

# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 7, March 1992



## Apartment Hopping

**Alan Balfour on the Undistinguished Surface**

*MoMA's Moves*

**Cover:** Lobby, Park Avenue Court, 120 East 87th Street, Skidmore, Owings & Merrill. Photo: Dorothy Alexander.

**Rear cover:** Doric Cotillion, sponsored by the NYC/AIA Women's Auxiliary, Metropolitan Club, 1962. Photo: Providence Journal Bulletin.

## NYC/AIA 125TH BIRTHDAY!

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Rates are reasonable and readership is extensive. Contact Diane Wright at the Chapter for more information.

## AROUND THE CHAPTER

### NYC/AIA to Dinkins: Build More!

## No Jobs in New York

*In January the Chapter wrote the following letter to Mayor Dinkins protesting proposed cuts to the capital construction budget. By the time you read this, we will have joined with numerous other organizations to mount a campaign with the City Council to restore much-needed capital programs. Watch the mail for your Legislative Alert!*

Mr. Mayor:

It was a pleasure to see you at the ground breaking for the new United States Courthouse at Foley Square on Monday. The city's support for this project and its companion office building was both significant and appreciated.

It came as quite a shock to the architecture community, then, to find that proposals under consideration to balance the budget fell unfairly upon the city's ailing buildings and infrastructure. The proposed cuts in capital construction are serious and warrant further investigation. The devastation that these cuts will bring to the already fragile architecture community and construction economy go far beyond the fact that they will put even more architects, engineers, contractors, and laborers out of work.

Each construction-industry job eliminated by the proposed cuts will mean that at least two additional New Yorkers will lose their jobs. Each repair, restoration, or modernization project eliminated will mean double or triple the cost in future years to salvage the additional deterioration. Each new capital project forsaken will mean the lost opportunity to create construction

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as well as permanent jobs that will fuel the city's economy.

We understand that the city's pie is only so big and that each piece enlarged for one means a smaller piece for another. However, we must ask you to consider very carefully that it is building that provides the increases in purchasing power and tax revenue which will enable the city to regain its economic health.

Please, for the sake of the city's architectural history, public infrastructure, and its citizens' right to a habitable environment, we ask you to reconsider and change the proposed capital budget cuts.

—Lenore M. Lucey, FAIA

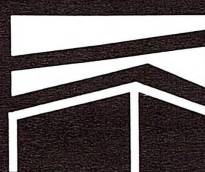
## ADA Follow-up

• A six-page bibliography of ADA resources was prepared by NYC/AIA Building Codes Committee Chair Robert Marino, AIA, and distributed to those attending the January NYC/AIA ADA program.

If you did not attend the program and would like to obtain the source list and bibliography, it can be purchased from the Chapter for \$5.00, including sales tax and postage.

• As a special service, *New York Construction News* has in the past, and will continue to, run excerpts in its weekly editions from the presentations made in January. If you missed the program or did not take comprehensive notes, check your copy of *NYCN*. Call 472-6390 for subscription information or to purchase back copies.

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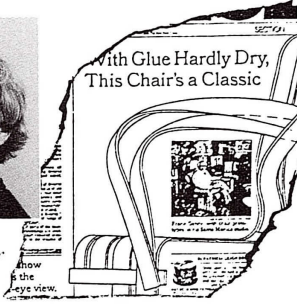
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# Comment

Michael Blackwood Prod.

Frank Gehry  
and new chair

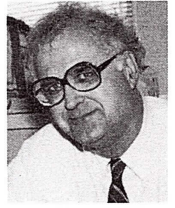
Jay Ahrends, courtesy the Knoll Group

## Peeking over the edge of the millennium

Chris Cullis



Tibor Kalman



John Hejduk

## MoMA's Power Play

The Museum of Modern Art's Architecture and Design Department has been trying to do its best lately to show it can be a museum and be modern. Terence Riley, the 37-year-old architecture and design curator hired by department director Stuart Wrede last fall, has just installed a small but by now well-publicized show of four prototype chairs designed by Frank Gehry for Knoll. The chairs are terrific. They are inventive, light-weight, maple-laminate chairs whose structures are manipulated to superb technical and ornamental effect.

These "basket-weave" items are to be sold at prices under \$2,000. One chair, called *Power Play*, is unintentionally an apt allusion to the show's origins.

Normally furniture produced by a manufacturer would have its debut in the showroom, say, during a furniture fair. Its first venue would not be The Museum of Modern Art. Even though the prototype Gehry chairs are not officially part of MoMA's collection, a design or architecture exhibition within those halls has always conferred a special status. A lot of chair manufacturers would like to show at MoMA before Westweek.

It should be noted, however, that Marshall Cogan, a MoMA trustee and a member of the Committee on Architecture and Design, has had particular ties to Knoll. Cogan owned Knoll before selling it to Westinghouse several years ago. His son, Andrew, stayed on at Knoll and has seen the Gehry line through. Barbara Jakobson, another MoMA trustee and member of the Committee on Architecture and Design, was a consultant to Knoll when Cogan owned it, helping his company line up architect-designers such as Frank Gehry. They all look good with the publicity the chairs have been getting at the Modern.

However, publicity was won by MoMA's hubris in another move as well. The first major show of the chairs, which focuses on the design process, is to open April 30 at the American Craft Museum, just down the street from MoMA. (This event is scheduled to occur *after* the chairs

have been introduced commercially by Knoll at Westweek on March 18.) The show at the Craft Museum was organized by the new Montreal Museum of Decorative Arts, which had asked Gehry to design its new museum building. According to sources, Gehry and the Montreal museum thought it would be a good idea to exhibit the chairs. But because New York can attract crowds and publicity, the Montreal museum asked consultant David Hanks to line up a launching place here. Terence Riley was not unaware of Hanks's mission, but he says he did not know until very recently that Hanks had made plans for introducing the chairs at the Craft Museum. Meanwhile, however, Riley saw the chairs in Gehry's L.A. studio last October. Then came the idea to install the small show of Gehry's prototypes during the final weeks of January.

Such an overlapping of the small show at the "big" museum and the larger show at the smaller craft museum can be easily attributed to lack of communication. Nevertheless, the combination of Knoll interests and the jump-start quickie exhibit looks a little too anxious and arrogant. The Modern used to be classier. You can chalk it up to the naiveté of a new curator and the naiveté of the architect. But someone around there is not naive at all. . . . —S.S.

## "A Little Yes, a Big No"

by Edward Eigen

"The Edge of the Millennium" was like the rim of the "Grand Canyon," at least as it figures in Lawrence Kasdan's film about how to feel good about being bad. The three-day design symposium at the Cooper Union (sponsored by the Cooper-Hewitt with financial support from the Barra Foundation) provoked that same black magic of adolescent groping and cynicism about the usefulness of "authentic" skepticism.

The conference got off to a boom with Tibor Kalman of M & Co. and Karrie Jacobs of *Metropolis* giving a multimedia presentation replete with Jenny Holzer zappers entitled *The End* (of design, if you were wondering). It whimpered along apocalyptically as political scientist Michael Barkun described a millennial culture in which one was

likely to hear Disney's Michael Eisner call up a WABC radio talk-show host to ask the guest, Arizona architect/survivalist Paolo Soleri, where he could get a Buckminster Fuller-inspired escape dome assembled with G.M. spare parts. According to strict High-Voltage Theory Conference Union rules, men outnumbered women ten to one, and nonwhites needed not apply. This seemed to be the cue for graphic artist Erik Spiekermann, a participant, to applaud the French for realizing that, indeed, the future will look like Jane Fonda in the film *Barbarella*.

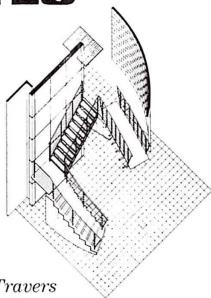
"The Spiritual Essence of Authentic Cities" panel provided a post-Robert Bly return from the forest, with John Hejduk as the shaman guide. Philosophers Peg Elizabeth Birmingham and David Krell and London AA chairman Alan Balfour fleshed out the prayer circle for a singularly Hejduk description of the Bronx of his childhood, dwelling on the mystery of "placenames" and ending in an irrepressibly poetic plea to leave him be to enjoy the refuge of Cooper Union.

While product and graphic design has until now painfully lacked a critical discourse in this country, many presentations fell into the category of "better left unsolved." Italian architectural thinker Andrea Branzi proposed the possibility of a *dulce stilo nuovo*, to add to the stew of post, late, second, and unfinished modernisms. Branzi was firmly rebuked by architect Michael McDonough in an Honest Abe "this land is my land, this land ain't your land" defense of America's selective cultural xenophobia. In an upbeat conclusion, the ubiquitous Michael Sorkin, emerging Jackie Mason of high-tech theory, mused upon the recently deceased, famed, 1,200-pound sedentary fatman Walter Hudson and automatic teller machines as the millennial models: total immobility accompanied by rapid transit between the material and electronic worlds on a greenback. Sorkin, who can boast of at least three visiting professor posts, might be the true millennial-man candidate.

*Edward Eigen is Joan Ockman's collaborator on the book Anthology of Architectural Documents 1943–1968, to be copublished by Columbia Books of Architecture and Rizzoli.*



## NEWS NOTES



Porter and Travers  
reception, A+F



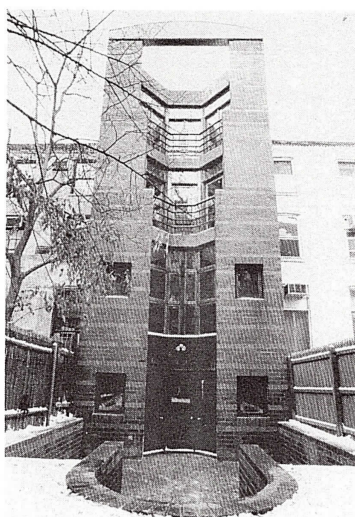
Robin Guenther



John Petrarca

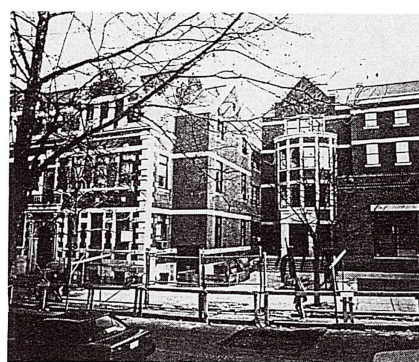
### Around Midtown

While more architects are looking to interior design as a way to build their work bases, **Architecture + Furniture** has featured it in its practice all along. **Robin Guenther**, previously with Norman Rosenfeld, recently joined **John Petrarca**, who has been the firm's sole practitioner for the last nine years. On the boards are houses in Florida and New Jersey, a corporate interior, and the 35,000-square-foot **Faculty Practice Space for Surgery and Orthopedic Surgery** in the Babies Hospital at Columbia Presbyterian Medical Center. Petrarca says the space is "very modern," with materials not usually associated with medical projects: wood veneers, concrete block, and aluminum panels. The same materials, plus slate, were used in the 25,000-square-foot law offices for **Porter and Travers** on West 45th Street, a "soup-to-nuts job" completed last year. . . . Two New York townhouses are among projects recently completed by **Pagnamenta Torriani Architects**. Principals Anna Torriani and Lorenzo Pagnamenta are both painters and architects; they explore forms and light through paintings, which then inform their architecture. On 18th Street, the firm renovated two floors of a townhouse into a **duplex apartment**, including a psychiatrist's office. By day, the office is secluded by sliding doors and walls; by night, it is part of the living room. On 30th Street, the firm gutted an old **townhouse**—part of the street facade is all that is left of the original—to make one duplex and two single-floor apartments. On the back facade, a "reverse bay window"—one that curves into the house rather than out from it, increasing in width from the first floor to the fourth—allows the outside to penetrate the interior. . . . **Wank Adams Slavin Associates** just completed a **sports therapy center** for Mount Sinai Hospital on the second floor of an office building at Madison Avenue and 57th Street. The 7,500-square-foot space has a main gym, hydrotherapy and occupational therapy spaces, eight treatment rooms, and staff and visitor facilities. Project designer **Jim Hadley** says the architecture, resembling that of a high-tech gym, is part of a "therapeutic 'wellness' message." The main gym has a large curved wall and standard exercise mat; treatment rooms are more typical,



Townhouse, 30th St., Pagnamenta Torriani

with carpeting and treatment tables. Other materials include mahogany wood trim, speckled paint, and a vaulted ceiling at the entry. . . . The firm of **David Kenneth Specter & Associates** has recently highlighted one grand entrance of the **92nd Street Y** and is working on another at **875 Third Avenue**, between 52nd and 53rd streets. Work for the 92nd Street Y, along Lexington Avenue, includes a series of nine display cases and a marquee over a main building entrance; all are constructed of aluminum. The marquee's form is meant to refer to a series of projecting limestone bays above, and, according to Specter, "to make that part of the building look like a performing arts center." Future plans include rehabilitation of an abandoned concert-hall entrance on 92nd Street and a reconfiguration of the lobby. At 875 Third Avenue, originally designed by SOM/Chicago, the long-delayed purchase—and subsequent razing—of four tenements allowed for the creation of a new plaza at the corner of 53rd Street. Specter opted to create an entrance and new public space, including the expansion of a below-grade food court, a projecting bay that will probably house a restaurant, and a new subway entrance. Materials include red and black curtain-wall panels from the original SOM vocabulary, terrazzo paving, polished stainless steel, and extensive glazing. . . . And on the architecture-big business connection, **Robert A. M. Stern** has recently been appointed a corporate director of the **Walt Disney Company**. Stern has six projects either completed or in construction for the company, and he is working on two or three more. He said that he can continue to get Disney commissions, although his board position "might even make it harder." The board, which meets ten times a year, is not involved in day-to-day operations but in overall questions of company policy. The directors are paid \$25,000 per year: as a mere .22 percent of Chairman Michael Eisner's total 1991 compensation of \$11.2 million, Disney's legendary "thriftiness" clearly doesn't apply just to movie directors. —**A.E.M.**



Berkeley Carroll School, Bklyn., Fox & Fowle

### Further Afield

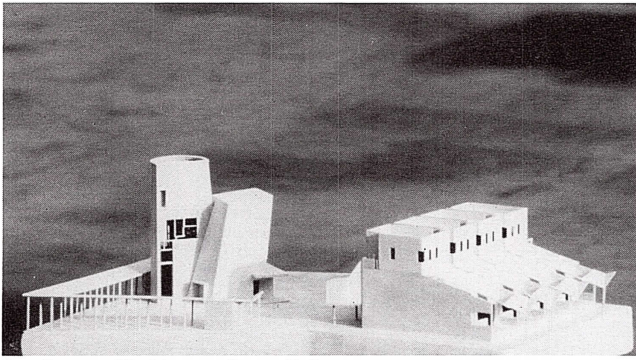
**Fox & Fowle** is continuing its work, started in 1989, on the **Berkeley Carroll School** in Park Slope. Just completed is a 16,000-square-foot addition that links the school's existing neo-Jacobean main building to a one-story structure built in the 1950s and to the gym. The addition, of brick and cast concrete, harmonizes with the limestone of the main building and is set back to form a courtyard at the new entry to the school. Inside are administrative offices, common areas, classrooms, and two skylighted art studios. Still to come is work on the library and gym. . . . In January, **Alexia Lalli**, a senior vice president at IDCNY, was named general manager of **IDCNY**. She will be focusing on tenant relations and lease negotiations, plus marketing. Currently 650,000 square feet of the Center's total one million are occupied by design tenants, and in response to rumors of IDCNY's impending demise, Lalli says, "It's a tough time. The economy's tough, but we're here. We're alive and well." . . . In October, **The Eggers Group** finished over four years of work on the **Sonny Werblin Recreation Center** for the Busch Campus of Rutgers University in Piscataway, New Jersey. The 111,000-square-foot, \$18.5 million Center includes an Olympic-size swimming pool, a recreational pool, courts for racquetball, squash, and basketball, a gym, and a multipurpose room. Principal-in-charge **David Finci** says, "The concept was based on interior, semicircular ramps," which make the sprawling building entirely accessible to the handicapped. The major material is eight-by-eight-inch bricks, with some curtain walls, glass-block walls, and Kalwall skylights. —**A.E.M.**

### TECHNICAL WRITERS WANTED

ARCHITECTURE, the national magazine of the American Institute of Architects, is seeking free-lance writers to undertake assignments for its technology and practice section. Applicants must be trained in architecture and have writing/journalism experience.

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Port Ludlow, Washington, Steven Holl



Newsbar, Turett Collaborative



Alan Balfour

Courtesy Rice University

## Holl at Home

Steven Holl is returning to his old homestate to design a meetinghouse, four attached houses, and a town square for Port Ludlow, Washington. Located on Puget Sound, Port Ludlow was a sawmill center until 1935, when operations were shut down. In the 1960s a golf course and some housing were built. Now Pope Resources, which owns 1,200 acres, and managing partner Paul Schell, have hired Steven Holl Architects as well as two Seattle firms to undertake various phases of a proposed resort.

The theme is a low-key vernacular in the architecture and the look. While Holl's contribution has all the elements of a colonial American village, the architecture and planning is pure Holl in its late-twentieth-century geometries and metaphoric substructure. The "town square" is a parallelogram with acute angles, and the wood houses are straightforward and crisply delineated.

The meetinghouse is composed of two sculptural shapes, one a curved, towerlike form, the other a rectilinear one. Holl sees the two forms as relating to the "transformation of timber from the cylindrical trunks of the big Douglas firs to their final milled form, rectangular in section." The round tower, housing the sanctuary, is intended to evoke the time when only trees occupied the site; the squared-off tower, in which community functions take place, refers to man's more profane deformations of nature. The structure, clad in lead-coated copper that weathers to a gray color outside, has scratch-coated stucco walls within.

Meanwhile, GGLO of Seattle, the firm in charge of the master plan, is designing a 36-room inn, and Carson Ferrin Architects, also of Seattle, is designing single houses and low-rise housing. If all goes well with the environmental review process, Holl will have his portion in the ground by summer.

## Newsbar on West 19th

Wayne Turett of Turett Collaborative Architects has designed the Newsbar, at 2 West 19th Street, in the same linear, monochromatic style he opted for in the

City Bakery on East 17th (*Oculus*, June 1991, p. 3). The Newsbar, which opened at the beginning of the year, uses galvanized metal, clear metal, concrete, and translucent fiberglass panels to create a gray-and-white backdrop for the array of art, design, and architecture magazines and newspapers that it carries. This time Turett, who had the concept for a place that sold caffè latte and muffins plus reading matter, became the owner of the establishment as well as the architect.

Turett was born in Manhattan, then studied architecture at the University of Illinois, Champaign-Urbana, and at Pratt, before starting his practice in New York. The idea, as Turett points out, is not stolen from Europe. "Actually it is not such a far cry from the corner luncheonette with the rack of comic books that used to be here when I grew up."

## Interview: Alan Balfour

*On April 7 Alan Balfour, recently named head of London's Architectural Association, will be one of the participants in a NYC/AIA symposium sponsored by the Architectural Dialogue Committee. The symposium, entitled "Researches in Architecture — The City: Context/Critique/Construction, The Evolution in Attitudes toward Urban Design since 1960," prompted Oculus to ask Balfour (who participated in the Cooper-Hewitt symposium "The Edge of the Millennium") about his views on the American scene. Balfour, author of Berlin: The Politics of Order (Rizzoli, 1990), has been both the director of graduate and undergraduate studies at Georgia Institute of Technology in Atlanta and the dean of the School of Architecture at Rice University in Houston. In 1991 he was a juror in the NYC/AIA Design Awards program.*

**Oculus:** What do you mean by the "weakening of the idea of architecture"?

**Alan Balfour:** Having lived in Atlanta for eleven years and Houston for three, I have been aware not so much of a transformation of architecture as a weakening of the idea of architecture. By this I mean the definition of architecture has shifted. Grand symbolic buildings are no longer needed. America is unique in having a totally

undistinguished surface with all sorts of interesting things going on.

**Oculus:** What is so interesting about the "undistinguished surface"?

**AB:** The planning grid of American cities gave them order. Anything was possible within the limits. The grid, nonhierarchical and uniform, allows cities such as Houston to be neutral fields of enterprise. Houston has an order that encourages the infinite play of free will. It is not a city marked by monuments. You can't find City Hall. It is hard to find the Galleria.

On the other hand, if you drive six hours to Monterrey, Mexico, you find the architecture and urban design have a loudness. That loudness seems inversely proportional to the strength of the government. Monterrey has a zocalo one mile long with five plazas, which is probably the largest in the Western world. And yet all around the edges of the zocalo are wild gangs of homeless children. The slums are appalling. The contrast between Houston and Monterrey is the contrast between the reality of deception (Monterrey) and the reality of promise (Houston). I love Houston.

**Oculus:** What about the boring sprawl that occurs with growth?

**AB:** Cities like L.A. and Houston have failed fully to live up to their promise. These fields of infinite speculation show that by their very nature they will be mediocre.

**Oculus:** Don't we need symbolic architecture for the public realm?

**AB:** In America we don't need symbolism in the public realm, for there is no public realm we respect. Instead, what is symbolic to us is some building or other marker we see along a jogging path, or the local Boy Scout meetinghouse — these elements that serve to trigger small memories. Furthermore, the most satisfying thing in America is the home, which provides the center of stability.

**Oculus:** What about museums, such as the Kimbell Art Museum in Fort Worth? Isn't this an appropriate monument?

**AB:** The Kimbell is an acquired taste. While it is symbolic, it doesn't talk to the large audience. It landed from somewhere else — although I am pleased it is there. Historically, America has rightfully trusted the order achieved



## NEWS NOTES

***"In America we don't need symbolism in the public realm, for there is no public realm we respect."*** —Alan Balfour

through architecture. But the ubiquitous order provided by the Holiday Inn and the highway gives a sense of permanence: they become trademarks and suggest a continuity and familiarity to the public.

As for other buildings, the architecture for hospitals and prisons is borrowed from that of the shopping mall. We no longer know how to distinguish building types that are part of the public realm. Perhaps it is because the public realm is increasingly not so public. Atlanta, for example, has become a city of enclaves. In the 1960s the role of the private corporation became very strong. Corporate development replaced the public form of the city. The city of enclaves represents a return to a medieval construct: it is like a city of fiefdoms.

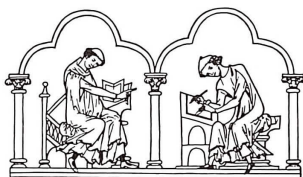
**Oculus:** Faced with this situation, what can architects do?

**AB:** Architects have shown that they fail to find the important new states of communal life to place within this field of infinity. Houston has all sorts of extraordinary public events that haven't found appropriate architectural confirmation. Some events may defy

architecture. The Art Car Ball in Houston is a big occasion, held in a garage, with cars coming from all over. I would like to see architecture as an echo of events. You don't need a large town hall of the sort one finds in Mississauga, Canada, but smaller scale buildings, such as libraries — there are several around Atlanta by Merrill Elam, of Scogin Elam & Bray, that are exquisite testaments to public life.

### ADPSR at the Cloud Club

For its tenth anniversary, Architects/Designers/Planners for Social Responsibility/New York is throwing a party in the once-grand Cloud Club at the top of the Chrysler Building. The event will honor ADPSR's founders James Stewart Polshek and Sidney P. Gilbert. The benefit party, a cocktail reception, takes place March 26 from 6:30 to 9:00 p.m. Architects Theo David and Dan Toan and the Jazz-a-techs have been called back for another musical gig for the ADPSR crowd. Tickets for this occasion will be \$100 per person (\$150 per couple), with black-and-white dress suggested. Information: 334-8104.



*The Pierpont Morgan Library announces a half-day symposium*

## THE PIERPONT MORGAN LIBRARY: ICON OF ART AND ARCHITECTURE

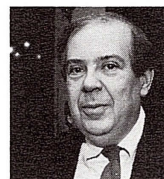
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Mary Beth Betts, The New-York Historical Society  
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## URBAN STORIES



Moderator  
Jon Barnett



Richard Plunz

### City Zoning — er, Planning — Holds a Symposium

On January 30 the symposium "Planning and Zoning New York City: Yesterday, Today, and Tomorrow" drew a full house of planners, preservationists, writers, historians, university professors, and even architects. The event, held at NYU Law School, had all the earmarks of an important, even historic, event. Sponsored by the Department of City Planning, the City Planning Commission, and the New York Metropolitan Chapter of the American Planning Association, the symposium was held to provide raw material for the commission, which must come up with a Planning and Zoning Report as mandated by the city charter (*Oculus*, December 1991, p. 5; January 1992, p. 5; and February 1992, p. 10).

The basic conclusion that could be drawn from the day's proceedings was that most people on the podium felt New York City needs a plan—any plan—and acknowledged that zoning is a useful and necessary tool for implementing it. Nevertheless, most participants seemed to agree that the 75-year-old zoning resolution needs to be overhauled. The disagreement arose in deciding what basic approach should be adopted in drafting the new resolution.

The morning session, focusing on the past, was valuable mainly to those not cognizant of the full history of zoning in New York. Architectural historian Carol Willis showed the impact of the 1916 Zoning Resolution on Midtown architecture; Columbia professor Richard Plunz focused on the way in which the 1916 resolution and the transit lines affected growth in the boroughs; MIT professor/architect Roy Strickland discussed the 1961 amendment to the resolution in the context of changes taking place in the city after World War II. Only Norman Marcus, former general counsel to the DCP, presented more than the general history. The self-confessed author of many of the additions to the 1961 amendment, now 806 pages long, said that the belief that zoning could solve problems of planning and design was "a myth."

Respondents Frances Halsband, Jerold Kayden, and Robert A. M. Stern criticized the overreliance on zoning and the lack of attention to actual planning. Stern,



Moderator  
Sigurd Grava



Carol Willis



Marilyn Taylor

Photos: Dorothy Alexander

author of *New York 1900*, *New York 1930*, and the forthcoming *New York 1960*, argued in his inimitable way that only lawyers and architects could solve these problems. "Planners can't, or they would be doing it."

The afternoon session looked at possible zoning scenarios for the future, with attention given to current zoning snags, such as the time and money spent on environmental reviews. Planning consultant John Shapiro called for a reform of the State Environmental Quality Review Act (SEQRA), and this opinion appeared to be shared by many. Urban designer and architect Michael Kwartler advocated fine-tuning design resolution so that a contextual plan based on a range of urban design attributes could be devised. Community developer R. Susan Motley, in one of the few papers to address zoning's impact on social problems, zeroed in on questions of equity between various advantaged and disadvantaged groups in the city. Hunter College professor Peter Salins generated the most controversy. With an organized and well-enunciated presentation (putting him at a clear advantage over most of the other speakers), he flatly said fine-tuning the present resolution would not get us further. Salins suggested we trust the economically beneficial, consumer-responsive market; use very simple regulations; and, once the framework is in place, leave it alone. He also advocated keeping district designations very simple, based only on density or function (preservation had little place here) and maintained his ideas were more like the original 1916 resolution.

Comments from afternoon respondents Marilyn Taylor and Robert Wagner, Jr., concentrated on specific areas that should be addressed now—whether in terms of urban design and transportation (Taylor) or the organization of government. For example, Wagner suggested moving the Landmarks Preservation Commission into the City Planning Commission to better effect change.

Other discussions touched on various thorny matters: fair-share laws, who decides where the incinerators have to go, and how "equity" can be a factor of zoning measures. Clearly the symposium was only the beginning, but it was a step. —**A.E.M.**

## Afterword

The symposium "Planning and Zoning New York City: Yesterday, Today, and Tomorrow" was a success as an "event." The energy was high, and while some presenters told us too much of what we already knew, there was a great deal to talk about.

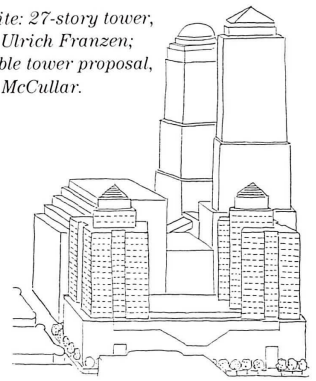
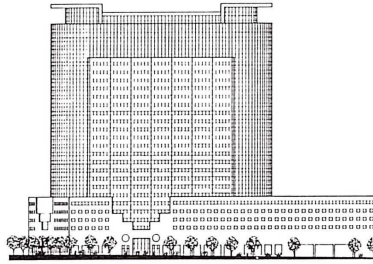
Nevertheless, the City Planning Commission has only until June to draft the Zoning and Planning Report, due to the City Council by the end of the year. With that in mind — and aided, of course, by hindsight — we might suggest the symposium have been organized a little differently. For example, the four presentations on the history of zoning from 1916 to 1961 could have been condensed into one compact but thorough overview. Some respondents could have been weeded out, leaving only the most contentious ones (not hard to figure out beforehand) in order to stoke the debate.

Lawyer Norman Marcus's presentation "Zoning 1961–1991" was provocative. But it could have been followed by a more detailed presentation outlining how the city has changed in the last 30 years in terms of its demographics, distribution of classes, economy, quality of life, and other pertinent social facts, with an analysis of how zoning and planning affected these conditions.

The various scenarios offered for changing (or not changing) the zoning resolution provided much material for further discussion. Again, they could have been framed within more overall projections about the future of New York itself. There is a lot of sentiment these days that New York is quickly going down the tubes and that 50 years from now it won't be the capital of culture, commerce, and media that it has been. It would be interesting to hear several scenarios — cynical and optimistic — about the city of the twenty-first century. This could help assess which approaches to zoning and planning reforms would make most sense.

The symposium did highlight issues and helped focus the questions for the report. But more time needs to be spent addressing the future of New York and the future of planning — assuming both survive. —**S.S.**

Exchanges site: 27-story tower, early 1980s, Ulrich Franzen; 25-story double tower proposal, 1992, James McCullar.



## Exchanges Update

The City Council decides this month whether to approve the Exchanges project on Greenwich and Warren streets in Tribeca (*Oculus*, February 1992, pp. 8–10). There is not much suspense about what the answer will be. On January 21, the City Planning Commission decided to pass the project in two versions that were both scaled down from the proposed 47-story, 730-foot-tall tower designed by Kevin Roche John Dinkeloo & Associates.

One version, for a 30-story, 485-foot-tall high-rise, assumes, optimistically perhaps, that the New York Mercantile Exchange will change its mind about pulling out and will reenter the deal as one of the five exchanges involved. The other scheme, which is 22 stories, or 355 feet high, takes seriously the fact that the NY Merc is no longer involved.

Whatever the case, no one needs to point out to the community groups in Tribeca that the tangled logic of economics and knotty political relationships rule the city, not rational planning considerations. If planning had anything to do with it, the city would have to face the fact that this transitional neighborhood has become enough of a residential district with loft buildings and other low-rise structures that office towers (anything over the twelve stories allowed in the adjacent Washington Street Urban Renewal Area) no longer make sense.

This is the first major large-scale project that the City Planning Commission has reviewed under Richard Schaffer's leadership. Let us not forget that, in spite of all the community protest, it was the economics of not being able to prelease the tower floors and then having the NY Merc pull out that actually caused the UDC and EDC to back down to the two shorter versions. For all the tough questions the commissioners asked of the original scheme, they ultimately didn't have to make a hard planning decision at all. In fact, the "decision" left open the following questions: Does even a 22-story office building and trading hall belong there? Is it necessary? Could it exist, as suggested, on another site? Isn't the commission just wimping out? —**S.S.**



# The Post-Post-War Apartment House

*The prewar apartment house and the International Style tower still serve as models for new luxury housing: an assessment*

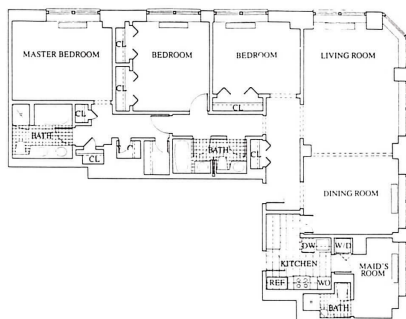
by Suzanne Stephens

The following assessments of two apartment buildings nearing completion initiate a series in *Oculus* focusing on New York architecture. In this first pairing, the apartment houses that have been selected represent two diverging approaches to the typology of the residential urban high-rise. One is based on the prewar, traditional brick-and-limestone structure that gradually steps back from a large base; the other is a modified modernist tower more typical of postwar construction. These evaluations look at the way each building fits into its immediate context, the consistency with which the formal ideas implicit in their designs are carried out, the sacrifices made in pursuing these ideas within private speculative developers' budgets, and, to some extent, the buildings' presumed appeal to their intended publics.

Neither example proposes revolutionary solutions for the apartment house of tomorrow. Indeed, both have accepted the fact that the public, the developers, and the architects can find much to respond to in the architecture of yesteryear, whether it is the traditional 1920s Manhattan apartment houses of Rosario Candela or Mott Schmidt, or the tall, early modern towers reminiscent of, say, Howe & Lescaze, Mies van der Rohe, and Le Corbusier.

## Park Avenue Court

The intersection of 86th and Lexington has been tawdry for years, and after the closing of Gimbel Brothers' department store in 1987, it got even scuzzier for a while. Now, with the finishing touches being added to Park Avenue Court, on the site of the Gimbel building, the situation is changing markedly. Skidmore, Owings & Merrill has consciously emulated the architecture of the prewar apartment house to create a building that would have the aplomb and presence of its grand predecessors. Because the apartment house is meant to appeal to the Saks — not Gimbel — crowd that can afford to live in the mostly prewar brick buildings along nearby Park Avenue, the Georgian-classical-style red-brick structure is not only appropriate contextually, but judicious commercially.

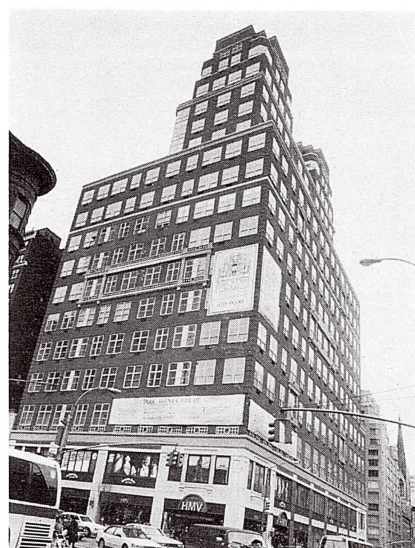


Four-bedroom apartment, Park Avenue Court

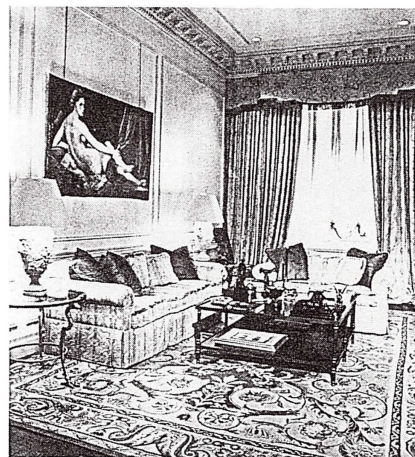
The Gimbel building was a big, banal hulk, twelve stories high including a penthouse for mechanical space. SOM kept the basic steel and concrete floor slab structure, stripped off the mechanical space penthouse, and carved out an interior hole of 4,000 square feet on nine floors (two through eleven) to create an L-shaped structure that would offer narrower depths appropriate for apartment layouts. The apartment building now wraps around the perimeter of the block, from 86th Street up Lexington and along 87th Street. On top of the eleven-story-high base, the 434,000-square-foot apartment building is set back and rises six more stories, which include two towerettes containing penthouse apartments. At the base of the building is not only retail space, but also a huge health club and parking garage.

Since the building did come with two movie theaters and a subway connection on 86th Street, the architects and developers oriented the apartment house entrance toward the side street (87th), as far as possible from the hurly-burly. The entrance is near enough Park Avenue to understand the inspiration for the first part of the building's name. The "court" part seems more confusing at first, for when you enter the building you discover a 28-foot-high rotunda done up in drop-dead marble, mahogany paneling, and gilt. But if you keep on going up the stairs to the second floor, you find not only the concierge desk but also a salonlike lobby, plus a small outdoor terrace, that is, court. This unusual split between the lobbies, as well as the inclusion of so much space for them, owes a lot to the presence of the two-story movie house. Since apartments that backed up to a windowless auditorium couldn't be very nicely planned, the architects and owners devoted the entire second floor to retail and lobby uses.

Park Avenue Court is convincingly like the prewar apartment house, with its low, blocky mass and ample setbacks, ultimately reaching a seventeen-story height for its 223 apartments. Similarly, the choice of brick — a Norman brick that is longer than the usual economical sort — comes with the right blend of dark and light red hues to match the brick of the older buildings nearby. It does make a difference. But simulated (GFRC) stone is used in place



Park Avenue Court, Skidmore, Owings & Merrill



Living room, model apartment, Park Ave. Court

of limestone for the ornamental trim. When applied to the exterior walls, particularly as balustrades and pilasters, it looks too spindly and shallow. The trim is too faint a reference, although it still helps to break down the mass of the bulk — as do other traditional devices, such as the quoining of the brick at the corner and the use of white (aluminum) six-pane mullioned windows. The retail base along 86th Street, Lexington, and 87th goes a long way to clean up the neighborhood. Yet, again, the granite cladding is used too sparingly to read as a substantial "base." Understandably, glass-and-painted-aluminum storefronts dominate, but this treatment over two stories lightens the effect too much to support visually the heft of the brick body above. While such criticisms may sound like quibbling over "dress code"

## Statistics

The prices for studios, which range from 400 to 600 sq ft, start at \$225,000; the 700–1,100 sq ft one-bedrooms start at \$325,000; the 1,000–1,700 sq ft two-bedrooms at \$495,000; the 1,650–2,050 sq ft three-bedrooms at \$845,000; and the 1,800–3,500 sq ft four-bedrooms at \$1,010,000; while three-bedroom penthouses, 2,600 sq ft, start at \$2 million.





*Le Grand Palais, Fox & Fowle*

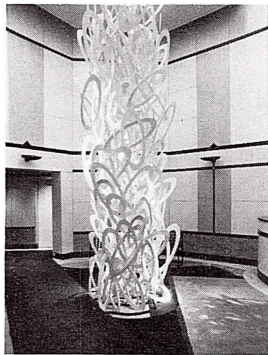


*Le Grand Palais, view from south*

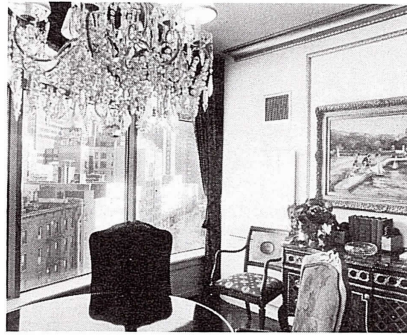
violations, there is the argument that if you're going to do it, do it.

The building most powerfully emulates prewar apartment houses not just in its massing and the choice of brick, but in the astounding ceiling heights afforded the apartments. The fourteen-foot height of the second floor lobby gives the first clue that the sixteen-foot floor-to-floor heights of the old department store were kept. Still, one is unprepared for the typical apartment's thirteen-and-one-third-foot ceilings in the living room and bedrooms and the nine-foot ceilings in the kitchen and baths. Because the structure is new, the architects dropped the ceilings to eleven and a half feet on the twelfth through fourteenth floors (which is at least two and a half feet higher than today's high ceilings), then went to twelve- and thirteen-foot heights for the penthouses. While the apartment widths are not extraordinary in many of the apartments, the windows themselves are eight by ten feet in size. With this kind of spaciousness, even the proximity to 86th and Lexington shouldn't cause too much damage to sales, especially considering that the older prototypes on Park often have much smaller windows and lower ceilings.

The 50-odd layouts in the building, plus the eight penthouses with private



*Lobby by Sidney Gilbert, with sculpture*



*Model apartment, Le Grand Palais*

terraces on four floors, indicate that by staying with the old structure, SOM had to do a fair amount of juggling with apartment plans. Naturally, some off-putting moments occur, such as when you enter one apartment and find the kitchen directly ahead.

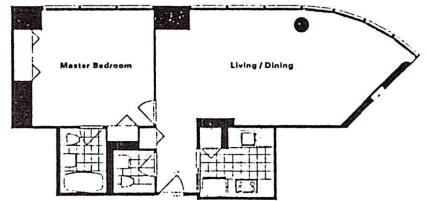
Park Avenue Court does not necessarily advance the state of the art for the apartment house. Instead, it remains faithful to an old typology, with the problem of not being able to bring off the richness of ornament with today's budget and technology. Nevertheless, the massing and double-tower configuration, plus the retention of the old structure's ceiling heights, make significant gestures to the traditional architectural model. In general, the handling of the entire architectural ensemble goes a long way toward maintaining the residential building standards established by older neighbors, while upgrading the commercial neighborhood.

#### Credits

Park Avenue Court, 120 East 87th Street, New York City

Owner-client: SZS 86, a joint venture of Silverstein Properties, Melvin Simon & Associates, Arthur G. Cohen Properties, Victor Elmaleh, Frank Stanton, Elie Hirschfield, and Zeckendorf Company

Architect: Skidmore, Owings & Merrill, N.Y.; Partner-in-charge, Don Smith; Design Partner, David M. Childs; Planning Partner, Marilyn Taylor; Project Manager, Don Leonard; Senior Designers, William Hellmuth and Sherida Paulsen; Technical coordinators, R. Schickendanz and E. Dans



*One-bedroom apartment, Le Grand Palais*

## Le Grand Palais

The stringently slender 40-story tower of Fox & Fowle's Le Grand Palais, at 54th Street and Second Avenue, is a sleekly sculptural addition to the Midtown skyline. Its metal-and-glass vocabulary would seem to link it, perhaps a little too closely, with nearby office buildings. Yet the interlocking masses of Le Grand Palais, and bands of bright red panels every five floors, plus blue transom windows and zipper-style insertion of balconies, give the tower the scale, detail, and proportion of a residential building. Its contextual gesture is made less to older, traditional towers than to ones of recent vintage: the emergence of a tall, curved-corner glass shaft from a gridded metal-and-glass armature seems to refer to both the ovoid shape of the Lipstick Building and the angular crispness of the Citicorp tower nearby. At the same time, it brings to mind the gridded geometric play of modernist forms that James Stewart Polshek and Partners exploited to great effect with the apartment-office tower at 500 Park Avenue.

Unfortunately, Le Grand Palais does not appear to have the same amount of money put into its exterior cladding as either 500 Park or Citicorp, and therefore it lacks the immaculate quality of a custom finish. But Fox & Fowle and its developers — a joint venture of Benenson Capital and Loews Corporation — have gone significantly beyond the standard beige-brick luxury apartment block typical of recent construction in the neighborhood. As Bruce Fowle explains, the flush panel curtain-wall system made by Kawneer was more expensive than brick. Yet the standard, off-the-shelf components were still economical enough to use in this 221,802-square-foot residential condominium building, and they gave the architects a certain latitude. One doesn't often see this sort of bravado using kit-of-parts technology in residential construction. But since the curvilinear portion was effected by manipulating the available curtain-wall system, the overall result is a little bumpy as the curve eases around the corner.

With this said, it should be pointed out that the four-story granite, metal, and

Photos: Dorothy Alexander





Dorothy Alexander

Model apartment, Le Grand Palais

glass base, including retail shops, resolves the transitions well between the variegated curves and corners of the shaft and the New York street grid. It is detailed and scaled so that it does not appear to be a monotonous, monolithic block; the base has a rather refined mien.

The 179 apartments within nicely reflect the configuration of the external massing, and in certain instances reveal the concrete frame construction to good effect, especially where the round columns are juxtaposed with the curved windows (see plan). Seeing the solarium adjoining the penthouses where the round columns and deep overhangs frame glittering views of the water make one wish for a deck chair and a copy of *Towards a New Architecture*. (One should visit only unfurnished penthouses: clearly the decorators of the model apartments had not a clue how to handle curves and round columns.)

The plans on the lower floors naturally rely more on the less interesting, rectangular-column structure, but the glass shaft does allow floor-to-floor windows and nine-foot ceiling heights with spectacular views and lots of natural light. The least desirable apartments are found on the first ten floors of a portion of the metal-and-glass block facing south. Because the low-rise parcel next door could be developed, parts of walls in major rooms are solid.

The entrance "experience" to the building is a bit bizarre, owing to the presence of the rotunda. Here, one almost expects an off-center boomerang shape that echoes in reverse the exterior curved wall, not such a centered and static space. On top of that, the interior design of this octagonal hall by Sidney P.

### Statistics

The prices for the 384 sq ft studios begin at \$182,400; the 927 sq ft one-bedrooms at \$397,683; the 1,240 sq ft two-bedrooms at \$558,000; the 1,644 sq ft three-bedroom units at \$975,000. The penthouses, which are 2,651 sq ft to 5,293 sq ft, range in price from \$2,896,450 to \$3,019,750.

Gilbert & Associates is lavishly done up in exotic woods and Hoffmannesque chairs. One could argue it is a bit like some of Raymond Hood's or Ely Jacques Kahn's interiors, but the fit with the exterior still isn't close. To make matters really whacky, an overly fussy, white-metal spiraling sculpture by Alexander Lieberman occupies most of the rotunda's core. Be that as it may, it certainly manages to destroy the aura Sidney Gilbert might have hoped to establish.

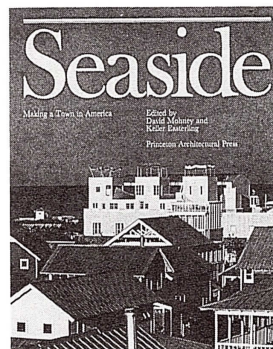
All in all, one has to commend the architects for the finesse of the experiment, given the constraints of the budget, the market considerations, and the available technology. The building should appeal to the busy, walk-to-work professional crowd that likes its living quarters to seem an integral part of the skyscraper city. Like Fox & Fowle's discreetly tailored Embassy Suites tower on Times Square, Le Grand Palais points to a fruitful exploration of modernist forms. It would be interesting to see what Fox & Fowle would do with a really big-time budget.

### Credits

Le Grand Palais, 250 East 54th Street, New York City

Owner-client: *Benenson Capital Company and the Loews Corporation*

Architect: *Fox and Fowle; Design Principal, Bruce Fowle; Administrative Principal, Robert Fox, Jr.; Associate-in-charge, Kevin Lichten; Design Coordinator, Tom Sze; Project Architects, Susan Dobin and Paul Chovanec; Team, Elizabeth Wastler, Laurie Lieberman, Sadiq Abdul-Kadir, and Russ Castle; Technical Coordinators, John Miller and Nicholas Tocheff*



## URBAN CENTER BOOKS' TOP 10

As of January 29, 1992

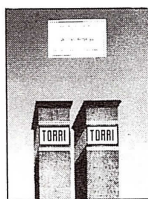
1. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$60.00, paper \$40.00).
2. **Architecture: The Natural and the Manmade**, Vincent Scully (St. Martin's Press, cloth, \$40.00).
3. **OMA Rem Koolhaas: Architecture 1970-1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
4. **Seaside: Making a Town in America**, David Mohny and Keller Easterling (Princeton Architectural Press, cloth \$39.95, paper \$24.95).
5. **Architecture in Transition: Between Deconstruction and New Modernism**, ed. Peter Noever (Prestel, paper, \$24.95).
6. **From the Edge: Sci-Arc Student Work**, ed. Michael Rotondi (Princeton Architectural Press, paper, \$24.95).
7. **Architecture Now**, ed. Maarten Kloos (Architectura & Natura Press, paper, \$14.95).
8. **Edge City: Life on the New Frontier**, Joel Garreau (Doubleday, cloth, \$22.50).
9. **Obra Construida: Luis Barragán Morán, 1902-1988**, José Alvarez Checa and Manuel Ramos Guerra (Junta de Andalucía, Seville, cloth, \$90.00).
10. **Deconstructing the Kimbell: An Essay on Meaning and Architecture**, Michael Benedikt (SITES Books, paper, \$15.95).

## RIZZOLI BOOKSTORES' TOP 10

As of January 29, 1992

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. **Trompe l'Oeil at Home: Faux Finishes and Fantasy Settings**, Karen S. Chambers (Rizzoli, cloth, \$45.00).
3. **L.A. Deco**, Carla Breeze (Rizzoli, paper, \$17.95).
4. **Splendor of France: Chateaux, Mansions, and Country Houses**, Laure Murat (Rizzoli, cloth, \$125.00).
5. **The American Houses of Robert A. M. Stern** (Rizzoli, cloth, \$75.00).
6. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$40.00).
7. **Architecture in Transition: Between Deconstruction and New Modernism**, ed. Peter Noever (Prestel, paper, \$24.95).
8. **Abstract 90/91** (Columbia Books of Architecture, paper, \$19.95).
9. **The Great Country Houses of Central Europe: Czechoslovakia, Hungary, Poland**, Lord Michael Pratt (Abbeville, cloth, \$95.00).
10. **New Spirit in Architecture**, Peter Cook and Rosie Llewellyn-Jones (Rizzoli, paper, \$35.00).

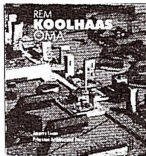
## Princeton Architectural Press



### Aldo Rossi: Architecture 1981-1991

Morris Adjmi, editor

Copiously illustrated in color, this book presents over 60 recent projects by 1990 Pritzker Prize winner Aldo Rossi. \$60.00, cloth; \$40.00, paper.



### Rem Koolhaas/OMA

Jacques Lucan

Features recent works by Rem Koolhaas including the National Library of France and the City Hall for The Hague. \$42.50, paper.

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# AROUND THE CHAPTER

## An analysis of the ADA's implications

### Architects and the Americans With Disabilities Act (ADA)

by Jane Cohn

On the evening of January 27, just four days before the first phase of ADA compliance went into effect, more than 250 New York City architects and other interested parties attended "Architects and the Americans With Disabilities Act—Toward an Accessible New York City" in the Great Hall of the Cooper Union.

The program, initiated by the NYC/AIA Marketing and Public Relations Committee, combined the efforts of eight other Chapter committees: Architecture for Education, Building Codes, Corporate Architects, Health Facilities, Historic Buildings, Interiors, Professional Practice, and Public Architects. Also involved were the New York Chapters of the Society for Marketing Professional Services and the International Facility Management Association. **Joan Capelin** was the chairperson of the event, and **Michael Avramides** is the current chair of the Marketing and Public Relations Committee. It was the only ADA event specific to New York's architects and their clients.

A panel of ten speakers, representing a number of concerned constituencies, discussed the ADA's goals and intentions: to make our cities livable for all of their people. They addressed the opportunities offered by the ADA, the responsibilities and risks that it imposes on building owners and architects, and compliance procedures used thus far.

Underscoring the legislation's scope and context, moderator **Robert Marino**, a senior associate with John Ellis & Associates, told the audience that the "ADA is not a building code but a comprehensive civil rights act, extending civil rights to 43 million disabled Americans, which translates into one out of six Americans." Keynoter **Terence Moakley**, associate executive director of the Eastern Paralyzed Veterans Association, said, "Just as the Civil Rights Act of 1964 empowered African-Americans, the ADA empowers the disabled to secure their rights. . . . With your help we can earn our own way and

improve the economy by using goods and services."

**James E. Frankel** of Shea & Gould, general counsel to the NYC/AIA, said, "Compliance puts a lot of money into the economy by enabling the handicapped to join the workplace." He warned, however, that "risks taken by architects in recent months to help clients comply raise issues of liability." Due to the complexities of ADA compliance, he cautioned architects to remember that "this is an interprofessional problem that you cannot solve by yourselves. Don't go it alone. The accounting world and the legal world are out there, too." **John Peter Barie** of Swanke Hayden Connell, whose firm has been advising clients on compliance, reinforced the theme of architects' vulnerability and endorsed the multidisciplinary team approach. "Every question asked by a client has legal implications. Be careful only to advise your clients on barrier removal. You are not a lawyer."

**Frank Musica**, of Schinnerer Management Services and author of *The Americans With Disabilities Act: Managing Risks*, added to the consensus for caution and an interdisciplinary approach. He advised, "In no way should you assume risks that are appropriate to the project owner. When you operate your practice within a business context, you have to understand where the risks are." **Marolyn Davenport**, vice president for regulatory affairs, Real Estate Board of New York, discussed how the design community can assist the Real Estate Board and the Building Owners and Managers Association. Although members of her organization will ask you for more information than you have, "they are looking to you for cost-effective ways to help them comply with the law."

Other participants were **Marjorie Dorin** of Citibank; Hon. **Kenneth J. Knuckles**, commissioner, New York City Department of General Services; **Arthur Melero**, A&S Department Stores; and **Robert McGaw** of JRS Architects, whose remarks were read by committee member Steven Rosenfeld.

*Jane Cohn is a public relations consultant to architects. She is a member of the NYC/AIA Marketing and Public Relations Committee.*



James Frankel,  
Shea & Gould



Michael Avramides and Terence Moakley

### NYC/AIA Top Sustaining Firms

Skidmore, Owings & Merrill	121
Kohn Pederson Fox Associates	106
HLW	85
Gensler & Associates	80
Perkins & Will	73
Hardy Holzman Pfeiffer	47
Taylor Clark Architects, Inc.	46
Robert A. M. Stern Architects	45
Rafael Vinoly Architects	43
Brennan Beer Gorman/Architects	40
Gwathmey Siegel & Associates	40
William Nicholas Bodouva & Associates	35
Urbahn Associates, Inc.	33
Beyer Blinder Belle	32
Fox & Fowle Architects, P.C.	32
Castro-Blanco, Piscioneri and Associates	30
Peter P. Marino Architect	30
James Stewart Polshek and Partners	30
Buttrick White & Burtis	28
Rogers Burgun Shahine & Deschler	27
Edward Larrabee Barnes/ John M. Y. Lee P.C.	27

*This list represents the Chapter's largest firms by technical employee count based on Sustaining Member Firm dues paid as of 1/31/92. The list is periodically updated between January and June.*

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## AROUND THE CHAPTER



Fernando Ferrer

Dorothy Alexander

***Architecture is voted the 20th best job in America; architects can earn \$71,500 a year and they still rank high in interior design work. So why aren't you smiling?***

### Bronx BP Ferrer

by Adrienne Bresnan, FAIA

In January, Bronx Borough President Fernando Ferrer, guest speaker at the Presidents Advisory Committee Breakfast Conversation, highlighted some of the significant public works of architecture and development currently taking place in the borough. Joining Ferrer was Luis Belliard, senior project developer for planning and development. Ferrer explained that 161st Street is a "center of gravity," serving as anchor to the core area including the Grand Concourse, Yankee Stadium, the Mario Merola Courthouse, Melrose Commons, and two other Bronx courthouses. The new Bronx Housing Court is to the north, and the new Police Academy building has been proposed over the Harlem River Yards to the south.

Bringing these urban components together into a vibrant economic center represents what Ferrer called a "challenge for the decade." His plan would involve the expansion of housing, the regeneration of retail and light manufacturing activities, and the building of recreation and sporting centers. Already shopping centers in the area indicate the growing strength of the commercial sector, which results in part from comprehensive planning initiatives. The Regional Plan for the Bronx has emphasized that this core area, as well as certain housing developments, will be a key factor in the rebirth of the borough.

Ferrer pointed out that the surge in housing construction has helped establish new communities with a sense of stability and neighborhood pride. Yet the building and zoning regulations need to be adjusted to permit the construction of appropriately scaled new dwelling units and the rehabilitation of existing housing stock. Ferrer stated that much of the existing infrastructure is intact, but there is a shrinking supply of open space for development. Providing assistance to support the housing initiatives is essential, Ferrer believes, and could trigger other projects in the city. He concluded his comments by offering to work with architects to enact meaningful legislation and to plan responsibly for the present and the future of New York.

### The Best Job in America

The February 1992 issue of *Money* ranked 100 jobs in an article called "Money's Best Jobs in America." For architects, ranked number twenty, annual earnings were given as \$58,795. Other ratings included: Security: average; Prestige: excellent; Satisfaction: good; 1992 Outlook: fair; and 14-Year Growth: 24 percent. In addition to explaining the ranking system, the article noted that high school principals make more money than architects.

### Salary Report

*Working Woman* magazine's thirteenth annual salary survey reports the following for architecture:

Managing Partner	\$71,500
Partner/Principal	\$68,500
Department Head (nonpartner)	\$62,889
Chief Architect	\$62,000
Registration as Licensed Architect	\$37,700

*The 1990-91 total earnings median. Source: Dietrich Associates, Phoenixville, Pennsylvania.*

### Never Volunteer . . .

. . . is an old adage from the army, one that we hope does not apply to NYC/AIA. The Chapter could use some volunteer office help in three specific areas, and we would appreciate hearing from you if your interests, abilities, and available time match our needs.

What needs to be done:

- update and organize the computer rolodex;
- update the *Oculus* computer database;
- organize and catalogue the Chapter's photo files.

Parameters: We need to know you will be in the office on a regular schedule, although not necessarily every day. Chapter computers are MacIntosh, and we prefer some computer knowledge. For work on the photo files, some familiarity with the Chapter members may be helpful, as well as a good sense of organization and cataloging. Call Regina Kelly at 838-9670 if you are interested.

### NYC/AIA Interior Design Giants

New York architecture firms were again well represented in *Interior Design* magazine's annual listing of industry giants. Among those included:

1. Gensler & Associates/Architects
4. Swanke Hayden Connell Architects
6. HOK
14. Walker Group/CNI
15. Gwathmey Siegel & Associates Architects
18. Perkins & Will
26. HLW
28. The Phillips Janson Group Architects
32. Ellerbe Becket
50. Beyer Blinder Belle Architects/Planners
61. Butler Rogers Basket
67. SPGA Group
73. Peter Marino + Associates Architects

### Future Plans

The AIA's International Committee has announced plans for its next conference, "Global Architecture: New Markets · New Opportunities." The meeting will be held in Key Biscayne, Florida, May 1-2, 1992. Announced participants include Hilario F. Candela, FAIA; Russell Bennett; Edward Durell Stone, Jr.; Michael Stein; Bernardo Fort-Brescia, AIA; A. Eugene Kohn, FAIA; Thomas S. Marvel, FAIA; and Wing Chao, AIA. The AIA International Committee is chaired by Donald J. Hackl, FAIA. For more information contact Dena Sollins at 202-626-7415 or Pamela Choi at 202-626-7406.

### Selecting and Working with a Photographer

by Joan Capelin

Noted architectural photographer Norman McGrath spoke at a recent NYC/AIA Marketing and Public Relations Committee meeting.

- "If you want to find a photographer, ask your colleagues. Call a magazine you admire for advice. Or call a public relations firm active in this area. "Once you start interviewing a photographer, ask about the nitty-gritty business details: his or her back-up, number of years in business, photo files, and also names of other architectural clients. Then call *them*."





Norman McGrath

© Michael Shiffrin

• "Take black-and-white as well as color photographs, even though you can get a good black-and-white negative from a color one. You will almost always need both. Some of the finest architectural photography is black and white.

• "You can use video to study models. The rough edges of the model don't show in the current state of the art. Video can stand in for you, whereas slides cannot.

• "A photographer's archive becomes a source of materials for publishers and other researchers. As a courtesy, the photographer should always contact the original designer before publication of the work.

• "Work-for-hire radically changes the position of the photographer. The copyright is automatically assigned to the hirer. Incomplete fee payment, however, could involve copyright infringements.

• "Different magazines have different rights policies. Some, such as *Architectural Digest*, require a contract that is not only exclusive, but also first-publication. If for some reason they do not publish the project, the pictures remain *their* property. Since the decision process can take eighteen months, the project is virtually off the market.

• "The single most troublesome aspect of photography is the printing. A transparency has far greater range than a print, which simply cannot be reproduced to transparency quality.

• "The architect or designer should not be in the business of making negatives or prints available to a third party.

• "Increasingly, architects and designers are including a budget line for photography in the contracts.

• "Should something sour with your client, you should have a clause in your contract saying that you have the right to photograph."

*Joan Capelin is past committee chair of the NYC/AIA Marketing and Public Relations Committee.*



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*President and CEO, Consulting for Architects*

## Notes from the Archives: Part I by Lenore M. Lucey, FAIA

We know quite a bit about the founding of the AIA by twelve New York architects in 1857, but when it comes to the beginnings of our own Chapter, details are elusive. In an attempt to discover why the New York Chapter was organized in 1867, and perhaps by whom, I spent a day in the AIA Archives in Washington. In a room buried in the AIA's basement under the Octagon courtyard, seated in furniture from the offices of Richard Morris Hunt (the Chapter's first president), I read handwritten journals from over a century ago. I discovered our founders grappled with some of the same professional problems and administrative difficulties we have today. Excerpts follow:

**February 23, 1857:** Twelve New York architects met to discuss "the propriety of organizing a Society of Architects." In deciding to proceed and solicit members, they agreed "not to advise all those who styled themselves Architects," but to propose only the names of those

"distinguished members of the profession as it was advisable to obtain their support." Eleven additional architects were proposed, and in subsequent meetings a membership fee of ten dollars and an annual contribution of twelve dollars were established.

**December 1, 1860:** The Board of Trustees called for an extra assessment of ten dollars from all city members to pay off indebtedness.

**August 21, 1861:** Rooms were given up because of overdue rent and inability to collect dues, due to the "present national difficulty." The overdue \$408.90 in rent was paid by \$75 in cash, member dues checks in the amount of \$36, and sale of furniture for \$297.90.

In the 1860s architects were required to submit a full portfolio of plans for acceptance as members, and many were turned down. One of the most common reasons cited in the minutes was that the submitted plans "were not sufficient to indicate his ability as an Architect, or to admit him as a member." At this time, too, all members were referred to as "Fellows."



## THE CALENDAR MARCH 1992

*Attend panels on urban design, lighting design, and design of the 1960s. Hear about sexual harassment, and great expectations. All in this calendar.*

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

**Mies van der Rohe: Drawings.** Max Protetch Gallery, 560 Broadway. 966-5454. Closes March 7.

**New Works: James Keyden Cathcart, Frank Fantauzzi, Terrence Van Elslander.** Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes March 14.

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

**Frank Gehry: New Furniture Prototypes.** Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes March 23.

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

**Photomontages.** By Claude Samton. Saint Peter's Church, 54th St. and Lexington Ave. 966-6691. Closes March 31.

**Allegories of Modernism: Contemporary Drawing.** Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 5.

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

**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.

### MONDAY 2

#### LECTURE

**Envisioning the City: The Poetics of City and Nature.** Given by Anne Whiston Spirn. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.



Mary McLeod, March 3

### TUESDAY 3

#### NYC/AIA SYMPOSIUM

**Re-searches in Architecture - The City: Context/Critique/Construction, The Evolution in Attitudes toward Urban Design since 1960.** With Diana Agrest, Mario Gandelsonas, Barbara Littenberg, Steven Peterson, Joan Ockman, and 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).

#### LECTURE

**Conservation and the End of Mass Production.** Given by Neil Schilke and Joe Pine. Sponsored by the Architectural League and the Industrial Design Society of America, New York Chapter. 6:30 pm. McGraw Hill Auditorium, 1221 Avenue of the Americas. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

### WEDNESDAY 4

#### EVENT

**Market Wednesday Turf Wars: Dealers, Manufacturers, Designers, Facility Manufacturers.** International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

#### LUNCH LECTURE

**Frances Fox Pivin: Poverty and Homelessness.** Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

#### LECTURE

**Anthony Ames.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

### THURSDAY 5

#### EXHIBITION

**The Productive Park.** Organized by the Architectural League, the Parks Council, and the New York City Department of Environmental Protection. The Urban Center, 457 Madison Ave. 753-1722. Closes April 11. A design study, The Productive Park: New Waterworks as Neighborhood Resources, will be held tonight, March 12, and March 19.

#### LECTURE

**Maya Potts and Skyscrapers.** Given by Diana Fane, curator. 11:00 am. Iris and B. Gerald Cantor Auditorium, The Brooklyn Museum, 200 Eastern Parkway. 718-638-5000.

### SATURDAY 7

#### FORUM

**Rethinking Designs of the 60s.** Sponsored by Architects, Designers, Planners for Social Responsibility and *Perspecta: The Yale*

### DEADLINES

#### MARCH 15

Deadline for proposals for a \$500 Elliot Willensky Fund award for a creative and inventive project (architectural heritage, historic preservation, Landmarks Preservation Commission, quality of urban life) undertaken in the spirit of Elliot Willensky. Contact Jeffrey Kroessler, 718-204-8457.

#### MARCH 31

Deadline for submissions for the 1992 Lucy G. Moses Preservation Awards, sponsored by the New York Landmarks Conservancy. Contact Franny Eberhart at the conservancy, 141 Fifth Ave., New York, N.Y. 10010, 995-5260.

*Architecture Journal.* 9:00 am. New School for Social Research, 65 Fifth Ave. Contact Abigail Banker at 334-8104 or Clay Miller at 627-5232.

#### SYMPOSIUM

**ReGenerations: Contemporary Designers Reflect on Modernism.** With Joan Bosquets, Stanton Eckstut, Mark Mack, and Elizabeth Plater-Zyberk. Sponsored by Buell Center and Columbia's Division of Urban Design. 2:00 pm. Buell Hall, Columbia University. Contact Gwendolyn Wright, 854-8165.

### MONDAY 9

#### EXHIBITION

**1932: A Retrospective - The International Style: Exhibition 15 and The Museum of Modern Art.** Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-3414. Closes May 2.

#### PANEL DISCUSSION

**Envisioning the City: The Questions of Edge City.** With Susana Torre, Stephen Kieran, Richard Wade, and Jane Holtz Kay. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

### TUESDAY 10

#### NYC/AIA PANEL DISCUSSION

**Lighting Design and Value Engineering.** Moderated by Stewart Skolnick. Sponsored by the NYC/AIA Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. \$10 (\$5 NYC/AIA members). 838-9670.

### WEDNESDAY 11

#### EXHIBITION

**Building City Hall: Competition, Construction, and Context.** The New-York Historical Society, 170 Central Park West. Closes June 28. 873-3400.

#### SEMINAR

**Exterior Paving with Brickwork.** Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

#### LECTURE

**Interpreting Ledoux from Le Corbusier to Philip Johnson.** Given by Anthony Vidler. 6:30 pm. The Cooper-Hewitt, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

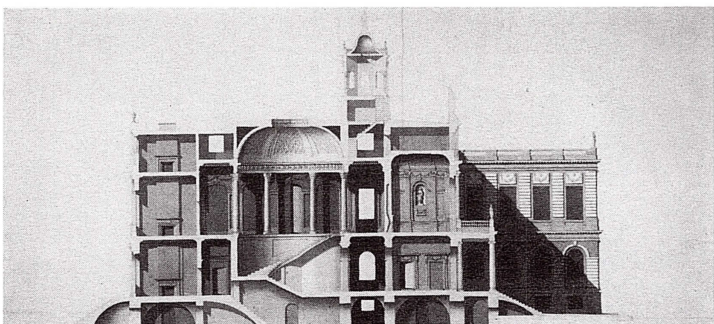
#### PROGRAM

**Sexual Harassment.** With an attorney from Grotta, Glassman & Hoffman. Sponsored by the Society of Architectural Administrators. 6:00 pm. Perkins & Will, 1 Park Ave., 19th floor. Contact Lauretta O'Connor, 929-0164. \$15 fee non-SAA members (\$10 AIA members).

#### SYMPOSIUM

**Citizens of the Street: Designing for the Homeless.** 7:00 pm. The Great Hall of the Cooper Union, 7 E. 7th St. 353-4195.





Courtesy New-York Historical Society

*Building City Hall, opens March 11: winning competition scheme, interior elevation, John McComb, Jr., Architect, 1802.*

## FRIDAY 13

### NYC/AIA LECTURE AND RECEPTION

**Children's Views of What a Neighborhood is and What it Should be.** With Dr. Sharon Sutton. Sponsored by the NYC/AIA Learning by Design: New York and by the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt Museum, 2 E. 91st St. Reservations 860-6868.

## SATURDAY 14

### NYC/AIA WORKSHOP

**Using Architecture in the Classroom: Buildings, Maps, and Neighborhoods, part 3.** Sponsored by the NYC/AIA 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.

## TUESDAY 17

### NYC/AIA PROGRAMS

**The Real Demands of Architectural Practice.** Sponsored by the NYC/AIA Professional Practice Committee. 12 noon. Brown-bag lunch. The Urban Center, 457 Madison Ave. 941-0747.

**Leadership Alliance.** Public presentation on architecture and the world of architects: Training, Practice, Product. 6:00 pm. The Urban Center, 457 Madison Ave. \$10 (\$5 NYC/AIA members). 838-9670.

## WEDNESDAY 18

### VIDEO CONFERENCE

**Opening All Doors: Accessible Design.** Sponsored by the AIA. 1:00 pm. PBS.

## THURSDAY 19

### NYC/AIA 125TH BIRTHDAY!

#### LECTURE

**The City Transformed: The Colonial Era, 1624–1776.** Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

## FRIDAY 20

### SYMPOSIUM

**Second Annual Symposium on Public Monuments: The Celebration and the Destruction of Public Monuments.** 9:30 am. Time & Life Building, 1271 Avenue of the Americas, 8th floor auditorium. Contact Donald Martin Reynolds, 643-8730, or Shannon Wilkinson Associates, 505-1253.

## MONDAY 23

#### LECTURE

**Envisioning the City: The City and Open Space.** Given by Miriam Gusevich. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

## TUESDAY 24

### NYC/AIA PROGRAM

**Great Expectations (and Mutual Frustrations).** Sponsored by the NYC/AIA Health Facilities Committee. 6:00 pm. The Urban Center, 457 Madison Ave. \$10 (\$5 NYC/AIA members). 838-9670.

#### LECTURE

**Michael Graves's Drawn References.** Given by Michael Graves. 6:30 pm. The Cooper-Hewitt, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

## WEDNESDAY 25

### LECTURE AND EXHIBITION

**Kisho Kurokawa.** Lecture: 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. Exhibition: Avery Hall, 100 level. Closes April 18. 854-3414.

### TRADE SHOW

**CSI Product Show.** 11:00 am. International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

## THURSDAY 26

#### LECTURES

**The City Transformed: The Federalist Era, 1776–1830.** Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

**Emerging Voices: Adrian Luchini, Russell Thomsen.** 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 pm.; information 753-1722. \$5 fee (non-League members).

## FRIDAY 27

#### EXHIBITION

**Adam Tihany: Without Reservations.** School of Visual Arts, 209 E. 23rd St. 481-5591. Closes April 10.

#### LUNCH LECTURE

**Luis R. Cancel,** commissioner of Cultural Affairs. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

## SUNDAY 29

#### TOURS

**Ellis Island.** Given by Joyce Gold. 9:30 am. 242-5762. \$18.

**Inside Litchfield Villa.** Given by David Hirsch, architect. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Prospect Park West opposite 4th St. \$6. Registration (required) 718-788-8549.

## Advanced Studies in Architecture Princeton University June 22 - July 16 1992

The School of Architecture, Princeton University, is offering a series of advanced seminars on the changing relations between the theory and practice of architecture in the 1990s for teachers of architecture, practicing architects, and advanced students. Faculty include:

### Theory, Practice, and Design:

Diana Agrest  
Mario Gandelsonas  
Robert Gutman  
Ann Kaufman  
Kevin Lippert  
John Nichols  
Anthony Vidler  
Mark Wigley

For a full description of the seminars write Summer Studies, School of Architecture, Princeton University, Princeton, New Jersey 08544; 609/258-3741.

## MONDAY 30

#### EXHIBITION

**Autochthonous Architecture in Tyrol.** Avery Hall, 400 level. 854-3414. Closes May 2.

#### LECTURE

**Envisioning the City: The Multicultural City.** With Camilo Jose Vergara and Ron Shiffman. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

## TUESDAY 31

### NYC/AIA PROGRAM

**NYC Department of Buildings.** With Rudolph J. Rinaldi, Commissioner and Director of the Mayor's Office of Construction. Sponsored by the NYC/AIA Building Codes Committee. 6:00 pm. The Urban Center, 457 Madison Ave. \$10 (\$5 NYC/AIA members). 838-9670.

## APRIL

## WEDNESDAY 1

#### EVENT

**Color Day.** International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

## THURSDAY 2

#### LECTURES

**Cambridge University: An Architectural Portrait.** Given by Valerie Raleigh Thornhill. 6:30 pm. The Cooper-Hewitt, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

**The City Transformed: The Greek Revival Era, 1830–45.** Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

**Emerging Voices: Toshiko Mori, Karen Bausman, Leslie Gill.** 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 pm.; information 753-1722. \$5 fee (non-League members).

## FRIDAY 3

#### LECTURE

**Josef Kleihues.** 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.



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TUESDAY 24 MARCH

GREAT EXPECTATIONS  
(AND MUTUAL FRUSTRATIONS)

An informal discussion between architects and owners' representatives on the A/E selection process and the project development experience.

A presentation of the **NYC/AIA Health Facilities Committee**. 6:00 pm. Urban Center Galleries, 457 Madison Avenue. Fee: \$10, (NYC/AIA members \$5). Call 838-9670 for information.

TUESDAY 31 MARCH

NYC DEPARTMENT OF  
BUILDINGS

An informal conversation on new initiatives with **Rudolph J. Rinaldi**, R.A., NYC DOB Commissioner & Director of the Mayor's Office of Construction.

Presented by the **NYC/AIA Building Codes Committee**. 6:00 pm. Urban Center Galleries, 457 Madison Avenue. Fee: \$10, NYC/AIA members \$5. Call 838-9670 for information.

MARCH

NYC/AIA COMMITTEE  
MEETINGS

All meetings are at the Urban Center, 457 Madison Ave., unless otherwise noted.

2 March	6:00 pm	Art & Architecture
3 March	6:00 pm	Leadership Alliance
4 March	6:00 pm	Public Architects
9 March	6:00 pm	Housing
10 March	6:00 pm	Interiors
10 March	6:00 pm	Computer Applications; at The New School, 65 Fifth Ave.
11 March	6:30 pm	Associates/Interns
12 March	6:00 pm	Minority Resources
17 March	Noon	Professional Practice, Brown-bag Lunch, "The Real Demands of Archi- tectural Practice."
18 March	5:00 pm	Health Facilities
19 March	5:30 pm	Building Codes
24 March	5:30 pm	Computer Applications
25 March	6:00 pm	Corporate Architects
31 March	12:30 pm	Public Sector Contracts
	6:00 pm	Professional Practice
	6:30 pm	Learning by Design

TELL THEM OFF AND TAKE UP



# NYC/AIA/NYC/AIA/NYC/AIA

## Architect's Survival Kit

### New York Chapter/AIA Architects in Training Course

#### Career Opportunities for Intern Architects

"More than ever, individuals are on their own, without the security of large stable organizations. So people are now preparing for a different future. They are redefining and relocating their loyalties — and they are building personal survival kits of portable skills and marketable experiences. For all of us the world of work is being irrevocably transformed."

*Business Week, October 7, 1991*

The New York Chapter/AIA announces a series of panel discussions on career opportunities in architecture. Given the new realities of the job market, panel leaders who themselves are some of the industry's best "switch-hitters" will discuss how to build skills, choose assignments, and form relationships so that broad versatile credentials will raise your employability quotient.

Wednesday, 6 May 1992

#### Opportunities in Private Practices

**Robert Cioppa, FAIA**  
Managing Partner  
Kohn Pedersen Fox Associates

**Harry Simmons, AIA**  
Simmons Associates

**Paul Segal, FAIA**  
Paul Segal Associates

Wednesday, 13 May 1992

#### Opportunities in the Public & Corporate Sector

**Robert I. Davidson, AIA**  
Chief Architect  
Port Authority of NY & NJ

**Andy Lobelson, AIA**  
VP Facilities Management  
Solomon Brothers

**Alan Hantman, AIA**  
Director of Architecture & Planning  
Rockefeller Center Management

Wednesday, 20 May 1992

#### Opportunities in Related & Unrelated Industries

**Howard Burchman**  
Urban Consultant

**Marc Kreig, Esq., PE**  
Attorney, Engineer

**Lawrence Werfel, AIA**  
Architect/Developer

**Barry Donaldson, AIA**  
Tishman Research & Development

Wednesday, 27 May 1992

#### Get Work Network Night

**Barry LePatner, Esq.**  
Attorney/Management Consultant

**Margot Jacqz**  
Recruiting Consultant

**Michael Avramides, AIA**  
Chair, NYC/AIA Marketing &  
Public Relations Committee

**Lenore M. Lucey, FAIA**  
Executive Director  
NYC/AIA

Moderator for each evening is:

**Gerald Hallissy, AIA**  
Architect/Developer/Builder

The course is open to intern architects and others. The cost is \$25 for all four sessions or \$10 for any one program. Early registration is encouraged as enrollment is limited. Send names of individuals who will attend the course along with payment to the New York Chapter/AIA prior to the beginning of the course.

All sessions will be held in the NYC/AIA Members Gallery from 6:00 p.m. until 8:00 p.m. Sessions begin promptly.

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