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Substantial Completion...

by Lenore M. Lucey, FAIA

As you read this issue, we are settling into the new Chapter offices. As I write, however, in the middle of December, work is proceeding on a fast-track schedule. The generosity of our allies in the design and construction industry is keeping up with the pace of construction. Our appreciation goes to:

- Steelcase, for the generous donation of Context office system, Criterion seating, and files;
- Dancker, Sellier & Douglas (DS&D), who contributed the shipping and installation of the furniture;
- Armstrong for office area ceilings;
- General Electric for donating a microwave oven;
- Kagan & Clinton for providing Runtal radiation units at cost;
- Linear Lighting for donating fixtures, and Edison Price for fixtures at cost;
- Benjamin Moore for the donation of paint, and Hudson Shatz for their donation of painting;
- Shaw Industries Stratton Carpet for the donation of carpeting, and SCS Systems for providing delivery and installation;
- Harvard Fire Protection for donation and installation of the sprinkler system; and
- Eagle Movers for donation of moving services to get us relocated.

Thanks to Steven Sachs and David Rukeyser of Charrette for stepping in to provide documents sales to the membership during January. Reminder: With your AIA membership card you can obtain a 20 percent discount at Charrette at 215 Lexington Avenue.

In addition to those listed above, we extend special thanks to those members and friends of the Chapter (in alphabetical order) who have, to date, secured the many contributions:

Wayne Berg, AIA; David Castro-Blanco, FAIA; EdwardConnell, AIA; Jerry Davis, AIA; Mary Jean Eastman, AIA; Lenore Lucey, FAIA; Martin Raab, FAIA; Der Scutt, FAIA; Kent Turner, AIA; and Linda Yowell, AIA. Thanks also to Barry Gosin of Neumark Realty for bringing us the New York Design Center proposal and Chapter counsel James E. Frankel, Esq., for introducing us to Neumark. Special mention to John Savage and Thomas Doonan of AJ Contracting for the advice, ability, and expertise that kept the project on budget and on schedule.

Haskell Awards Announced

by Regina Kelly

Three prizes were awarded in this year’s Haskell Awards Program for student journalism. The jury was impressed with the high level of quality exhibited by the submissions (which may consist of a single article or student-edited journal) and decided to award prizes in both categories.

Jeremy Levine, a graduate student at Southern California Institute of Architecture, was awarded a $400 prize for an article entitled “Problematic Ghirardo.” Mr. Levine’s article appeared in the December 1991 issue of L.A. Architect, the monthly journal of the AIA Los Angeles Chapter.

Two student-edited journals were also selected to receive awards of $300 each: Offramp (volume 1, number 4, 1991) and CRIT (number 27, fall 1991, and number 28, spring 1992). Offramp, the annual journal of the Southern California Institute of Architecture, was submitted by Elizabeth Martin, an editor of Offramp and student at SCI-Arc.

CRIT, published semi-annually by the American Institute of Architecture Students, was submitted by Leigh Chatham Hubbard, a student at North Carolina State University School of Design and the editor of CRIT.

The awards program was established to encourage fine writing on architecture and related design subjects, and to foster regard for intelligent criticism among future professionals. It commemorates the late Douglas Haskell, FAIA, the renowned editor, writer, and critic who for many years edited Architectural Forum.
visitors to the water. Slated for completion in 1995, the center will also employ a rain recovery system for irrigating the grounds and will have solar-gain glazing. Walker Group/CNI is nearing completion of Dragon Center, one of three large-scale projects it is working on in the Far East. Dragon Center, a nine-level, mixed-use complex in Hong Kong, uses glassed elevators to whisk shoppers above a 130-foot dragon motif set into the ground floor of the atrium. The firm is also working on the three million-square-foot Megamall in the Philippines and a commercial and cultural center, also in Hong Kong. In the 1980s, Philadelphia seemed to be drifting inexorably westward, toward railyards controlled by Amtrak on a 65-acre site north of its 30th Street Station. Planners and developers seemed to think they were running out of urban space. "It was realistic thinking at the time," says Mark Strauss of Kohn Pedersen Fox, who added that Louis Kahn and Vincent Kling had also come up with plans for the area in the 1950s. In the 1980s, planners had envisioned Center City West, up to 30 million square feet of residential, commercial, and cultural space. Although that dream died with the real estate market, KPF is studying the site anew for Amtrak, which Strauss says, "wants to get something started." KPF is looking at the idea of a medical mart development to exploit what Strauss says is the country's largest concentration of health-care related institutions and corporations. But that's just one of a list of 20 options that also includes a baseball stadium, conference center, and public housing. All that's missing is a development partner...Capes Jefferson Architects accepted as a given a row of existing fluted cast-iron columns in the new offices the firm designed for the New York Macintosh Users Group at 873 Broadway. The scheme shoeboxes three classrooms, a disk library and equipment tryout room, and a meeting area into 2,500 square feet. The slender columns that bisect the space are combined with a slanted wall to take advantage of 14-foot ceilings and ample natural light, and to differentiate the offices in size. The conference room contains a transparent plexiglass canopy. Technical problems, says Pinky Caples, were addressed in a relatively straightforward way, overlooking the waterfront. Other architects on the short-list included SOM, New York, and Kevin Roche John Dinkeloo...The Marine Park Environmental Education Center, an $80 million, mixed-use office and hotel complex at Malcolm X Boulevard and 125th Street (Oculus, January 1993, p. 3). The other teams on the short-list were HOK with the African-American architect Ben Thompson and Davis Brody with Gary McNeil. McNeil and Davis Brody were involved in early schemes for the center in the late 1970s....Robert A. M. Stern may well start wearing Gap T-shirts instead of his Turnbull & Asser dress shirts now that The Gap has chosen him as the architect for its San Francisco headquarters. The ubiquitous purveyor of gentrified work clothes has decided on the ubiquitous maker of gentrified houses, schools, and hotels to design the 17-story, 440,000-square-foot building on a 1.3 acre site overlooking the waterfront. Other architects on the short-list included SOM, New York, and Kevin Roche John Dinkeloo...The Marine Park Environmental Education Center, Brooklyn, Lee Skolnick

Federation of Protestant Welfare Agencies, New York City, Kapell and Kostow

setting up a "poor man's raceway system — a wire-mold raceway around the perimeter." The network had to be very flexible, allowing users not only to change equipment but to easily change outlets as well.

Extending Lives of Minor Buildings
Kapell and Kostow has completed a $3.5 million roof and interior renovation of the Federation of Protestant Welfare Agencies at 261 Park Avenue South. Built as the Church Missions House between 1892 and 1893 by Robert Williams Gibson and Edward J. Neville Stent, the landmarked building is an odd combination of steel frame and crisply detailed limestone cladding that draws inspiration from fifteenth-century, northern European civic architec-
School Room

Following a master plan and a first phase of construction, CSO Associates completed a modular classroom wing for Vernon Middle School in East Norwich on Long Island. The first phase involved expansion of the school’s library and the addition of a new music study area. Mitchell/Giurgola is nearly doubling the size of P.S. 88, a 1907 elementary school in Ridgewood, Queens. "The building’s bulk and five-story height made it awkward to add to," says Paul Broches, the partner in charge of the project. In addition, code and ADA requirements mandated that new stair towers be provided on either side of the school, bookending the building. M/G used these as dual street-level entries, replacing the main entrance that opens directly onto a staircase and alleviating the overcrowding that results from cramming 1,200 students into a building designed for 500. Stone lintels on the additions are modeled on the aluminum lintels on windows in the rear of the original building.

In Case You Missed it...

by Kathy Chia

Addressing the Architectural League on November 5, Juan Alvaro Baldeweig, an architect and painter who teaches at Princeton’s School of Architecture, discussed his interest in “light, gravity, the horizon, and the relationship of man as we move in concentric circles in space." Two archetypal forms have influenced his work: the box and the dome. Of the latter he said, “My interest is not in the dome [in isolation]. The dome as an object is dead. The beauty of it is in the light, the oculus." In presenting his recently completed Salamanca Exhibition and Convention Hall (1992) in Salamanca, Spain, he pointed out, “The skins open up like a Chinese box with many concentric spaces inside. The dome tries to embrace all these spaces while breaking the mass of the box, but the dome is also framed. There exists a double meaning of what is framed and what is being framed that creates a tension of four layers of concentric space. "On November 9 and 10, Robin Evans gave the Architectural League a whirlwind tour of the parallels between the history of modern art and modern architecture. Evans hailed Alvar Aalto for his ability to fragment function and form so that “architecture disappears from consciousness: it is transparent, the backcloth of ordinary life.” He then criticized Colin Rowe for his "magnification of the deceit of collage and bricolage. Rowe," he said, “thinks his ‘collage city’ is made up of disassociated parts, when it is actually quite unified. The collage of utopias he amasses produces a unity as a bricoleur, but as soon as the glue dries, it’s a master plan like any other. His operation is still an architecturally conscious one."

Evans argued that “the problem with formalizing fragmentation into an activity we call ‘collage’ forces us to keep at arm’s length the real nature of collage.” He asked architects to focus less on the icons of architecture and to scrutinize the impact of the small as well as the larger elements: “Do not let current attempts at formalistic and stylistic fragmentation replace humanism in architecture,” he concluded... On December 7, Chuck Hoberman, an artist, sculptor, and engineer, captivated his audience at Parsons School of Design by demonstrating his transforming structural mechanisms. His compressed sphere of carefully engineered metal links unpleated and unfolded, attaining a size four times its original diameter. As Hoberman explained, “By discovering the method and underlying mathematical principles to achieve structural integrity while maintaining a constant shape, one can apply the rule to any shape of any size.” The applications for architecture could be endless.

Piano Nobile

The circular facets of the interior walls of Wallace Harrison’s egg-shaped dome for the Caspary Auditorium at Rockefeller University set the stage. The event was a presentation by Renzo Piano of his work to the Architectural League on December 17. The Italian-born architect demonstrated his passion for refining engineered details and for creating dynamic public spaces to a standing-room-only audience that came to see the three decades of projects synthesizing architecture and technology.

Piano’s early commissions began as a “testing of materials — an architecture of research,” he explained. His growth as an architect evolved from “the pleasure of building things and places for people and provocation.” It showed in projects such as the Pompidou...
Center in Paris (designed with Richard Rodgers) and his IBM Traveling Pavilion. With the late Peter Rice of Ove Arup & Partners, Piano designed ingenious building components that, in their purity and simplicity, returned technology "back to nature," as he put it. Their structures for the Menil Collection in Houston and the Schumacher facilities renovation in Paris "proved that harmony occurs when nature, technology, and new growth come together."

The current work of the Renzo Piano Building Workshop in Genoa includes the Kansai International Airport in Japan, the master plan for Potsdamer Platz in Berlin, and the Jean Marie Tijou Cultural Center in New Caledonia. Referring to his buildings, Piano said, "I try to humanize the machine, create a self-oriented place, and develop a clear design."

An exhibit of Piano's work organized by the Architectural League, in cooperation with Italian Cultural Institute, was curated by English critic Peter Buchanan and installed in the galleries at the Urban Center. Designed by Piano's office, the show was on display until January 30. Rows of work tables and red canvas chairs invited the visitor to sit and examine drawings, models, and computer simulations. "The hands-on approach puts the process of architecture on the table, as a mirror of my office," said Piano. "And the office is a mirror of myself." — K.C.

also still a partner at John Burgee Architects, helping to supervise work on the boards in their temporary offices. Current Burgee projects include the Takeshima store on Fifth Avenue, scheduled to open at the end of March; the Pontiac Marina Convention Hotel in Singapore, which is in design development and is expected to be completed in 1995; the Capital Holding Center, a 40-story building for developer Gerald Hines in Louisville, Kentucky; and the Dolphin Quay residential community in St. Petersburg, Florida. The community, which has 425 condominiums in seven buildings and 50 single-family house sites, is now under construction. As far as Burgee's actual role or his plans for the future, neither Sydness nor Burgee said they were able to be that explicit until legal matters having to do with the bankruptcy and former partner Raj Ahuja's lawsuit were resolved.

Paul M. Sachner, executive editor of Architectural Record, died December 15 of complications related to AIDS. Sachner, who was 42 years old, had joined Architectural Record in 1984 and was appointed its executive editor in 1989. The annual "Record Houses" awards program reflected Sachner's support for publishing the work of lesser-known American architects. He was also particularly interested in community-oriented projects, and in 1988 introduced "In the Public Interest," an awards program to honor innovative public architecture. His contributions as an editor and writer at the magazine were marked by a sharp eye and a devotion to design that offered a sophisticated combination of clarity, clean lines, and smartness of scale.

Before joining Record, Sachner was an arts program analyst at the New York State Council of the Arts and a landmarks preservation specialist at the New York City Landmarks Preservation Commission. He was born in Bristol, Connecticut, and earned degrees in art history from Trinity College and Columbia University. He is survived by his mother, Ruth Sachner of Boynton Beach, Florida, his sister, Sarah Elsden of New Britain, Connecticut, and his brother, Marc Sachner of Milwaukee. — P.S.

Leonard Jacobson, a partner of Pei Cobb Freed & Partners, died of a heart attack on December 26. He was 71. Jacobson, who received his B.Arch. and M.Arch. degrees from the University of Pennsylvania, was associated with I.M. Pei for 40 years, dating back to the days when Pei and his team formed the architecture department of Webb & Knapp and the Courthouse Square project in Denver was being designed for William Zeckendorf.

Jacobson was instrumental in the planning and execution of the east wing of the National Gallery of Art in Washington, D.C., the Grand Louvre in Paris, and the Guggenheim Pavilion of Mount Sinai Medical Center in New York (see p. 6). On hearing of his death, J. Carter Brown, director emeritus of the National Gallery of Art, stated, "Jake was one of the great team players I have known. Tough-minded, practical, yet with deep aesthetic awareness and a great sense of humor, he was indispensably effective and a joy to work with." Jean Lebrat, president of the Etablissement Public de Grand Louvre, says that Jacobson "was a grand craftsman of the Grand Louvre, the person with whom it was possible to discuss any question, explain any difference, resolve any problem. It was through Jake that I came to understand the project. We owe to his effort the extraordinary quality of its execution..." — S.S.

If you are looking for an architect, ask the people they look to for approval.
The Guggenheim Pavilion at Mount Sinai

Longitudinal section

Plaza level

Intensive care, level 5

Patient care, typical floor, 7 through 11

View looking west towards Central Park

View from Madison Avenue showing 101st Street elevation
Oculus presents another New York City building where budget concerns are paramount, clients are cautious, and the program demanding. Is there room for more than high quality construction?

The hospital is a building type generally considered to be too technical in program to result in "architecture." Often it is taken for granted that hospitals must end up as large, sterile machines for mending. At the same time they are being called on to heal patients in ways that are not only functional, but intensely psychological as well. Ambience, colors, and views of the outdoors are only some of the factors that are increasingly acknowledged to affect the patient's mood and desire to get well quickly. More and more frequently architects are debating whether or not hospitals should emulate hotels (Oculus, January 1993, p. 14).

The Guggenheim Pavilion at Mount Sinai, designed by Pei Cobb Freed & Partners, with I.M. Pei as the partner in charge of design, has all the appearances of belonging to this new breed of hospital-as-hotel. Most noticeably, the $218 million hospital is marked by Pei's signature triangular atria topped by skylights that are, as usual, high on drama and oomph. Such zoomy interior courts, de rigueur features of hotels since John Portman's days, quickly convey the idea that the Guggenheim Pavilion is not just not a file-the-bodies-away scheme pulled out of a drawer by any hospital architect.

Indeed, Pei Cobb Freed, in association with Ellerbe Architects & Engineers in New York, was picked by a selection committee that included Edward Larrabee Barnes and Mount Sinai trustee Max Abramovitz, and was approved by an illustrious board of trustees that includes Arthur Ochs Sulzberger, publisher of the New York Times until 1992, Richard Ravitch, Henry Kravis, and Arthur Ross. Clearly, hiring Pei (better known for museums and cultural facilities) could be seen as a pro-architecture choice.

The 900,707-square-foot, eleven-story structure stretches from Fifth Avenue to Madison Avenue between 101st and 100th streets. From a certain distance the completed building looks like a chunky rectangular box, with large triangular chunks sawed away from its basic volume and a couple of glass pyramids erupting from the top. Up close one can see it is a crafted object with gestures made to the surrounding context. The Guggenheim Pavilion sits on Fifth between prewar beige- or red-brick-and-limestone apartment buildings to the north and south, including some buildings that belong to Mount Sinai. Pei Cobb Freed decided to make the major material custom-fired, hand-laid, iron-spot beige-and-gray brick, with granite trim at the base of the building and limestone trim above. True to the firm's modernist leanings, the surfaces of the hospital are sleek, and the detailing is immaculate. Indeed, the limestone ornament, set flush with the brick, appears to be "drawn" above the brick lintel courses of the taut square windows.

Along Fifth Avenue a double-height portico marked by tall piers and abstracted capitals heralds the main entrance to the pavilion. While the elevation facing south is more or less covered by a shed-like skylight linking it to the rest of the complex, the elevation facing 101st Street, where the ambulances enter and depart, is totally exposed. C.C. Pei (known as D.D.), who was the design architect on the project, acknowledges, "Hospitals are elephants. We tried to do everything to reduce the perceived size." On 101st Street, the architects hoped to emulate lower-rise midblock...
development of residential areas with the zigzag of the V-shaped courts above the base. The voids etched out of the box dematerialize the mass somewhat, but prove contextualism is still relative. At the “back door,” on Madison Avenue, where a small, not very grand entrance opens onto a low-ceilinged emergency room, gestures to context — or architecture — seem minimal indeed.

The triangular voids carved out of the box indicate the general parti, where patient-care floors are placed in three interconnected towers sitting atop a service base that includes surgical and diagnostic spaces, a conference hall, a restaurant, and other such facilities. The large, triangular open notches are also clues to the strikingly pervasive triangular motif of the interior. Still, the initial encounter with the eleven-story, triangular, skylit atrium that adjoins a double-height lobby off the Fifth Avenue entrance comes as a surprise to most who enter there. The second triangular atrium, near the Madison Avenue side, extends from the seventh floor to the eleventh floor to function as the more intimate court where visitors and patients can mingle. While one might assume that I.M. Pei’s known penchant for triangles would explain their presence, C.C. Pei maintains that function plays a major part.

Patient-care rooms (175 private rooms and 192 semi-private ones) require a lot of perimeter space for windows. The triangular indentations and atria are one way of getting extra wall space for windows — ten such amenities. Trees in planters at the bottom of an enclosed atrium may not be enough.

Another drawback is that the patient rooms facing the court are quite visible to people getting off the elevators and walking along the balcony-corridors bordering the third side of the triangular atria. When patients are engaged in relatively private functions, they may not be able to adjust the blinds themselves. Unless doctors or nurses remember to do it, the patients find themselves part of a Rear Window scenario for the balcony spectators. According to a frequent visitor, this situation can be unsettling, although passers-by on the balcony-like corridors may find the view riveting. In a hotel one looks across the atria at closed bedroom
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FEBRUARY 1
Application deadline for the AIA/AAF Scholarship for Professional Degree Candidates, open to students in one of the final years of a B.Arch. or M.Arch. program at an NAAB school of architecture. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20006-5922, 202-626-7511.

FEBRUARY 3
Entry deadline for 1993 AIA New York Chapter design awards program, open to all registered architects practicing in New York City offices, for work completed after January 1, 1989.

FEBRUARY 12
Submission deadline for the Architectural League's 12th annual Young Architects Competition, open to individuals no more than ten years out of graduate or undergraduate school. Projects may be theoretical or real, built or unbuilt. Contact the Architectural League of New York, 457 Madison Avenue, New York, NY 10022, 783-1722.

FEBRUARY 15
Application deadline for the AIA/AAF Scholarship for Advanced Study and Research, open to individuals with a B.Arch. or M.Arch. who are pursuing advanced study or conducting research under the auspices of a U.S. university. Contact the American Architectural Foundation, 1735 New York Ave., NW, Washington, DC 20006-5922, 202-626-7511.

Application deadline for the ITKO Traveling Fellowship, open to students who are either participating in a university-sponsored travel program or planning their own independent travel, 1989-90. Contact the ITKO, 320 East 42nd St., 10017, 392-4000, extension 204.

Don't miss the Design Awards Symposium on Feb. 5!
March 2

Tuesday
AIA NEW YORK CHAPTER EVENT

Stations for the Future, Today. Given by Rolf Ohlmaus. Sponsored by the AIA New York Chapter Public Architects Committee. 6:00 pm. New York Design Center, 200 Lexington Ave. 370-2430. $5.

March 3

Wednesday
LECTURE

Shape of the City: Mega Projects. David M. Childs, Richard Kahan, and Carl Weisbrod with Paul Goldberger. Sponsored by the 92nd St. Y. 8:00 pm. 1395 Lexington Ave. 996-1100. $16.

March 4

Saturday
AIA NEW YORK CHAPTER EVENT

Exploring the Neighborhood’s Past and Present. Sponsored by the AIA New York Chapter Learning by Design:NY Committee and the Cooper-Hewitt Museum. 9:00 am. GLOBE Center at Booker T. Washington Jr. High School. 860-6869.

May 1

Entry deadline for first annual Royal Oak Foundation architectural design competition, open to students and recent graduates in architecture, landscape architecture, and interior design. Contact the Royal Oak Foundation, 285 W. Broadway, New York, NY 10013, 966-8560.

April 2

Tuesday
AIA NEW YORK CHAPTER EVENT

Manhattan Valley: Preservation, Community Identity, and Change. Sponsored by the AIA New York Chapter learning by Design:NY Committee and the Cooper-Hewitt Museum. 6:00 pm. Cooper-Hewitt, 2 E. 91st St. 860-8669.

Lecture


Send Oudin calendar information to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

Oudin welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing a week before the first of the month for the following issue. Because of the time lag between when 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.
Urban Center Books’ Top 10
As of December 29, 1992


2. Stanford White’s New York, David Garrard Lowe (Doubleday, cloth, $45.00).


4. El Croquis 53: Rem Koolhaas (El Croquis, paper, $55.00).

5. Then and Now, Stefania and Dominic Perring (Macmillan, cloth, $24.95).


Rizzoli Bookstores’ Top 10
As of December 17, 1992

1. Photographs of the Architecture of Luis Barragan, Armando Salas Portugal (Rizzoli, cloth, $45.00).

2. The Wright Style, Carla Lind (Simon & Schuster, cloth, $55.00).

3. Stanford White’s New York, David Garrard Lowe (Doubleday, cloth, $45.00).

4. Fun with Architecture, David Eisen (Viking/Metropolitan Museum of Art, cloth, $22.50).

5. Classic English Interiors, Henrietta Spencer-Churchill (Rizzoli, cloth, $37.50).

6. Prague: Fin de Siecle, Petr Wittlich (Abbeville Press, cloth, $75.00).

7. Morocco, Landi Dennis (Clarkson Potter, cloth, $45.00).

8. Spanish Splendor: Palaces, Castles, and Country Houses, Juan Jose Junquera y Matos, photos by Roberto Schezen (Rizzoli, cloth, $125.00).

9. Barn, Elic Endersby, Alexander Greenwood, and David Larkin (Houghton Mifflin, cloth, $50.00).


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☐ Check made payable to AIA New York Chapter enclosed
doors, not glass windows.
Unlike the ones in hotels, there are no cafes or fountains on the floors of these enclosed courts. In fact, very little suffles the ground floor of the eleven-story Fifth Avenue atrium. It is a monumental pass-through. If someone wants to sit down to wait for a friend, he or she has the choice of the edge of a planter or the small chapel nearby. The Madison Avenue atrium on the seventh floor has seating, but on the occasion of at least one visit, chairs had been pushed to one corner where a slot-like vertical window reveals a view to the north.

These are minor deviations from the hotel model, especially compared to those visible in the interior furnishings, lighting, and finishes. A vanilla-colored vinyl tile coats the floors, even in the dayrooms. While art lines the walls, off-white, lay-in acoustical tile ceilings with fluorescent lighting are everywhere. The overall color scheme, a blah beige, takes on a grayish pallor under the fluorescent lighting. The architects, C.C. Pei explains, had to confront the desire on the part of hospital officials to provide low-maintenance, easy-to-care-for surfaces. Carpeting was deemed to hard to keep clean. Lighting couldn't be smokily atmospheric. While the architects also had hoped for wall sconces, the dreary ceiling system with the fluorescent lights won out in the end. Millions would be saved — yet the ceiling is the single feature patients see most.

Some patients will fare better. On the eleventh floor of the west tower of the hospital facing the park, 19 single rooms of varying but larger sizes are being readied for occupancy. They are supposed to have carpeting and special furniture, concierge service, and a full-service kitchen. The rooms, not ready for inspection yet, will probably even have sconces and lamps. Now this sounds like a hotel, although it will cost more.

All this is to say that the Guggenheim Pavilion isn't way ahead of the pack. But injections of architecture through consistently adhered-to geometries, or the inclusion of atria, or the detailing of brickwork aren't quite enough. Hospitals need massive transusions of design, and that need extends all the way to the softer tissue of color, materials, and lighting.

**SCOPE**
Peter Slatin

**Railyard News**

"Litigation" was a word much bandied about after the City Council gave its approval to Riverside South by a vote of 42 to 8 on December 17. Organizations such as the Coalition for a Livable West Side are planning or already have filed lawsuits to derail the project, according to officials at the Department of City Planning and the Riverside South Planning Corporation.

At press time, no injunctions had been issued to stop construction, and construction permits seemed a long way off. Newspaper articles in the days leading up to the vote suggested that developer Donald Trump could have a difficult time getting things going, despite the apparent good wishes of the civic groups that had banded together to modify and then support the project. Regarding the most visible city development to go through public review following charter revision, a spokesman for DCP said, "The process is much more inclusionary, and the project seemed to become part of the public domain. People think it's a public project."

Richard Kahan, president of Riverside South Planning Corporation, said the next step is "very much up to the developer." Meanwhile, suspicion fingers that the zoning changes were mainly enacted by the City Council so that Trump could start parceling off the land, now upgraded in value. By selling bits and pieces to other developers, he could begin to pay off the weakened group of lenders headed by Chase Manhattan, who have a $250 million mortgage on the property. Zoning used as a tool for financial bailouts instead of a means to determine land use and density distribution may not be what the civic groups have in mind when they call for more planning.

**Healthy Care**

Although Mayor David Dinkins’s plans to scatter small-scale housing for homeless people around New York City have been mired down, another effort developed along similar lines has been more fortunate. The CommuniCare project involves the development, either through new construction or renovation, of 20 community-based family health care clinics. While the bulk of these projects are being developed by the Department of Health and Human Services and the Department of Health, the in-house design division of the Department of General Services is generating designs for four centers, two involving new construction.

DGS’s staff architects will take these centers through design development, but outside architects will be hired to oversee the projects through construction and will have to seek approval for any design changes. This arrangement was devised to slice six months off the design time.

The first two CommuniCare projects are additions to and expansions of small pediatric clinics at two Housing Authority projects in Manhattan — the Alfred E. Smith Houses in Chinatown and the Dyckman Houses in Upper Manhattan. In Jamaica and Bushwick, DGS will convert larger health clinics currently run by the Department of Health into full-scale CommuniCare facilities, which its designers hope will depart radically from the current impersonal design style.

The CommuniCare clinics are supposed to integrate health services presently separated in these clinics. The major change will be assigning patients their own primary-care physicians, who will guide them through whatever services they might need on each visit. Along with providing coordinated services, says Campbell, the goal is to create a "welcoming, not frightening or antiseptic, setting to have your health addressed. This is no longer an assembly line." Softer lighting, warmer finishes, more colorful reception areas, and shorter corridors that actually seem to lead someplace are specified in programs created by the Department of Health. "We were given a series of spaces: DOH wants them to be welcoming," says Campbell.

Construction at the Smith and Dyckman centers is expected to begin in April and take a year. The outside architect at Smith will be David Prendergast; at Dyckman, Karahan Schwarting. Budgets are pegged at around $1.1 million for Smith and below $2 million for Dyckman. Contracts have not been completed yet for the larger facilities at Jamaica and Bushwick, where work should get underway late this summer, and costs are likely to run between $3 million and $5 million.
Follow-up: Oculus
Special Zoning Committee for
the Upper East Side

Proposals for Regulations
A meeting last October reviewed
findings of a cluster of city groups
that had come together to see if
better tower controls could be
developed for the avenues on the
Upper East Side. One of the mem-
ers was Oculus’s own Special
Zoning Committee for the Upper
East Side, which joined forces
with Civitas, the Real Estate Board
of New York, plus representatives
from the Department of City Plan-
ing and the Manhattan Borough
President’s Office to examine
this issue of high-rise growth on
the Upper East Side (Oculus,
September 1990, pp. 6-10; February

The presentation showed the
results of the groups’ collaboration
with the Environmental Simulation
Center of the New School for Social
Research, headed by Michael
Kwartler. Kwartler, originally a
member of the Oculus committee,
was able to project certain tower
forms for key sites on the computer
with monies obtained by Civitas
from the J.M. Kaplan Foundation
and the Real Estate Board.

Four teams each had studied
two sites and had come up with
their own proposals for towers that
addressed issues such as streetwall
heights, configuration and height
of the towers, the problem of
density accrued by zoning lot
mergers, the depth of the block to
be subjected to avenue zoning, and
the sorts of amenities (plazas,
inclusionary housing, etc.) that
should be allowed.

The First Site
The first site is the southwest
corner of 81st Street and Second
Avenue, where the current zoning
is 10 FAR with an additional 2 FAR
given for plazas or inclusionary
housing. This site, 100 feet by 100
feet (or 100 feet by 125 feet if
current zoning depth from avenue
lots of 125 feet were allowed), has a
tear yard requirement of 1,200
square feet.

DCP Proposal: The City Planning
Department scheme calls for a
tower on a base, using full FAR
of 12, with the inclusionary hous-
ing bonus allowed. The tower
“packs the bulk,” so that 62 per-
cent is below 150 feet, making the
tower about 27 stories high. The
base fills 88 percent of the foot-
print, with a streetwall 85 feet
high and a typical floor of 3,300
square feet.

Comments: The DCP wants to
control the height of the towers
by forcing the bulk into the base
and transition areas.

Civitas Proposal: Their scheme calls
for installing a height limit of 210 feet,
or about 19 to 21 stories, and using
only a lot with a 100-foot depth, not
the 125-foot depth now in place. The
plaza bonus is denied, but the inclu-
sionary housing bonus is allowed.
The typical floor area is 6,500 square
feet, and the streetwall is 100 feet
high, except when it is aligned with
adjacent streetwalls for a minimum
of 25 linear feet.

Comments: The Civitas proposal
strongly advocates restoring the
zoning district depth to 100 feet on the
avenue lots — a standard depth that

Above and next page: Oculus committee zoning guidelines proposal, shown on generic corner 100-foot-by-100-foot lot
has existed on major residential avenues in Manhattan and corresponds to standard building lots. They are also adamant about limiting the height to 210 feet and eliminating the plaza bonus. They seek to match streetwalls with the heights of adjacent buildings on the side streets and on the avenue.

**Real Estate Board Proposal:** The Board required a minimum lot coverage of 30 percent, resulting in a tower generally taller than those of the other schemes. In this case, the developer could take advantage of the plaza bonus for the full FAR allowed. The tower would be about 34 stories, or 320 feet high. The streetwall would be a minimum height of 60 feet, and the typical tower floor area would be 3,300 square feet.

**Comments:** The Board wants a ruling that is simple, clear, and enforceable, to maximize the economy of construction.

**Oculus Proposal:** The Oculus committee calls for a tower set back on all sides on a base covering the entire site, less the rear yard, with limited streetline “erosion.” The tower uses the full FAR and the inclusionary housing bonus (not the plaza). The resulting scheme is a tower of 25 stories, or 260 feet in height, for the zoning lot with a 100-foot depth, and about 27 stories, or 230 feet, with a lot of 125 feet, although the group recommends abolishing the deeper zoning lot. The typical floor is 3,300 square feet above a height of 100 feet.

**Comments:** The base, as Bruce Fowle, the Oculus representative to the meeting, explained, would not be one height, but should align with adjacent buildings within certain minimum and maximum heights. The streetwall and tower are mandated to be “eroded” a certain amount to break down the basic box form and encourage integration of the tower and base. The tower would be set back on all sides, where feasible, to allow legal windows and eliminate blank walls, thereby relating buildings to each other as well as the neighborhood.

**The Second Site**

The second site, at 81st and Second Avenue on the northeast corner, is again 100 feet by 100 feet or 100 feet by 125 feet, but extra square footage may be added to the towers as a result of zoning lot mergers. Six 25-by-100-foot or 25-by-125-foot avenue lots were allowed to be calculated in the zoning lot merger, giving the schemes a total of 117,000 transferable square feet on top of the normal FAR of 12.

**DCP Proposal:** This scheme used all 12 FAR with inclusionary housing assumed and again “packed the bulk,” with 62 percent under 150 feet and a streetwall 85 feet high. The Department used zoning-lot-transfer square footage from three of the avenue buildings and kept to a 100-foot lot. The tower is 310 feet tall, or 30 stories, with typical floors of 6,500 and 3,300 square feet.

**Civitas Proposal:** The group is not in favor of zoning lot mergers, but used them to a limited extent, allowing 20 percent on top of a maximum FAR of 12 (with the inclusionary housing bonus). Because the lot is 100 feet deep, the tower is only 210 feet tall, or 21 stories, with a 6,500-square-foot typical floor and a streetwall height of 100 feet, except where aligned with adjacent streetwalls.

**Comments:** Civitas wants to limit the height of buildings and the depth of the zoning lot.
ZONING STRATEGIES contined

Credits
The Oculus Special Zoning Committee was organized in June 1990. The contributions of the following participants were integral to the formulation of the Oculus proposal developed by Bruce Fowle of Fox and Fowle:

- James Gauer, architect (organizer of the committee)
- Peter De Witt, architect
- James Gresson, James Gresson Architects
- Michael Kwastler, Michael Kwastler and Associates
- Peter Santona, Gruzen Santona Steinglass
- Marilyn Taylor, Skidmore, Owings & Merrill
- Craig Whitaker, Craig Whitaker Architects

percent lot coverage. The REB scheme results, in this case, in a 34-story tower, 350 feet in height, with a 60-foot-high streetwall and 6,500-square-foot and 3,300-square-foot typical floors.

Comments: In effect, the 30 percent minimum controls the height of the tower. Development rights added as a result of zoning lot mergers enlarge the size of the tower floor, not the height of a building. There is a point where one can’t add more development rights because the 30 percent minimum exceeds the maximum floor size one can build on the lot. The owner is effectively precluded from transferring more development rights, limiting transfers to small lots.

Oculus Proposal: Oculus did schemes for both 100-foot and 125-foot lot depths, but applied not quite two buildings for its zoning lot merger, on top of the 12 FAR (using inclusionary housing for the bonus). The result is a 25-story building, 290 feet high, and typical floors of 5,500 square feet. As is true on both sites, the streetwall calculations are such that at least 50 percent of the length of the streetwall must align with the average height of the adjacent streetwall, and the total streetwall must be 70 percent the width of the site or the frontage of the site.

Comments: The whole concept concerns how buildings relate to each other. There is continuity at the base, but the schemes require setbacks from adjacent property lines and windows on all sides of the tower. The Oculus team sees it as a much friendlier building that automatically gives the neighborhood a more humanistic quality. The team believes that broad buildings cut out more light and air than taller, slimmer buildings.

The Next Step
No positive determination has been made yet. The four teams must figure out who is going to pay for the rest of the environmental simulation needed to investigate more zoning lot mergers and the height and configuration of the upper portions of the building.

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Tuberculosis: Facility Planning for Public Health

by Barbara A. Nadel, AIA

The long-dormant specter of tuberculosis has again become a major threat to the public health of all New Yorkers. How is the disease transmitted? Where is it most likely to occur and spread? What are state and city agencies doing about it? And what should the design community know to effectively respond to this growing public health problem?

These questions were addressed at "Tuberculosis and Facility Planning in New York," an event sponsored by the Health Facilities Committee and held at the New York Design Center on December 15. The distinguished panel of experts included Robert B. Greifinger, M.D., deputy commissioner and chief medical officer for the New York State Department of Correctional Services (DOCS); Susan Righi, M.D., M.P.H., physician epidemiologist for the New York State Department of Health (DOH) TB control program; Leon Dunkley, AIA, director of planning and consulting services for the New York City Health and Hospitals Corporation (HHC); and Giora Manor, P.E., partner, Caretsky and Associates, consulting engineers, New York City.

Dr. Greifinger discussed TB issues from a public health perspective: "In a period of increasing poverty and drug abuse, with social policies directed toward incarceration instead of drug abuse treatment, it is no surprise that TB case rates are increasing in prisons. New York State's prison population increased 250 percent in the last decade, reaching an average census of 60,000 in 1992. Communicable disease rates among inmates are high, especially among those who are HIV-positive."

Greifinger continued, "The first large TB outbreak occurred in 1991, noted because of its drug resistant patterns and the immune system vulnerability of the prison population. This outbreak of multi-drug resistant (MDR) TB was later seen in three New York City hospitals, one of which has a secure inpatient unit used only for New York State prisoners. A second outbreak occurred in 1991, 300 miles from New York City, among health care workers in an upstate medical center serving local inmates. More inmate TB cases were soon identified, and a correction officer died from TB."

Dr. Greifinger graphically illustrated the direct relationship between MDR TB cases in New York State prisons and potential exposure and transmission patterns at local hospitals serving inmates. The health risks, he warned, extend not only to correctional workers, their families, and friends, but to health care workers, patients, and anyone who comes in contact with the infectious airborne bacteria.

Medically speaking, Dr. Righi said that "someone with TB infection may have no symptoms and cannot transmit the disease, but someone with active TB can transmit the disease to others." She indicated several factors that contribute to TB transmission. "Infectious bacteria enter the air when someone with active, infectious TB coughs or sneezes. Inhalation of these bacteria by another person leads to infection. The risk of infection depends on the degree of infectiousness of the source case, the ventilation of the air space shared with others, and the length of time that air space is shared."

According to Righi, there are several guidelines on environmental controls for TB from the NYS DOH and the federal Center for Disease Control (CDC). The NYS Bureau of Architecture and Engineering Review (BAER) will issue preliminary guidelines in early 1993 to address containment aspects of TB control, such as minimum air changes per hour in hospital isolation rooms and alternate control methods.

NYC HHC's Leon Dunkley, AIA, said that "$8 million has been earmarked to get 300 respiratory isolation rooms on line in 1993 and another 350 by 1994. Since 80 percent of HHC hospital admissions come through the emergency room, many ERs are being retrofitted with code compliant ventilation systems in public waiting areas, triage, and treatment rooms."

HHC nursing units follow DOH and CDC guidelines, but with variations. Dunkley confirmed that "we have waived requirements to retrofit for single-bed isolation rooms. If patients have a similar strain of TB, then two in a room is permitted." A 20-bed TB unit retrofit costs the city an estimated $800,000, or $40,000 per bed. Supplementary systems, such as HEPA filters and ultraviolet lights, are costly and require regular maintenance, something that city hospitals cannot guarantee.

Giora Manor addressed the technical design issues related to mechanical and electrical systems, such as applicable codes, HEPA filters, UV lights, and criteria for locating TB units within existing buildings. Dr. Greifinger called UV lights and HEPA filters "black box technologies — we don't know how effective they really are. Activists and lawyers create political pressure to have them installed."

The question and answer period at the end of the evening proved to be the most provocative. Engineers in the audience challenged Manor on technical issues relating to positive and negative air pressure in corridors and anterooms. Several observers wondered why more experimental research was not being done, especially with such a large "captive" audience. Someone noted that inmates have a better chance of being diagnosed, isolated, and treated for TB than patients entering a public hospital.

It was Dr. Greifinger who had the last word: TB patients have a 50 percent mortality rate and a 25 percent cure rate. Some will survive, but many will still be contagious. Where do we house them? The old state-run TB hospitals of the 1920s are no longer viable alternatives. In the broadest sense, how can society address the contributing factors and minimize the TB risks, especially in these times of scarce public resources? Certainly the subject warrants another forum.

Barbara A. Nadel, AIA, vice chair (and former chair) of the AIA New York Chapter Health Facilities Committee, has her own practice. She moderated the panel on "Tuberculosis and Facility Planning."

OPTION 2

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Bright Marketing Ideas: Kohn's Comments

by Joan Copelin

Besides being a founding partner of Kohn Pedersen Fox Associates, Eugene Kohn is a marketing pro of legendary stature. Who hasn't heard how he polled developers about the kind of architectural firm they'd really like to work with, and then acted on the advice to shape his new firm into the successful office it so quickly became?

As we know, the climate that permitted KPF to flourish in the 1980s has shifted considerably. The winds of such change brought Kohn to the December breakfast of AIA New York Chapter's Marketing and Public Relations Committee. The gist of Kohn's comments follow.

On Marketing:
• “From a marketing standpoint, this is the most difficult time we've seen. All the rules of the 80s are out the window. Fee, not reputation, is probably the reason architects get accepted today.”
• “Whoever says I.M. Pei, Philip Johnson, Richard Rogers, Cesar Pelli, and Kevin Roche don't market is wrong. I see Bob Venturi more in Japan than in America. The top design firms are all the best marketers.”
• “Marketing is getting the job — that is, getting the job that's important for your career. With clients being accuser, judge, and jury these days, it pays to be more selective, to get the job you can do best.”

On Associations:
• “Design is less important today than in the 80s. We can't afford architecture,” clients say, seeing it as something applied: the trimmings, not the form and essence of the basic building. Clients wanted details and information about process. So service is a major issue. The form, the identity, and the culture of the firm are what the clients see as really important.

On Building Opportunities:
• “Since there's no need for office buildings or hotels in New York, if there's money around it's for infrastructure, mostly transportation. Health care is always there — but now we'll have to wait until decisions are made in [Washington] about health care delivery. If the government commissions any buildings, it won't be until the third year that Clinton is in office.”
• “The first jobs in the recovery will be in redoing buildings — where you can control costs. Good properties need upgrading. And before they move, corporations will improve their spaces. Therefore, interiors will be strong.”

On the Importance of Architecture:
• “We're all competing so fiercely to do a very large, but nonethe­less three-story, building because we only did 50-story buildings. Even when it was pointed out that we also did their first three stories, that didn't convince them. This attitude isn't true overseas; there, an architect solves problems.”
• “Small firms can successfully sell against big ones by convincing the client that they can do the job, and that the partner(s) will be there personally for them. If the clients who are making the decision are individuals, they'll buy this state­ment; a committee plays it safe.”
• “In a presentation, it always helps to know something about the client. Walking in cold is the worst thing you can do. At least look at their site, their goals, the economy of the place, their schedule.”

On Fees:
• “We're all competing so fiercely to get the job that, by the time we're done with each other, we'll have decimated the profession. What will be particularly tough is raising fees where they were before you cut them.”
• “Architects work overseas, they represent the entire profession. Giving away the project for less of a fee upsets the local architectural community. Some countries even make it illegal to do free work. They only want you when there's a lot of work; when work slows down, then you are really foreign.”
• “For the architect to get a fair fee, the client has to understand the project. Consultants to clients are a problem. CMs who claim they will save the owner the cost of their own fee, and then attack the architect's fee right of the bat, are the worst.”

On Marketing Ideas:
• “Bright Marketing Ideas” is a service of the Marketing and Public Relations Committee.

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AIA New York Chapter
Exploring Manhattan Valley

Celebrated author and illustrator of Cathedral, David Macaulay will lecture at the Cathedral Church of St. John the Divine on Friday evening, February 5, to kick off the three-weekend series, "A City of Neighborhoods: Manhattan Valley on the Upper West Side." The series is sponsored by the Learning by Design:NY Committee and the Cooper-Hewitt National Museum of Design.

The series includes three lectures (open and free to all) and three workshops (registration and a $25 materials fee required). Architects and educators will explore the Manhattan Valley and work together to develop activities that bring community resources into the classroom. Architects are encouraged to learn more about the Upper West Side and to enrich New York City's school curriculum by participating. To find out more information and/or to register, call the Cooper-Hewitt at 860-6869.

Insurance in the Office

by Lester Kozilus, AIA

On November 17, the Professional Practice Committee hosted a seminar on insurance. All types of insurance needed in an office, including professional liability insurance, were discussed. Greg Kuram of Prosurance Brokerage Associates and Arlene Petty of PLB Insurance Group presented the seminar.

Professional liability insurance is offered on a "claims made" basis, meaning that the policy must be in force when the claim is made. Also, the work must have been performed during the policy period or the policy must specifically cover prior periods. The cost of insurance is based on the type of practice and the gross amount of fees in the previous year.

There are now 14 insurers offering professional liability insurance in New York State. Approximately half are admitted, meaning that the insurance is regulated by the state and is part of the state's insolvency fund. Some non-admitted insurers carry higher A.M. Best ratings than some admitted insurers. Professional liability insurance brokers will not generally obtain quotations from non-admitted insurers unless specifically asked by the architect.

Property insurance covers business or personal property and can include valuable papers. Insurance can be purchased on a depreciated value basis or a replacement value basis. The architect must insure the full value of the office contents, otherwise a proportionate reduction (co-insurance) will be made from the architect's claim. Commercial general liability insurance covers "slip-and-fall" type injuries, and is sometimes a contract requirement for architects (e.g., New York City Department of General Services), which is usually purchased as a package together with property insurance.

Workman's compensation insurance is required by law for firms with employees. There are statutory limits on rates and payments. An employee who works more than 20 hours per week must have workman's compensation insurance. Corporations must purchase this insurance, while it is optional for sole proprietors and partnerships without employees.

New York State disability insurance is also required by law. It is underwritten by private insurance companies. Automobile insurance can be the most difficult to obtain. The policy should note the company as the owner of the vehicle and should list all drivers separately.

Lester Kozilus is a co-chair of the Professional Practice Committee.

Buildings NY

Watch the mail for your invitation to the Buildings NY exposition, to be held March 2 and 3 at the New York Hilton Hotel, sponsored by the Associated Builders & Owners (ABO) and co-sponsored by the Chapter. AIA New York Chapter will be presenting a special breakfast program on the new NYC Minority & Women Owned Business Enterprise (MWBE) initiative. Over three floors of exhibits, special educational programs, and a cocktail reception promise to provide you with invaluable information and contacts. For more information, call 921-3737.

CFA Solves Free-lancer Dilemma

During the past year, Oculus and other trade publications have carried reports by construction lawyers and by Consulting for Architects' president David McFadden on the serious dilemma design firms face in the use of free-lancers as consultants instead of salaried employees. McFadden announced some months ago that Consulting for Architects would assume the responsibility of hiring free-lancers as CFA employees who could be used by design firms under contract with CFA. Throughout this edition of Oculus, CFA's solution to the free-lance problem and other alternatives available are noted as options 1, 2, and 3. For more details on how CFA can help your firm, call David McFadden at 532-4360.

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