

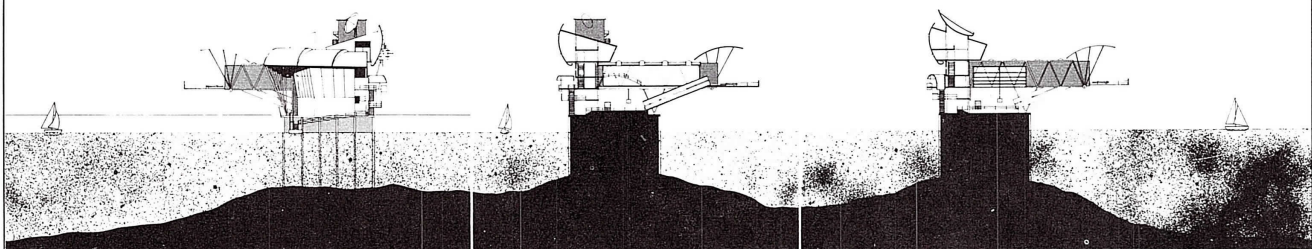
OCULUS

an eye on new york architecture

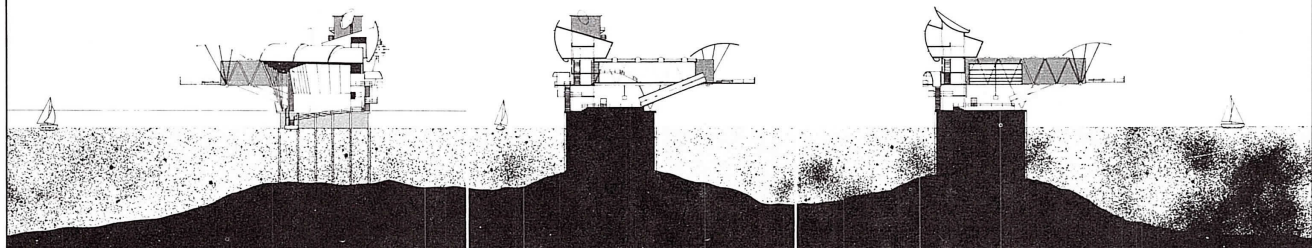
The New York Chapter of the American Institute of Architects

Volume 53, Number 9, May 1991

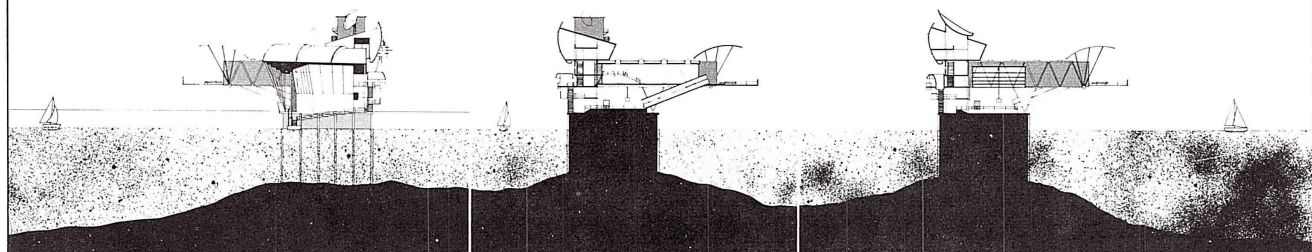
NYC/AIA 1991 DESIGN AWARDS



BEING SOCIALLY RESPONSIBLE



The Owner and the Architect: *Perceptions and Reflections*



Cover: NYC/AIA Architecture Project Award winner **Taeg Nishimoto + Allied Architects**, *Super Pier '90 — 1+2, elevation and sections.*

Rear Cover: *Grand Central Terminal's new lighting by Sylvan R. Shemitz Associates for Grand Central Partnership. Photo: Nathaniel Lieberman.*

AIA EVENTS



Robert Venturi



Pat Moynihan

Volume 53, Number 9, May 1991

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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.

Annual Architects Lobby Day Set

The New York State Association of Architects has announced final plans for this year's **Architect's Lobby Day in Albany**. On the agenda are a Statute of Limitations, Sales Tax on Professional Services, and Insurance Regulation 107. NYC/AIA Secretary and NYSAA President **Douglas F. Korves** reminds us, "In a 'recessing' economy with record state budget cuts, we must be vigilant that the legislature does not turn to the architecture profession as the source of new revenue growth."

The day is **Tuesday, May 7**. The Chapter bus will leave from the Urban Center at 7:00 a.m., returning that evening at approximately 7:00 p.m. The bus is free to members, and we urge you to make sure someone from your office attends. These are vital practice issues that affect your bottom line!

No lobbying experience is necessary, all materials are provided, and each legislator is visited by a group of architects. Lunch is provided by NYSAA in the Senate Caucus Room. Please call the Chapter now and register for Lobby Day.

AIA Convenes in Washington May 17-20

Now is the time to take advantage of the AIA: your membership is even more valuable when it works for you. In these difficult times, nothing is more important than honing your professional and marketing skills, building your contacts, and joining with your colleagues to give direction to the profession. Hear **Robert Venturi**, **Charles Moore**, **Andres Duany**, **Charles Correa**, **Tadao Ando**, as well as **Rod Hackney** from RIBA, physicist and energy-policy activist **Amory Lovins**, columnist and humorist **Calvin Trillin**, and New York State Senator **Daniel "Pat" Moynihan**.

Also on the agenda are a program featuring representatives from federal agencies that award construction contracts; the Honors and Awards Ceremony for buildings, architects, owners, firms, individuals, and organizations; the Second Annual AIA International Architecture Book Fair; the International Committee Conference; the LEGO Construction Zone; and many additional special seminars and programs.

Correction

We are extremely embarrassed to discover that we had listed **Ehrenkrantz, Eckstut & Whitelaw** as competitors in the (now once more delayed) **New York Police Training Facility**. After all, **Stan Eckstut** is a juror. Indeed, it turns out that we should have listed **Edward Larrabee Barnes/John M. Y. Lee Architects** as the competing firm, not Ehrenkrantz et al. with Lee.

Voice your opinion: join your colleagues in Washington in May. Convention programs and registration booklets are available at the Chapter office, or call the AIA Convention Hotline at 202-626-7395.

Planning and Design of Health Facilities

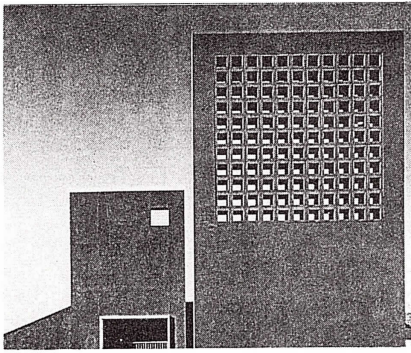
The NYC/AIA Health Facilities **Committee** is sponsoring a seven-session basic design training program entitled "An Introduction to Health Facilities Planning and Design," on alternate Wednesday evenings from July 10 until October 9. The program will be co-chaired by committee members **Martin H. Cohen** and **Norman Rosenfeld** and is intended to familiarize both architects and clients with the health-facility planning and design process. Plans are also underway for videotapes, development, and marketing of the program. Tuition will be \$200 for AIA members, \$300 for nonmembers. For further information contact the Chapter at 838-9670.

PDC Opportunities

The **Public Development Corporation** is soliciting development proposals for two sites; they are due at the NYC/PDC by 5:00 p.m. on June 7.

One site, in **East Harlem**, is a 1.5-acre property on 125th Street between Lexington and Third avenues. Up to 230,000 square feet of the 68,000-square-foot site could be developed for retail and office uses. Right now the site is occupied by a parking lot and the Street of Dreams Park — both of which will be relocated — along with a firehouse and post office, which will remain. For information: **Julio Peterson, PDC**, 619-5000, extension 2438.

The second property is in the **Gerritsen Beach** area of Brooklyn, where the PDC is seeking proposals for the purchase and development of a 13,900-square-foot site on Gerritsen Avenue at the foot of the Shell Bank Canal. The site is composed of two lots of 6,900 and 7,000 square feet with a development potential of about 10,000 square feet. Separating the two lots, however, is a 14,600-square-foot piece of property on which a branch of the Brooklyn Library sits. The PDC recommends low-rise townhouses, duplexes, or condominiums be built in this stable residential community near the Belt Parkway. For more information and a copy of the RFP: **Dan Jennings, PDC**, 619-5000, extension 2426.



IBM, Solana, Ricardo Legorreta

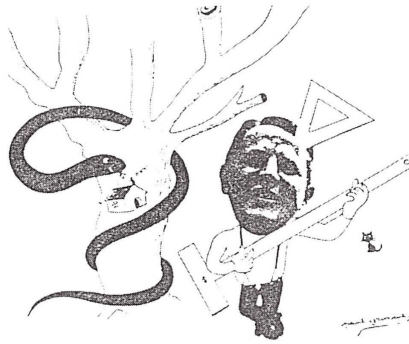
including Attoe, Charles Moore, Hal Box, and Legorreta himself, explore the various factors that condition Legorreta's work. As Attoe writes, Legorreta "transmutes humble walls into mystical cultural symbols. In doing so, he betrays a marvelous Mexican ability to ignore the obvious and imagine something grander." Charles Moore writes, "The qualities that Ricardo Legorreta sees in vernacular building neatly describe a desirable architecture of the future. . . [and] the lessons are not for Mexican architecture alone." Many of the writers mention his mentor, José Villagrán García, the Corbusian-inspired architect with whom Legorreta worked after finishing school. The influence of Luis Barragán, who is often linked to Legorreta, is played down in these essays.

While the book offers the intellectual explanation for the mystery and logic in Legorreta's work, a lecture he gave at The Architectural League in New York last summer very graphically pointed out how his crisp, spare aesthetic has been abstracted from traditional responses to the climate and to the vernacular tradition of his homeland. He prefaced the presentation of his own work with images of sixteenth-century vernacular missions located northwest of Mexico City. As Legorreta explained, "These missions clearly display notions of building and integration with the landscape, with the free and natural use of color, the use and manipulation of sun and shadow, and the inseparability of form and function and decoration."

A house in California illustrates the way Legorreta absorbs these perceptual themes into his architecture. The villa is first seen as an object in the landscape — as a series of abstract walls and volumes. On the inside the grilles and screens activate spaces with a play of light and shadow.

One of Legorreta's largest projects has been Solana, the new IBM regional headquarters north of Dallas and Fort Worth. Legorreta was part of a team that included Mitchell/Giurgola Architects and the Office of Peter Walker and Martha Schwartz, landscape architects. Here the Mexican hacienda served as the controlling image for the project, where "distinct compounds are defined by massive walls which at once unify and set limits to the spaces."

In both the lecture and the book it is easy to see the appeal of Legorreta's work with its exploration of basic forms, tactile materials, strongly saturated color, and



Oscar Nitzchke by Paul Grimault

surrealistic scale — which can range from the large and industrial-sized masses to the intimate and domestic.

As Charles Moore recently observed at a lecture, "There are lessons that all countries and cultures can learn from that which Legorreta does so gracefully, namely understanding the local vernacular and then twisting it enough to make it special but not freaky."—**Kelly Shannon**

Obituaries

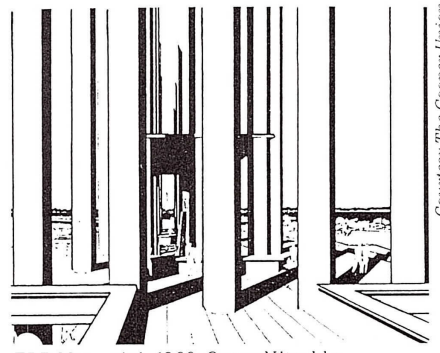
Oscar Nitzchke, a modern architect who practiced with many European and American International-style greats, died in Paris on February 11 at the age of 90. Born in Germany, he spent time at the Beaux-Arts, Paris, and was a member of Parisian "café society" which included Le Corbusier, Alexander Calder, Braque, Picasso, and others. He came to America before World War II and worked with Le Corbusier, Paul Nelson, Wallace K. Harrison, and Oscar Niemeyer.

Among the projects he designed or collaborated on were the Maison de la Publicité, Paris, the original international committee to design the United Nations, the CBS Headquarters on Columbus Circle, the Los Angeles Opera House, and the Alcoa Building and the Mellon National Bank and Trust Company in Pittsburgh, although none of his designs were actually built. Architectural historian Klaus Herdeg said, "He got almost within inches of a real building and always ended up working for other people, so he will never be great in terms of history." His only completed work was a country house in France for his daughter.

Herdeg also said, "The most charming part of Oscar was that he was full of anecdotes and jokes and the lightness of life. The reality of life never touched him. Reality and illusion — past, present, and future — were a melange but out of this he created some beautiful things."

Architect and preservationist **William H. Short** died in Princeton, New Jersey, on February 20. He was 66 years old. Short worked with Holden, McLaughlin Associates in Manhattan, supervised construction of the Guggenheim Museum, and was a partner of Robert Venturi. In 1974 he and Jeremiah Ford founded Short and Ford and Partners, Princeton, which specializes in historic preservation.

Venturi said, "He really had a sensitivity about old buildings before a lot of



FDR Memorial, 1960, Oscar Nitzchke

architects of our generation. He was a modern architect who saw a place for modern architecture in the course of all history."

Short was an advisor to the National Trust for Historic Preservation and chairman of the New Jersey Society of Architects Historic Resources and Preservation Committee.

Architect and interior designer **Ernest Bonnamy** died on March 17 at the age of 94. He practiced with Ely Jacques Kahn's firm of Kahn & Jacobs from 1945 to 1975. His projects in Manhattan included the Saks Fifth Avenue store, the Plaza Hotel interior, and the lobby of the I.T.T. Building in the financial district. In addition, he collaborated on the Capitol Building in Havana and designed sixteen other Saks buildings.

International-style architect **Landis Gores** died on March 18. He was 71 years old. Along with "friendly rivals" Philip Johnson, Marcel Breuer, John Johansen, and Eliot Noyes, Gores built a modern house for himself in New Canaan, Connecticut; they all participated in fund-raising tours called "Modern House Days."

Johnson says that Gores was "the most brilliant student in my class, a brilliant writer and wonderful draftsman. He was a figure of veneration to me." Gores received his architecture degree from the Harvard Graduate School of Design.

Other projects included the Van Doren Hospital and Strathmore Village, in Fairfield, Connecticut, and the middle school and science buildings of New Canaan Country Day School.

Lawrence Ronald Jacobs, a founding partner of Jacobs-Nicolaides Architects in Manhattan, died on March 21 at the age of 49. Among the buildings he designed were the City University of New York's graduate center, the group and health division headquarters for the Equitable Life Assurance Society, and the Bank of Tokyo Trust Company in the Waldorf-Astoria, all in New York.

Helen Lacey Haskell, the benefactress of the NYC/AIA Douglas Haskell Award for Student Journalism, died on March 25. Her husband, Douglas Haskell, worked for *Architectural Record* and was the editor of *Architectural Forum*; she was an active fund-raiser for the Chapter, and after her husband's death established the award in his name through the NYC/AIA Foundation for Architecture.—**A.E.M.**

NYC/AIA 1991 DESIGN AWARDS PROGRAM

The exhibit of Distinguished Architecture Awards, Interior Architecture Awards, and Architecture Project Awards opens June 11 at the New-York Historical Society (following Annual Meeting). Catalogue accompanies the show; excerpted jury comments below.

List of Awards

Richard Meier & Partners won an Architecture Project Award for the Masterplan, Sextius-Mirabeau, Aix-en-Provence, France; and two Architecture Project Citations for the Hypobank International SA, Luxembourg, and the Museum of Contemporary Art, Barcelona.

Mitchell/Giurgola Architects won two Distinguished Architecture Citations for Phase I, Office/Parking Complex, Solana, Westlake/Southlake, Texas, with **Harwood K. Smith & Partners**, associated architect; and the IBM Advanced Business Institute, Palisades, N.Y.

Ellerbe Becket Architects and Engineers won two Architecture Project Citations for the Banco Popular, Quito, Ecuador; and with architects **B.W. Project Sivilarkitekter, Bergersen Gromholt og Ottar Arkitektkontor, Gunnarsjaa + Kolstad** (Oslo), and **Bo Castenfors Arkitektkontor** (Stockholm, Sweden) the New Rikshospital, Oslo, Norway.

Kohn Pedersen Fox Associates won a Distinguished Architecture Citation for 311 South Wacker Drive, Chicago, with **Harwood K. Smith & Partners**, architect of record; and with **Kohn Pedersen Fox Conway Associates** won an Interior Architecture Project Award for the Odyssey Partners offices, N.Y.

Taeg Nishimoto + Allied Architects won an Architecture Project Award for Super Pier '90 — 1 + 2, Tokyo.

Other Interior Architecture Project Awards were won by **Walter F. Chatham Architect** for Urbane USA/Photonica, New York; **Deamer + Phillips Architecture** for a Park Avenue penthouse renovation; **John Phillip Hesslein** for the Unitarian Church of All Souls, New York; **Frank Lupo/Daniel Rowen, Architects**, for the Lowe & Partners Screening Rooms, New York; and **Paul Segal Associates** for Bag One Arts — John Lennon Gallery, N.Y.

Thomas Hanrahan Associates, Architects, with Victoria Meyers received an Architecture Project Citation for the Hudson River House, Nyack, N.Y.

Other Distinguished Architecture Citations were awarded to **Architrope** for a house and studio in Canaan, New York; and **Gwathmey Siegel & Associates** for the New York State College of Agriculture and Life Sciences Academic and Administration Building, Ithaca, New York.

Distinguished Architecture

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

*Jurors: **Gunnar Birkerts**, Architect, Gunnar Birkerts and Associates, Birmingham, Michigan; **Alan Balfour**, Dean, School of Architecture, Rice University, Houston; **Aldo Rossi**, Studio di Architettura, Milan and New York*

Overview

Gunnar Birkerts: We were looking for somewhat of a departure from the daily fare — something that would advance our thinking today and bring us an extra message too. But we found we were looking at programs that have existed for so many years. The departures were not readily there.

Aldo Rossi: We have been discussing whether the architect should emphasize the improvement of the quality of the architectural medium within which he or she works, or emphasize the message. In my opinion, now is the time to present a message. In some of the projects there is quality, a good amount of research into the field of architecture, but there is no message. The problem is not just finding a message, but identifying a clear type of architecture that should be developed at this moment.

We have Japanese architects in America and American architects in Japan. We are creating something very different from the International Style because the International Style was an idea about making one kind of architecture in glass or steel. Now the encounters between people of different cultures mean we should have a new architecture. But the new architecture must reflect the different, real cultures. From the mixture of different types of architecture generated by the various cultures might emerge something new.

Alan Balfour: The mixture might reduce architecture to a fashionable product. The small group of architects that practice internationally are essentially selling a fashionable product.

Rossi: I think that something new is happening: Japanese culture is in some way deformed by architecture and vice versa. This could be the future.

Balfour: We have looked at very American, very regional projects, such as

huge hospitals or vast treatment plants, that we left aside. While we say we don't serve fashion, there are many objects that seemed to us so unfashionable that we didn't include them. We praise American culture for being lean and pragmatic. There are a lot of lean and pragmatic things here that didn't please our eyes.

It worries me that there is such difficulty in finding constant standards to measure architecture. This is a time of complex transition. The most striking thing we saw, above all, was a terrible lack of confidence. Even those people who have shown tremendous competence in the last fifteen years have faded. There is no strong sense of promise about the future.

Rossi: That is our main problem.

Balfour: In these examples we have chosen, do you think that architecture is losing its hold; that architecture is not very important within this culture at this time?

Rossi: Architecture is not very important. I think what is very important is the culture that produces the architecture.

Balfour: But there was a time when there was an architectural culture. Are we still a strong architectural culture — we Americans?

Rossi: You have a strong culture, but it is not reflected in any architecture. In the movies, maybe, but not in architecture.

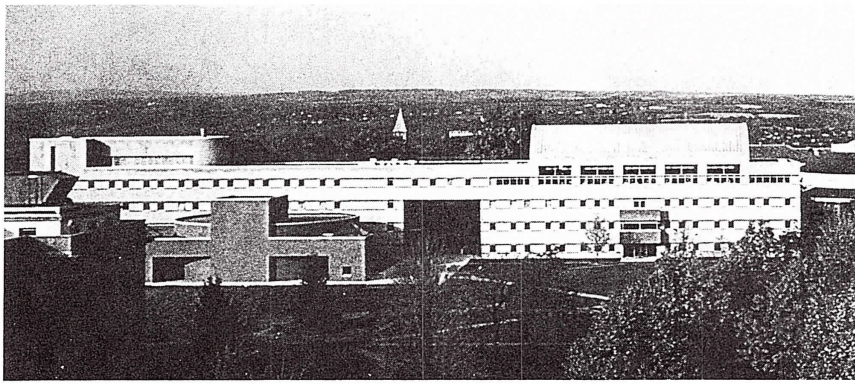
Balfour: And is that what is reflected here in a sense — the weakening of the role of architecture in the culture?

Birkerts: We have to remember that architecture is not like a film you make and show instantly to the masses. We are dealing with a time dimension of three to five years. Many of these projects are more expressive of the particular times in which they were conceived.

Rossi: In different periods there are permanent roles for architecture. History is more important than form. For me, America is very important in architecture.

Balfour: But these are strange times. The message in so much of the work we saw was one of fairly empty rhetoric, wasn't it? If there were a message at all, it was not a message of any great significance.

Birkerts: What are these projects advancing for us? Not much. But there are signs in these five we cited that there were some departures.



Timothy Hursley

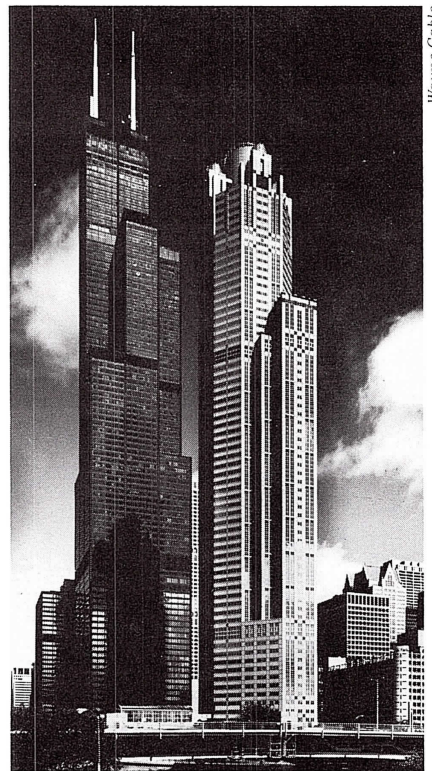
Citation: New York State College of Agriculture and Life Sciences Academic and Administration Building, Cornell University, Ithaca, New York
Gwathmey Siegel & Associates

[A.B.] It sits in the campus with intelligence and ease. An enormous building has been inserted into this campus and it causes no disquiet. . . . [G.B.] The building itself is almost a generic lab, but it sits well in the site. . . . [A.B.] It has a public face; that space on top is beautiful. . . . [A.R.] It's not special. . . . [A.B.] It is special in that a very large building is sympathetic to the urban context and to the need to make a public space. It's a highly intelligent work. [G.B.] But it doesn't sit as nicely in the landscape as you described. It doesn't move anything forward. It goes back almost to the blank building on every campus. [A.B.] But it does forward the use of architecture to establish a sense of public domain. Most of the buildings on this campus are fragmentary and isolated. This appears to recognize a sort of public obligation that shaped spaces in the eighteenth and nineteenth centuries.



Citation: House and Studio, Canaan, New York
Andrew Bartle of Architrope

[A.B.] It is charming. Its leanness makes it seem a very American object. It sits on the landscape in a wonderful way. It makes such a noble object out of such simple means. . . . [A.R.] The drawings are very nice, simple, but nice.



Wayne Cable

Citation: 311 South Wacker Drive, Chicago, Illinois
Kohn Pedersen Fox Associates, associated architects; Harwood K. Smith & Partners, architect of record

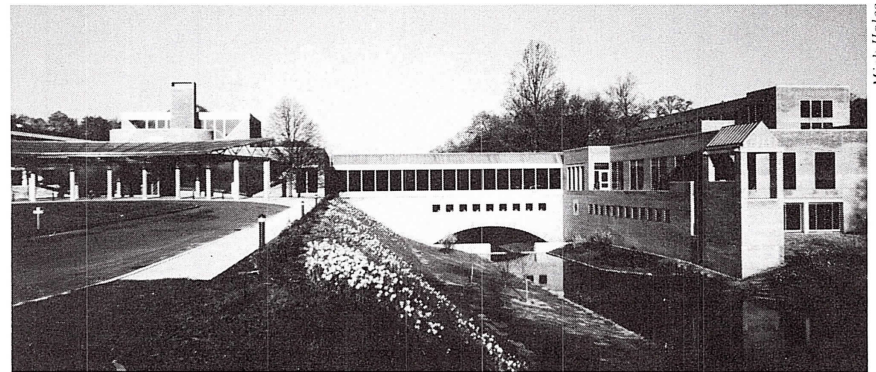
[G.B.] The shaft is articulated and changes its personality. . . . [A.B.] That is the strength — to go from a small, low pavilion into a base element, then to split into two personalities, yet be contained in one shaft. . . . It is a reflection of the schizophrenia of our age. . . . [G.B.] The wonderful crown is again a building. . . . [A.R.] The top is bad; the entrance is bad.



Richard Payne

Citation: Phase I, Office/Parking Complex, Solana, Westlake/Southlake, Texas
Mitchell/Giurgola Architects, design architect; Harwood K. Smith & Partners, associated architect

[G.B.] It's a harsh object perhaps, but in contrast to so much else we see, it has a refreshing honesty, authenticity, and directness. . . . [A.B.] Given the climate of Texas, the sense of internal space — this glazed garden passage in the middle — is done with some intelligence and understanding. . . . [A.R.] I have seen the thought. I like it. It is a big, brick block.



Mick Hales

Citation: IBM Advanced Business Institute, Palisades, New York
Mitchell/Giurgola Architects

[G.B.] It has very nice site planning. The building relates organically to the river and fits into the existing surroundings. . . . [A.B.] The elements in the middle are hopelessly confused. The building seems so restless. The idea of this elegant site plan sitting tranquilly on this landscape is the promise; the reality is something that is in a state of disequilibrium, particularly the center. Still it has a naturalness about it that is

pleasing. . . . [G.B.] It has that Scandinavian-Midwest look — the stair and handrail detail and all that. . . . [A.B.] Actually the passage of light in the interiors is very charming. Unlike some other interiors, there is a thoroughness, a completeness about the thinking. . . . [A.R.] It is very different, with many quotations. . . . [G.B.] But it is absent of mannerisms or current angularities.

NYC/AIA 1991 DESIGN AWARDS

"Most of the work seemed to be large corporate projects."

Architecture Project Awards

Jurors: **Neil Denari**, Neil M. Denari Architect, SCIARC, Los Angeles; **George Hoover**, Hoover Berg Desmond, Denver; **Koen van Velsen**, Architekenburo K. van Velsen, Bussum, Holland

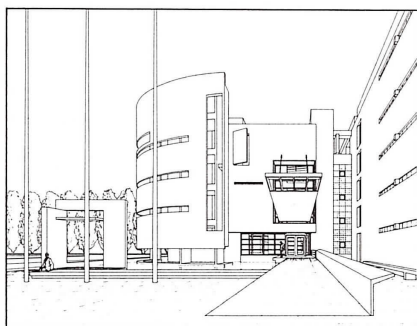
Overview

Neil Denari: I was disappointed that I didn't see more self-generated work or more fringe work from anybody — younger people or ignored people or strange people or anyone like that. I was rather disappointed that most of the work seemed to be large corporate projects.

It's really hard to say there was nothing new. When you come to New York and see this work, you realize everything revolves around a condition of reference.

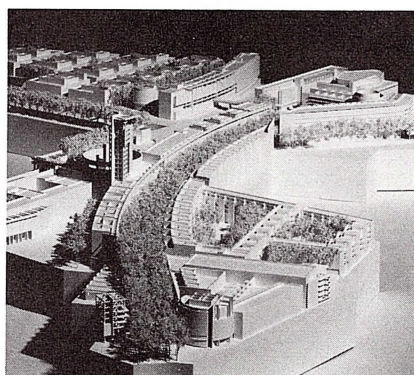
George Hoover: The quality is far higher than I normally see in other juries around the country — even in the larger cities, such as Dallas and San Francisco.

For work to be intelligible, it has to have a base, a reference. And there's always that oscillation. As soon as you go beyond that and make something way beyond that, then it is unintelligible — it doesn't mean anything at all.



Citation: Hypobank International SA, Luxembourg
Richard Meier & Partners

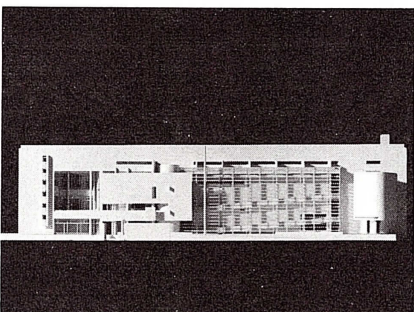
[N.D.] There are ways in which, without violating his autograph, he could take wild risks within projects. ... He's still making refined objects we probably know outdistance other work. But our attention span for the context of the work has dropped out and I'm looking at his buildings as objects with little meaning. ... [G.H.] His works will continue to evoke meaning for those who view them.



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Award: Masterplan, Sextius-Mirabeau, Aix-en-Provence, France
Richard Meier & Partners

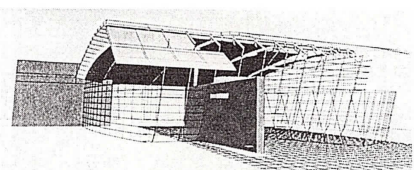
[N.D.] There's something nonutopian about this plan. The project slides between being urban plan and a superstructure. It doesn't seem complete. That's what I like about it. ... [G.H.] Unlike many urban projects that we see, this has an individuality that says "place". It weaves together these various parts of the city in a very skillful way. ...



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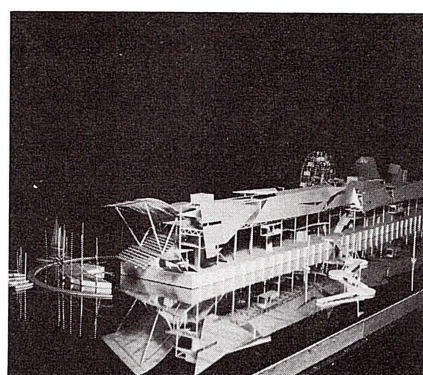
Citation: Museum of Contemporary Art, Barcelona, Spain
Richard Meier & Partners

[N.D.] The idea of experimentation or newness has been either exhausted or abandoned. ... [G.H.] When an architect is refining and reworking, the newness comes in jumps at certain times. It's still a very, very good work. ... [N.D.] He's sanding wood to where there is no wood. At a point there is nothing more to polish.



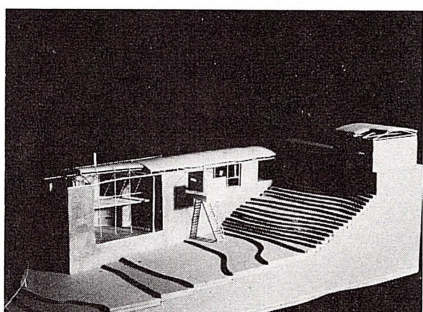
Citation: Banco Popular, Quito, Ecuador
Ellerbe Becket Architects and Engineers

[K.v.V.] It's an object. It's a plan in itself. ... [N.D.] This is pretty emblematic. It's basically a monovolumetric building that attempts not to have any boundaries or edges despite the fact that it is an isolated object. ... [G.H.] It really fits quite well with the geometry of the block. It's interesting to see someone grappling with the suburban corner. ... [N.D.] This project could probably not exist without Coop Himmelblau.



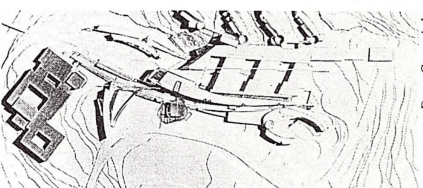
Award: Super Pier '90 — 1 + 2, Tokyo
Taeg Nishimoto + Allied Architects

[G.H.] This one is a real delight. It has so much energy really appropriate for what the program seems to be. It is all wonderfully controlled while still being inventive and free. ... [K.v.V.] It keeps the idea of working on something that can go on. It's dynamic. ... [N.D.] It's not new. ... But it's not repetition. ... [G.H.] This would never be finished; it's one of those open-ended things.



Citation: Hudson River House, Nyack, New York
Thomas Hanrahan Associates, Architects, with Victoria Meyers

[N.D.] The forms of this house result not so much from the change in the program as subtle manipulations. Ultimately, it's a building that uses the site as a slope to generate the house's internal complexity, and it ultimately becomes an eroded box. ... [K.v.V.] All done in a simple way.



Dan Cornish

Citation: New Rikshospital, Oslo
Ellerbe Becket Architects and Engineers, B.W. Project Sivilarkitekter, Oslo, Bergersen Gromholt og Ottar Arkitektkontor, Oslo, Gunnarsjaa + Kolstad, Oslo, Bo Castenfors Arkitektkontor, Stockholm

[N.D.] I'm trying to convince myself that these permutations are not done for other purposes than straightforward architectural ones. ... [K.v.V.] He's trying to make a better hospital. ... [G.H.] It has a lot to do with the site. It's almost as though it's in a riverbed and it is engaging every contour and view. ...

"People are working with very minimal materials and making very pleasing spaces that are well-detailed."

Interior Architecture

Jurors: **William Gass**, philosopher and critic, Washington University, St. Louis; **Margaret McCurry**, Tigerman McCurry Architects, Chicago; **Andrée Putman**, designer, Paris

Overview

William Gass: For the most part, I didn't see a whole lot being done with the configuration of space or mass in the buildings themselves. I like seeing the conception carried from the larger scheme through to the small details, with attention paid to every aspect. Several of the designs were notable in this regard.

Margaret McCurry: We happen to be three people who can't deal with excess in many ways. We wanted a certain timeless feeling to the space, so we wouldn't become tired of it. I like things that have many layers. If they are too minimal, I get bored intellectually. Yet in many of the entries I have never, except in the early stages of postmodernism, seen such a seizure of style. It is like the domino theory. Everyone falls into line.

Andrée Putman: So many of the entries were overfurnished, clumsy, pompous, and tacky. Many architects feel the interior has to look expensive, which is the worst.

Gass: A lot of it was very arbitrary. Some of the design was the kind you might get if someone had learned how to design by looking at photographs of other designs, rather than looking at the spaces.

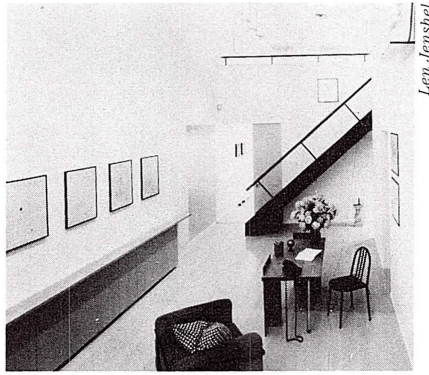
McCurry: There were a lot in the office category — in a space with a nine-foot ceiling where there wasn't money to attack the ceiling properly. If you don't work with the ceiling and the floor, the design comes out badly weighted. The office building is difficult because you don't have the opportunity for three-dimensional things.

Putman: The excess of the 1980s is gone.

McCurry: People are working with very minimal materials and making very pleasing spaces that are well-detailed. We hope more will go back to the basics — which is spatial.

Putman: But there is no one who has really invented anything.

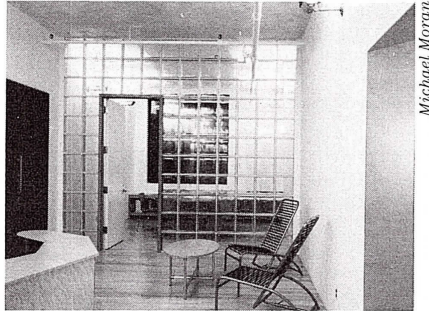
Gass: You don't walk into one of these spaces, like Johnson's Wax, and say, "This is a new conception. This is about how space will be used."



Len Jenschel

Award: Bag One Arts — John Lennon Gallery, New York
Paul Segal Associates

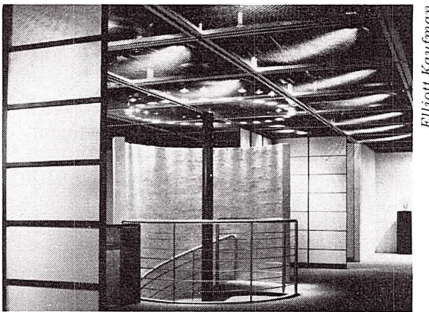
[M.M.] You know what the function is. There are little throw-away elements, but you don't mind them. They become little art objects too. And there is a nice consistency of material and details throughout. The architect made the space about the way art is hung — it was such a simple space; it allowed the art to come forward.



Michael Moran

Award: Urbane USA/Photonica, New York
Walter F. Chatham

[M.M.] This is extremely low-key. Just a few moves are made and they are quite wonderful. [W.G.] There is a lot of play. Architectural detail is made into a space. From one point of view it is a piece of furniture; from another, it is a door, and from another, a small building. And it is a detachable, movable space.



Elliott Kaufman

Award: Offices for Odyssey Partners, L.P., New York
Kohn Pedersen Fox Conway Associates; Kohn Pedersen Fox Associates, architect of record

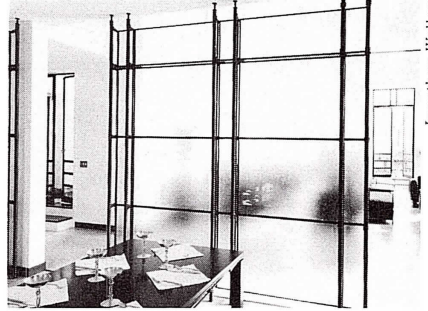
[A.P.] The detail in the glass is very interesting. [M.M.] What has caused the glass to do that? It transforms it into some other property. It is very fascinating. [W.G.] It is almost like smoke.



Mick Hales

Award: The Unitarian Church of All Souls, New York
John Phillip Hesslein

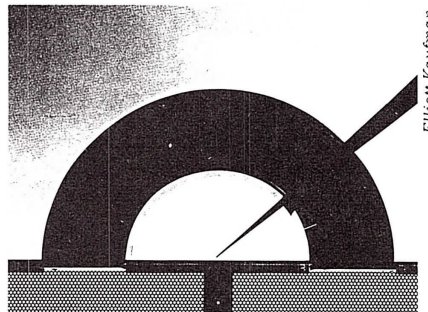
[M.M.] It is quite wonderful as a restoration. This is something historical that was beautifully done and is not about new fashion. [W.G.] It looks beautifully luminous. [M.M.] There is great thought and attention to detail, but no ego. The proportions were thoughtfully carried out in an existing space, yet more was added to it.



Jonathan Wallen

Award: Park Avenue Penthouse Renovation, New York
Deamer + Phillips Architecture

[W.G.] The screening for the terrace and the interior is carried all the way through the apartment consistently with lots of modulation. [M.M.] The attention to detail and to the mechanical elements is nice. It is as if the clues were taken from what was there in the building and then just strengthened.



Elliott Kaufman

Award: Lowe & Partners Screening Rooms, New York
Frank Lupo/Daniel Rowen, Architects

[A.P.] It is beautiful in detail and elegant. Very understated. [M.M.] You can't really date it, which is very nice. The red velvet drapery is a little heavy-handed, but it is an image that takes you back in time without too much baggage.

AROUND THE CHAPTER

Edited by Lenore M. Lucey

Just in: Survey Results on the Owner and the Architect.

WIN-NYC/AIA Charrette Update

by Elizabeth R. Thomson

The November design charrette, co-sponsored by **Women In Need** and the **NYC/AIA Housing and Architects in Education committees**, has spawned results beyond the event itself. Women In Need was recently awarded funding from the New York State Division of Alcoholism and Alcohol Abuse for a twenty-unit family support community as part of a pilot program for the state. The facility, which will be either new construction or a rehab project, is planned for the Bronx or Manhattan. **Rita Zimmer**, the executive director of WIN, said, "This is a wonderful opportunity to develop ideas from the charrette into an actual project." WIN based their proposal on the charrette program for a twenty-family permanent residence for sober housing.

The WIN-NYC/AIA Committee is also producing a videotape due for release at the AIA National Convention in May. The video explores the issues facing homeless women and documents how a group of architects gathered together to translate those needs into a supportive residential environment. Director and Co-Producer **Loren Weeks** of 2 Weeks Productions found that his "approach to the video was profoundly influenced by the interviews with the homeless women in the WIN facilities." "The continuation of the charrette confirms my belief that architects and students really do care about the homeless crisis and how to resolve it," said **Gerry Vasisko**, co-chair of the Housing Committee, at a recent meeting to plan a public screening of the video in Manhattan in June.

Owner and Architect: How They Perceive the Architect's Contribution

by Lester Korzilius, AIA

Earlier this year the **NYC/AIA Professional Practice Committee** surveyed owners and architects to measure owners' perceptions of architects and to learn how accurately architects sense these perceptions of their clients. Of the 44 surveys completed, 22 were done by owners and 22 by architects. While the number of responses was small, program coordinators Jeff Gertler, AIA, Josh Katz, AIA, and I found general patterns that proved interesting:



Carmi Bee at WIN-NYC/AIA charrette

- Owners and architects are both satisfied with the level of information given to the owner during the project. But owners stated frequently that they wanted complete documentation, while architects felt that essential progress reports were sufficient. This suggests that perhaps owners are unaware of the quantity of information generated during a project. Architects may need to clarify the matter for them.

- Architects unanimously feel that they help a project's momentum. Unfortunately, half the clients don't agree. The institutional owners tend to think that architects slow down the momentum of the project, while developers tend to believe that architects have no effect on its pace.

- Both institutional and developer owners consider an architect's cost estimates only to be approximations. Architects are more inclined to believe that their estimates are reliable enough to make reasonable decisions. Private owners, however, think the architect's cost estimate is even more reliable than the architects believe it to be.

- Owners perceive major differences between the various architectural firms in aesthetics, business acumen, and services performed. They see only small differences in technical ability.

- Institutional and developer owners claim that they respond to cold calls by architects. Architects, for their part, don't think cold calls are effective.

- Owners view architects as capable of managing the design aspects of a project, but not qualified to handle broader responsibilities. Of this group, developers give architects the weakest management ratings, followed by institutional owners and finally private owners. Architects, on the other hand, see themselves as having the overall competence to manage a project.

- With regard to additional services provided by the architect, the owners value master planning and programming most. They are divided on the importance for architects to offer cost estimating and construction contract negotiation services or to perform postconstruction work. Owners place the least value on site search and analysis or lease negotiations and analysis. The survey gives no indication how much, if anything, an owner will be willing to pay for these services.



Karen Van Lengen presents at charrette

Artists and Architects Collaborate at NYC/AIA

The "Matchmakers' Ball: A Collaborative Workshop for Artists and Architects" was conceived by the **NYC/AIA's Art & Architecture Committee** to bring the two disciplines closer together in the design of buildings. The event, which took place on March 5, involved taking several elements from a house in Florida — the entrance gate and a railing, for example — and having teams of artists and architects collaborate on each element's design. "The whole evening emphasized the process of working together," says Committee Chair **Robert Goldberg**, "not the result." From this promising initial step, the committee hopes to expand the scope next year. "The built environment lacks the artists' sensitivity," Goldberg maintains.

Earthquakes: How Safe is New York?

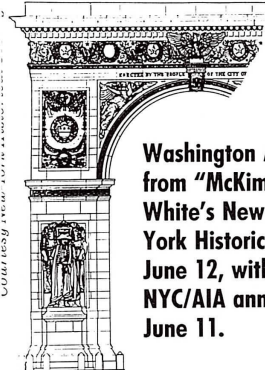
by Kelly Shannon

Earthquakes of a magnitude of 5 on the Richter scale are likely to occur every 100 years in the New York City vicinity, according to **Thomas Stanton**, a seismologist and geologist who spoke at the NYC/AIA on March 12. Stanton adds that the damage from such an earthquake would in fact be even greater than that which occurred in San Francisco. "The first reason is a fact of geology: the earth's crust on the eastern seaboard is much harder and older than in the West. This results in an area of strong ground shaking approximately ten times greater than that which was measured in California. The second reason is due to the absence of a seismic code and of buildings designed to withstand such forces."

Stanton and **Guy Nordenson**, an engineer at Ove Arup who is Chair of the New York City Seismic Code Committee, both presented their findings at an event sponsored by the **NYC/AIA Building Code Committee**. Nordenson further explained that renewed interest in seismic design began with the 1982 change in the mapping of seismic zones in the U.S., which placed both Boston and New York in Zone 2 (versus Zone 4 for California), instead of its previous designation in Zone 1. In Boston seismic design requirements are already in effect.

In April 1989 a Seismic Code Committee of engineers, seismologists, and representatives of the building industries

Update on Firms, Feng Shui, and Seismic Faults.



Washington Arch, Detail, from "McKim Mead & White's New York," New-York Historical Society, opens June 12, with preview at NYC/AIA annual meeting June 11.

and real-estate community was formed to draft a seismic code for New York City. The draft of the code, Nordenson reported, has recently been passed on to the Building Department and is on the way to becoming law. The changes could have a significant effect on some aspects of the design and construction of new buildings. For example, walls around means of egress would require special detailing, and masonry construction would have to be changed significantly. Such modifications would increase building costs by 1 to 3 percent. Nordenson further argued that postdisaster planning, upgrading of medical or other emergency facilities and lifelines, and abatement of hazardous buildings also need to be addressed.

NYC/AIA Top Sustaining Firms

As of March 29, 1991

The following list represents the Chapter's largest firms by employee count, based on Sustaining Member dues collected as of 3/29/91. The list is updated periodically between January and June.

<i>Firm</i>	<i>Number of Employees Reported</i>
Skidmore, Owings & Merrill	190
Pei Cobb Freed & Partners	171
Kohn Pedersen Fox Associates	155
Hellmuth, Obata & Kassabaum	128
Davis Brody & Associates	103
Perkins & Will/Russo & Sonder	85
Swanke Hayden Connell Architects	80
HLW	76
Taylor Clark Architects, Inc.	66
Rafael Vinoly Architects	63
Ehrenkrantz, Eckstut & Whitelaw	61
Beyer Blinder Belle	59
Robert A.M. Stern Architects	52
John Burgee Architects	51
Brennan Beer Gorman/Architects	50
Cooper, Robertson & Partners	47
Gruzen Samton Steinglass	43
Castro-Blanco, Piscioneri and Associates Architects	40
Fox & Fowle Architects	39
Hardy Holzman Pfeiffer	39
Edward Larrabee Barnes/ John M.Y. Lee	39

NYC/AIA Takes Visa/MasterCard

You can now avail yourself of the convenience of using Visa and MasterCard to purchase AIA documents, ANY/AIA publications, and membership renewals. If you would like to use the charge plan, call the Chapter for more information, 838-9670.

Wall Street, Feng Shui, Art & Architecture

During the second annual walking tour sponsored by the **Art & Architecture Committee of the NYC/AIA**, Professor Thomas Yun Lin, the foremost practitioner of Feng Shui, the ancient Chinese art of placement, will act as the tour guide. He will take participants on a tour of Wall Street on Monday, May 13, at 6 p.m.

On the following evening, May 14, at 6:15 p.m., Professor Lin will present a Feng Shui workshop at the Urban Center. Open to the public, the workshop will focus on the practical aspects of Feng Shui, which endeavors to create harmony by working with the forces of nature. An extended question-and-answer period will be devoted to such diverse philosophical positions as Feng Shui, Taoism, I-Ching, Exoteric Buddhism, Tibetan Buddhism, Yin-Yang philosophy, and Confucianism.

Professor Lin has become well known as a "living Buddhisattva" who helps people solve their problems with transcendental solutions. He has lectured at locations all over the world, including Harvard, Yale, Princeton, MIT, UCLA, UC Berkeley, and Stanford. Admission to the walking tour on Monday, May 13, is \$10, with the place of departure to be announced. The workshop on May 14 is \$20 (\$10 for AIA members) at the Urban Center. Reservations: 838-9670; information 505-2212.

Land Use and Zoning Videotapes Available

On September 1, 1990, the New York City Council assumed jurisdiction, conferred by the new Charter, over land use and zoning. The **Women's City Club of New York** recently presented two seminars on zoning and land use to the Council to help its members prepare for these new duties.

The videotapes of these sessions may now be purchased for \$29.95 (includes both sessions on two one-hour tapes). Each tape provides excellent training for all who deal with the issues and laws governing land use, through lively and knowledgeable presentations by **Sybil H. Pollet, Esq.**, members of the **Department of City Planning** staff, and other experts.

Contact Women's City Club of New York, 35 E. 21st St., New York, N.Y. 10010, 353-8070.

Summer Programs

A variety of summer educational and travel programs is being offered. **Pratt Institute** is sponsoring a design studio entitled "The Future of the Metropolis: Radical Architecture for Coney Island" from July 12 to August 10 as well as a lecture series entitled "New York Architects: Advanced History and Theory of Architecture" featuring **Kenneth Frampton, Harold Fredenburgh, Charles Gwathmey, Bartholomew Voorsanger**, and others, from August 12 to August 23. Pratt also has travel programs to Japan, Italy, and Denmark. Contact 718-636-3453.

New York University's Planning and Management of Urban Waterfronts offers "Waterfront: Planning in a Recession Economy," on five Tuesdays from June 4 to July 2. Contact Holly Haff, 998-7516.

The **Harvard Graduate School of Design** is presenting 41 continuing education courses and workshops in architecture, interior design, urban planning, landscape architecture, management, CAD, and real-estate development. Contact the Office of Development and External Relations, GSD, 617-495-4315.

Conservatory Symposium Proceedings Now Available

In October 1989, the **Brooklyn Botanic Garden** hosted the symposium "Conservatories for the 21st Century," attended by 175 horticulturists, architects, educators, and designers. Through 32 presentations, including case studies of the most important new and renovated conservatories, a great deal of valuable information was made available about public conservatory construction, design, fund-raising, exhibitions, and education.

Proceedings of the conservatory symposium are available to NYC/AIA members for \$18.95 (for UPS handling and delivery, add \$3.50 for the first book and \$1.00 for each additional book). If you are planning a conservatory, capital campaign, major interior plant exhibit, or other conservatory-related project, you will find the information to be valuable and unavailable elsewhere at this price. Send your order and check to Conservatory Proceedings, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, N.Y. 11225.

Trade Show in Hungary

The Boston Society of Architects and the World Trade Center Boston are sponsoring "Building for Business — Budapest: North American Design & Construction" in Budapest from September 24–27. It is intended to cover the social and economic change taking place throughout Europe, and to showcase opportunities for Western materials, technology, design, and management techniques. A series of professional workshops will provide practical information about working as a building industry professional in both the United States and Hungary. Contact 617-542-5945 for information.

THE CALENDAR MAY 1991

Save the Date: June 11 Annual NYC/AIA Meeting plus Design Awards at the New-York Historical Society. Invitation in June Oculus...

Change the Date: Zoning, Landmarks, and Historic Districts symposium, from May 7 to June 6...

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

Contemporary Architectural Drawings: Donations to the Avery Library Centennial Drawings Archives. Arthur Ross Architecture Gallery, Buell Hall, and Wallach Gallery Schermerhorn Hall. 854-4110. Closes May 4.

The Bauhaus and Design Theory, from Preschool to Post-Modernism. Herb Lubalin Study Center of Design and Typography, The Cooper Union, 7 E. 7th St. 353-4155. Closes May 11.

Perspective on Perspective: Architectural and Interior Drawings by New York Illustrators. New York School of Interior Design, 155 E. 56th St. 753-5365. Closes May 23.

The Cooper-Hewitt Collections: A Design Resource. Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes August 30, 1992.

THURSDAY 2

LECTURES

Neo-Gothic and Italianate: 1845-1865. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

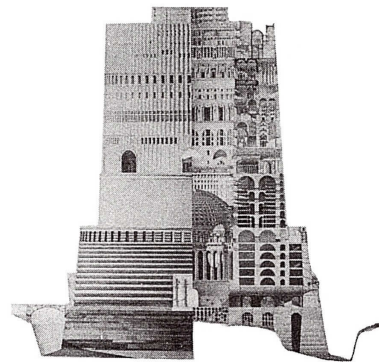
Slovak Themes. Given by **Imrich Vasko**, architect, Bratislava. Sponsored by the Pratt Institute. 6:30 pm. Higgins Hall, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

Places Apart. Given by Lyman Shepard. Sponsored by AIA Long Island. 6:30 pm. cocktails, 7:30 pm. dinner with presentations following. Marriott Residence Inn, 9 Gerhard Road, Plainview, N.Y. Information (516) 759-9005, reservations (516) 294-0971. \$35 fee.

SATURDAY 4

SYMPOSIUM

Designing for Television. Co-sponsored by The Architectural League. With **Brandy Alexander**, *thirtysomething*, *Private Eye*; **Mel Bourne**, *Miami Vice*, *Equal Justice*; **Richard Hoover**, *Twin Peaks*; and **Tom John**, *Kate and Allie*, *Taxi*. Moderated by **Donald Albrecht**. 2:00 pm. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria. Advance ticket purchase required; information 753-1722. \$10 fee (\$5 for League and Museum members; reservations required).



Perspective on Perspective, closes May 23

TOURS

The Bronx Is Up. Given by **Justin Ferate**, urban historian. Sponsored by the Municipal Art Society. 10:30 am. 935-3960. \$14 fee (\$12 members).

The Great Brooklyn Bridge. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Fulton Ferry Landing, Old Fulton St. and East River. 718-788-8500. \$6 fee.

SUNDAY 5

TOURS

Governors Island. Given by **Justin Ferate**, urban historian. Sponsored by the 92nd St. Y. 10:45 am. 996-1100. \$25 fee.

SoHo: Midtown New York c.1860. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15 fee.

MONDAY 6-WEDNESDAY 8

WORKSHOP

Reducing Interior Radon. Sponsored by the New York State Energy Office. Viacom Conference and Training Center, 140 W. 43rd St. 800-342-3722. \$90 fee.

MONDAY 6

EXHIBITION

Year-End Student Work. Buell Hall and Avery Hall, Columbia University. Closes May 31.

PROGRAM

Self-Help Housing and Beyond for the Third World. Given by **Stephan Hawranick**. Sponsored by the NYC/AIA Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Information 838-9670. \$5 fee.

TUESDAY 7

EXHIBITION

Judith Turner. Photographs. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes June 14.

EVENTS

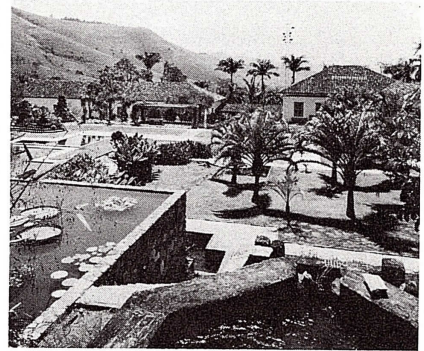
Liability that can Flow from the Marketing Effort. With attorney **Larry F. Gainen**. Sponsored by the NYC/AIA Marketing and Publications Committee. 8:00 am. The Urban Center, 457 Madison Ave. Contact **Steven Rosenfeld**, 752-6420. \$12 fee.

Architects' Lobby Day in Albany. Agenda includes a statute of limitations and Insurance Regulation 107. Chapter bus leaves from the Urban Center at 7 am. and returns at 7 pm. Reservations 838-9670. See *Around the Chapter* for information.

LECTURE

Landscape Architecture Lecture: Landscapes. Given by **Barbara Stauffacher Solomon**. 6:30 pm. American Academy in Rome, 41 E. 65th St. 517-4200. \$7.50 fee.

Drawing by Joseph Slaskevitch



Roberto Burle Marx, opens May 23

WEDNESDAY 8

PROGRAM

Homeless Shelters: Planning, Design, and Context. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Information 935-3960.

THURSDAY 9

EXHIBITION

Practice. Work by winners of The Architectural League's 10th Annual Young Architects Competition. The Urban Center, 457 Madison Ave. 753-1722. Closes June 24.

LECTURES

The Cast-Iron Era: 1849-1870. Given by **Barry Lewis**, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Practice: Janis Hall, Craig Newick, and Thomas Bish and Henry Laessig. Sponsored by The Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

The Statue of Liberty: History of a Restoration. Given by **Robert H. Landsman**, Deputy Commissioner, Division of Design and Construction Management, Department of General Services. 5:00 pm. Tweed Courthouse, 52 Chambers St., room 201. Reservations, 669-7222 (by May 2).

SATURDAY 11

TOUR

Cass Gilbert's Historic Brooklyn Army Terminal. Sponsored by the NYC/AIA Public Architects Committee. 10:30 am. Meet at the Terminal. 838-9670. \$5 fee.

SUNDAY 12

TOURS

Times Square Lost and Found I. With **Terry Miller**, urban historian. Sponsored by the Museum of the City of New York. 1:00 pm. 534-1672. \$15 fee (\$10 Museum members).

MONDAY 13

WALKING TOUR

Feng Shui on Wall Street. With **Professor Thomas Yun Lin**. Sponsored by the NYC/AIA Art & Architecture Committee. 6:00 pm. Information 505-2212, reservations 838-9670. \$10 fee. See *Announcements* for additional information.

TUESDAY 14

EVENT

Feng Shui Workshop. With **Professor Thomas Yun Lin**. Sponsored by the NYC/AIA Art & Architecture Committee. 6:15 pm.

Michael Moran

DEADLINES

MAY 10

Final competition deadline for the 1991 William Van Alen Architect Memorial Fellowship — East Meets West: An Institute of Anthropology in Istanbul. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

Entry deadline for the UIA's International Working Group for the Construction of Sports and Leisure Facilities. Contact IAKS, Carl-Diem-Weg 3, D-5000 Cologne 41, Germany, (221)49-29-91. Competition documents are available in English.

The Urban Center, 457 Madison Ave. Information 505-2212, reservations 838-9670. \$20 fee (\$10 AIA members). See Announcements for additional information.

PROGRAM

Cost Containment Roundtable. With Liz Block, Gensler & Associates. Sponsored by the Society of Architectural Administrators. 6:00 pm. Shea & Gould, 1251 Avenue of the Americas, 45th floor. Contact Fran Brill at 489-4747. \$15 fee (non-SAA members).

WEDNESDAY 15

PUBLIC HEARING

For the Draft 197-a Rules Concerning Community Plans. 4:00 pm. Former Board of Estimate Chamber, City Hall. Contact Department of City Planning, 720-3455.

SEMINAR

Effective Use of Brick Shapes. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. 319-5577.

THURSDAY 16

LECTURES

Practice: Uwe Drost and Craig Konyk. Sponsored by The Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

Rise of a Metropolis: 1865–1890. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

FRIDAY 17-MONDAY 20

AIA CONVENTION

American Institute of Architects National Convention and Design Exposition. Washington, D.C. For information 202-626-7300. See *Around the Chapter* for more information.

FRIDAY 17

LUNCH LECTURE

Sally Hernandez Pinero, Deputy Mayor for Economic Development. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

PANEL DISCUSSION

The Politics of Preservation: Reexamining the Motives of a Commitment to the Past. With Christine Boyer, City and Regional Planning, Pratt; Norman Marcus, council; Michael Sorkin, Columbia University. Moderated by Jonathan Barnett, Urban Design, CUNY. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Information 935-3960. \$5 fee (\$3 members).

MAY 11

Deadline for submissions for the American Institute of Architecture Students Competition: "The Next Age of Discovery" for a U.S. Pavilion for Expo '92 in Seville, Spain. Registration deadline is May 1. Contact AIAS, 1735 New York Ave., NW, Washington, D.C. 20006, 202-626-7472.

MAY 17

First-stage submission deadline for a civic center masterplan and City Hall for Santa Clarita, California. For information and competition program, contact William H. Liskamm, Competition Advisor, Santa Clarita City Hall, 23920 Valencia Blvd., Suite 300, Santa Clarita, Calif. 91355, 805-259-2489.

SUNDAY 19-WEDNESDAY 22

TRADE SHOW

International Contemporary Furniture Fair. Jacob K. Javits Convention Center. Contact George Little Management, 686-6070.

SUNDAY 19

TOUR

Times Square Lost and Found II. With Terry Miller, urban historian. Sponsored by the Museum of the City of New York. 1:00 pm. 534-1672. \$15 fee (\$10 Museum members).

MONDAY 20

LECTURE

Current Work. Given by Fumihiko Maki. Sponsored by The Architectural League. 6:30 pm. McGraw-Hill Auditorium, 1221 Avenue of the Americas. Reservations (required) 980-3767, information 753-1722. \$5 fee (non-League members).

TUESDAY 21

PANEL DISCUSSION

Evolving Models for AIDS Facilities: Issues in Design of AIDS Facilities. With Ellen Anderson, AIDS Institute; Thomas Jung, New York State Department of Health; and Lorraine Hiatt, environmental psychologist. Sponsored by the NYC/AIA Health Facilities Committee. 5:00 pm. The Urban Center, 457 Madison Ave. Required reservations 838-9670. \$25 fee (\$20 AIA members).

WEDNESDAY 22

PROGRAM

Public Policy, Parks, and the Homeless. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. Information 935-3960. \$5 fee (members \$3).

THURSDAY 23

EXHIBITION

The Gardens and Parks of Roberto Burle Marx. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes August 13.

SEMINAR

The Practical Aspects of Earthquake Engineering, Architecture, and Construction. Sponsored by Columbia University Department of Civil Engineering and Engineering Mechanics, GSAPP, and Weidlinger Associates. 8:30 am. Wood Auditorium, Avery Hall, Columbia University. Information, Landon Prieur, 563-5200, ext. 352. \$110 fee (\$25 students).

LECTURES

Central Park and City Planning. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Entry deadline for the Waterfront Center's fifth annual awards program for completed waterfront projects and comprehensive waterfront plans. Contact Susan Kirk or Ginny Murphy at 202-337-0356.

MAY 24

Entry form deadline for the 11th Annual Builder's Choice Design & Planning Awards for housing and light commercial construction. Submission deadline is June 7. Contact Angie Berger, 800-622-1950.

Practice: George Boyle and Douglas Garofalo. Sponsored by The Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

FRIDAY 24

LUNCH LECTURE

Robert Abrams, attorney general. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

THURSDAY 30

LECTURES

Practice. Jury review and critical survey of ten years of The Architectural League's annual Young Architects Competition. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations 980-3767, information 753-1722. \$5 fee (non-League members).

The Second Empire Era: 1865–1875. Given by Barry Lewis, architectural historian. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

JUNE

MONDAY 3-FRIDAY 7

SYMPOSIUM

Architecture CADD Today: The Integration of Computerized Office Procedures. Pratt Institute, Brooklyn. Contact 718-636-3746.

WEDNESDAY 5

EXHIBITION

The State of Heaven. Storefront for Art & Architecture, 97 Kenmare St. 431-5795. Closes July 20.

THURSDAY 6

SYMPOSIUM

Zoning, Landmarks, and Historic Districts. Sponsored by the NYC/AIA Historic Buildings Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Contact Jean Parker, 967-3333. \$5 fee.

TUESDAY 11

EVENT

NYC/AIA Annual Meeting and Design Awards Presentation, followed by a special preview of the exhibit "McKim, Mead & White's New York." 5:30 pm. New-York Historical Society, 170 Central Park West. Sponsored by Glen-Gery.



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