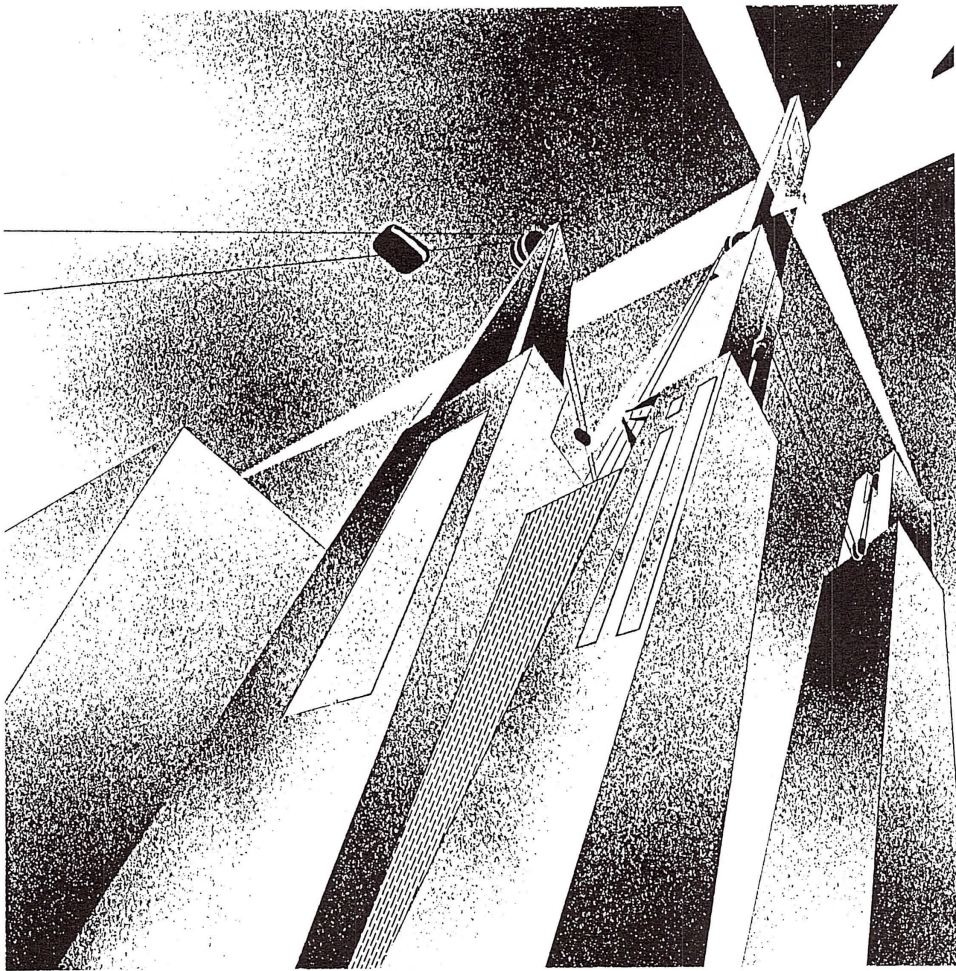


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 8, April 1992



Apartment Hopping, Round Two
Multiple Views on the News

Grand Central: At What Cost Greatness?

Cover: "Latest Manifestation of Egocentric Monumentalism in New York," from New York City: The Edge of Enigma, Francisco Javier Rencoret (Princeton Architectural Press, 1992. \$19.95)

Rear Cover: Pumping Station, West Brooklyn Waterworks, from "The Productive Park" exhibit at the Urban Center, sponsored by the Architectural League, Parks Council, and NYC Dept. of Environmental Protection, through April 11.

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AROUND THE CHAPTER

AIDS Walk New York: By "Building a Belief," Architects Will Walk Together

by Ralph Steinglass, FAIA

Last year, 26,000 people raised \$4.15 million at the AIDS Walk New York. The ten-kilometer event, to be held this year on May 31 at Central Park's Great Lawn, benefits the Gay Men's Health Crisis (GMHC), the largest and oldest organization providing desperately needed services to men, women, and children with AIDS, and to their families. For a decade, GMHC's programs have served as a model for education and prevention efforts throughout the world.

Nearly one quarter of the total funds was raised through a growing phenomenon: company teams. Advertising, finance, entertainment, fashion, publishing, and law were represented by teams of enthusiastic employees who brought along family and friends. Children, from toddlers to teenagers, were seen with school teams and AIDS-aware parents.

This year, architecture, interior design, and engineering firms are organizing teams as well, and these teams will walk together. This special coordination effort, "Building a Belief," could tap great potential. Please join us.

To start a team call 807-WALK, ask for Sarah Serata, and mention "Building a Belief." Registration is free and you will receive a package which will answer any questions.

Remember the Job File

The Chapter Job and Resume Files are open to those between positions.

- Leave your resume on file with us. When firms are trying to staff up, they do think of the Chapter's Resume File.
- Check the Job File regularly for new position announcements. Currently we have listings culled from various sources in addition to Chapter member firms. One item of particular note is an announcement, from Barnes & Brandt, of a need for architects and designers who speak German to work in Germany.
- A job-hunting tip: Wait a full week

Correction

In the March issue of *Oculus* (p. 5) the name of the evening discussion on April 7, which will be moderated by **Alan Balfour**, should have been "The Weakening of the Idea of Architecture: The Diminishing Need for a Permanent Order and Symbolism in Our Culture." The evening is part of the "Re-searches in Architecture" program, sponsored by the NYC/AIA Architectural Dialogue Committee and Soleil Shutters.

before responding to a help-wanted ad. Reason: Respond immediately and your letter will arrive with many others, and it may not get the attention it deserves. Don't worry that you'll somehow miss the boat by waiting. The hiring process typically takes weeks, frequently months (from Bottom Line, "Fast Track to the Best Job: How to Launch a Successful Career Right Out of College," by Bruce J. Bloom).

Chapter Members Advanced to Fellowship

Five NYC/AIA members have been selected by the AIA Fellows Jury for advancement to the College of Fellows. Ceremonies will take place during the annual convention to be held this June in Boston.

Fredrick Bland, FAIA, Beyer Blinder Belle

Paul Byard, FAIA, Platt & Byard Architects

Der Scutt, FAIA, Der Scutt Architect

Ralph Steinglass, FAIA, Gruzen Samton Steinglass

Tod Williams, FAIA, Tod Williams Billie Tsien Associates

Also advanced in New York State were **L. William Chapin II**, FAIA, L. William Chapin II Architect, Rochester; **I. Donald Weston**, FAIA, Martyn & Don Weston Architects, Brooklyn; and **John P. Goodman**, FAIA, University Hospital SUNY, Syracuse. The eight from New York State are among 123 architects selected nationally.

Our congratulations to all those recognized for their significant achievements and contributions to the profession!

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Comment

Grand Central Subdistrict

A new proposal brings back 21.6 FAR to parts of East Midtown

The Background

The **Department of City Planning** has proposed a new special zoning district, the **Grand Central Subdistrict**, which would provide expanded opportunities to transfer unused development rights from the area's landmarks to other sites within the subdistrict. Currently, parcels in the area are zoned at either 12 or 15 FAR. The proposal allows lots in the subdistrict's "core," from 41st to 48th streets between Madison and Lexington avenues, to reach a maximum FAR of 21.6, and lots within its "wings," from Madison west and from Lexington east to midblock, to add a maximum of 1 FAR. Grand Central Terminal now has between 1.7 and 1.9 million square feet of transferable rights; while the Helmsley, Chanin, and Chrysler buildings are landmarks, they are built above the maximum and thus have none. All rights transfers would have to be approved individually by the City Planning Commission.

And at what cost greatness (in size, at least)? The proposal features strict urban design requirements to support stated goals, which include retaining the "Terminal City" character of the area—high street walls, dense fabric—and providing resources to preserve and maintain Grand Central Terminal itself. Other intentions are to improve air quality, traffic circulation, subway stations, and the pedestrian network. Arthur Rosenblatt, of the Grand Central Partnership, said, "City Planning is paying attention to a very vital part of Manhattan. It is necessary to rethink, review, and reinvestigate present conditions."

The draft of the plan has been sent to local community boards and to the borough presidents for review. For the first time, this review will be aided by a computer simulation, done by the New School for Social Research's Environmental Simulation Center, directed by Michael Kwartler. The simulation will create both overall three-dimensional models and pedestrian walk-throughs. And then, toward the end of April, the City Planning Commission will hold a public hearing before making its report to the City Council for the charter-mandated review. —**A.E.M.**

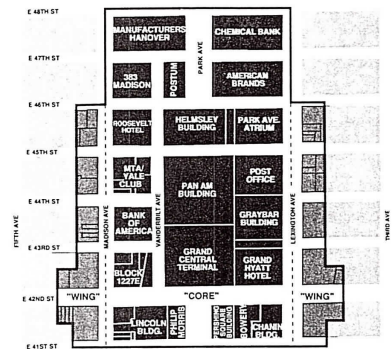
The Critique

by Alex Cohen

Though the courts have so far dismissed challenges to the Planning Commission's 1989 rejection of a 74-story office tower at 383 Madison Avenue, the Planning Department has advanced a proposal that would allow a skyscraper nearly two-thirds that size to be built on the site. The planned Grand Central Subdistrict, which incorporates the 383 Madison site, could have a profound impact on the continued development of the Midtown core. The Planning Department is to be commended for designing an unusually holistic approach to the shaping of the Grand Central area and for a model attempt at rationalizing the transfer of landmark air rights. Questions remain, however, as to the appropriateness of such a high-density cap on "core" building sites (21.6 FAR). In addition, several of the major pedestrian improvements that the subdistrict plan envisions are not yet included in Metro North's master plan.

The subdistrict plan would override the portions of Zoning Section 74-79 that require sites receiving landmark air rights to be either across the street from or contiguous with a landmark, or to demonstrate a continuous chain of ownership of property between the landmark and the receiving site. This regulation led to the quite bizarre contention by the sponsors of 383 Madison that Penn Central could demonstrate an *underground* chain of ownership all the way from the terminal to the north side of 46th Street at Madison Avenue. As Joe Rose of Community Board 5 points out, "The chain of ownership requirement has no rational planning basis." Board 5 and preservation advocates, including the Municipal Art Society, have made ongoing requests of the city to come out with a more orderly air-rights-transfer mechanism for landmarks, and this proposal fits the bill.

Why set a density cap at 21.6 FAR? It sounds reminiscent of the Philip Morris headquarters at Park and 42nd Street, and the Bank of America building at 335 Madison, which came close to 21.6 FAR because of atrium and subway bonuses and zoning lot mergers. The subdistrict proposal sensitively



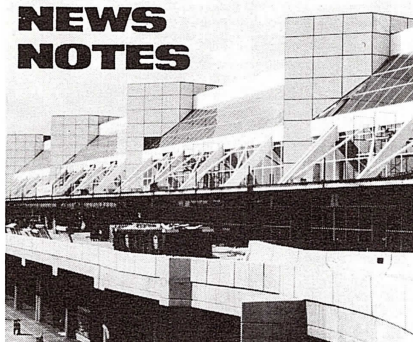
Grand Central Subdistrict

eliminates these bonus opportunities in favor of stricter height and setback controls, and it restricts transfers at the fringes of the planned subdistrict to only 1 additional FAR of development rights. But the area's severe concentration of carbon monoxide (the 383 Madison Environmental Impact Statement identified seven points within the subdistrict which violate national standards even without the proposed building) and rush-hour pedestrian gridlock cast a significant shadow on any plan that would potentially allow a 20+ FAR tower where the Yale Club now stands. The subdistrict plan attempts to mitigate these adverse effects by mandating public review of EIS's with each transfer application, by requiring pedestrian circulation improvements in all new developments, and by making very concrete suggestions for continued improvement of surface and subsurface passageways around the terminal. These recommendations, as part of a very comprehensive survey of existing conditions, include the development of a new underground Madison Yards passageway from the terminal to 47th Street as well as signage, lighting, and pedestrian passage-widening improvements. Metro North has already proposed an ambitious vertical link from commuter train platforms north to 47th Street, but the subdistrict report properly criticizes this plan for requiring "multiple vertical transitions for passengers not already at track level."

The capital improvement team at the terminal has been quite responsive to the Planning Department's suggestions. But the report admits that many entities, public and private, hold jurisdiction over the tunnels and passages at the core. It remains to be seen whether these improvements can actually be coordinated and achieved. While current congestion may be alleviated over time, more workers in even bigger buildings may tip the balance once again.

Alex Cohen, formerly a community planner with the Manhattan Borough President's office, is currently a candidate for a master's degree in public affairs/urban and regional planning at the Woodrow Wilson School at Princeton University.

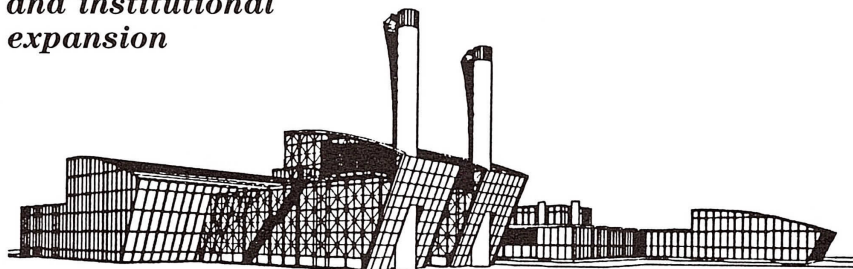
NEWS NOTES



East End Terminal, LGA, Bodouva

Arthur Debonny

Airport construction, garden competition, and institutional expansion



Central Heating and Refrigeration Plant, JFK Int'l Airport, The Eggers Group

Amplification

The project that **Smith-Miller + Hawkinson** is designing with **Guy Nordenson** of Ove Arup for the interior of the **East End Terminal** at LaGuardia Airport will be situated within a new structure designed by **William Nicholas Bodouva + Associates**. The terminal, originally intended for Eastern Airlines, then Continental, then US Air, will open this August.

Bodouva is currently designing the **34th Street Subway Complex** at Herald Square as part of a modernization project for the New York City Transit Authority which involves platforms, mezzanines, and street-level entrances. At the same time, the firm is renovating and reconfiguring the **Times Square Subway Complex** at

42nd Street for the New York City Public Development Corporation and the Times Square Subway Improvement Corporation. Changes are major: six new off-street entrances, a new mezzanine under Seventh Avenue, and the replacement of the shuttle station, among other improvements.

South Gardens Choices

Battery Park City Authority has selected a team including **Machado Silvetti** of Boston, **Hanna/Olin**, landscape architects of Philadelphia, and horticulturist **Lynden Miller** to come up with a new scheme for the South Gardens. The interview selection, which took place over the last few months after the design by Jennifer Bartlett, Alex Cooper, and Nicholas Quennell was finally turned down, even after revisions (*Oculus*, September

1991, p. 5), was arduous. Out of 60 firms submitting credentials, a short list composed of Buttrick White & Burtis, Venturi Scott Brown, SOM (who teamed up with landscape architect George Hargreaves), and landscape architect Peter Walker were all finalists, along with the winners, who were teamed up by BPCA. According to BPCA's David Emil, the selection was made by both staff and the Board of the Authority. For his part, Emil, the president and CEO of BPCA, was also impressed by the way Machado Silvetti, a firm that has won various architectural awards for their urban design projects, thought about urban spaces.

Midtown and About

James Stewart Polshek and Partners is working on two Fifth Avenue projects: one is for the Cooper-Hewitt Museum and the other for the Central Park Children's Zoo. The firm has just been commissioned to renovate the **Miller and Fox townhouses** along East 90th Street for the **Cooper-Hewitt**. In the seven million dollar project, the two buildings will be renovated and combined to accommodate storage, office, conservation, and education/research spaces. The exterior work will be limited to restoration. The firm will also explore the possibility of connecting the two houses to the main museum building on East 91st Street, and it will analyze the main building for ADA compliance. For the **Central Park Children's Zoo**, Polshek and Partners will be working for the **New York Zoological Society** on the site of the current Children's Zoo (which will be razed), between the 55th and 56th Street transverses off Fifth Avenue. The project, slated for children from three to seven years old, is in the master plan phase to develop the scope, budget, and themes of the zoo. The Zoological Society will design the exhibits, which will promote contact between children, animals, and nature. The firm has also recently completed a renovation and addition for the **George Washington Hall** at Phillips Academy in Andover, Massachusetts. The brick building was originally built by Charles Platt in the mid-1920s to house administration and an all-school auditorium; the offices have been

Is your recent preservation or renovation good enough to be judged: THE BEST IN NEW YORK?

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There is no fee to enter. Once selected by the panel, winners will be invited to a reception to receive

the award at the Society's Urban Center. In addition, at the Society's Urban Center, a donation of \$1,000 will be awarded to the winner in the institutional category.

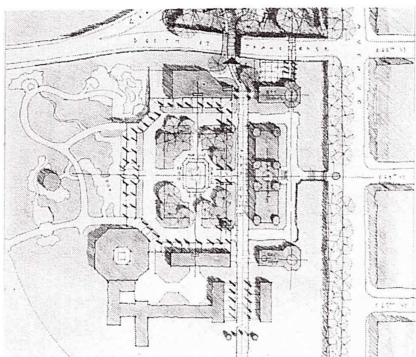
To enter, simply call (212) 935-3960 or write Vanessa Gruen, Municipal Art Society, 457 Madison Avenue, New York, New York 10022, to receive your entry form.

All forms and photos of the completed restoration must be received by the Municipal Art Society, postmarked no later than May 15, 1992.

This awards program is open to owners of all buildings with in the five boroughs that fit the prize categories. The judges' decision is final.

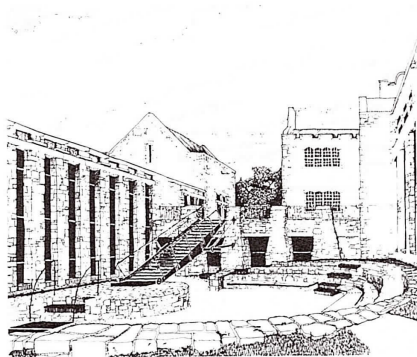


WILLIAMS



Central Park Children's Zoo, Polshek

Susan Rodriguez



Library addition, Bryn Mawr, Henry Myerberg



La Boutique Fantasque, Myerberg

Peter Mauss/Eslo

renovated and upgraded, and the auditorium has been converted to a 450-seat theater. The 18,000-square-foot brick addition contains a theater department shop and drama lab, or "black box" theater, and a new student post office. Associate-in-charge Tyler Donaldson says that the addition, while "stylistically deferential, is not quite a Georgian addition." The building will be officially dedicated in May. —**A.E.M.**

Further Afield

Two years ago, **Smith-Miller + Hawkinson Architects** won a competition to design a 1,200-square-foot gallery on the ground floor of HLW's 1 Pierrepont Place in Brooklyn. The **Rotunda Gallery**, due for completion this fall, was designed based on the idea of an "alterable space" for multiple uses—sculpture, dance, fine arts—with a huge, movable door made of a lightweight material, sheetrock walls, and a concrete floor. Henry Smith-Miller says the firm is "interested in orchestrating the way people see things. The gallery is an apparatus for exhibitions."... The **Eggers Group** is renovating the 30,000-square-foot **Central Heating and Refrigeration Plant at JFK International Airport** for the Port Authority, and it is building two additions there: a 45,000-square-foot cogeneration facility and a 12,000-square-foot chiller expansion. Most dramatic are the huge boiler stacks for the cogeneration plant. Design partner David Finci says that the Port Authority wanted the boilers neither totally exposed nor totally enclosed; thus, the stacks are partially walled off with metal panels and bright red space-frame screen walls, with stainless steel catwalks that are treated as sculpture. The chiller facility has a curtain wall and roof of the same metal panels. The firm has also suggested a gray space-frame screen for the existing cooling towers to unify the design.... **Henry I. Myerberg Architects** is designing a 25,000-square-foot addition to **Bryn Mawr College's Art and Archaeology Library**, a turn-of-the-century Collegiate Gothic building designed by Walter Cope. Myerberg says that he "didn't want to touch the historic structure visually," and so the low-slung addition is connected to the original building with two one-story

"arms," which also create a new 3,200-square-foot courtyard. The exterior, clad in the mica schist stone common throughout the campus, is stylistically deferential; the interior, says the architect, "is more about a modern building." In addition to consolidating the Art, Archaeology, and Classical Studies libraries for the first time, the addition has seminar rooms and study space. Myerberg, who studied architecture at Harvard and the University of Pennsylvania, worked on Bryn Mawr's computer center as the project architect for Edward Larrabee Barnes before starting his own firm in 1986. Last year, Myerberg's firm designed **La Boutique Fantasque**, which sells Russian collectibles, on the Rockefeller Center Promenade. The tiny store was based on a 1919 Diaghilev ballet which tells the story of a boy's fantasy inside a toy shop; the design treats the space as a toy box with a sunburst ceiling connected to wall fins holding display cases, which in turn define the floor design. —**A.E.M.**

On the Trail of Blazing Asperities

On February 26, **Wes Jones of Holt Hinshaw Pfau Jones** of San Francisco spoke at **Columbia's GSAPP**. In a talk encrusted with so many deconstructionist verbs, adjectives, and nouns that it sounded as if he were afraid workaday eavesdroppers might break the code of a message he was sending to Jeff Kipnis (seated in the front), Jones spoke of the firm's work.

The thrust of the remarks appeared to address the strong mechanistic imagery evident in the firm's architecture—which all seems properly technological. Since technological issues have been appearing with increasing frequency in the discussions of high theorists these days, HHPJ's approach might seem quite timely. However, in the GSAPP's January/February issue of *Newsline*, Kipnis had asserted that HHPJ's "design strategy involves recombining borrowed signifying devices. Rather than borrow from eighteenth-century French architecture, however, they borrow from industrial and middle-tech sign systems."

During his talk Jones countered the

allegations by pointing out, "We all live in a Newtonian world. We can talk about chaos, fractals, and quarks, but we can only experience mechanical references." Of course, the arguments went much deeper. But for some reason two aphorisms put forth by Jones stayed with us: "All work must be interested in legibility," and "We cannot go on, but cannot not go on." —**S.S.**

In Case You Missed It

by Kathy Chia

In the second evening of the "Technological Imagination" series, cosponsored by the **Architectural League and the New York Chapter of the Industrial Design Society of America**, on February 24, civil engineer **Larry Soong** and mechanical engineer **Tom Barker**, with Ove Arup, discussed energy management. Active and passive structural controls can respond to changes in the microclimate, Soong pointed out, adding that most of the components are available off-the-shelf. "Ingenuity arises in their assembly," Barker added, "By poaching from the technology of other disciplines, we can now do more with less equipment." Barker cited Renzo Piano's Menil Museum, whose composite roof trusses double as rain gutters and light scoops, illuminating and ventilating the gallery spaces.... On a different tack, **Henry Cobb** of Pei Cobb Freed & Partners spoke at the **92nd Street Y's** "Shape of the City" lecture series on February 27. He argued that "large building projects have an economic leverage that leaves the potential to create environments at the street level which can enhance the life of the city as well as that of the skyline." Although Cobb acknowledged that his best-known building, the John Hancock Tower in Boston, practically ignores the public at the street level, "the severity of it is a direct result of my feeling that, in this situation, the minimalization had to be uncompromising and unrelenting [for the integrity of the design concept]. ... Filling the place with light and life came in second." Recent projects by Pei Cobb Freed that he feels display civic conscience include the UCLA Graduate School of Management, the Portland Museum of Art, and Allied Bank in Dallas.

NEWS NOTES

The timing of an important discussion raised more issues than expected

Viewpoint: Can Women Make a Difference in NYC?

by Madlen Simon, AIA

The following article, commissioned by Oculus, is written to place the discussion of February 18 in the context of events occurring at the time. The Chapter's account is on p. 12. —Ed.

The panel discussion "New York City: Can Women Make a Difference?" on February 18 proved to be both informative and tinged with irony. Sponsored by the NYC/AIA and its Women in Architecture Leadership Network, the panel was moderated by Sally Goodgold, Chair of the City Club of New York, and included panelists Ruth Messinger, Manhattan Borough President; Rosemary Scanlon, Chief Economist for the Port Authority; Laurie Beckelman, Chair of the Landmarks Preservation Commission; and Laura Blackburne, who was then Chair of the Housing Authority.

The evening was charged with significance for Blackburne, who had that day been rebuked by Mayor Dinkins as news of improper use of public monies for travel followed earlier allegations of extravagant office decoration. When Blackburne arrived late for the meeting, she was met by cameras and reporters gathered outside the Urban Center. Mounting pressure over the course of the next few days caused Blackburne to resign at the end of the week. In retrospect, Blackburne's comments that evening chronicling her achievements at the Housing Authority seem to have been her farewell speech.

The other speakers affirmed their abilities as leaders in shaping public policy and their strong sense of themselves as women. Messinger pointed out that the commissioners of Landmarks, Human Resources, Sanitation, Finance, Probation, Health, Aging, and Housing are all women. (Sally Hernandez-Pinero, formerly deputy mayor for Finance and Economic Development, was appointed chairwoman of the Housing Authority the day Blackburne resigned.) Beckelman noted the ever-increasing presence of woman architects in presentations to the Landmarks



Evening discussion at NYC/AIA

Commission. However, as Messinger pointed out, at the rate we are going women will not achieve equity in the United States until the year 2350. Messinger argued that the greater the mix, the more points of view that will find expression.

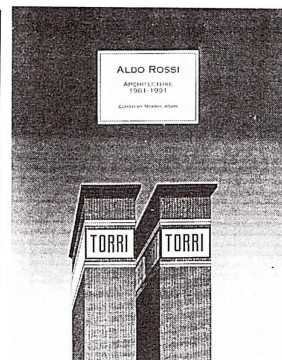
The panelists agreed that budget constraints prevent the entry of more women into city government. Scanlon cautioned that the recession poses a threat to women in business and the professions. She suggested that the federal administration's emphasis on the importance of the family may be a ploy to keep women home.

Both Messinger and Beckelman remarked that women's political careers often begin with volunteer work at the community level in issues influencing their families. Beckelman and Messinger cited the unpaid work of women in areas such as neighborhood services, tenant rights, schools, and hospitals as a pipeline to paid jobs in government.

Laura Blackburne has unfortunately lost the chance to make a difference in New York City. On February 23, the *New York Times* cited praise for Blackburne from local and federal housing officials for "innovative programs that have greatly improved living conditions in many projects." Perhaps the accusations that Blackburne is being held to a different standard because she is black have some truth. This is a time, however, when black and white alike feel an economic pinch. By all accounts Blackburne appeared insensitive to the public that she has otherwise ably served in making a display of her own excesses at the public's expense. Her fall from grace emphasizes that just being a woman does not make one perfect.

Ironically, it would seem the daring that drove Blackburne to great accomplishments proved to be her undoing. Blackburne's actions have cost the community a civic leader of vision and accomplishment who showed us that women can make a difference in New York City.

Madlen Simon is an architect in New York and a professor at Temple University.



URBAN CENTER BOOKS' TOP 10

As of February 27, 1992

1. **Architecture in Transition: Between Deconstruction and New Modernism**, ed. Peter Noever (Prestel, paper, \$24.95).
2. **African-American Architects in Current Practice**, ed. Jack Travis (Princeton Architectural Press, cloth, \$19.95).
3. **Aldo Rossi: Architecture 1961-1991**, ed. Morris Adjmi (Princeton Architectural Press, cloth \$60.00, paper \$40.00).
4. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$40.00).
5. **OMA Rem Koolhaas: Architecture 1970-1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
6. **Obra Construida: Luis Barragán Morfin, 1902-1988**, José Alvarez Checa and Manuel Ramos Guerra (Junta de Andalucía, Seville, cloth, \$90.00).
7. **Exquisite Corpse: Writing on Buildings**, Michael Sorkin (Verso, cloth, \$34.95).
8. **Seaside: Making a Town in America**, David Mohny and Keller Easterling (Princeton Architectural Press, cloth \$39.95, paper \$24.95).
9. **Cyberspace: First Steps**, Michael Benedikt (MIT Press, cloth, \$24.95).
10. **Architecture Now**, Maarten Kloos (Architectura + Natura, paper, \$14.95).

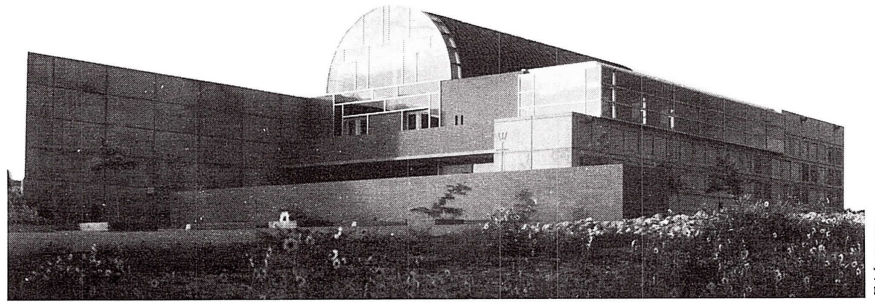
RIZZOLI BOOKSTORES' TOP 10

As of February 27, 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. **From the Edge: Sci-Arc Student Work**, ed. Michael Rotondi (Princeton Architectural Press, paper, \$24.95).
3. **Eric Owen Moss: Buildings and Projects** (Rizzoli, paper, \$35.00).
4. **L.A. Deco**, Carla Breeze (Rizzoli, paper, \$17.95).
5. **The Architecture of Mott B. Schmidt**, Mark Alan Hewitt (Rizzoli, cloth, \$50.00).
6. **The American Houses of Robert A.M. Stern** (Rizzoli, cloth, \$75.00).
7. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, paper, \$40.00).
8. **Seaside: Making a Town in America**, David Mohny and Keller Easterling (Princeton Architectural Press, cloth \$39.95, paper \$24.95).
9. **Abstract 90/91** (Columbia Books of Architecture, paper, \$19.95).
10. **Pamphlet Architecture 12—Building: Machines**, Robert McCarter (Princeton Architectural Press, paper, \$8.95).

Reviews

Riverside South park proposals; Wright's legacy



Ed Lacasse

Vista Grande Community Church, Colorado Springs, Elizabeth Wright Ingraham

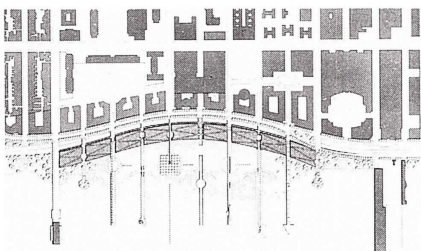
The Park's The Thing

by Andrea Monfried

Work continues apace on all facets of Riverside South, the development for Donald Trump's Penn Yards site by architects David Childs and Marilyn Taylor of Skidmore, Owings & Merrill, Paul Willen of Daniel Pang & Associates, Steven Robinson, with landscape architect Michael Van Valkenburgh and consultant Daniel Gutman (*Oculus*, April 1991, pp. 6-7; June 1991, p. 7; September 1991, pp. 10-11). In early April, the Urban Development Corporation's planning study on the relocation of the Miller Highway, from its present elevated site to an "inboard," below-grade position, will be completed. Catharine Cary, Riverside South Planning Corporation's vice president, says that the relocation has city and state approval and is part of the Federal Highway Act; she says that there is no doubt that the project will go through. However, Ethel Sheffer, of Community Board 7's Penn Yards Committee, calls their confidence "extraordinary" and says, "Whatever they're doing and seeking approval for has to work with the highway both as it is now and after it has been moved."

As for the park, a plan for the 21-acre site bordering the Hudson River was presented to the City Planning Commission Advisory Committee on March 10. Cary says that "it is not a definitive proposal but a work in progress." The park, an area of much concern for the community groups, is complicated by the uncertain future of the highway. Cary says RSPC's proposal will "phase in permanent parts that can be built before the highway relocation and plan an interim park for the other areas."

Perhaps in an attempt to consolidate



Park proposal, David Walker

its earlier successes in defining Riverside South, the Municipal Art Society, along with the Greenacre Foundation, the Parks Council, and the Riverside Park Fund, presented the exhibit "New Parks: New Ideas" at the Urban Center in February. The exhibit, which featured designs for the park by architecture students at Harvard, Parsons, the University of Virginia, Yale, and the City College of New York, questioned the role of a late-twentieth-century park.

Many proposals emphasized an environmental angle to serve as an educational tool and natural resource. Other projects used the structures currently on the site, especially two decrepit piers, to recall the past and highlight the poetic qualities of decay. Sports activities and other recreations were encouraged in many parks. Finally, many of the proposals included areas, if not the whole park, meant to recall the Olmstedian ideal of Central Park.

Two particularly good proposals addressed the questions of the Miller Highway. Peter Goldstein of Yale proposed a public promenade on the existing highway structure. And Miles Mazzei of Parsons expanded the grid of I-beams supporting the highway; with plantings they would come to represent a valid artifice-nature disjunction in the city. Some ideas, especially from schools not located in New York City, were simply inappropriate, such as a fresh-water wading/ice-skating trough bordering the Hudson River, and some, though evocative, ignored all of the roles that a park must play in New York: Forty windmills? Three hundred twenty-two garden plots?

One of the strongest designs was from Harvard's David Walker, who combined nineteenth- and twentieth-century park visions. Extending from each cross street leading into the park are piers, reminiscent of nineteenth-century pleasure piers, featuring numerous amusements. While the rest of the park is not as refined—a forested cascade leading down from Riverside Drive, lawns between the piers—the design balances public recreation activities and private, leisurely uses.

The park will have to be a lot of things to a lot of people. The question is, Can it be more?

Taliesin Revisited

by Kathy Chia

According to Frank Lloyd Wright's apprentices, Taliesin was a haven for learning, a place to focus on Wright's ideas and methods through an unconventional design-build curriculum. Yet what has become of all those apprentices who made the pilgrimage to Spring Green and Scottsdale to learn from one of the greatest American architects? The exhibit "A Taliesin Legacy: The Independent Work of Frank Lloyd Wright's Apprentices" provides a sampling of their achievements.

Curated by Tobias Guggenheimer, the show was on view at the Pratt Manhattan Gallery on Lafayette Street and is now at Pratt's Schafler Gallery in Brooklyn until April 3. Projects in the exhibit vary in the degree of innovation beyond the Wright years. Some apprentices worked rigorously within Wright's vocabulary of materials, as houses by David Henken, Edgar Tafel, and William Wesley Peters attest. Other apprentices, such as E. Fay Jones, insist they used Wright's principles as a foundation for developing their own references. John Lautner, who also created his own distinct architecture while building on Wright's precepts, says "If you didn't have a total idea, you didn't have anything." Phil Hawes took Wright's organic philosophy to a literal extreme in the design concept for the controversial Biosphere 2 project, a self-contained, self-sustaining microclimate research facility.

Only in recent years, with the increasing attention paid to work by Lautner, Jones, and now Hawes, has it seemed possible for a legacy to thrive that reflected Wright's principles but allowed the expression of other individual ideas. As Elizabeth Wright Ingraham, whose residential and commercial designs unify steel, glass, and tile, says, "Some apprentices did [Wright] a disservice. When you study under someone, you can become so enamored of the person you can lose perspective on new ideas. You must always keep a critical edge and try to question what's behind it, and not be simply devoted to mockery of form and personality."

The Post-Post-War

A Modernist tower and a pre-Modernist apartment building pose two new solutions on the New York skyline: an assessment

by Suzanne Stephens

Leighton House

The area of the Upper East Side east of Third Avenue has been gradually transformed over the last decade or so from small, low-rise, red-brick tenements on the avenues to gargantuan brick towers of no readily distinguishable features. The results are overpowering, with big, banal uglies marching up First, Second and Third avenues, usually sprouting from haphazardly placed open spaces designated as plazas.

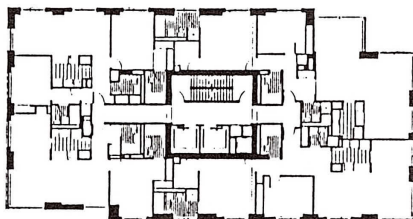
Community groups have become alarmed by this strange city looming up in the "Far East." Civitas and the City Planning Commission have been studying the zoning that encourages it, and even architects, such as the Oculus Special Zoning Committee for the Upper East Side, have become involved in proposing solutions (*Oculus*, June 1990, pp. 7-10; September 1990, pp. 6-10).

Of the various types of apartment buildings that architects have discussed as alternatives, one is the type encouraged by the R10A "packing-the-bulk" zoning that prescribes street-wall height and setbacks. This zoning is already in effect on certain avenues of the Upper East Side.

Another type of apartment building considered as an alternative to urban despoliation is still the tall tower. But it is a skinny tower and it sits on a base. The skinniness of the tower prevents broad shadows from falling on nearby apartments and plazas, and

Statistics

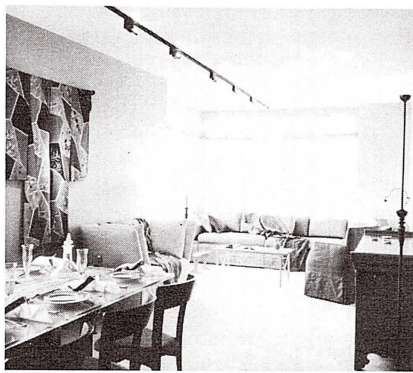
The prices for the studios, which are 510 sq ft, start at \$189,000; the one-bedrooms, which range from 550 to 1,000 sq ft, start at \$220,000; the two-bedrooms, which range from 1,100 to 1,350 sq ft, begin at \$410,000; the three-bedroom apartments, which range in size from 1,900 to 2,300 sq ft (with cantilever), start at \$750,000; the four-bedroom-and-library apartments on the 40 to 45th floors, which are 3,000 sq ft, begin at \$1.3 million; the triplex penthouse is \$2.7 million and the duplex penthouse is \$1.6 million.



Typical floor plan, Leighton House



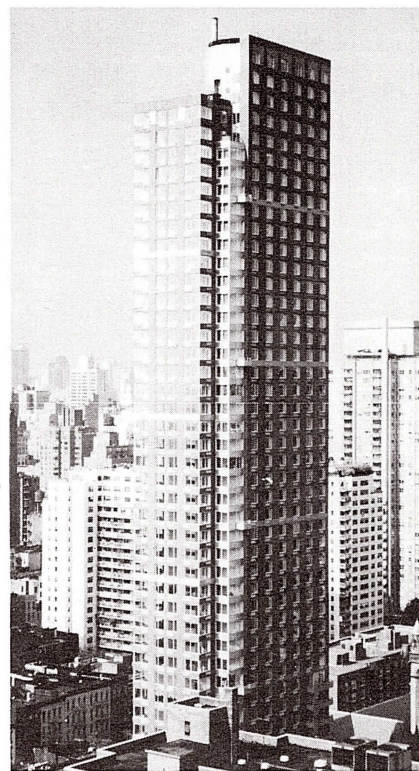
Lobby, Leighton House



Model apartment, Leighton House

provides layouts with more light and views than deeper, blockier buildings allow. The bases reaffirm local building patterns. Leighton House, an apartment tower recently built at 88th and First Avenue by James Stewart Polshek and Associates, well exemplifies this approach.

From afar, the clean lines of the brick cladding and the glazed corners of the 46-story Leighton House don't look all that unusual. On closer examination, one sees that the architects have created a well-synopated orchestration of advancing and receding planes, cantilevered elements, reveals, and articulated detailing. At the reentrant corner of the brick tower at First and 88th Street, a glass-and-metal cantilevered shaft emerges, with balconies projecting Bauhaus-style from four different levels. The balconies, in turn, align with gray metal bands extending the length of the brick facade like beltcourses, a scaling device that is used on the other elevations as well, albeit not necessarily on the same horizontal alignment. In order to express the curtain-wall



Leighton House, James Stewart Polshek



Corner detail, First Ave. and 88th St.

nature of the brick surface, the main facade facing 88th Street is pulled forward just enough to appear almost detached from the metal-and-glass shaft next to and behind it.

Certain parts of the massing faintly recall the widely acclaimed 500 Park Avenue, which Polshek also designed. But at 500 Park the materials and massing set up a counterpoint between a glass-and-aluminum skin and a densely punctured granite wall that is extremely dramatic. Since Leighton House uses brick as a curtain-wall material, like glass or aluminum but with more texture, it lacks the richness of contrasts that is apparent on the Park Avenue structure.

To be sure, James Garrison, the project designer, was well aware of the way brick was being handled: "We intentionally treated brick as a skin rather than an ersatz bearing wall," he says. The intention behind Leighton House's design, he adds, is to take regular brick (albeit a purple-brown long Norman brick), ordinary flat-plate concrete construction, sliding windows,

Apartment House

Part II



353 Central Park West, Yorgancioglu



Typical floor plan, 353 CPW



A bedroom, model apartment, 353 CPW

adventurously forward over the entrance doors. Overhead, eight metal balconies protrude from the brick facade, visually breaking up the massive scale of the shaft as it rises.

The gridded granite is continued inside the lobby, where a dark, warm makore wood paneling begins to take over. Another spine and fin canopy is hung in the area between the concierge's desk and the elevators, and this interior canopy is also made of makore wood. The thematic consistency of canopy forms and materials creates an identity for the building and its lobby, which is strongly modern in tone and domestically warm in feeling.

The advantages of a tower—especially when not so many other towers are close at hand—are easily apparent inside the apartments themselves. Their ample views and light are enhanced by the corner windows, which are 6 feet 8 inches by 10 feet by 10 feet. (Other windows are 6 feet 8 inches by 6 feet 8 inches.)

While the apartment layouts themselves are not extraordinary, the decent ceiling heights (nine feet) and certain finishes (granite counters, rosewood floors) again raise the building above the norm. By generating a structure with ten-foot cantilevers, the architects created apartments with twenty feet of uninterrupted glass at the corners. The plans, twelve variations in all, were made more flexible since the tower has only four internal columns. One point of contention: a kitchen projecting into the living volume, as occurs in some apartments, would have been better saved for casual loft-living downtown.

In general, Leighton House does indeed set a very good example of how a "typical" luxury building, designed according to modernist principles, can be elegant and can impart a sense of domestic grandeur and warmth. As an urbanistic solution, the question still remains about whether or not a skinny tower on a base is preferable to a blockier, lower, stepped-back building. The answer obviously depends on the situation. The point towers do make sense on small lots on the avenues; like Leighton House, they can be a vast improvement on the other designs. However, since so much of it is visible, the point tower does require sensitive architectural handling. And, as Polshek adds, to get a building of this quality you need enlightened developers like General Atlantic (now called Millennium Partners). The rarest ingredient.

Credits

Leighton House, 360 East 88th Street

Client/Owner: General Atlantic Realty Corporation; J.P. Morgan

Architect: James Stewart Polshek and Partners; James Stewart Polshek, principal-in-charge; James Garrison, principal designer; Jihyon Kim, Charles Griffith, Denis Dambreville, project team

353 Central Park West

At first, the story behind the nineteen-story apartment house being completed at 353 Central Park West, at 95th Street, didn't seem promising for the city's urban landscape. A developer had snapped up three Renaissance Revival townhouses—some of the few low-scale buildings remaining on Central Park West—with the intent of tearing them down for a new, luxury high-rise tower.

The Landmarks Preservation Commission quickly designated the three, along with two others next door, as landmarks. Then the owner of the property, the Turkish firm of KiSKA Developers, claimed hardship, proving it would not be able to get the 6 percent return on the investment to which it was entitled under the landmark law.

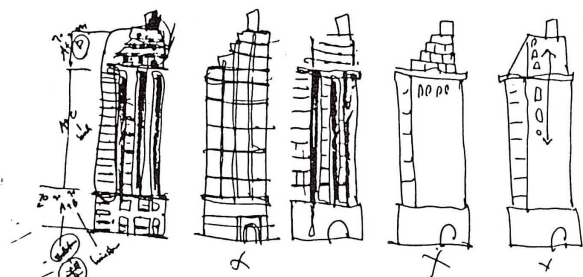


Rendering, completed top, 353 CPW

and through-the-wall a/c units—all ingredients in ordinary apartment buildings—and refine them. One of the architects on the team, Jihyon Kim, came up with a detail for a flush aluminum panel applied to a typical aluminum infill window that makes it look like a curtain-wall system. This and other refinements are intended to emphasize the slender, modernist quality of the tower. While Leighton House doesn't exude as much oomph and looks rather mute next to the fudgy richness of its brick neighbor, Barney & Chapman's French Renaissance Church of the Holy Trinity of 1897, it still has a quiet, crisply tailored air. In architectural deportment it is miles ahead of its clunky neighbors.

The brick tower sits on a three-story metal-and-glass base with retail space fronting the avenue. The actual entrance to the tower is on 88th, where a wall of gridded granite edged with reveals helps change the tone from pure business along the avenue to a more residential feeling. A canopy that has been designed as a wedge-shaped aluminum spine with fins projects

The Post-Post-War Apartment House: Part II



Design sketches, Faruk Yorgancioglu, 353 CPW

With the victory won, everyone assumed another big, banal, beige-brick shoebox-on-end, so common around town, would soon rise. Ironically, the building is beige brick, but it is not a banal shoebox. Faruk Yorgancioglu, the design architect, working in association with the Vilkas Group, came up with an apartment house design that melds both traditionally classical and early modern principles. In its massing, materials, and spacious plans, the tower brings to mind New York's prewar apartment houses—many of which line Central Park West. Yet its large glass windows, expression of the concrete structure, and straightforward detailing also hark back to early modernist apartment buildings that were erected in New York during and right after World War II.

This particular solution did receive a certain "encouragement": the new tower had to obey R10A contextual zoning regulations, which call for a setback after a 150-foot height. And because the 3,032-square-foot building lot was in the Upper West Side/Central Park West Historic District, the community, including the ever-vigilant Community Board 7, closely scrutinized the design. Not surprisingly, Yorgancioglu chose a beige-toned brick that approximates the color of the early-twentieth-century-style apartment houses nearby and clad the structure with a limestone base.

The base and the small, fifteen-by-seventeen-foot lobby are still being worked on; the exposed concrete has not been finished off; and the glass has yet to be inserted in the top four floors of apartments. For those reasons, one cannot fully evaluate the apartment house's success on all grounds. However, enough is in place—including a model apartment—for one to begin to point out some of the strengths.

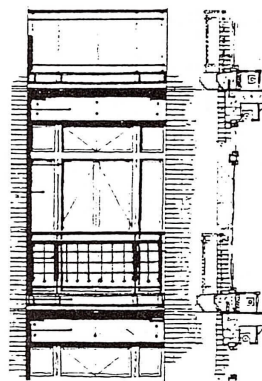
The top of the tower is quite identifiable on the skyline, owing to the site along the park and to the handling of the crown of the tower. Yorgancioglu established a play of horizontal and

vertical elements that has the intricacy of early modern buildings by Joseph Olbrich, Frank Lloyd Wright, and Henri Sauvage. Countering the horizontal lines of the setbacks are two massive chimneys rising upward past the penthouse apartments to the mechanical penthouse, water-tower enclosure, and the belvedere. They continue the vertical thrust established by the shaft's composition. The only cavil one might have is that a few of the crenelations above the top penthouse apartment seem to have been left out between the drawing stage and the building's execution. Small details matter.

The symmetrical composition of the facades, particularly the front elevation facing the park, is offset by the glazed corner shaft that interjects a strong but still subordinate note of asymmetry. While the modernist detailing and expression of concrete spandrels and frame strike a plainer note than the elevations of neighboring buildings, the receding and protruding vertical planes and reveals create shadow lines and textures that are further articulated by the horizontal, protruding cast-stone sills and the cast-iron railings. As Yorgancioglu further explains, the concrete structure is set back from the surface of the brick by turning the brick on its long (eight-inch) side. "We lost a little floor space, but we got it back by enclosing the heating elements inside the step under the windows within the wall thickness, and by using the french windows so that each room gains a little space visually as well as physically," he says. While he concedes that the exposed concrete frame was not the best architectural concrete, he says the final finish will make it smoother. (Right now it looks rather raw.) The intention is that the concrete and the limestone will eventually look more like each other. "Most buildings get worse as they age," Yorgancioglu maintains. "Prewar apartments get more beautiful, like leather cases."

One soon recognizes that the interior plan is revealed quite straightforwardly on the exterior. Since each of the floors has only one apartment, the corner glazing appears in every living room. And so does a fireplace, whose air-intake holes are punctured in a small pattern on the exterior.

Study of window detail, 353 CPW



Needless to say, the apartments, most of which are 2,750 square feet with nine-foot ceilings and wrap-around views of the park and Midtown, are supremely luxurious by New York standards. But Yorgancioglu's decision to use six-foot-high french windows as the fenestration, and to place french-type balcony railings at their bases, was truly a felicitous touch.

Since Yorgancioglu spent five years as a senior associate and chief designer with Eisenman Robertson Architects (where he worked with Eisenman on the Fuller/Toms loft and the Wexner Center), this effort would appear to be a far cry from the playing-the-edge feeling of those ventures. Does the architect look on this as a refutation of the avant-garde? Yorgancioglu answers, "Every project has its own life, its own place, and its own personality. Imposing an intellectual idea or standard on everything is not correct or necessary." Asked what he thinks Eisenman would make of the apartment house, Yorgancioglu replies, "He would probably say, 'This is not architecture, it is a building.' He would be right to an extent. But I design buildings for people. I'm selective about the existence of 'architecture' in every project." In a city where many new apartment buildings look as if the "architecture" was never an issue at all, 353 has already gone far in transcending the category of building. When it is completed, one will be able to see how far the finishes, uses of materials, and details have gone to introduce "architecture" into this normal building type. In the meantime, it is quite evident that the sense of urbanism has been well served.

Credits

353 Central Park West (95th Street)

Owner-developer: *KiSKA Developers, Inc.*

Design Architect: *Yorgancioglu Architects, Faruk Yorgancioglu, principal-in-charge*

Architect of Record: *The Vilkas Group, Elliott Vilkas, principal-in-charge; Efdal M. Oney, project architect*

Architectural Consultant: *Andrew Alpern*

Architect for Lobby Interior: *Ronnette Riley*

Statistics

The prices for the apartments, which range from 1,914 sq ft to 2,750 sq ft, begin at \$1,299,000 and go to \$4,150,000 for the duplex penthouse.

AROUND THE CHAPTER

The history behind an important artifact

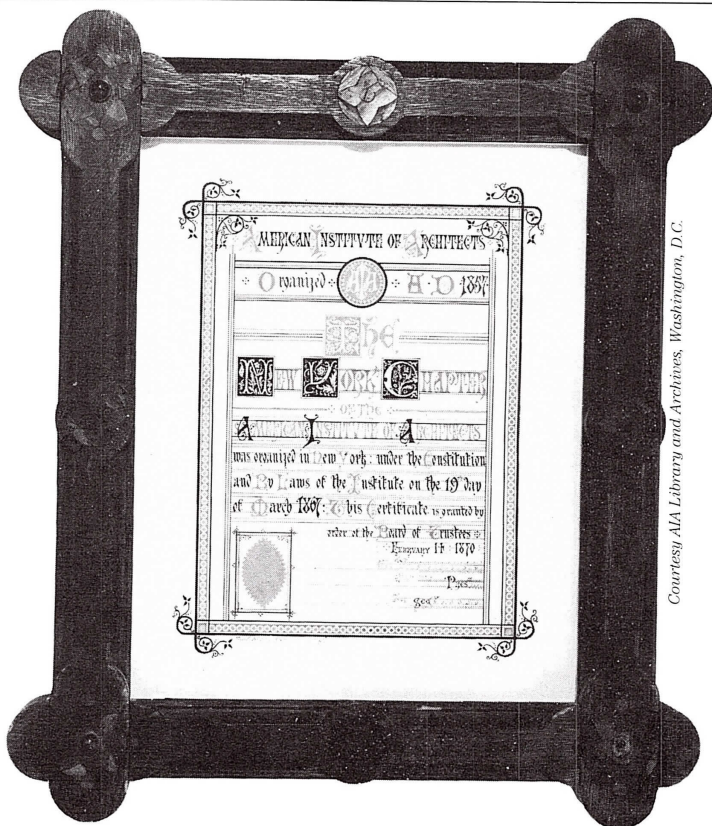
Chapter Charter

by Tony Wrenn, Hon. AIA

The New York Chapter charter hangs in my office in the AIA Archives, and it is one of the most beautiful things there. It came to us, I think, as a part of the papers of A. J. Bloor, along with his letterbooks and other materials, many of which involve the Chapter. It is clean, clear, and striking, and in 1982 it was deacidified and replaced in its original frame with spacers to keep it from touching the glass. The charter is the work of Edward J. Neville Stent, an ecclesiastical architect who did other projects for the AIA and church interiors from Chicago to Wilmington, North Carolina. The colors are red, blue, and black, on off-white paper, and the piece is signed "Edrwd Neville Stent (del) N. Y."

The frame is oak, and it is probably also by Stent, since another of his works here has the same frame. Some of the inlay and a few pieces are missing; we have made no effort to replace them, but have simply cleaned the frame and reused it.

At the meeting on January 19, 1870, "the



NYC/AIA Charter, 1867

Secretary asked the opinion of the Board as to the propriety of having the Charters of Chapters engrossed. Voted—that the Secretary be directed to make inquiry as to the expense of the same." At the February 14 meeting the Secretary reported "as to the cost of engrossing and illuminating charters for the various chapters, and that a competent artist had offered to prepare the same for \$20.00." A committee of two was appointed with power to prepare forms for engrossing and to have five copies made.

At the May 23, 1870 meeting, "the sub committee on Chapter diplomas presented four illuminated blanks, one each for Philadelphia, Chicago and Cincinnati Chapters, and one for future use. The committee promised to have the blank for the N.Y. Chapter ready in a few days." It would seem that the charter was completed in late May or early June 1870, and it was certainly one of the first four presented, if not the first.

The wording of the charter is as follows:

American Institute of Architects
Organized/AIA/A.D. 1857
The
New York Chapter
of the
American Institute of Architects
was organized in New York: under the
Constitution
and By Laws of the Institute on the 19th
day
of March 1867: This certificate is granted
by
order of the Board of Trustees
February 14, 1870
[signed] Rich Upjohn Prest
[signed] P. B. Wight Secy

An embossed copy of the early AIA seal designed by Henry Dudley appears at the lower left.

The Chapter's original charter is in the AIA Archives. For our anniversary celebrations we will have it back in New York on loan for exhibit in the Members Gallery. In October 1991, AIA Archivist Wrenn provided this article in response to our inquiries about the charter.

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AROUND THE CHAPTER

Women, power, and building

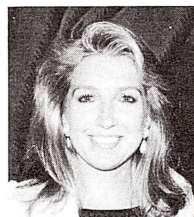


Rosemary Scanlon

NYC Housing Authority



Laura Blackburne



Laurie Beckelman



Sally Goodgold



Ruth Messinger

Photos: Dorothy Alexander

New York City: Can Women Make a Difference?

by Barbara Nadel, AIA

Women are becoming increasingly visible in the upper echelons of New York City government, civic organizations, and within the architectural profession, but can they make a difference? According to an all-woman panel of high-ranking New York officials, the answer is a resounding yes!

Five prominent New York City women discussed their work, the quality of life in New York City today, and the unique challenges facing women in public and private sector leadership positions at a February 18 open forum. The program "New York City: Can Women Make a Difference?" was sponsored by the newly formed Women in Architecture Leadership Network (WALN) of the NYC/AIA.

In her opening remarks, WALN Chair Adrienne Bresnan, FAIA, stated that women have gained more visible and influential positions within the architectural community. Under the guidance of NYC/AIA Executive Director Lenore M. Lucey, FAIA, WALN was formed in 1991, at the time of the election of Frances Halsband, FAIA, who is the first woman president of the NYC/AIA since its founding in 1867, and dean of the Pratt School of Architecture. Bresnan asserted that there are more than twelve times as many woman architects today as there were in 1970, and that in many architectural schools, especially in the New York area, women already make up half of the enrollment.

Moderator Sally Goodgold, Chair of the City Club of New York, questioned the need to ask if women can make a difference as she introduced the distinguished panelists. Rosemary Scanlon, Chief Economist at the Port Authority, develops economic forecasts for the tri-state area on development issues, long-range planning strategies, and demographics. Since the 1990s are a decade of "decadent dismay," Scanlon encouraged woman professionals to focus on the "positive side of what can happen in New York, such as the rebuilding of bridges, transportation

networks, and the city's infrastructure, because these are the basic elements that keep the city a viable place to live and work."

New York City Landmarks Preservation Commission Chair Laurie Beckelman brings fifteen years of historic preservation experience to the future of landmarks in New York. She is focusing on neighborhoods in all five boroughs and has begun outreach programs in the communities. Her goals include educating people about landmarks and about what it means to live in a historic district. Beckelman recounted an anecdote in which a fire fighter in charge of the unauthorized demolition of a landmark building refused to believe that she was the Landmarks Chair until a male acquaintance confirmed her identity and title. Beckelman closed by encouraging women to help each other and to excel at what they do.

The only elected official on the panel, Manhattan Borough President Ruth Messinger took office in 1990 with a pledge to "make city government more accessible and accountable [and] to involve more New Yorkers in the decisions affecting their lives." By all accounts, the formidable Messinger has gone the extra mile in living up to her promise. As an expert on New York City finances during her twelve years on City Council, Messinger funded many neighborhood capital projects and maintained funding for major health, literacy, and economic development projects. She has been actively involved in land-use planning and the development of a comprehensive proposal for the borough's waterfront. Messinger has successfully linked development projects to employment and to the preservation of low-income housing and is currently sponsoring several innovative public-private partnerships to encourage youth employment, assist community arts organizations, and recognize the work of small, neighborhood public-safety groups. "There are many positive stories occurring in New York which are not reported by the media," says Messinger. She noted that "there are numerous New York City projects that are succeeding, many of them conceived and led by women."

Laura Blackburne, then Chair of the Housing Authority, was the first woman to head the agency in its 56-year history. Blackburne stated that the mission of her agency was to "respect the dignity and enhance the quality of life for poor families." She outlined her agenda, including job training, youth corps, dropout classes, scouting programs, and increased efforts to evict drug dealers. Blackburne underscored the need for women to give other women a chance. The way to make this message mainstream, she added, is for women to be willing to take great risks, especially when making decisions. Women must have the courage to take risks without a guarantee of success and they must stand behind their choices.

Barbara A. Nadel, AIA, is a New York City architect, writer, and photographer. She is Chair of the NYC/AIA Health Facilities Committee.

GSA's Diamond Speaks at Breakfast Meeting

by Jordan Gruzen, FAIA

William J. Diamond, Region 2 Administrator of the United States General Services Administration, was the guest at the February Presidents Advisory Committee Breakfast Conversation. He outlined the existing and potential work in the region, totaling one billion dollars—one-seventh of the national total. Recent work, all advertised in the *Commerce Business Daily*, is for new construction and renovation of federal office buildings and courthouses. In addition to large projects such as the \$600 million Foley Square Complex, there are opportunities for small firms, and considerable emphasis is put on the inclusion of minority categories.

Selection is carried out through "source selection," based on credentials; design/build, based on builder/architect teams with complete preliminary drawings; and architectural competition, which is being revived as a selection method. Several attending architects commented that recent design/build competitions had been very costly to the entire team with a disproportionately heavy burden on the architect. Diamond said that he had been made aware of these issues and welcomed a more formal response from the profes-

Author's Query

Aymar Embury II
(1880–1966)

For a biography of the architect, whose career spanned fifty years, the author is looking for anecdotes, character sketches, and impressions from those who knew or worked with him.

Chester Lucas
7 Village by the Lake
Southern Pines, N.C. 28387
919-692-5381

sion as to financial concerns and suggestions on how to improve the process.

Diamond outlined the following prospective projects:

- **Long Island Courthouse and Office Building.** \$200 million, 450,000 square feet. The site will be announced by fall 1992, possibly sooner. Architectural selection will be from credentials leading to a short list and then a paid competition. A jury will make recommendations to the administration, which will make the final decision.

- **High Gate Springs, Vermont.**

\$5–10 million water-supply system. Designers will be required to use the metric system. (The metric system will be standard for all projects by 1994.)

- **201 Varick Street, New York.** \$7–12 million. Modernization of a 1929 warehouse for the Veterans Administration.

- **Javits Federal Office Building, New York.** \$10–15 million modernization as part of an eventual \$70 million program.

- **GSA Buildings Nationwide.** \$1 billion of deferred maintenance must be addressed soon. Personal computers, for example, double the heat load of older buildings.

- **20 Washington Place, Newark.** \$10–15 million renovation (on National Register).

- **Old Federal Courthouse, San Juan.** \$30–40 million renovation and upgrading for seismic design of this landmark building.

Recent awards to NYC/AIA firms have been:

- SOM, White Plains Courthouse
- Pei Cobb Freed/Jung Brannen/
Gruzen Samton Steinglass,
Boston Courthouse
- HOK, Foley Square Office Building
- KPF, Foley Square Courthouse

Senator Daniel Patrick Moynihan has been active in introducing Congressional legislation to encourage structured architectural competition and to promote a higher quality of federal architecture. Eugene Kohn encouraged GSA—also represented by Andy Gerardi, director of design and

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construction, PBS, and Bob Leuffen, chief contracting officer, PBS—to choose a higher quality of jurors and selection committee members to ensure that the investment made by the architects is not in vain. This writer encouraged an increased degree of communication on selection criteria before each competition and a substantial debriefing of the losers so that they understand why they were not selected. The group also discussed ways for consultants to obtain lists of competing architects in order to inform these firms of their special qualifications. This might require a presubmission procedure or listing.

At the conclusion, Diamond described the unusual circumstance of the Negro Burial Ground that was uncovered when the Foley Square Office Building excavations started. GSA has decided to extend the archaeological removal of the remains by phasing the project in two stages and creating within the new building's lobby a \$250,000 memorial dedicated to the black heritage of the site.

It was clear that this building program and this particular government client are the most dynamic sources of architectural opportunities in the country at both large and small scales. The breakfast revealed the enthusiasm of GSA officials to improve the process and their desire for increased constructive feedback from the profession.

Jordan Gruzen is a founding principal of Gruzen Samton Steinglass and was a member of the architects jury for the selection of both Foley Square projects.

Great Ideas Are Not Enough—Anymore

by Lenore M. Lucey, FAIA

These tips on positioning yourself to market your service or new product are taken from an interview with Tony Husch, coauthor, with Linda Foust, of *That's a Great Idea*, from Bottom Line.

- Research, research, research—without good information you are merely dreaming.

- Be ruthless in evaluating the viability of an idea. Your favorite new concepts will often be the ones you should discard first.

- Newness alone is not enough. Successful new services must provide a consumer benefit, either real or perceived.

- Be flexible and cover all angles. Keep an open mind for better ideas and consider all possibilities.

- Target your audience. Start with a well-defined analysis of your target audience and a plan for how to reach it.

- Don't confuse selling with marketing. Marketing is creating a demand; selling is closing the deal.

- Don't expect to avoid mistakes: they are inevitable. Instead of taking your failures personally, or letting your ego take over, learn from them.

- Don't procrastinate and don't stop halfway. You will find new, educational, and fascinating experiences at every step.

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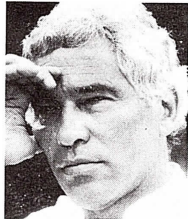
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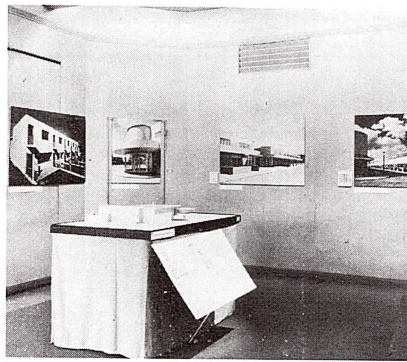
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THE CALENDAR APRIL 1992

*Don't forget
Alan Balfour,
April 7*

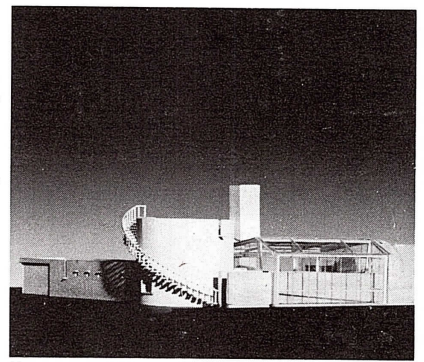


Gunther Domenig, closes Apr. 25



The International Style, closes May 2

Courtesy Museum of Modern Art



Kennon and Moore, On Hold, April 30

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

Will Insley: Wall Fragments and Drawings 1966–1992. Max Protetch Gallery, 560 Broadway. 966-5454. Closes April 4.

Adam Tihany: Without Reservations. School of Visual Arts, 209 E. 23rd St. 679-7350. Closes April 10.

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.

Kisho Kurokawa: Metabolism to Symbiosis. Avery Hall, Columbia University, 100 level. 854-3414. Closes April 18.

Gunther Domenig. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes April 25.

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

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

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

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

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

WEDNESDAY 1

EVENT

Color Day. 9:30 am. International Design Center, New York, 29–10 Thomson Ave., Long Island City. 718-937-7474. \$35 fee.

LECTURE

Public Works for New York City: The 1930s Legacy, the 1990s Need. Sponsored by the Municipal Art Society and Architects, Designers, and Planners for Social Responsibility. 6:00 pm. The Urban Center, 457 Madison Ave. Required reservations 935-3960. \$5 (\$3 MAS members).

THURSDAY 2

LECTURES

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

The City Transformed: The Greek Revival Era, 1830–1845. 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.

MONDAY 6

LECTURE

Jean Baudrillard. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

PANEL DISCUSSION

Envisioning the City: Urban Nomads. With Zeynep Celik, Liseanne Couture, Ted Krueger, and Peter Pfau. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

TUESDAY 7

NYC/AIA PROGRAM

Re-Searches in Architecture—The Weakening of the Idea of Architecture: The Diminishing Need for a Permanent Order and Symbolism in Our Culture. Moderated by Alan Balfour with panelists K. Michael Hays and Paul Kevin Kennon. Sponsored by the NYC/AIA Architecture Dialogue Committee and Soleil Shutters. 6:30 pm. The Urban Center, 457 Madison. \$10 (\$5 NYC/AIA members and students). Contact Thomas Bittner at 718-638-2728.

LECTURE

The Mayor's Commission on Homelessness. Given by Andrew Cuomo. 8:00 pm. The New School for Social Research, 66 Fifth Ave. \$6 fee.

WEDNESDAY 8

LECTURES

Emporia of Elegance: England's Georgian and Regency Shops. Given by Lorella Brocklesby. 6:30 pm. The Cooper-Hewitt Museum, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

New York City Salt Marshes: Ecology, Uses, Threats. Given by Mike Feller, Parks Department. 6:00 pm. People Center, second floor, American Museum of Natural History. 769-5726.

THURSDAY 9

LECTURES

The City Transformed: The Industrial Era, 1840–1860. 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: Ayse Sulan Kolatan, William MacDonald, David Lake, Ted Flato. 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 10

EXHIBITION

Pratt National Talent Search. High school seniors. Schafer Gallery, Pratt Institute, Brooklyn. 718-636-3746. Closes May 4.

SATURDAY 11

NYC/AIA TOUR

Metrotech. Given by developer Forest City/Ratner. Sponsored by the NYC/AIA Public Architects Committee. 9:00 am. 2 Metrotech Center (SIAC Center), Lawrence and Jay Sts. Marketing Center, fifth floor. Required reservations 838-9670. \$10 (\$5 NYC/AIA members and students).

SUNDAY 12

LECTURE

Wendy Feuer, director of the Metropolitan Transit Authority's Arts for Transit Program. Sponsored by the Municipal Art Society. 2:00 pm. The Urban Center, 457 Madison Ave. 935-3960.

MONDAY 13

LECTURE

Tech Talk: Intelligent Buildings and Environmental Control Technology. Given by Norman Kurtz. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3414.

PANEL DISCUSSION

Envisioning the City: The Global City. With

DEADLINES

APRIL 3

Registration deadline for Defining the Edge: The City and the Bay, for the Embarcadero in San Francisco. Submissions are due April 6. Sponsored by the American Institute of Architecture Students. Open to students and interns. Contact 202-626-7421.

APRIL 15

Deadline for applications for fall/winter 1992 MacDowell Colony grants for two- to eight-week residencies at the New Hampshire retreat for architects and related professionals. Contact Rose Ryan at 603-924-3886.

Michael Kwartler, Robert Fishman, Jean Gardner, and Jerold Kayden. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

TUESDAY 14

NYC/AIA PROGRAM

Excellent Design, Excellent Service. Sponsored by the NYC/AIA Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members and students).

WEDNESDAY 15

NYC/AIA LUNCHEON PROGRAM

How to Better Utilize Consultants in Your Marketing Effort. With Norman Kurtz, Flack & Kurtz. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 12 noon. The Urban Center, 457 Madison. Required reservations, Steven Rosenfeld 752-6420. \$12 fee (restricted to committee members).

SEMINAR

Brick Veneer with Metal Stud Backup. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Reservations 319-5577.

THURSDAY 16

EXHIBITION

Curitiba: A Model for the Environmental City. Sponsored by the Municipal Art Society, The Urban Assembly, and the City of Curitiba. The Urban Center, 457 Madison Ave. 935-3960. Closes May 13.

LECTURE

On Hold: The Young Architects Forum. 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 17

EXHIBITION

On Hold. Winners of the Architectural League's eleventh annual Young Architects Competition. The Urban Center, 457 Madison Ave. 753-1722. Closes May 15.

MONDAY 20

EXHIBITION

Work from Columbia/Barnard Colleges. Avery Hall, Columbia University, 100 level. 854-3414. Closes April 25.

LECTURE

Envisioning the City: Designing a Circle of Cities. Given by Philip Lewis. 6:00 pm. Parsons School of Design, 25 E. 13th St., room 206. 229-8955.

APRIL 22

Deadline for phase one of the Municipal Art Society's Centennial Design Competition to identify problems with and present solutions to New York's most important design issues of the twenty-first century. Contact 980-1297.

MAY 1

Submission deadline for the Bard Awards for excellence in architecture and urban design, sponsored by the City Club of New York. Contact the City Club at 33 W. 42nd St., New York, N.Y. 10036, 921-9870.

TUESDAY 21

NYC/AIA PROGRAM

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

VIDEO CONFERENCE

Opening All Doors: Accessible Design. Sponsored by the AIA. 1:00 pm. PBS. 800-343-4146.

WEDNESDAY 22

NYC/AIA TOUR

Columbia University Schapiro Center for Engineering and Physical Science Research. Sponsored by the NYC/AIA Corporate Architects Committee. 6:00 pm. 120th Street between Broadway and Amsterdam. 838-9670. \$10 (committee members free).

LECTURES

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

Stourhead: English Gardens and Italian Influences. Given by Maria Ann Conelli. 6:30 pm. The Cooper-Hewitt Museum, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

MEETING

Fine Arts Federation of New York Annual Meeting. National Arts Club, 15 Gramercy Park South.

THURSDAY 23

LECTURE

On Hold: The Young Architects Forum. 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).

SATURDAY 25

EVENT

Buell Talks on American Architecture. Buell Hall, Columbia University. 854-8165.

SYMPOSIUM

The Pierpont Morgan Library: Icon of Art and Architecture. With Neil Harris, Mary Beth Betts, William Voelkle, and Bartholomew Voorsanger. 1:30 pm. The Pierpont Morgan Library, 29 E. 36th St. 685-0008. \$25 fee.

TUESDAY 28

NYC/AIA FORUM

Architecture Education: Children and the Community. With Joan Baren, Roger Hari,

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Mario Salvadori, Catherine Teegarden, and Michael Zamm. Moderated by Frances Halsband. Sponsored by NYC/AIA Learning by Design: New York Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members and teachers).

WEDNESDAY 29

LECTURE

The City's Real Property Tax: Issues of Fairness and Fiscal Need. Sponsored by the Municipal Art Society and the Municipal Art Society Fellows. 6:00 pm. The Urban Center, 457 Madison Ave. Required reservations 935-3960. \$5 (\$3 MAS members).

THURSDAY 30

LECTURES

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

On Hold: The Young Architects Forum. 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).

MAY

FRIDAY 1

EXHIBITIONS

AOS Student Show. Students in Pratt's Associate Degree Program. Pratt Manhattan Gallery, Puck Building, 295 Lafayette St. 718-636-3746. Closes May 13.

Future Systems. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes June 6.

SATURDAY 2

TOUR

Gothic and Classical Dreams on Morningside Heights. Given by David Garrard Lowe. Sponsored by the Cooper-Hewitt Museum. 10:30 am. \$55 (\$40 Museum members and students).

TUESDAY 5

SYMPOSIUM

The Reality of Innovation: A Critique of the Building Process. With Wolf Prix, Matthys Levy, Marvin Botwin, and Frederick Smith. Sponsored by the Building Arts Forum/New York. 6:30 pm. The Cooper Union Great Hall, 7 E. 7th St. \$10 (\$5 students).

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RECENT HEALTH FACILITIES

A selection of the most recent and innovative health facilities will be presented in slides and discussion.

Sponsored by the **NYC/AIA Health Facilities Committee**. 6:00 pm. Urban Center Galleries, 457 Madison. Fee: \$10 (NYC/AIA Members and students with identification, \$5). Call 838-9670 for information.

ARCHITECTURE EDUCATION: CHILDREN & COMMUNITY

A discussion of successful methods for teaching children about architecture and the relationship between education and public advocacy in the community, with:

- **Joan Baren**, Director, America by its Children
- **Roger Hart**, Director, Center for Human Environments, CUNY Graduate Center
- **Mario Salvadori**, Hon. Chair, Salvadori Educational Center on the Built Environment
- **Catherine Teegarden**, Architecture teacher, P.S. 84
- **Michael Zamm**, Education Director, Council of the Environment of NYC
- **Frances Halsband**, FAIA, NYC/AIA President, Moderator

Presented by the **NYC/AIA Learning by Design Committee**. 6:00 pm. Urban Center Galleries, 457 Madison. Fee: \$10 (NYC/AIA Members and NYC School Teachers with identification, \$5). Call 838-9670 for information.

NYC/AIA COMMITTEE MEETINGS

All meetings are held at NYC/AIA with no fee unless otherwise noted.

1	6:00 pm	Public Architects
3	2:00 pm	Health Facilities, Field Trip to Mt. Sinai Hospital. Call for info: 838-9670
6	6:00 pm	Art & Architecture
7	Noon	Professional Practice, Brown Bag Lunch, "Sales: Pitching a Job, Cost, and Effectiveness." Call for info: 941-0747
7	6:00 pm	Leadership Alliance
9	6:00 pm	Minority Resources
13	6:00 pm	Housing
15	Noon	Marketing & PR, \$12 Lunch fee. "How to Better Utilize Consultants in Your Marketing Effort" with Norman Kurtz, PE. Reservations and prepayment required: 212-752-6420
15	6:30 pm	Associates/Interns
16	6:00 pm	Building Codes
21	4:30 pm	Health Facilities
21	6:00 pm	Historic Buildings
22	12:30 pm	Architects for Education
22	6:00 pm	Corporate Architects
28	12:30 pm	Public Sector Contracts, Brown Bag Lunch
28	6:00 pm	Computer Applications

TEAR OFF AND TACK 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.

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