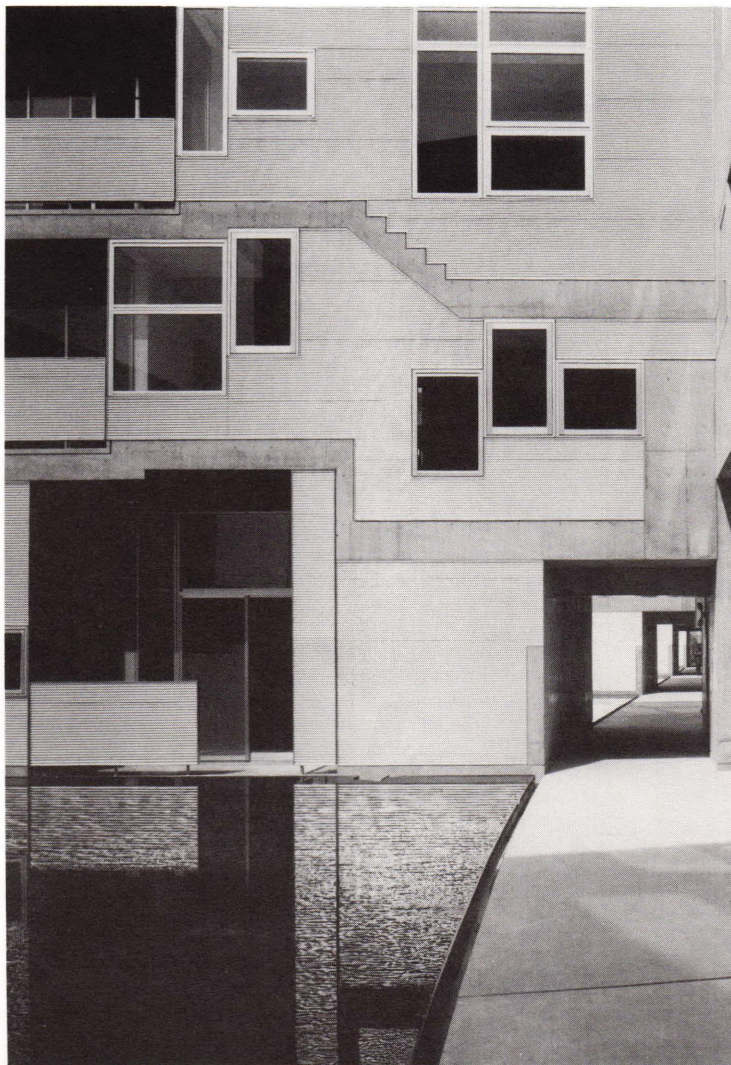


OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 8, May 1992



NYC/AIA 1992 DESIGN AWARDS

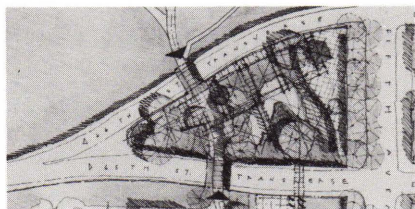
Ellis Island: The Eye of the Storm

Confrontation at Cooper Union, Controversy at Home

Cover: *Void Space, Hinged-Space Housing, Kashii Hama, Fukuoka, Japan, Steven Holl Architects. Photo: Kenichi Suzuki.*

Back Cover: *Entrance to the Franklin Street Subway Station, Broadway-7th Ave. line, Karahan-Schwartz Architecture Co. Photo: M. Rogol.*

AROUND THE CHAPTER



Central Park Children's Zoo, Polshek

Volume 54, Number 9, May 1992

Editor: Suzanne Stephens
Deputy Editor: Andrea E. Monfried
Editorial Consultant: Alex Cohen
Art Director: Abigail Sturges
Copy Editor: Beth Kugler
Typesetting: Imaging Solutions of Tribeca
Printer: The Nugent Organization
Staff Photographer: Dorothy Alexander
Advertising Representative: Diane Wright

The New York Chapter of the American Institute of Architects

457 Madison Avenue
New York, New York 10022
212-838-9670

Executive Committee 1991-1992

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

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

Oculus Advisory Board

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

Chapter Staff

William Gray
Christine Magnus
Judith Rowe
Stephen Suggs

© 1992 The New York Chapter of the American Institute of Architects. All rights reserved.
Reproduction in whole or in part without written permission is strictly prohibited.

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

For more information on professional and public memberships, please call the Chapter at 212-838-9670.

ADVERTISE IN *OCULUS*! Rates are reasonable and readership is extensive. Contact Diane Wright at the Chapter for more information.

Only the pages with the ATC logo are subject to NYC/AIA approval. Those without the logo are generated independently and therefore do not necessarily reflect the views of the Executive Committee or staff of the NYC/AIA.

Architects' Agenda

In February, Chapter Past President Denis Glen Kuhn, AIA, represented the NYC/AIA at a meeting with Department of Buildings Commissioner Rudolph J. Rinaldi and members of the construction industry. The meeting was held to begin preliminary planning for the mayor's Construction Summit, which took place in March at Gracie Mansion, in response to the December 1991 Rebuild NY Rally. As a result of the meeting, the NYC/AIA was invited to prepare an agenda of key points for summit participants.

The New York Chapter of the American Institute of Architects welcomes the opportunity to bring to the attention of those attending the mayor's Construction Summit some observations and suggestions that we hope will help the building industry and ultimately assist in improving the economic condition of our city and state.

Architects have seen office staffs decline by more than 30 percent in the last year. Some firms have suffered declines of more than 50 percent. This means fewer jobs for architects and engineers now, and less and less construction for the building industry in the near future. If architects are not now designing there will be nothing to build later. We suggest the following agenda items for the mayor's Construction Summit:

- **Suspend the Wicks Law.** Change the way construction is done in New York City by excusing city-owned projects from the application of Wicks. Apply the saved moneys to fund additional, urgently needed projects.
- **Reduce consultant selection and project development time frames.** It should not take an average of five years to get a project completed.
- **Contract with New York City-based professionals.** In this period of economic decline it does not make sense to give scarce city or state funds to out-of-town firms when local firms are equally or more qualified. Establish a program to award contracts on a priority basis to New York-based licensed architects, or to joint ventures with New York architects.

- **Accelerate planning and design contracts.** Even if construction funds are not yet appropriated, planning and design should commence so that construction can start as soon as funds are approved.

Corrections

We regret that **Gerald Hallissy's** name was omitted from the list of Chapter members advanced to Fellowship announced in the April 1992 *Oculus*....**Andrew Sedgewick** spoke instead of Tom Barker at the Technological Imagination symposium on February 24 (*Oculus*, April 1992, p. 5)....Due to a mechanical error, the photograph of the **Central Park Children's Zoo**, located between the 65th and 66th Street transverses off Fifth Avenue, by James Stewart Polshek and Partners (*Oculus*, April 1992, p. 5), was improperly cropped.

- **Support the use of professional consultants.** Architecture and engineering services should be performed by private sector consultants, retained on a project basis. Public sector architects working in-house at city and state agencies should be utilized to administer projects and to act as the owner's representative. The city and state should not be creating in-house design departments that unfairly compete with private practitioners.
- **Establish uniform procedures for selecting consultants.** Utilize quality-based selection criteria in retaining consultants. Establish one policy that is enforced for all city or state agency procurement of professional services. Create a system whereby consultants selected for a project that is then put on hold may still be considered for additional work. Professionals that perform well should be acknowledged as having done so by a selection process that allows for repeat work. A "lottery" selection system does not reward good past performance.
- **Establish a single, uniform consultant contract.** The use of different formats adds time and money to the negotiating and finalizing of contracts. Create a single contract to be used by all agencies—without modification.
- **Establish uniform and timely payment procedures.** Consultants need to be paid monthly, a change that can be accomplished with the establishment of a uniform contract. In particular, the city's procedures for dealing with approvals and administrative backlogs must be changed to shorten interval between submission of the invoice and payment.
- **Provide relief for overregulated small businesses.** Most architecture firms are small businesses with under twenty employees. The city overregulates and overtaxes its small businesses. There must be a plan in place to aid small business owners so that they are not driven from the city.

The above agenda was sent to the mayor's Office of Construction over the signatures of Chapter President Frances Halsband, FAIA, and President-Elect David Castro-Blanco, FAIA. —L.M.L.

Comments & Controversy

MoMA's Side

by Terence Riley

I would like to respond to your reflections in the Comment section of the March 1992 issue of *Oculus* (p. 3) under the heading "MoMA's Power Play." I believe that you presented an incomplete picture of the situation surrounding The Museum of Modern Art's exhibition "Frank Gehry: New Furniture Prototypes," and I would like to place that show in some context. It is intended as the first in an ongoing series of small exhibitions that present innovative ideas in design and architecture. This is not a new concept for the museum's Department of Architecture and Design, which has historically presented such shows as "New Furniture Designed by Charles Eames" (1946), "Prize Designs for Modern Furniture" (1950), "Architecture and Imagery: 4 New Buildings" (1959), and "The Taxi Project: Realistic Solutions for Today" (1976). All of these exhibitions featured work that was untested, but full of promise.

You suggest it was the connection of MoMA trustees to the manufacturer of the chairs that led to their presentation at MoMA. It would be rare, given the intimacy of the design community and the breadth of the Modern's connections, for a prominent designer not to know at least someone affiliated with the museum. These sorts of associations don't hurt, but they don't necessarily help either: the fact is that the chairs would never have been shown if they had not been truly exceptional. Your own characterization best describes why we were eager to show them at this time: "terrific...inventive...manipulated to superb technical and ornamental effect." In short, we feel they demonstrate the viability of the long-held modernist goal of integrating art and industry, a goal that has seemed increasingly elusive.

You close your remarks by saying that the Modern used to be classier. I can't resist adding that *classier* is not far removed from *classicizing*, a more comfortable role, perhaps, for many curators, but hardly appropriate for an institution that for 60 years has been dedicated to what Marga Barr called "the art of the Now." Showing new work, whether it be paintings, films, architecture, or designs, has clear risks. Even so, the greater danger is to avoid such risks and, in so doing, withdraw from the arena of contemporary criticism.

Terence Riley is Curator of the Department of Architecture and Design at MoMA.



Terence Riley with Philip Johnson

Dorothy Alexander



Laura Blackburne

Madlen Simon

Rebuttal

by Suzanne Stephens

I meant classier, however, not classicizing. By that I meant that The Museum of Modern Art seemed at one time to have a clearer idea of what might be perceived as conflict of interest when it made decisions involving connections between the commercial and the artistic worlds.

In this regard my criticism of the Gehry furniture show has nothing to do with Gehry: it has nothing to do with "a prominent designer" knowing "someone affiliated with the museum." It has everything to do with the fact that two museum trustees who are both on the Committee of Architecture and Design were directly responsible for Knoll's production of those chairs. And one trustee's son is head of the section that has brought out the chairs. With all the prerelease publicity and MoMA's unshakeable imprimatur, the trustees and relatives look good to Knoll, and Knoll stands to profit. It doesn't matter how the idea originated, or how excellent the end product, it still looks like favoritism for trustees' projects.

In reference to the earlier design shows MoMA produced, the 1946 exhibition "New Furniture Designed by Charles Eames," which you cite, provides a close comparison. At the time Eames's molded plywood chairs and other pieces were displayed in March of that year, Charles and Ray Eames had been working with Evans Products Company to develop prototypes that could be mass-produced. Evans (which made splints and airplane parts for the armed forces) had plans under way to bring out the Eames furniture later in 1946. Within a short time Herman Miller was manufacturing Eames furniture and the rest is history. Now the question remains, Was the owner of Evans Products a trustee and design committee member of the Modern when the Modern decided to give the work a show? (Trustees in 1946 were a bit diverse: they included Walt Disney, Sam Lewisohn, and Henry Luce, among others. But were any heads of furniture companies? The Architecture Committee included mainly architects, writers, historians, and furniture designers, but no manufacturers.)

I also used "classier" to refer to manners: in the past the Modern didn't have to "scoop" the shows of museums down the block to make its mark.

But aside from these particular disappointments, I still love the Modern. I look forward to future exhibitions that you and your colleagues are planning.

Women and Difference

by Sarelle T. Weisberg, AIA

Asking the question "Can Women Make a Difference?" attracted considerable attention on February 18, 1992, at the Women in Architecture Leadership Network (WALN) event. I do not believe, however, that it warranted the double coverage it received in the April issue of *Oculus* (pages 6 and 12).

The feature article by Barbara Nadel, AIA, reported the evening's significance to the attendees and the Chapter very competently. The second article by Madlen Simon, AIA, was, from my professional perspective, an exploitation of a journalistic coup at the expense of one of the Chapter's guests [Laura Blackburne], and superfluous to the meaning of the evening.

Each of the guests invited to participate by WALN was approached with mutual trust and an understanding that she would be well received by the women architects and the larger architectural community of the New York Chapter. The news slant presented in Simon's article, which focused for almost half of the space on the negative tabloid issues of the moment, was and is inappropriate in reinforcing the goals of the women of the Chapter and its newly formed WALN, and by extension should be considered unnecessary in the Chapter's publication.

Rebuttal

by Suzanne Stephens

I am sorry you have so little regard for a publication's responsibility to confront reality. The very day Laura Blackburne spoke at the WALN panel she had been rebuked by David Dinkins for mishandling the expenses of her trip to Africa. In the days that followed she was forced to resign from her position as Chair of the Housing Authority for that and for other allegations about her improper use of public money.

The *New York Times* (not a tabloid) reported all the facts surrounding her case: it was a matter of public record. I myself instructed Madlen Simon to place Blackburne's comments that night within the framework of those events. Not to do so would be to stick one's head in the sand. Because of my arrangement with the NYC/AIA, I have editorial control over all content except for "Around the Chapter" and NYC/AIA events in the Calendar. Editorial control in this case means freedom of the press. As long as I am editor, *Oculus* will not be merely a press release for special interest groups.

Comments & Controversy

Ellis Island Alert

Storm warnings on the conservation front

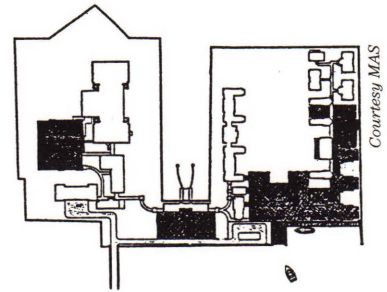
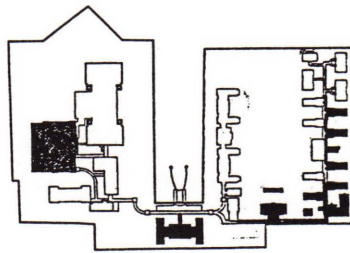
Background

After its hearing on December 17 (*Oculus*, February 1992, p. 11), the National Park Service received responses to the proposed Ellis Island conference center and hotel until February. Now, according to spokesman Michael Adlerstein, the agency is "digesting the comments" before deciding whether to move forward with the privately backed plan for the southern portion of the island.

Plainly there is opposition to the scheme, designed by Beyer Blinder Belle, which would add 375,000 square feet of new space to Ellis Island and cause the demolition of 12 of its 32 structures. According to Julia Stokes, deputy commissioner for historic preservation with the New York State Office of Parks, Recreation and Historic Preservation, the agency opposes the plan because too much demolition is involved for the original Ellis Island buildings, and because too much of the island would be inaccessible to the general, park-going public. Other opponents include the Preservation League of New York State, the Municipal Art Society, and the National Trust for Historic Preservation.

The NPS's next step is to take the scheme to the President's Advisory Council. However, some say that the President's Advisory Council has informally advised the NPS it too thinks the plan calls for enough change that the scheme should be considered a national issue and additional hearings should be held.

Meanwhile, a fifteen-million-dollar bridge connecting Ellis Island to New Jersey's Liberty State Park has already been funded. NPS is working with DOT and the New Jersey Environmental Protection Agency to establish the design process. NPS's Adlerstein calls it a "link" and says it could take the form of a tram, a cable car, or a bridge, in order to bring visitors to Ellis Island at less expense.



World Conference Center, Beyer Blinder Belle, diagrams of Ellis Island (left) and proposed changes

A Critique

by Suzanne Stephens

Scrutiny of the history of proposals for Ellis Island explains to a good degree why the fate of the island is so locked in controversy. Ellis Island, the subject of a number of architectural visions came over the years (including a scheme by Taliesin Associated Architects based on a 1959 Frank Lloyd Wright sketch), is also the object of changing values and attitudes toward saving buildings. Such scrutiny leads, however, to the same anti-development conclusions as those in the "white paper" released in February by the Preservation League of New York State and other opponents. The paper calls for halting the current plans to turn the southern portion of the island over to a private developer for an international conference center with guest rooms.

In looking briefly at the history of the Ellis Island proposals, one can see that the highly charged debate over preserving Ellis Island's historic structures is fraught with ironies. First of all, it is ironic that Beyer Blinder Belle, the architects responsible for successfully renovating the much-lauded Main Building in 1990 (in association with Notter Finegold + Alexander), are the very architects of the highly controversial conference center scheme.

It is ironic, too, that Beyer Blinder Belle's success with the first building has not paved a smoother road for the ultimate acceptance of its plan for "saving" the rest of Ellis Island. Beyer Blinder Belle's success with the Main Building has, if anything, increased the public's awareness of Ellis Island's historic significance and has thus built up more resistance to the firm's own conference center proposal.

Also ironic, is that Beyer Blinder Belle was brought in because two other architectural

schemes had previously run amok. A dispute had arisen in 1986 between the Secretary of the Interior Donald Hodel and Lee Iacocca, then member of a federal advisory commission on the Statue of Liberty and Ellis Island. Hodel was behind a scheme by Conklin Rossant to save all the buildings in this southern portion of the island by converting them to a hotel and conference center. Iacocca thought it too "commercial." He got John Burgee to submit a plan that called for a museum, including, in Burgee's description, a "display space for ethnic crafts and the preparation of ethnic foods." Burgee's new 60,000-square-foot museum evidently meant tearing down many of the Ellis Island structures.

All of these architects involved no doubt had good intentions and were trying to respond with a 1980s-type solution to preservation and development in which the private sector would introduce new and presumably desirable uses for old, decaying urban structures. Their collective solutions already differed dramatically from the approach proposed twenty years earlier by Philip Johnson (before becoming John Burgee's partner). In 1966 Johnson had proposed saving two of the turn-of-the-century brick buildings on Ellis Island, the Main Building (a.k.a. Immigration Station) and the hospital, by gutting them, landscaping them, and fitting them with walkways. The result would be an "historically evocative grouping of structural shells, or selective architectural semi-ruins set among landscaped pedestrian walks and picnic groves," in the words of architecture critic and influential preservationist Ada Louise Huxtable, who praised the Johnson scheme in the *New York Times* at the time. The centerpiece of this preservation park was a new, 130-foot-high, truncated, hollow concrete cone designed by Johnson as a shrine to the immigrants. Nearby would be a fortresslike restaurant, and later on tennis courts, a marine museum, and a twenty-story tower with rooftop restaurants would be added.

But that was then....Historic attitudes do change. One reason the present opposition has formed to stop Beyer Blinder Belle's privately owned center is to keep the buildings intact—not because they are architecturally stunning but because their history and meaning are so integrally embedded in their walls. Considering the temperament today, it is odder still to read an unsigned editorial in the *New York Times* early this year suggesting, "Perhaps it would be possible...to keep and restore a few of these old rooms as a kind of mini-museum inside the conference center."

While the Beyer Blinder Belle scheme is

SITUATION WANTED

Beginning Interior Design student
aspires for pt/or ft. position
in creative Architect
or Design office.
Have Law Secretarial
background skills.

(718) 624-1866



DESIGN SYSTEMS

As New York's premier AutoCAD
dealer for architects, we offer a
wide range of services, from
systems and support to specialized
training. Call us at 212.995.8494.

AUTOCAD
AUTHORIZED DEALER



John Belle



John Beyer

Photos: Dorothy Alexander

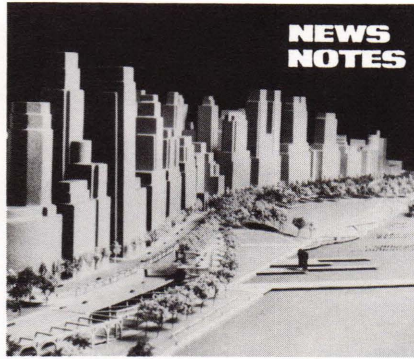
being castigated for transmogrifying the Ellis Island buildings so much that any consideration of historical significance in the brick structures would be ludicrous—even then that is not the total issue.

Another related problem with the conference center concerns the different mixes of people that would need to be accommodated on Ellis Island when both public and private interests were being served simultaneously.

Many believe a national park such as Ellis Island should be open to the public and relate to the purposes of a park. For a private conference center to be successful, quite different ends would have to be acknowledged, for example, strong measures of security and privacy from the throngs of visitors to Ellis Island now. Transportation is another major concern. Long lines are already a problem, especially since huge crowds (three million at last count) have been attracted to the Main Building in the year and a half since it opened. If the conference center were the "international" type claimed by the developer William Hubbard and his company, MJ Properties (and therefore used more for political meetings, say, than for sales conventions), new transportation would have to be supplied. If a summit meeting were planned, for example, how would people like Boris Yeltsin, Francois Mitterrand, and George Bush get there? By ferry? If the conference center users wanted to go into Manhattan, how would they do so? John Belle suggests that vaporetos could shuttle conference center visitors between Manhattan and Ellis Island. This would be fine if New York was a vaporetto kind of town. It is hard to imagine. Yet if there aren't quick connections to Broadway theaters and Midtown restaurants, the conference center might as well be in the Hebrides.

Little wonder that preservation groups oppose the scheme. The groups call for halting the plans and "stabilizing" the buildings (insisting it would cost \$8.6 million to mothball 29 buildings, rather than the \$43 million claimed by the NPS). While acknowledging the Park Service's difficulty in saving the buildings without private help, the preservationists say it is best to reexamine the principles for developing the island, with new feasibility studies and new Requests for Proposals.

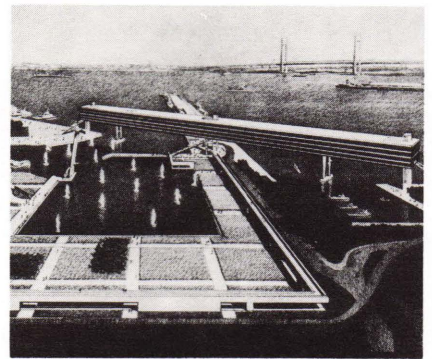
With all due respect to Beyer Blinder Belle for the outstanding job it did to focus our collective attention on Ellis Island, its succeeding scheme seems to be on the wrong track.



Riverside South park, SOM/Willen et al.

Midtown and About

At long last, the proposal for the **Riverside South development's 22-acre park** was presented to the City Planning Commission Advisory Committee on March 10. The scheme, a collaboration between architects **Skidmore, Owings & Merrill/Willen**, landscape architect **Michael Van Valkenburgh**, and artists **Mel Chin, Joyce Kozloff, Mary Miss, and Fred Wilson**, seems to have taken hints from all interested parties: it will contain an amphitheater, sport and play facilities, vegetable patches, active and passive recreation areas, a riverside promenade, self-sustaining ecological elements, a rehabilitated pier, and a host of other features. Currently the team is receiving feedback from the community, advisory board members, and others. The development will enter the ULURP process this month.... In other **SOM** news, the firm is working on three projects for the General Services Administration. A 150,000-square-foot **federal courthouse in downtown White Plains** will contain four district courts, one bankruptcy court, one magistrate court, and one ceremonial court for large, high-profile cases (the Carolyn Warmus "fatal attraction" case did take place in the district); the contract was awarded with construction manager **Lehrer McGovern Bovis**. The firm will build another **federal courthouse in Charleston, West Virginia**; that 325,000-square-foot structure will house district courts with their related judges' chambers and supporting services. And a 300,000-square-foot **metropolitan field quarters for the Washington, D.C. office of the F.B.I.** will provide space for offices and other facilities. All three projects are in the early stages of program validation, site analysis, and conceptual design.... **Silas Chiow**, who is, incidentally, a senior designer at SOM, has just won first place in the **Third Yokohama International Design Competition**, sponsored by Yokohama City, *Japan Architect*, and other Japanese publications. Chiow's scheme, in an attempt to minimize impact on the historically significant site, has three main elements: a four-story, 1,300-foot-long "bar," which will contain a café, restaurant, club, hotel, and import-export think tank; a plaza and series of round platform fountains meant to recall the rice fields of the area's past; and a sixteen-foot-high and -deep wall, which will house the plaza functions and act as a barrier to future development. Chiow was inspired by the contrast between two areas in Kyoto: a meditative Zen rock garden and a nearby commercial district with a plethora of overlapping uses.... **Davis, Brody & Associates** has been awarded the contract to study and replan public, commercial, and



1st place, Yokohama Competition, Silas Chiow

retail spaces in the **World Trade Center**. The renovation will include the WTC's five-acre plaza and over 600,000 square feet of retail on the underground concourse levels. Partner Steven Davis says that the firm will "think about the Trade Center complex vis-à-vis its position in Lower Manhattan as well as its internal organization." ... **Deborah Dietsch**, editor-in-chief of *Architecture* magazine, was the recipient of a **Jesse Neal Award**, given by the American Business Press. *Architecture* won the award in the category of best subject-related series for its May 1991 issue on Green Architecture.... Although the 1992 Winter Olympics have barely ended, the **Berlin Ministry of Construction and Housing** is already preparing for the 2000 Summer Olympics. **Karen Van Lengen** is one of seven architects, including Santiago Calatrava and Jean Nouvel, invited to participate in the Berlin Olympic Games 2000 Building and Urban Landscape competition. The competition projects are for a 10,000-spectator sports shell for boxing and judo events and a 25-acre "wallpark" along the site of the former Berlin Wall.... **Leslie Armstrong** of Armstrong Associates has been commissioned to do a master plan for the **Vela School in Umtata**, the capital of Transkei, an independent South African homeland for the Xhosa people. Already on site are several prefab, government-issue classroom buildings, which will be repositioned to form a campus, and an abandoned weaving factory, which will be adapted into a high school. —A.E.M.

Obituary

Architect **Roy O. Allen, Jr.**, died on March 18 at the age of 71. Allen started working for Skidmore, Owings & Merrill, New York, in 1946 as a designer; when he retired in 1980, he was a senior design partner. He received his B.Arch. from Penn State.

Among his many modernist buildings are 1 Liberty Plaza, a 54-story tower on Broadway between Liberty and Cortlandt streets, which was completed in 1973 as the U.S. Steel Building; the Annenberg Building at Mt. Sinai Medical Center; and 85 Broad Street, all in Manhattan. Allen also designed the Armstrong-Cork Engineering Building, Lancaster, Pennsylvania; the Cornell University Social Science Building, Ithaca; One Beacon Street, Boston; the Virginia National Bank, Norfolk; Southern Bell Telephone and Telegraph, Atlanta; the Georgia-Pacific Headquarters, Portland, Oregon; and Carleton Center, Johannesburg, South Africa. —A.E.M.



NYC/AIA 1992 DESIGN AWARDS

List of Awards

Richard Meier & Partners won two Architecture Project Honor Awards for the Jean Arp Museum, Rolandswerth, Germany, and the Getty Center, Los Angeles; an Architecture Project Award for the Royal Dutch Papermills Headquarters, Hilversum, The Netherlands; and a Distinguished Architecture Citation for Bridgeport Center, Bridgeport, Connecticut.

Gwathmey Siegel & Associates won a Distinguished Architecture Honor Award for the Contemporary Resort Convention Center, Disney World, Orlando; and a Distinguished Architecture Award for the Opel House, Shelburne Farms, Shelburne, Vermont.

Margaret Helfand Architects won a Distinguished Architecture Award for the Pakatakan Industrial Building, Arkville, New York; and an Interior Architecture Citation for the Buffalo shop, Santa Monica.

Other Distinguished Architecture Honor Awards were won by **Steven Holl Architects** for the Void Space, Hinged-Space Housing, Kashii Hama, Fukuoka, Japan; and **Ike & Kligerman Architects** for a residence in Deal, New Jersey.

Walter F. Chatham Architect won a Distinguished Architecture Award for three townhouses in Seaside, Florida.

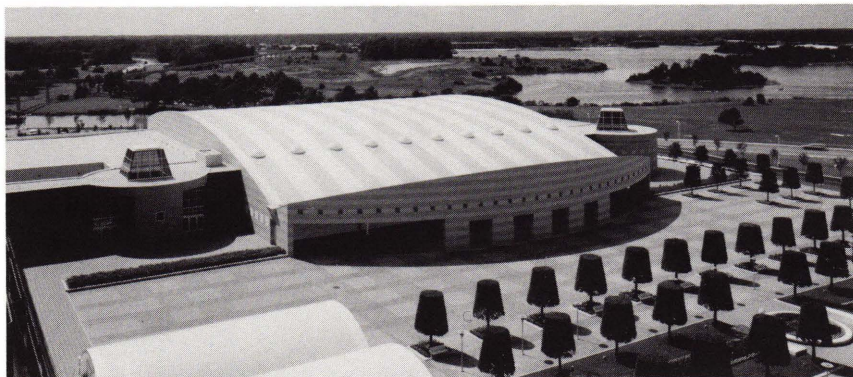
Other Distinguished Architecture Citations were won by **Skidmore, Owings & Merrill** for Transitional Housing for the Homeless, New York; and **Robert A. M. Stern Architects** for the Ohrstrom Library, St. Paul's School, Concord, New Hampshire.

Morris Adjmi/Studio di Architettura with Aldo Rossi won an Architecture Project Award for South Bronx Academy of Art, N.Y.

Architecture Project Citations were won by **Thomas Hanrahan Victoria Meyers Architects** for the Inside-Out House, Starlight, Pennsylvania; and **David H. Sherman** for NiteClub, Tribeca.

Arata Isozaki & Associates/James Stewart Polshek & Partners won an Interior Architecture Award for the Iris & B. Gerald Cantor Auditorium, The Brooklyn Museum, Brooklyn.

Other Interior Architecture Citations were won by **Freeman & Pizer Architects** for a lobby renovation, 936 Fifth Avenue, N.Y.; and **Henry I. Myerberg Architects** for West Broadway Restaurant and Bar, N.Y.



Convention Center, Contemporary Resort, Disney World, Gwathmey Siegel

Distinguished Architecture

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

*Jurors: **Peter de Bretteville**, architect and design critic at Yale University's School of Architecture; **Andres Duany**, principal of Duany Plater-Zyberk Architects of Coconut Grove, Fla.; and **Ricardo Legorreta** of Legorreta Arquitectos, Mexico, D.F.*

Overview

Ricardo Legorreta: It is very refreshing to see this kind of architecture, especially in New York, which has been so identified with expensive and fashionable buildings.

Andres Duany: The general run of the projects is very, very high. It was difficult to get the awards down to nine—it could have been fifteen or eighteen. Most interesting are the projects that are economical and address social issues of housing and affordable construction, and any project trying to remedy problems that plague the suburbs. As a group it seems our decisions, however, were still based more on architectural rather than social issues.

Peter de Bretteville: We've given top awards to projects that express an extraordinary confidence in their architectural accomplishments, which means that they are somewhat more predictable and familiar. Some of the projects that fell out showed more daring, and in some cases that daring caused some trouble. The projects given citations are encouraging because they suggest ways of dealing with the issues facing architecture in the next five to ten years. All of the work is extraordinary: It is encouraging to see that is true of some of the most economical buildings we've looked at.

Duany: Even the projects that are more eclectic or borrow from familiar typologies do so without becoming cartoons. The most eclectic buildings are serious and exact in their use of materials and technology. There is a balance between the symbolic and the technical, the tectonic and the spatial aspects of architecture.

Honor Award: Contemporary Resort Convention Center, Disney World, Orlando, Florida; Gwathmey Siegel & Associates

[A.D.] Buildings of this scale are monumental and rather forbidding. This one obscures its size and consists of humanly scaled elements. It is friendly to be in and to look at—which is virtually unknown for a convention center....[R.L.]

Instead of competing with the existing hotel next door, it brings peace to the place with a very simple form....[P.d.B.] It takes forms that are familiar to us, such as the curve on the front and the arch, and combines them confidently. Color is part of its assurance.

Honor Award: House, Deal, New Jersey; Ike & Kligerman Architects

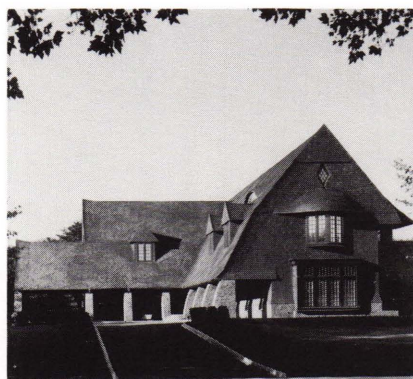
[P.d.B.] The use of black shingles and brick—two materials, two volumes—is elegant and the proportions are beautiful. The references to shingle-style buildings are made with a detailing that is not revivalist, but deals with wood in a crafted, simplified way....[R.L.] The house makes a clear statement in plan that is carried out in the elevation....[A.D.] The reference to Lutyens' Folly Farm is still there. By the simplification and decisive expression of materials, the architects have achieved a character that permits it to transcend stylistic references and achieve an authentic quality.

Honor Award: Void Space, Hinged-Space Housing, Kashii Hama, Fukuoka, Japan; Steven Holl Architects

[A.D.] The entrance sequence is reasonably successful urbanistically. The details are simple, elegant, affordable. A low-tech solution with a high degree of sophistication....[P.d.B.] It is intriguing the way the solid portion forms a continuous wall to the back, and then the short fingers of the building are broken away in a traditional pattern to get light and space into the apartments. The architect employed principles from 1930s buildings in a fresh way. The interiors are extraordinarily beautiful. I do have some hesitation over the monumentality of certain portions and the ruthless continuity of the elevated corridor....[A.D.] The variations in the section, which come two, three, four steps at a time, give a fantastic sort of variety to relatively small apartments.

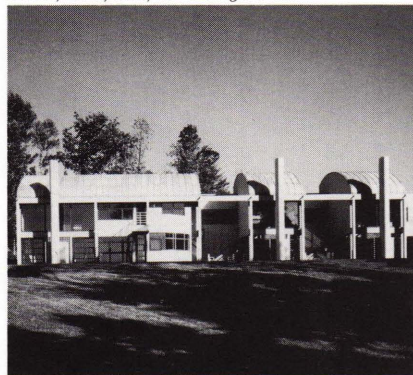
Award: Three Townhouses, Seaside, Florida; Walter F. Chatham Architect

[A.D.] These three townhouses are highly constrained by code. Yet so much variety was made possible. It shows the architect is very much in control of his creative options....[R.L.] He is creative under very strict circumstances.... [P.d.B.] The restrictions are seen as a starting point. It is important to understand that these are repetitive and yet display a very distinct character. That's what makes great cities and streets. It is an exciting contribution.



Otto Baiz

House, Deal, N.J., Ike & Kligerman



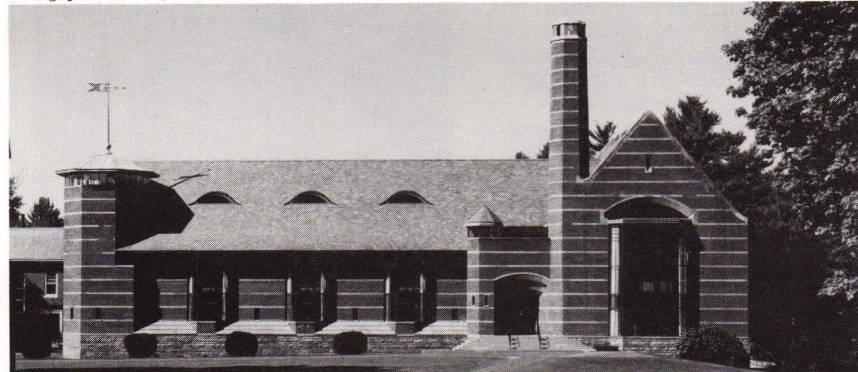
Richard Bryant

Opel House, Vermont, Gwathmey Siegel



Jeff Goldberg/Esto

Bridgeport Center, Richard Meier



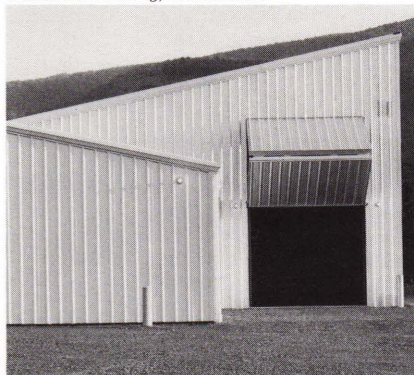
Peter Aaron/Esto

Ohrstrom Library, St. Paul's, Robert A.M. Stern Architects



Kenich Suzuki

Fukuoka Housing, Steven Holl



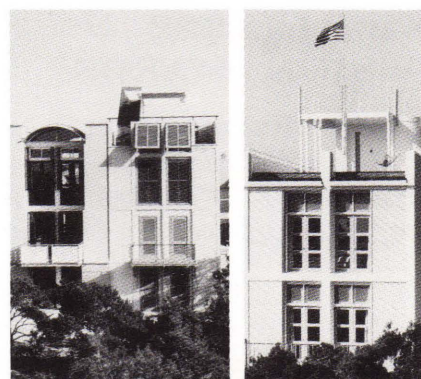
Paul Warchol

Pakatakan Building, N.Y., Helfand Architects



Whitney Cox

Transitional Housing, N.Y., SOM



Three Townhouses, Seaside, Walter Chatham

region....[R.L.] And the interior space really works very well....[A.D.] The building is important as an attempt to do something ambitious with one of the fundamental buildings systems used all over the suburbs. Design quality is emphasized, not just building it according to the catalogue. This approach is more important now that less money is available for building.

Citation: Bridgeport Center, Bridgeport, Connecticut; Richard Meier & Partners

[R.L.] The building uses simple forms and at the same time responds to the street. There is no doubt it is high-quality architecture....[P.dB.] The strongest aspect is the sense of urbanism. It makes a space and populates the horizon with a whole series of pieces that are both discrete and connected as a way of breaking down the volume....[A.D.] It is a single building treated as a multiple building, and thereby helping to break down the scale of the Bridgeport skyline.

Citation: Transitional Housing for the Homeless, New York, New York; Skidmore, Owings & Merrill

[R.L.] There is a sense of dignity in the parti. It has a tremendous sense of quality....[P.dB.] The site plan is straightforward. It makes a block where the courts fit very nicely into the H-scheme. The buildings' massing and materials are convincing. It is a decent and generous place to be in....[A.D.] A building of this quality would make it easier to insert into middle-class neighborhoods, which is where these buildings should be if the homeless are going to be dispersed, rather than concentrated downtown.

Citation: Ohrstrom Library, St. Paul's School, Concord, New Hampshire; Robert A.M. Stern Architects

[P.dB.] The siting is absolutely correct in the way the building makes its long axis perpendicular to the street, following the New England tradition of leaving the landscape open. It works well with the traditions of the campus, but I have some trouble with its absolute comfort in doing that. It lacks irony....[A.D.] Maintaining the domestic scale and interiors of Richardson's libraries makes it an extraordinarily attractive place for kids spending four years studying here. I am a little confused by the Arts and Crafts manner—I assume that refers to other buildings on the campus....[P.dB.] Yes, but not the dominant ones by James Gamble Rogers....[R.L.] The building has a sense of human place, and very well developed proportions.

Award: Opel House, Shelburne Farms, Shelburne, Vermont; Gwathmey Siegel & Associates

[R.L.] The volumes are broken in such a way that the large house fits into the landscape very well. But it has its own personality. The relation of the outside to the inside is maintained throughout the design in the sense of scale, the handling of the windows, and the interior spaces. The separation of levels for the bedrooms is very clever for a house in this location....[P.dB.] The house and the guest suites are identifiable as discrete parts and

then are recomposed as a single thing, without being overwhelming in scale.

Award: Pakatakan Industrial Building, Arkville, New York; Margaret Helfand Architects

[P.dB.] The architects have taken a structure of steel and corrugated metal, and, by turning and composing the pieces, folding the door and making a canopy, have created a distinct building. It fits very gently into the landscape much like the older barns and other straightforward vertical board buildings of the

NYC/AIA 1992 DESIGN AWARDS

"It's a mental recession....you expect people to be developing their ideas just out of passion for the profession....Projects that establish a debate about the future of architecture are not happening."

Architecture Project Awards

Jurors: **Bernardo Fort-Brescia**, *Arquitectonica International, Coral Gables, Florida*; **Panos Koulermos**, *School of Architecture, University of Southern California*; **Essy Baniassad**, *Faculty of Architecture, Technical University of Nova Scotia*.

Overview

Bernardo Fort-Brescia: There were very few submissions that were not commissioned. We really expected in this category to have a lot of experimentation and exploration of new ideas, and we expected at least half of the submissions to be non-commissioned, especially with the current times. It's a mental recession, however, because you expect people to be developing their ideas even though they don't have clients—just out of passion for the profession.

Essy Baniassad: The level of response was quite low: at this time you would expect architectural debate to be more expressive. The other thing I noticed was the kind of projects that people had actually worked on. It's interesting that things like the plight of cities in America simply aren't part of the wave of architectural work. There is no recognition of the destruction of urban fabric.

Panos Koulermos: There hasn't been enough variety and there haven't been a lot of projects submitted in terms of diversity and quality.

Baniassad: The architects are taking a passive position regarding the problems of urban America. You would think that without being commissioned to do the work, architects, as professionals, would dream up projects that would address the problems of cities. There is not one that does this. All the work is with single buildings, with monuments; very little addressed urban texture.

Fort-Brescia: What this category does is tell us about the future, because this is what was recently designed and is going to be built or is being built and it is what we're going to see in about two or three years. Projects that establish a debate about the future of architecture are not happening, or at least they were not submitted, but we have to assume we have a cross-section of the practice.

Koulermos: You don't need a grant to investigate an idea. I think it's primarily an attitude that people have—it's not lack of money. As a comment for the future, for younger people, take this opportunity offered

by the New York Chapter: do projects on your own that address issues, and submit them. You can start the debate; you can be critical about the city; you can express a new point of view.

Honor Award: Jean Arp Museum, Rolandswerth, Germany; Richard Meier & Partners

[E.B.] It has a very clear idea. There is a philosophy behind it which is very well resolved—even at this project stage.... [B.F.-B.] We have a case of a project that is very well organized around one simple idea—a big spine with pieces attached to it.... [E.B.] Once an idea is chosen as a parti, either one ignores it or carries it through. That's important about this—it's a skillfully developed idea. There is an individuality about the forms and there is a community of objects.

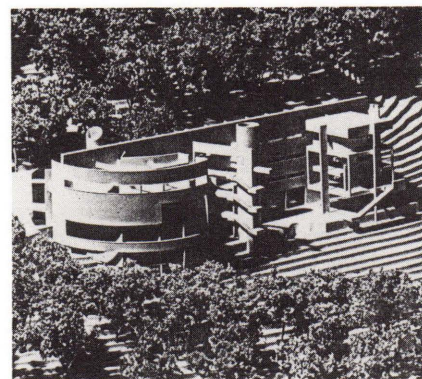
Honor Award: The Getty Center, Los Angeles; Richard Meier & Partners

[E.B.] The distinguished thing about this is that it is a very extensive complex resolved with a unity, a clarity, almost of a single scheme, yet different pavilions extend over a fairly large landscape. One of the wonderful things about it is that it draws quite a bit from various aspects of architecture of the past: from fortress, from campus, from citadel.... [P.K.] It's unique in its scale and commitment. There are a lot of things going on—diverse scales, diverse views—many things that are not immediately obvious.... [B.F.-B.] As an urban plaza this project has a lot of beautiful spaces, but there is also a great sequence.... [P.K.] It's a combination of typological and nontypological—a type of fusion, perhaps a collage of buildings of different epochs.

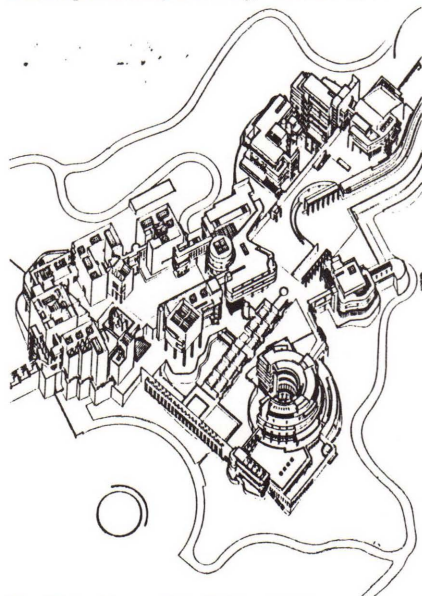
Award: South Bronx Academy of Art, New York; Morris Adjmi/Studio di Architettura with Aldo Rossi

[B.F.-B.] I think this deserves recognition because there are some very powerful ideas in this project: the strength of that comical tower sitting in front of the monumental mural at the entrance of the building wall will be truly memorable when built.... [P.K.] What is vital is this kind of urban idea: the idea of "recinto," which is the wall; the idea that there is a beginning: there is that garden and there is the city.... [E.B.] It's regrettable that the scheme actually takes the original idea so lightly. This idea of the square divided into four quadrants is a very important one. When one departs from it, it's not the same idea anymore.

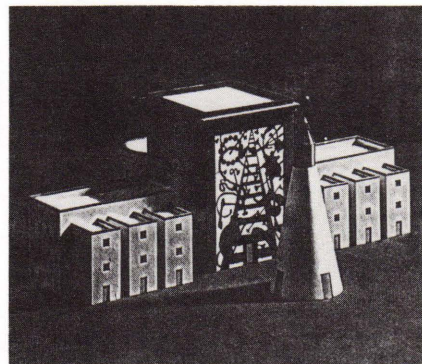
Award: Royal Dutch Papermills Headquarters, Hilversum, The



Jean Arp Museum, Germany, Richard Meier



The Getty Center, L.A., Richard Meier



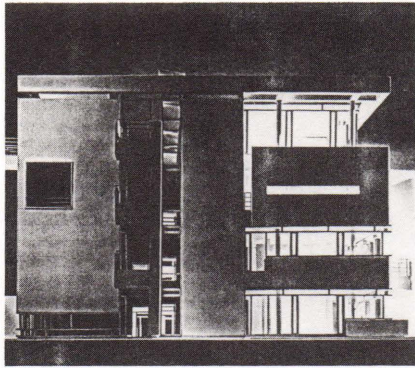
South Bronx Academy of Art, Adjmi/Rossi

Netherlands; Richard Meier & Partners

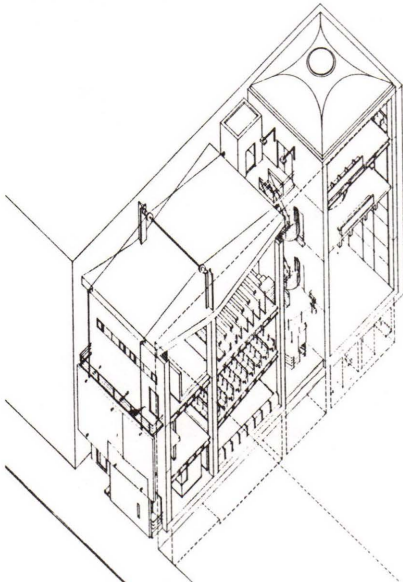
[B.F.-B.] It doesn't carry the same excitement or passion for form as the previous project we saw. There's something very Dutch about this project. Even without knowing the location, I think we could have guessed that it is in Holland. I can't pinpoint exactly what it is, but something in the way the building is organized.

Citation: Inside-Out House, Starlight, Pennsylvania; Thomas Hanrahan Victoria Meyers Architects

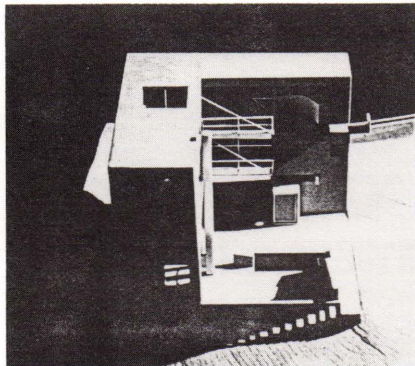
[E.B.] What we found laudable about this is the clarity of its organization, and the idea that it could be worked into a group of houses. By overseeing the pattern yet making it different, it respects the view much more positively than any of its neighbors.... [B.F.-B.] It's an interesting solution. This designer picked a rectangular volume—in this case, a



Royal Dutch Papermills HQ, Neth., Richard Meier



NiteClub, Tribeca, David H. Sherman

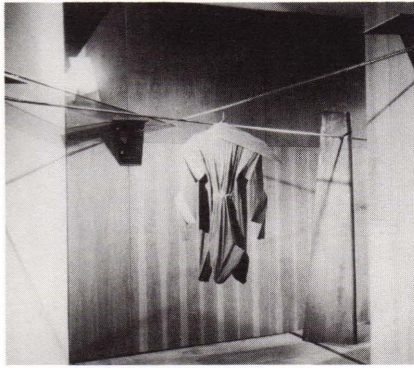


Inside-Out House, Penna., Hanrahan Meyers

square—and simply scooped out a piece of it to create that L-shape with open space for the pool; yet it's very rigid about containing the whole design within that square, even preserving a part of that square at the base of the swimming pool terrace.

Citation: NiteClub, Tribeca; David H. Sherman

[E.B.] This one has some clarity about it. A rather interesting investigation, not terribly inspiring perhaps, but carefully worked-out possibilities.... [B.F.B.] The program by itself is already interesting: the idea of a series of performing spaces tied into this narrow space and the exploration of the possibilities of infill in the context of the city. The separation of the two volumes, allowing light into the circulation zone between the towers, is also good.... [P.K.] It's simple, it's not simplistic.



Buffalo shop, Santa Monica, Helfand Architects

Interior Architecture

Jurors: **Ann McCallum**, Burr & McCallum Architects in Williamstown, Massachusetts; **Scott Himmell**, Himmell & Bonner Architects in Chicago; and **Joan Ockman**, adjunct associate professor, GSAPP, Columbia University.

Overview

Ann McCallum: There are no Pantheons here. Nor are there interiors that have really changed their immediate contexts. They haven't been thinking about creating space, but about planes of materials.

Scott Himmell: There are some major beautiful interior spaces. An interior doesn't have to be the Pantheon.

McCallum: If you are going to get great interiors [that exist on their own], New York City is where you'll find them. Young architects are doing mostly interiors now, such as law offices and apartments.

Award: The Iris and B. Gerald Cantor Auditorium, The Brooklyn Museum, Brooklyn; Arata Isozaki & Associates/James Stewart Polshek & Partners [J.O.] The space is executed with an economy of means. It feels serene, unfrantic.... [A.McC.] Every element is important because there are so few of them. The lighting in this case is weak; the ceiling is lit so strongly at the edges and so weakly in the middle. It does have a light, floating feeling. There are other ways to light the middle.... [S.H.] But you would lose the sculptural quality of the ceiling.... [A.McC.] The middle is too heavy and dense.... [S.H.] There seems to be a rich contrast between shadow and brightness. We are judging the space by photographs. With a given structure the architects have come up with a coherent, complete design for the space. The ceiling is three-dimensional; it has a major impact.

Citation: Lobby Renovation, 936 Fifth Avenue, New York City; Freeman & Pizer [J.O.] There's a kind of conservatism about it.... [A.McC.] I like its conservatism.... [J.O.] I like the way it goes against the grain of current tendencies. It doesn't look like everything else. Maybe it looks like 1958 or 1962. I like its serenity.... [A.McC.] I think it's better than that. I think it's new, but it is very constrained in a way that is just fine.... [S.H.] It is not a thrilling lobby.

Citation: Buffalo shop, Santa Monica, California; Margaret Helfand Architects [S.H.] There is some really original



Brooklyn Museum Auditorium, Isozaki/Polshek



Lobby, 936 Fifth, Freeman & Pizer



West Broadway, Henry Myerberg Architects

detailing and a very special use of materials—all supporting the image of the merchandise.... [J.O.] The use of metaphor is clever, with the clotheslines and folded planes that relate to the design of the clothes.... [S.H.] The relationship between the clothes and the objects is very worked out while appearing to be haphazard.... [A.McC.] This and other interiors haven't created new spaces. Working with planes of different materials is more important to most of these projects.... [S.H.] This has a quality of space. The ceiling changes the space—not just the use of materials.

Citation: West Broadway Restaurant and Bar, New York City; Henry I. Myerberg Architects

[J.O.] It really is quite sophisticated. It has planes and different materials that are so in vogue right now, but this restaurant does it better than most. It is very suitable with the furniture.... [S.H.] It is very stylish. I don't find that a negative.... [A.McC.] The lighting fixtures and furniture are great.

Jock Pottle/Esto

Paul Warchol

Patricia Bazelon

Eduard Hueber Arch Photo

Peter Mauss/Esto

URBAN STORIES



Audience member

Cooper Union panelists

Face to Face with the Homeless at Cooper Union

by Madlen Simon

Cooper Union confronted the homeless quite literally on the evening of March 11 in its forum on "Citizens of the Street: Designing for the Homeless." After several talks and slide presentations illustrating the plight of the homeless, the program moved into the realm of public policy, and the audience began to stir.

Target of the wrath of many homeless people in the audience was City Council member Antonio Pagan, who was castigated for his role in ousting the homeless from Tompkins Square Park last May. Pagan was both booed and applauded as he justified his actions saying, "To defend the right of people to live in the squalor of our streets is racist, classist, and hypocritical." Pagan called for permanent housing solutions that would integrate social services and reintegrate families into mixed neighborhoods to avoid creating new economic ghettos.

Audience heckling continued, rising to a peak of emotion that swept away any possibility of a rational question-and-answer period. Professor Sean Sculley, moderator for the occasion, attempted to subdue the unruly audience at first by threatening to have them ousted by the numerous guards and police on hand in the Great Hall of the architecture school. Eventually realizing the irony of trying to forcibly remove the very people whose problems the forum was supposed to address, Sculley opened the discussion to the disturbingly passionate outpourings, such as one displaced park dweller who screamed, spat, and stomped on the American flag.

Since the evening was initiated and partially funded by dress designer Bonnie Cashin of the Innovative Design Fund (who was there in a Cashin coat), it was tempting to search for further meaning to all this in the attire of the audience and the panelists. Sculley was a vision of sartorial perfection in a dark suit, well-chosen tie, and starched white shirt, which matched the panelists' tablecloth, a clean white swath that deftly separated panelists from an audience of often ill-clad and poorly groomed street people. Political scientist Marshall Berman seemed to signal his identification with the subjects of the forum by wearing a sweatshirt. Dave Tompkins, a panelist who presented the concerns of the homeless from his own experience as a current street resident, came neatly dressed in sweater and slacks.

While it is commendable that the Cooper Union is facing up to its destiny, created in part by its geographical location, the difficulties of the discussion demonstrate that it is still a gesture made from an ivory tower. One disheveled neighborhood resident angrily drove home this point when she introduced herself as a Cooper Union alumna.

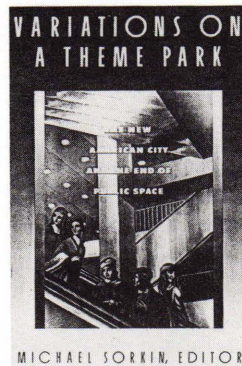
To be sure, many contributions were made when the evening first got under way. Documentary photographs of the impoverished in America, shown by art historian Bonnie Yochelson, and slides of the types of housing the homeless create for themselves, presented by photographer Margaret Morton, furthered the visual understanding of this problem. Architect Conrad Levenson showed four of his built projects that demonstrated what a sensitive architect might accomplish at the microscale by creating communal interaction and privacy in therapeutic environments. Constantine Yapijakis, professor of environmental engineering at Cooper Union, discussed the sanitation problems and concomitant public health menaces (e.g., TB and other airborne diseases) from unsanitary street living and from shelters.

Yet the panel discussion proved to be the most provocative and bizarre. By the end of the evening the battle to shield intellectual discourse from confrontational reality was clearly lost. It was apparent that the dimensions of the problem are too enormous. Any progress seems to occur at a small scale, such as the proliferation of tiny shelters in churches and the promise of a couple of self-cleaning public toilets on New York streets. Architects are still essentially powerless. Our major role is to sanitize the problem. We feel happy when we see a few people make the transition from the dirt, disease, and disorder of the streets and shelters to Levenson's housing, neatly constructed of durable, easily cleaned materials. We applaud the provision of attractive toilet kiosks for those remaining on the streets.

Nevertheless, the insistent shouts from the unfashionably dressed members of the audience, desperate to communicate across the starched white barrier, conveyed a subversive message: those of us who wish to find real solutions to the problems of our citizens of the streets must go beyond our desires to put people in nice, clean boxes.

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

Photos: Madlen Simon



URBAN CENTER BOOKS' TOP 10

As of March 30, 1992

1. **From the Edge: Sci-Arc Student Work**, ed. Michael Rotondi (Princeton Architectural Press, paper, \$24.95).
2. **Arquitectonica**, Beth Dunlop (AIA Press, cloth \$55.00, paper \$40.00).
3. **Tadao Ando**, Kenneth Frampton (Museum of Modern Art/Abrams, paper, \$17.50).
4. **Gendered Spaces**, Daphne Spain (University of North Carolina Press, cloth \$39.95, paper \$14.95).
5. **Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye**, ed. Catherine Howett (Penn State University, paper, \$15.00).
6. **AD 95: Modern Pluralism: Just Exactly What is Going On?**, ed. Andreas C. Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).
7. **Unfolding Frankfurt**, Peter Eisenman and John Rajchman (Aedes Gallery/Ernst & Solin, paper, \$18.00).
8. **Anyone**, ed. Cynthia C. Davidson (Rizzoli, paper, \$35.00).
9. **AD 96: Free Space Architecture**, ed. Andreas C. Papadakis (Academy Editions/St. Martin's Press, paper, \$19.95).
10. **Variations on a Theme Park: The New American City and the End of Public Space**, ed. Michael Sorkin (Noonday/Hill & Wang, cloth \$30.00, paper \$15.00).

RIZZOLI BOOKSTORES' TOP 10

As of March 24, 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. **Pamphlet Architecture 12—Building: Machines**, Robert McCarter (Princeton Architectural Press, paper, \$8.95).
3. **The American Houses of Robert A. M. Stern** (Rizzoli, cloth, \$75.00).
4. **Seaside: Making a Town in America**, David Mohney and Keller Easterling (Princeton Architectural Press, cloth \$39.95, paper \$24.95).
5. **L.A. Deco**, Carla Breeze (Rizzoli, paper, \$17.95).
6. **The Architecture of Mott B. Schmidt**, Mark Alan Hewitt (Rizzoli, cloth, \$50.00).
7. **Richard Meier, Architect**, vol. 2, Kenneth Frampton and Joseph Rykwert (Rizzoli, cloth \$60.00, paper \$40.00).
8. **Offramp** (Sci-Arc/Princeton Architectural Press, paper, \$15.00).
9. **Abstract 90/91** (Columbia Books of Architecture, paper, \$19.95).
10. **OMA Rem Koolhaas: Architecture 1970–1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).

AROUND THE CHAPTER

News and views



Jan Hird Pokorny

Details

by Lenore M. Lucey, FAIA

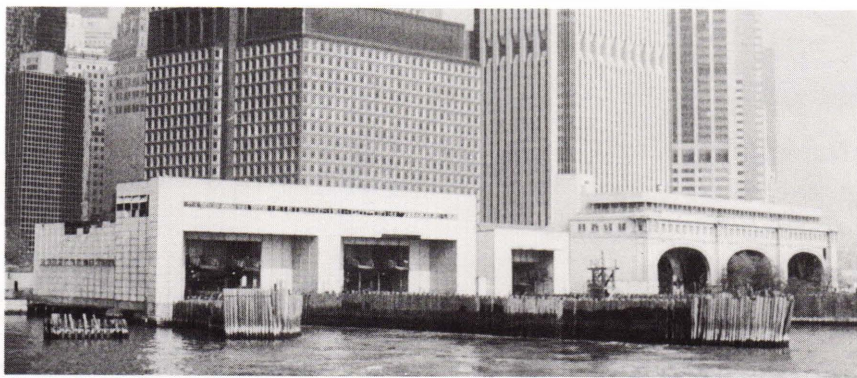
• Congratulations to Chapter member **Jan Hird Pokorny**, FAIA, who received the prestigious Felber Medal of the Czech Technical University. Presentation ceremonies were held in December in the aula of Czech Technical University in Prague. The medal was conferred for Pokorny's work in the fields of architecture and historic preservation, his political service during the "third resistance," and his efforts in developing relations between the Czechoslovak and American architectural communities. The selection of Pokorny, a Czech native, was made by the Scientific Council of the Faculty of Architecture, and the medal was presented by the rector of the university, Ing. Stanislav Hanzl.

• Apologies to Chapter Sustaining Member Firm **NBBJ**, which was inadvertently omitted from the NYC/AIA Interior Design Giants list in the March 1992 issue of *Oculus*. The firm ranked seventeenth in the listing. NBBJ, originally based in Seattle, now has offices in Arizona, California, New York, and North Carolina.

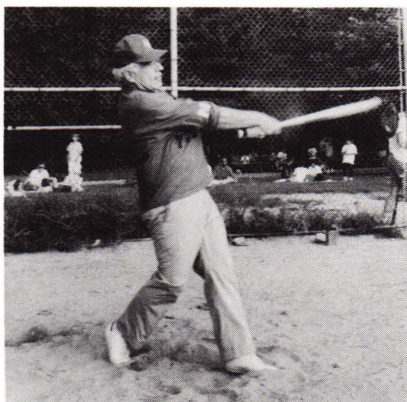
• The New York City Department of General Services presented **Sarelle Weisberg**, AIA, with a Divisional Recognition Award as part of ceremonies for its third annual Women's History Month Awards Program. Weisberg was nominated by **Robert Landsman**, AIA, deputy commissioner of design and construction, who presented the award. Later in the ceremony, **Adrienne G. Bresnan**, FAIA, was the recipient of a Certificate of Appreciation for her support of the DGS Equal Employment Opportunity Program.

• **Vicki Match Suna**, AIA, of **Lee Harris Pomeroy Associates**, was recently appointed commissioner on the New York City Landmarks Preservation Commission. She and her husband, **Stuart Match Suna**, will be honored at the annual Art Trek benefit of the Queens Council on the Arts in June. The benefit will be held at Waters Edge at the East River Yacht Club. For information and tickets call 718-291-1100.

• *ENR* Associate Editor **Judy Schreiner** is to be honored as "Woman of the Year" by **Professional Women in Construction** for her outstanding contributions to the construction community. At the same event **Roxanne Warren**, AIA, will receive a Special Recognition Award. The date is May 13 at the Port Authority of New York and New Jersey's Oval Room. For information and tickets call PWC at 212-687-0610.



Whitehall Ferry Terminal site



Eisenman at bat

• The **New York City Economic Development Corporation** has announced a call for RFQs for a new **Whitehall Ferry Terminal**. Following receipt of the RFQs, five firms will be selected for a limited design competition. EDC anticipates providing a stipend for the invited firms. For more information call 312-3963. The deadline for RFQ submission is 3 p.m., Friday, May 22. Applications are available from EDC at 110 William Street.

• The **Citizens Committee for New York**, under the leadership of Osborn Elliott, is inviting participation in a march on Washington to focus the attention of Congress and the White House on the plight of America's cities, and to protest cutbacks in federal funding for cities. For information call Elliott at 684-6767.

• **Eisenman Architects**, New York SLAM champions for three consecutive years, has accepted a challenge to play the Boston League softball champions, **Associated Architects** ("The Eradicators"), at a Northeastern U.S. play-off game during the AIA Convention in Boston. The game, to be held on June 22 at a site to be announced at the convention, is expected to be the first annual national play-off, with subsequent play-offs taking place at each AIA Convention. If you are coming to the convention in Boston, please plan on attending to cheer on the New York team. Also, the team needs financial assistance to make the trip. For information call Greg Luhan at 645-1400.

• The **Citizen Ambassador Program of People to People International** is selecting a delegation of architects, planners and developers to visit Moscow and St. Petersburg; Samarkand, Uzbekistan; and Vilnius, Lithuania, in September 1992. The estimated cost for the two-week trip is \$5,125 per person and may be tax-

deductible. For more information contact Max Gerber at 509-534-0430.

• The **New York City Procurement Policy Board** is looking for persons interested in serving on a new Contract Dispute Resolution Board panel. Architects and engineers are needed for selection to serve as the "neutral" third person on panels convened to hear procurement contract disputes. For more information and applications contact James Strauss, senior counsel, NYC PPB, 212-285-3225.

NYC/AIA Top Sustaining Firms

This list represents the Chapter's largest firms by technical employee count based on Sustaining Member Firm dues paid as of 3/31/92. The list is periodically updated between January and June.

Firm	Number of Employees Reported
Skidmore, Owings & Merrill	121
Hellmuth, Obata & Kassabaum	107
Kohn Pedersen Fox Associates	106
HLW	85
Gensler & Associates	80
Swanke Hayden Connell Architects	77
Perkins & Will	73
Davis, Brody & Associates	70
Hardy Holzman Pfeiffer	47
Taylor Clark Architects, Inc.	46
Robert A. M. Stern Architects	45
Gruzen Samton Steinglass	43
Rafael Vinoly Architects	43
Brennan Beer Gorman/Architects	40
Gwathmey Siegel & Associates	40
Ehrenkrantz and Eckstut	38
William Nicholas Bodouva + Associates	35
Urbahn Associates, Inc.	33
Beyer Blinder Belle	32
Fox & Fowle Architects	32

Free-lancers and the IRS

by David C. McFadden

Recently attorney Chris Noble and I shared the podium at a Build Boston seminar entitled "Free-lancers—No More?" State and federal governments have increased business audits for the purpose of reclassifying workers and increasing revenues. This has made it very difficult for the architectural community to use personnel in the same way as it did in the past.

Under Modified Section 530 of Section 1706 of the Tax Reform Act of 1986, the IRS has been successful in causing architectural practices to convert "free-lancers" to "employees" for tax purposes. Although

**AROUND
THE
CHAPTER**

***Tax advice,
presentation tips,
and legal reminders***

complying with this law does not prevent firms from using hourly workers, it does reduce firms' profits.

Not surprisingly, most firms are unaware of this situation and, because the majority hire free-lancers regularly, have outstanding contingent liabilities they do not know about. AIA members would welcome involvement by the AIA in raising awareness and effecting legislation protecting the rights of architects to hire free-lancers for short periods of time without paying payroll taxes and other costs associated with full-time employees.

The IRS has restricted the direct hiring of free-lance architects and CFA is strongly advising its clients to take a close and sober look at contingent tax liabilities and penalties associated with the improper classification of their free-lance or contract workforce. Throughout our industry and many others, the IRS is rapidly increasing its audits of employers filing 1099s for fiscal years 1991 and 1992, as well as previous years back to 1987. Its objective is to identify employers who cannot prove, for tax purposes, that their free-lancers were not actually employees. The back payroll taxes, penalties, and interest are significant and will result in drawing on capital and human resources.

Our research shows that free-lancing directly for firms is no longer acceptable by state and federal standards. It is important to put the intentions of Modified Section 530 into perspective. The authors meant to deter business owners from hiring permanent employees as free-lancers simply to avoid payroll taxes or benefits. This practice, which may exist in our industry, is unfair and should not be allowed. However, bringing on a model-maker or curtain wall expert for a week or two should be allowed. Common sense tells us that these individuals are free-lancers, not employees. We should be allowed to hire free-lancers for three to six months to support full-time staff without

breaking the law. Architectural practices depend on temporary workers to meet fluctuating deadlines, and a successful business profile for the 1990s is a workforce management strategy of a leaner permanent staff, supplemented by professional free-lancers. If the IRS is allowed to limit certain types of hiring, it will be harder to compete.

We are advising firms to make one or more of the following changes to protect their interests:

- Do not hire any temporary, project, or permanent staff on a 1099 form, regardless of project duration.
- Hire hourly workers as employees deducting all appropriate payroll taxes, and report on a W2 form.
- Convert any existing free-lancers whose income will be reported on a 1099 to a W2. Issue a 1099 for all prior compensation this fiscal year to any free-lancer no longer working in your office. Remember, penalties are much higher in cases where 1099s are not issued.
- Consider employee leasing and full-service agency options.

In order to save "free-lance" as a worker category, CFA has begun a lobbying campaign to raise awareness within the architectural and related design professions. With national AIA, we will attempt to effect a legislative change giving the right to architects, who have historically depended on temporary employees, to hire free-lancers on a short-term basis without subjecting them to payroll withholding and other taxes associated with full-time employees. I urge you to write a letter to AIA Executive Vice President James Cramer to tell him you would support AIA involvement in drafting and introducing such legislation.

Please have your accountant contact CFA for detailed information and updates on this issue. We are also hosting a series of roundtable discussions for accountants,

controllers, and firm principals on this topic. Contact David McFadden at 532-4360 for additional information.

David C. McFadden is president and CEO of Consulting for Architects, Inc., a New York- and Boston-based human resources, business planning, and placement firm.

Bright Marketing Ideas: When the Senior Partner Talks Too Much

Whether or not your firm gets a job, a post-presentation debriefing—with the presentation team and the prospective client—is an essential process, according to an outspoken group of New York marketing experts. In March, the **NYC/AIA Marketing and Public Relations Committee** held its monthly training session on "How to do a Successful Postmortem." Panelists were **Priscilla Sandler**, Perkins & Will; **Steven Rosenfeld**, AIA, vice-chairman of the Marketing and Public Relations Committee; **Steven Wachler**, AIA, Swanke Hayden Connell; and **Steven Brody**, AIA, Davis, Brody & Associates. **Rose O'Keefe Block** of Invision, a hospital information service company, moderated the panel. The speakers were far from unanimous on the subject.

- Debriefing is the last step in the presentation process, which includes preparation, scripting, rehearsing, and evaluating the presentation itself.
- When you rehearse, ask someone to sit in on the presentation and listen from the client's perspective.
- Before you go into the interview, find out who is going to make the decision. Often that person isn't in the room with you.
- Make it clear to the client that you are as interested in his/her goals as in your goals.
- When you can, ask why you won: you may be surprised.
- Never waste a presentation: use it to judge whether you were selling what the client was buying.
- People are unlikely to tell you what you did wrong. Debriefers don't want to generate more "yes, but" questions. Therefore, you need to get friendly with the debriefer well before the interview.
- Consider being debriefed by several people on the client side: the real estate consultant, the facility manager, the user.
- Start the postmortem immediately.
- Ask your consultants to join the debriefing session.
- The following questions may unlock the client debriefer: How did we do? What

EXPLORATION 92

Engaging Society in Vital Ways

National Convention and Design Exposition
Boston June 19-22 1992



AIA

THE AMERICAN INSTITUTE OF ARCHITECTS

 **milrose**
consultants inc.
URBAN LOGIC

ZONING BUILDING CODES EXPEDITING 214 W 29 STREET NEW YORK, NY 10001 (212) 643-4545

27th Bard Awards

for Excellence in Architecture and Urban Design on the 100th Anniversary of the City Club of New York

Deadline for submission of projects has been extended to May 10th.
For further information contact:

The City Club of New York
33 West 42 Street
New York, NY 10036

Tel: (212) 921-9870



John Muir



Sharon Sutton

Bob Kalmbach

impressed/offended you? What did the winning firm do that you liked? What can we do to improve our impression next time? Were we too expensive? Were we too distant?

- Lose graciously. When you speak to the debriefer, flatter the choice, even if it isn't you.
- Postmortems are useless unless you act on them.
- Giving a negative message to presentation team members is an art. One solution is to get the debriefing done at the principal level.
- Don't be hard on yourself. Interviewing is very personal. Even getting into the room means you've done a lot of things right. Sometimes you just find yourself in the wrong place.

"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Public relations consultant Joan Capelin, who compiles the column, is past chair of the committee.

Annual Antitrust Reminder: Dos and Don'ts of Antitrust

Do

- Set your fees based on *your* business objectives.
- Decide the projects for which your firm will submit proposals based on *your* business and marketing plans.
- Decide whether to enter a design competition by evaluating its cost and benefit to your business.
- Learn more about the business side of your practice—how to manage your firm effectively.
- Submit fee proposals whenever you think it is advantageous to *your* business.
- Lobby your local, state, and federal governments for selection processes and contract provisions that are fair.

Don't

- Determine your fees by asking others what they charge.
- Divide up markets with your competitors.
- Agree with your competitors to set minimum (or maximum) fees.
- Say that it is unethical, unprofessional, or contrary to AIA policy to submit fee quotations.
- Threaten a boycott if your lobbying efforts are not successful.
- Refuse to admit qualified competitors as members in the AIA or other business organizations.

If you have any questions about antitrust, call the AIA's General Counsel in Washington at 202-626-7391.

Learning By Design Takes on New York

Last year, architect Linda Yowell founded the NYC/AIA Learning by Design: New York Committee on the premise, she said, that "advocacy for children's education in architecture is something architects should all be doing." After a preliminary survey of the city schools' existing architecture programs, and of architecture professionals for ideas and volunteers, the committee put together a three-weekend lecture-and-workshop program during February and March.

The sessions were held in and around the Cooper-Hewitt Museum with the help of Dorothy Dunn, program coordinator for schools at the Cooper-Hewitt, who was, coincidentally, interested in starting her own teacher training program. Yowell and Julie Maurer, school program coordinator for South Street Seaport Museum, were course instructors. Yowell says that the goal was "to help teachers have their students experience the 'sense of place' of their own neighborhoods, and in this way help children feel connected and committed to their neighborhoods and their city."

Frances Halsband, Pratt dean and NYC/AIA president, spoke on "Building Basics: An Introduction to the Vocabulary of Architecture." She discussed the breadth of architecture's possibilities in education: "Architecture can be a tool for teaching many different things in many different ways. It's not just architectural elements, it's elements of culture and science like people, history, and construction technology, and elements of art like composition, color, texture, and light." She said that programs can be developed from any one of these elements. The next day, workshop participants explored the different elements that make up individual buildings, and the assemblage that makes up a street.

John Muir, executive director of the Brooklyn Center for the Urban Environment, discussed "Architecture of the Neighborhood and Its Uses in the Classroom," noting that "architectural education for non-professionals is a job that the profession has been ignoring." He spoke of the psychological importance of neighborhoods: "A strong neighborhood concept can be effective in developing a positive self-image which contributes to children's success in school and in their futures." Muir listed the elements that constitute a neighborhood: clearly conceived boundaries, history, architecture, culture and sociology, and politics. The accompanying workshop examined the neighborhood as a work in process by studying the Cooper-Hewitt's Carnegie Hill neighborhood through a series of historic photographs and maps.

Dr. Sharon Sutton, an architect and environmental psychologist, spoke during the third session on "Children's Views of What a Neighborhood Is and Should Be." She emphasized that the neighborhood is the "immediate context of socialization, development, and the formation of community values." Sutton also discussed the Urban Network, a program of architecture in the classroom, which helps children to learn and develop skills by serving their community. The workshop's theme was to develop a vision of an architecture-in-the-schools program based on Sutton's Urban Network and other ideas explored during the course.

The final event of the series, a forum entitled "Architecture Education: Children and the Community," was to be held on April 28 at the Urban Center and was to feature the directors of successful education programs. The Learning By Design committee is already planning its next series of workshops for the West Side in the fall.—**A.E.M.**

Small Change Could Cost You Big Dollars

Copying blank AIA Documents is illegal . . . and dangerous. The AIA Documents are revised periodically to reflect current case law and the ever-changing practices within the construction industry.

Copying an outdated AIA Document—with even a *small* change—increases your liability and the possibility that you'll pay big dollars to settle a dispute. Don't take chances; order your current AIA Documents from us today.



FULL
SERVICE
DISTRIBUTOR

documents

THE AMERICAN INSTITUTE OF ARCHITECTS

NYC/AIA Publications 457 Madison Avenue New York, N.Y. 10022 (212)-759-5485

THE CALENDAR MAY 1992

*Hear Paul Rudolph,
Young Architects,
Wolf Prix this month!*

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

Ferris Cook: Garden Dreams. Wave Hill, Glyndor Gallery, Independence Ave. and W. 249th St., Bronx. Closes May 10.

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.

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

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

Kathy Triplett: Architectural Finds from the Future. Wheeler Seidel Gallery/Contemporary American Craft, 129 Prince St. 533-0319. Closes May 17.

The Artist as Decorator. New York School of Interior Design, 155 E. 56th St., 3rd floor. 753-5365. Closes May 20.

John Lautner, Architect. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes June 5.

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

Frank Gehry: New Bentwood Furniture Designs. American Craft Museum, 40 W. 53rd Street. 956-3535. Closes August 2.

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

FRIDAY 1

EXHIBITION

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



Curitiba: A Model for the Environmental City, closes May 13

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).

SUNDAY 3

FORUM

The Architecture of Saint Peter's. With **Dr. John Cook**, Yale Divinity School. 10:00 am. Saint Peter's Church, 619 Lexington Ave. 935-7700.

MONDAY 4

LECTURES

Ecodesigning the Mainstream. Given by **Tony Fry.** 6:30 pm. The Cooper-Hewitt Museum, 2 E. 91st St. \$15 (\$10 Museum members, \$5 students). 860-6868.

Three Projects, 2020 A.D. Given by **John Johansen.** 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).

TUESDAY 5

NYC/AIA PROGRAM

Three Research Facilities. With **Robert Lubalin and Anthony Louvis of Davis, Brody & Associates.** 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).

SYMPOSIUM

The Reality of Innovation: A Critique of the Building Process. With **Wolf D. Prix, Matthys Levy, Marvin Botwin, and Frederick N. Smith.** Moderated by **Kenneth Frampton.** Sponsored by the Building Arts Forum/New York. 6:30 pm. The Cooper Union Great Hall, 7 E. 7th St. 718-472-8038. \$15 (\$10 in advance; \$5 students).

WEDNESDAY 6

EXHIBITIONS

End-of-Year Student Exhibition. Avery and Buell halls, Columbia University. 854-3414. Closes May 20.

Forever Wild: The Adirondack Experience. The New-York Historical Society, 170 Central Park West. 873-3400. Closes July 12.

EVENT

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

LECTURES

The City Transformed II: Richard Morris Hunt and the Establishment of an American Architecture, 1850s-1870s. Given by **Barry**

Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

Restoring a Piece of English History: Sir John Soane's Museum. Given by **Peter Thornton.** 6:30 pm. The Cooper-Hewitt Museum, 2 E. 91st St. \$15 (\$10 members, \$5 students). 860-6868.

SYMPOSIUM

Energy Forum: Energy Efficiency in the Design and Operation of Buildings. 9:00 am. The Cooper Union Great Hall, 7 E. 7th St. 353-4195. \$65 (\$50 in advance).

THURSDAY 7

LECTURES

The City Transformed: The Cast-Iron Era, 1849-1870. 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—A Critical Overview. With **Ross Anderson, Beatriz Colomina, and Patricia Phillips.** Moderated by **Susana Torre.** 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 9

TOURS

East Side Elegance. Given by **David Garrard Lowe.** Sponsored by the New York School of Interior Design, 155 E. 56th St. 6:00 pm. 753-5365. \$15.

Green-Wood Cemetery: History of a Place. Given by **Jeff Richman.** Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Corner of 5th Ave. and 25th St., Brooklyn. 718-788-8540. \$6.

International Style Architecture: The New Canaan Episode. Given by **Nina Bremer.** Sponsored by the Cooper-Hewitt Museum. 8:30 am. \$100 (\$85 Museum members and students).

TUESDAY 12

NYC/AIA PROGRAM

Environmentally Conscious Design. 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 13

EVENT

Institute of Business Designers Auction. International Design Center, New York, 29-10 Thomson Ave., Long Island City. 718-937-7474.

LECTURE

The City Transformed II: Richard Morris Hunt and the Establishment of an American Architecture, 1870s-1880s. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

DEADLINES

MAY 8

Final deadline for entries in the 1992 William Van Alen Architect Memorial Fellowship 21st annual International Student Design Competition—Continuum and Evolution: A Competition to Complete Gaudí's Church of the Sagrada Família. Contact the National Institute for Architectural Education, 212-924-7000.

MAY 10

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, 212-921-9870.

MEETING

The Construction Specifications Institute, Metropolitan New York Chapter, yearly award winner. 6:00 pm. The Williams Club, 24 E. 39th St. Contact Phil Ostrow, 516-242-1442.

PROGRAMS

City Agencies and Related Filings. With **Marcello Turbinder**, Jetmatrix, Inc. Sponsored by the Society of Architectural Administrators. 6:00 pm. Law offices of Shea & Gould, 1251 Avenue of the Americas, 45th floor. For information call Lauretta O'Connor, 929-0164. \$15 fee (non-SAA members; \$10 AIA members).

Archaeology in and of the City of New York. With **Cece Kirkorian**, **Daniel Pagano**, **Fred Winter**, and **Dr. Joan Geismar**. 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 14–FRIDAY 15

CONFERENCE

Universal Design: Access to Daily Living. Sponsored by Pratt Institute, the Cooper-Hewitt, and the Department of Rehabilitation Medicine at Columbia University. Grand Hyatt Conference Center, Park Ave. at Grand Central. 838-6033. \$400.

THURSDAY 14

LECTURE

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

SATURDAY 16

PROGRAM

Movie Modern: Cinema and the Image of Technology. Screenings of *L'Inhumaine*, *Brazil*, and *Until the End of the World*; presentations by designers **Norman Garwood** and **Thierry Flamand**. Sponsored by the Architectural League and the American Museum of the Moving Image. 2:00 pm. AMMI, 35th Ave. at 36th St., Astoria. Required reservations and information 753-1722. \$10 fee (\$5 League and AMMI members).

SUNDAY 17–WEDNESDAY 20

TRADE SHOW

International Contemporary Furniture Fair. Jacob K. Javits Convention Center. 800-272-SHOW.

SUNDAY 17

TOURS

Open House in Park Slope. Given by **Justin Ferate**. Sponsored by the 92nd St. Y. 10:00 am. 996-1100. \$28.

The Times Square Theater District. Given by **Anthony W. Robins**. Sponsored by the Cooper-Hewitt Museum. 2:00 pm. \$15 (\$10 Museum members and students).

MAY 15

Application deadline for the NYC/AIA Keefe Scholarship for Technical Training for those with at least two years experience in an architectural firm and no college education. Contact NYC/AIA, 457 Madison Ave., New York, N.Y. 10022, 212-838-9670.

MAY 28

Proposal deadline for the NYC/AIA Arnold W. Brunner Grant for advanced study in any area of architectural investigation which will contribute to the knowledge, teaching, or practice of architecture. Contact NYC/AIA, 457 Madison Ave., New York, N.Y. 10022, 212-838-9670.

TUESDAY 19–WEDNESDAY 20

EVENT

Pratt at the Puck. Graduating students. Pratt Manhattan Gallery, 295 Lafayette St. 718-636-3517.

TUESDAY 19

NYC/AIA PROGRAMS

An informal discussion with Paul M. Rudolph. Sponsored by the NYC/AIA Professional Practice Committee. 12 noon. Reservations 941-0747.

NYC: Archaeology Findings in Foley Square. With **Peggy King Jorde**, **Daniel Pagano**, **Dr. Cheryl Wilson**, **Hellmuth Obata & Kassabaum, GSA**, **Herman Howard**, and **William E. Davis, Jr.** Sponsored by the NYC/AIA Minority Resources Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members and students). See related article in *Around the Chapter*.

WEDNESDAY 20

LECTURE

The City Transformed II: Richard Morris Hunt and the Establishment of an American Architecture, 1880s–1890s. Given by **Barry Lewis**. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15.

SEMINAR

Designing Brick for the 21st Century. Sponsored by Glen-Gery. 11:30 am. Glen-Gery Brickwork Design Center, 211 E. 49th St. Reservations 319-5577.

THURSDAY 21

EXHIBITION

Sacrificial Ornament. Sponsored by the Municipal Art Society and Creative Time. The Urban Center, 457 Madison Ave. 935-3960. Closes June 26.

LECTURES

Are Cities American? Given by **Thomas Bender**. 6:30 pm. The New-York Historical Society, 170 Central Park West. \$7 (\$5 N-YHS members).

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

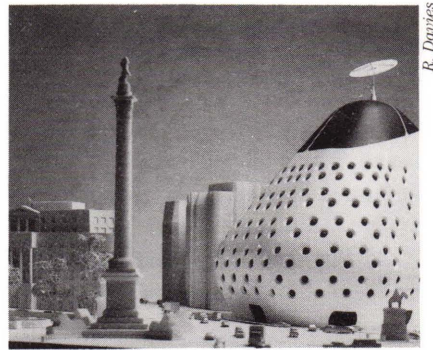
TOUR

Greenwich Village. Given by **Joyce Gold**. 12 noon. Washington Square Park, Fifth Ave. below 8th St., under the Arch. 242-5762. \$12.

MONDAY 25

TOUR

Ellis Island. Given by **Joyce Gold**. 9:30 am. Flagpole, State and Water Sts. 242-5762. \$18 (must be prepaid).



R. Davies

Future Systems, opens May 1

TUESDAY 26

NYC/AIA PROGRAM

WALN: Project Punchlist. Sponsored by the NYC/AIA Women in Architecture Leadership Network. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members and students).

THURSDAY 28

LECTURE

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

FRIDAY 29

EXHIBITION

Transmission Towers on the Long Island Expressway. Sponsored by the Municipal Art Society and Urban Center Books. The Urban Center, 457 Madison Ave. 935-3960. Closes June 26.

SATURDAY 30

TOUR

Ft. Greene and Clinton Hill: Rowhouse Architecture. Given by **Justin Ferate**. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Corner of Flatbush and DeKalb Aves., Brooklyn. 718-788-8540. \$6.

SUNDAY 31

FORUM

The Interior Spaces and Furnishings of Saint Peter's. With **Lella Vignelli**, Vignelli Associates. 10:00 am. Saint Peter's Church, 619 Lexington Ave. 935-2200.

TOURS

The City Transformed: The Victorian City—Prospect Park and Park Slope. Given by **Barry Lewis**. Sponsored by the 92nd St. Y. 1:00 pm. 996-1100. \$15.

Flatbush: Colonial Village and Victorian Suburb. Given by **Ron Schweiger**. Sponsored by the Brooklyn Center for the Urban Environment. 1:00 pm. Corner of Church and Flatbush Aves., Brooklyn. 718-788-8540. \$6.

JUNE

TUESDAY 2

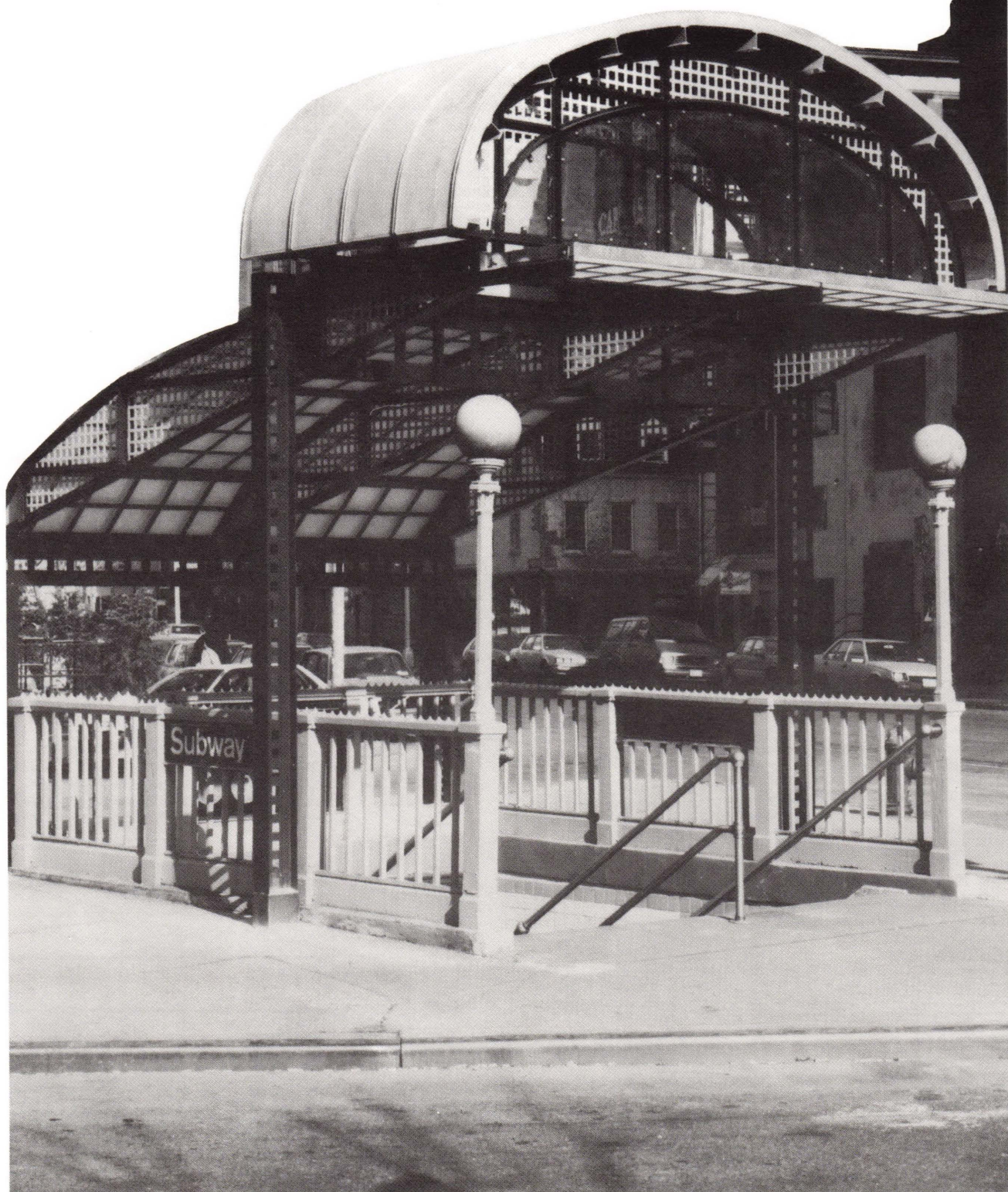
NYC/AIA EVENT

James Stewart Polshek and Partners: Past and Present Work. By the recipients of the 1992 AIA Firm Award. Sponsored by the NYC/AIA Leadership Alliance Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members and students).

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

**AJ Contracting Company
Jaros, Baum & Bolles
National Reprographics, Inc.
Syska & Hennessy, Inc.
Thornton Tomasetti Engineers
Tishman Construction Corp.**

Joseph R. Loring & Associates



TUESDAY 19 MAY

NYC: ARCHAEOLOGY FINDINGS IN FOLEY SQUARE

Hear the perspective on the unfolding archaeological findings in lower Manhattan at the site of the new Federal Office Tower at Foley Square. The discussion will cover the issues of the collaboration of architects and archaeologists against a political back-drop. With:

- **Peggy King Jorde**, Mayor's Liaison for the Negro Burial Ground Project, Moderator
- **Daniel Pagano**, Archaeologist, NYC Landmarks Preservation Commission
- **Dr. Cheryl Wilson**, Historian
- **Hellmuth Obata & Kassabaum**, Architects
- **U.S. General Services Administration**
- **Herman Howard**, Architect
- **William E. Davis Jr.**, R.A., NYC Landmarks Preservation Commission

A presentation of the **NYC/AIA Minority Resources Committee**. 6:00 pm. Urban Center Galleries, 457 Madison. Fee: \$10 (NYC/AIA Members and students with identification, \$5). Call 212-838-9670 for information.

TUESDAY 26 MAY

WHAT'S WRONG WITH THIS PICTURE

A presentation and panel review of **PROJECT PUNCHLIST**.

Architects mobilize with three Manhattan communities to assess, document, and improve the condition of building facades, sidewalks, streets, and open spaces, thereby providing a new tool for community empowerment. Join us and make a difference in the quality of all our lives.

Presented by the **NYC/AIA Women in Architecture Leadership Network**. 6:00 pm. Urban Center Galleries, 457 Madison. Fee: \$10 (NYC/AIA Members and students with identification, \$5). Call 212-838-9670 for information.

TEAR OFF AND TACK UP

NYC/AIA HEALTH FACILITIES COMMITTEE

AN INTRODUCTION TO HEALTH FACILITIES PLANNING AND DESIGN VIDEO TAPE SERIES AND NOTEBOOK SET

Last year the Health Facilities Committee of the New York Chapter of the American Institute of Architects sponsored a popular and well received intermediate level health planning course. The classes were taped and are now available as a **COMPLETE set of 7 Videotapes (14 hours) and Notebook**, including all of the speaker handouts and other materials prepared specially to supplement the tapes for home or office reference use.

Each tape features three thirty-five minute presentations by an outstanding faculty of leading healthcare providers, architects, administrators, and consultants discussing up-to-date health care design and planning issues. The notebook includes all handouts presented during the course, plus a bibliography, and additional relevant information about the presenters and the projects not available at the course presentation. The presentations provide a comprehensive orientation and introduction to many relevant issues, including:

TAPE	TOPIC	FACULTY
1.	Health Facilities Anatomy 101, Issues and Trends Health Facility Planning, Design and Construction Process; (CON, Codes, Regulations, Cost Containment) Site Selection, Master Facility and Site Planning	Martin H. Cohen, FAIA Norman Rosenfeld, AIA
2.	A Client's Perspective on The Planning and Design Process Functional and Space Programming Departmental and Facility Planning	Ray Cornbill, Consultant Nels Berg, PE Marvin J. Bostin, Ph.D. Philip Monteleoni, AIA
3.	Emergency Services Ambulatory Care Facilities Trends In Ambulatory Care; Satellite Facilities	Stephan Lynn, MD, FACEP Robin G. Guenther, AIA David L. Ginsberg, FAIA
4.	Obstetrical Services: Components, Alternatives and Trends Trends in Nursing Strategies and Their Impact on Facilities Inpatient Room Alternatives and Trends in Nursing Unit Design	Joseph Shein, AIA Margaret Moore, RN, MArch Zachary Rosenfield, AIA
5.	Inpatient and Ambulatory Surgical Services Intensive Care and Coronary Care Units Patient and Information Management	Donald Blair, AIA Richard Cutter, AIA Martin H. Cohen, FAIA
6.	Equipment Planning and Coordination Laboratory Services, Pharmacy and Central Sterile Services Diagnostic and Therapeutic Imaging Departments	Jay Pulaski, Assoc. AIA John M Arms, AIA Bill Rostenberg, AIA
7.	Managing Coordination of Engineering Infrastructure Food Service, Linen & Housekeeping Materials Handling & Waste Management	Richard S. Thomas, AIA Doris Lesser, Administrator Jamie Kowalski, Consultant

Those who missed this program when originally presented will find the tapes and notebook provide an excellent resource for firms designing and planning health care projects, and for their immediate level personnel, clients and consultants. The Chapter is pleased to offer this unique set at a special rate to those who act quickly.

	<u>NYC/AIA members</u>	<u>Others</u>
SPECIAL PRE-CONVENTION OFFER Orders received before June 22, 1992	\$400	\$600
POST CONVENTION RATE Orders received after June 22, 1992	\$450	\$650

Send your check with the attached coupon now! Credit card users may register immediately by fax. Please reproduce coupon as needed, to furnish a separate coupon for each ordering address.

AN INTRODUCTION TO HEALTH FACILITIES PLANNING AND DESIGN VIDEO TAPE SERIES AND NOTEBOOK SET

Mail or Fax this coupon to NYC/AIA, 457 Madison Ave., NY, NY 10022 Fax: 212 754-6358

Name: _____ Title: _____
Firm: _____
Address: _____ Zip: _____
Phone: Day: _____ Eve: _____
Please reserve _____ set(s) of Videotapes/Notebook Amount enclosed \$ _____
Credit Card # (Visa or MC) _____ Exp date _____

Make check payable to NYC/AIA. NY addresses add local sales tax.

Signature _____

OCULUS

New York Chapter/AIA
457 Madison Avenue
New York, NY 10022

MAY 1992

NYC/AIA EVENTS

NYC/AIA • Celebrating 125 Years • 1867 / 1992

MAY

TUESDAY 5 MAY

ARCHITECTS' LOBBY DAY IN ALBANY

Your chance to meet with our elected State Legislators and discuss laws that directly affect your practice. This year's most important topics:

- Support a Statute of Limitations for third-party law suits.
- Oppose a sales tax on architects' services.
- Support the investigation and prosecution of illegal practice.
- Oppose a corporate shield for interior designers.

Join your colleagues from around the State in an exciting and effective day in Albany. For information on the **NYC/AIA** bus call 212-838-9670. Round trip bus to Albany is free to AIA members in all five Boroughs. (Non-members, \$65.)

MAKE YOUR VOTE COUNT.
JOIN US FOR ARCHITECTS LOBBY DAY IN ALBANY.

TUESDAY 5 MAY

THREE RESEARCH FACILITIES

An analysis of three recent projects including the Harvard Medical School East Quadrangle Research Facility, the Cornell University Biotechnology Center, and the Cornell University School for Veterinary Medicine. Presenters are:

- **Robert Lubalin**, Associate AIA, Davis, Brody & Associates
- **Anthony Louvis**, AIA, Davis, Brody & Associates

The discussion will examine how similar programs evolve into different planning concepts based upon "institutional personality" and external forces.

Presented 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 212-838-9670 for information.

TUESDAY 12 MAY

ENVIRONMENTALLY CONSCIOUS DESIGN

A discussion by **Randolph Croxton**, AIA, and **Kirsten Childs**, ASID, of Croxton Collaborative, presented by the **NYC/AIA Interiors Committee**. Moderated by **Dennis Belfiore**, AIA. 6:00 pm. Urban Center Galleries, 457 Madison. Fee: \$10 (NYC/AIA Members and students with identification, \$5). Call 212-838-9670 for information.