imparted a particular stamp to his oeuvre. The Amsterdam Stock Exchange, with its juxtaposition of volumes, its handling of details, and its smooth brick walls treated as a tautly stretched external envelope, perfectly exemplifies his principles.

Now, after an impressive restoration, the Stock Exchange—the only Dutch building from the 20th century listed on UNESCO's landmarks list—is being used as a music and exhibition center. The building offers rehearsal space, a 700-seat concert hall for the Dutch Philharmonic Orchestra, and a hall for chamber music. The main room, the old "Beurs" space, spanned by arched steel trusses left visible under the glass roof, is reserved for architectural exhibits.

The NYC/AIA show, curated by Alessandra Latour and Professor Polano, with the assistance of Exhibition Committee members Wendy Evans and Brad Perkins, will be one of the rare opportunities in this country to view the drawings of the seminal architect.

Peter Heerens, AIA, BNA, studied at the Delft University of Technology in the Netherlands and writes on New York's architecture and urban design for the Dutch magazine A/B.

NYC Real Estate Development Corporation Doing Commercial Rehabilitation Projects in Park Avenue South District of Manhattan.

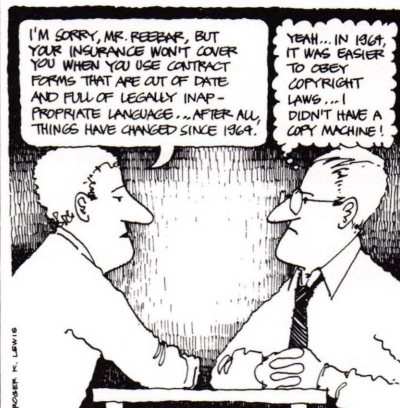
Seeking letters of interest from firms able to handle core/shell and tenant improvement projects of limited scope and tight schedule. Small firms in Park Avenue South district are encouraged to reply. Provide practice profile including staff resumes.

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THE CALENDAR MAY 1990

Send Oculus calendar information to New York Chapter/AIA, 457 Madison Avenue, New York, N.Y. 10022.

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

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

CONTINUING EXHIBITIONS

Department of General Services Landmarks. Exhibition of photographs, sponsored by Mayor Dinkins and Kenneth Knuckles, commissioner of the DGS. NYC/AIA Gallery, the Urban Center. Closes May 3.

Second Senior Show. Exhibition of work by students in the communication design department. Parsons School of Design, 65 Fifth Ave. 741-8960. Closes May 4.

Sir Christopher Wren and the Legacy of St. Paul's Cathedral. The Octagon Museum, 1799 New York Ave. N.W., Washington, D.C. 202-626-7467. Closes May 8.

The Filter of Reason: Work of Paul Nelson. Architecture Gallery, Buell Hall, Columbia GSAPP. 854-3414. Closes May 11.

Manhattan's Grand Plaza. Gallery, New York School of Interior Design, 155 E. 56th St. 753-5365. Closes May 11.

Landmarks of New York. Co-sponsored by the Landmarks Preservation Foundation and the Municipal Art Society. The Urban Center. 935-3960. Closes May 18.

Domestic Arrangements: A Lab Report by Tod Williams and Billie Tsien. Whitney Museum of American Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane. 943-5655. Closes May 18.

Young Architects Forum 1990: Out of Site. Exhibition of winning projects from the ninth annual Young Architects Competition. Sponsored by the Architectural League. The Urban Center. 753-1722. Closes May 19.

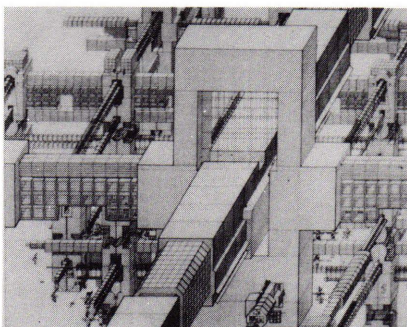
Nicolino Calyo: Nineteenth-Century Views of New York. New-York Historical Society, 170 Central Park West. 873-4300. Closes June 10.

Bernd and Hilla Becher: Photographs of Industrial Architecture. Dia Art Foundation. 548 W. 22nd St. Closes June 17.

Selling the World of Tomorrow: New York's 1939 World's Fair. The Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes August 12.

Manhattan Contrasts: The Changing Image of the City. New-York Historical Society, 170 Central Park West. 873-4300. Closes August 15.

Design 1925-1945: Selections from the Collection. A new installation of the design and architecture collection. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Open indefinitely.



"James Rossant: Cities in the Sky" opens May 1.

TUESDAY 1

EXHIBITIONS

James Rossant: Cities in the Sky. John Nichols Gallery, 83 Grand St. 226-1243. Closes May 26.

The Socially Responsible Environment, USA/USSR, 1980-1990. Co-sponsored by Architects, Designers, and Planners for Social Responsibility and the USSR Union of Architects. Knoll Gallery, 105 Wooster St. For information contact Bill Schoenfish, 914-658-8393. Closes May 31.

WEDNESDAY 2

NYC/AIA LECTURES

Barrier Free Design. Practical guidelines for design that complies with government regulations concerning accessibility for the disabled. Co-sponsored by the NYC/AIA Building Codes Committee and Architects in Education Committee. 6:00 pm. Great Hall, Cooper Union, Cooper Square, 7th St. and Third Ave. 838-9670.

Project Management II: Budget & Management, Fees and Services. With Gerard Vasisko of Gruzen Samton Steinglass. Part of the NYC/AIA Architects in Training Course II. Open to interns training in Chapter sustaining-member firms. 6:00 pm. NYC/AIA Members Gallery, the Urban Center. 838-9670. Pre-registration required.

THURSDAY 3

LECTURES

Manhattan for Rent, 1785-1850. With Elizabeth Blackmar. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

Rise of a Metropolis: 1865-1890. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

SLIDE PRESENTATION/LECTURE

Young Architects Forum 1990: Out of Site. Winners of the ninth annual Young Architects Competition — Janek Bielski, Neil Logan, and Georgia Daskalakis & Omar Perez — will exhibit and discuss their work. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center. 753-1722.

SATURDAY 5

TOURS

Upper West Side Walking Tour. With Peter Salwen. Sponsored by the Cooper-Hewitt Museum. 10:30 am. 860-6868.

Art and Architecture of Green-Wood Cemetery. With Jeff Richman. Sponsored by the Prospect Park Environmental Center. 12:30 pm. 718-788-8549.

Sutton Place: An Enduring Community. With Val Ginter. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

SUNDAY 6

TOURS

Roosevelt: New York's Other Island. Sponsored by the Museum of the City of New York. 11:00 am. 534-1672.

Come one, come all to the May 9th presentation ceremony of the 1990 NYC/AIA Design Awards at the National Academy of Design, 1083 Fifth Avenue. 6:30 pm. Call the Chapter for more information, 838-9670.

Landmark Buildings of Old Dutch Flatbush. With Ron Schweiger. Sponsored by the Prospect Park Environmental Center. 2:00 pm. 718-788-8549.

MONDAY 7

NYC/AIA LECTURE

Public Policy and Housing. With Barbara Knecht. Sponsored by the NYC/AIA Housing Committee. 6:00 pm. Upstairs Gallery, the Urban Center. 838-9670.

EXHIBITION

Year-End Exhibition of Student Work. Avery Hall and Buell Hall, Columbia GSAPP. 854-3414. Closes May 18.

TUESDAY 8

EXHIBIT

Hendrik Berlage. The work of the early Dutch modernist. Opening at 6:30 pm. NYC/AIA Gallery, the Urban Center. 838-9670.

FORUM

Critical Issues in Public Art and Public Architecture. Moderated by Mel Chin. 7:00 pm. Storefront for Art & Architecture, 97 Kenmare St. 431-5795.

WEDNESDAY 9

FORUM

Strategic Planning: How Can Communities Participate? Sponsored by the Municipal Art Society. 8:30 am. The Urban Center. 935-3960.

NYC/AIA LECTURE

Office Management I. With Joseph Roher, Walker Group/CNI. Part of the NYC/AIA Architects in Training Course II. Open to interns training in Chapter sustaining-member firms. 6:00 pm. NYC/AIA Members Gallery, the Urban Center. 838-9670. Pre-registration required.

THURSDAY 10

LECTURE

Central Park and City Planning. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

EXHIBITION

New York Architecture: 1990 NYC/AIA Design Awards. The National Academy of Design, 1083 Fifth Ave. 369-4880. Closes September 2.

FRIDAY 11

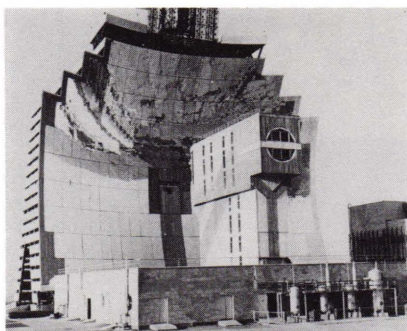
LECTURE

Congressman Ted Weiss. Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

SATURDAY 12

TOURS

In and Out of Park Slope's Historic District. With Carl Kaiserman. Sponsored by the Prospect Park Environmental Center. 1:00 pm. 718-788-8549.



"The Socially Responsible Environment, USA/USSR, 1980-1990" opens May 1.

The Southern End of Roosevelt Island: Ruins and Development. With Martha Thomas. Sponsored by the Municipal Art Society. 1:30 pm. 935-3960.

WEDNESDAY 16

NYC/AIA LECTURE

Office Management II. With Martin D. Raab, HLW. Sponsored by the NYC/AIA Architects in Training Course II. Open to interns training in Chapter sustaining-member firms. 6:00 pm. NYC/AIA Members Gallery, the Urban Center. 838-9670. Pre-registration required.

PANEL

Harlem Economic Development. Co-sponsored by the Municipal Art Society and the Municipal Art Society Fellows. 6:30 pm. The Urban Center. 935-3960.

THURSDAY 17

TOUR

Connecticut Architecture and Gardens: From Colonial to Colonial Revival. With Ellen Samuels. Sponsored by the Cooper-Hewitt Museum. 8:00 am. 860-6868.

LECTURES

Alone Together: A History of New York's Early Apartments. With Elizabeth Cromley. Sponsored by the Municipal Art Society. Noon. The Urban Center. 935-3960.

The Second Empire Era: 1865-1875. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

FRIDAY 18

TOUR

Fresh Kills Landfill. Sponsored by the Municipal Art Society. 8:30 am. 935-3960.

SATURDAY 19-TUESDAY 22

AIA CONVENTION IN HOUSTON

AIA National Convention and Design Exposition. 1990 theme: "Pushing the Limits." To be a delegate, contact the NYC/AIA chapter. For more information, contact Lynne Lewicki, 202-626-7467.

SUNDAY 20

TOUR

Radical New York: History and Architecture. With Bob Palmer and Scott Lewis. Sponsored by the Museum of the City of New York. 11:00 am. 534-1672.

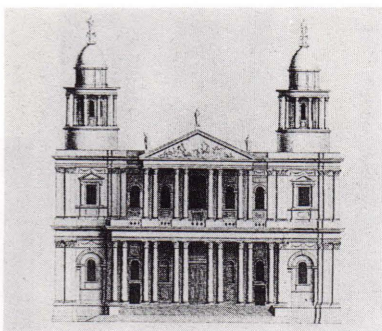
THURSDAY 24

LECTURE

Victorian Moderne — European Roots: 1840-1880. With Barry Lewis. Sponsored by the 92nd Street Y. \$14. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

FORUM

Critical Issues in Public Art and Public Architecture. Moderated by Adrian Piper. 7:00 pm. Storefront for Art & Architecture, 97 Kenmare St. 431-5795.



"Sir Christopher Wren and the Legacy of St. Paul's Cathedral" closes May 8.

JUNE

FRIDAY 1

EXHIBITION

NordForm90. Features the best of design, crafts, and architecture from the five Nordic countries. Sponsored by and held in the Swedish city of Malmö. For information, write NordForm90, Secretariat, P.O. Box 2500, S-200 12 Malmö, Sweden; or telephone 46-40-341122; or telefax 46-40-301011. Closes September 2.

DEADLINES

MAY 1

Deadline for entries in *Architectural Record's* third annual "In the Public Interest" awards program. The 1990 category is civic buildings. Write to Margaret Gaskie, *Architectural Record*, 1221 Ave. of the Americas, New York, N.Y. 10020.

MAY 4

Entry deadline for the 1990 Industrial Design Excellence awards program, a national competition sponsored by the Industrial Designers Society of America. Write to IDSA, 1142-E Walker Rd., Great Falls, Va. 22066.

MAY 12

Registration deadline for the Pratt Institute School of Architecture's 1990 summer program, whose subject will be "Manhattan vs. Roosevelt Island: The Analogical Predicament." \$250 deposit. Contact Kathleen Hayek, Pratt Institute, Continuing Education, 200 Willoughby Ave., Brooklyn, N.Y. 11205-3897.

MAY 15

Deadline for entries in the Waterfront Center's annual "Excellence on the Waterfront" project awards program for substantially completed projects. Write to the Waterfront Center, 1536 44th St. N.W., Washington, D.C. 20007.

MAY 18

Registration closes for a national open one-stage competition for the design of the County/City Building in downtown Mobile, Alabama. Write to Clifton Lambert, Mobile County Design Competition, P.O. Box 40471, Mobile, Ala. 36640.

MAY 22

Entry deadline for the National Institute of Architectural Education's Lloyd Warren Fellowship 77th Paris Prize. Topic: "Ezekiel's Vision in Anticipation of a Messianic Age." Write to NIAE, 30 W. 22nd St., New York, N.Y. 10010, or contact Lauren Yessayan, 924-7000.

MAY 31

Entry deadline for *Restaurant/Hotel Design International's* seventh annual design competition in hospitality projects of all types. Write to Karen Sevasta, *R/HDI*, 633 Third Ave., New York, N.Y. 10017. 984-2437.

JUNE 1

Nominations due for the Sidney L. Strauss Award, which is given to an architect or other individual in recognition of outstanding achievement for the benefit of the architectural profession within the previous five years. Send submissions to Sidney L. Strauss Award, New York Society of Architects, 275 Seventh Ave., New York, N.Y. 10001. 675-6646.

Advance Notice

The NYC/AIA Annual Meeting will be held June 25 at the Public Theater, 425 Lafayette Street.

JUNE 4

Nominations due for AIA Citation for Excellence in Urban Design 1991, recognizing distinguished achievements that demonstrate the expanding role of the architect in urban design, city planning, and community development. Call for entries available at the Chapter. All submittals must be sent to AIA Headquarters, 1735 New York Ave. N.W., Washington D.C. 20006

JUNE 15

Entries due for *Commercial Renovation's* eleventh annual renovation awards competition honoring outstanding projects in the rehabilitation/restoration, adaptive reuse, and historic preservation categories. \$35 entry fee. Write to Dale Burrier, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604.

Deadline for entries in Project Atlas, an international competition to interpret the abandoned Atlas Missile bases. Sponsored by Storefront for Art & Architecture. \$10 entry fee. Write to Storefront, 97 Kenmare St., New York, N.Y. 10012.

Registration deadline for "Bridging the Gaps: Pedestrian Connections in the City," a competition co-sponsored by Columbia GSAPP and Building Arts Forum/New York. \$18 entry fee. Write to Bridging the Gaps, Columbia University GSAPP, 400 Avery Hall, New York, N.Y. 10027, or contact Anthony Webster at 854-3414.

JUNE 25

Entries due for the Masonry Institute's third annual excellence awards program for Class I institutional building and Class II commercial, industrial, or residential building. Write to Building Awards Committee, Masonry Institute, 445 Northern Blvd., Great Neck, N.Y. 11021.

JUNE 29

Entry deadline for NYC/AIA "Choragic Monument to Twentieth Century Architecture" national design competition. This competition program calls for the design of a monument that commemorates the architectural productions of this century. Entries must be computer drawings or computer-embellished hand drawings.

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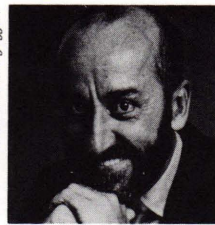
by Lenore M. Lucey

Nicholas Fontanez



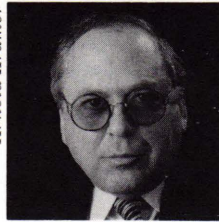
Adrienne and Joseph Bresnan

Barbara Pfeffer



P. Eric De Varis

Arnold Kramer



Gerald Gurland

Elke Solomon



Michael Kwartler

Regional Directors' Slots Open

Each year at the NYSAA/AIA convention elections are held for state and national AIA officers. We have an unprecedented opportunity this fall to elect two regional directors to serve on the national AIA board.

Normally only one would be elected each year, since the region's three directors serve staggered three-year terms. This year, however, two seats will be vacant: the seat filled by **L. William Chapin II** of Rochester (due not only to the natural expiration of his three-year term but also to his current campaign for vice president) and that currently filled by **Michael Maas**, from the New York Chapter, who has resigned effective September 1990. His replacement will serve only through 1991. Both new regional directors will begin their service with the December 1990 AIA board meeting in Washington, D.C. In addition to Chapin and Maas, the region is currently represented by **Thom Penn** from Long Island.

Institute regional directors serve 60-70 days a year on various board, commission, and institute assignments; certain travel and expenses are covered. Anyone can declare candidacy without prior AIA experience.

At the state level, elections will be held for president-elect, vice president of legislative affairs, vice president of communications, and secretary/treasurer. Candidates for office, except president-elect, must have served on the NYSAA board at some time. The chapter will be looking for candidates for directors on the NYSAA board. NYC/AIA is represented by three directors at the state level, who attend three to four meetings a year. Current chapter representatives to NYSAA are **Douglas F. Korves**, president-elect, and directors **Randolph R. Croxton**, **James Garretson**, and **Margot Woolley**.

If you are interested in serving in any of these positions or just want more details, please call **Lenore Lucey** at the chapter. Additional information will be forthcoming shortly from NYSAA, in the convention edition of *COLUMN*.

AR Plates

The drive to supply special license plates for vehicles of registered architects has at last proved successful. The New York State Department of Motor Vehicles recently began issuing plates with the letters "AR" printed vertically before the plate number.

New York City's Department of Transportation can now be formally approached to create on-street parking designated for AR plates near frequently visited locations such as the Department of Buildings and the borough offices. For information about obtaining AR plates, contact the Department of Motor Vehicles at 800-522-2034. If you have comments or suggestions concerning the AIA request for parking spaces, please contact Peter Hermida at 718-375-0556.

Five NYC/AIA Members Advanced to Fellowship

Five architects from New York City and two from New York State were among 62 voted to the College of Fellows of the AIA. The Chapter members advanced were:

- **Adrienne Green Bresnan**, currently with the New York City Department of General Services, where her responsibilities include the renovation of Brooklyn Borough Hall, City Hall, and many of New York's historic court buildings.
- **Joseph Bresnan**, the former executive director of the New York City Landmarks Preservation Commission, who recently joined REMCO, where he will provide assistance in building preservation and maintenance to the profession.
- **P. Eric De Varis**, the founder of the chapter's and the institute's Corporate Architects Committees; a founding member of ADPSR; and the AIA's representative to the International Union of Architects. De Varis retired as a corporate architect with AT&T.
- **Gerald Gurland**, formerly with Richard Meier & Associates, who is now involved with the construction of the Holocaust Museum in Washington, D.C.
- **Michael Kwartler**, an architect and urban designer, who developed the concept of performance-based zoning embodied in the city's Housing Quality Zoning Regulations and the subsequent Midtown Zoning Regulations.

Elsewhere in the state, **Richard E. Kaeyer**, former NYSAA president (Westchester/Mid-Hudson Chapter), and **Kermit J. Lee, Jr.** (Central New York/AIA) were also advanced.

The new fellows will be inducted into the college during the AIA convention this month in Houston. The Fellows Investiture takes place at 3:00 P.M., Saturday, May 19, at the University of Houston School of Architecture. All members are invited to attend. The congratulations of the chapter go to this exemplary group of fellows.

New NYC/AIA Directory Offers Free Publicity for Member Firms

The New York Chapter of the AIA announces a major new publishing effort — the upcoming 1991 **NYC/AIA Directory of Architecture Firms**, which will be released in November 1990. The Bernard C. Harris Publishing Company has been contracted to publish the directory. Extensive research is under way and questionnaires are being sent to all member firms.

Each of the NYC/AIA's 400-plus member firms will be listed in this "who's who," along with such information as the firm's address and telephone number, owner/partner names, year established, firm personnel identified by discipline, client and supplier contact names, examples of projects and types of work, and other facts.

This edition will provide valuable marketing data that could attract new clients as well as employees. Free copies of the directory will be provided to the NYC/AIA membership; copies will also be offered to interested companies and individuals.

The directory will be supported by advertising revenues. AIA members, industry suppliers, and others who want to reach a projected 15,000 readers should contact Harris Advertising Network at 914-946-7500 or 800-669-6889.

Prosurance News Update

Effective immediately, insurance companies will be permitted to offer defense-cost-inclusive policies to architects with liability limits of \$1 million or more. This revision, modifying the exception from \$2 million-limit policies to \$1 million-limit ones, was the result of a New York State amendment, passed in March, to Regulation 107.

Deductibles associated with policies that have limits of \$1 million or more may again be applied against defense costs as well as damages. The provisions of Regulation 107 that prohibit an insurance company from including defense costs within the limit of liability and applying a deductible against defense costs will still apply to policies for limits of less than \$1 million.

The measure is temporary until a permanent approach is formulated. Public hearings on the matter will continue through July 1991. If you have any questions about the revision, please call Greg Kumm at Prosurance Brokerage Associates, 693-1550.



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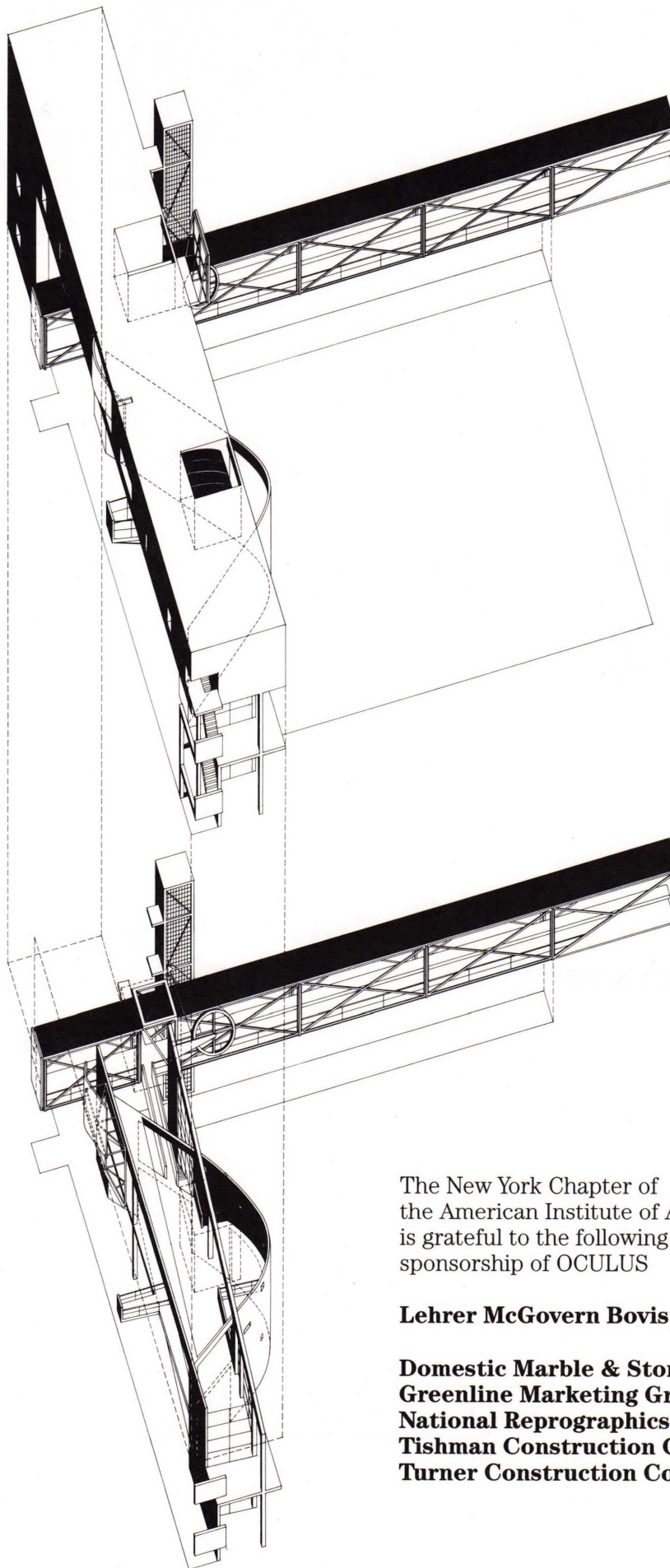
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