

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

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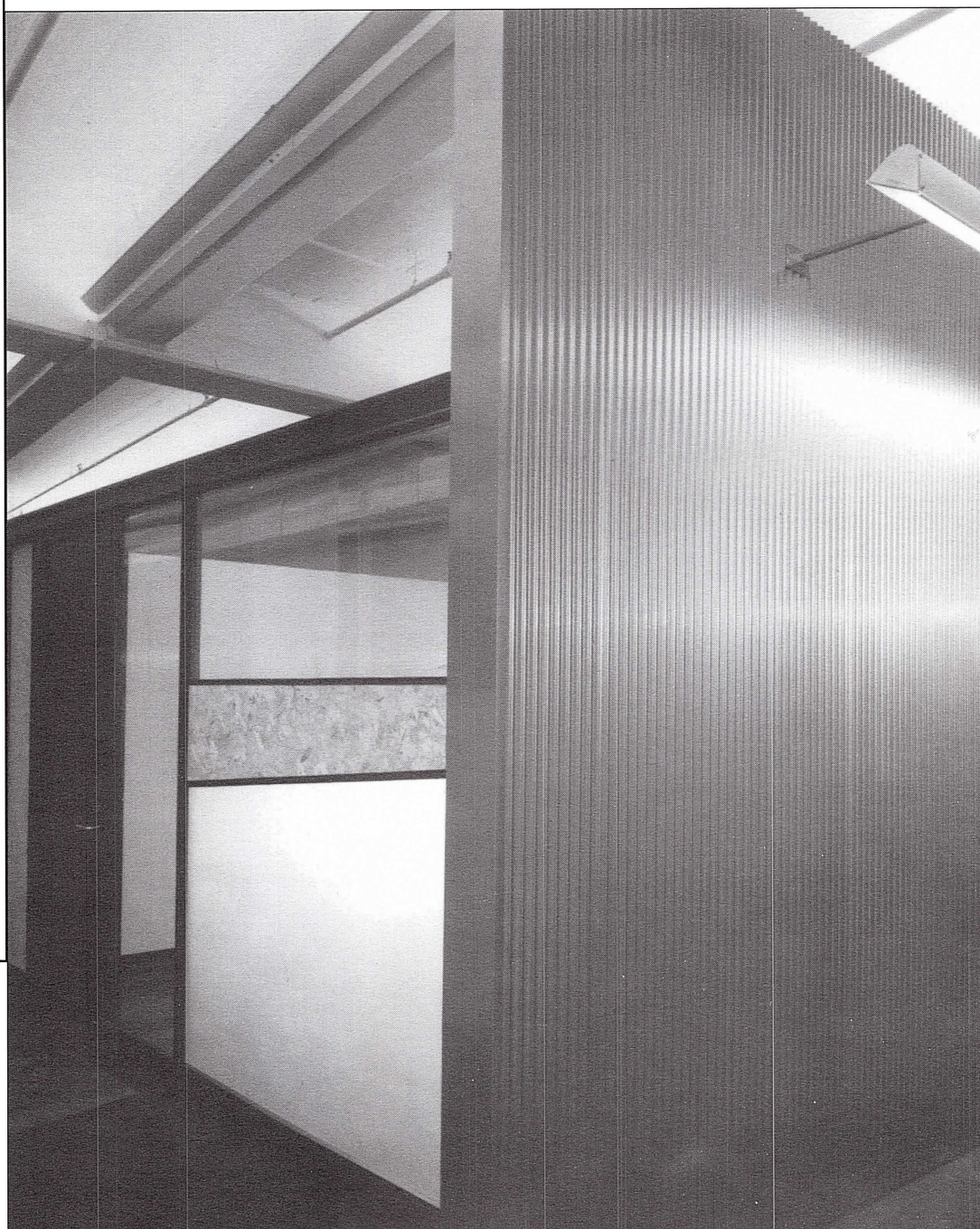
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Editor: Suzanne Stephens  
Senior Editor: Peter Slatin  
Managing Editor/Copy: Noel Millea  
Pulse Editors: Katherine K. Chia  
and Ann Nixon  
Staff Photographer: Dorothy Alexander

**American Institute of Architects  
New York Chapter**  
200 Lexington Avenue  
New York, New York 10016  
212-683-0023

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*On the cover:*

*New York City Opera offices,  
211 West 61st Street,  
Belmont Freeman Architects  
(formerly Freeman and Pizer)*

*Photo:*

*Eduard Hueber, Arch Photo*

## Details

by Marcy Stanley

Representatives of our Chapter  
will meet with New York State legis-  
lators on Lobby Day (May 3) to  
spearhead this year's legislative initia-  
tive to obtain a third party statute of  
repose in New York State.

### The Problem:

The current law provides a six-year  
statute of limitations between client  
and architect from the time of con-  
tracted services. However, in third-  
party claims — claims brought in by  
anyone other than the original client  
— the law provides a *three-year*  
*statute of limitations* from the time of  
the incident. That means that archi-  
tects and engineers are forever liable  
to a third party injured in a building  
they designed no matter how many  
years have passed since the improve-  
ment or structure was completed or  
how poorly the building was main-  
tained. In essence, it is in effect as  
long as the structure exists. And this  
liability doesn't even stop after the  
architect's death, because then the  
architect's estate becomes liable.

### The Solution:

The New York State Association of  
Architects strongly supports a statute  
of repose bill for third party suits,  
which incorporates a seven-year plus  
one-year limit for any suit brought  
against a licensed design professional.  
Based on studies, a statute of repose  
rather than a statute of limitations is  
fair to design professionals without  
imposing an unfair burden on the  
injured party, who would continue  
to have redress to the courts by  
bringing suit against the owner or  
occupier of the building. With the  
passage of time, the probability  
increases that improper mainte-  
nance, rather than faulty design, is  
the proximate cause of injury. Thus,  
some reasonable time limitation for  
suit is a fair compromise, and statisti-  
cal data (Schinnerer and Cardozo  
Law Review) suggest a seven-year  
statute as fair and reasonable.

### How You Can Help:

- If you haven't already done so, join  
our letter-writing campaign. Write  
to your senator, assemblyperson,

and key legislative leaders to  
encourage them to respond favor-  
ably to this long-standing need of  
the design professions. And  
remember to send a copy of these  
letters to the Chapter to be filed  
and forwarded to AIA New York  
State.

- Make a contribution to the  
New York State Architects  
Political Action Committee.  
The NYSAPAC has been woefully  
underfunded in recent years,  
but if every member made even a  
small contribution, it would make  
a big difference.

### Corrections

In Rizzoli Bookstores' Top 10 for  
April (*Oculus*, p.11), the name of  
Julie Iovine, the author of *Chic  
Simple Home* (Knopf), was omitted,  
and one editor of the series (Kim  
Johnson Gross, who worked with  
Jeff Stone) was listed instead.

Also in the April issue of *Oculus*  
(p. 11), Kohn Pedersen Fox was list-  
ed as the architect for Millennium II  
on the Bank Leumi site at 66th,  
Columbus Avenue, and Broadway.  
It seems that this month, Schuman,  
Lichenstein, Claman & Erron is the  
architect.

In the March issue of *Oculus*  
("Pulse," p. 8), Christine Chen  
Hanway's name was misspelled.

In the January 1994 issue of *Oculus*  
(p. 4), Jeff Slotnick's photo credit  
was omitted from the Nicosia  
Stadium project by Theo. David  
& Associates.

WINDOVATIONS

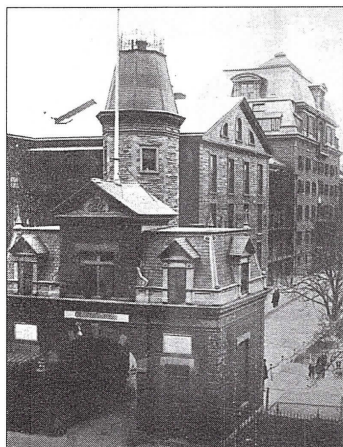


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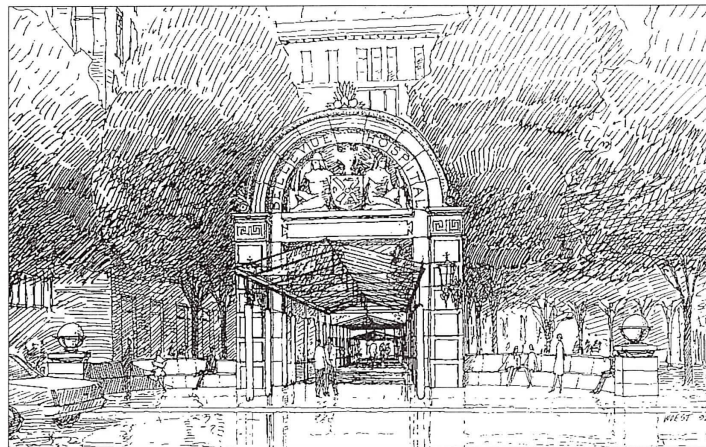
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*Bellevue Hospital Center, McKim, Mead & White, main entrance, c. 1909*



*New entrance, Bellevue Hospital Center, Lee Pomeroy*

## SCOOP

by Peter Slatin and Suzanne Stephens

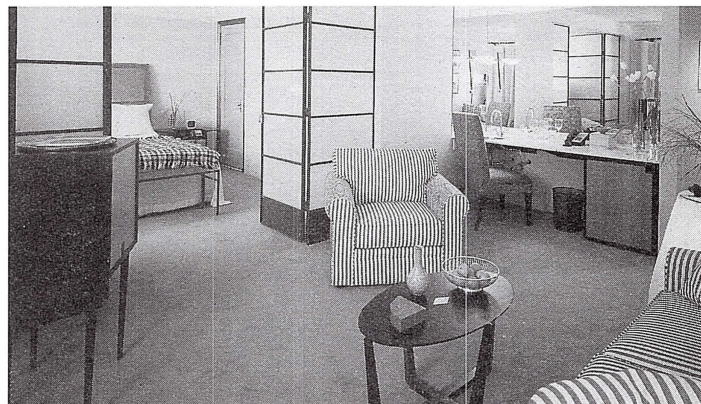
### Around New York: Renovations

Working pro bono, Lee Pomeroy recently came up with a design concept for a new entrance to **Bellevue Hospital Center**, 150 feet south of the current entrance at First Avenue between 27th and 28th streets. The original main entry, with a McKim, Mead & White—designed stone archway engraved with the New York City seal, was obscured in the 1960s by a huge garage “from the Brutalist dark ages,” says Pomeroy. “You have to enter through a little door to the side of the garage. It’s the busiest hospital in New York, with the worst entrance.” Pomeroy proposes moving the entrance south to First Avenue and 27th Street. The stone arch will be replicated and placed at the end of a covered arbor descending to the 1939 rotunda, with a new lobby featuring restored WPA murals....Der Scutt is renovating two adjacent buildings that are the headquarters of **International**

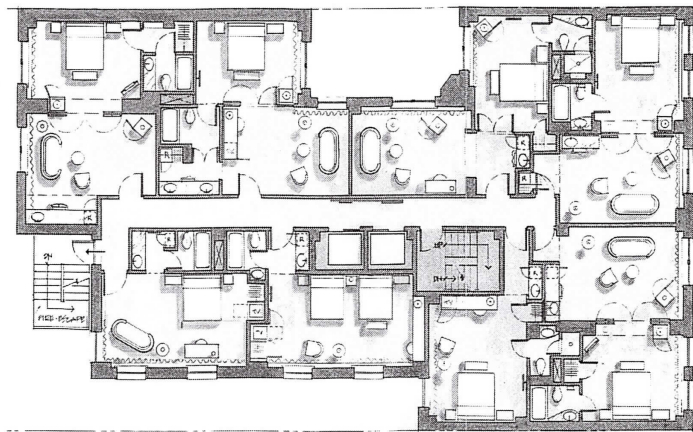
**Flavors and Fragrances**, at 521 and 533 West 57th Street. “It’s an unusually difficult facade project because there are two ungainly existing structures, each with different floor heights and different size window openings,” says Scutt. He designed a glass-and-aluminum curtain wall on a five-foot square to create a unified facade. Along with renovating the lobby and installing a new double-height atrium, Scutt is also adding skylights to bring natural light into the 200-foot-deep 521 building, by cutting holes in the roof and floor slabs on the top two levels of the ten-story structure. The entire \$21 million project should be completed by October....David M. Schwarz Architectural Services of Washington, D.C., is working with Rothzeit Kaiserman Thomson & Bee on the design of a new library/herbarium for the **New York Botanical Garden** in the Bronx. Schwarz will be the design architect and BKT&B the architect-of-record for the 77,000-square-foot building, which will contain the largest collection of plant specimens in the western hemisphere. The library/herbarium, adjacent to the Botanical Garden’s museum designed in 1901 by Robert Gibson, is expected to be completed in 1995. Rothzeit Kaiserman Thomson & Bee is also working on **Siena Village**, a project that involves converting a junior high school in Wayne, New Jersey, into apartments for senior citizens, plus adding new apartments....The **Shoreham Hotel**, the 1920s building on West 55th Street that houses La Caravelle restaurant, is being renovated by the Henry Stolzman of Pasanella + Klein,

Stolzman + Berg into a moderately priced but high-design hotel. Only a year ago, Stolzman finished renovating the Franklin Hotel on the Upper East Side for the developer, Bernard Goldberg, with a similar approach. Stolzman had used muted olive, off-white, and beige colors for the Shoreham interiors, along with cherry and lacewood, sandblasted steel, and

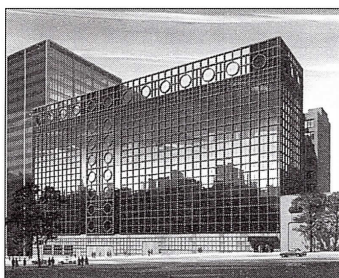
brass. On each of the eleven floors, three bedrooms will be reserved for doubles, priced at \$145 a night, and five suites on each floor will be \$195 a night, with sandblasted glass doors separating the rooms. All the bed boards have perforated metal headboards, and other furnishings, including sofas and chairs, are to be designed by the architect in the crisp, clean lines of a neomodernist idiom. The \$3 million renovation is being finished gradually, while the hotel is occupied. The lobby is expected to be completed over the summer....Platt and Byard is adding a 10,000-square-foot addition to the **Brearley School** at East 83rd Street and East End Avenue. The building will be expanded to accommodate classrooms and a conference room for the upper school (grades 9 through 12). The original brick building, designed by Benjamin Wistar Morris in 1928, didn’t always have enthusiastic supporters. When the headmistress at the time showed it to architect Charles Platt, he said, “Can’t you do better?” Years later, it looks as



*Model room (without architect-designed furniture), Shoreham Hotel renovation, New York City, Pasanella + Klein, Stolzman + Berg*



*Plan, typical floor, Shoreham renovation, P+K, S+B*



*International Flavors and Fragrances renovation, New York City, Der Scutt*





Upper School addition, The Brearley School, New York City, Platt and Byard Architects

if he has had some influence beyond the grave, since one of the principals of Byard and Platt, also named Charles, is his grandson. “We feel the addition makes the school into the building it hoped to be,” says Paul Byard. The Byard and Platt contribution will be built of brick masonry with an aluminum-and-glass curtain wall.

## ONGOING CONTROVERSIES IN OUR TIME

by Suzanne Stephens

### The Gugg as a Signboard

In the March issue of *Oculus* (p. 5), we reported on the plan for renaming the Frank Lloyd Wright–designed portions of the **Guggenheim Museum** for **Samuel and Ethel LeFrak**, who have given \$10 million to the museum. Because of the taint of the dreary architecture of Samuel LeFrak’s LeFrak City, not to mention his depressing Gateway Plaza apartments at Battery Park City, we suggested the as-yet-unnamed tower adjoining the Gugg should be reserved for another sharkey developer who needs some cultural atonement. We were kidding, but it seems that it is a tower indeed awaiting a name. Most likely it will be

businessman **Ronald Perelman**, another \$10 million donor. The only delay is the Landmarks Preservation Commission’s decision about how the signage should be handled.

The Gugg has been requesting a number of signs and one kiosk. Not only does the museum propose to have the name “Samuel J. and Ethel LeFrak Rotunda” (originally “Building,” instead of “Rotunda”) emblazoned on the outside of the main rotunda, it wants to have a cornerstone/plaque at the base of the new Gwathmey Siegel tower on 89th Street, plus a triangular enamel steel kiosk announcing museum events and exhibitions on the south part of the museum, another directional sign on the ramp leading to the theater below grade, and a sign announcing the museum café. So many signs.

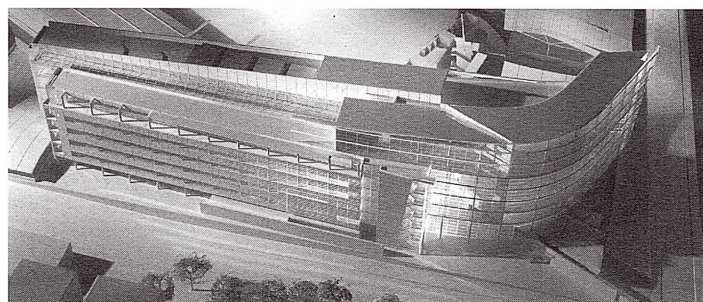
In spite of the testimony of the AIA New York Chapter’s Historic Buildings Committee before Landmarks in favor of the signage, we (in “Open *Oculus*”) can only agree with the Chapter committee on one point: The signage and the kiosk designed by Vignelli Associates are elegantly executed.

But that is it. The reason for the signage, particularly signage by donors, is not elegant at all. The cockamammy argument that the LeFrak name should be placed on the main rotunda, since the Thannhauser Collection is already on the smaller rotunda, causes one to wonder why should the Thannhauser sign be seen as a precedent, as if it were a legal decision. Was the original gesture carried out with the thought that eventually there would be a name on the other side of the entrance (and eventually more names above or below)? And if the Thannhauser is looked on as a precedent for the donors’ names to be plastered all over the outside of the building, then certain adjustments need to be made, just to be fair: The Thannhauser Collection was first, so it should be on the larger rotunda; its paintings are now worth more than \$10 million, so its lettering should be larger. And so on.

It is perfectly understandable for a museum to want to attract juicy donations and for donors to want to have their names writ large for all to see.

But the Guggenheim wasn’t designed to be the Vietnam Memorial: Names aren’t integral to the design.

Fortunately, the LPC wants the Guggenheim to rethink the signage on the rotunda before coming back yet again. (It also would like to see the kiosk lower than its current proposed ten feet and removed 42 inches from the museum wall.) Let’s rethink this matter indeed.



Police Academy, the Bronx, Ellerbe Becket and Michael Fieldman

### The Police Academy

The Bronx is not taking Mayor Giuliani’s thoughts about shelving the **Police Academy** project at the Grand Concourse and 153rd Street sitting down. The project, for which **Ellerbe Becket** (with **Peter Pran** as principal-in-charge) and **Michael Fieldman and Partners** won a competition in 1992 (*Oculus*, January 1993, pp. 6–8), was all set to go in the last days of Dinkins. Then Giuliani started talking about renovating and expanding the present police academy building on 20th Street in Manhattan. The Committee to Keep the Police Academy in the Bronx has sprung up, an offshoot of the Bronx Community Forum, itself an offshoot of the Bronx Center. As *Oculus* goes to press, the committee is organizing two rallies: the first at City Hall on March 28; the second in Albany on the same day, where the Mayor is scheduled to meet with the state legislature on the budget.

According to a spokesperson for the Bronx Center, the Bronx wants the police academy there for a number of reasons. Security, of course, is a big one; so is the proposed police mentor-

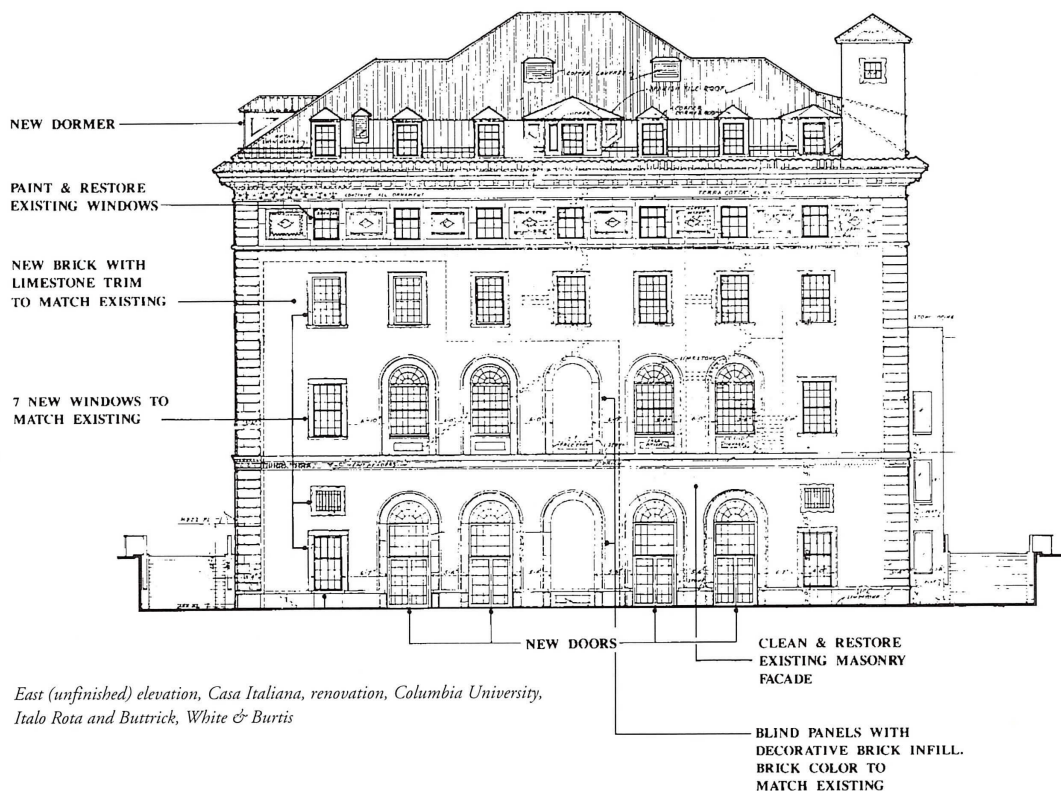
ing program for young people, as well as the suggestion that the building include an associated high school that would specialize in law enforcement. Furthermore, the Bronx Center claims, the building will create at least 1,000 jobs in the community. Since money has already been spent on the plans, the Bronx Center argues that switching to remodeling may not save that much. While financial issues are difficult to fully assess, the building would offer an interesting architectural laboratory to see how much “design” helps the community, symbolically and functionally.

### Lessons of the Casa Italiana

**Sam White**, of **Buttrick, White & Burtis**, said if he had it to do all over again, he would still try to get the outside stair on Columbia University’s **Casa Italiana** at 117th Street and Amsterdam Avenue passed by the **Landmarks Preservation Commission**. White, the great-grandson of Stanford White, whose firm designed the 1926 building (long after White’s death), and **Italo Rota**, an Italian architect based in Paris, came up with a scheme for the renovation and restoration of Casa Italiana that put the fire stair on the long unfinished east facade of the building.

However, Landmarks balked. While LPC never officially turned it down, the architects ended up taking the scheme with the stair to LPC in November, December, January, and then sans stair in March. (Only the final scheme was released by Columbia to *Oculus*.) At the last meeting, Landmarks said the scheme for the building was to their liking. The new design has most of its modifications inside the hall, and calls for completing the east elevation.





East (unfinished) elevation, Casa Italiana, renovation, Columbia University, Italo Rota and Buttrick, White & Burtis

White says the process, which involved about five months of designing and modifying, was an expensive exercise in delving into architectural theory. "These things [the hearings and subsequent changes] are not much fun to go through, but they force you to think about architecture in a different way than that allowed by a conventional solution," he says. "If I had known what I know now, I would have done it again, but I would have approached it differently". He might have gone to Landmarks earlier with the scheme to get the commissioners used to the idea.

The commission represents a broad range of viewpoints, White says, owing to its desire to have different boroughs represented, along with different professions. "You will always find people on the commission who will like what you are doing and people who will not like it." As White learned, the commissioners who show up for the vote are very important to the decision.

## Down at Battery Park City

Earth movers are at work in South Park, designed by Machado and Silvetti, at the southern end of the Battery Park City complex. Now that site preparation is under way, the BPCA figures the park will be ready by May 1996. At the north end of the site, the North Cove Link, a park-like area along the Hudson between the Hudson River Park and the North Cove Yacht Harbor (at the World Financial Center) is being designed by Mitchell/Giurgola with Childs Associates of Boston as the landscape architects. It will be completed in the summer of 1995. Meanwhile, the Venturi Scott Brown concept study has been completed for this northern neighborhood, but nothing has materialized at this moment. One parcel, site 22, across West Street from P.S. 234 and near the north end of Hudson River Park (between Chambers and Warren streets), is being proposed as an apartment tower over a school. The tower would have two- and three-bedroom apartments, with 70 percent of the rental apart-

ments market-rate and 30 percent in the moderate- to middle-income range. The inclusion of a school means that the Board of Ed would have to agree to lease space, and probably additional height would be added to the building, so much is up in the air right now. No architect has been named, although the Authority expects to select an architect by the end of April.

## On the Legal Front

The dissolution of the Shea & Gould law practice, announced earlier this year, may have caused some concern in architectural circles regarding where James E. Frankel, the counsel to the AIA New York Chapter and a partner of the firm, would land. In March such questions were put to rest: Frankel and his Construction Industry Practice Group, seven attorneys in all, joined Baer Marks & Upham, a law firm that has been around since 1907. Within this eight-attorney firm, Frankel says that the Construction Group will continue serving its architectural, engineering, and construction clients in various transactional and litigable matters.

## Clarification

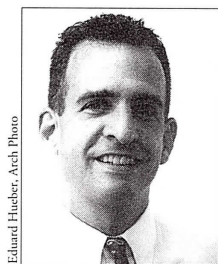
Fred Bland had this response to the *Oculus* item on Beyer Blinder Belle's renovation of Paul Rudolph's Art and Architecture Building at Yale (*Oculus*, March 1994, p. 3): "In an otherwise factually correct article describing our work," wrote Bland, "a serious misstatement of fact occurs in the last sentence, which indicates that Paul Rudolph approved our plan. Prior to developing detailed designs, we met with Mr. Rudolph last summer to more fully understand his original intentions and to discuss in a general way approaches to the repair. At no time, however, did I ask for an approval, nor was one offered." Paul Rudolph tells *Oculus* that "Bland's account is correct." *Oculus's* use of the word "approval" here was initially meant only to underscore the fact that Bland had indicated there was some discussion about how best to proceed on Rudolph's masterpiece. Meanwhile, *Oculus* has received inquiries about how the commission for this project was awarded to BBB. Arch Curry, director of the project management division of Yale's Facilities Office, said only that the firm was chosen through Yale's "internal selection procedure." He was an associate and studio director at Beyer Blinder Belle from 1986 to 1989. Meanwhile, the university is taking a good look at Louis I. Kahn's Yale Art Gallery, which will be undergoing "capital maintenance work," according to Curry. The work, still under discussion with Polshek & Partners, will primarily address deteriorating walls and windows.



James Frankel

Dorothy Alexander





Edward Hueber, Arch Photo

# SPOTLIGHT

## BELMONT FREEMAN

### EDUCATION:

**Yale University, B.A., 1973; University of Pennsylvania, M.Arch., 1976.**

### EXPERIENCE:

**Davis Brody & Associates, 1977-86; Freeman & Pizer Architects, 1986-94; Belmont Freeman Architects, established May 1, 1994.**

### FIRM SIZE:

**Three architects or architect-trained designers, including principal, plus part-time help.**

### SPECIALTY:

**Renovations, institutional work (including laboratories and health care), retail, and residential.**

**Oculus:** Why did you decide to go off on your own?

**Belmont Freeman:** My partner, Max Pizer, decided to leave private practice for some sort of architectural work that is more predictable. He doesn't know what it is yet, but anything is more stable and predictable than what we've had for the last year.

**Oculus:** What about you? It sounds as if there is not much money in this type of practice.

**BF:** For me, there was no question but to continue on my own. Sure, there is a problem about money. In 1993 we finished some of our best projects ever, but we also finished in the red, and that is fairly frustrating.

**Oculus:** Why "in the red"?

**BF:** Our fees didn't cover our costs. We fell into the trap of lavishing too much time on all of our projects without paying enough attention to cash flow. In order to get the jobs we wanted to do, for the last couple of years we settled for fees that don't make financial sense. Two examples include our renovation of the James Beard Foundation at 167 West 12th and our work at the New York City Opera annex offices at 211 West 61st. They came out well with the lowest budgets conceivable. As part of my fee for the Beard Foundation, I took invitations to dinners they hold there, and I took half my fee for the New

York City Opera offices in free opera tickets. My practice may go to hell, but I'll be able to eat well and go to the opera.

**Oculus:** Lot of architects do bread-and-butter work — commissions with big fees and not so much effort. Why can't you do that?

**BF:** The only thing that has kept us going is to do repeat work for good institutional clients, such as renovations for the Columbia University Health Sciences campus (which is part of Columbia Presbyterian Medical Center) at 168th Street and Broadway, and the Parkway Hospital in Forest Hills. Not every job from those two clients is a big design thrill, but they keep the staff busy, and each has its own challenge.

**Oculus:** Can't you get both kinds of jobs on track and make it work for your financial security?

**BF:** My strategy now is to work hard at getting more academic institutional clients. Commissions from the Columbia University Health Sciences campus, for example, the Alumni Auditorium building on 168th Street, or the dining room in Bard Hall, which was designed in 1929 by James Gamble Rogers, are terrific.

**Oculus:** How did you get started with institutional work?

**BF:** Our first job for Columbia was a lab for a neurobiologist. This foot in the door resulted from my old

lab experience at Davis Brody. Now we are doing lots of little office renovations for the School of Public Health up there, as well. With the Parkway Hospital in Forest Hills, we worked our way up from renovations to completing a whole addition for the intensive care unit. The hospital is a 1960s buff brick building that needed one story of 1,700 square feet of new construction, added on to 3,000 square feet of renovation. In the end, we clad the addition in a curtain wall of blue glass and horizontal aluminum moldings.

**Oculus:** How did you get the Riverside Memorial Chapel restoration?

**BF:** It began with the commission for a bathroom for the house belonging to the director of the funeral chapel. Since then we've been working with client, first, on the infrastructure, roof repairs, and mechanical work. Then we began restoring the facade. Finally, this last year we got to restore the main chapel — it is a wonderful Gothic Revival building designed in 1925 by Furman & Segal.

**Oculus:** Recently you have done a retail store — Grand Central Optical. How did that come about?

**BF:** The owner of the store looked up "architects" in the Yellow Pages and began calling the ones in a three-block radius. When he got to Davis Brody, the receptionist suggested that for a job of this size he should call us. We had also designed the ballet store, Repetto, across from Lincoln Center.

**Oculus:** How would you describe your design philosophy?

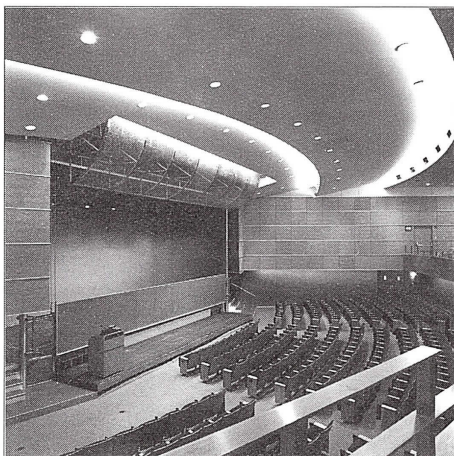
**BF:** As I get older, I am becoming much more of a minimalist. I admire good design done in as few moves as possible. I get more satisfaction from reductionist design exercises — they somehow mesh with my desire to simplify my life in general.

**Oculus:** You seem to prefer certain materials.

**BF:** At Grand Central Optical we used lots of aluminum, such as corrugated aluminum for a partition, but I'm becoming fascinated again with natural wood and veneers. For an apartment building lobby Max and I did at 936 Fifth Avenue, we got to use some really rich woods, such as chestnut, beautifully laid in different patterns. I like to create a minimalist composition with gorgeous materials. On the other hand, the New York City Opera offices use flake board partitions, corrugated steel, and wired glass. It's very raw, but composed.

**Oculus:** You achieve a certain complexity of detailing in the auditorium at Columbia Health Sciences.

**BF:** We had to convert a 700-seat lecture hall designed in 1962 as the Alumni Auditorium into a multipurpose facility. By day, it would be a classroom; by night, it is to be used by the Bard Hall



Alumni Auditorium, Columbia University Health Sciences campus, Belmont Freeman Architects (formerly Freeman and Pizer)

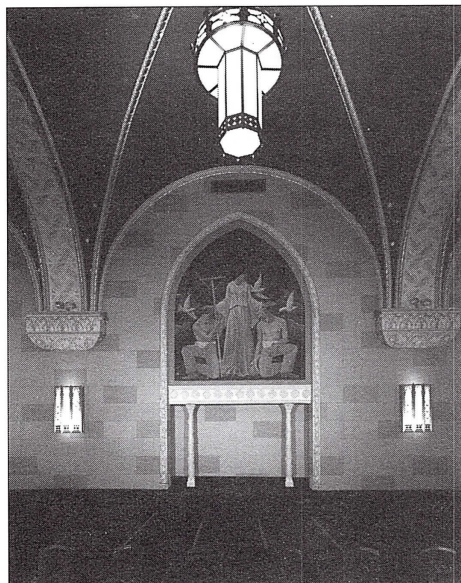
Christopher Westorf





Riverside Memorial Chapel, New York City, restoration and renovation by Belmont Freeman Architects (formerly Freeman and Pizer)

Edward Hueber, Arch Photo



Riverside Memorial Chapel, interior

Christopher Westofsky

Players, Columbia Med School's student theatrical troop. Designing a performing arts stage from a lecture hall meant faking out a proscenium. We put new oak paneling with aluminum splines on the lateral walls. They become fin walls at the sides of the stage to create a proscenium. At top the of stage we designed a big curved truss wrapped in expanded metal to form a cage containing the main speakers, which in turn functions as the top of the proscenium. It's cool and it works, too.

A giant 35-foot-wide blackboard is hidden above the stage in the fly space, but can be lowered like a portcullis when a lecture-classroom is needed. Similarly, the stage is split from front to back: The front half can be lowered on lifts to the orchestra floor for lectures. We also installed new seating and carpeting, and created a stepped ceiling that was sliced for new cove lighting along the edges. The lighting by Anne Kale Associates is a combination of fluorescent cove lighting and incandescent downlights, and really animates the ceiling. The whole thing was done for \$250 per foot, but it includes money spent for lighting, audiovisual equipment, and seating.

**Oculus:** What about your residential work?

**BF:** We do mainly apartment and town house renovations, and our clients tend to be normal people, for whom spending \$150,000 to \$200,000 to fix something up is a big deal. Our residential jobs involve an awful lot of time and design effort, with clients deciding how best to spend their money. We're happy with it and love doing it, but we certainly don't make money.

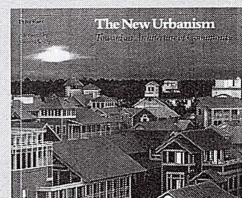
**Oculus:** There's something missing — no single buildings?

**BF:** I'm still just waiting for a house. I'm ready. At this rate, we may end up doing institutional buildings before designing houses.

#### URBAN CENTER BOOKS' TOP 10

As of March 25, 1994

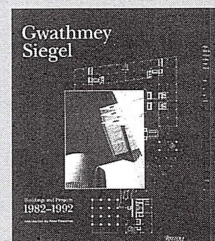
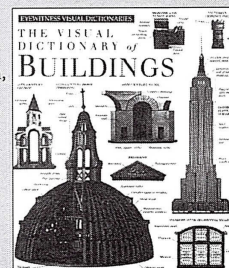
1. **The Next American Metropolis: Ecology, Community, and the American Dream**, Peter Calthorpe (Princeton Architectural Press, paper, \$24.95).
2. **Plan for Lower Manhattan** (Department of City Planning, paper, \$17.50).
3. **American Town Plans**, Keller Easterling (Princeton Architectural Press, paper, \$19.95).
4. **Towns and Townmaking Principles**, Andres Duany and Elizabeth Plater-Zyberk, essays by Leon Krier, Vincent Scully, and others (Rizzoli, paper, \$27.50).
5. **Gwathmey Siegel, 1982-1992**, essay by Peter Eisenman (Rizzoli, paper, \$35.00).
6. **Architecture Culture 1943-1968: A Documentary Anthology**, ed. Joan Ockman with Edward Eigen (Columbia Books of Architecture/Rizzoli, paper, \$35.00).
7. **Great Streets**, Allan Jacobs (MIT Press, cloth, \$50.00).
8. **The New Urbanism**, Peter Katz (McGraw Hill, cloth, \$49.95).
9. **Park Güell**, Conrad Kent and Dennis Prindle (Princeton Architectural Press, paper, \$17.95).
10. **Edge of the Millennium**, Susan Yelavich (Watson Guptill, paper, \$30.00).



#### RIZZOLI BOOKSTORES' TOP 10

As of March 24, 1994

1. **Frank Lloyd Wright Masterworks**, Bruce Brooks Pfeiffer and David Larkin (Rizzoli, cloth, \$60.00).
2. **Eyewitness Visual Dictionary of Buildings** (Houghton Mifflin, cloth, \$14.95).
3. **Gwathmey Siegel, 1982-1992**, essay by Peter Eisenman (Rizzoli, paper, \$35.00).
4. **Kitchens**, Chris Casson Madden (Clarkson Potter/Crown, cloth, \$45.00).
5. **Education of an Architect**, ed. John Hejduk et al. (Rizzoli, paper, \$40.00).
6. **Eileen Gray, Stephen Hecker and Christian Muller** (Gustavo Gili/Rizzoli, paper, \$18.95).
7. **Philip Johnson: The Glass House**, David Whitney and Jeffrey Kipnis (Pantheon, cloth, \$35.00).
8. **Roomscapes: The Decorative Architecture of Renzo Mongiardino**, Renzo Mongiardino (Rizzoli, cloth, \$60.00).
9. **Victorian America: Classical Romanticism to Guilded Opulence**, Wendell Garrett, ed. David Larkin (Rizzoli, cloth, \$65.00).
10. **Period Finishes and Effects**, Judith and Martin Miller (Rizzoli, cloth, \$37.50).





In the second of a series of interviews with new and continuing commissioners in city government, Peter Slatin of *Oculus* spoke with Bill Diamond, Mayor Giuliani's newly appointed commissioner at the Department of General Services, and Laurie Beckelman, who is beginning her fifth year as chairman of the Landmarks Preservation Commission.



Dorothy Alexander

## Laurie Beckelman

Chair and Commissioner, Landmarks Preservation Commission

**EDUCATION:** Boston University, B.A., 1972; New York University Graduate School of Public Administration, 1977-78; Loeb Fellow in real estate-finance, Harvard University GSD, 1987.

**EXPERIENCE:** Deputy director, Municipal Art Society, 1973-80; executive director, New York Landmarks Conservancy, 1981-90; chair and commissioner, New York City Landmarks Preservation Commission, 1990-94.

**APPOINTED BY:** David Dinkins.

**Oculus:** Landmark designation continues to be controversial, both for owners of buildings already designated and owners of potential landmarks. Are you searching for ways to address this?

**Laurie Beckelman:** I have a list of suggestions on how to increase aid to landmark owners. One of the keys is streamlining the review process. Of course, the full commission has to vote on applications, but we're considering having smaller groups — committees of commissioners — preview applications. That way the commission can spend more time on policy, rather than just reviewing permits.

There are also some people who have a serious misunderstanding of the role Landmarks plays in the city. I'm not

saying there isn't frustration in dealing with the bureaucracy. You just have to understand that we're trying to accomplish a lot, and that the commissioners are a serious group of professionals who have volunteered their time. They don't take their task lightly.

**Oculus:** Are there any current plans to merge the Landmarks Commission with the City Planning Department or any other agency?

**LB:** No. There's no such consideration whatever. There was such a discussion under the Dinkins administration.

**Oculus:** The fact that financing for improvements is still the owner's burden continues to be a complaint about the LPC. Property owners are never thrilled about the extra costs of maintaining a historic property without compensation from the agency that demands the upkeep.

**LB:** As far as the commission goes, we have to be realistic about the fact that the city is cutting back resources. People are our resource; we don't have a capital budget.

I'm hoping that the work we've begun in lower-income communities, such as Longwood Avenue in the Bronx (*Oculus*, June 1992, p. 10) and Astor Row in Harlem, will spread. Communities and neighborhoods are the heart and soul of the city, and structures in these areas can provide a foundation for stability.

We're also trying to encourage more public-private partnership arrangements to save landmark buildings in communities. We are working with small community development agencies, and are trying to use our successes in these communities to attract more private money. There are many more areas in Upper Manhattan that need attention as well as a commitment of private and public dollars.

I would also like to see volunteer groups like the Bronx Landmarks Task Force in every borough, testifying on important issues and helping us with designations.

**Oculus:** Sometimes with intent and sometimes not, landmarking has been used as a zoning tool to restrict density and bulk.

**LB:** That's a misuse of landmarking. In those cases the law is being totally misconstrued. The law is intended to be used to interpret what was done well in the past and understand how to do that in the future of the city.



## William J. Diamond

Commissioner, New York City Department of General Services

**EDUCATION:** Columbia University, B.S., 1960; Columbia University Law School, LL.B., 1963.

**EXPERIENCE:** Deputy and acting commissioner, Department of Buildings, New York City, 1966-67; assistant housing and development administrator, New York City, 1968; attorney, 1968-73; administrative executor, London Merchant Securities, 1973-75; executive vice president, Diamond Realty Organization, 1975-82; regional administrator, United States General Services Administration, 1982-93; marketing executive, Bear Stearns & Co., 1993.

**APPOINTED BY:** Rudolph Giuliani.

**Oculus:** What are your priorities at DGS?

**Bill Diamond:** We're here to break the government's monopoly over goods, services, and real estate. We're also here to use the full leverage of the financial assets of DGS: The city needs money, and we are sitting on some valuable assets [in real estate: DGS owns 10 million square feet of space used for city purposes]. We may be able to realize their value, and yet keep the use of them for the city. The most important thing is to bring the private sector into the operations of the department as much as possible. We intend to do that through managed competition, some forms of privatization, and a lot more contracting out than we do now. We want to bring about a reliance on the private sector in terms of self-regulation and compliance with rules and regulations, rather than doing this in-house on a constant double-checking basis.

**Oculus:** That sounds like an honor system.

**BD:** We'll keep an eye on them, of course — the licenses and certification are very important — but we cannot be in the position where projects are continually nitpicked over and approved on a very long-term basis by city employees. The end result is that projects don't get built, and budgets soar.

**Oculus:** Kings County Hospital, for example?

**BD:** That's really not the same, because Kings County is not under the aegis of DGS but of the Health and Hospitals Corporation, and is a case unto itself. We certainly have no Kings County out there.

**Oculus:** Still, with costs just escalating, can you be more specific about how you intend to reduce costs through managed competition?



# 1994 Design Awards Program

## The Program:

The AIA New York Chapter annual Design Awards Program recognizes the diversity and excellence of New York City's architects as manifested by the best of their work both in New York and worldwide.

The program comprises three categories. Each category is evaluated by a separate jury. The Chapter does not manipulate the outcome of the juries' deliberations by specifying criteria that they must employ. Jury members are chosen on the basis of their achievements in order that they may bring their tested values and convictions to bear in the evaluation of the work. Premiated work is brought before the public through the publication of an annual catalogue.

## Changes in 1994:

- The new Publications Committee has undertaken to expand the catalogue to include other Chapter awards, and intends to use this expanded annual to reach a broader audience.
- Design & the Public Sector: architecture for public sector clients will be identified and addressed in a separate essay in the catalogue, in addition to its recognition within one of three award categories.
- Work built or designed for sites within the five boroughs of New York will also be identified and addressed in a separate essay in the catalogue, in addition to its recognition within one of the three award categories.
- Entry Fees for architects 35 years of age or less have been lowered to encourage greater participation by younger practitioners.

## Eligibility:

Built work must have been completed (and design of entries for the Project category must have been initiated) after January 1, 1990.

Urban design, buildings, interiors and unbuilt projects may be located anywhere. Research work may be submitted in the Projects category. Work done for academic credit is not eligible. Each project may be submitted in only one category.

Projects must have been designed and be submitted by registered architects practicing in New York City. Submitting architects need not be members of the AIA. Submissions by individuals who are not principals within the firm of record must have signed releases by the principals concerned.

Since the jury and its outlook changes from year to year, entrants are encouraged to resubmit their work for as long as it meets eligibility requirements.

## Architectural Awards

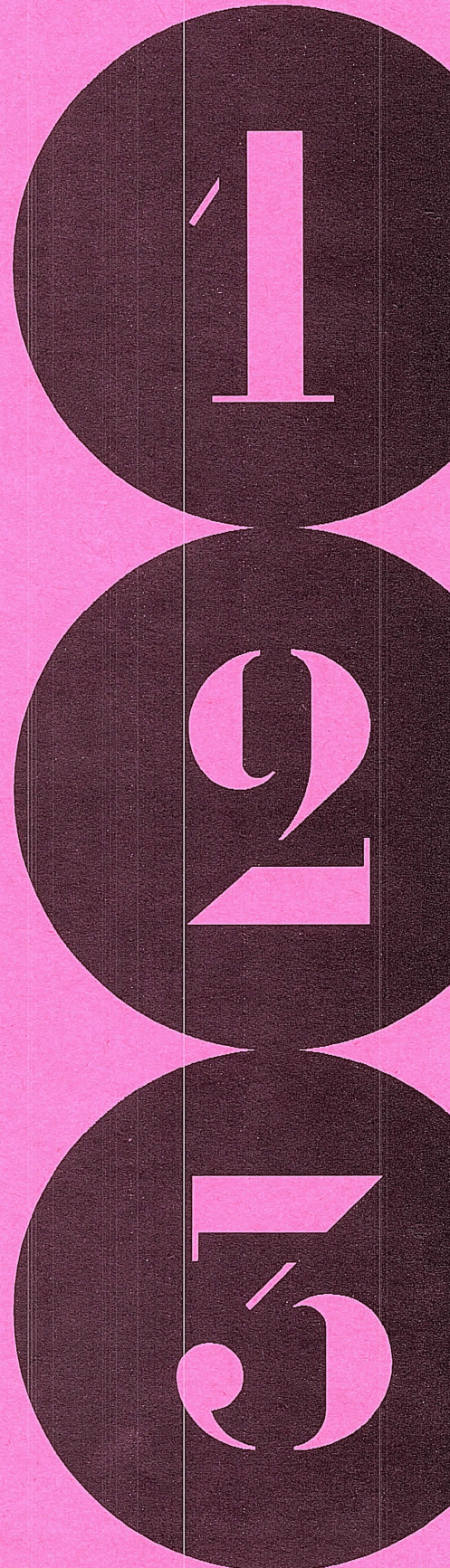
**Objectives:** The Architecture Awards recognize design excellence across the broad diversity of work being done, at all scales and in all locations, by New York City's architects. This is a non-categorical, all-inclusive awards program welcoming the submission of completed architecture of all types including new buildings, urban design, restoration, preservation, and the adaptive reuse of older structures.

## Interior Architecture Awards

**Objectives:** The Interior Architecture Awards acknowledge the achievements of New York City's architects within the field of interior design. Broadly defined, interiors projects are the only arenas in which many New York architects can make a material contribution to the quality of life in the City. Submission of Interior Architecture for the workplace (projects through which the daily lives of hundreds may be either nurtured or impoverished) as well as residential, institutional, commercial and historic preservation work, is encouraged.

## Project Awards

**Objectives:** The Project Awards acknowledges projects scheduled to be built - as well as those that may never be built - that advance our understanding of the art, and of the profession and its place in society. The work may be either commissioned or self-generated. The Chapter encourages the submission of projects of all types, theoretical as well as programmatic, including original research and urban design.





## Continuing Exhibitions

*Architectural Details: New York City.* Michael Ingbar Gallery of Architectural Art, 568 Broadway. 334-1100. Closes May 7.

*Frank Lloyd Wright: Architect.* The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes May 10.

*Visions for an Endangered Park: Van Voorhes Park, Brooklyn.* Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes May 18.

*Student Projects: Current Work.* Graduate School of Architecture, Planning, and Preservation, Columbia University, Buell Hall, Avery Hall. 854-3414. Closes May 21.

*Waves of Influence.* Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island. 718-448-8534. Closes May 22.

*Lebbens Woods.* Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes May 28.

*Exhibitions of Work by the Winners of the Architectural League's 13th Annual Young Architects Competition.* The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes June 11.

*Toward Modern Design: Revival and Reform in the Applied Arts, 1850-1920.* The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

*Packaging the New: Design and the American Consumer, 1925-1975.* The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes June 14.

*The Art of Memory: Holocaust Memorials in History.* The Jewish Museum, 1109 Fifth Ave. 423-3271. Closes July 31.



## May 2

### Monday LECTURES

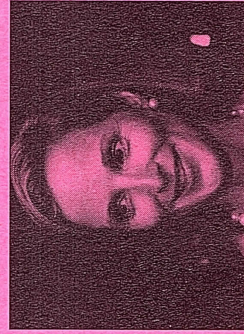
Robotics to Rigolero: High-Tech Meets High Art at the Opera House. Given by Tony Giovannetti. Sponsored by Cooper Union. 7:00 pm. The Great Hall, Cooper Union. 353-4155. \$5.

Theatre Architecture of Helsinki and the Baltic States. Given by Marvin Carlson. Sponsored by Architecture on Stage. 6:00 pm. Graduate Center on 42nd St., Room 207. Reservations 388-7902.

## 3

### Tuesday AIA NEW YORK CHAPTER EVENT

**Sony Plaza: Public Spaces in Corporate Places.** Given by Philip Johnson, Charles Gwathmey, H. Guy Lebber, Amanda Burden, David Emil, and Jaquelin Robertson with moderator James Russell. Sponsored by the AIA New York Chapter Corporate Architects Committee. 5:45 pm. Chemical Bank auditorium, 270 Park Ave., second floor mezzanine. Reservations 683-0023, ext. 16. \$15.



Amanda Burden

### LECTURE

**Public Art and the Environment.** Given by Ellen Zimmerman. Sponsored by NIAE. 6:30 pm. 30 W. 22nd St., 6th floor. Reservations 924-7000, ext. 82.

**Young Architects Forum.** Lectures by Byron Kuth and Elizabeth Ranieri and Bryce Sanders. Sponsored by the Architectural League. 6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

## 6

### Friday SEMINAR

Manhattan Cohousing: Social and Human Aspects. Sponsored by the Learning Alliance. 226-7171. \$10-15.

### EVENT

**New York Interior Design Week '94.** Sponsored by ASID, the Decorators Club, DLF, IBD, IDLINX, ISID, and ISP. For information on events, contact ASID, 685-3480. Continues through May 14.

## 9

### Monday EXHIBIT

Jeff Vandeberg: *Manhattan Mutations* — Collaged Postcards. NIAE. 30 W. 22nd St., 6th floor. 924-7000. Closes May 13.

## 11

### Wednesday SEMINAR

**Designing Brick for the Twenty-first Century.** Sponsored by Glen-Gery Brickwork Design Center, 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

## 12

### Thursday LECTURES

**The Practical Demands of Theater Production: Backstage at BAM.** Given by Norman MacArthur. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

### EVENT

**Build-a-Belief: AIDS Walk New York.** Great Lawn, Central Park. Contact Maxine Leighton at Beyer Blinder Belle, 777-7800, or Peter Hoy at AIDS Walk New York, 807-WALK.

## 24

### Tuesday EVENT

**Members Exhibit/Party.** Sponsored by OLGAD. 7:30 pm. Gay and Lesbian Community Services Center, 208 W. 13th St. 475-7652.

## 25

### Wednesday PANEL DISCUSSION

**Probuild '94: New York/New Jersey Professional Builders Construction Expo.** Sponsored by Slater Expositions. Meadowlands Convention Center, Secaucus, New Jersey. 1-800-725-7770. Continues through May 26.

## 26

### Thursday EVENT

**Land Use Law Luncheon: Bureaucratic Navigation** — CAPA, FOIL, Ethics, Lobbying. Sponsored by the Association of the Bar of the City of New York and the Bar Association's Land Use, Planning, and Zoning and Environmental Law committees. 12:00 pm. Association of the Bar, 42 W. 44th St. For reservations, contact Charlene Maggione, 382-6724. \$10.

## 31

### Tuesday LECTURE

**Infrastructure Interface.** Given by Mierle Laderman Ukeles. Sponsored by NIAE. 6:30 pm. 30 W. 22nd St., 6th floor. Reservations 924-7000, ext. 82.

**Emerging Trends.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 10:45 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

**The Courtroom.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 1:45 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

**Tour of New Foley Square Courthouse.** Sponsored by the AIA New York Chapter Architecture for Justice Committee. 3:30 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

## 8

### Wednesday LECTURE

**Administrator as Mediator, Counselor, and Problem-Solver.** Given by Jed Marcus. Sponsored by the Society of Architectural Administrators. 6:00 pm. Perkins & Will, 1 Park Ave. at 32nd St., 19th floor. 741-1300. \$15 (\$10 AIA members).

### SEMINAR

**ASTM Specifications and Basics of Brickmaking.** Sponsored by Glen-Gery Brickwork Design Center, 8:00 am. Amster Yard, 211 E. 49th St. 319-5577.

## 16

### Thursday AIA NEW YORK CHAPTER EVENT

**How to Prepare a Winning Award Submission.** Given by Jane Cohn. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

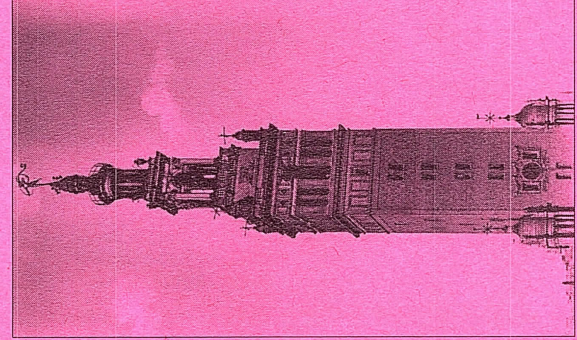




Valley of the Communities, Vad Vashem, Jerusalem, "The Art of Memory," closes July 31

**Stanford White's New York** The Gallery of the New York School of Interior Design, 170 E. 70th St. 472-1500. Closes August 30.

**The Decorative Arts of Frank Lloyd Wright** Metropolitan Museum of Art, 1000 Fifth Ave. 570-3951. Closes September 4.



Madison Square Garden tower, 1891, "Stanford White's New York," closes fall 1994

## Wednesday LECTURES

**Design Firm Management.** Given by Mark Haber. Sponsored by the Society of Architectural Administrators. 6:00 pm. Perkins & Will, 1 Park Ave. at 32nd St., 19th floor. 741-1300. \$15 (\$10 AIA members).

**Elsie de Wolfe and the Stanford White Connection.** Given by David Garrard Lowe. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 472-1500. \$5.

## EXHIBIT

**Two Museum Additions: Work by Carlos Jimenez** Architectural Design Studio and Toshiko Mori Architect. The Architectural League, Urban Center Galleries, 457 Madison Ave. 753-1722. Closes in June.

## 5

### Thursday LECTURES

**The City as Theater: Public Celebrations in Nineteenth-Century New York.** Given by Brooks McNamara. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

**Long Island Architecture: Insight in Architecture.** Given by Herbert Beckhard. Sponsored by the New York Institute of Technology. 8:00 pm. The School of Architecture and Fine Arts, Education Hall, Room 102-103, Old Westbury, NY. 516-686-7659.

**Greenwich Village: Culture and Counterculture.** Given by Jan Seidler Ramirez. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

**The City Transformed: The Arts and Crafts Era, 1880-1900.** Given by Barry S. Lewis. Sponsored by Cooper Union. 6:30 pm. 30 Cooper Square. 353-4155.

6:30 pm. Urban Center Galleries, 457 Madison Ave. 753-1722. \$7.

## 19

### Thursday AIA NEW YORK CHAPTER EVENT

**How to Present Your Project to an Editor for Publication.** Given by Muriel Chess. Sponsored by the AIA New York Chapter Marketing and PR Committee. 5:30 pm. Swanke Hayden Connell Architects, 4 Columbus Circle, conference center. 683-0023. \$15.

## PANEL DISCUSSION

**Encores or Final Curtain?** The State of Theater in the City of Theaters. Moderated by Laurie Beckelman, with Kent Barwick, Rebecca Robertson, and Anthony M. Tung. Sponsored by the Cooper-Hewitt Museum and the Jewish Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

## LECTURE

**The Assassination of New York.** Given by Robert Fitch. Sponsored by the Municipal Art Society. 12:00 noon. Urban Center Galleries, 457 Madison Ave. Reservations 935-3960.

## 21

### Saturday EVENT

**Beaux Arts Ball.** Sponsored by the Architectural League. For information, call 753-1722.

## 22

### Sunday FILM

**The New Modernists: Six European Architects.** By Michael Blackwood. Sponsored by Snug Harbor Cultural Center. 12:30 pm, 2:00 pm, and 3:30 pm. 1000 Richmond Terrace, Staten Island. 718-448-8534.

## 3

### Friday AIA NEW YORK CHAPTER EVENT

**Conference on Courthouse Design: Forms for the Twenty-first Century.** Registration, reception, and keynote speech, sponsored by the AIA New York Chapter Architecture for Justice Committee. 6:00 pm. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

## AIA NEW YORK CHAPTER EXHIBIT

**The Image of the Courthouse.** United States Courthouse, Foley Square. 529-8131. Closes June 4.

## 4

### Saturday SEMINAR

**Preservation Leadership Training.** Sponsored by the National Trust for Historic Preservation. Saratoga Springs, New York. 202-673-4067. Continues through June 11.

## AIA NEW YORK CHAPTER EVENTS

**The Courthouse: Civic Image.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 9:00 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

**New Courthouse Designs.** Panel discussion sponsored by the AIA New York Chapter Architecture for Justice Committee. 10:45 am. United States Courthouse, Foley Square. 529-8131. \$275 for two-day conference (\$225 for registration before May 15).

# Deadlines

## May 6

Entry deadline for the Van Alen International Competition: A Companion to the Chrysler Building. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

## May 23

Application deadline for third annual summer program of the Institute for the Study of Classical Architecture. Contact the New York Academy of Art, 111 Franklin Street, New York, NY 10013, 570-7374.

## June 14

Entry deadline for Design America Accessible; Hawking Hall. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

## July 1

Application deadline for the Indian Architectural Study Tour — 1994. Contact the Architectural Travel Corporation, 6, Vithal Nagar Society, 10th Road, Juhu Scheme, Vileparle (West), Bombay-400 049, India.

Submission deadline for the 1994 Cedar Architectural Design Awards program. Contact the Western Red Cedar Lumber Association, 1200-555 Burrard St., Vancouver, B.C. V7X 1S7, 604-684-0266.

## July 6

**Deadline for receipt of entry forms for AIA New York Chapter 1994 Design Awards.** Final submissions will be due at 5 pm on July 20. See "Call for Entries" in this issue or contact Judy Rowe at 683-0023 for further information.

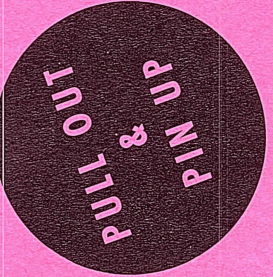
## August 1

Application deadline for research grants given by the James Mauston Fitch Charitable Trust. Contact Beyer Blinder Belle, 41 E. 11 St., New York, NY 10003, 777-7800.

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

*Oculus* welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing six weeks before the month of the issue in which it will appear.

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 with sponsoring institutions before attending.





# Call for Entries: AIA New York Chapter

## Entry Form - 1994 Design Awards Program

AIA New York Chapter  
200 Lexington Avenue  
New York, New York  
10016

### Design Credit for Submitted Projects:

The Chapter asks entrants to list the architectural firm of record, associated architects if any, the project team including names of all professional staff, and consultants. The original architect shall be identified for projects involving the restoration, renovation or adaptive re-use of existing buildings.

### Jury:

To be announced.

### Calendar:

Entry Forms and Fees due - 5 pm Wednesday  
July 6, 1994

Submissions due - 5 pm Wednesday July 20,  
1994

Winners notified - Monday, July 31, 1994

Awards Presentation Ceremony - Tuesday,  
December 6, 1994

### Submission Requirements:

Entry Form accompanied by fees must be received at the AIA New York Chapter offices no later than 5 pm, July 6, 1994. Checks must be made payable to AIA New York Chapter. No fees will be returned for entries not received, not completed, or otherwise disqualified.

Upon the Chapter's receipt of form and fees, the entrant will be sent, by U.S. mail, a registration number and Project Information Sheets to be completed for each submission. After June 20th, we recommend that entrants pick up these packages at the Chapter headquarters to avoid mail delays; after June 27th pick-up is mandatory.

We urge everyone to send their entry forms early to allow time for the thoughtful preparation of their submissions. The Project Information Sheet package includes full instructions regarding the required number of photographs, drawings, text and slides required. All required items must be submitted in an 8 1/2" x 11" black binder with full view sleeves supplied by the entrant.

Submissions must be received at the AIA New York Chapter offices no later than 5 pm, July 20, 1994.

### Fees:

First Submission \$100

Additional Submissions \$80 each

Special Young Architects Fee:

Each submission by a licensed architect 35 years old or younger is \$35. Photocopies of the submitting architect's driver license, passport, or other identification adequate to verify birth date of January 1, 1959 or later, in addition to New York State architectural registration certificate, must be submitted with the entry form and fee. Submissions of work

done as an employee of or as a consultant to another architect must be accompanied by a release from a principal in that firm acknowledging that the submitting architect had primary design responsibility, and that the credit list as submitted is correct.

### Publication Releases:

The drawings, photographs, slides, and text submitted for each project will be used for unrestricted publicity; each entrant must clear all elements of each submission for reuse and reproduction by the AIA New York Chapter. Release forms signed by owners and copyright holders of the material will be required as part of the submission. Copyright notices, if any, will be used on all drawings or photographs published or distributed by the AIA New York Chapter. Entrants are responsible for any royalties, copyright or photographic fees.

### Return:

All submissions must include a return envelope, large enough to accommodate the portfolio, self-addressed and stamped with sufficient postage. Portfolios may, alternatively, be picked up by the entrant at the Chapter offices. Submissions of non-premiated work will be returned two weeks after the jury meets; winning submissions will be retained for use in preparation of the planned Catalogue. Although every reasonable effort will be made to protect the submissions, the AIA New York Chapter cannot be responsible for the material submitted. Please do not submit irreplaceable items.

### Catalogue:

In each of the past six years, the Design Awards Committee has published a catalogue of the Awards Program: New York Architecture Volumes 1 - 6. This year, our Chapter President plans to use this catalogue as the basis of a new expanded annual to be developed by the new appointive Publications Committee. As in the past, each submission must include one black & white 4 x 5 photographic print attached to a brief credit list for publication; this print will not be returned to the entrant. A complete and accurate submission is in the entrant's best interest.

### Design Awards Program Committee:

The Committee welcomes new members. Any Chapter member may elect to join the DAPC, and through participation over time, influence the awards program. 'Corresponding' committee membership is available to those who are not able to join the Chapter. Please contact Judy Rowe at Chapter headquarters for further information.

\* Special Young architects rate \$35 per submission

(Young architects entries not accompanied by legible photocopies of identification verifying birth date after January 1, 1959 and New York State architectural registration certificate will be returned.)

Name: \_\_\_\_\_  
Firm: \_\_\_\_\_  
Address: \_\_\_\_\_  
City/State/Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_  
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**BD:** We'll approach that goal in various areas. First, on a trial basis, we are going to immediately privatize building management — specifically, maintenance services — at Two Lafayette Street and the Brooklyn Municipal Building. We will do this so we can get an idea of what it actually costs us to run these buildings. No rent is paid by city agencies to a central authority, as the federal government does, so we have to take measures that will give us a yardstick for these costs. We will then go to managed competition for the other 40 buildings in the city's inventory and see whether the private sector can manage more cheaply and better than the public sector can. In terms of space, we are going to do three things. First, we'll bring in programmers so we can see what the real needs of city agencies are. At the moment, there are only five people doing this for 33 million square feet. Second, we will bring in tenant brokers to represent us in dealing with landlords for existing and new leased space. Finally, we will use computerization to keep track of city-owned

space along with city-leased space [22 million square feet is leased by DGS for city purposes]. That will give us an effective understanding of where we should be moving people. There will be financial incentives for agencies to give up space.

**Oculus:** Do you have any programs to speed projects along?

**BD:** We are going to expand our requirements contracts. For example, we would sign a requirements contract with an architectural firm for \$1 million over a year, and then just buy off their services as this or that agency needs them. That way we don't have to rebid for each project, especially small ones. This has been very successful in the federal government. Most of the buildings for which we are responsible need similar, very crucial work, but not necessarily major renovations.

**Oculus:** What type of firms do you expect will be doing this work?

**BD:** Midsize architecture-and-engineering firms. Also, where other city agencies can move things along faster

or better than we can, we will give up our exclusive right to design as well as procure [services] and administer these projects.

**Oculus:** You sound as if you have some agencies in mind.

**BD:** The Fire Department. They will design, procure, and administer their own projects. The libraries may do less — we may do design and supervise procurement, while they administer the contracts. We're very flexible; we've no pride of authorship. DGS is in competition not only with the private sector but with the government itself, with the bureaucracy. It's only through competition in the private sector that you get things going the right way.

**Oculus:** Does this mean there will be a lot less design coming out of DGS itself?

**BD:** Probably. There may be more design dollars in play, but not necessarily for work being done by DGS designers.

**Oculus:** Architects battle constantly with the amount of paperwork required to compete for public-sector jobs. How do you plan to ease that burden?

**BD:** I've asked every one of our divisions to look into every rule and regulation they've created internally and try to eliminate them. It's harder to do with those implemented by the Office of Management and Budget or by the City Charter, but we should try to streamline our internal processes as much as possible. We will retain quality control over all these projects, so they don't run amok and the buildings don't fall down. Our chief responsibility is to stimulate the private sector to take more responsibility here.

**Oculus:** What changes in the agency's structure are you planning?

**BD:** There has been one deputy commissioner dealing with the 22 million square feet of city-leased property, at the division of real property. Then another deputy commissioner and staff dealing with 10 million square



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feet of city-owned property. A third factor was that both of these divisions had to go through someone in the construction division to get things done. This created terrible inefficiencies. We're combining the first two into the new division of real estate services, one entity. That's a fundamental change, and it eliminates a deputy commissioner.

We are looking at concerns regarding the paperwork load with an AIA task force, from processing change orders to providing services during construction so the city's interests will be protected without jeopardizing a consultant's financial or professional integrity. These things are intended to enhance the quality of a project while responding to the needs of the architects and the community.

**Oculus:** *Oculus* has received a number of complaints from architects about late or slow payments from DGS. This is particularly painful for smaller firms.

**BD:** I have been looking into it. I'm very upset about it. I have heard about a lot of pressure to get the Safe Streets Safe Cities projects done quickly and worry about paperwork later. I've told people here to stop all that; I want consultants paid as soon as possible. This is something very dear to my heart, and I would ask anyone who hasn't been paid promptly to get in touch with this office.

**Oculus:** What is your capital budget for fiscal year '94, which begins July 1?

**BD:** \$600 million.

**Oculus:** What is a high priority?

**BD:** There's a very strong need for a turnaround in the "Tweed" Courthouse (designed by John Kellum, Leopold Eidlitz, 1858-1878) at 52 Chambers Street, behind City Hall. It's now used for mayoral offices. I'd like to see some public-private partnerships involved in developing some of our buildings, which is something we are doing at 280 Broadway. In new construction, there is the family courthouse in downtown Brooklyn, where programming has been completed and site selection is under way, and I'd like to see the civil courthouse in Queens get off the ground. All of the 42 municipal and

court buildings we oversee are in danger of falling into great disrepair, and I have personally viewed as many as I can. We need to do work at 100 and 60 Centre Street as well; the list goes on and on.

**Oculus:** The courts seem to dominate that list.

**BD:** We are deeply afraid that if the courts buildings, which comprise 16 of the 42 buildings we oversee, become any more run-down, the justice system will fail. These landmarks need innovative financing and thinking.

Privatization means not just contracting out to firms, but also being able to take advantage of the leverage provided by these financial assets. Managed competition means the city and its unions can compete against the private sector for various functions, because the city will continue to shrink. I'm not ideologically committed to any course of action; I'd just like to see the best results.

## PULSE

by Anne Nixon and Katherine K. Chia

### Kathryn Dean and Charles Wolf



Charles Wolf and Kathryn Dean

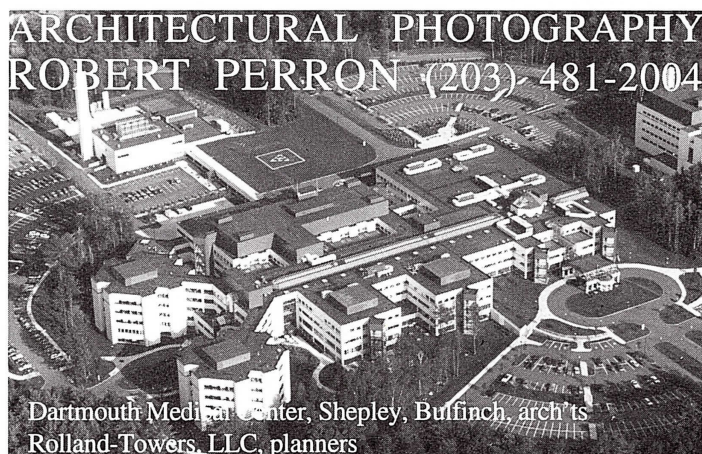
Occasionally a few projects by a small firm merit recognition for their high level of craft and serious exploration of particular issues. Such work often has an impact on the firm's larger body of work and, ultimately, on its large-scale projects. This can be said of the archi-

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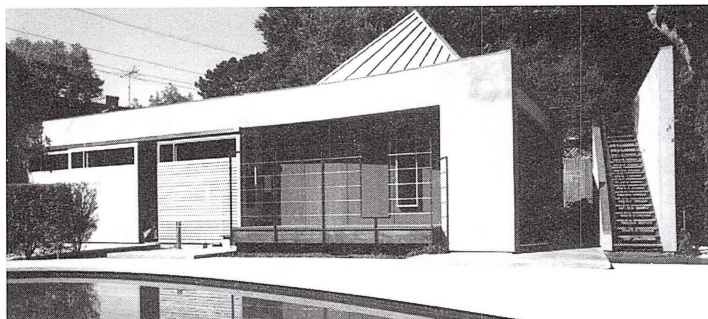
itecture of Kathryn Dean and Charles Wolf. Dean/Wolf takes each situation as an opportunity to be exploited fully, regardless of size or scope. One theme that runs throughout their work is the effort to make built form "grow out of an appropriateness to a particular landscape."

In the *Spiral House*, currently under construction in Westchester County, Dean/Wolf based its formal solution on the experience of walking the densely wooded site on the edge of a rock outcropping with the client. The entry courtyard is defined by a monolithic stone wall that acts as a backbone, organizing the primary spaces of the house. The architects use three-dimensional exploded projections to show the interlocking planar elements that form the components of the house, and to indicate the various perspective views to the landscape. "The *Spiral House* grows out of the contradiction of grounding and floating," says Dean. "It develops two realms: The public realm [for main living spaces] is anchored in the ground, while the private realm [bedrooms]

floats above." The coexistence of these polarities allows the enclosed volumes of the private rooms to be read against the openness of the public spaces and the landscape in which the building is sited.

Dean/Wolf's design for a freestanding *Artist's Studio in San Mateo, California*, dealt with issues of infill within the context of a detached suburban residence. The private studio is built at the rear property line of the lot, forming a courtyard space with the existing house. This space appears as a place of domestic urbanity with the surrounding suburban sprawl. The public and private realms of the building are contiguous: "The line that separates the two realms is where most of the architectural experience of the project is found," Dean states. The architects combined an exploration of details with an interest in tactility and transparency of materials. Their generous use of glass and movable wooden screens framed by a curved stucco wall reinforces the observer's feeling of being both inside and outside the studio. The studio's rooftop terrace pro-





Artist's Studio, San Mateo, California, Dean/Wolf

vides a secluded outdoor work area that overlooks the courtyard and pool.

According to the architects, "qualities of space suggest certain types of occupations that occur inside. The Artist's Studio could house other introverted activities. The program need not be necessarily specific. [What's more important is] the degree of separation or continuity within the space." For Dean and Wolf, the principles established in these projects serve as a framework that can be applied to other projects, independently of their programs.

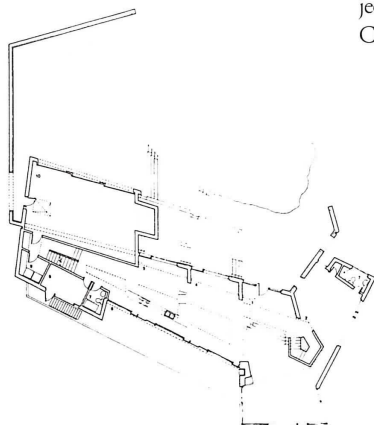
These projects include a library addition to a residence in Westchester, punctured by a glass garden wall, and a loft in Tribeca where the architects experimented with a range of materials and finishes in designing concrete furniture, steel-and-fabric screens, and stained woods to create traditional domestic rooms in the formerly industrial space. Dean/Wolf has also designed commercial office space for Intermarket Management and SAS, and has done residential work in New Hampshire and New York City.

Dean attributes their success to "working hard all the time." She states that they have always entered competitions, even while working for others. In 1986, while working as a senior designer for Kohn Pedersen Fox, Dean won the Rome Prize Fellowship; Wolf concurrently won the Dinkeloo Fellowship while at James Stewart Polshek and Partners. Upon their return to New York, they were invited by Bernard Tschumi to teach at Columbia University. After a period of teaching and working at other firms, Dean and Wolf opened their own office three years ago, and continued to teach at Columbia. In the academic framework, Dean states, "you always get feedback, which is much rarer in

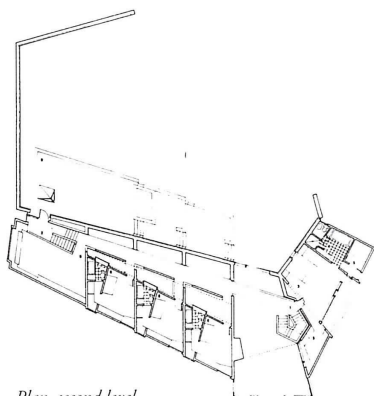
the professional community."

Although Dean/Wolf is considering more systematic marketing in the future, all of the firm's commissions to date have come through word-of-mouth. Rob McCarter, chairman of the University of Florida, introduced them to the client for the Spiral House, but their presentation of three schemes in three days won them the commission. The client for the Artist's Studio was a visiting artist Dean and Wolf met at the American Academy in Rome, who decided to build the project after winning the lottery in California.

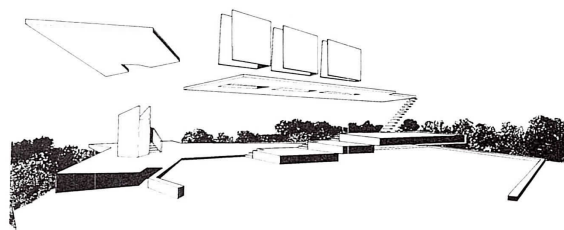
The architects look forward to the prospect of working on larger commissions and projects in the context of the city, where they are interested in continuing to explore "ideas of inside and outside as they relate to the landscape and to materials. This involves the reversal of readings of interior and exterior spaces." With current projects nearing completion and the promise of larger scale projects, the architects hope to continue to integrate the craft of practice with theoretical concerns and academic research.



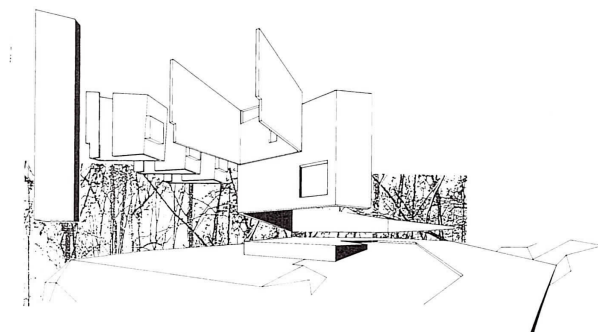
Spiral House, Westchester County, plan, first level, Kathryn Dean and Charles Wolf, architects



Plan, second level



Spiral House, exploded projection showing "vertical connections of view"



Exploded projection showing "horizontal connections of light"

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## News from the Field...

Architect William Bialosky got his M.Arch. from Yale in 1986, and has been kept busy as well with commissions from residents of Fire Island. While working as project architect on a house for Peter Sampson (not as a Gruzen Sampson employee), Bialosky started a wholesale inspection business in conjunction with the local homeowners' association. He soon became familiar with Fire Island's "upside-down house" type, where the communal spaces are on the upper floors and bedrooms are on the ground floor. "Somewhat detached from the site, the houses are like boats pulling up to a shipyard," Bialosky says. "Their structure and character can be unique and separate from the land." Past projects include a four-bedroom beach house, a pool facility for Geraldine Ferraro, and a home for a local builder who required that all materials be transported in his pickup truck to avoid costly freight charges from the mainland.

For the past three years, Bialosky has devoted half of his time to the design and construction of the 580,000-square-foot Progressive Insurance Company headquarters in Mayfield Village, Ohio. An elongated, sunken courtyard serves as the circulation spine. Recreational and social functions on one side are expressed by playful geometric forms, while on the other, the office spaces for 25,000 employees are contained in a steel-and-glass structure. A 2,000-car garage is located below the complex. "The workers look out onto the courtyard, and everyone has an equal view of all the amenities [including a dining room, art gallery, and athletic facility] available to them," says Bialosky. The project will be finished by the end of the year.

Garrett Finney was recently awarded the Rome Prize to study craftsmanship and the guild movement at the American Academy in Rome. Since his graduation from the Yale School of Architecture in 1990, Finney has worked for Turner Brooks in Vermont and has been doing free-lance design work in New York. A home in the Adirondacks that he designed with his sister, architect Martha Finney, is currently under construction. Finney is also designing furniture in which he works with one four-by-eight-foot sheet of plywood to create tables and chairs without waste.

architects have tended to treat its use with a certain amount of apprehension. Williamson notes that architects often operate under the misconception that the use of the computer detracts from design, because of the typical division made between those inputting data and those actually designing projects.

In addition, the various systems available now are often confusing to the uninformed. AutoCAD has established itself as a more generic system used in integrating the work of architects, engineers, and designers, as well as in joint ventures with European firms. The Intergraph system is also used in certain large architecture firms because of its greater resolution and higher degree of plotting output; however, it is limited in its ability to communicate with consultants and firms who use the more common AutoCAD system. The Intergraph MicroStation remains more common for engineering applications. MiniCAD for the Macintosh is often a cost-effective solution for small firms, although software interfacing again becomes an issue. For architects and draftspersons who began practicing before computer technology was widely used, becoming familiar with computer systems is a major issue. If in-house training is not available at an architect's firm, a variety of other sources can provide training.

QuarkXPress. Spring 1994 classes were available at \$512 noncredit with a onetime \$15 registration fee. Enrollment is limited to six people. Classes are offered during the fall, winter, spring, and summer sessions. For further information on classes, call the Parsons Computer Center at 229-5320. For information on schedules and prices, contact Continuing Education at 229-8933.

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NYU is an authorized AutoCAD training center, providing comprehensive training for beginning and advanced Computer-Aided Design (CAD) users. Basic 3D modeling is presented in the intermediate course. Also available are classes in AutoCAD for Windows and an AutoCAD Release 12 update.

Classes are \$595 plus a \$20 registration fee; the AutoCAD Release 12 update is \$225. Classes are offered in six four-hour evening sessions and three eight-hour sessions during the fall, spring, and summer semesters. For further course information, call the Real Estate Institute at 790-1344 for evening courses, and 790-1345 for daytime seminars.

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Pratt's Brooklyn branch only offers introduction to AutoCAD. The Manhattan location offers extensive courses in AutoCAD, graphics (Adobe Photoshop, Adobe Illustrator, and Corel Draw!), Mac and PC desktop publishing (Pagemaker and QuarkXPress), 3D (Autodesk 3D Studio, Swivel 3D, and StrataVision for the Mac), illustration, animation, and business computing. Pratt is an authorized Autodesk training center.

Courses are generally held in the evenings, but the AutoCAD sessions are also scheduled on the weekends. Independent lab time is included with each course.

Offered in the spring, summer, and fall semesters, courses range from \$100 for an overview of computer graphics to \$525 for AutoCAD drafting and 3D modeling, plus a \$10 registration fee. For further information on specific course offerings, call the Manhattan campus at 925-8481, or the Brooklyn campus at 718-636-3453.

### Nota Bene

There has been a lot of discussion lately about the need to reexamine the profession of architecture, the individual's role within the profession, and the relationship of the profession to society as a whole. This renewed concern should inspire a dialogue among professionals on topics ranging from theory to practice, or the ideal to the real. The view of the profession as the collaborative effort of a community rather than competition among individuals is essential to this discourse.

This column invites responses from its readers regarding issues to be covered and information on designers pursuing specific areas of research and/or commissions, either working within established offices or on their own.

*Katherine K. Chia is a designer with the Maya Lin Studio. Anne Nixon is a designer with 1100 Architect.*

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## Computer Classes

Chris Williamson of Consulting for Architects stated that 90 percent of the company's employment requests are for AutoCAD operators. He added that the increased demand for AutoCAD operators is due to architects' dawning realization that CAD is a faster drafting method that enhances productivity and, therefore, saves money. "Everyone has come to the realization that, within the next couple of years, he or she needs to become knowledgeable about computer systems," says Williamson. "Manual drafting will never become obsolete, but it will be replaced by computer drafting in the majority of instances. The university system is not tailored to the design professional, but remains at a fundamental level."

Although computer drafting can sometimes cut production time in half,

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CFA/CAD Training Center offers training on AutoCAD, Intergraph MicroStation, and other major systems. Programs are offered on a variety of levels for 2D production, 3D design and presentation, and project management. Classes are available for individuals or groups, and are offered mornings, afternoons, evenings, and weekends. They begin every Monday and Saturday and meet for five four-hour sessions (weekdays) or four five-hour sessions (weekends). Each class includes three months of free lab time, and costs approximately \$495. Enrollment ranges from four to six students. For further information, contact Chris Williamson at CFA, 696-9128.

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Parsons offers AutoCAD and Advanced AutoCAD classes with architectural application through their Continuing Education program. Classes are attended by both students and design professionals; the latter constitute 30 to 40 percent of the enrollment. The AutoCAD class focuses on 2D production drawings, while Advanced AutoCAD incorporates 3D modeling.

Classes are typically ten three-hour sessions (on Saturdays) with three reserved hours of lab time and additional time based on availability. Parsons also offers computer graphics programs on the Macintosh for Adobe Illustrator, Photoshop, and





Building NY panel: Ellen Jackson, moderator, Bart Voorsanger, Rudolph Rinaldi, John Gilbert and Charles Pendola.

## New Markets for Architects Discussed

On March 8 three seasoned clients familiar with the ins and outs of construction opportunities for architects in New York presented their views at the Buildings NY show, held at the New York Hilton. Sponsored by the AIA New York Chapter, the panel discussion was moderated by **Ellen Jackson**, director of business development at Cosentini Associates.

**Rudolph Rinaldi**, now the executive director of the State Dormitory of New York (DASNY), and formerly the commissioner of the Department of Buildings and the director of the Mayor's Office of Construction in the City, drew attention to the clout of the public sector. DASNY, he told the audience, is the number two agency in the nation issuing bonds — \$4 billion in 1993. The agency placed first in the nation in getting construction into the ground, with an \$800 million total last year. Rinaldi also noted that even though New York City is having revenue problems, in the last three to four years it put \$3 to 4 billion each year into its capital program. Furthermore, he pointed out, the "total cost of these public programs in New York City [including jobs created] far exceeds the total cost of all projects in the private sector." Nevertheless, he conceded that while the public sector is "healthy" and has hired new architects over the last five years, it still doesn't cover the loss of jobs in the private sector in that same period. However, Rinaldi urged architects and other consultants to look into the public sector for work, while being mindful that "there are still a number of man-eating agencies

and projects out there. They can destroy you financially, as well as your reputation, if you do not know what you're doing and/or are not careful with the execution and administration of your projects." Furthermore, he warned, "The government is generally less forgiving and flexible than private industry."

**Charles Pendola**, president and CEO of Preferred Health Network, explained that PHN is a nonprofit organization that manages and operates a number of hospitals and ambulatory-care centers in the metropolitan region. Since new buildings are needed, along with new infrastructure and alternative delivery systems, it is an active field for an architect. Nevertheless Pendola noted a "serious shortage" of nursing-care beds, along with a plethora — 2,000 to 6,000 — of acute-care beds. Pendola would like to bring the private sector into the construction and management of health-care facilities, even though the state has opposed it.

The reason: The private sector has the financing to make capital projects a reality. He also considers the emergence of medical office buildings, offering "one-stop shopping" medical services, to be significant to the future of physical facility design.

**John Gilbert**, executive vice president and CEO of Rudin Management, says that leasing of buildings is up — now in the 80 percent range. Gilbert reports that Midtown is doing better than Downtown. Downtown there is 30 million square feet available, he pointed out, owing to the Downtown area's old infrastructure, the need to renovate many buildings, especially for new electric standards, and the need to remove asbestos. Gilbert further alleged, "It's cheaper to rebuild buildings elsewhere than to do so Downtown, since even nonunion labor in New York is more expensive than union labor in New Jersey." Gilbert concluded by calling for teamwork. "The key to future success is the ability to assess all links in the commercial real estate chain, including financiers, architects, developers, owners, labor, contractors, suppliers, etc., and to work cooperatively," he emphasized. "You are only as strong as your weakest link." —S.S.

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## Membership Task Force Formed

A Membership Task Force Committee has been formed to determine what the Chapter can do to increase membership value and ultimately increase membership. At its first meeting, the committee, chaired by **Jerry Davis**, FAIA, discussed the issue of perceived and real value of AIA membership. Other committee members include Dee

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## SCA Task Force Update

The School Construction Authority Task Force (SCA/TF) has been meeting on a regular basis to examine existing procedures and determine how the architectural community and the SCA can work better together on future projects. To cover a wider scope, the SCA/TF has organized four subcommittees: 1) BOE-SCA issues, standards, 2) selection, evaluations, competitions, design-build, 3) contracts, constructability, process, and 4) lobbying, funding, five-year plan. Questionnaires have also been mailed to all architectural firms doing business with the SCA to identify common problems. Information and recommendations from these questionnaires and meetings will be compiled in a white paper to be issued in the late spring. Chapter members who wish to submit comments to the task force should do so in writing to Marcy Stanley's attention at the New York Chapter headquarters.

\* \* \* \* \*

The ninth annual AIDS Walk is being held on Sunday, May 22. Whether you're a walker or a watcher, join the New York Chapter in lending your support to the Build-a-Belief Committee of the Design and Building Industry for this very worthy effort.

## JUSTICE FOR THE TWENTY-FIRST CENTURY

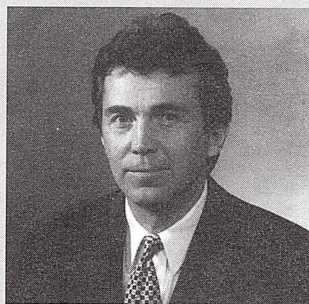
The AIA New York Chapter will hold a spring symposium entitled "Bringing Justice Into the Twenty-first Century" on June 3 and 4, at the new United States Courthouse at Foley Square. A concurrent exhibit will explore courthouse design by examining imagery and massing, facades, lobbies, and courtrooms. The event is being organized by the AIA New York Chapter Architecture for Justice Committee, and is sponsored by Lehrer McGovern Bovis, Bechtel Park Tower, and Structure Tone. To be considered for participation in the exhibit or for information on registration rates, contact Joan Podel, conference manager, at 529-8131.

## Bright Marketing Ideas: Turning Social Relationships Into Business Opportunities

by Joan Capelin

"Does your family know — really know — what you do?" was the first of many startling questions that Steve Waehler asked at the February session of "Marketing in the Real World," the yearlong course offered by the Chapter's Marketing and Public Relations Committee.

Formerly the director of marketing for Swanke Hayden Connell and now vice chairman of Certified Moving and Storage, Waehler spoke on "How to Turn a Social Relationship into a Business



Steve Waehler

Opportunity," or his preferred title, "Knowing What to Kiss and When."

This substitute title exemplifies Waehler's provocative style. For instance, his first question, which referred to attendees' relatives, was

followed by, "Do you know what *they* do? Do you know what *their* friends do?"

Architects who are really successful, Waehler claims, are marketing all the time. Recognizing that it's not a nine-to-five world any longer (if it ever was), he suggests starting at breakfast, going through dinner, and keeping at it for seven days, "just to stand on the forefront of your market."

His best example was how to feed along the chain in the real estate process. "The smart architect meets everybody: real estate consultant, project consultant, engineering consultant, GC/CM, furniture consultant, and moving consultant." Big

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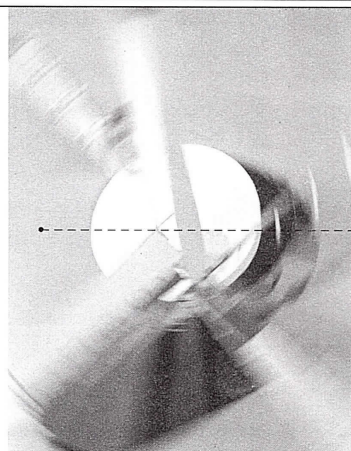
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firms should meet their big counterparts, he advises, but small firms can find people interested in smaller projects anywhere, including at the big consulting firms.

Other Waehler wisdom includes:

- Don't ask someone to get you a job. Ask what he knows about the job. Ask if it would be appropriate for your contact to find out the name of the person involved. When he comes back with the name, ask if he is known to that person. Ask, "Can you get me a meeting with her?" or "Can you arrange for me to have a cup of coffee with him?"

- If you don't ask, you don't get. You have to take that risk.

- Whether you start a job as friends or not, you had better end it as friends.

- When you get down to the final decision from the short-list, it is a question of whom the client likes. In the interview, you have 45 minutes to convince him or her it would be pleasant to do business with you.

*"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.*

Note: Although "Marketing Architectural Services in the Real World" is fully subscribed, there is always the possibility of a vacant seat on the evening of the event. Call M. H. Flick, course moderator, at Capelin Communications, 353-8800.

## Oculus Committee Report

by Denis Glen Kuhn, FAIA

As of January 1, an elected *Oculus* Committee of the AIA New York Chapter took office. Previous to that date, some of the individuals on this committee served on an *Oculus* task force formed by David Castro-Blanco. Present committee members are David Castro-Blanco, chairman Denis Glen Kuhn, Lester Korzilius, Marilyn Taylor, and Bartholomew Voorsanger.

The newly elected committee soon became known to the Board of the Chapter as the mad-angry committee. We were. Nobody told us what we were supposed to do. We argued among ourselves as to what our roles and responsibilities were. We weren't happy. Now we are; our job has been defined. We are to:

- prepare, with the editor, the budget for *Oculus* and check monthly adherence and necessary adjustments;

- negotiate editor's yearly contract;

- comment on editorial content of the designated editor's pages and the Chapter's pages of each issue;

- improve/change the graphics of *Oculus*; and

- develop an *Oculus* fund-raising strategy that reviews current approaches to advertising.

One initial step we want to take is to schedule issues in which Chapter committees can place articles in *Oculus*. These can be reports on activities, topical issues, or plans for special events. Committees should include graphics, photos and illustrations. The various committee chairs will be contacted in this regard.

The *Oculus* Committee is striving to improve the quality of *Oculus* by working in partnership with the editor and individual staff. We welcome ideas and suggestions.

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## AIA New York Chapter Committee Meetings

### MAY

2

6:00 PM

Interiors

4

6:00 PM

Public Architecture

9

6:30 PM

Housing at Magnusson Architects

10

6:00 PM

Computer Applications at Swanke Hayden Connell

11

12:30 PM

Architecture for Education

17

5:30 PM

Health Facilities

19

8:30 AM

Public Sector Contracts

19

6:00 PM

Building Codes

23

5:30 PM

Foreign Visitors

Please confirm meeting times and locations by calling

AIA New York Chapter headquarters at 683-0023.

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