

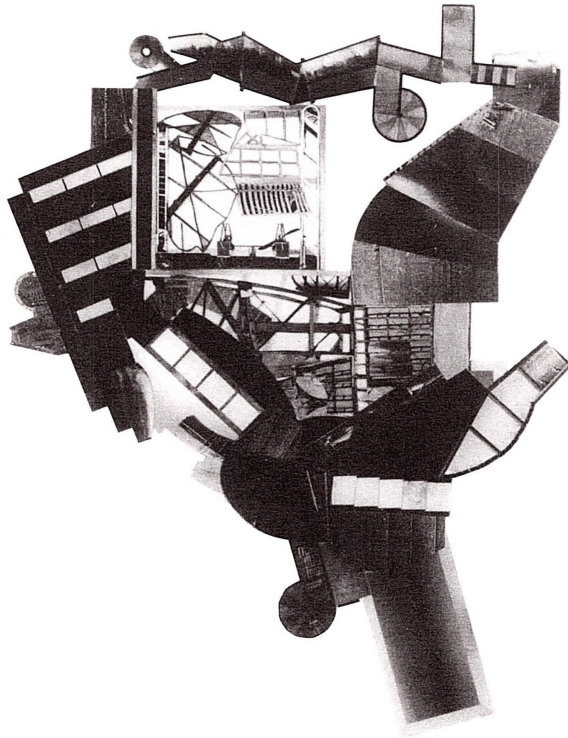
OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

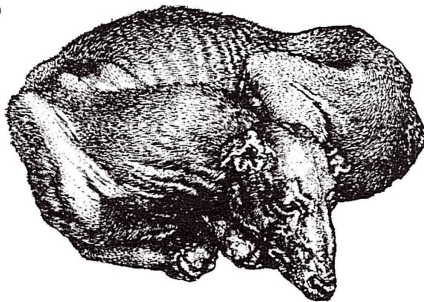
Volume 54, Number 6, February 1992

NIHIL



INTELLEGIT

Ex-ing the Exchanges
**ARCHITECT ABUSE:
FIGHTING BACK**



**SPOTLIGHT ON THE
YOUNGER GENERATION**

Cover: "Nihil Intellegit" (nothing is intelligible); design by Reiser + Umemoto.
Rear cover: Iris Dome, Chuck Hoberman, designer/inventor; U.S. Patents 4,942,700 and 5,024,031; International Patents Pending. Hoberman will present concept in The Architectural League's lecture series "The Technological Image," February dates scheduled; information: 753-1722.

AROUND THE CHAPTER

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Interested Architects Needed

by Alicia May Lafferty

The new NYC/AIA Associates Committee needs architects to contribute experience, enthusiasm, and time. Like all other NYC/AIA committees, the Associates Committee is working to improve relations with employers and clients as well as gain knowledge about the community it serves. With your help, these goals can be met.

We are looking for contributions to help us build a library of materials for exam preparation. A donation of old study guides, booklets, or even grading packages from past exams would be a wonderful beginning to get our interns prepared for licensing.

Career and exam experiences are other areas of expertise that architects can share. Associate members need to meet and learn from architects. In addition to valuable knowledge, you may have experience in related occupations or as past NCARB graders. As a new committee, we need input from AIA members.

If you are interested, please send a postcard with your name, firm name, and ideas related to the above topics to the Associates Committee, NYC/AIA, 457 Madison Ave., New York, N.Y. 10022. This is not a job referral service but a chance to contribute valuable career information to interested interns. Thank you in advance for your support of the Associates Committee.

**Don't Forget to Send in your Proxy Vote!
See p.6.**

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NYC/AIA Top Sustaining Firms

Skidmore, Owings & Merrill	121
Kohn Pedersen Fox Associates	106
HLW	85
Perkins & Will	73
Hardy Holzman Pfeiffer	47
Taylor Clark Architects	46
Rafael Vinoly Architects	43
Brennan Beer Gorman/Architects	40
Gwathmey Siegel & Associates	40
Fox & Fowle Architects	32
Castro-Blanco, Piscioneri and Associates	30
James Stewart Polshek and Partners	30
Buttrick White & Burtis	28
Edward Larrabee Barnes/ John M.Y. Lee	27
Richard Meier & Partners	25
Emery Roth & Sons	25
Butler Rogers Baskett	23
Walker Group/CNI	22
Mitchell/Giurgola Architects	21

This list represents the Chapter's largest firms by technical employee count based on Sustaining Member Firm dues paid as of 12/17/91. The list is periodically updated between January and June.

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NEWS NOTES



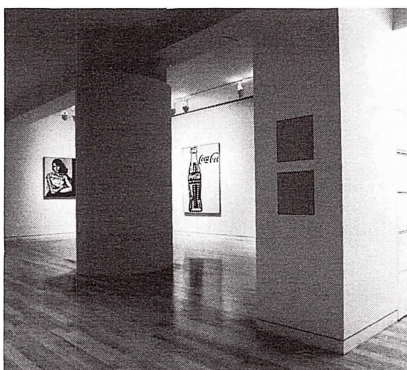
Frank Lupo



Daniel Rowen

Art Galleries

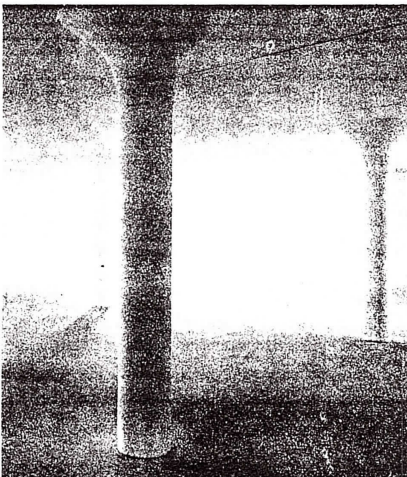
It is often said that architects are not sympathetic to art installed in their spaces. Yet several firms show that galleries designed to be minimal and functional can be dramatic and can effectively serve the art. For example, **Frank Lupo** and **Daniel Rowen** of **New York Architects** have just finished expanding the gallery space they designed in 1989 for art dealer **Larry Gagosian** at 980 Madison Avenue. They have added 4,000 square feet to the sixth-floor penthouse gallery by renovating part of the fifth floor and linking the two with a white spiral staircase. The stair, and the rest of the architecture, is coolly and crisply executed. White sheetrock planes for the art jut slightly forward from the actual wall. These planes, together with the hardware and circulation elements, stand out as the major design features. At 41 East 57th Street, the two architects also just renovated 2,000 square feet of the **Susan Sheehan Gallery** with a similar approach — maple floors, black metal framing for doors, and white walls. More of their galleries can be found downtown with slightly different twists: they designed a new gallery for **Tony Shafrazi** on the top floor of 130 Prince Street, where skylit spaces, white walls, recessed lintels over the doors, and concrete floors create a general, super-straight atmosphere. Yet near the reception desk for the 12,000-square-foot gallery is an energetically articulated, stainless steel and cherry wood stair with open risers that twist upward to the penthouse offices. On the third floor of the same building Lupo and Rowen designed yet another gallery. This one, for **Perry Rubenstein**, shows a different palette: the 4,000-square-foot space has cabinetry of ebonized mahogany, floors of red mahogany, and walls painted a cream color. "Rubenstein wanted to create an uptown townhouse intimacy in a downtown situation," explains Rowen. Rubenstein calls his warm-toned gallery "cashmere architecture." ... Architect **Richard Gluckman** is another art gallery design favorite. Already he has designed about twenty galleries, including the Dia Art Foundation on West 22nd Street, and he has just completed **Larry Gagosian's new Soho-based gallery** at 136 Wooster.



Gagosian Gallery, 980 Madison, NY Architects

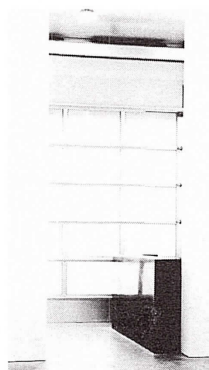


Shafrazi Gallery, 130 Prince, NY Architects

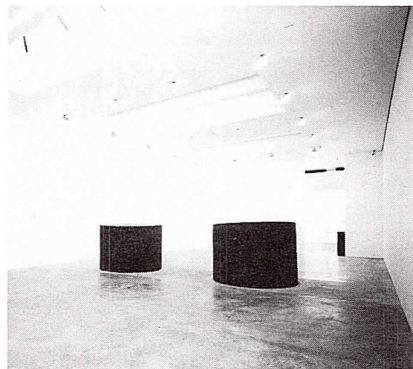


Fisher-Landau Ctr., L.I. City, Max Gordon et al.

Gluckman inserted a new steel structure into the one-story-high space and installed a concrete floor to handle large-scale sculpture. The column-free, 3,500-square-foot gallery receives light from three Kalwall skylights and fixed-point tungsten halogen spotlights. "We've always been aware of the type of art that is going to be placed in the space," Gluckman says. The first show, devoted to Richard Serra, emphatically proves the case where the basic materials, lighting, and proportions of the space create a powerful impact for Serra's massive steel pieces. ... In Long Island City, **Acheson Thornton Doyle** worked with the late **Max Gordon** of London and **William Katz** of New York on the **Fisher-Landau Center** at 38-27 30th Street. Like the art galleries mentioned above, this three-story private museum space is also minimal, although the existing concrete columns and flat ceilings give the 6,000-square-foot floors an ethereal dimension.



Gagosian Gallery, 136 Wooster, Gluckman



Gagosian Gallery, 136 Wooster, Gluckman

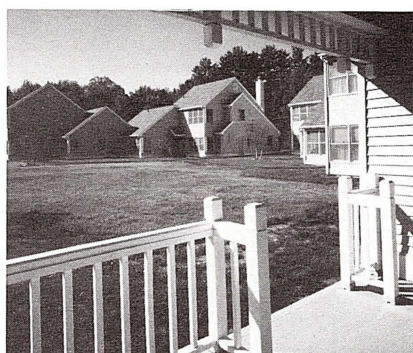
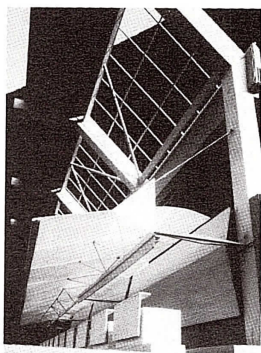
Manhattan

Once Chemical Bank and Manufacturers Hanover have merged, the new company, **Chemical Banking Corporation**, has to amalgamate, divest, and develop new spaces for its banking offices and facilities. Recently it awarded the commission to study and execute a long-range master plan for its 7.5 million square feet in seventeen buildings, most of which are in Manhattan, to the New York office of **SOM**. The competition was stiff: also contending were Kohn Pedersen Fox Conway, HOK, HLW, Perkins & Will, Swanke Hayden Connell, and Gensler and Associates. The next question: What happens to the famous bank SOM designed for Manufacturers Hanover in 1954 at 43rd and Fifth? ... **Evan Schwartz**, until recently with Haines Lundberg Waehler, has joined **Terry Williams** in the Williams Group. They are currently designing 5,000 square feet of offices for literary agent **Lynn Franklin & Associates** at 28th and Park Avenue South. The architects are also renovating the **Church of the Epiphany** at 74th and York. Designed by **Wyeth & King** and **Eugene W. Mason** in 1939, the church is distinguished by its strong Swedish proto-modern look. ... **A. Corwin Frost** is the new deputy director for project management of **CUNY's Department of Design, Construction and Management**. He will supervise the \$1.5 billion capital project program covering CUNY's nineteen campuses. Frost, who was with the architectural firm of Fröst Associates, founded by his grandfather, from 1968 to 1978, served as the director of CBS's facilities engineering department from 1978 to 1988.

Photos: Larry Lane

NEWS NOTES

East End Terminal, LGA, Smith-Miller + Hawkinson



Woodstock Meadows, Woodstock, NY, Smotrich



Cathedral, Brooklyn, Steven Papadatos

The Coasts/the Mountains

Architects' infiltration — about 40,000 square feet — of The Industry continues: **Jaquelin Robertson of Cooper, Robertson Architects** won the commission to design **Sony's** new Columbia Pictures studios and offices in Culver City. Meanwhile, Cooper, Robertson has drawn up the master plan for **Disney's** expanded offices and studios on 44 acres in Burbank, and is working on the Disney expansion at Anaheim. . . . **Smith-Miller + Hawkinson**, which opened an office in LA's Hollywood Hills last year, has been designing the East and West Coast offices for **New Line Cinema**, the much-talked-about film company that just came out with *My Own Private Idaho*. In Los Angeles, Smith-Miller + Hawkinson is working on offices for New Line on Robertson Boulevard; in New York, the firm is doing the interiors for three floors that New Line leases at 888 Seventh Avenue. Smith-Miller + Hawkinson is designing a five-story, 9,000-square-foot building in **Telluride** that will contain retail and commercial spaces, professional offices, and three residential units. The look is rugged: Henry Smith-Miller says plans are to build the mixed-use structure with weathering steel and stained-cedar siding. Back in New York, at **LaGuardia Airport**, Smith-Miller + Hawkinson has teamed up with engineer **Guy Nordenson** of Ove Arup to design a canopy for the interior of the **East End Terminal**. The terminal was originally built for Continental Airlines, which, along with corporate image and management firm **Lippincott & Margulies**, brought in Smith-Miller + Hawkinson to design certain architectural components. Since then, Continental has been purchased by US Air. The identifying sign may now be different, but the design should be the same.

Just Beyond the City

Not too far from the rustic village of Woodstock, New York, is the **Woodstock Meadows**, a new twenty-four-unit housing complex built for senior citizens of low-to-moderate incomes. Designed by **David Smotrich & Partners**, the wood-frame buildings with vinyl clapboard siding are organized in four

groupings on 3.2 acres of land. Because the development was the first publicly assisted housing planned for the town, once famous as an artist colony, it ran into a fair amount of community opposition. The complex, which won the First Honor Award in the 1991 Community Design Award Program of the Westchester/Mid-Hudson Chapter of the AIA, has since proved acceptable to the local authorities. According to the architects, the town wants to expand the scheme, which is within walking distance of the village. . . . **Der Scutt** knows the value of repeat clients. In 1972, when he was at Kahn & Jacobs, he designed a new building for Roure Bertrand Dupont, Inc., a company specializing in fragrances. In 1981, just after Scutt had opened his own office, **Roure** had him renovate the building in Teaneck, New Jersey. Now he has another 60,000-square-foot renovation currently going on in the building, with a \$4.5 million, 22,000-square-foot expansion next on line. Meanwhile, Roure has merged with **Givaudan, Inc.**, which makes fragrances and flavors for cooking and household products. So Scutt has been contracted to draw up a master plan for Givaudan-Roure, Inc., in East Hanover, New Jersey, which includes a new fifteen million dollar headquarters building of 71,000 square feet, along with renovations for other buildings. In addition, Scutt is renovating Givaudan's headquarters in Clifton. "We want you to be our corporate dreamer," the company told Scutt when asking him to create a "new image" for the merged firms, which would, in Scutt's words, "bring it all together." The prospect smelled good.

More in the Boros

In Brooklyn Heights **Steven Papadatos Associates** is currently renovating and restoring the **Cathedral of SS Constantine and Helen** on Schermerhorn Street. The interior of the brick cathedral, which was built in 1913, was destroyed by fire last year. New windows of faceted amber glass and epoxy are being designed in the style of twelfth-century Byzantine church windows to replace those destroyed in the blaze. The interior walls, groined vaults, pendentives, and barrel-vaulted ceiling will be replastered, with some of the groined vaults opened to accommodate a/c ducts in the nave,

sanctuary, and narthex. Mosaics in place of damaged decorative panels are being designed to reproduce the late-thirteenth-century designs in the Byzantine Museum in Athens. . . . In the Bronx, a 200-unit **single-room-occupancy** development for homeless adults has been designed by **Brennan Beer Gorman/Architects**. Units are about 175 square feet, with and without shared baths. The nine-story building, located at 1075 Webster Avenue in an industrial section of the Bronx, will be clad in brick and will have community rooms, administrative offices, a dining pavilion, and a court. The project is being undertaken by the city's HRA and DGS. . . . **Gruzen Samton Steinglass** is designing the new **West Queens High School** for a 3.4-acre site in Long Island City. The 350,000-square-foot, steel-framed and brick-clad school, planned for a population of 2,500 students, will have a strong media-technology component in its educational program. Meanwhile, GSS has other public schools already under construction in Brooklyn (P.S. 6), Harlem (P.S. 5), and Corona Park (P.S. 92) as part of the prototype program. **Stuyvesant High**, which GSS has been designing with Cooper, Robertson at the north end of Battery Park City, is scheduled to open next fall. . . . Nikolaus Pevsner's pronouncement "A bicycle shed is a building; Lincoln Cathedral is a piece of architecture" made it sound as if the twain could never meet. **Oppenheimer, Brady & Vogelstein** is hoping that it can take a building used for a lumber yard and make it into architecture — for a church. The only trouble is the budget, which is severely limited. Nevertheless, the architects are currently turning the brick-faced, 4,000-square-foot structure, wedged between two houses at 167th Street off Prospect Avenue in the Bronx, into a sanctuary for the Greater Faith Baptist Church.

Masonry Institute

of New York City and Long Island

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View of Pan Am on cloudy day, looking south

"If the city were designed by a group of engineers, much of the character might be lost, although you would never see a building falling down."

Architects, Michael Graves, Quennell Rothschild Associates, Smith-Miller + Hawkinson Architects, and (no surprise) Venturi Scott Brown and Associates. His partner **Noah Carter** is 28. Carter, a graduate of the University of Pennsylvania's School of Architecture, has worked for the last four years with Anderson/Schwartz (where he met Venturi) and with Venturi Scott Brown. The firm quite frequently links CAD with accounting and word-processing operations, and is experienced in installing Novell networks that link IBM-compatible computers with AutoCAD.

Bye-bye Pan Am

A photo of the **Pan Am Building** on a foggy day indicates metaphorically the changes in identity and recognition about to occur with the building. Now Pan Am is no longer around. Gone are the days when Pan Am had fifteen floors, and when people heading for the Sky Club would know why a private room was named after Juan Trippe. While the building has been owned for the last ten years by Metropolitan Life Insurance Company, the tenants are so diverse that it will have to be renamed. First, there is the question about the future of the Pan Am sign atop the building, which isn't landmarked. Next, what to name the building. Some suggest 200 Park. But this doesn't have the right aura for a building that has been so visible and so controversial for blocking vistas up and down Park Avenue since 1963. We suggest at least **Gropius Haus**, or **Palazzo Belluschi** in honor of those two consulting architects who figured out so simply how to make their mark in the heart of New York.

New Services

A firm called **Creative Technologies** has recently been formed to offer computer-aided design systems, training, and related services to architects. One of the founders of the company is **James Venturi**. The name is not a coincidence, for he is the son of **Robert Venturi and Denise Scott Brown**. According to Venturi the younger, he has worked with computers since 1980. Because he is now only twenty, one might well wonder how. Venturi explains he began programming computers when he was ten, two years after he had taken his first course in electronics at the Franklin Institute. At thirteen, he created and operated a computer bulletin-board system. Now he has this company, in which he counts as some of his clients Aldo Rossi, Anderson/Schwartz, Architects, Bentley LaRosa Salasky

In Case You Missed the Fall

by Kathy Chia

Robert Venturi and Denise Scott Brown adamantly defended their **Sainsbury Wing** for London's National Gallery during their presentation to the **Architectural League** on November 12. Speaking to an audience of 750 at Cooper Union, Scott Brown described the aesthetics of the building as a hybrid of two great architects: "Palladio goes one way, Aalto goes the other, and they are held together by a toothpick." Criticizing the critics of their work, Venturi called the Brits "uncultured."...

How to make the press work for you: On November 14, members of the **Slovenian architectural organization DESSA** presented their current work at the **National Institute of Architectural Education**. Explained DESSA's director, **Andrej Hrausky**, "The roots of the exhibit go back twenty years, when we took over a small magazine, the only architectural journal in Slovenia. We discussed architectural problems and were critical of Slovenian architecture of the time."...

In the symposium at **Pratt Institute "re: New York,"** on December 10, moderator (and Pratt architecture dean) **Frances Halsband** demonstrated the difficulty of renewing a city whose personality is so evasive. "There are some who view New York as a background for landmarks, historic events, and celebrations. Others believe New York is an urban fabric, a weave of brownstones, neoclassical buildings, and skyscrapers. Others see New York as a series of monumental landscapes such as Central

125th

Alert!

**The Celebration
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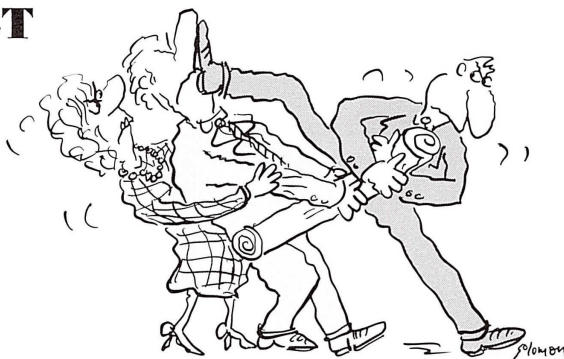
Details to follow.

Park and the Bronx Zoo... And then we are confronted with the everyday graffiti and metal roll-down shopfront grilles... You sometimes have to wonder if this isn't the real New York." At the symposium, **William Shopsis** pointed out that "the regeneration of Soho, Noho, and Tribeca were progressions that no one believed would happen, but they enlivened New York." Lighting designer **Howard Brandston** argued, "The contribution of light as part of the composition allows one to reveal a building as a sculpture, a work of art." He pointed to the recent illumination of Grand Central, which "was inconceivable when the building first opened, but has changed our visual perception of 42nd Street." After discussing the value of preservation, renewal, and problems with the aging infrastructure, an engineer said, "We engineers can build anything, anywhere, anytime, so I'm glad to hear that architects want to be responsible caretakers for the city. If the city were designed by a group of engineers, much of the character might be lost, although you would never see a building fall down."...

The Municipal Art Society sponsored a discussion of **Business Improvement Districts** at the Urban Center on December 11 with presentations on the MetroTech area BID by **Joan Wallach**, the Grand Central Partnership by **Arthur Rosenblatt**, and the 14th Street Union Square Local Development Corporation by **Robert Walsh**. In spite of the success of the BIDs, panelists **Peter Smith**, director of the Partnership for the Homeless, and **Leanne Rivlin**, an environmental psychologist at CUNY, brought up the problems of members of the public who were affected adversely by the improvements. Smith said, "One must confront not only the needs of the incoming population as a result of the BID, but also address the plight of those who are displaced." Rivlin wondered, "Should BID agencies like the Grand Central Partnership be responsible for social services, and do those programs serve the real needs of the dislocated?"

ARCHITECT ABUSE

Turning The Tables (sort of)



The architect-client relationship can be tricky. In this particular case, the architect, who has an office in New York, received a commission to design a house in a rural area near the city. The client had bought land without water or electricity. Just for starters, he needed the architect to hire a surveyor and an engineer for water percolation tests.

The client and the architect signed the standard AIA contract, and the client agreed to the down payment. The architect began the programming and schematic phases.

In order to design the house the client had in mind, the architect needed to obtain a zoning variance. The architect prepared drawings and presented them at the local hearings. The variance was granted but there was a time limit.

Both the client and the client's wife liked the schematic design and asked for copies of the drawings. The architect declined, saying that the client could come to the office and work with him on the drawings, but that the drawings were the architect's property. The client paid for the schematic design phase and gave the go-ahead to move into design development.

Soon the architect sensed that the client was slowing down on the project. Since the first stage of the design development was completed, the architect billed the client for it. The client objected, saying he had already paid the architect for the design. The architect explained the fee schedule, which he indicated was written into the contract. The client wanted to forget the contract. The architect refused. Meanwhile, the delays had brought ever nearer the expiration of the zoning variance.

The client then asked for copies of the design development drawings, which the architect said he could have if he paid up his account. Since the architect had a strong suspicion that the client would turn the drawings over to a contractor and dismiss him from the job, he decided to take a particular course: when the client and the architect met to exchange the design development drawings for the check, the architect gave the client drawings without dimensions, references, or other details. The client handed over the check but was reticent about

proceeding with the next phase. The architect immediately had his bank check to make sure there were sufficient funds in the client's account to cover the check. The check was no good.

Almost as quickly, the client called to complain that the drawings had no dimensions. The architect mentioned the problem with the check and suggested they proceed on surer footing. The client then dismissed the architect.

Since the zoning variance had terminated before the dispute began, the architect had applied for an extension. He immediately called the zoning board and asked that the application be withdrawn since he no longer had any standing on the job. The zoning board wrote the client that the variance was no longer in effect. The architect subsequently found out that the client had tried to get a variance himself and had begun to go ahead with contractors on the house. But neither effort got very far. The client still has only the property.

As the architect explains, he realizes he suffered a loss — not getting the house built and not getting paid for that first phase of design development. But he felt that his ultimate loss would have been greater. He is still convinced that, contrary to general practice, it is not a good idea to relinquish documents to the client at every stage. Even more important is for the architect to evaluate the client. Is he looking for a design consultation or for a work of architecture? Is he committed to seeing the project through — with an architect? Are there grounds for mutual trust?



Arthur Gensler, Jr.

Gensler's Guide to Growth

by Barbara McCarthy

M. Arthur Gensler, Jr., FAIA, president of Gensler and Associates/Architects, spoke to members of the NYC/AIA's Marketing and Public Relations Committee on December 5. While the topic concerned marketing, Gensler emphasized the importance of giving clients "value-added design." He talked about initiating a firmwide quality program, whereby employees are encouraged to suggest practical ways to raise the level of quality of the firm's products. Gensler also stressed knowing the client's business and forming "partnerships" with vendors and contractors prior to approaching the client.

A significant reason for the firm's success, Gensler mentioned, is the firm's belief in doing "small jobs for big people." In fact, of the firm's 1,820 projects last year, only 263 projects generated fees in excess of \$25,000. Many of these small projects grew into long-term relationships; repeat clients now represent 85 percent of the firm's workload. Gensler also claimed that he could trace all the firm's projects to about three clients.

All 600 employees are responsible for business development, while Gensler's Corporation Communications department assembles firmwide information, generating business development tools, and handling media.

Barbara McCarthy is the manager of corporate communications at Gensler and Associates.

Proxy Vote

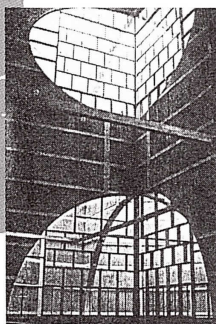
By now all Assigned Members of the Chapter should have received the solicitation for a proxy vote to modify administration of the LeBrun Fellowship. Currently, the income generated from the fund does not allow for its intended purpose and therefore a distribution has not been made in a number of years. In accordance with the bylaws, the terms of the LeBrun Fellowship may be modified by a 75 percent vote of

the Chapter's Assigned Members (licensed architects).

The Executive Committee would like to distribute the Chapter's scholarship funds to deserving candidates and needs your support to do so.

If you have not mailed back your signed proxy, please take the time to do so now. If you need another copy, please call Regina Kelly at the Chapter and she will fax you a proxy immediately.

Kahn



URBAN CENTER BOOKS' TOP 10

As of December 31, 1991

1. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$60.00, paper \$40.00).
2. **Architecture: The Natural and the Manmade**, Vincent Scully (St. Martin's Press, cloth, \$40.00).
3. **The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day**, eds. Monique Mosser, Georges Teyssot (MIT Press, cloth, \$125.00).
4. **OMA Rem Koolhaas: Architecture 1970–1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
5. **The City Shaped**, Spiro Kostof (Little-Brown, cloth, \$50.00).
6. **JA 91:1: Tadao Ando** (Japan Architect, paper, \$49.95).
7. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday, cloth, \$22.50).
8. **Golden Age of American Gardens: Proud Owners, Private Estates, 1890–1940**, Mac Griswold and Eleanor Weller (Abrams, cloth, \$67.50).
9. **From the Edge: Sci-Arc Student Work**, Michael Rotondi (Princeton Architectural Press, paper, \$24.95).
10. **Karl Friedrich Schinkel: A Universal Man**, ed. Michael Snodin (V&A/Yale, cloth, \$40.00).

RIZZOLI BOOKSTORES' TOP 10

As of December 31, 1991

1. **The Architecture of Mott B. Schmidt**, Mark Alan Hewitt (Rizzoli, cloth, \$50.00).
2. **Trompe l'Oeil at Home: Faux Finishes and Fantasy Settings**, Karen S. Chambers (Rizzoli, cloth, \$45.00).
3. **Splendor of France: Chateaux, Mansions, and Country Houses**, Laure Murat (Rizzoli, cloth, \$125.00).
4. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$60.00, paper \$40.00).
5. **Modern Landscape Architecture: Redefining the Garden**, Felice Frankel and Jory Johnson (Abbeville Press, cloth, \$55.00).
6. **Great American Thoroughbred Racetracks**, Nancy Stout (Rizzoli, cloth, \$50.00).
7. **The American Houses of Robert A. M. Stern** (Rizzoli, cloth, \$75.00).
8. **Russian Houses**, Elizabeth Gaynor and Kari Haavisto (Stewart, Tabori & Chang, cloth, \$65.00).
9. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$40.00).
10. **Italian Splendor: Palaces, Castles, and Villas**, Jack Basehart (Rizzoli, cloth, \$110.00).

SPOTLIGHT

The Younger Generation

Photos: Joseph Coscia



Nanako Umemoto



Jesse Reiser

Reiser + Umemoto Studio

Office: 200 West 92nd Street, New York

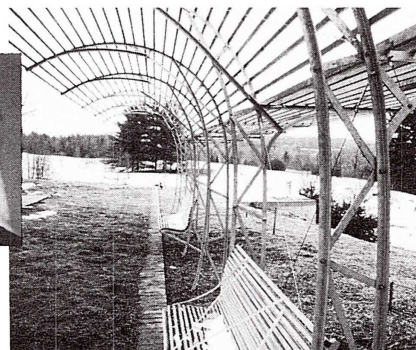
Specialty: Diversified, including residential landscape projects, exhibit installations, housing and school proposals, and competition projects

Background: Nanako Umemoto and Jesse Reiser started collaborating in 1984 in Europe while Reiser was the Rome Prize winner. They officially formed their studio in 1986. Both designers are currently in the process of seeking registration. Umemoto received a B.Land.Arch. from the Osaka University of Art in 1975; she later taught there as an assistant professor and worked with Tokyo architects. In 1983 she received a B.Arch. from Cooper Union. Reiser received a B.Arch. from Cooper Union in 1981 and an M.Arch. from Cranbrook in 1984. He worked for John Hejduk and Aldo Rossi, and is currently a design critic at Yale University School of Architecture. The studio's work has been exhibited in the London Project group show at Artists' Space, New York; at the National Institute for Architectural Education, New York; and at Princeton University School of Architecture.

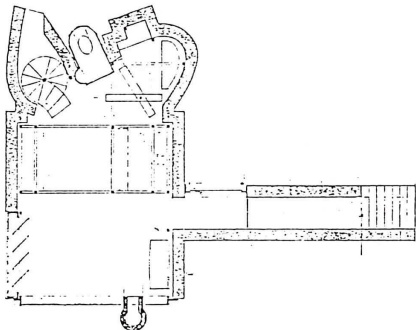
Selected Projects: *House, Wiesbaden, Germany*, invitational entry in competition sponsored by the Forum for Architecture and Design, Frankfurt, 1989–90. The program was a suburban house for four; the competition theme was Francesco Colonna's 1499 text *Hypnerotomachia Poliphili*, or "the strife of love in a dream." The designers inverted that title to "the dream of a love of strife," intending to juxtapose German twentieth-century political realities with the domestic program.

Landscape, Mill River, Massachusetts, 1991. Reiser and Umemoto collaborated with the client to create a seventeen-acre outdoor space that would integrate the existing house into the site as well as provide views. The garden includes a pool, large retaining wall, pergola, and lookout structure; the pool terrace was created by removing a large part of a hilltop. Currently, the owner of the neighboring land has commissioned the designers for a similar proposal on a larger plot.

Analysis and design proposals for New York State's aqueduct water-supply system, in collaboration with architect



Pergola/Walkway, Jadov Landscape Project, Millriver, MA



House, Wiesbaden

Stan Allen and artist Polly Apfelbaum, 1991 NEA Design Arts Grant, ongoing.

The starting point of the project was that the hidden water-system infrastructure should be made visible to the public. Currently in the analysis phase, the collaborators travel to reservoir sites, documenting visible construction and drawing collection and distribution maps. The water system's rights-of-way will generate linear park programs for specific system segments.

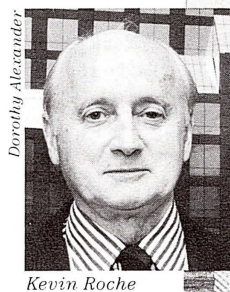
Design Approach: *Reiser:* We're not really dealing with any specific ideological approach to architecture — none of the isms. In a sense, we're trying to be generalists in how we approach architecture with the greatest possible possibilities. Architecture traditionally would have included landscape and all the allied arts as part of the discipline, so we're not thinking of architecture in a purely technocratic way or as any circumscribed set of unrelated faculties. Instead of going from the general to the particular, we start with the particular and elevate it to the general or the universal. For a specific project, it's not a matter of imposing an ideology of form from the outside but trying to deal with the reality of the work at hand.

Architecture can't be separated from the larger culture; to be involved in architecture is to be culturally engaged in the fullest sense with the artistic, the metaphysical, the political. In the German project, for example, we're dealing more and more with a privatized notion of culture. Our attempt was to tie together the public, political realm with the private, domestic, spiritual realm.

The Changing Exchanges

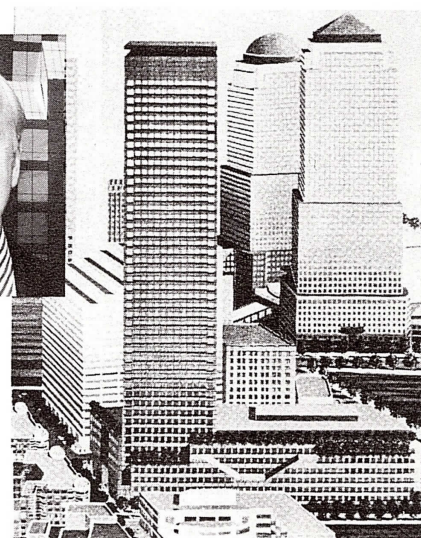
by Suzanne Stephens

The controversial Exchanges project is being modified. But it owes more to politics and economics than to planning. Why must it be that way?



Kevin Roche

Dorothy Alexander



The Exchanges project, first concept scheme, view from NE

The City Planning Commission is currently reviewing its first major controversial project under the aegis of Chair Richard Schaffer. City Planning must decide whether the proposed scheme, called the Commodities Exchanges Center or the Exchanges project, should be recommended for City Council approval. The proposal presented so far has one basic problem. It is the wrong project in the wrong place at the wrong time. Recently the architectural firm Kevin Roche John Dinkeloo & Associates has been modifying the design to mitigate some of the very negative criticism directed toward the uninspired tower-on-slab-base scheme (see photographs and drawings above). But the issues behind the scheme, as they have been presented so far, painfully highlight basic planning and urban design problems confronting the city. There may be a lull in building, but the matters being decided now will establish or reinforce certain directions for the future.

The Original Proposal

The Exchanges building, as originally proposed for a parking lot on Greenwich Street between Warren and Murray streets, is basically two buildings. The first is a 120-foot-high base with a 100-foot-high street wall and setback, and 100,000 square feet of trading space on two floors; the second, a 47-story tower that looms to an overreaching height of 730 feet. It is easy to guess where the controversy is focused — not on the trading floors reserved for the Commodities Exchange, the New York Mercantile Exchange, the Coffee, Sugar, and Cocoa Exchange, the New York Cotton Exchange, and the New York Futures Exchange. Few would dispute the collectively proclaimed need for a larger and more updated trading space than the 25,000 square feet now available for the exchanges at 4 World Trade Center.

Grounds for Opposition

The controversy has been focused on arguably the less necessary portion — the 47-story office tower designed to offer space to some (but not all) of the member exchanges. Its size and bulk, allowing 21,000-square-foot floors, have been criticized for being out of scale with the surrounding low-rise Tribeca neighborhood. The fourteen-foot floor-to-floor heights have been criticized for

upping the building's height more for exterior visibility than actual office needs.

The Exchanges tower would create yet another scale-destroying element in an area known for its five-to-seven-story, nineteenth-century brick warehouses and loft buildings, many of which have recently been renovated for restaurants, stores, apartments, and workplaces for artists. Ironically, the western part of Tribeca has just been designated an historic landmark district to ensure that the character remains of this polyglot assemblage of brick and granite structures. The cruelest irony in planning terms is that the tower sits on the edge of the Greenwich Street Special District. Both Greenwich Court, designed by Gruzen Samton Steinglass and located on Greenwich Street between Murray and Chambers, and the adjoining Dalton on Greenwich, designed by Beyer Blinder Belle for the block between Chambers and Reade streets, were kept to a 100-foot "contextual" height limit to fit in with the increasingly residential, low-rise Tribeca community north of Battery Park City. If the Exchanges project goes through, the "contextual" housing blocks will have as their particular "context" a nondescript office building attached to a mammoth horizontal slab. On top of that, P.S. 234, a new, brick, three-story public school designed by Richard Dattner, is located a block north of the Exchanges project on Greenwich Street between Warren and Chambers.

In response to the criticism of the Exchanges building's gargantuan scale, Roche argued during the various hearings that he had attempted to make his own project also "contextual": the base, actually 106 feet high on the Greenwich Street side and 130 feet high on the West Street side, Roche explained, was designed to echo the height limit across the street. (Of course, neither of those buildings has a tower atop the 100-foot base.) Roche has explained that he intended his choice of building materials — brick or granite cladding — as well as the fenestration pattern to allude to the architectural character of the district. But such gestures are too faint.

In addition to the perceived size, the noise, traffic, and pollution expected

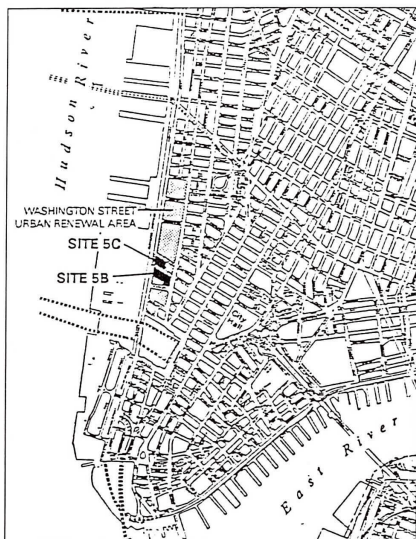
with the new working population has generated alarm among the residents. Furthermore, a 730-foot-high tower would cast shadows on the popular Washington Market Park, a 2.5-acre piece of greenery immediately to the north of P.S. 234, between Chambers and Duane streets. In fact, sunshine has become such an issue vis-à-vis parks that the Parks Council recently came up with a plan to protect sunlight on city parks through zoning regulations. Needless to say, the Exchanges project's threat to Washington Market Park on spring and fall afternoons is one of the examples the Parks Council gives for pushing "solar access standards."

Community Hopes

The Exchanges site, along with a parcel of land directly west of P.S. 234, is all that remains undeveloped in the Washington Street Urban Renewal Area (WSURA). Tribeca residents had long fantasized that the Exchanges site (Site 5B) would be turned into a much-needed ballpark and playground plus a community facility. They also envisioned having a pedestrian open space and a 32,000-square-foot community, residential, or office building on the second site (5C). Both sites are spoken for in the new proposal, and there isn't much open space involved: the Exchanges headquarters' sponsors — the New York State Urban Development Corporation and the New York City Economic Development Corporation — want to reserve 5C for either a commercial or apartment building to be built when the market is right.

Sponsors' Intentions

The UDC and EDC, along with other representatives of the financial community, maintain that the commodities exchanges will have to move to New Jersey if they don't get their new trading floors. Trading floors are one thing, but the thought of adding more office space to the downtown area during the recession, when so much space is going empty (almost 20 percent of the downtown market), has been a



The Exchanges project is on site 5B; 5C to be determined

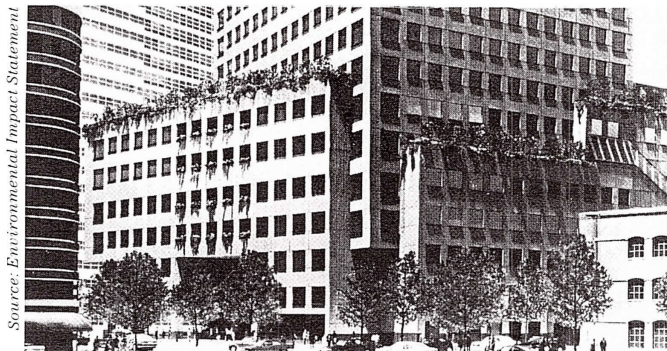
source of serious discussion. No matter how convenient the office space would be to the small percentage of exchanges-related businesses able to be accommodated in the building, most of the potential tenants seem only too aware that newly constructed offices will be more expensive than the existing space. So far no tenants have signed up.

To be sure, the \$450 million project will receive subsidies and tax breaks adding up to \$142 million. That might bring down rentals, but then again, leases on existing empty space (25 million square feet were added downtown between 1984 and 1989) are quite negotiable. And the tax breaks and subsidies only take more money from the impoverished city and its overburdened taxpayers.

Because it is a UDC project, the 1.2 million-square-foot building is allowed to override city zoning regulations. It should be pointed out that the square footage allowed as-of-right for the city-owned parcel in this urban renewal area is already 1,084,000 square feet. Thus the override doesn't involve massive abuse. Even though the UDC can ignore local zoning codes, it is still taking the project through the Uniform Land Use Review Procedure because of amendments it seeks to the WSURA plan. Ironically, one of the amendments is tantamount to "downzoning": on Site 5C, the UDC proposes amending the Urban Renewal Plan to reduce the usable square footage from the 900,000 square feet available to 300,000 square feet, and to impose a maximum height limit of 135 feet for either commercial or residential use. The amendment would also remove the requirement for a pedestrian easement through the site. In spite of downzoning, one should note that it is still a lot more development than open-space advocates had envisioned.

Alternatives

Obviously, the Exchanges tower would be met with a warmer response if it occupied another site. A better site does exist, many critics have pointed out.



View of street wall on Greenwich and Warren; first concept scheme

Only two blocks away, at West and Vesey streets, is a site that lies in Battery Park City proper. But because of covenants made with Olympia & York when Battery Park City was going up, not only has the land (called Site E or 25-26) been left undeveloped, but the development power is under the control of Olympia & York until the beginning of 1994. Reportedly, Olympia & York has an agreement with American Express which keeps new construction from marring American Express's view north. Meanwhile, agitation mounts about why a state agency does not have more say-so over its own land. David Emil, president of the Battery Park City Authority, said it is his understanding that the Exchanges project would be getting a twenty-year tax abatement and six-year ground-rent abatement. "While Battery Park City is interested in commercial development," Emil pointed out, "it can't give abatements like that. It would affect the [Authority's agreed-upon] flow of funds to low-income housing elsewhere." Also, he noted the 80,000-square-foot "footprint" of the Exchanges project would add quite a bit of bulk to this particular location in Battery Park City.

Borough President Ruth Messinger had initially supported the Exchanges project with the understanding that the UDC and EDC would try to address certain community concerns. After conducting hearings in October, she made that support much more conditional. In a report to the City Planning Commission, Messinger urged the UDC and EDC to look more carefully at Site E in Battery Park City, to examine the problem of covenants, and to determine what sort of price is at stake to reclaim the property. With regard to Site E, Messinger's report pointed out that so far no public agency has been able to "claim that so much as an approach had ever been made to the property owners for a release."

Where is Planning?

If the Exchanges building stays where it is, Messinger urged the project's sponsors to "reduce substantially the height of the envelope for which approval is being sought in ULURP." At the hearing on December 6 before the City Planning Commission, architect James Gauer, chairman of the Oculus Special Feature Zoning Committee for

the Upper East Side, who has his office in Tribeca, reiterated this concern. Michael Sorkin, the Henry Mellon Professor of Architecture at Yale University, who also has an office in Tribeca, raised the crucial question that must confront any architect involved in a large project, "Is this gap between use, density and scale, and design ability too large?"

It does seem so. Even if it were one of Roche's most inspired efforts — which, alas, it isn't — the density and scale at this particular location would still be a disaster. At this point, the context of Tribeca, aided and hindered by city planning decisions, is no longer a doddering manufacturing district, but a lively residential and commercial one. The Washington Street Urban Renewal Area has always been a mishmash of institutional, commercial, and residential uses reflected in both planning and architecture. And whatever planning has occurred seems to have been done without considering the improvements going on across Greenwich Street. The Exchanges project is only one more example of this inability to adapt to the surrounding context, as well as to changes in the social and economic climates.

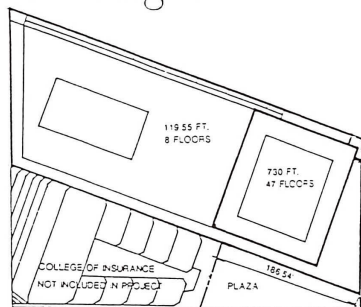
Recent Changes

Since that hearing, there has been a "compromise." The Exchanges sponsors responded to criticisms of the City Planning commissioners about the height and bulk by reducing the tower from 47 stories to 37, thus shortening the tower from a 730-foot height to 580 feet, and reducing floor-to-floor heights from 14 feet to 13.5 feet. Basically, the space now totals 965,410 square feet, which the Exchanges sponsors argued is within the as-of-right allowable bulk (although it could not be built as-of-right because of other less visible changes that need city approval). This reduction is something, but it's still not planning.

Monkey Wrench

In the middle of the discussion about the compromise for building 37 — not 47 — stories, the community grew suspicious that the UDC and the EDC had used the 47-story tower as a lightning rod so that City Planning would grab eagerly onto the first compromise scheme by the sponsors. Then another change in the scenario occurred — by surprise.

Exchanges



Exchanges project roof plan, first concept

The New York Mercantile Exchange, the largest one involved in the project, withdrew its participation. Obviously, its move has sent the architects back to the boards. As *Oculus* goes to press, the City Planning Commission has yet to vote on the matter. The UDC and the EDC may propose another reduction.

The community fears that City Planning will vote yes even though throughout the hearings its members have appeared to be very cognizant of the problems of the Exchanges building. Whatever the case, the community is under the impression that politics and economics guide development, not good old planning. "If the Exchanges gets approved after all the hearings," says Tribeca leader Nancy Page, "we might have to sue. But that is depressing. It means that you really need not bother with testifying all along. Just sue at the end. Nothing really happens during the ULURP process to change the planners' minds."

Political pressure is on. Economic pressure is on. The old story. Where is planning? And why does architecture end up badly served? And why does the architect end up in the role of Faust? Keep posted.

Looking after the City's Future from the Present

As part of the City Charter revisions adopted in 1991, the City Planning Commission is required to produce a Planning and Zoning Report every four years, the first of which is due by the end of 1992. Chair Richard Schaffer calls the report an "attempt to articulate planning policy based on a vision of the city." But whose vision will it be? The commission invited city officials, civic groups, and planning professionals to participate in a December 9 review session and to raise issues that they feel should be addressed in the report. The commission has also scheduled a symposium, "Planning and Zoning New York City: Yesterday, Today, and Tomorrow," to be held on January 30. While not a direct source for the report, the symposium will present the historical and theoretical background of zoning in New York (*Oculus*, December 1991, p. 5; January 1992, p. 5).



First concept scheme, view south on Greenwich

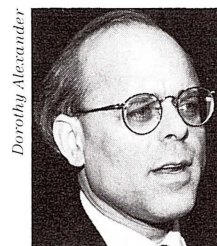
The December 9 session brought up three clear areas of concern: local problems, citywide issues, and procedural and political questions about the commission itself. All five borough presidents or their representatives discussed particular troubles in their areas. Most vociferous was Guy V. Molinari, who claimed that Staten Island "gets all the garbage, has the worst transportation, and the worst air, noise, and water pollution. The level of anger and frustration [of its inhabitants] is threatening Staten Island's place in New York." Other bones of contention for Staten Island, and for the other boroughs as well, included the prevalence of "transfer stations" (garbage dumps), the inadequacy of present zoning maps, and especially the inequalities in the city's "fair share" siting, claimed by all boroughs except Manhattan.

Other speakers addressed concerns relevant to the entire city: parks, low- and middle-income housing, and the environment. I. D. Robbins, author of the Nehemiah Homes Plan, discussed his strategy to create healthy neighborhoods through the construction of "critical masses" of single-family houses, and he lamented that his plan had not been adopted by the city.

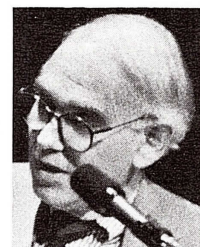
Katherine Wilde, of the New York City Housing Partnership, said that a successful regional approach to planning and housing would take into account all segments of the low- and middle-income market. Linda Davidoff, of the Parks Council, spoke of the need for "long-range planning for consolidated open space." Sigurd Grava, of the New York Chapter of the American Planning Association, discussed specific threats to the city: a failing infrastructure, underutilized land, hindrances to building, and New York's nationwide loss of prestige.

Finally, many of the speakers emphasized the need for a truly comprehensive, comprehensible planning process, and the failures of previous planning efforts in the city. All, however, were quick to point out that the present members of the commission have the potential to be an exceptional, active group.

Many of the issues discussed on December 9 were not new; they have



Richard Schaffer



James Polshek

Cervin Robinson

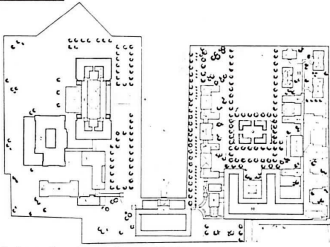
been plaguing New York City for years and are merely highlighted by the current recession. But certainly the hope still reigns that a thoughtful, unified, easily perceptible plan for the city—the best of all possible Planning and Zoning Reports—could address not only specific problems but also the past failures of planning in this city.—A.E.M.

New Players at Battery Park City

Battery Park City Authority recently contracted Venturi Scott Brown and Associates to work on urban design guidelines for Site 15, at the north end of Battery Park City, and Robert A. M. Stern Architects to work on Site 14 and some adjoining properties at the south end. Stern will be reviewing a site that is designated for the Holocaust Memorial and Museum of the Jewish Heritage, and for an apartment building. He will also be looking at the site zoned for a hotel across the street. The Holocaust Memorial, as one may recall, was designed by James Stewart Polshek and Partners. It was moved from Site 14 to Site 13 and then back again. Other architects were briefly interviewed for it, but now Polshek reports he is indeed moving ahead with the project. Meanwhile, no architects — or developers for that matter — have been signed up for the hotel and apartment building.

In answer to a question about what was wrong with Cooper Eckstut's original urban design guidelines, David Emil, president of Battery Park City, says that firm "drew up the master plan, which did not include specific design guidelines. The guidelines were developed for individual sites according to this general vision." Ironically, when Cooper Eckstut's Battery Park City master plan and guidelines won a P/A urban design citation in 1984, one juror feared that the "envelope controls" for the bulk, scale, and materials of buildings were "in some cases overly specific." Times change. In the process of selecting architects to fine-tune the guidelines, the Battery Park City Authority talked to Skidmore, Owings & Merrill, Machado Silvetti of Boston, Peterson Littenberg, and James Stewart Polshek, among other firms.

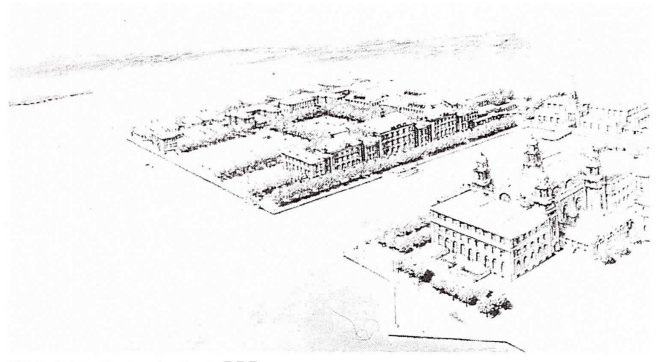
AROUND THE CHAPTER



Ellis Island, site plan, BBB



William Shopsin.
NYC/AIA speaker



Ellis Island, rendering, BBB

Re: Ellis Island — Pro and Con

On December 17, the National Park Service held a hearing on the current proposal to develop the southern end of Ellis Island. The plan, by architects Beyer Blinder Belle, includes an international conference center, restaurants, and other public facilities. It will involve renovation of existing buildings and new construction; demolition will be limited to "behind-the-scenes" structures not used by immigrants. The Park Service's plan does not include a pedestrian bridge from New Jersey; however, the New Jersey legislature has approved the bridge in response to public outcry. The Chapter's statement, written by Denis Glen Kuhn, AIA, Lenore M. Lucey, FAIA, and Jean Parker, AIA, was presented by William C. Shopsin, AIA, a member and former Chair of the NYC/AIA Historic Buildings Committee.

Given the government's decision approximately twenty years ago to allow private development as a means of restoring and maintaining the significant features of Ellis Island, the New York Chapter of the American Institute of Architects wishes to lend its strong support to the project for the following reasons:

- It is an appropriate use for the balance of the unrestored and unused portions of the island.
- It retains all of the historic buildings visible from the ferry slip, which are the background to the restored northern half of the island.
- It will restore and make available to the public the grand open lawn and the balance of the public greens with a plan that closely follows the historic layout of the island.
- Most importantly, it saves, restores, and reuses the remaining historic structures by integrating them into the new conference center.

The small scale and massing of the proposed new structures seem appropriate to this design challenge and fit within the height of the original buildings. As the centerpiece, however,

the main conference center should express a stronger design vision as plans advance through further development. In our opinion, the final design should be sympathetic, but it need not be timid just to fit within the island's context.

In regard to the bridge connection to New Jersey, we understand that it was not originally proposed as an integral and essential part of this project. We believe that a permanent bridge would destroy the sense of isolation critical to the visitor's interpretation of Ellis Island as an immigration gateway. We strongly recommend that a permanent bridge not be constructed, and that the temporary bridge be removed at the completion of construction of Phase II.

It is urgent that the National Park Service act decisively to insure this project moves forward before what remains is lost to the ravages of time.

Re: Rebuilding New York

On December 19, the New York Building Congress sponsored a rally at City Hall in an attempt to get this industry and the city moving again. The message sent to public officials was that all elements of the industry are suffering and need to be brought back to economic health. President-Elect David Castro-Blanco, FAIA, represented the Chapter and made the following remarks to more than 50,000 people who filled City Hall Park.

Architects, frequently considered the idealistic dreamers of the real estate and construction industries, are always expected to be able to envision the future. Well, the architects of this city do have a vision, a vision of New York as the design, business, and entertainment center of the world. We have a vision of a much greater New York.

We ask you, Mr. Mayor, to join us in this vision, embrace it, and make it a vision for all New Yorkers to share, believe in, and work towards. A greater New York can only happen with your vision and wholehearted support.

- With vision, we can create the next Battery Park Cities on the Riverside South site, at Hunters Point, and in Arverne.

- With vision, we can rebuild and revitalize the embattled Times Square area, as we did with the deteriorated South Street Seaport.

- With vision, we can reclaim the waterfront and recreate New York's historic place in the building of this great country through the completion of the restoration of Ellis Island.

- With rebuilding, we can invigorate our neglected housing stock, our needy historic landmarks, and our economy.

- With rebuilding, we can invigorate and save the many small businesses that make up the architecture, development, and construction communities in this city.

- With rebuilding, we can supply the basic housing and services seriously needed in so many neighborhoods.

- With rebuilding, we will become a greater New York.

The New York Chapter of the American Institute of Architects has long advocated a system of vision, values, and process for the city. We need a vision of how great this city can be, and we need dynamic leadership to attain that vision. We need to establish concrete values for people, places, and history; these values will direct the development of appropriate planning and zoning guidelines to channel the creation of the vision. And we need a rational, time-sensitive, and consistent process so that the design, planning, development, and construction of the vision are implemented quickly and efficiently.

We have a vision, Mr. Mayor, as do all those who are gathered here today, and we ask you to embrace that vision, make it your own, and move to rebuilding a greater New York City.

Shulman Joins Breakfast Conversations

by Lenore M. Lucey, FAIA

Queens Borough President **Claire Shulman** was the guest at the December **Presidents Advisory Committee** breakfast conversation. A fervent Queens booster, Shulman arrived

AROUND THE CHAPTER



"Paradigms for Architecture" at NYC/AIA

with the facts about several major developments on the boards. Among the many statistics she doled out with her usual wit were that Queens encompasses over 118 square miles, two million people, and the largest tract of land available for development in the United States.

There is great activity in Queens, although "no shovels in the ground" yet, and Shulman is positive about the following:

- **Queens West (formerly Hunters Point).** Currently awaiting formation of the development corporation that will move the project forward, Shulman sees this 70-acre site proceeding within the year.
- **Airport Light Rail Connector.** The Port Authority and Shulman are in disagreement over what route the light rail should take, but everyone agrees it must move forward. With funding from a new passenger tax, the only decision is whether it should use the Grand Central Parkway or Van Wyck Expressway to go from Kennedy to LaGuardia.
- **Arverne.** At 300 acres, the single largest urban renewal site in the U.S. will be developed for market-rate home ownership. Current plans call for the mammoth project to be broken into several RFPs for portions of the site. At this time it looks as if the city will provide some of the infrastructure; and \$90 million will be forthcoming from the Housing Partnership for 500 units of housing, located across from the site, on the other side of Beach Channel Drive.
- **Additional housing units for South Jamaica (1,000) and on the site of West Queens High School (4,000–5,000).**
- **West Queens High School.** The 2,500-seat facility will have a full-scale auditorium and a pool, among other amenities (see p. 4).
- **Queens Hospital.** This will be the site for a more than \$500 million investment.
- **The Intermodal Transportation Center.** Proposed by the Borough President's Office for the Long Island railroad yards in Queens Plaza, the center will provide links between the

airport light rail, LIRR, 63rd Street subway, and other existing lines.

• United States Tennis Association plans for a new stadium in Queens.

This project is the focus of serious discussion and negotiation. Shulman is concerned about the development of one of our largest public parks, which contributes significant sums of money to the city coffers, into a tennis center. The Presidents Advisory Committee is concerned that no local architecture firm is involved, and that the developer has yet to present any proposals for the actual look of the facility. This project will require New York State legislation and promises to be a hot topic in 1992.

Shulman also commented upon the serious dearth of hospital facilities in her borough. "Don't have a heart attack in Queens!" she admonished. "We cannot treat you." Discussions are now in progress for a 300- to 400-bed primary care facility to be located within the borough.

During her commentary Shulman remarked, "It isn't easy to be in government today." We noted that, but also that she does make it seem effortless and fun. This was an invigorating breakfast conversation in a singularly moribund construction year.

Client Values and Perceptions

by Madlen Simon, AIA

On Tuesday, November 19, the **NYC/AIA Professional Practice Committee** held an open forum, entitled **Paradigms for Architecture**, to discuss trends in architectural practice through an investigation of the client-architect relationship.

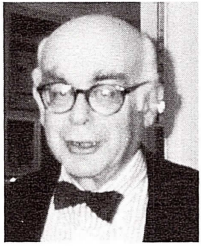
Peter Piven, FAIA, management consultant with the Coxé Group, identified three basic approaches to architectural practice: strong ideas, strong service, and strong delivery. Most architects offer strong service, and therefore the greatest competition lies in this segment of practice; pricing of services becomes an important factor once basic competence is established. Value is increasingly important in the marketplace.

"Marketing, which has dominated practice over the last fifteen years, is perhaps a misallocation of overhead costs...."

Sidney Delson, FAIA, former director of design for the NYS/Facilities Development Corporation, pointed out that the client views the building as a means to an end while the architect sees the building as an end in itself, and clients suspect that architects do not share their priorities. The architect must gear the design solution to the client's purpose. Furthermore, construction documents must be easy to bid and build, and construction problems must be avoided. The client expects the architect to keep him/her out of trouble and will appreciate the architect's help in addressing and solving problems.

Cynthia Murphy, director of facilities management for AIG Realty, considers the architect her business partner. Architects should be knowledgeable about tenant work, project cost management, code compliance, and operations and maintenance concerns of quality, durability, and new trends and materials.

Robert Gutman, Hon. AIA, of Princeton University School of Architecture, outlined industry trends: Periods of crisis or change cause transformations and can have revolutionary effects on practice. There is an increase in the number of one-person firms. Architects must widen their range of services and scope of knowledge on subjects such as maintenance, cost, renovation, and preservation. There is no single answer to questions of what clients expect or what architects offer. More fragmentation is occurring in the design process since projects are being delegated to several firms working in collaboration, and project leadership is often shifting from architect to construction manager as the client's representative. School applications are temporarily up, but enrollment will show a decline in the next year or two. Attrition from the practice will follow, making it difficult to find good employees. Marketing, which has dominated practice over the last fifteen years, is perhaps a misallocation of overhead costs, which should instead be devoted to reorganizing. In the long term, the effects of the economic downturn will be seen in more efficient and effective practice for firms able to survive and grow as we reach the next point in the economic cycle.



Robert Gutman



Sidney Delson



Anna Halpin

Dorothy Alexander



The Parks Council

Philip N. Winslow
Landscape Design Award

Call for Entries

The Philip N. Winslow Landscape Design Award is sponsored by The Parks Council to promote excellence in the design of publicly accessible open space within New York City. **Deadline** for entries: March 2, 1992. For information and entry form contact The Parks Council, 457 Madison Ave., NYC 10022, tel. 212-838-9410, ext. 233.

Additional suggestions were made to help architects find clients: Seek opportunities to sit on selection committees in order to understand the process from the other side. Ask clients exactly why you were chosen for a project. As for conflict resolution, keeping a client out of trouble can generate extra service fees. Do not walk away from conflicts. While you may be able to develop alternative solutions, do not compromise your principles.

The evening was moderated by Noushin Bryan, AIA, Sam Lee, AIA, and Madlen Simon, AIA.

Details. . .

by Lenore M. Lucey, FAIA

- More national AIA kudos for New Yorkers: in June, the **Municipal Art Society**, the National Endowment for the Arts' **Mayors Institute on City Design**, and **Milton Glaser** will receive Institute Honors at the convention in Boston.
- **Anna M. Halpin, FAIA**, has been named Chair of the AIA's **Honorary AIA Committee**. This group reviews submissions from around the country of nominees to be accorded the profession's highest recognition for non-architects.
- **Sidney Shelov, FAIA**, former dean of Pratt Institute School of Architecture, has embarked upon yet another career with that venerable institution. His new three-part mandate is to collect information for a history of the School of Architecture, to implement a series of professional development programs for the practitioner, and to assist students and recent graduates in finding jobs. If you can aid Sid in any of these areas, want to contribute, or have any suggestions, contact him at Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205.
- The **Central Park Conservancy** is looking for faculty for a new design education program for high school students. The salary will be fifteen dollars an hour. For more information consult the Chapter's Job File, or contact Cheryl Best at 360-2741.

• **SCORE**, the Service Corps of Retired Executives, has announced several new programs for the High School of Art & Design, including a collaboration with **T-O-P**, the Training Opportunity Program. T-O-P provides 50 percent of the salary of students employed for specific periods during the year. SCORE also sends businesspeople into the classroom to motivate students. If you are interested in participating, check the Chapter's Job File, or call Abe Greenberg at SCORE, 264-4507, or Paul Chinelli at T-O-P, 752-4340 ext. 33.

• The Chapter has reference copies of the NYC **Citywide Statement of Needs FY 1993 and 1994**, and **Gazetteer of City Property 1991**. The Statement of Needs provides information on facilities that the city expects to site, replace, or expand, and the Gazetteer provides the use and location of existing city-owned and -leased facilities. The Chapter also expects shortly to have companion maps from the Department of City Planning. Reference materials may be viewed Monday through Friday, from 9:00 a.m. to 4:00 p.m., at the Chapter offices.

• NYC/AIA members can avail themselves of a newly offered 20 percent discount on professional services from **DUGGAL Downtown**, "all things photographic." See the price lists at the Chapter or call DUGGAL Downtown at 941-7000. (This offer is valid only at the downtown location, 560 Broadway.)

• The AIA has entered into a new members advertising program, and you should have information shortly if you have not already received it. Special rates and the AIA logo will be provided for **National Yellow Pages** advertising. If you already advertise in the Yellow Pages, you know how valuable this listing can be. If your firm does not currently advertise, the ability to obtain discounted rates and be shown as a member firm with the AIA logo may be a special incentive. As an added selling point, only AIA members can avail themselves of this opportunity. The listing will distinguish your firm not only from nonmember firms, but also from unlicensed persons who might try to advertise architectural services. Contact Wendi Witmer at 408-559-8808.

Clients' Choice

by Jane Cohn

What makes clients notice your firm? The clients/jurors in the annual Society for Marketing Professional Services Awards Program can be an effective industry indicator. For the past three years, they have provided valuable "user feedback" on how and why buyers of architectural services respond to promotional materials. Among the lessons learned from the 1991 winners and jurors:

- Be sure your message is clear at first glance. If you can't make your case quickly, you won't make it at all. Good textual and visual organization is prized. Remember that most clients have "middle-aged eyes": the jury had no patience for small type.
- Don't overwhelm with irrelevant material. If clients are interested in an airport addition, don't show them museum or school work — it will turn them off.
- Educating clients is as important as seducing them. In addition to photography and graphics, you need solid information. Innovation for its own sake will not suffice; you must deliver substance as well. Clients are looking for useful and relevant information.
- Market-focused material will attract the client. Many architects focus on the services they provide rather than on the needs of the client. Frame your message in the context of the clients' problems and solutions — a "you-message" instead of an "I-message."

Jane Cohn was chair of the SMPS 1991 Awards Program and is a member of the NYC/AIA Marketing and Public Relations Committee.

THE CALENDAR FEBRUARY

Learn about Palladio and fire safety; look at the architecture of Alden Dow or Eric Moss; discuss women in power or urban design.

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 when it is printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

Allan Wexler: New Work. Ronald Feldman Fine Arts, 31 Mercer St. 226-3232. Closes February 8.

SIGGRAPH '91 Design. Schaffer Gallery, Pratt Institute, 200 Willoughby Ave., Brooklyn. 718-636-3411. Closes February 22.

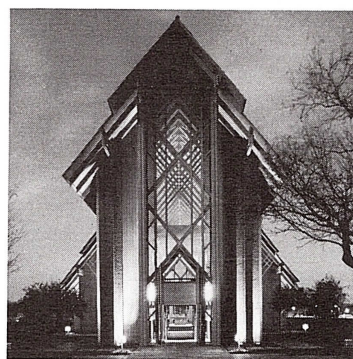
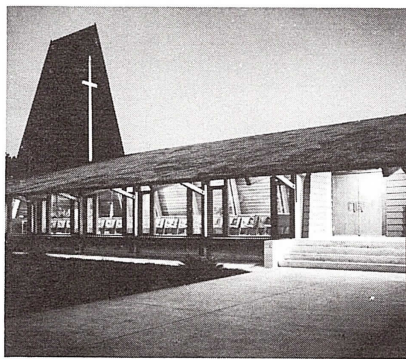
Paris in the Belle Epoque. Historical photographs from the archives of Roger-Viollet. New York School of Interior Design, 155 E. 56th St., 3rd floor. 753-5365. Closes February 27.

A Taliesin Legacy: The Independent Work of Frank Lloyd Wright's Apprentices. Pratt Institute Manhattan Gallery, 295 Lafayette St., 2nd floor. 718-636-3517. Closes February 29.

French Architectural and Ornament Drawings of the Eighteenth Century. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes March 15.

Lighting from the Sixties and Seventies. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes March 29.

American Rococo, 1750-1775: Elegance in Ornament. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes May 17.



Taliesin Legacy, churches by Alden Dow (left), Euine Fay Jones (right), closes Feb. 29

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

Biomorphicism and Organic Abstraction in Twentieth-Century Decorative Arts. The Brooklyn Museum, 200 Eastern Parkway. 718-638-5000. Closes December 13.

SUNDAY 2

SEMINAR
Works of Andrea Palladio. Given by Peter Federman. 9:30 am. Pratt School of Professional Studies, 295 Lafayette St. 925-8481. \$170. Seminar continues February 9.

MONDAY 3

NYC/AIA MEETINGS
Marketing and Public Relations Committee. 5:30 pm. Cooper & Lybrand. 838-9670.

Art and Architecture Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 4

NYC/AIA PANEL DISCUSSION
ADA Plus: Designing Interiors for the Physically Impaired. Sponsored by the NYC/AIA Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members).

AIA MEETING
Leadership Alliance Program. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

WEDNESDAY 5

NYC/AIA MEETINGS
Design Awards Program Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

Public Architects Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

EVENT
Market Wednesday—Accent on Product. International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

SEMINAR

Water Penetration is Preventable. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

THURSDAY 6

NYC/AIA EXHIBITION
Destruction of Art and Architecture in Croatia: An Exhibition of Recent Photographs. Sponsored by the NYC/AIA Art & Architecture Committee. The Urban Center, 457 Madison Ave. Information 505-2212. Closes February 28.

LECTURE

Shape of the City: Maya Lin. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15.

PANEL DISCUSSION

Computers in Design. 3:00 pm. Schaffer Gallery, Pratt Institute, 200 Willoughby Ave., Brooklyn. 718-636-3411.

VIDEO CONFERENCE

Opening All Doors: Understanding the ADA. Sponsored by the AIA. 1:00 pm. PBS. Continues March 18 and April 21.

FRIDAY 7

NYC/AIA LECTURE AND RECEPTION
Building Basics. With Frances Halsband. Sponsored by Learning by Design: New York and by the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. Reservations 860-6868. Will continue February 8, 28, 29 and March 13, 14.

SATURDAY 8

NYC/AIA WORKSHOP
Using Architecture in the Classroom: Buildings, Maps, and Neighborhoods, part 1. Sponsored by Learning by Design: New York and by the Cooper-Hewitt Museum. 9:00 am. Cooper-Hewitt Museum, 2 E. 91st St. Reservations 860-6868. Materials fee.

MONDAY 10

NYC/AIA MEETING
Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

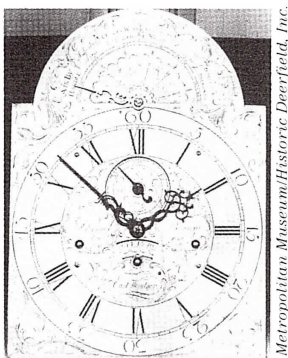
TUESDAY 11

NYC/AIA PROGRAM
How Fire Safety Influences Design. With Rolf Jensen, the NFPA, and the NYC Fire Department. Sponsored by the NYC/AIA Building Codes Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$15 (\$5 NYC/AIA members).

NYC/AIA MEETING
Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

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Metropolitan Museum/Historic Deerfield, Inc.

American Rococo, closes May 17



Destruction in Croatia, closes Feb. 28

WEDNESDAY 12**NYC/AIA MEETING**

Intern/Associates Committee. 6:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

PROGRAMS

Copyrights & the Design Professional. With Carol J. Paterson, LePatner, Block, Pawa & Rivelis. Sponsored by the Society of Architectural Administrators. 6:00 pm. Perkins & Will, 1 Park Ave., 19th floor. Information, Lauretta O'Connor, 929-0164. \$15 fee non-SAA members (\$10 AIA members).

Design and Construction Failures. Given by Dov Kaminetzky. Sponsored by the Metro New York Chapter of the Construction Specifications Institute. 6:00 pm. Williams Club, 24 E. 39th St. Contact Phil Ostrow, Chem Star, 516-242-1442.

THURSDAY 13**LECTURE**

Shape of the City: Eric Owen Moss. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15.

TUESDAY 18**NYC/AIA PANEL DISCUSSION**

NYC: Can Women Make a Difference? With Deputy Mayor Barbara J. Fife, Manhattan Borough President Ruth Messinger, NYC Landmarks Preservation Commission Chair Laurie Beckelman, NYC Housing Authority Chair Laura D. Blackburne, and Port Authority of NY/NJ Chief Economist Rosemary Scanlon. Moderated by City Club of New York Chair Sally Goodgold. Sponsored by the NYC/AIA Women in Architecture Leadership Network. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members).

NYC/AIA MEETING

Professional Practice Committee: Design, Quality Management, and Marketing. With Sidney Delson, FAIA. 12 noon. Brown-bag lunch. The Urban Center, 457 Madison Ave. 838-9670.

LECTURE

The Future of Construction in New York. Given by Louis Coletti. Sponsored by PWC/CMAA. 5:30 pm. Call 687-0610 for location.

THURSDAY 20**NYC/AIA MEETING**

Building Codes Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

FRIDAY 21**EVENT**

ASID Student Career Day. International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

SUNDAY 23**TOUR**

Manhattan's New Mosque. The Islamic Cultural Center. Given by Patricia Seibert, landscape designer. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

TUESDAY 25**NYC/AIA PROGRAM**

Medical Facilities for the Military, Part III. With Lloyd Siegel, FAIA, director, Office of Architecture & Engineering, Department of Veterans Affairs. Sponsored by the NYC/AIA Health Facilities Committee. 5:30 pm. The Urban Center, 457 Madison Ave. 838-9670. \$20, \$15 in advance (NYC/AIA members \$15, \$10 in advance).

NYC/AIA MEETING

Public Sector Contracts Committee. 12:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

WEDNESDAY 26**NYC/AIA MEETING**

Corporate Architects Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

THURSDAY 27**CONFERENCE**

Empire State Report's 1992 Governor's Housing Conference — Affordable Housing: Reaching Common Goals. 8:00 am. Ramada Hotel, 7th Ave. and 33rd St. 518-455-8892. \$160 public sector; \$175 private sector.

LECTURE

Shape of the City: Henry N. Cobb. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15.

FRIDAY 28**NYC/AIA LECTURE AND RECEPTION**

Architecture of the Neighborhood. With John Muir. Sponsored by Learning by Design: New York and by the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. Reservations 860-6868.

TOUR

Secret Design Showrooms. Given by Myrna Shanky. Sponsored by the 92nd St. Y. 10:00 am. 996-1100. \$15.

SATURDAY 29**NYC/AIA WORKSHOP**

Using Architecture in the Classroom: Buildings, Maps, and Neighborhoods, part 2. Sponsored by Learning by Design: New York and by the Cooper-Hewitt Museum. 9:00 am. Cooper-Hewitt Museum, 2 E. 91st St. Reservations 860-6868. Materials fee.

Columbia GSAPP Lectures

Wood Auditorium, Avery Hall, 6:30 pm

Mark Wigley, Feb. 21

Wes Jones, Feb. 26

MARCH**TUESDAY 3****NYC/AIA SYMPOSIUM**

Re-searches in Architecture — The City: Context/Critique/Construction, The Evolution in Attitudes Toward Urban Design since 1960. With theorists and practitioners, including Mary McLeod. Sponsored by the NYC/AIA Architecture Dialogue Committee. 6:30 pm. The Urban Center, 457 Madison Ave. Contact Thomas Bittner, 718-638-2728. \$10 (\$5 NYC/AIA members and students).

SATURDAY 7**FORUM**

Rethinking Designs of the 60s. Sponsored by Architects, Designers, Planners for Social Responsibility, the Parsons School of Design, and *Perspecta: The Yale Architecture Journal*. 9:00 am. New School for Social Research, 65 Fifth Ave. Contact Clay Miller, 627-5232.

DEADLINES**FEBRUARY 1**

Deadline for applications for the Vincent Scully, Jr., Research Grant, administered by the Architectural History Foundation, to stimulate book publication on an American architect or a group deserving scholarly investigation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, 212-557-8441 for submission information.

FEBRUARY 8

Competition deadline for the Architectural League of New York's eleventh annual Young Architects Competition, "On Hold." Projects of all types, theoretical or real, built or unbuilt, may be submitted. Participants must be ten years or less out of school; students are not eligible. Contact the League at 457 Madison Ave., New York, N.Y. 10022, 212-753-1722.

FEBRUARY 10

Entry deadline for the 1992 Concrete Masonry Design Awards of Excellence, cosponsored by the AIA and the National Concrete Masonry Association. Submissions are due March 9. Contact AIA/NCMA Concrete Masonry Design Awards of Excellence, AIA, 1735 New York Ave., NW, Washington, D.C. 20006.

FEBRUARY 20

Deadline for ordering entry kits in the Industrial Designers Society of America Industrial Design Excellence Awards. Submission deadline is February 24. Contact IDSA, 1142 Walker Road, Suite E, Great Falls, Va. 22066-1836, 703-759-0100.

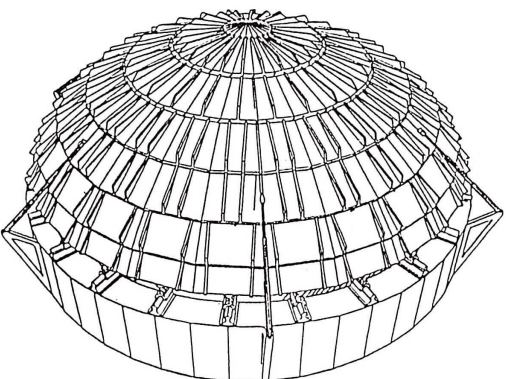
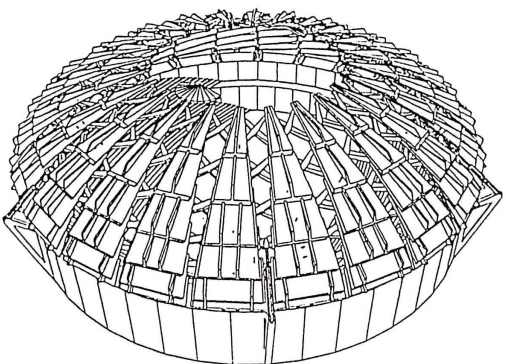
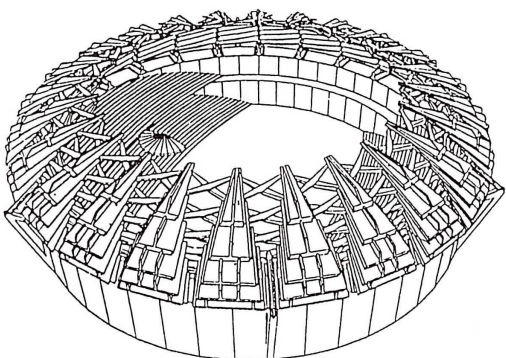
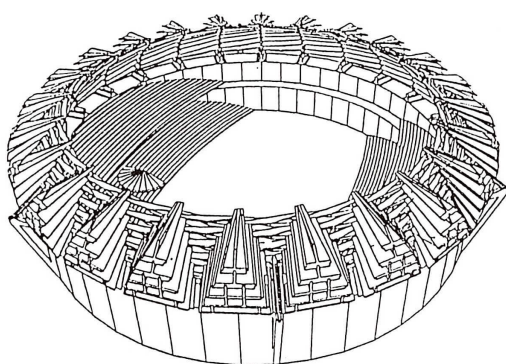
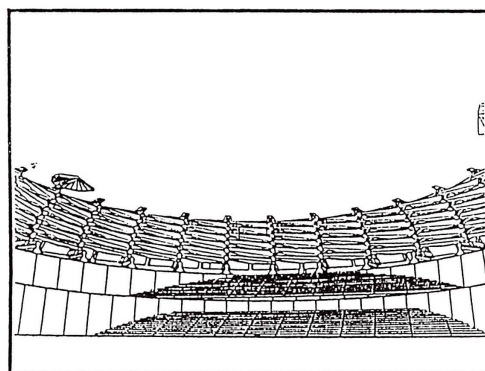
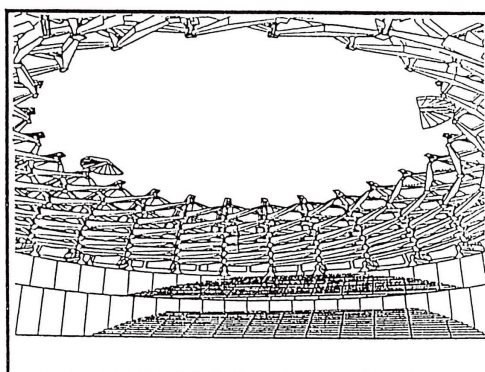
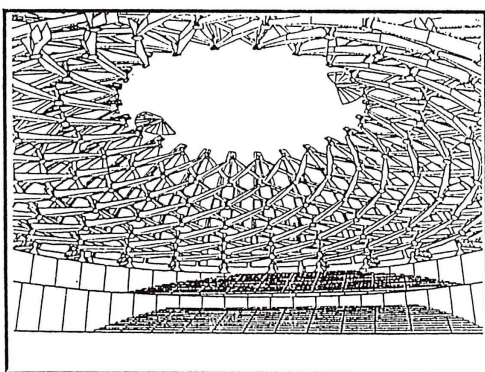
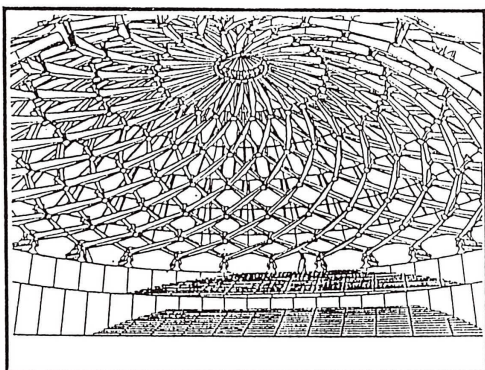
FEBRUARY 28

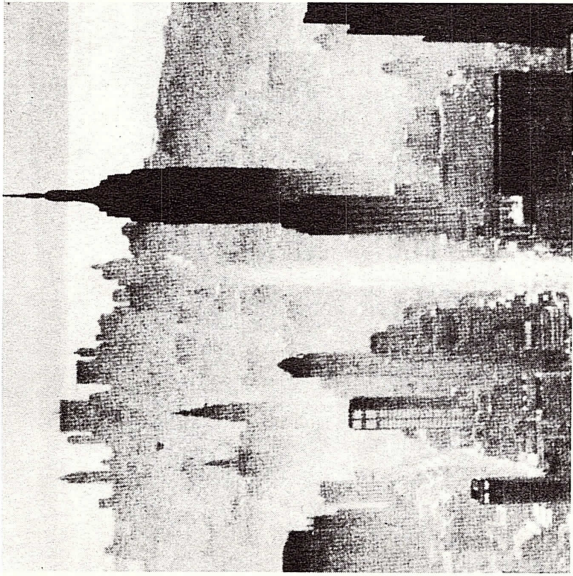
Final deadline for entries in the Paris Prize Architectural Design Competition — 1992 Lloyd Warren Fellowship, 79th Paris Prize: Transformation and Change. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 924-7000.

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American Institute of Architects
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TUESDAY 18 FEBRUARY

NYC: CAN WOMEN MAKE A DIFFERENCE?

- **Barbara J. Fife**, Deputy Mayor
- **Ruth Messinger**, Manhattan Borough President
- **Laurie Beckelman**, Chair, NYC Landmarks Preservation Commission
- **Laura D. Blackburne**, Chair, NYC Housing Authority
- **Rosemary Scanlon**, Chief Economist, Port Authority of NY/NJ
- **Sally Goodgold**, Chair, City Club of New York, Moderator.

The participants will discuss their views of the quality of life today in New York City; the increasing number of women in private and civic leadership positions; and how women are, can, and will make a difference.

Sponsored by the **NYC/AIA Women in Architecture Leadership Network** (WALN).
6:00 pm. Urban Center Galleries, 457 Madison.
Fee: \$10, NYC/AIA Members \$5. Call 838-9670 for information.

TUESDAY 25 FEBRUARY

MEDICAL FACILITIES FOR THE MILITARY, PART III

Final program in a series on their planning and design sponsored by the NYC/AIA **Health Facilities Committee**.

- **Lloyd Siegel**, FAIA, Director, Office of Architecture & Engineering, Department of Veterans Affairs.

Fee: \$20 at the door, \$15 in advance; NYC/AIA Members, \$15 at the door, \$10 in advance.
5:30 pm. Urban Center Galleries, 457 Madison.
Call 838-9670 for information.

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