


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 3, November 1991



EMPIRE STATE BUILDING 

■ DIA

Spotlight on Young Architects

Who's to Blame for Fame?

African-American Architects:

**At Work,
In Print,
On Film**

NEW JERSEY

0 2000'
600m

Cover: Hudson River fragment in relation to Dia installation, Baratloo-Balch Architects (see page 7).

Rear Cover: "Celia Scott: Figure Heads," busts of Leon Krier, Alan Colquhoun and James Stirling by architect/artist Celia Scott; installed at the John Nichols gallery, 83 Grand St., closes Nov. 9.

AROUND THE CHAPTER

Volume 54, Number 3, November 1991

Editor: Suzanne Stephens
Deputy Editor: Andrea E. Monfried
Editorial Consultant: Alex Cohen
Art Director: Abigail Sturges
Copy Editor: Beth Kugler
Typesetting: Miller & Debel Typographers, Inc.
Printer: The Nugent Organization
Staff Photographer: Dorothy Alexander

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

Executive Committee 1991-1992

Frances Halsband FAIA, *President*
David Castro-Blanco FAIA, *First Vice President*
Wayne Berg AIA, *Vice President*
Marilyn Jordan Taylor AIA, *Vice President*
Joseph P. Bresnan FAIA, *Secretary*
Bernard Rothzeit FAIA, *Treasurer*
Jerry A. Davis AIA, *Director*
Michael F. Doyle AIA, *Director*
Laurie Maurer FAIA, *Director*
Jean Parker AIA, *Director*
William Stein AIA, *Director*
Gerard Vasisko AIA, *Director*

Lenore M. Lucey FAIA, *Executive Director*
Regina Kelly, *Executive Secretary*

Oculus Advisory Board

Wayne Berg AIA
Harold Fredenburgh AIA
Frances Halsband FAIA
Margaret Helfand AIA
Bartholomew Voorsanger FAIA

Chapter Staff

William Gray
Christine Magnus
Judith Rowe
Stephen Suggs

© 1991 The New York Chapter of the American Institute of Architects. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

OCULUS, published ten times a year, September through June, is a benefit of NYC/AIA membership. Public membership is \$54. A year's subscription to *Oculus* is \$25.

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.

ADVERTISE IN OCULUS!

Rates are reasonable and readership is extensive. Contact Judith Rowe at the Chapter for more information.

AIA Point of View

It appears necessary to respond to Eli Attia's comments about the AIA's Code of Ethics, in particular as it refers to the situation he cited (*Oculus*, October 1991, p. 7).

The U.S. Justice Department carefully scrutinizes all aspects of the AIA's conduct, in particular as it relates to "restraint of trade." As a not-for-profit association, we are not permitted to "regulate" the conduct of our members in any way that might possibly affect their ability to do business competitively. "Supplanting," which used to be covered in the old Code of Ethics, was deemed "restraint of trade" by the Justice Department, and therefore it is not part of the new Code of Ethics.

As a voluntary membership association, the AIA does not regulate the practice of architecture: the State Licensing Board does. We are not able to deny any member the right to practice the profession. The AIA Code of Ethics, which was reviewed by the Justice Department without objection, lays down the rules of conduct for members, and its violation may become cause for termination of membership. Of necessity, these rules do not refer to the members' private business relationships, to which Eli Attia refers.

I regret that Mr. Attia's attitude toward the AIA has such a negative cast. We are not institutionalized; we are led, directed, and programmed by volunteer architects who give their time to benefit from their membership. You can only get out of the AIA what you put into it, and frequently the reward is well above and beyond the contribution.

Lenore M. Lucey
Executive Director, NYC/AIA

Corrections

Oculus failed to list **Norman Rosenfeld, A.I.A. Architects** as an associated architect with **James Stewart Polshek and Partners** as part of the short list of architects competing for the **New York Psychiatric Institute** project (*Oculus*, September 1991, p. 4). In addition, *Oculus* failed to mention that **Architects for Health Science and Commerce** was an associated

Yousef Karsh



Eli Attia



Mildred Schmertz

Dorothy Alexander

architect with **Davis/Brody** in competing for the same project. As Norman Rosenfeld, whose firm specializes in medical and inpatient expertise, points out, "Associations are frequently the reason clients qualify firms for serious consideration, particularly on such specialized projects."

WALN Panel Kickoff

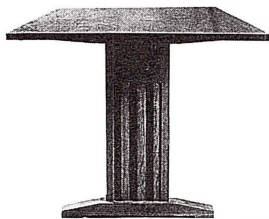
As *Oculus* went to press, **Valery Baker**, program chair of Women in Architecture Leadership Network, announced that panelists had been set for the WALN kickoff event on October 24. As planned, the event was to feature **Deputy Mayor Hon. Barbara J. Fife, Dr. Meagan McLaughlin, Mildred Schmertz, FAIA, and Elizabeth Goldstein**, with **Frances Halsband** as moderator. Also included in the kickoff event was the announcement of **WALN: Project Punchlist**, by WALN project chair **Denise Hall**. Details on this meeting as well as more information on the WALN will be outlined in the December issue of *Oculus*. Call the Chapter if you would like to receive mailings on this program.

AIA's 1991 Salary Survey

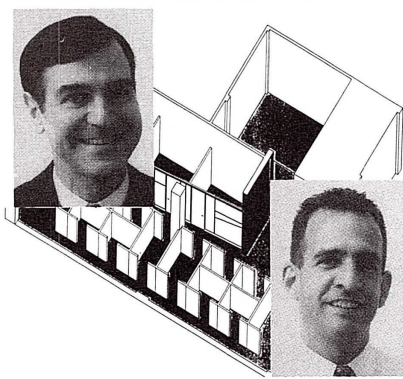
For those who have work, salaries have kept up with the Consumer Price Index. But to no one's surprise, there are now fewer full-time personnel in architectural design firms. Results of the 1991 AIA Salary Survey show that currently member architectural firms employ 130,000 full-time workers, a drop of 5 percent, or 7,000 people, since 1988. Meanwhile, the average annual compensation has increased 9 percent since 1988. Principals and partners received increases of 8 percent, associates 13 percent. The AIA also reports that the mean salary of principals and partners in firms with 20 or more employees is \$100,000. It should be remembered, however, that 95 percent of AIA member firms have less than 20 people. The other 5 percent employs 41 percent of all architects. More on these bald facts and figures can be obtained in the *AIA Salary Report*, which costs \$50 (\$30 for members) plus \$5 for shipping and handling. The *AIA Firm Survey Report*, due out this month, is \$95 (\$50 for members) plus \$5 for shipping and handling. Telephone: 800-242-4150.

NEWS NOTES

Who,
what,
how



Bard Hall table and NYC Opera Offices, Max Pizer and Belmont Freeman



Photos: Eduard Hueber



Photos: Mauss/ESTO

West Broadway restaurant, Henry Myerberg

The City and Its Environs

All were excited when **Governor Mario Cuomo** announced in September his "wish list" for bringing New York City back from the land of the living dead. The question is, of course, how much of this is politically directed daydreaming? Nevertheless, fantasizing is better than nothing. The first of Cuomo's priorities is a **rail link to Kennedy and La Guardia airports**. Also on the list are major architectural and urban design projects, including the renovation of Grand Central Terminal and Penn Station, the development of Hunters Point in Long Island City for offices and apartments, the placement of the science and business library in the Altman building, and the development of Riverside South. The transit scheme, involving automated people movers linked to mass transit, already has architects involved. **Bart Voorsanger and Brainerd Ocampo Taylor**, an urban planner, have formed a joint venture, Taylor/Voorsanger & Associates, to design the stations. Louis Berger International and URS Consultants are major components of the team that will present proposals on systems, routes, and stations to the Port Authority, the FAA, and other involved parties. In the spoiler department, *Crain's New York Business* has assailed the governor's estimated \$1.6 billion budget for being too low, and the means of getting revenue — a three dollar airplane ticket tax for every departing passenger — for not being high enough. . . . An **urban design plan for Flushing, Queens**, which calls for studying pedestrian movement, traffic patterns, and the linkage between places, buildings, and open spaces, has been awarded to **Weiss/Manfredi Architects** and **Peterson/Littenberg Architects**, both in Manhattan. The plan for a half mile square area adjacent to Flushing Meadows-Corona Park was awarded by the land-use subcommittee of the Council Services of New York City, with the Flushing Town Center Task Force conducting the selection process. Also up for the job were Cooper, Partners, and Ehrenkrantz Architects. Weiss/Manfredi Littenberg are now preparing three alternative schemes before devising the implementation strategy. . . . A Soho restaurant that makes liberal use of plywood furniture, designed by **Jean**

Prouvé, and features silver-and-gilt wall panels, designed by Pierre Bobot for Roseland in 1947, opened last month. The 120-seat restaurant, called **West Broadway**, was designed by **Henry I. Myerberg Architects** as a two-level bistro with a French fifties flavor. Not all is of the exact same genre: the bar was designed by the late **George Nakashima** for the now-closed Texarkana restaurant. Obviously, it helps that one of the owners is Tony Delorenzo, who has an antique business in the city. Myerberg, who has been in practice for five years and graduated from Harvard GSD, got involved after designing Delorenzo's galleries on Madison Avenue and his house in the Caribbean. . . . **Freeman & Pizer, Architects**, is almost finished renovating the Art Deco dining room in **Bard Hall** at Columbia University. The building, which was designed by **James Gamble Rogers** in 1931, will have all new finishes, including "good old-fashioned sheet linoleum for the floor and for the wainscoting," says Monty Freeman. "It's beautiful and comes in three colors." The architects removed a hung ceiling and restored the plaster one above, and they are now installing custom lighting and cherry wood furniture, which Freeman describes as being "boarding-school trestle tables with a deco touch," along with high-backed chairs that are upholstered in oxblood (fake) leather. The furniture will actually be shown at High Point this fall. The firm has also designed 4,000 square feet of space in the **Center for Molecular Recognition** at the Medical School at Columbia. Here, stainless steel and black-and-white tile in a big checkerboard pattern take over. Elsewhere, Freeman & Pizer has completed new, 3,000-square-foot offices for the **New York City Opera** in a former top-floor garage space at 221 West 61st Street. . . . **Raul de Armas**, formerly a partner of Skidmore, Owings & Merrill, and Carolyn Iu, an associate partner at SOM, have just come out with office accessories for **KnollExtra**, a division of Knoll. Not surprisingly, the designs, of leather over aluminum, have the sleek, trim, luxury look one associates with SOM interiors. . . . **The Alexander Kouzmanoff Scholarship Committee** celebrated its success in raising \$45,000 with a reception in September at the office of Frank Williams & Associates Architects. About 250 Columbia alumni gathered to honor

Kouzmanoff and the two students who were awarded scholarships to Columbia's GSAPP. One scholarship went to Mabel Wilson for the 1990–91 school year; the other to Eric Rich for the 1991–92 year. Fund-raising is not over yet, however. The scholarship goal is \$200,000. . . . **Butler Rogers Baskett and Jeremy Lang Architects** have merged and Lang is now a partner of Butler Rogers Baskett, Architects and Interior Designers. Lang, who founded his own firm in 1979, designed the offices, library, classrooms, and tea houses for the Urasenke Foundation in New York, along with retail shops, restaurants, and houses and apartments. In explaining why he was joining up with Butler Rogers Baskett, Lang, who has known Jim Rogers (grandson of James Gamble Rogers) since architecture school, said that they hoped to go after a broader range of work in this tight market. Lang also mentioned the feeling, quite commonly shared by architects who like to design, that too often in one-man firms the principal finds the business portion takes up all of the time. . . .

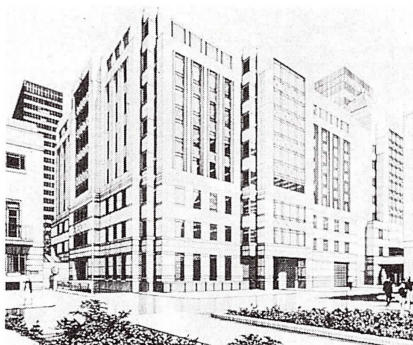
Beyond the City

SOM's Marilyn Taylor is a planning consultant for the **Texas Highspeed Rail Authority**, which hopes to build a train between Dallas and Houston and eventually San Antonio. It will be constructed by the company that makes France's TGVs, along with the American company of Morrison Knudson. Taylor says her job mainly calls for designing stations in Houston, Dallas, Fort Worth, Austin, and San Antonio, plus a Houston suburban station and a station at the Dallas/Fort Worth Airport. Since there is no federal funding, Morrison Knudson has become an owner (with a series of investors) and chief engineer. The team, to be based in Austin, hopes the first leg between Houston and Dallas will be finished in 1999. . . . The Parrish Art Museum's First Design Biennial (*Oculus*, September 1991, p. 4) was devoted to weather vanes, which were auctioned off on September 7. According to the Parrish, the top price of \$7,250 went for **Ralph Lauren's** antique truck weather vane(!). The buyer was **Charles Gwathmey** (!!). Next highest bid was for **Edwin Schlossberg's** black steel weather vane, which was bought for \$5,000 by **Betsy Green**. **R. M. Kliment**

NEWS NOTES

NEWS FLASH

BCPA Halts South Garden Park: new design for site planned; landscape architect being sought in 30-day selection process: info 416-5397.



City Place, London, Swanke Hayden Connell

Finished this year is the **Institute for Basic Research**, which HLW has done on Staten Island, in a building that was formerly part of the Willowbrook State Hospital. The 20,000-square-foot facility, executed for New York State Facilities Development Corporation, will be used to study infectious diseases. . . .

Museum Update

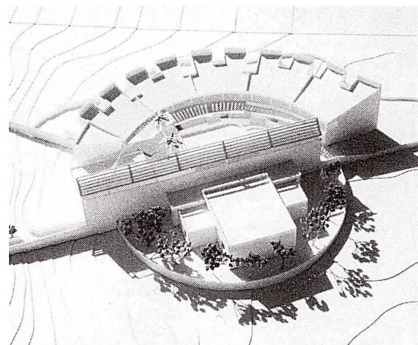
The Morgan Library, 36th Street and Madison Avenue: The expansion of gallery, conference, and store spaces by Voorsanger & Associates is finished and open to the public.

The Museum of Television and Radio, West 52nd Street: The museum, designed by John Burgee Architects, Philip Johnson, Design Consultant, is just finished and open to the public.

The Guggenheim Museum, 88th Street at Fifth Avenue: Gwathmey Siegel's addition is nearing completion. It is scheduled to open in early spring.

The Jewish Museum, 92nd Street at Fifth Avenue: The expansion by Kevin Roche, John Dinkeloo & Associates is under construction, with completion expected in late 1992.

The Whitney Museum, 75th Street and Madison Avenue: Michael Graves's third scheme is officially "on hold." It has not been before the Landmarks Preservation



Bank Training Ctr., Cyprus, Theo. David



Morgan Library, Voorsanger & Assoc.

Commission, but, according to a Whitney spokesperson, "It is not true that [Director] David Ross said that he would kill the Graves scheme, as reported [recently] in Liz Smith's column." Nevertheless, she added, the Whitney is "looking at options, but no decisions have been made."

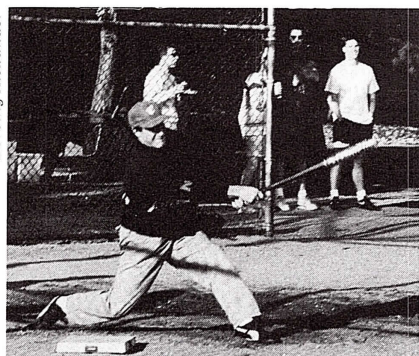
The Guggenheim Museum, Soho: A branch of the museum is planned for 575 Broadway at Prince Street. The architect for the gallery design is Arata Isozaki, along with current Guggenheim consultant Thomas Sansone. Completion of the renovation is expected in the late spring of 1992.

Museum of American Folk Art and tower, West 53rd Street: A tower designed by SOM's David Childs is planned, which, according to the *New York Times*, is supposed to go into construction after the site is cleared. Presently six brownstones on 53rd Street to the west of The Museum of Modern Art and Museum tower are awaiting the bulldozer. No word is being officially released to confirm the exact status of the project, but sources in the museum world indicate that The Museum of Modern Art and the Folk Art Museum's developer had to iron out some problems concerning property and air rights.

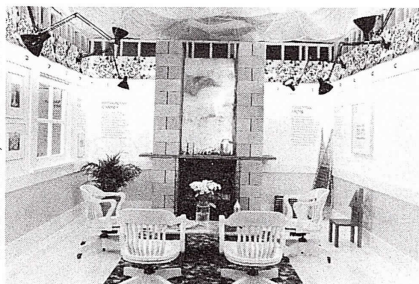
and **Frances Halsband's** weather vane sold for \$4,000 to **Daniel Rose**, while **Frederic Schwartz's** Flying Swordshark went for \$3,600 to **Bran Ferren**. . . . **Ellerbe Becket** of New York, with **Peter Pran**, **Carlos Zapata**, **Jill Lerner**, and **Lyn Rice** on the design team, was selected to design the new **gateway academic complex at SUNY-Binghamton**, New York. The team beat out other short-listed name-firms Venturi and Scott Brown and Mitchell-Giurgola Architects. The two "gateway buildings," totaling 130,000 square feet, will contain the schools of Management, Nursing, and Education and Human Development. The complex will also house the undergraduate admissions office. Construction is expected to start in fall 1992. . . . **Swanke Hayden Connell** has affiliated its international firm with **AKS + Partners** of Berlin. The Berlin interdisciplinary design firm will work with Swanke Hayden's London-based architect, **David Walker**, executing projects in Germany and Central Europe. . . . **Haines Lundberg Waehler** has eleven major research and development projects under way. Included in this group is the **AgBiotech and Plant/Life Science Complex** for Rutgers University in New Brunswick. The 140,000-square-foot building will go into construction this fall with completion expected in 1993. HLW is also doing a new **Center for Molecular Medicine and Immunology** that will be in Newark. The firm is now looking for a site for the 110,000-square-foot center.

American Architects in Other Lands: Part III

Architect	Building	Location	Completion Date
HOK, Inc.	Kuwait Parliament/ National Assembly Building	Kuwait	1992
Theo. David & Associates	Cyprus Popular Bank Residential Training Center	Nicosia, Cyprus	project (soon u.c.)
Swanke Hayden Connell	City Place office building	London	1992
	Exxon Chemical Ltd.	Southampton, England	1991
	Wren House office building	London	1991
	Interiors for Skadden Arps Slate Meagher & Flom	Frankfurt	1991
	Fit-out four buildings for Coopers & Lybrand Deloitte	London	1993
	Fit-out for American Express	London	1992
	Fit-out for Crédit Suisse First Boston	Canary Wharf, London	1992
The Liebman Melting Partnership	Conversion of existing structures and new buildings as office space for foreign companies	Moscow	u.c.



Eisenman vs. HHPA at play



"Home Room," Frederic Schwartz

Exhibit Away from Home

New York-based architect **Frederic Schwartz**, architecture-trained artist **Alan Wexler**, and architects **Tod Williams and Billie Tsien** are participating in an exhibit called "Home Rooms" at the University of Massachusetts at Amherst, in its University Gallery Fine Arts Center. Schwartz designed a room where the process of installing it became part of the show, which opened with his exhibit on September 6. The other two exhibits went up sequentially, so all three will be on display by the time the show closes on December 15.

Schwartz was clearly inspired by Thoreau's thoughts on his own dwelling at the nearby Walden Pond. Since Thoreau envisioned a room "without ceiling or plastering, with bare rafters and purlins supporting a sort of lower heaven over one's head," Schwartz decided that his ceiling would be cloudlike with its plastic covering kept in a billowing state by the air conditioning. In addition, the room is filled with objects he and other architects have designed: his fire screen, rose-patterned plates, a rug he designed with Monica Banks, Robert Venturi candlesticks, an Aldo Rossi teapot, and so on. Wexler has designed a 7½-by-7½-foot room, painted forest green with traditional trim, into which can be inserted "crate rooms" for different functions of a house. These roll-in rooms, 5 by 6⅔ by 2½ feet, are actually four crates, each devoted to an intensely compact bedroom, living room, kitchen, and bathroom. Meanwhile, Williams and Tsien have designed furniture for a home for teen-age boys who attend school in the Amherst community. The furniture, which includes bleachers and an all-purpose coffee table/stage, will allow them to hang out and jam very easily.

Is Eisenman Architects the 1950s New York Yankees or the 1919 Chicago "Black" Sox? The firm pushed its softball winning streak to three years running, with 6-3 and 11-10 finals victories over Hardy Holzman Pfeiffer Associates.



Jacques Derrida

Wayne Geist

Social Con-science

by Andrea Monfried

It's often easy to criticize institutional social agendas, especially when such an agenda is defined as loosely as a consideration of "the quality of life in New York and the role that good design can play in the City's revitalization." While it is impossible to deny the social component of design, it seemed as if the backers of the October 3 breakfast meeting, **Designing New York: Paradigm and Paradox**, were more interested in how New York could revitalize the recession-crippled design professions.

The topic, of course, is a worthy one, and after **Paul Goldberger's** statement of the problem — "Can design be an effective social tool?" — the three speakers made several apt observations:

- **Gordon Davis**, partner, Lord Day & Lord Barrett Smith; former commissioner, New York City Parks Department: "The city is multicultural and multinational, which is not reflected in the profession. . . . Good design, good architecture, and good planning is design and architecture and planning that begins with the social, the urbanistic, the demographic."
- **Ruth Messinger**, Manhattan Borough President: "Developers and governments go ahead and redesign neighborhoods without any or sufficient consultation with the New Yorkers who are in fact their clients."
- **Meyer Frucher**, vice president, Olympia & York; former president, Battery Park City authority: "The private sector brings about economic cycles; government is a victim like anything else. . . . It is time New York gets very aggressive about protecting our own indigenous [design and construction] industries."

The real question is not whether a group of corporate architects and designers are interested in social issues, but what, if any, good comes from a continual restatement of those issues. Breast-beating, no matter how much it is to the point, has no effect, especially when the topic at hand is not a new one. Instead, if the organizers of "Designing New York" hope to be effective, they should celebrate more concrete solutions to New York's problems.

Columbia Hosts Derrida

by Edward Eigen

In the space of a few hours on the night of September 27, French philosopher Jacques Derrida "hosted" a question-and-answer session at the Columbia University Graduate School of Architecture, Preservation and Planning. Hospitality was a recurrent theme of the evening; specifically, Dean Bernard Tschumi's welcome and introduction brought attention to Derrida's being thrown into the space of architecture, though not into the making of architectural space. *Geworfenheit*, the German and properly Heideggerian term for "throwness," was in turn considered by Derrida himself, as was the always-already condition of the question of space (examined in an endlessly circulated exchange between Derrida and Peter Eisenman).

Moderator Mark Wigley, a professor of architectural theory at Princeton, suggested that Derrida had "perhaps unwisely exposed himself" to questioning, considering his provocative and repeated claims to be "someone absolutely incompetent" to speak on architecture. Derrida (and Wigley) fielded a number of questions from the audience, not the least innocent of which was an appeal to explain deconstructivism, a term used for MoMA's 1988 exhibition.

More pointed were inquiries concerning the "decon" style and what real difference it makes. In a plea to find the "political potential within formal research," Derrida delineated the realm of action for architects, philosophers, and citizens. He lamented the limited capacity to change "the architecture of institutions" and "the institution of architecture," a metonymic figure that reveals the undecided path of deconstruction. Derrida ended on a brief note about monsters, and monstrous monsters, analogues for the culture and barbarism that propel society forward, promisingly or menacingly, with implied caveats about events that are shaping the world.

Edward Eigen received his M.Arch. from Columbia in May and is working on a book, Contested Terrain, for Princeton Architectural Press.

BOOKS

Fame:
Can It Be Inherited?

American Architects and the Mechanics of Fame
by Roxanne Kuter Williamson
University of Texas Press, Austin, \$35

A popular theory to explain why some architects become famous and others do not do as well has to do with the “old boy’s network.” The right schools, the right contacts, the right clubs, and that’s it: supportive press, referrals to the major clients, and you’re in. The corollary assumption to this line of thinking is that talent is necessary but not sufficient. Without the hospitable environment outlined above, you may never make it, no matter how good you are. Another corollary assumption is that certain cliques form to keep out those not from the prestige schools, etc.

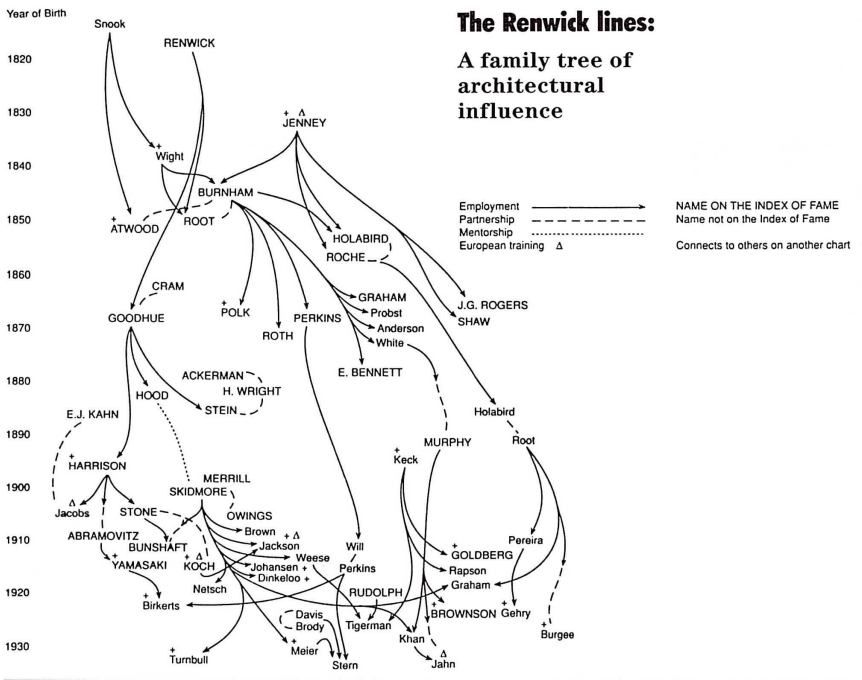
There is enough truth in all of this to make the Philip-Johnson-conspiracy theory of achieving fame and fortune in architecture believable and attractive to the press. (This streamlined version basically means you have to be the right white male from Yale, belong to the Century, and be a beneficiary of Philip to *really* make it.) But naturally the story is more complex, and the complexity can be quite fascinating.

For this reason, *American Architects and the Mechanics of Fame* by Roxanne Kuter Williamson is worth reading. However, there are several caveats: in order to determine whom to call “famous,” Williamson establishes an index based on the number of times an architect is mentioned in twenty history books and four encyclopedias. Therefore, her cutoff date for “famous” architects suffers a bit of the historian’s time lag. But at least her list of architects is one that has held up fairly steadily over the years.

Another caveat concerns a handful of mistakes about factual details evident even to a nonhistorian on the first reading. One hates to be picky, but it does mean one has to be careful about relying too religiously on some of the information.

Nevertheless, the book still assembles a huge mass of data about American architects and their relations to other architects, which have too often been only incidentally discovered and known. And the author does provide interesting hypotheses to explain the directions architectural careers take.

For example, Williamson points out that scholarships would seem to be an indicator of talent and success. Yet most



winners of scholarships who did become famous usually first worked for a famous architect at the time the architect was making a “dynamic shift” in his or her work.

Williamson also says that being honored by the AIA, which led the profession in the nineteenth century, hasn’t really mattered since 1910. Usually the Gold Medal comes long after the architect’s fame has been recognized by others.

People who write about architects obviously help make them famous. And many architects find it helps for them to write about their own work as well. But, Williamson adds, nothing is guaranteed. Architects who are “financially successful but unexciting” can write about themselves and not become the stuff of architectural history.

Nevertheless, certain strategies, if we can call them that, do succeed. In looking at the professional lives of architects most mentioned in architectural history books, Williamson found she could isolate certain subtle maneuvers — conscious, intuitive, or perhaps accidental — which she credits with helping them in their careers:

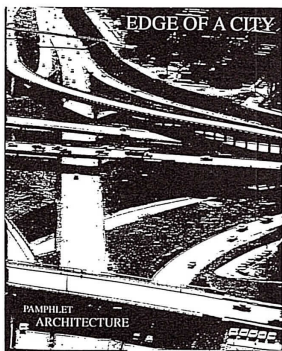
1. It helps to work for a famous architect. But, if you want to become famous too, you should join up with the architect when he or she is in the process of creating a first really important building — one that will be illustrated in future historical surveys — which is generally a few years after he or she has established a practice.
2. The famous architect who inspires the famous-architect-to-be usually has achieved some publicity in the press before producing the key building.
3. However, the ambitious architect shouldn’t stick around too long. Williamson found that the most

successful stayed with the famous architect no more than five years. Other employees who had potential but didn’t leave the firm only came into prominence after the famous figure died and the firm’s name changed.

4. The process has repeated itself often enough for Williamson to actually create “genealogical” lines of architectural inheritance. One goes from Renwick to Jahn and Meier, for example. Naturally what is being passed on is not inheritance per se. It is more like an environmentally acquired trait: “What is passed from one architect to another is design power, an ability that requires courage and unshakable belief in one’s own talent. Courage and conviction are necessary to produce the sort of designs that attract the attention of fame makers — in the case of architecture, the historians.”

Other ancillary circumstances are given their due in the recounting of architects’ careers, such as the well-known advantages of having family connections, marrying well, and knowing (and getting along with) historians, journalists, and curators. For example, James Renwick won his first architectural commission, Grace Church in New York, through a competition. The church was, however, to be built on land his mother owned.

Williamson does note that there are exceptions to the mechanics of fame that she has outlined, the major one being Frank Lloyd Wright and his followers. She also points to certain “loners,” such as Buckminster Fuller, and offers reasons why they could succeed outside the system. But in general Williamson would agree with the cynical implications of the conspiracy theorists: it helps a lot to be in the right place at the right time. However, unlike them, she does emphasize that one still has to have talent.—S.S.



URBAN CENTER BOOKS' TOP 10

As of September 30, 1991

1. **Exquisite Corpse: Writing on Buildings**, Michael Sorkin (Verso, cloth, \$34.95).
2. **Transmission Towers on the Long Island Expressway: A Study of the Language of Form**, Michele Bertomen (Princeton Architectural Press, paper, \$9.95).
3. **A + U 91:08: Lebbeus Woods** (Japan Architect, paper, \$65.00).
4. **Pamphlet Architecture 13: Edge of a City**, Steven Holl (Princeton Architectural Press, paper, \$9.95).
5. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$29.95).
6. **Roberto Burle Marx**, William Howard Adams (Abrams, paper, \$22.50).
7. **The Urban Text**, Mario Gandelsonas (MIT Press, paper, \$14.95).
8. **Questions of Space**, Bernard Tschumi (Architectural Association, paper, \$40.00).
9. **Deconstructing the Kimbell**, Michael Benedikt (SITES, paper, \$15.95).
10. **Lessons for Students in Architecture**, Herman Hertzberger (Olo Uitgeverij, paper, \$35.00).

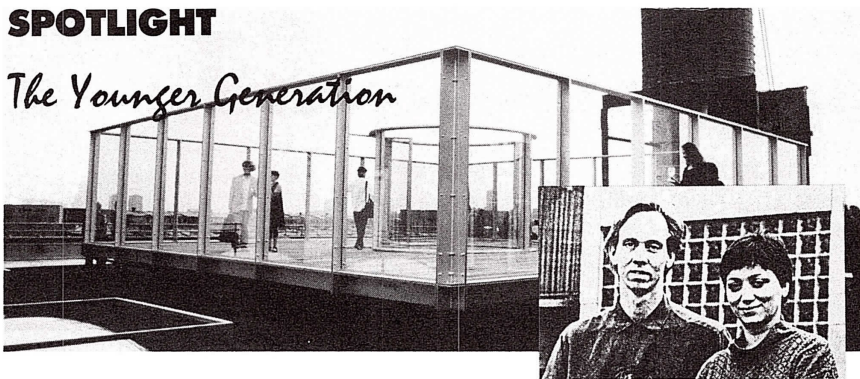
RIZZOLI BOOKSTORES' TOP 10

As of October 1, 1991

1. **New Spirit in Architecture**, Peter Cook and Rosie Llewellyn-Jones (Rizzoli, paper, \$35.00).
2. **Deconstruction: A Student Guide**, Geoffrey Broadbent (Academy Editions/St. Martin's Press, paper, \$25.00).
3. **Architectural Practice: A Critical View**, Robert Gutman (Princeton Architectural Press, paper, \$8.95).
4. **AD: Deconstruction**, ed. Andreas Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).
5. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$29.95).
6. **Architecture and Utopia: Design and Capitalist Development**, Manfredo Tafuri (MIT Press, 1976, paper, \$8.95).
7. **Bearings** (Princeton Architectural Press, paper, \$9.95).
8. **The Urban Text**, Mario Gandelsonas (MIT Press, paper, \$14.95).
9. **Brodsky & Utkin**, Lois Nesbitt (Princeton Architectural Press, paper, \$21.95).
10. **Morphosis: Buildings and Projects**, Peter Cook and George Rand (Rizzoli, paper, \$35.00).

SPOTLIGHT

The Younger Generation



Clifton Balch and Mojdeh Baratloo

Baratloo-Balch Architects

Office: 155 West 88th Street

Size of firm: Two principals

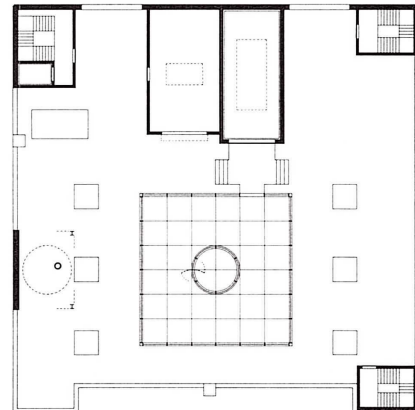
Specialty: Diversified, including private residential work, commercial alterations, landscape designs, competition projects, theoretical studies, and set designs

Background: Mojdeh Baratloo and Clifton Balch started collaborating in 1979 and founded Baratloo-Balch in 1984. Balch received a B.S. in architectural studies from the University of Illinois in 1975 and an M.Arch. from the University of Michigan in 1977. He worked for Gunnar Birkerts & Associates, Ann Arbor, and Mitchell-Giurgola, New York. Baratloo received a B.S. in architecture in 1976 and an M.Arch. in 1978, both from the University of Michigan. She worked for Birkerts, Eli Attia Architects, New York, and Tod Williams Billie Tsien & Associates, New York. They have taught together at Harvard Graduate School of Design, Parsons School of Design, and Cornell University. They served on the Board of Directors of the Storefront for Art and Architecture from its founding in 1983 until 1991, and in 1990 received an Artists' Fellowship in Architecture from the New York Foundation for the Arts.

Selected Projects: "ANGST: Cartography." (SITES/Lumen Books, 1989). Recipient of a 1991 NYC/AIA Architecture Project Award. The book is a record of their six-year conceptual/analytical study of the Gowanus Canal area of Brooklyn. A "simultaneous and emotional response to the situation" was drawn over a Sanborn map of the site. It was expanded into 36 plates and photographs for an exhibition at P.S. 1 in 1988.

Shamana store, jewelry and accessories, New York, 1990. Recipient of a 1990 NYC/AIA Interior Architecture Design Award. This tiny, fifteen-by-twenty-foot store in the Village was conceived as both a small public plaza and a jewel box. The owner created the name to refer to a female shaman, and the shop's iconography was derived from shamanic themes, including two wall grids of nails, twenty-one handmade light fixtures, four movable steel display cases, and a large golden crown.

Dan Graham installation, Dia Center



Dan Graham installation, Dia Center for the Arts, New York, September 1991, photo (top) and plan

for the Arts, New York, 1991. The architects worked with artist Dan Graham on a large rooftop installation at Dia. The project, a 36-by-36-foot "instrument of observation," takes advantage of the view and of the surrounding rooftops. The platform, which is raised to parapet height, is constructed of two-way glass and steel with wood flooring. The pavilion walls are alternately transparent and reflective as the light intensity and surrounding events change.

Design Approach: Baratloo: Our investigations vary in medium and nature, but behind all the work is the way we think about space. We are very consistent in the way we deal with architecture not only formally and aesthetically but as a spatial experience touching on all the senses and of course our memories. It has not been difficult to communicate this conception of space to artists, who also work with space conceptually and intuitively.

Balch: All aspects of developing our projects really have to do with two factors. The first is a certain openness, not in space or form, but to all potential influences on a project. We always start by relating to cultural, political, and psychological aspects, which in turn resonate within the project and feed back into the context to create a dynamic condition. Secondly, I consider our work to be highly reductive — nothing is arbitrary. In the sum or accumulation of elements, everything is done for a specific reason.

African-American Architects Documented

Jack Travis Discusses His New Book, His Work, and the General Situation

Part I: The Interview Jack Travis

Firm Background: *JTA was established in 1985 and currently employs a nucleus staff of six. Past work includes five years of retail consulting and design for Giorgio Armani SPA, plus residential interior design in New York and Long Island. Current projects include a renovation of a brownstone house, and a five-story commercial building for Spike Lee, as well as the redesign of the wardrobe center at Lee's company, 40 Acres and a Mule Filmworks, all located in Brooklyn. The firm is also working on residential commissions in New York City and New Jersey. Travis is an adjunct professor of interior design at the Fashion Institute of Technology.*

Previous Experience: *Skidmore, Owings & Merrill, the Switzer Group, and Sidney Philip Gilbert & Associates, all in New York City, plus the facilities management and space planning department at NBC.*

Education: *B.Arch., Arizona State University, 1977; M.Arch., University of Illinois, Champaign-Urbana, 1978.*

Oculus: This month your book, *African-American Architects in Current Practice*, is being published by Princeton Architectural Press.

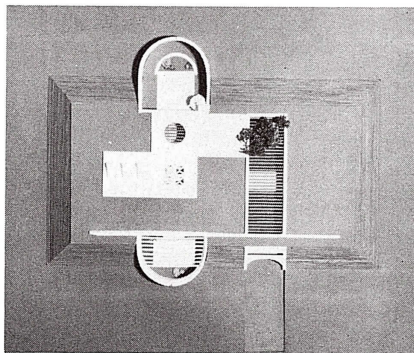
First, why was the title changed from *Black American Architects*?

Jack Travis: "Black" is a term that was popularized in the 1960s as a point of pride. Presently, the term "African-American" seems more appropriate. It establishes our roots and makes mention of the fact that we are part of this country's heritage too. It doesn't seem as if it is going to be as trendy a term as I first thought.

Oculus: A book about prominent African-Americans can only go so far in making the general public aware of their contribution. What else do you think needs to be done?

JT: You will notice there are no high-rise structures designed by black architects in the book. Prejudice still exists in the private sector. We need our own developers and entrepreneurs to really make a difference.

Oculus: What about encouraging



Energy efficient house, project

more blacks to enter the profession?

JT: Of the black firms, only a few employ black designers. Not only must we attract talent, we must devise ways of discovering and training that talent. We must know our craft.

Oculus: What about affirmative action programs? Some black architects are against them.

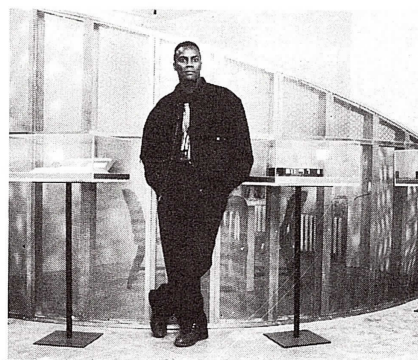
JT: I am also opposed to both affirmative action and set-aside programs. In the long run, they do more harm than help. But at present we have to have these programs. Ultimately, however, as African-Americans we have to do it for ourselves. No one is going to give us anything. Even if they did, gifts don't help in the long run. Besides, gifts don't instill a sense of pride. Just give us the opportunity and we should be able to take it from there.

Oculus: How do you go about getting work?

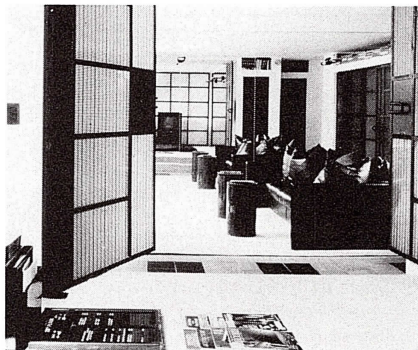
JT: I recently sent out a double mailing of brochures and got a good response. But in all cases I found myself in some form of a set-aside program. If I were to get a job as part of a set-aside program today, I would probably turn it down. Still, of course, it depends on one's present circumstances and finances. We all have to start turning down that work — especially when we can afford to.

Oculus: What kind of work do you go after? What would you like to get?

JT: I want to do all types of work. My background is high-end corporation and residential interior design. We will continue to do that type of work. As far as the black community is concerned, I would like to do restoration, public housing, community rehab, and planning, as well. I also look forward to my first "new" construction project.



Travis in his office



Travis apartment

Oculus: Does being in the AIA help?

JT: Do you mean the Architectural Institute of Apathy or the Apathetic Institute of Apology? Jean Barber, director of the National AIA's Minority Resources Committee, was very nice and helpful in the research end, but her hands were tied when it came to financial help. She did manage to get \$1,000 from another source. The Los Angeles AIA chapter was helpful. But the NYC/AIA and the State AIA have been totally insensitive to this issue. As of yet, no one has returned my phone calls.

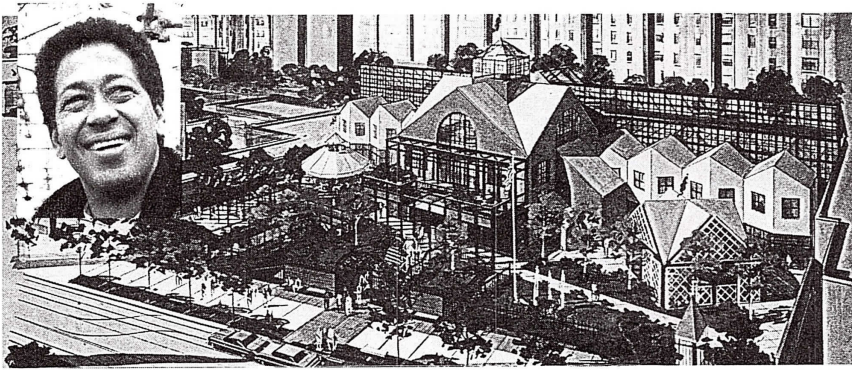
We need AIA-backed seminars and exhibits to make people conscious of the lack of participation of African-Americans in the profession at this time. I am seriously thinking of cancelling my membership. After all, what would I lose?

Oculus: What about the nature of the African-American contribution to architecture in general?

JT: We have been kept out. We did not exist years ago as far as the architectural establishment was concerned, so we are not bound to this country's architectural past. Now everything we have to contribute can be new and fresh. Once there is a significant African-American involvement, it will be like sports, music, and entertainment. We will add a different kind of creativity, a different flavor and character.

Oculus: A number of African-Americans are urging black people not to assimilate with the white middle-class culture, but to adhere to and reinforce their own cultural traits. Where do you stand on this issue?

JT: Again, I would say we are not bound by the past. We are not bound by traditional approaches toward design or



Aunt Lens Doll Museum, NY, Rod Knox

business management. We are only bound by the fact that we must know our craft, and by our ethics and our commitment. We have our own heritage and would bring to architecture this new viewpoint or approach, one not necessarily shaped by traditional Eurocentric manners. Cultural choices are up to the individual. For example, my current association with 40 Acres and a Mule Filmworks reinforces in me the fact that it is okay to be me. I don't feel I necessarily have to wear a suit and tie to be taken seriously.

Oculus: In Spike Lee's *Jungle Fever*, you were the consultant to actor Wesley Snipes, who portrayed an African-American architect. Did Lee follow your advice?

JT: When I arrived on the set, many of the decisions had been made, but I was still able to make a number of suggestions. The production designer, Wynn Thomas, had seen the Armani shop I did with Giancarlo Ortelli, which was published in *Interior Design*. He suggested Wesley Snipes come to me for some coaching. Snipes visited my office on occasion. I also took him to KPF, where Gene Kohn, who has since become a good friend, spent a considerable amount of time with us.

Oculus: Is there anything about the film you would have changed?

JT: Naturally I wish the film could have focused more on us, that is, African-American architects. For example, I can think of at least three scenarios that might have been interesting to pursue in [black architect] Flipper Purify's life after he had his falling out with the firm's partners:

1. For example, Flipper's first commission on his own would have been a house for a white couple. The husband might have known Flipper's commercial work through the white firm, but the wife might have had trouble with a black designer — sort of a study about white liberals who are sure racial hatred has no place in society, and white liberals who just thought they were sure.

2. Flipper would have gotten his first client in the black community, a church organization with limited funds. This talented architect would find he had fewer opportunities to realize his design potential outside the confines of a white-owned, white-dominated world.

3. Flipper would have been in a dilemma about where to locate his office — in the black community or in the white one. This could show the apprehensions of white landlords renting to him downtown and the apprehensions of white clients visiting his office or employing someone with an address in the black community.

Oculus: But you don't do churches or public works or have an office in Harlem.

JT: My situation is an atypical one. My work at present is 100 percent interior design. If I were going to try to design new buildings, I would have to go after churches in the black community or public work. The top level of corporate America is still more comfortable with giving us a "piece" rather than giving us a chance at the "whole" building.

Oculus: Were you already working on the book when you got involved with the film?

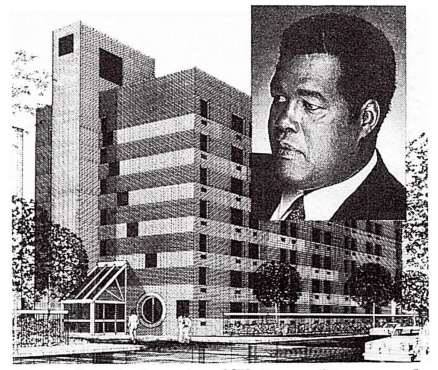
JT: I began work on the film in August of last year. I began research for this book in December of last year. I had hoped the book would be published when the movie was released, since there was a lot of press at the time. It will be published in November. It is a landmark publication. No book prior to this one has singularly featured the work of African-Americans in the field of architecture. This fact alone proves so many of my earlier comments.

Part II: The Book Excerpts

African-American Architects in Current Practice

Jack Travis, Editor
Princeton Architectural Press
Available December 1

Profiled in these pages are thirty-five individuals [in twenty-two firms] — thirty-three are principals or partners in their firms and two are university professors and are not associated with a firm. . . . Three individuals, interior designers Lou Switzer and Leslie A. Williams and city planner R. Joyce Whitley, are not architects. Their work, however, is of a caliber that deserves to be showcased. . . . Their work attests to the fact that the men and women of color, having to do better than their



Henry Brooks housing, NY, Harry Simmons, Jr.

white counterparts at each juncture of their lives, are indeed special.

Jack Travis
Foreword

In 1980, in desperation and without resources, I started my own firm. Convinced of my worth and concerned for the welfare of my four young children, I hunted down municipal and private clients and tenaciously satisfied them. My talent to resursect and persist has repeatedly been called upon as the jobs coming my way are primarily ones nobody wants or cleanups of other consultants' failures. I am proud to state that my work has been built and exhibited, has won awards, and is in the *AIA Guide to New York City*.

Roderick Lincoln Knox
Rod Knox Architect, New York

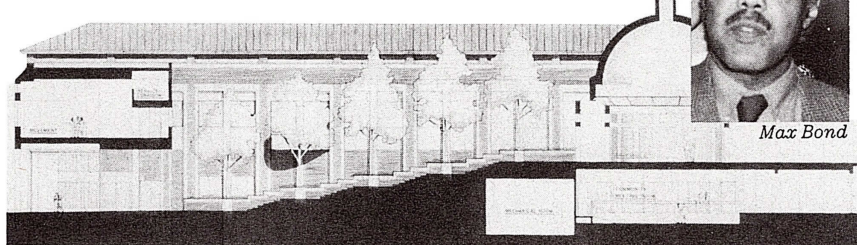
My architecture expands the greatness of the spirit of inner-city Americans. It transcends the requirements of mere physical enclosure and containment of human activities. Its purpose is to bring together, to encourage, to magnify, and to focus spirits in order to overcome historical conditions by creating physical environments that are oases for dignified, safe, comfortable living. . . new symbols [that] give guidance for growth.

My architecture forms communal courtyards for families; . . . it forms havens for children. It gives symbolic meaning to physical environments as a way to conquer the horrible physical and psychological conditions of the present day. . . . It is the architecture of the upward spirit.

Harry Simmons, Jr.
Simmons Architects, Brooklyn

From [an] admittedly radicalized perspective, I imagine an alternative praxis of architecture that simultaneously embraces two seemingly contradictory missions. . . . With part of our selves, we work to achieve power and authority within the traditions of the dominant culture. We hoist each other toward personal success through an invincible network of friendship, economic support, mentoring, and information exchange. We help one another assume prized positions, win awards, and get our work published in the glossies. We make visible our historical and contemporary contributions to the mainstream practice of architecture through scholarship and

African-American Architects



Civil Rights Institute, Birmingham, Bond, Ryder with Robert Brown



Max Bond



Lou Switzer



Roberta Washington

writing. No matter how little we earn, we join the costly AIA and make our presence felt in the organization.

With another part of our selves, we reject the competitive, elitist architectural design mentality that differentiates professionals and clients, professors and practitioners, designers and builders, builders and users. We reject this segmentation because it reflects the segmentation that exists in the larger society between men and women, rich and poor, young and old, colored and white. We reject the dominant voice's "power over" mentality because it is inappropriate to the "power with" mentality that is required to bring about social change. We develop the integrity, meaning, and purpose that is so lacking in the mainstream practice of architecture, a profession that is (as one of my students says) "erasing itself with its own elitism."

Dr. Sharon E. Sutton

Associate Professor of Architecture, U. Mich.

The inquiry "Is there an African-American style of architecture?" has been raised several times during my more than twenty-five years of involvement in the built environment. Designers have often endeavored to develop a statement that was [as] clear and unmistakable as an African-American design. . . . Tactics included using bold colors, rhythm, texture, and the integration of art as part of architecture. The characters of these elements combine to develop a definite symbol of power. The identification of this approach as a style is a means by which we infuse our rich cultural background into the modernist movement — just as the Moorish art influenced the Spanish Gothic style.

Harry L. Overstreet

Gerson/Overstreet, San Francisco

Pursuing [the] dream of becoming an architect, when you were black and living in the South in the fifties, required more than just desire, talent, and resourcefulness. You had to quickly understand the obstacles, the traditions, the politics that were designed to kill your dream. And once those things were identified you had to overcome and subdue them in order to have a chance of succeeding. . . .

In the last two decades, we've seen great progress for black architects in negotiating the political environment. We have done well in the public sector — in large measure because blacks have gained political power in the major urban centers. These opportunities represent challenges and a means to show our stuff. They also mean that we must use the movement to get involved in shaping the political and social environment through more activism — not just to get more work, but to eradicate racism and to facilitate a more open society.

Harvey B. Gantt

Gantt Huberman Architects, Charlotte, N.C.

Today, living in Harlem, my preservation efforts have sometimes elicited disdain. Just as Arthur Schomburg was told "that Negroes have no history," . . . so too I am told that "Harlem's cultural history and landmarks are expendable to progress." Indeed, among "leaders," black and white, it is more often than not agreed that neither minorities nor poor people can afford these luxuries. . . .

My counterviewpoint is that without landmark protection, Harlem as we know it, the Harlem of Langston Hughes, Zora Neale Hurston, and Aaron Douglas. . . will cease to exist. . . .

Securing equal protection for the cultural patrimony of my people is for me a continuation of the 1960s civil rights struggle. Landmarking is a means by which we can both claim and rejoice in our history and take control of our community's destiny.

Michael Adams

Upper Manhattan Society for Progress through Preservation

I have always viewed architecture as a social art that is not only about form, content, function, and context, but about values, culture, and power. . . .

Jazz is an apt metaphor for architecture. It is an art form grounded in a particular tradition, but capable of absorbing various influences. In performance, the musicians agree upon a theme that each interprets while interacting with the group. The music's structure supports improvisation and change. Like all art, jazz, though an artistic "voice" of

African-Americans, communicates across cultures and has enduring value.

J. Max Bond, Jr.

Davis Brody & Associates Architects, New York

One lesson I have learned is never to let a good opportunity get away. At the age of 17, I came to [Brooklyn] from South Carolina and immediately looked for a job in the architectural profession, my main interest in high school. . . . But the employment office in Manhattan told me that they could not help me while I lived in Brooklyn. Not at all discouraged, I "borrowed" a friend's Manhattan address, and only then was I referred to jobs. Soon after, I found a job as a messenger/office boy in a prestigious Park Avenue architectural firm. After a few months, the firm had more work than hands and they realized that I could draw as well as any of their other employees. I was then promoted to a job as a draftsman. . . .

[The Switzer Group] went through a period at the start where, quite frankly, a lot of people never expected me to last past 1975. But I think I've developed a decent reputation in the marketplace, and I have built a business of which I'm very proud.

Lou Switzer

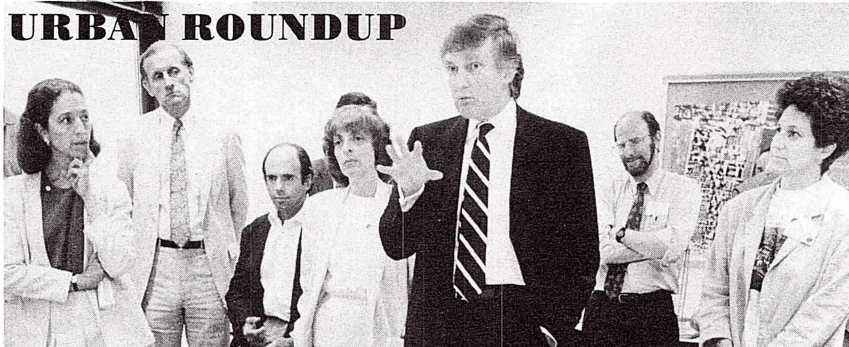
The Switzer Group, Inc., New York

Like many African-American architects who graduated before 1970, I went to Howard University. While Howard took the role of black men in architecture seriously, it, like society at the time, had some difficulty in visualizing women in architecture. Out of the eight women in my freshman class, only two graduated. Men who didn't do well their first year were encouraged to try harder. Women who didn't do well were encouraged to transfer to another department. There were those of us who stayed because we knew architecture belonged to us as much as to anyone else. The attitude that says women don't belong in architecture is just as ridiculous as the one that says African-Americans have no place.

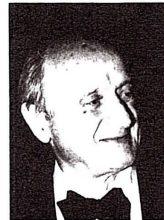
Roberta Washington

Roberta Washington Architect, New York

URBAN ROUNDUP



Ruth Messinger, Donald Trump, Frances Halsband, et al.



Kevin Roche

Dorothy Alexander

Afterword

I read with great interest the two articles on the **Riverside South** project and **Penn Yards Urban Design Review Workshop**, jointly sponsored by the NYC/AIA, Community Board 7, and the Manhattan Borough President's Office (*Oculus*, September 1991, pp. 10–11). Both articles aptly describe the current work in progress of the SOM/Willen team and the highlights of the workshop's final recommendations.

However, I would like to make one correction to the closing of the *Riverside South* article. It is simply *not* the case that after ULURP we will have no assurances that design controls for the project would be maintained or that only the zoning would govern if Trump sold the property. My office, along with the Community Board, the sponsors of *Riverside South*, and many other community-based activists, are all working diligently to ensure that the ULURP approval includes fully enforceable guarantees for *all* of the agreements reached. These guarantees,

including restrictive declarations, park maintenance agreements, map changes, and special permits, have proved effective in other instances as planning and development tools, and can be used to govern development on this site regardless of changes in ownership and architects.

We all know that this important waterfront site may well be sold before any part of it is developed. That is why, as with any other ULURP in this borough, my highest priority for any approval I support here will be to ensure that promises to the above concerns are kept.

Ruth W. Messinger
Manhattan Borough President

With regard to design controls, I still fear that the architectural refinements we see in the SOM/Willen model could be diluted in the long run. Unless the zoning and design controls are quite well defined architecturally, the buildings could stay within the bulk and setback requirements of zoning, for example, but lose the articulation of the facades, the tapering of the spires, the slenderness of the shafts, and the level of detailing present in the SOM/Willen presentation model. The model is still a "suggestion" from the architects. Without extremely detailed controls and zoning, it can only be viewed as a scenic assemblage of buildings that can only be achieved in the best of all possible worlds, with saintly, spendthrift developers.—S.S.

Tribeca Development

Exchanges Headquarters began going through its ULURP process in the past month, with hearings scheduled by the UDC, Community Planning Board 1, and the Manhattan Borough President's office. City Planning will probably have its hearing in December. The controversial two-in-one structure, designed by Kevin Roche, John Dinkeloo & Associates, is looked on by some as a why-worry situation. But not for the community groups, who know well that what is approved in a recession can still see the light of day many years later. Not only is there opposition to the height of the building — 730 feet high for only 55 floors — but also to the increasing take-over of Tribeca by monster buildings. The manufacturing loft district's strong residential community — including

artists — would also like to keep the mercantile and manufacturing character of the neighborhood which still remains intact, along with the nineteenth-century low-rise architecture. Because of community efforts and the support of the Landmarks Preservation Commission, on September 4 the Tribeca West Historic District (the first of four outlined for Tribeca) was approved. The first historic district under the new charter then went through a quickie amendment at the last minute when a chunk of properties along West Broadway and Duane Street was left out of the landmark area. This did not sit well with the Tribeca community groups. Keep posted.

Update on Oculus Special Zoning Committee for the Upper East Side

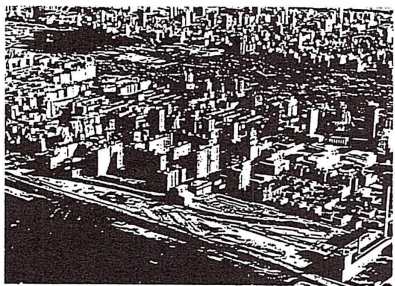
At the beginning of the summer, the **Oculus Special Feature Committee on Zoning on the Upper East Side** joined forces with **CIVITAS, Community Board 8, the Department of City Planning, the Real Estate Board, and the Environmental Simulation Center of the New School** to flesh out a new zoning proposal for the eastern portion of the Upper East Side. Computer simulations will test the viability of three recent zoning proposals for the study areas of blocks between 78th and 87th streets along Second Avenue. The study, funded by the J. M. Kaplan Foundation, is intended to help arrive at a final joint proposal that satisfies the needs and desires of the various constituent interests.

The three zoning proposals under study have emanated from City Planning, the Oculus Committee (*Oculus*, September 1990, pp. 6–10), and, most recently, the Real Estate Board. While the City Planning and the Oculus Committee proposals seek in different ways to mitigate the scalelessness and density of monolithic towers and plazas currently along the avenues there, the Real Estate Board proposal, now circulating in draft form, sets forth less stringent street-wall and setback requirements.

An Advisory Committee composed of members from all these groups has been meeting, and the next step involves establishing the computer database so that all three proposals can be tested.

PENN YARDS

URBAN DESIGN REVIEW WORKSHOP



FINAL REPORT/JUNE 1991

The NYC/AIA sponsored analysis for land owned by Donald Trump.

Orders accepted by:

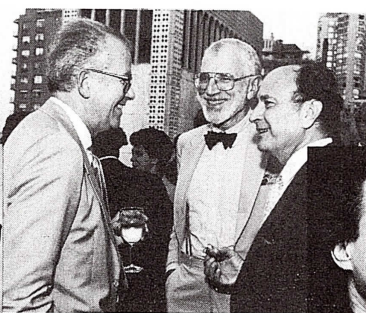
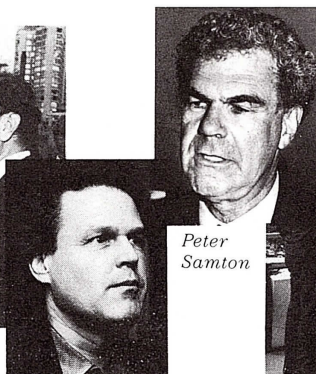
- **Phone** for credit card (Visa/MC), 212-759-5485, 1 to 4 p.m., daily.
- **Fax** Credit card info to: 212-754-6358, 24 hours.
- **Mail** with check or money order made payable to NYC/AIA.

Report:	\$ 12.00
Post & Hand.	5.00
TOTAL:	\$ 17.00

New York Chapter/AIA 212-838-9670
457 Madison Avenue New York 10022

AROUND
THE
CHAPTER

Ted Liebman

Robert Gatje, Bernard Rothzeit,
Herbert OppenheimerPeter
Samton

Wayne Berg

Oculus
Sponsors'
Party60th Anniversary NYSAA
Convention

by Lenore M. Lucey

Chapter member and State President **Douglas F. Korves** welcomed over 150 architects and guests to the 60th Anniversary Celebration of the State Association. A number of significant events marked this milestone convention, including the striking of a new President's Medal, which was presented at the closing banquet by Korves and **James E. Frankel**, of medal sponsor **Shea & Gould**, to each living Past President.

Events included special appearances by AIA Gold Medal recipient **E. Fay Jones**, FAIA, Senatorial Candidate **Harvey Gantt**, FAIA, and AIA President **C. James Lawler**, FAIA. Professional development sessions, oriented to doing business in the nineties, were lead by **Joan Capelin** and **Carol McConochie**. Also included was a panel discussion featuring **Steven Einhorn**, of **Einhorn Yaffee Prescott** (Albany); **Paul Broches**, of **Mitchell-Giurgola** (New York); and AIA Vice President **L. William Chapin II** (Rochester).

Elections provided the State AIA with the following officers for 1992: **John R. Sorrenti** (Long Island), president; **Richard Kruter** (Queens), president-elect; **David L. Klein** (Southern New York), vice president of government affairs; **Ronald Goodman** (Long Island), vice president of communications; and **Eric P. DiSarro** (Eastern New York), secretary/treasurer.

The business session also saw the unveiling (You should have received it in the mail by now!) of the new NYSAA name and directory. Following new AIA guidelines, component groups will begin to use unified graphics in order to represent the AIA more cohesively nationwide. NYSAA has become **AIA New York State**, with the Chapter soon to become **AIA New York Chapter**.

Also on the agenda was the presentation of Design Awards. Receiving **Awards for Excellence in Design** were: **Hellmuth, Obata & Kassabaum**; **Lee Harris Pomeroy Associates**; **Swanke Hayden Connell Architects**; and **James Stewart Polshek and Partners**,

Architects. Citations for Excellence in Design were given to: **Frank Lupo/Daniel Rowen Architects**; **Beyer Blinder Belle**; **Buttrick White & Burtis**; **Helpern Architects**; and **Moger Woodson Architects**. In a new category, **Citations for Historic Preservation** were presented to **Larsen Associates, Architects**; **R. M. Kliment & Frances Halsband Architects**; **Cavaglieri & Sultan Architects**; **William A. Hall Partnership-Architects-Planners**; and **Helpern Architects**. The Design Awards jury consisted of **Paul Segal**, Paul Segal Associates (chair); **Laurie Beckelman**, New York City Landmarks Commission; **Warren J. Cox**, Hartman-Cox; and **James L. Nagle**, Nagle Hartray & Associates.

Following two successful years in Bermuda, the AIA New York State Convention returns to the mainland, and somewhat closer to home, in 1992. Negotiations are currently under way for some of **Rhode Island's** most famous **Newport mansions** to host the annual gathering in early October next year. Watch for more information from AIA New York State as plans develop.

Publications from All Over

Commissioner Kenneth J. Knuckles of the City's Department of General Services announced the publication of *Surrogate's Court/Hall of Records — A Public Treasure*. The volume, prepared by **Mary B. Dierickx**, is an illustrated history of the New York City landmark. In announcing the book, Knuckles stated, "The Surrogate's Court/Hall of Records building is one of the City's most spectacular, and its importance in the history of the City cannot be overlooked." A photographic exhibition in the Surrogate's Court Gallery during October, celebrating New York Archive Week, accompanied publication of the book. The exhibit was prepared under the auspices of **Commissioner Idilio Gracia-Pena**, of the Department of Records and Information Services, and the New York Archival Society.

Designed in the Beaux-Arts style by John Rochester Thomas in 1888 for use as a Hall of Records, the building was completed in 1907 at a cost of over seven million dollars. The Surrogate's

Court building is listed in the National Register of Historic Places; it houses 54 sculptures on its exterior and mosaic murals on the ground-floor interior.

The publication is available through the Department of General Services and represents a compilation of never-before-published illustrations and descriptive information documenting the splendid architectural and artistic legacy of the 1907 Surrogate's Court in the Manhattan Civic Center.

Bright Marketing Ideas

During the summer, real estate advisor **Charles A. Shorter** of Arthur Andersen & Company spoke to the **NYC/AIA Marketing and Public Relations Committee** about marketing opportunities, and he made the following points:

- Although there will not be much new development for a while, there *will* be build-to-suit projects executed for the individual property owner.
- Failed properties are being taken back by financial institutions, but there still has to be some sort of return on them. In order to upgrade the property or the tenant base, or to sell these distressed assets, banks and the Resolution Trust Corporation will look to "careful outside consultants" for design assistance.
- Public sector initiatives to jump-start projects are fragmented, but public/private initiatives are gaining in popularity. Projects such as affordable housing and its attendant services — where demand far exceeds supply — require the kind of feasibility analyses that architects can provide, and these have a way of mushrooming into design. Medical institutions especially need housing.
- In the corporate sector, cautious CEOs have stopped building mainly because shareholders object to such expenses when workers are simultaneously being laid off. This is primarily a problem of perception and communication, not lack of work or funds.
- Retailers are actually looking for markets; parts of the country are still "under-retailed."



Lenore Lucey, Suzanne Stephens,
Andrea Monfried, Abigail Sturges



Graham Wyatt



Gerard Vasisko



Peter Toomey, Richard Thomasetti, Sol Magid,
Herbert Oppenheimer



Denis Kuhn



Richard Hayden

Photos: Dorothy Alexander

• There will be considerable income shifts in the nineties: eight out of ten new job entrants will be women, African-American, Asian, or Hispanic.

• Bottom line, according to Shorter: "I am an optimist. The industry is not dead. A thunderstorm has blanketed the entire country. There are still opportunities out there, you just have to find them."

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee, Michael Avramides, chair. This column was prepared by Joan Capelin, past committee chair.

Breakfast Conversations

by Adrienne Green Bresnan

The **Hon. Barbara J. Fife**, deputy mayor for planning and development, shared her broad perspective on the state of the City at an informal meeting inaugurating the 1991-92 season of the Presidents Advisory Committee's Breakfast Conversations. **Rudolph J. Rinaldi**, the City's commissioner of buildings and director of construction, was also present. Deputy Mayor Fife spoke on the status of the citywide, multibillion dollar capital program, emphasizing environmental facility planning, housing, transportation, parks, and landmarks, as well as other agency programs and projects.

Fife described the significant reinvestment in infrastructure currently in progress in the City. She also stressed

the substantial opportunities that exist to engage the architects of New York in public work, despite reductions due to the economic climate. Fife further underscored the commitment of the Dinkins administration to improving the quality of the City's natural and built environments through excellence in planning and design, and through enhancements that are fairly distributed to all communities.

Commissioner Rinaldi responded to architects' questions regarding initiatives to streamline approvals and permits at the Department of Buildings, Requests for Proposals, and Consultant Selection Procedures in the City's construction agencies.

John H. Winkler, 1991-92 chair of the Presidents Advisory Committee, thanked Fife for being the group's first speaker this season, and took the opportunity to review her impressive credentials and her career in public service, which well qualify her to bear the vast responsibilities of her vital role in New York City.

The Presidents Advisory Committee was established in 1988 by **A. Eugene Kohn**. Membership is limited to the Chapter's 26 living Past Presidents. The Breakfast Conversation series provides a forum for the Chapter's leadership to meet with leading citizens of New York who make architecture happen.

Leadership Alliance Committee Announced

by William Prevatel

The new NYC/AIA Leadership Alliance Committee is forming a program to reach out to clients and potential clients — business leaders, lawyers, doctors, and even students — to develop a greater understanding of architects and architectural services. In opening channels of communication with other fields, the committee hopes to reach potential decision-makers while they are formulating strategies for their careers.

The intention to stress the economic, environmental, and aesthetic paybacks of architectural services in presentations to various target audiences should minimize any self-serving perceptions

and promote a "win-win" attitude for future projects.

The committee is enlisting architects for these presentations. Within the committee itself, six task groups have been formed. The Professional Association Team contacts management, real estate, and other audiences to schedule times and locations, while the Professional School Team contacts graduate colleges of business, law, and medicine. The Speakers Team recruits and trains three Chapter members to conduct each session. The Message Team prepares and scripts the presentations, and the Communications/Media Team compiles diagrammatic and photographic material and handouts to supplement discussions. The Budget Team solicits corporate sponsorship and other agency funding to keep this relatively low-cost program afloat.

Trial presentations take place this fall after which regular monthly ones will be held. All Chapter members are encouraged to join the committee, submit examples of work on slides, and/or speak at one of the upcoming sessions. For further information contact Bill Prevatel at 557-4421 or attend the next meeting, on Tuesday, November 5, at 6:00 p.m., at the Chapter.

Minority Resources Committee

by Carole Margetson

The NYC/AIA Minority Resources Committee will be meeting on November 14 and December 12. We plan to discuss how minorities can get work through public agencies, and we need your experiences and input on this subject.

This past year the MRC has conducted dialogues with government agencies such as the New York City Department of General Services and the Port Authority of New York and New Jersey. We are planning additional meetings with these two agencies as well as other leading metropolitan agencies.

Please come to meetings at the Chapter at 6:00 p.m. on the above dates and give your ideas on how to increase minority design and building contract opportunities so that these agency dialogues will be more meaningful.

Experience this new technology!

INTRODUCTORY OFFER

DRAWING MANAGEMENT, INC

\$50 to scan and convert one
technical drawing to DXF / DWG

Call us at (212) 777-5500

THE CALENDAR NOVEMBER 1991

*More on Feng Shui,
the Sainsbury Wing,
and Japanese architects*

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

Celia Scott: Figure Heads. Portrait busts of architects and others. John Nichols Gallery, 83 Grand St. 226-1243. Closes November 9.

Deco-Deco: New York Theaters from the '30s. Drawings and photographs. Shepard Hall, City College of New York, 138th St. and Convent Ave. 650-8754. Closes November 15.

The New Machine: Absorbing Chaos. Work of the Kazuo Shinohara Atelier, Yokohama, Japan. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes November 23.

Mitchell's Choice: Highlights from 20 Years of Acquisitions for Avery Library, by Herbert Mitchell. Low Memorial Library Rotunda, Columbia University. 854-3068. Closes November 27.

Antonin Raymond Architect. 400 Level Gallery, Avery Hall, Columbia University. 854-3414. Closes November 30.

Gaetano Pesce: Mid-Career Exhibition with the Tel Aviv Museum of Art. Furniture. Peter Joseph Gallery, 745 Fifth Ave., 4th floor. 751-5500. Closes November 30.

The Graphic Designs of Herbert Matter. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes December 3.

Architecture in Perspective VI. Winners of the American Society of Architectural Perspectivists Competition. The Urban Center, 457 Madison Ave. Closes December 4.

The Sainsbury Wing of the National Gallery, London, by Venturi Scott Brown and Associates. Sponsored by the Architectural League. The Urban Center, 457 Madison Ave. 753-1722. Closes December 4.

Hines V: Tadao Ando. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes December 31.

Art Deco and Modernism. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes December.

Don't Forget:

**The Architectural Heritage Ball,
November 16 at
Windows on the World.
Reservations 838-9670.**

CONTINUING FILM

The Architecture of Doom. A documentary looking at the Third Reich from the point of view of aesthetics. Closes November 12. Film Forum, 209 W. Houston St. 627-2035.

FRIDAY 1—SATURDAY 2

CONFERENCE

Afterwords: Architecture and Theory. With Mark Wigley, Andrew Benjamin, Peter Eisenman, Giovanna Borradori, Gianni Vattimo, Sanford Kwinter, Yve-Alain Bois, Thierry de Duve, Rem Koolhaas, Anthony Vidler, Denis Hollier, Catherine Ingraham, Sylvianne Agacinski, Geoffrey Bennington, Bernard Tschumi, John Rajchman, and others. Friday 6:30 pm., Saturday 10:00 am. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

MONDAY 4

MEMORIAL SERVICE

For Stanley Salzman. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

TUESDAY 5

LECTURE

Bartholomew Voorsanger: Morgan Library. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

NYC/AIA MEETING

Open Chapter meeting to nominate the Committee on Nominations. 6:00 pm. The Urban Center, 457 Madison Ave., 838-9670.

WEDNESDAY 6

EXHIBITION

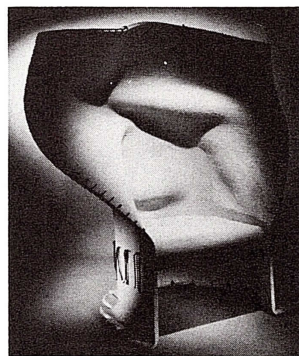
The New Ghetto. Slides and photographs by Camilo Vergara. The Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 21.

THURSDAY 7

LECTURES

The City Transformed: The European Roots of Art Deco, 1900–1910. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Glenn Murcutt: Current Work. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 p.m.; information 753-1722. \$5 fee (non-League members).



Gaetano Pesce, closes Nov. 30

FRIDAY 8

EXHIBIT

The 1884 McKim, Mead and White Stair Hall. New permanent installation. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500.

LECTURE

Jennifer Bloomer: Tabbles of Bower. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

SUNDAY 10

PROGRAM

Representation and Value: What Role Will the Languages of Feminism Play in the Artworld of the Nineties? 7:00 pm. The Drawing Center, 35 Wooster St. 219-2166. \$8 fee.

TOURS

East Village. Given by Joyce Gold. 12 noon. St. Mark's-in-the-Bowery, 10th St. and Second Ave. 242-5762. \$10 fee.

Ellis Island. Given by Seth Komil. Sponsored by the 92nd St. Y. 9:30 am. 996-1100. \$20 fee.

McKim, Mead and White in Prospect Park. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Grand Army Plaza entrance. 718-788-8549. \$6 fee.

MONDAY 11—TUESDAY 12

NYC/AIA LECTURE SERIES

Feng Shui: Form, Color, and Harmony. Given by Professor Lin Yun. Sponsored by the NYC/AIA Art & Architecture Committee. 6:15 pm. The Urban Center, 457 Madison Ave. Information, Robert Goldberg 505-2212; reservations 838-9670. \$35 series; \$20 each (AIA members \$25 series; \$15 each).

MONDAY 11

EXHIBITION

The Hudson Studio: Boulevard/Manhattan — Roy Strickland and Linda Gatter: Current Projects. South Gallery, Buell Hall, Columbia University. 854-3414. Closes Dec. 13.

LECTURE

Enrique Norton: Recent Work. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

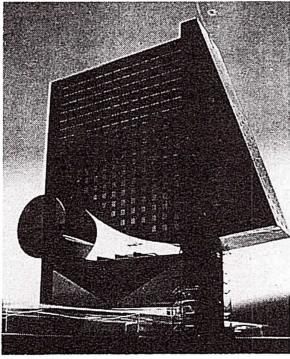
NYC/AIA MEETING

NYC/AIA Housing Committee. With Marc Jahr, LISC, N.Y. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 12

EXHIBITION

Contemporary Architecture from Slovenia. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes January 3.



Kazuo Shinohara, closes Nov. 23

LECTURE

John Belle: New Life for an Old Artifact — The Restoration of Ellis Island. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

WEDNESDAY 13**LECTURE**

Robert Venturi and Denise Scott Brown: The Sainsbury Wing of the National Gallery. Sponsored by the Architectural League. 6:30 pm. Great Hall, The Cooper Union, 7 E. 7th St. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 p.m.; information 753-1722. \$5 fee (non-League members).

PROGRAM

Americans with Disabilities Act. With **Gary Kishanuk**, Industry Labor Council on Employment and Disability. Sponsored by the New York Society of Architectural Administrators. 6:00 pm. Shea & Gould, 1251 Avenue of the Americas, 45th floor. \$15 (non-SAA members; \$10 AIA members). Contact Fran Brill, 489-4747.

THURSDAY 14**LECTURES**

Andrej Hrausky, Yugoslav architect. 6:30 pm. National Institute for Architectural Education, 30 W. 22nd St. 924-7000.

The City Transformed: The European Roots of Art Deco, 1910–1925. Given by **Barry Lewis**. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

SUNDAY 17**TOUR**

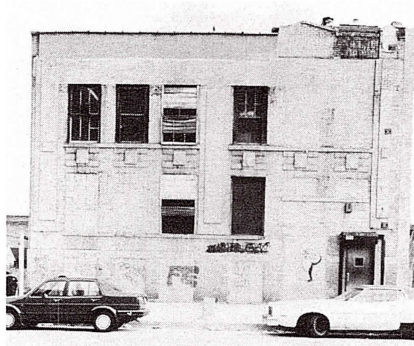
Ellis Island. Given by **Joyce Gold**. 9:30 am. Peter Minuit Plaza flagpole, opposite Staten Island Ferry Terminal. 242-5762. \$18 fee. *Tour must be prepaid.*

TUESDAY 19–THURSDAY 21**TRADE SHOW AND CONFERENCE**

AEC EXPO. Javits Convention Center. For information contact 800-766-EXPO. **Features NYC/AIA exhibit “Pixel Palace: A Place for Alice — A CAD Illustrated Guide to Fairytale Architecture.”**

TUESDAY 19**NYC/AIA FORUM**

Client Perceptions: Paradigms for Architecture in the 1990s. Sponsored by the NYC/AIA Professional Practice Committee. 6:00 pm. The Urban Center, 457 Madison Ave. \$5 fee.



The New Ghetto, opens Nov. 6

CONFERENCE

Access for the Disabled: Complying with the Federal Americans with Disabilities Act. Sponsored by the New York University School of Continuing Education/The Real Estate Institute. 8:30 am. The Meeting Hall, The Association of the Bar of the City of New York, 42 W. 44th St. 790-1338. \$185 fee.

LECTURE

Peter Gisolfi: The University Club Restoration. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

WEDNESDAY 20**LECTURES**

Tadao Ando: New Horizons in Architecture. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

Sam Roberts, *New York Times*. Sponsored by the Civic Affairs Forum. 12:30 pm. Regional Plan Association, 1211 Avenue of the Americas, 9th floor.

MEETING

Fine Arts Federation. On the City Council and landmarks determinations. With **Peter F. Vallone**, City Council speaker. 4:30 pm. National Arts Club Sculpture Court, 15 Gramercy Park. \$7.50 (\$5 students).

THURSDAY 21**LECTURES**

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

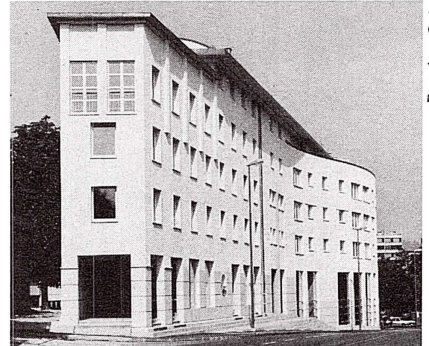
Thom Mayne: Current Work. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 p.m.; information 753-1722. \$5 fee (non-League members).

TUESDAY 26**LECTURE**

Samuel DeSantos: 96th St. Library. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.

DECEMBER**TUESDAY 3****LECTURE**

Robert Siegel: Frames & Objects. 6:00 pm. Higgins Hall, Pratt Institute, St. James Place and Lafayette Ave., Brooklyn. 718-636-3405.



Slovenian Architecture, opens Nov. 12

SATURDAY 7**PROGRAM**

National Portfolio Day. 12 noon. Pratt Institute, ARC Building, 200 Willoughby Avenue, Brooklyn. Contact Terry Rafferty 718-636-3669.

DEADLINES**NOVEMBER 1**

Deadline for entries in the Chain Link Fence Manufacturers Institute Design Award competition for unique use of chain link fence materials (fabric, framework, gates, and/or accessory items). For more information contact Bill Hennessy, chairman, CLFMI Promotion and Design Awards Committee, c/o CLFMI, 1776 Massachusetts Ave., N.W. #500, Washington, D.C. 20036, 202-659-3537.

NOVEMBER 4

Entry deadline for Pixel Palace: A Place for Alice — A CAD Illustrated Guide to Fairytale Architecture, sponsored by the NYC/AIA for illustrations from children's narratives. See *Around the Chapter and Oculus*, Sept. 1991, p. 13, for more information.

DECEMBER 6

Registration deadline for the Steedman Traveling Fellowship for architects who have completed their degree within the last eight years and have at least one year of experience in an office. Contact Steedman Governing Committee, Washington University School of Architecture, Campus Box 1079, One Brookings Drive, St. Louis, Mo. 63130-4899.

DECEMBER 15

Application deadline for *Casabella's* “The Most Beautiful House in the World” competition for a two-family dwelling. Final submission deadline is January 30, 1992. Sponsored by The Chicago Athenaeum (in North and South America). Contact Glen Ryniewski, 312-829-9650.

DECEMBER 31

Application deadline for the two-year Buell Doctoral Fellowship for graduate students in disciplines concerned with the history of American architecture, cities, and design. For application forms and information contact 854-8165.

CAD DRAFTING \$16/HR.

OUTSOURCE TO US.

WE CAN PRODUCE OVER 100
DRAWINGS PER MONTH FOR
ARCHITECTS AND ENGINEERS.

Archivision, Inc.

#2206, 60 East 42 Street, New
York, NY 10165. (212) 557-0998

The New York Chapter of
the American Institute of Architects
is grateful to the following for their
sponsorship of OCULUS

A-J Contracting Company
Jaros, Baum & Bolles
National Reprographics, Inc.
Thornton Thomasetti Engineers
Tishman Construction Corp.

Joseph R. Loring & Associates



TUESDAY 19 NOVEMBER

PARADIGMS FOR ARCHITECTURE IN THE 1990s

The NYC/AIA Professional Practice Committee invites you to attend an open forum to discuss client perceptions and values.

The profession of architecture is at a crucial state of transition. Fees are going low, low, lower. . . . There is a definite lack of awareness about the value of our professional services, both internally and externally. Current client expectations must be understood for us to provide value added services.

A panel of clients and experts will lead in search of new paradigms for architecture in the 1990s.

- **Sidney Delson**, FAIA, Director of Design, NYS/Facilities Development Corp.
- **Robert Gutman**, Hon. AIA, Professor, Princeton
- **Cynthia Murphy**, Director of Facilities Management, AIG Realty, Inc.
- **Peter Piven**, FAIA, Management Consultant, the Cox Group

You are encouraged to invite your clients to share their perceptions and views about how we can improve our practice to increase the value of our services.

TUESDAY 26 NOVEMBER

NYC/AIA HEALTH FACILITIES COMMITTEE: DESIGN OF DIAGNOSTIC IMAGING CENTERS

Bill Camilleri and Lou Perez, both of General Electric Medical Systems, will speak about the design and planning of imaging centers as free-standing facilities and as in hospital departments.

The presentation will include information on equipment, planning and organization concepts, and room and equipment layouts.

They will also present information on current trends in diagnostic radiology which are affecting the design of procedure rooms and facilities such as remote fluoroscopy rooms which are used in Europe and becoming popular in the U.S.

5:30 pm. NYC/AIA, The Urban Center, 457 Madison Avenue. 838-9670. No fee.

Noushin Bryan, AIA, Samuel Lee, AIA, and Madlen Simon, AIA, coordinators/moderators for this event, have formulated this series of questions for you to ponder prior to the forum.

- What do clients think they are paying for?
- What is the architect's role beyond design?
- Is architecture for a select elite or for everyone?
- How can an architect add value to a client's business?
- How does a client expect the architect to respond to conflicts between client's interest and society's interest?

NYC/AIA, The Urban Center, doors open at 5:30.

Forum will start promptly at 6:00 p.m., admission \$5. For information or suggestion call Sam Lee 581-9600.

WEAR OFF YOUR TACK UP

• • • • ATTENTION ALL NYC/AIA ARCHITECTS • • • •

Aware that architects like to wait for the last minute, this announcement will serve as a reminder that time has come to prepare the photographs and presentation drawings for your **1992 NYC/AIA Design Awards** submissions. Stay tuned for further announcements concerning jury selections, rules, regulations, submission requirements, and deadlines.

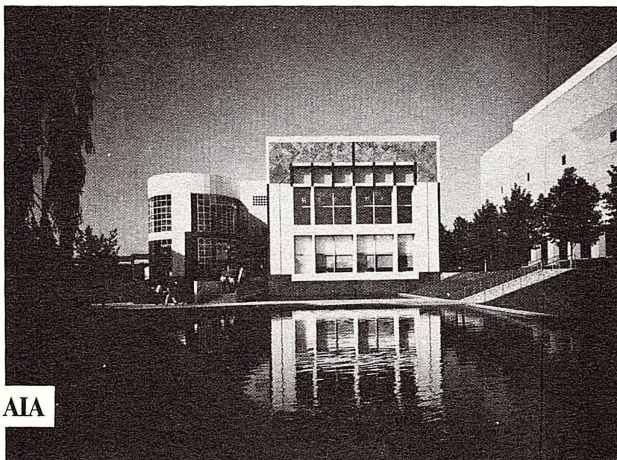
• • • • NYC/AIA DESIGN AWARDS VOLUME 4 FOR SALE • • • •

VOLUME 4

1991
Design Awards
Program

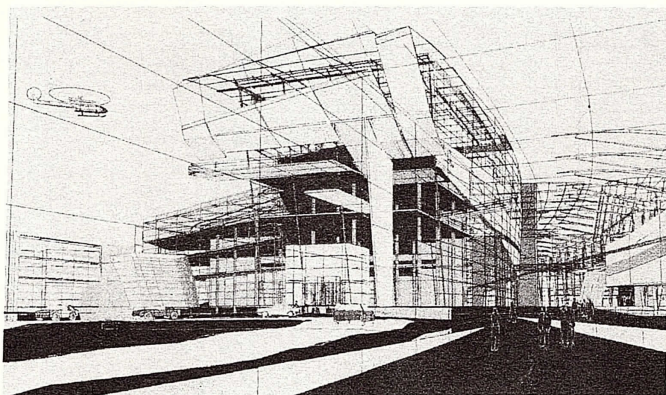
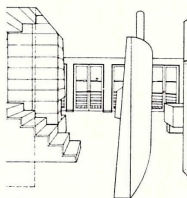
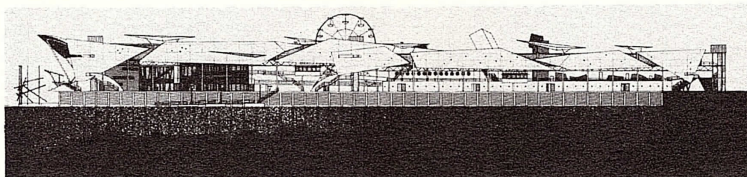


New York Chapter AIA



Rossi

I think that architecture is not very important. I think what is very important is the culture that produces architects.



-----copy, then mail or fax your order-----

Name: _____ Firm: _____

Address: _____ City, State, Zip: _____

Number of books: ____ @ \$15 each (includes tax, postage & handling) TOTAL: _____

Enclose check payable to NYC/AIA and mail to NYC/AIA, 457 Madison Ave, NY, NY 10022.
Credit card purchases (MC/Visa, \$25 minimum): call 212-759-5485, 1:00 - 4:00 pm daily.