WHAT HAPPENED WHILE YOU WERE AT THE BEACH

Zoned Again: The Oculus Special Committee Carries On

Who Are Interior Designers Anyway? The Chapter Knows
OBITUARIES

Elliot Willensky, co-author with Norval White of the comprehensive AIA Guide to New York City, died May 25th at the age of 56. Born in Brooklyn, Willensky attended Cooper Union and went on to receive a master's degree in architecture from Yale. Throughout his career, Willensky held a variety of prominent positions, among them director of the New York City program for the Cornell University College of Architecture, executive director of the 34th Street Midtown Association, and vice chairman of the Landmarks Preservation Commission. In addition to his writings, Willensky also served as Brooklyn's Borough Historian.

Read Weber, a fellow of the AIA recognized for her contribution to the advancement of women in architecture, died on May 18th in Santa Fe. She was 85 years old. Raised in Illinois, Weber attended the University of Illinois and the Chicago Art Institute, and later apprenticed to architect Charles Morgan. While in Morgan's office, she worked on Frank Lloyd Wright's National Life Insurance Company Building. During the Depression, she again joined Wright in the construction of the Taliesin Fellowship of which she was also a charter member. In 1946, Weber came to Manhattan and helped found the architectural firm Katz Waisman Blumenkrantz Stein & Weber, where she remained until 1978. During these three decades, Weber's projects in the city included Bellevue Hospital, Coney Island Hospital, Kingsborough Community College, the Brooklyn Developmental Center, and the Brookdale Hospital.

Vito Battista, president of the Brooklyn Chapter of the AIA and former Assemblyman, died May 24th at the age of 81. Perhaps most widely known for his colorful history in New York politics, Battista ran unsuccessfully for mayor six times as well as seeking the posts of comptroller and councilman.

Architects knew Battista best for his Institute of Design and Construction in Brooklyn. A former student, J. Karl Justin, AIA, said of him, “According to the standard (and probably true) rumors at his Institute ... some very famous and admired architects had been unable to pass the State's examination (one purportedly failed seven times) until Vito Battista taught him the difference between Bureaucracy and Architecture.”

Battista received an architecture degree from the Carnegie Institute of Technology and his master's in architecture from the Massachusetts Institute of Technology. As a graduate student he also attended L'Ecole de Beaux Arts in France, the New York Beaux Arts Institute of Design, and Columbia University. Among his projects he helped design are the Brooklyn Civic Center, the State Supreme Court Building on Cadman Plaza, and the 1939 World's Fair.

Robert Jensen, an architect and associate professor at New York Institute of Technology, died July 4th of lymphoma at the age of 51. Jensen, who received his B. Arch from University of Nebraska and his master's degree in architectural history from Cornell University, had a varied career as a journalist, author, teacher, and exhibition curator. While associate editor at The Architectural Record (1968 to 1973), he was the editor-in-charge of a 1971 issue on preservation that received a National Magazine Award in 1972. In 1974 Jensen won a two-year fellowship to the American Academy in Rome. After returning to New York, he began teaching and mounting exhibits on architecture. One of his curatorial efforts was published in 1983 as the book, Ornamentalism. The New Decorativeness in Architecture and Design, which he co-authored with Patricia Conway of Kohn Pedersen Fox. In 1988 Jensen organized the exhibit, “Architectural Art: Affirming the Design Relationship” for the American Craft Museum.

Those of us who were his colleagues in the journalistic world enjoyed Jensen's easy-going personality and informal manner, qualities he combined with an inquiring mind and ruminative disposition. His opinions about the practice and theory of architecture reflected a surprisingly unflagging sense of optimism.—SS

Correction

As Paul Silver of Silver & Ziskind, Architects, Planners, Interior Designers has pointed out, Oculus erred in attributing certain projects in the March and June 1990 issues to Gruzen, Samton, Steinglass. The projects, the Scheuer House and the Belgravia apartment buildings, should have been attributed to the Gruzen Partnership, Silver explains. That when the Gruzen Partnership dissolved in 1986 a provision was made such that the three subsequently formed firms could not claim credit, under their new names, for work which had been executed by the Gruzen Partnership. (Ralph Steinglass was partner-in-charge of the Montana and Peter Samton was partner-in-charge of the Belgravia.)
Sidney Shelov has been appointed the Dean of the School of Architecture at Pratt Institute in Brooklyn. Shelov, who was the associate dean for the school, replaces Paul Heyer, who last year took the position of president of The New York School of Interior Design. ... For several years, those who knew Edward Mills and Bartholomew Voorsanger marveled at the disparate styles the two maintained within their partnership of Voorsanger & Mills Associates, Architects, P.C. The strategy of two designers working independently certainly seems worth exploring, but even this solution does not always last (remember Peter Eisenman and Jay Robertson’s novel pairing). Thus the Voorsanger and Mills partnership has been “restructured.” Now there are two separate firms: Voorsanger & Associates, Architects, P.C. and Edward I. Mills & Associates, Architects P.C. with Voorsanger’s office remaining in charge of the Morgan Library expansion. ... Fox & Fowle currently has an apartment building in construction on 54th Street and Second Avenue. Known as Le Grand Palais, the 40-story tower is a glass, stone, and-wrap design to give the building a version of French classical details that includes replacing the original plaster cornice molding, restoring the Platt-designed wood paneling, and designing new carpeting, custom lighting, and brass and mahogany conference tables for each of the guestrooms. The hotel is scheduled to open in early spring of 1991. Meanwhile BBGM has just begun renovating a number of the guestrooms at the Sherry Netherland Hotel. ... Architects Ryall Bishop Porter are about to embark on the renovation of the Municipal Art Society conference room and offices. The firm is creating an approximately 1029 square foot “conference suite,” which includes two conference rooms (the larger one named for William S. Paley), and a vestibule on the third level of the Urban Center. The firm plans to restore the 1930s Charles Platt version of French classical details that includes replacing the original plaster cornice molding, restoring the Platt-designed wood paneling, and designing new carpeting, custom lighting, and brass and mahogany conference tables for each room. The project, paid for with private donations and a NYSCA grant for public amenities, is expected to be completed by January. ... The final phase of Hoberman & Wasserman’s Columbus Townhouses, a development of 166 rental apartments, 99 condominiums, plus stores, offices, a community facility, and parking garage, is now being finished. A 60-unit apartment house along 90th Street is the last in the four-phase project that occupies one of the few remaining sites of the West Side Urban Renewal Area. The housing, which was given an Honorable Mention in the 1990 Bard Awards Program of the City Club of New York, has been a long time in gestation: It was first selected in 1977 by the Community Planning Board and construction of the low and mid-rise buildings, with traditional stoops for townhouses, gardens, and terraces, began in 1985. ... Prentice & Chan Ohlhausen turn out to be the architects of the hot spot of the moment — Robert De Niro’s Tribeca Film Center and Tribeca Bar and Grill at Greenwich and Franklin Streets. The firm, with Lo-Yi Chan as principal in charge, renovated the top three floors of the eight-story ex-coffee factory for De Niro’s own Tribeca Productions as well as the film center where out-of-town filmmakers have meeting rooms. It also designed the second floor screening room and the roomy ground floor restaurant, noted for its basic brick loft-space ambience. ... Perkins & Will’s New York office is designing the new expanded offices for Rizzoli Corporation, New York, at 300 Park Avenue. While Rizzoli has already been occupying the 12th floor of the building, by November it expects to move into 32,000 square feet on the fourth to the sixth floors where offices for the publishing, bookstore, and periodicals operations as well as corporate activities will be housed. Perkins and Will was selected by a former client, Alfredo de Marzio, who for the last year has been Chairman and CEO of the American subsidiary of the Milan-based RCS Editori S.P.A. He has been visible in guiding Rizzoli’s expansion plans, which now include publishing magazines as well as books. The first magazine, acquired last spring after it had ceased publication under different owners, is The Journal of Art, edited by Barbara Rose and scheduled to appear this October. At least one other journal is to be housed in the space, but nothing has been announced yet. According to Carl Lewis, a partner in P & W and principal in charge of the project, the new offices are the open-plan type using a Knoll partition of upholstered grey panels with dark charcoal trim. A metal stair with light maple treads will unite the three floors. ... Perkins & Will is also designing 100,000 square feet of office space for Fairchild Fashion & Merchandising Group’s new home at 7 West 34th Street. The building, recently renovated by Fox & Fowle, was once the home of Ohrbach’s, the famous low-price clothing store. ...
William Pedersen, along with Ricardo Legorreta, among others, to come up with some preliminary alternatives to the Piano scheme, and then decided on Pedersen's approach. Pedersen, while claiming it is too early to show Oculus anything, describes his scheme as one "that is more differentiated, with specific pieces of the museum (gallery, cafe, auditorium) given stronger personalities." The KPF design also makes more of an attempt to "address the public edges, with facades," although Pedersen says "The building is dominantly formed by a series of containing walls that try to define the site with courtyards treated as external forms for sculpture and landscape."

Bren evidently got to know Pedersen when KPF designed the Western Digital building in Irvine for the Irvine Co., of which Bren is chairman and another museum trustee vice chairman. (Bren incidentally has offered the 10-acre site for the museum in Corona del Mar, which makes his clout on the board quite understandable.) The move by Bren and the board had a few L.A. architects up in arms. Michael Rotondi of Morphosis described KPF's architecture as one of "regressive conventionality," compared with Piano's "imaginative inventiveness." Nevertheless Pedersen states "Our scheme is not classically-inspired or traditional." While KPF, only 14 years old, managed to muscle in on the world of high-rise towers in a major way in the 1980s, this is their first museum. . . .

Beyond the City

Donald Watson has been named the Dean of the School of Architecture at Rensselaer Polytechnic Institute in Troy, New York. Watson, previously at Yale University, is the chair of the Master of Environmental Design and a professor of architecture, is appointed to the position formerly held by David Haviland. Haviland will remain on the faculty. . . . Lee Skolnick, an architect who has made a reputation designing houses and lofts for artists such as Eric Fischl and April Gornik, and for art critic Robert Hughes on Long Island's East End, is renovating and expanding an exhibition gallery at Guild Hall in East Hampton. While Guild Hall is a discreet quasi-museum (gallery, cafe, auditorium) given stronger personalities. The KPF design also makes more of an attempt to "address the public edges, with facades," although Pedersen says "The building is dominantly formed by a series of containing walls that try to define the site with courtyards treated as external forms for sculpture and landscape."

These days the hot gossip is about architecture firms about to go under. The late July The New York Times article on "Troubled Times for Architecture Industry," by David Dunlap, has only intensified the talk. It didn't substantiate the rumors, but then neither does reality — yet. It is rumored, for example, that Swanke Hayden Connell are about to file Chapter 11. "They are all rusty and unfounded rumors," says Richard Hayden, partner in the firm. "I don't know how they got started but we even had to reassure our bank about this." While the firm has 80 people in London, Hayden did admit the New York office is down 125. This is lower than the headcount of 160 reported by the Times in July.
**URBAN STORIES**

**Going, Going, Gone**

**Media Watch**

The New York Times revealed a less than reassuring estimation of architecture (and preservation) in an editorial written July 24. The editorial evidently had been spurred by a report appearing in the Times several days before telling of the imminent demolition of the Levi Morton house at 42nd Street and Fifth Avenue, where Edith Wharton made her debut in 1879. The editorial, dismissing the slight possibility of the building being considered a historical landmark (“It hasn’t been declared a landmark because, architecturally it doesn’t deserve to be”) concludes with the observation, “So as the house in which she made her bow comes down, it’s fitting to make a bow to Edith Wharton — and remember who New York’s lasting architects really are. They’re Hart Crane memorializing the Brooklyn Bridge, Wharton and her friend Henry James memorializing Fifth Avenue.” And so on. Architects forget it. Best make your buildings out of paper, for those who have eyes that do not see.

**Urban Abuse**

The Destruction of Fifth Avenue, Latest Instalment: Fifth Avenue between 34th and 40th has long had an image problem. It is a classic case of Bottom and Top Schizophrenia. The ground floor stores have been cluttered and scuzzy, containing high-turnover, going-out-of-business or fast-food enterprises, while the tops of once handsome buildings by architects such as McKim Mead and White (e.g. the Tiffany Building at 37th Street, southeast corner) have been allowed to get stale and moldy. Now two French Mansardish buildings, victims of the BT syndrome on the west side of the block between 36th and 37th Streets, are slated to be torn down. Designed in 1906 by Buckman & Fox, they were, as architecture historian Christopher Gray pointed out in the New York Times, part of a building assemblage that will be razed to create the site for a 35-story office building by Emery Roth & Sons. The new tower will cantilever over the tops of the buildings, victims of the BT syndrome, to create a corner on 400 Fifth Avenue, Emery Roth & Sons.

400 Fifth Avenue, Emery Roth & Sons

match, the owners have yet to make a decision about keeping the terra cotta facade. Richard Roth Jr. told Oculus “We’re neutral.” In contrast, Barwick will be completely complementary to the existing building that is remaining.” He did not elaborate on the terra cotta, but it seems the renderer forgot to draw it in.

**Landmarks Past**

by Kelly Shannon

In recognition of the 25th anniversary of the Landmarks Law in New York City, the Municipal Art Society and Friends of the Upper East Side Historic Districts (FRIENDS) hosted a panel discussion in June entitled “How are We Doing?” Former and present chairs of the Landmarks Preservation Commission presented their views.

Halina Rosenthal, a noted defender of historic districts, added that districts are “no longer relics from a bygone era.” On the contrary, they are the “backbone and life of the city. Fewer districts help us preserve some of the fabric of what New York is all about.” Voicing a dissenting opinion, Dr. Beverly Spatt (chair 1974-78), supported smaller divisions as the necessary catalysts for recognizing and maintaining the “cultural, social, and architectural qualities of our neighborhoods.”

Kent Barwick (chair 1978-84) rejected Spatt’s position, which he described as the “Chinese dragon theory, where you leave out anything that isn’t absolutely wonderful.” In contrast, Barwick championed the LPC as a “machine for rescuing great architectural works,” and stressed the importance of the commission’s ability to designate entire districts.

Gene Norman (chair 1984-89) chose to focus his comments on people rather than the designation process. “Unfortunately,” he said, “the preservation movement still suffers from a false image of elitism.”

Returning to the topic of designation, David Todd (chair 1989-May 1990) claimed that “districts are our greatest triumph. We need to establish a basis of fine-tuning the characteristics of one as opposed to the other and regulate them accordingly.”

**What Goes Up Must Come Down: Development Freefalling**

As the City Council prepares for its regime as the final authority on land use review, it may find the exercise less strenuous than anticipated. After the rush of large development proposals submitted to the Board of Estimate at its last convening on August 17th, a scant portion of ULURP applications remains for the City Council to consider in the months ahead. At best, its agenda could include such matters as zoning map changes for a McDonald’s restaurant and a bank in Queens, a Fourth Avenue rezoning in Brooklyn, and lease renewals for daycare centers throughout the city.

Indeed, the number of ULURP applications dropped 20 percent in the 1990 fiscal year from the previous year. This decline concurs with the consensus among the real estate community that New York has begun a down cycle, comparable to the market in the mid-1970s. Murray Smith, vice president of Starrett City Housing Corporation, holds, “There is no housing market, and the commercial market is tremendously weak.”

Proposed development is now swaying toward plans that do not involve new construction. O&Y’s latest project in New York is a reconfiguring of 320 Park Avenue (to be designed by Skidmore, Owings & Merrill) and therefore does not involve a change to its FAR. “Any new space built in New York in the near future,” asserts Smith of Starrett City, “will have to be at the lower end of the spectrum such as in affordable housing.” Michael Atten, a senior principal who studies the real estate industry for the accounting firm of Laventhal & Horwarth, points out, “we have never had eight years of continuous expansion before, and we’d be hard pressed to say we might not have eight years down, too.”

Kelly Shannon is an architectural designer in New York.
Since the Oculus Special Feature Committee first convened last spring to discuss the Department of City Planning’s document “Regulating Residential Towers and Plazas: Issues and Options,” certain shared views have begun to emerge (see Oculus, June 1990, p. 7–10).

To test their observations, the Committee selected representative sites and used these to examine hypothetical “solutions.” The group believes, however, that it must further resolve certain ideas before making concrete proposals to the Department of City Planning, thus the diagrams shown on the following pages are presented as “Works in Progress.”

The committee has been fortunate in having a number of DCP members present at its meetings, although City Planning wishes to make clear that this participation by architects and urban designers who work for the planning agency is purely "informal," that it should in no way be construed as an official involvement by the Department, or that the participating agency members endorse any of the principles listed below.

Similarly it should be stressed that the Oculus Committee is not part of the NYC/AIA Chapter structure. Rather, it has been created as an ad-hoc group for this Oculus-sponsored project.

Sites Selected on the Upper East Side

To address the Committee’s suspicion that zoning measures are too often conceived as a one-size-fits-all solution, four sites were selected to show the range of conditions and varied contexts characteristic of the study area. The four sample sites are "soft"—ripe with potential for developer attention in the next economic upswing.

The sites were allotted an FAR of 12, based on the assumption that architects and developers would opt for the inclusionary housing bonus of 2 FAR, adding to the standard FAR of 10.

SITE ONE

Schematic interpretation by James Gauer; alternate working model by Mary Rusz, above

Site One: NW Corner of 73rd Street and Second Avenue; roughly a 100-foot by a 100-foot site (100,200 sq ft; allowable bulk 122,400 sq ft).

Development of the site calls for razing four tenements on the avenue and one tenement on the side street, and leaving a tall building on the side street in place.

Guidelines for the proposed solution are as follows:

1. The height of streetwall should be established by using the height of adjacent buildings to determine the upper and lower limits of the wall.

2. The two different base heights (on the avenue and on the side street) need not necessarily meet at the corner. The architect should have options in the design of the building’s corner massing, in order that part of the tower element can drop down to street level. To control the massing, minimum percentages of lot width to be covered by the base could be established.

3. While current tower regulations dictate the tower occupy 40 percent of the lot, the committee members generally felt that the tower should only range from 25 to 40 percent of the lot (allowing for a larger lot coverage at the base). The goal in distinguishing between base and tower coverage is to create a tower that appears as a slim shaft.

4. Altering the massing at the top levels of the tower (“eroding” the top) should be encouraged.
Organized by James Gauer, Architect
Committee Members
Peter De Witt, Beyer Blinder Belle
Bruce Fowle, Fox & Fowle
James Garrison, James Stewart Polshek and Partners
Michael Kwarter, Michael Kwarter and Associates
Peter Samton, Gruzen, Samton, Steinglass
Marilyn Taylor, Skidmore, Owings & Merrill
Craig Whitaker, Architect

Ex-officio members
Patrick Too, Department of City Planning, Manhattan office
Kate Gillespie, Department of City Planning, Manhattan office
Mary Rusz, Department of City Planning, zoning
Tom Wargo, Department of City Planning, zoning

SITE TWO
Schematic interpretation by Marilyn Taylor; alternate working model by Mary Rusz, above

Site Two: Full avenue block front on west side of Second Avenue from 74th to 75th Streets; roughly a 200-foot by a 100-foot site (18,286 sq ft; allowable bulk 219,432 sq ft). Development of the site calls for demolishing tenements on the avenue and one on 74th Street.

Guidelines for the proposed solution are as follows:

1. A large site with an entire blockfront gives architects the opportunity to design a pair of towers on a single base, following the popular Central Park West-type of apartment house.

2. The towers ought to be slender; each should cover 15 to 20 percent of the lot, making a total of 30 to 40 percent coverage for the pair. This would result in a maximum 4,000 square foot floorplate in each tower.

3. A streetwall should be required for a major portion of the site frontage; a minor portion should be unregulated, allowing recesses to be carved in the tower block where desirable.

4. Projections of the mass above a reference height (such as a cornice line) should be allowed for variety.

5. The zoning for the avenue lots should be based on a 100-foot depth, rather than the 125-foot depth currently allowed under R10 regulations.

6. The space between the two towers should be an established distance, however, the required legal minimum of 30 feet precludes entry of light and air into the rear lot and denies views for the apartments. While a 50-foot distance seems appropriate, this dimension would require pulling the towers apart and pushing them closer to the side streets, thereby reducing set-back regulations along the side street frontages.

7. Too much bulk on the side streets, which occurs when the streetwall is continued at the same height for the full depth of the lot, should be discouraged.

8. Articulation of the base is very important to break up the overall massing and give pedestrians a sense of scale.
Zoning on the Upper East Side

Site Three: NW corner of 74th Street and First Avenue; roughly a 100-foot by 132-foot site (13,230 sq ft; allowable bulk 146,860 sq ft). Development of the site calls for removing four tenements on the avenue but allows a three-story classical revival bank building to remain on 74th Street. The site abuts a plaza and adjoining 39-story tower.

Guidelines for the proposed solution are as follows:

1. In general the Committee is not "pro-plaza." The expectation, however, that an existing plaza will remain and therefore should be protected prompted the group to explore ways in which a new tower, built adjacent to the existing tower and plaza, could help refine the urban space and enhance the plaza as an urban amenity.

2. The new tower should be designed with two "facades" — a street facade and a plaza facade.

3. The plaza should be considered a public space, similar to a sidewalk. Therefore the plaza elevation should have entrances, exits, and windows analogous to those found on a streetfront facade. To enliven the plaza, commercial space could wrap around its interior edges.

4. There should be projections at the base of the new tower to prevent the venturi wind effect that could otherwise occur between the new tower and the existing tower.
"This chipping away suggests taller and slimmer towers instead of packing the bulk"

Site Four: SE corner of 73rd Street and First Avenue; roughly a 140-foot by 100-foot site (14,076 sq ft; allowable bulk 168,912 sq ft). Site development calls for the removal of two tenements facing the side streets and four tenements along the avenue. A bulky building designed according to pre-1961 zoning adjoins the site; it is 21 stories high with setbacks at 16th floor.

Guidelines for the proposed solution are as follows:

1. It is best to extend R10A contextual zoning one full block north and south of the wide crosstown streets where it is already in effect. The resulting building bulk would help anchor the corners at the major intersections.

2. There is a need to relate the streetwall to the adjacent existing building. The R10A zoning should be modified, allowing any building that exceeds the R10A's required streetwall height of 125 to 150 feet to be designed as a modified tower (a "towerette") above its base, rather than as a simple bulky box with standard wedding-cake setbacks.

3. This chipping away suggests taller and slimmer towers instead of packing the bulk.

The Committee is currently debating and developing these generalized preliminary requirements of proposed R10 zoning:

1. There should be no more than a 100 foot lot depth for the avenue zoning district.

2. A maximum distance should be established for the extension of the avenue streetwall, at its full height, onto the narrow side street (e.g. 50 feet).

3. There should be minimum initial setbacks above the streetwall on both the avenue (e.g. 10 to 15 feet) and the narrow side street (e.g. 15 to 20 feet).

4. There should be a minimum initial setback at the rear property line (e.g. 30 feet).

5. The height of the avenue streetwall should be in keeping with the average streetwalls of the adjacent buildings (e.g. a difference of no more or less than 5 feet). A minimum streetwall height should be established (e.g. 65 feet) using the surrounding buildings as a datum.

6. The streetwall on a narrow street should be in keeping with the average streetwall of adjacent buildings (e.g. a difference of no more or less than 5 feet). A minimum height should be established (e.g. 55 feet) using the surrounding buildings as a datum.

7. A percentage of the street and rear facades above the streetwall (e.g. 15 percent) may project a maximum of 3 feet beyond the initial setback line.

8. A percentage of each facade above the streetwall (e.g. 15 percent) must be set back a minimum distance (e.g. 8 to 10 feet) beyond the initial setback.

9. A percentage of the streetwall (e.g. 15 percent) may be set back a minimum number of feet (e.g. 7 to 10 feet). A percentage of the remainder (e.g. 15 percent) must be set back a minimum number of inches (e.g. 8 to 10 inches). A formula for allowable projections is to be developed.

10. All facades above the initial setback are allowed to have legal windows, except on side lotlines where a corner lot is less than a minimum width (e.g. 100 feet), or a midblock lot is less than a minimum width (e.g. 125 feet).

11. The height of the building is unlimited except by FAR. The maximum FAR allowed in a zoning lot merger is to be determined.
12. A one- or two-story-high dado of contrasting indestructible material is recommended for scale and visual continuity. Allowable projections are to be determined.

13. The streetwall height must be maintained for a minimum length (e.g. 50 percent).

14. The streetwall height may be partially exceeded if compensated by an increased percentage of streetwall setback (see item 9).

15. There should be a minimum distance from the facade to the centerline of the block (e.g. 25 to 30 feet) over a maximum height above grade (e.g. 100 feet) in all cases except corner lots that are greater than 50 percent and less than a certain percent (e.g. 80 percent) of the block, or midblock lots less than a certain percent (e.g. 80 percent) of block width.

16. There should be a maximum width of the streetwall setback at grade (e.g. 15 percent of the total frontage).

17. There should be a minimum distance from the facade above the initial setback to the side lotline (e.g. 30 feet) for corner lots wider than one half a block and less than the full block (e.g. 175 feet).

18. The avenue streetwall on a full block lot or lots greater than a stipulated width (e.g. 175 feet) must be within a stipulated height (e.g. 65 to 85 feet).

19. For lots abutting urban plazas, avenue streetwall regulations apply to facades facing plazas. Legal lotline windows are allowed adjacent to the plazas.

20. For the avenue blocks between narrow streets and wide streets, R10A zoning applies to the full block except for a minimum initial setback (e.g. 10 feet) required at a stipulated height (e.g. 65-85 feet) at the narrow street and for items 2 and 6 above. Towers with a maximum floor area (e.g. 30 percent) are permitted through the sky exposure plane.
Two events having significant impact upon the practice of the profession occurred over the summer. First, AIA reached a settlement with the Justice Department on its review of policies; and second, a bill to certify the title “interior designer” passed the Senate and Assembly in New York State.

**Antitrust**

In July the AIA welcomed the filing by the Justice Department of a proposed consent decree that resolves allegations of antitrust violations. The filing represents resolution of a four-year Justice Department review to determine whether the AIA and certain of its Chapters had violated the antitrust laws or the terms of the previous consent decree entered in 1972. The prior decree prohibited the AIA from adopting any policy that would restrict competitive bidding. The proposed new decree would extend that prohibition to any AIA policy against the provision of discounted fee services.

The AIA has maintained all along that no action by itself, its components, or any individuals violated the antitrust laws or the 1972 decree. When it becomes final, the new decree will supersede the 1972 decision and will resolve all Justice Department claims against the AIA. The Institute will establish an extensive ten-year monitoring and compliance program to ensure that the requirements of the consent decree are met.

The AIA will not be prohibited from lobbying in favor of the selection of architects for public projects by consideration of factors in addition to fees such as talent, experience, and qualifications, as is required under the Brooks Act.

**“Certified Interior Designer”**

NYSSA/AIA negotiated language with interior design groups this summer to provide recognition for their services without infringing upon the practice of architecture. The legislation recognizes “certified interior designers” as those having specific education, experience, and examination credentials. The bill carefully delineates the difference between those services which may be provided by a “certified interior designer” and those services which under present law require the service of a licensed architect or engineer.

A full analysis of the resolution, written by Randolph R. Croxton, who along with Douglas F. Korves spearheaded the NYSSA legislative effort, was mailed to all members in July. Following are the closing portions of that analysis which discuss the two different types of interior construction.

**from Randolph Croxton:**

July 9, 1990

Having been directly involved in this debate for five years, it appears to me to reflect the inevitable redefinition of practice resulting from a basic shift in the nature of the built environment, a shift away from a new freestanding structure emphasis, with highly articulated facade and low technology interior, to an envelope emphasis with more renovation of old structures than creation of new. The envelope now contains a high technology-driven interior which has constant need for change, retrofit, and upgrade. All of these changes have enormous impact on the distribution of structural loads, modification of structure, and modification and upgrade of building systems. Architects and Engineers have naturally assumed a greater and greater role in the high-demand area of interior construction related to these technologies and their attendant structural impact. Interior Designers have also expanded their role in the programming and planning of vastly more complex interior facilities.

**Architectural/Engineering Interior Construction** is defined as “... related to the building systems, including any structural, electrical, plumbing, heating, ventilating, air conditioning, and mechanical systems...”

This reflects the central thesis of the New York Architects’ Engineers’ position that both full height partitions that define or interrupt ventilation, air conditioning, sprinkler coverage, etc. and horizontal exits, shaft walls, ceilings, and equipment connected to the structure are further examples of non-structural interior construction.

**Interior Construction by Interior Designers** is defined as “... not materially related to or materially affecting the building systems...”

This reflects the Interior Designers’ contention that there are elements of interior construction such as casework, cabinets, shelving, open storage, etc., which are permanently attached to the building and are traditionally within the scope of their work. Low partitions or walls, whether demountable or attached, to the extent that they do not affect these building systems, would also fall within this category.

Architects and Engineers are, therefore, placed on the interior of the building with appropriate standing in matters of Public Health and Safety while Interior Designers have a more accurate definition of Scope of Work and have created a more highly qualified designation within their field.

**Recycle & Renewal**

by Lenore Lucey

In May, I attended the AIA Convention in Houston. After buying a cup of coffee on the exhibit floor, I wound up with a Styrofoam cup, plastic cap, and four plastic “Half and Half” containers with foil lids. In addition, to obtain a napkin, I had to take a cellophane bag that also contained sugar, salt, pepper, and a plastic stirrer. (Good thing I was neat that day and did not need two napkins!) Needless to say everyone else purchasing food at the concession was in the same boat with the same unnecessary packaging.

As I packed for the trip home my hotel room took on the cast of a local recycling plant: stacks of newspapers (one delivered free each morning, and another delivered with breakfast); piles of AIA material (daily newspaper, addenda and schedule change sheets, and an assortment of flyers and handouts for various events, causes, and publications); and yet more piles of material from exhibitors (when you are trying to sell someone on the idea of advertising in *OCULUS* it is hard to leave the booth without information). At the convention the AIA passed an environmental resolution.

When I left the Chapter for Houston, the Urban Center was being torn apart. The grand stairwell handrail had been removed and a new two-by-four flared wall with new plywood sheathing was being installed. The plywood false wall, completed shortly after my return, was wrapped in heavy duty black vinyl, and the balance of the installation of the current exhibit proceeded. Plywood platforms, a wall for advertising in OCC/LC/S it is hard to leave the booth without information. At the convention the AIA passed an environmental resolution.
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resources - and do so in an office environment that does not contribute to use of non-renewable or endangered resources. Creating buildings that are energy efficient, do not pollute, and make minimal use of non-renewable or endangered resources — and do so in an office environment that does not contribute to the problem.

Marketing Committee Event

The latest change in leadership of a major design magazine was the sudden but inspired appointment of Stephen A. Kliment, FAIA, to head *Architectural Record*.

The Chapter's newest committee, the Marketing and Public Relations Committee, is hosting a committee-members-only breakfast with Steve Kliment, Wednesday, September 19th from 8:00-10:00 am.

Attendance is limited to the capacity of the AIA Members' Lounge at the Urban Center.

Architect Kliment's long path to *Record* began with CRSS and continued through marketing, publishing, lecturing (most notably at HGSD), and writing for a number of publications.

This event is the first of several members-only breakfasts with key editors and marketing experts. If you want to attend, you must be or become a member of the Marketing and Public Relations Committee, which has also begun plans for two major events to improve the competitiveness of NYC/AIA members in 1990/91. Call Joan Capelin at 212-353-8800 for information.

**Trump City (adapted from site plan), Penn Yards Site, Alexander Cooper**

The mechanics of selecting consultants are being reviewed in detail. Still unresolved is the issue of the Authority's preference to engage engineers as prime consultants in situations when the mechanical-electrical budget exceeds that of the general construction. The practice of using full-service A/E firms, when there are many outstanding engineering consultants in the Metropolitan Area, was also discussed.

Construction Managers who are performing work for the SCA are to be invited to attend the September 12th meeting, 12:30 pm at AIA, to discuss the architects' roles in largely mechanical-electrical modernizations and during the construction-phase of all projects.

A school design awards program for public schools will be initiated by the Committee.

College design will be one of the topics of discussion at future meetings, and representatives from the Dormitory Authority, CUNY, and the University Construction Fund will be invited to attend some of the future meetings. The programs of the DGS and DPR will also be evaluated, as well as the City's new procurement policies. The Chapter membership is urged to participate in Committee activities during the coming year.

**Schools and the Architecture for Education Committee Report**

by Carl Puchall and Roxanne Warren

A round of meetings have been held over the past months with key members of the NYC School Construction Authority in an on-going effort to discuss ideas about their ambitious building program.

The Authority's staff, in particular Robert Kahn, the Senior Director of Project Management, have demonstrated a willingness to listen to diverse points of view and cooperate with the profession. There remains the challenging task of convincing the policy-makers of the Authority that our school children deserve inspiring environments that can still be safe, functional, and built within budget.

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**A/E Evaluation Panel Candidates**

The New York State Facilities Development Corporation seeks qualified candidates, including minority and women candidates, to chair evaluation panels in the selection of architectural, engineering, and construction management firms for projects undertaken by the corporation. Prior experience in the selection of consultants for public or private projects, or teaching engineering or architectural courses is essential. A professional engineering or architectural license is a plus. Persons currently employed by the State of New York, its agencies, public benefit corporations, or architectural or engineering firms are ineligible. Compensation is provided. Attendance at four meetings during a six to eight-week period is required. Interested individuals should submit their résumé to:

Ms. Pat Cromme
Facilities Development Corp.
44 Holland Avenue
Albany, NY 12208

FDC is an AA/EEO Employer.

**Trump City: It's Not Over Until It's Six Feet Under**

Donald Trump's precarious financial situation may have lulled some of us into thinking that Trump City will go nowhere for a long time, but the NYC/AIA 60th
Street Yards Task Force says now is the
time to reject the zoning application. The
Task Force points out that Trump could
still build on 72nd Avenue between 59th
Street and 72nd Street along the West Side
Highway certified and put through the
ULURP process. If the land is rezoned and
the project approved, this will give an
added sales pitch for the property, a
thought that may well have occurred to
Trump’s bail-out banks. The new owners
could potentially proceed as Donald had
originally planned. Of course, there is
always the chance that Trump’s finances
will improve.

The NYC/AIA 60th Street Yards Task Force
has spent eight months preparing its
recently published report, and in July the
group presented its findings to the
Department of City Planning. The
conclusions, summarized in the June
Oculus (p.11), basically urge the City
Planning Commission to reject the plan for
re zoning the “Trump City” yards for two
main reasons: “a) Its unacceptable density,
doubling the floor area of the 1982 plan,
and b) its poor sit,e planning in terms of
land use, street system, pedestrian
circulation, public space, building massing,
context, and neighborhood relationships.”

Copies of the report are available through
the Chapter for $10 including sales tax.

NYC/AIA Annual Meeting

The New York Chapter/American Institute
of Architects held its 123rd Annual Meeting
on June 26 at the New York Shakespeare
Festival’s Public Theater. The theater was
renovated 1967-76 by Giorgio Cavaglieri,
and promised to make the forthcoming
year an eventful one in the chapter’s
history.

Outgoing 1989-90 chapter president, Denis
Glen Kuhn, welcomed the guests and
thanked Joseph Papp for the use of the space
and Bob Beverforden, President of
Glen-Gery Corporation, for its generous
sponsorship of the Annual Meeting.

President Kuhn also welcomed honored
guests, Senator Daniel P. Moynihan,
Senator Wyche Fowler, Harvey Gantt
FAIA, the former mayor of Charlotte, N.C.,
William Chapin, NY Regional Director,
and Lee Bearsch, President of the New
York State Association of Architects.

A Citation for Excellence In Urban
Design was given for the Westside
Waterfront Proposal to Bruce Aaron
Parker, Howard Silver, and The
Municipal Arts Society of New York.

The President’s Award was given to
Douglas Korves AIA for his efforts on
behalf of AIA regarding professional
standards and qualifications.

Special Citations were awarded to writer
and curator Alastair Gordon,
preservationist Dorothy Miner, educator
Sidney Shelov AIA of Pratt Institute’s
School of Architecture, and historian and
photographer Wim Swaan AIA.

The Rutkins Award for Service to the
Chapter, Institute and the Profession
was given to Laurie Maurer FAIA for her
efforts in affordable housing and education,
and her advocacy of the small practitioner
women in architecture.

The Public Architect Award went to
Adrienne Bresnan FAIA for her service
to architecture and preservation in
government, and to Joseph Bresnan
FAIA for his work in city government and
landmark restoration.

The Thomas/Pioneer in Housing Award
was given to Harold Edelman FAIA and
Judith Edelman FAIA for their
contributions to this area.

The George S. Lewis Award was given to
former parks commissioner Henry J.
Stern for his improvements to the city’s
park system.

An Honorary Membership was bestowed
on chair of the NYC Landmarks Preservation
Commissioner Laurie Beckelman.

An Award of Merit was given to Senator
Daniel P. Moynihan for championing the
cause of architecture in the press and in
the Senate.

John Winkler FAIA, chapter president for
1990-91, brought the meeting to a close,
and promised to make the forthcoming
year an eventful one in the chapter’s
history.

Announcement

The Potomac Community Foundation, Inc.
plans to construct a performing arts-
community center to be located in
Potomac, Maryland and is interested in
retaining an architect who has had
experience in the design of opera,
symphony, and ballet theaters. Architects
should submit résumés of their experience
as principal designers on similar projects by
Monday, September 10, 1990 to Chrisellelnea
Petropoulos, President, 9201 Harrington
Drive, Potomac, MD 20854.

Elliot Willensky Fund

The Elliot Willensky Fund has been created to
support projects in keeping with Elliot’s
particular — and often eclectic — vision of
an ever-changing, delightful, and surprising
city. The restricted fund is governed by an
independent committee under the auspices of
The Municipal Art Society of New York.

Scholarship

Friends and Alumni have established a
beginning endowment for the Alexander
Kouzmanoff Scholarship Fund at
Columbia University Graduate School of
Architecture, Planning, and Preservation.
This scholarship fund was established to
help gifted architecture students in critical
need of financial assistance and to honor
Alex Kouzmanoff, FAIA, Professor Emeritus
of Architecture who taught at Columbia for
33 years. Contributions have reached
$43,000 and the campaign goal is $200,000.

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Announcement

Urban Center Books will host a special sale for AIA Members only on Friday and Saturday, September 7th and 8th. The store will offer its complete stock at a 15% discount, but you must present your membership card when making a purchase. Urban Center Books is located at 457 Madison Avenue, and is open from 10:00 am to 6:00 pm.

THE CALENDAR SEPTEMBER 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


New York City Public Landmarks. Sponsored by the New York Design Center. 200 Lexington Ave. For more information, call 679-9500.


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MondAyk

FORUM


WEDNESDAY 12

EXHIBITION


THURSDAY 13

CONFERENCE


TOUR

Art Deco in Lower Manhattan. With Tony Robins. 12:00 pm. The Whitney Museum of American Art, Downtown Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633.

EXHIBITION


FRIDAY 14

LECTURE


SYMPOSIUM AND EXHIBITION


MONDAY 17

CONFERENCE


URBAN CENTER BOOKS’ TOP 10

As of August 1, 1990

1. El Croquis #38: Santiago Calatrava, (Croquis, paper, $20.00)
2. El Croquis #41: Peter Eisenman, (Croquis, paper, $24.00)
3. El Croquis #42: Mark Mack, (Croquis, paper, $25.00)
4. El Croquis #40: Coop Himmelblau, (Croquis, paper, $20.00)
7. AIA Guide to New York City, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, $21.95)
9. Anchoring, Steven Holl (Princeton Architectural Press, cloth, $24.95)
10. Albert Frey, Architect, Joseph Rosa (Rizzoli, paper, $29.95)

RIZZOLI BOOKSTORES’ TOP 10

As of the week ending August 1, 1990

1. Morphosis, Peter Cook and George Rand (Rizzoli, paper, $35.00)
2. Andrée Putman, François Olivier Rousseau (Rizzoli, cloth, $100.00)
3. New York Architecture, 1970-1990, ed. Heinrich Klotz, with Luminita Sabau (Rizzoli, cloth, $75.00)
4. Nantucket Style, Leslie Linsley (Rizzoli, cloth, $40.00)
5. Deconstruction Omnibus, ed. Andreas Papadakis (Rizzoli, paper, $45.00)
6. Mediterranean Color, Jeff Becom (Abbeville, cloth, $45.00)
7. Architectural Detailing in Residential Interiors, Wendy Staebler (Watson-Guptill, cloth, $49.95)
8. Manhattan Architecture, Donald Martin Reynolds (Prentice-Hall, cloth, $45.00)
9. Richard Meier, Architect, Richard Meier (Rizzoli, cloth, $40.00)
10. Morphosis, Peter Cook and George Rand (Rizzoli, cloth, $50.00)

CHELSEA WORKSTATIONS

Architectural Office has cubicle & table space for rent. Rental includes: Use of Conference Room, Reception, Secretarial Services, Copier and Fax.

Call: (212) 204-8320

Monday 10

FORUM


Tuesday 11

EXHIBITION

Annual Exhibition of National and International Student Designs. The National Institute for Architectural Education.

Wednesday 12

CONFERENCES

Architects' Contract Designers' Day.

Wednesday 12

TOUR

Art Deco in Lower Manhattan.

Thursday 13

CONFERENCE

Architects' Contract Designers' Day.

Friday 14

LECTURE

Annual Richard S. Childs Lecture.

Monday 17

CONFERENCE

International Facility Management Day.
NIAE Winners, opens Sept. 12.

TUESDAY 18
SYMPOSIUM AND EXHIBITION

WEDNESDAY 19
NYC/AIA BREAKFAST DISCUSSION
Stephen A. Kliment, new editor of Architectural Record. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 8:00 am. NYC/AIA Members Lounge, the Urban Center. Contact Joan Capelin at 353-8800.

EXHIBITION

TUESDAY 25
EXHIBITION

WEDNESDAY 26
EXHIBITION

THURSDAY 27
TOUR

SYMPOSIUM
History for Architects at the Present Moment. With Kenneth Frampton, Peter Papademetriou, Alan Plattus, Michael Sorkin and Anthony Vidler. Sponsored by the Buell Center, Columbia University. 4:00 pm. Buell Hall, Columbia. 854-8185.

SUNDAY 30
TOUR
Central Park's Great Bridges. With Tim Marshall. Sponsored by the Friends of the Parks. 2:00 pm. For more information, contact Dave at 473-6283. $1 contribution.

OCTOBER
WEDNESDAY 3
EXHIBITION
A Toast to Shakespeare's Globe. Steuben, Fifth Ave. at 56th St. 725-3570. Closes October 27.

THURSDAY 4
TOUR

EXHIBITION

SUNDAY 7
EXHIBITION

THURSDAY 11—SATURDAY 13
CONFERENCE
Designer's Saturday 1990: Crosscurrents. The International Design Center, New York, 30-20 Thomson Avenue, Long Island City. For more information, contact Alexia Lalli at 718-937-7474.

DEADLINES
SEPTEMBER 5
Entry deadline for the 38th Annual P/A Awards, a program to encourage outstanding work in architecture and related environmental design fields before it is executed. For more information, write to Awards Program, 600 Summer St., Stamford, Conn. 06904, or call 203-348-7531.

Deadline for submissions to "Bridging the Gaps: Pedestrian Connections in the City."

Deadline for submissions to the AIA Awards Program, Suite 600, 5 Beekman Street, New York, N.Y. 10038, or phone 212-359-8350.

OCTOBER 1
Application deadline for Artists' Fellowships in Architecture. Sponsored by the New York Foundation of the Arts. For further information, write to the New York Foundation for the Arts, Artists' Fellowships Program, Suite 600, 5 Beekman Street, New York, N.Y. 10038, or phone 233-3900.

Deadline for entries in the New Jersey Monthly design awards competition to promote visual excellence in the built environment. For entry blanks and more information, call 201-694-8230.

OCTOBER 12
Deadline for entries in the Health Care Interior Design Scholarship Competition, a program promoting innovative, life-enhancing design solutions for health care environments. Sponsored by the Symposium on Health Care Interior Design. For more information, contact Debra J. Levin, 415-370-0345.

OCTOBER 31
Entry deadlines for the Isaac Perry Prize and the Philip Hooker Prize, two awards for local architectural history. Sponsored by the Turpin Bannister Chapter of the Society of Architectural Historians. For application forms, write to Perry and Hooker Prizes, School of Architecture, Greene Building, Rensselaer Polytechnic Institute, Troy, N.Y. 12180-3590.

NOVEMBER 1
Entry deadline for the Chain Link Fence Manufacturers Institute 1990-1991 Design Award. For more information, contact Bill Hennessy, Chairman, CLFMI Promotion and Design Awards Committee, c/o Chain Link Fence Manufacturers Institute, 1776 Massachusetts Ave., N.W., #500, Washington, D.C. 20036, or phone 202-659-3537.

NOVEMBER 5
Deadline for entries in the Society of American Registered Architects student design competition for housing units in the northwest corridor of Boston. For explanatory booklet, write SARA, 1245 S. Highland Ave., Lombard, Ill. 60148, or phone 708-992-4622.

DECEMBER 1

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