Restructuring Urbanism
by Carol Clark

Change in the city is constant. Economic forces are always shifting, as are the demographic profiles in many neighborhoods.

New York City’s political leadership changes, and with it, there is a shift in the setting of municipal priorities. For architects, urban designers, planners, and preservationists, one constant amid so much change is the need to focus on how, as professionals, we can play a meaningful role in shaping the city’s future. This month, that quest will be evident at “Restructuring Urbanism II: The Next New York,” a conference cosponsored by AIA National’s Regional and Urban Design Committee, the AIA New York Chapter, the Institute for Urban Design, the New York Metro Chapter of the American Planning Association, the Port Authority of New York and New Jersey, and the Institute of Public Administration.

Forthcoming from the federal Department of Housing and Urban Development (HUD) is a renewed emphasis on community-based planning. AIA National staff worked closely with HUD in preparing “Vision/Reality: Strategies for Community Change,” an attractively-designed document that describes the new policy. An important component of the policy is that strategic planning must be completed from the bottom up before certain federal dollars will flow to communities across America. The idea is to listen carefully to clients in local neighborhoods before imposing a unilateral federal vision that ignores the differences among locales.

What this will mean for New York City is not entirely clear. Already, heated debate has erupted over federal and state dollars in enterprise and empowerment zones. Some critics dismiss HUD’s new consolidated strategic planning process as just so much trendy verbiage, the real purpose of which is to mask the scarcity of federal housing expenditure in cities like New York. Conference participants will delve into this subject, exploring the ways in which design professionals participate in community-based planning.

“Restructuring Urbanism II: The Next New York” is the sequel to a conference held last winter in Los Angeles. This time, experts from both cities will examine the challenges of constantly maintaining and rebuilding, through public and private investment, each of these diverse, multicultural cities. An important question will be examined: Whose responsibility is the public realm? With the proliferation of business improvement districts and other similar special-purpose entities created to enhance—or even replace—the public sector, inequities in the provision of resources and the delivery of services are ever more apparent. The good news, however, is that public capital investment is at a record high in both cities. The key for architects and affiliated design professionals is to make their presence known as spending priorities are set.

In keeping with the AIA New York Chapter’s 1994–95 theme of “Design and the Public Sector,” upcoming programs will continue to question how the profession contributes to the decision-making that results in the design of public places. As Marilyn Jordan Taylor, the Chapter’s president-elect, put it recently at Planning Day, “The strength of the Chapter’s programs rests in the contributions of dedicated committee members who work with the executive director and the Board in assembling an array of stimulating events.” Make your thoughts known, and we will work together to incorporate them into the Chapter’s substantive agenda. We look forward to the collaboration.
**Scoop**

by Peter Slotin

**Joint Ventures**

Philip Johnson has joined forces with a former partner and his associate, forming Philip Johnson, Ritchie, and Fiore Architects. The new entity, with a staff of 17 architects, is expected to move into quarters in the Lipstick Building early this month. The firm will work on various projects, including the Gulf + Western Building and Riverside South, and has been bidding on several courthouse projects as well....

Gruzen Santon has opened an office in Washington, D.C., to better cope with one of the largest interiors commissions recently awarded. The firm, with Croxton Collaborative as associate architect, is providing interior design services for between 1.5 million and 2 million square feet of office space for the Environmental Protection Agency, in a series of landmark courthouse projects as well....

British barbie-fanatic Robert Pearson, and is now controlled by Marshall Cogan’s '21 International. The new restaurant (a 1,200-square-foot diner with about 50 seats) will open at Amsterdam and 80th Street in November. "I want to try to do something really cheap and swanky," Chatham says. "I want to try to do something really cheap and swanky." Chatham says. "My philosophy is to design a place I would hope Edward Hopper would want to paint. We don't speak volumetrically when we do joints." In Florida, Chatham is rejuvenating the Naples Beach Hotel and Golf Club, now a collection of "good and bad buildings — an architectural nightmare." The owners envision a concrete conference center on the beach, with golf....

Wendy Evans Joseph has completed an addition to a house in Westchester with GF55 Architects. The rectangular wood-frame structure projects into a lush meadow at the rear of the house. Inside, a curved ceiling floats over a flagstone floor. Joseph is also designing a new lobby for the Second Stage Theater at Broadway and 76th Street and a 7,500-square-foot catering kitchen facility in Tribeca. Part of the space will be used by the client, Connie Peters Events, for her own catering service, while the remainder will be rented out to other caterers....

Shiffer, Burdick, Litchfield, Magnuson has designed Crossroads Recreation Center, a 12,500-square-foot, $1.8 million gymnasium for the Crossroads, a Bronx group home for troubled boys. The pre-engineered structure mixes brick and metal in what the architects hope will be an interesting combination of economy and elegance....

It remains to be seen whether that will be the case at John F. Kennedy International Airport, where TOGA — the unfortunate acronym for the Terminal One Group Association that is overseeing the creation of a new terminal for Lufthansa, Air France, Japan Air Lines, and Korean Air Lines — has selected William Nicholas Bodovala Architects as the terminal's designer. WNB also designed the USAir Terminal at LaGuardia Airport....

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House addition, Westchester, Wendy Evans Joseph with GF55 Architects

Crossroads Recreation Center, the Bronx, Shiffer, Burdick, Litchfield, Magnuson

Model, Environmental Protection Agency offices, Constitution Avenue

Naples Beach Hotel, Walter Chatham, architect
All the Presses That Fit Will Roll

With a budget of $315 million and a groundbreaking ceremony scheduled for this month, it is one of the fastest construction projects in recent memory. But when work is completed at the end of 1996 on a new half-million-square-foot, four-color printing plant for The New York Times, architecture will have been the barest of means to an end: Polshek & Partners' building is a gigantic, 880-by-550-foot shell for five state-of-the-art printing presses, with an automated storage and retrieval system and sophisticated robotics. It will constitute what officials say is the country's most forward-looking newspaper printing plant, set on 32 acres in College Point, Queens, on the site of a former car-auction lot. The site, hard by Shea Stadium and LaGuardia Airport, is "extremely visible," says Jim Polshek. Located on the southerly approach to the airport, the building will feature the paper's logo wide large on the roof; the logo will also be dangled in 30-foot black-painted steel letters on the Galvalume facades of the building for the benefit of the estimated one million commuters who drive by per week. "We're pleased that the Times is beginning to hire architects who represent the kind of excellence they write about," Polshek notes modestly. In a "highly collaborative design process, the architects played a different role: a tiny tail wagging a very big dog. Every dollar we wanted to spend to make it look beautiful was a dollar that wasn't being spent to print the paper on time every day." Polshek adds that the other members of the team, including Le hdr McGovern Bovis and Parsons Main, as well as David Thurm, a Times executive, were involved in the design process. The site itself is an "old, low wetland, with terrible soil," which required many feet of fill and an absolutely enormous support the structure. "Essentially this opened it up with long skylighted zones and an absolutely enormous opening that exposes the pressroom to the elements for over a decade, had never been kept up to snuff when it was in use. If the overhaul costs exceed $28 million — the figure Disney has said it would commit to the project — by any significant number, New York City and State could be hard-pressed to come up with the extra cash. In turn, Disney could fade out, pulling the redevelopment plan’s shiniest and perhaps heaviest anchor. What’s at stake? Just a theater, says Hardy, dryly, attached to the future of New York City and, therefore, the world. An estimate is due by yearend.

Playing the Ends and the Middle on 42nd Street

With the reaching of — if not the final sign-off on — an August accord between Times Square Center Associates and the New York State Urban Development Corporation, the once and perhaps future office-tower developers have agreed to spend at least $20 million to renovate four tower sites for prospective retail tenants, in what many continue to hope will turn the trappings and the substance of Robert A. M. Stern’s interim plan into an untempered set of flexible fixtures at the Crossroads of the World. TSCA has asked Fox & Fowle to prepare the way for the retail use of the tower sites. "What we are doing is an investigation of all the buildings on the sites, to see how best we can renovate them for the broadest variety of retail uses," says Bob Fox. "We’ll also renovate the facades to allow for the signage that makes Times Square what it is, and Street and Seventh Avenue that will basically serve as an armature for the signage," as set forth in Stern’s guidelines.

"At the moment we are in a preliminary schematic phase, looking at how to hold these buildings up, because they have to relate to the subway systems below," says Fox. He noted that his firm had built in the area before, with the construction of the Embassy Suites Hotel at 47th and Seventh. How has the neighborhood changed? "All the new buildings have changed the skyline, but at street level, I’m not sure it’s changed that much. There are fewer porno stores." The porno stores that remain are concentrated at the west end of the block, near Site 7 (the northeast corner of 42nd and Eighth), where the UDC is currently reviewing proposals for a hotel development. Among the competing teams are Frank Gehry with Disney; Peter Eisenman with Hilton Hotels; and Venturi Scott Brown with Marriott.

With these two end pieces of the 42nd Street puzzle in transition, the fate of the New Amsterdam Theatre, the centerpiece of the block that Hugh Hardy calls "an enchanted garden,” remains shrouded. Hardy and HHPA are looking down the barrel of an animated assault weapon held by the Walt Disney Company. The architects are assessing the ultimate cost of overhauling the storied theater, which aside from being exposed to the
Pratt Overhauls

Frances Halband has returned to full-time practice at Kliment & Halband after three years as dean of the School of Architecture at Pratt. (The firm’s new entry and concourse on 34th Street for the LIRR opened to the public this summer.) The school is mounting a full-scale search for a candidate to take over what some say is a faculty overstocked with tenured positions, which has not had a strong sense of direction for some time. Earlier this year, however, Pratt did decide after years of vacillating over where to put its architecture entrance site on Lafayette Avenue, where it was located when the building opened in the mid-nineteenth century as Adelphi Academy; the new entry will comply with ADA, Rogers notes. The remainder of the first two phases will focus on lighting, mechanical systems (yes, a new boiler), and security; the final phase calls for complete renovation of the design studios. Along with their recently completed work for El Museo del Barrio (Octave, June 1994, p. 9), RM is designing the New York Kunsthalle, a showcase for avant-garde European art; synergetically situated on the Lower East Side, on Fifth Street east of the Bowery. The 25,000-square-foot building will contain gallery and performance space, offices, storage, and a café. The building will feature “big new stairwells that project within and are expressed outside, a big skylight, and a huge sculpture space on the third floor” for all that huge avant-garde sculpture, says Rogers. Perhaps some of the work displayed will have the dignity and grace of the productions that took place in the building when it was host to television shows such as “The Honeymooners.” ... Pratt encountered some heavy NIMBY flak when it sold a 1910 James E. Ware dormitory a few years ago to the Institute for Community Living and the New York State Office of Mental Health. Anne Gross Architect recently completed its renovation of the four-story structure. The building had “suffered some alteration on the ground floor,” offered Reinaldo Gutierrez, who oversaw the $1.7 million project. A once-huge dining hall, long ago converted to an apartment for a Pratt bigwig, was turned into two two-bedroom apartments. The building, on Emerson Place at the edge of the Pratt campus, has a total of 38 one- and two-bedroom units for mentally ill residents and recently homeless single mothers.

Bronx to Yankees: Just Say “Yes”

by Susan Doubilet

In an attempt to tame the Yankees’ rowing eye, the Bronx, backed by New York City and State, is making plans to doll itself up for its reluctant suitor. The Yankees’ present lease at its namesake stadium in the South Bronx, which was built in 1922, ends in 2002, and the team’s management is playing hard-to-get again. Management cites the area’s poor accessibility and unsafe image as major reasons for its disenchantment (though attendance is up and profits high), and has cast its eye toward New Jersey (the Meadowlands), Manhattan (the west 30s), and other possibilities.

To make the stadium more appealing to the baseball team and its fans, and to benefit the community as well, ideas are being developed not only for renovating the stadium — which was last refurbished in the 1970s — but also for improving the adjacent neighborhood. On August 4, Governor Cuomo and Mayor Giuliani announced the selection of Hellmuth, Obata & Kassabaum to lead a team of planning and design consultants in drawing up a Yankee Stadium community development master plan.

HOK has renovated and built numerous new stadiums in this country. It is most often cited for its success in Baltimore, where the design for Oriole Stadium was complemented by the adjacent refurbishing of Camden Yards, part of the ongoing revitalization of the city’s Inner Harbor district. The Baltimore experience — as HOK hastens to point out — is a remote analogy to the South Bronx, but hopes springs eternal. Among the ideas that HOK will be exploring with the community and authorities is a “Yankee Village” just north of the stadium. Enhanced commercial, retail, and civic uses, as well as transportation and parking improvements, are envisioned for the area, which is centered along the 161st Street corridor and River Avenue in the Mott Haven and Highbridge sections of the Bronx. “We are hoping to reflect the community, both historically and as it now is, through museums, local theater, and shops carrying antiques and contemporary artifacts,” says Timothy Delorm, senior principal at HOK. He adds, however, that these are merely ideas, to be examined in community meetings and through professional feasibility studies.

The planning project, which will cost approximately $630,000, is expected to take six months to complete, but a preliminary conceptual plan is to be prepared by the end of October (when the World Series would have packed the stadium). The project is being funded by the state Urban Development Corporation and the city’s Economic Development Corporation, which are overseeing the effort in consultation with the Yankee Stadium Community Development Task Force, a city-state advisory body that comprises several city and state departments, as well as Bronx Borough President Fernando Ferrer and the Urban Assembly/Bronx Center Working Group. The consultant team includes Sasaki Associates for urban design and planning services, and Edwards and Kelcey and Eng-Wong Taub and Associates for transportation planning and engineering.

Costs for the stadium renovation alone — to be carried out only if the Yankees agree to sign a new lease — have been cited as close to $250 million. Moreover, plans already discussed by the State Department of Transportation for improving stadium access (such as a train station within the stadium and an enclosed walkway from nearby parking facilities) contradict the aim of neighborhood revitalization by isolating fans from exposure to the community. All in all, it’s a tough row to hoe. The community outreach approach is clearly the Right Thing. Do those D —— Yankees care?
The North Residential Neighborhood

Battery Park City, to a Manhattanite, is an island. With the Hudson on one side and heavily-trafficked West Street on the other, it is a destination, not a place passed on the way to somewhere else. As such, it could have had numerous models for its design. Because of the time it was designed — when historical revival was in the air — and because of the interests of its designers, Alexander Cooper and Stanton Edshtut, the master plan took a traditional form based on a European model. While the master plan is excellent, some of the flaws of its southern neighborhoods, now built, result from an imperfect fit between model and place. Its north-south avenues, with limited length and little traffic, lack the momentum and exhilaration of old New York avenues. Its architecture was inspired by a range of historical New York forms, including the muscle-flexing designs of nearby Wall Street, which could not be happily recreated in a (figurative) day. On the other hand, the south’s greatest success — the promenade — has already been imitated on the north by a totally different but also successful waterfront park, broader, softer, and more urban. The recently released North Neighborhood Guidelines benefit from hindsight and from Cooper and Partners’ 1987 guidelines for this neighborhood, which have been changed in only a few details.

The new guidelines were developed in conjunction with the Battery Park City Authority by consultants Ralph Lerner Architect, of Princeton, Alexander Gorlin, Architect, of New York, and Machado and Silvetti Associates, Inc., of Boston. Lerner shaped and authored the final report, which takes nearby Tribeca as its model.

The new guidelines call for a gentler profile — the range of building heights is smaller (85 feet to 350 feet, instead of 52 feet to 350 feet), though density is similar. Towers are limited to two or three sites at the north, while differentiations between streetwalls follow a typically Manhattan strategy — avenue buildings are taller than cross-street buildings. While the older guidelines require significant setbacks at the upper floors, the new guidelines discourage them: Four feet is now the maximum depth for a roof terrace, and balconies are permitted only on the non-street-wall facades. Arcades are eliminated, following their commercial failure along South End Avenue. North End Avenue, in any case, was designed as a shorter, broader, softer affair with a landscaped median in Cooper’s 1987 guidelines, and is likely to be more appealing than the dreary South End Avenue.

Midblock courtyards, to be constructed by BPCA over developer-built parking garages, have been introduced to give residents private gardens and to provide a pleasant view for apartments without river or street vistas (a problem in the south areas). Ground floors will generally have a more open feeling. Where retail is allowed (BPCA is applying for a zoning change to extend retail uses, notably along North End Avenue), shops with broad marquees will have great visibility from the street, and residential building entrances (also demarcated by marquees) will provide views through the lobbies to the residents’ courtyards beyond. The retail and residential marquees, inspired by Tribeca streetscapes, are to hang from the facades, which will be topped by metal cornices. After much debate, West Street has been accepted as a residential address, and buildings will be developed there as a natural part of the neighborhood.

The new guidelines mention the arts program only in passing. "The community prioritizes ballparks over art," says Jon McMillan, BPCA director of planning. "It has the right."

The guidelines for the Rector Place Neighborhood have been widely criticized for engendering a nervously historicist collage approach. And yet buildings in the south neighborhood largely avoid that pitfall while meeting the guidelines. Will the new North Neighborhood Guidelines encourage better architectural solutions? The smoothening of the overall massing profile is an improvement: A consistent and clear skyline will emerge. The courtyards are interesting, but risky, not only from the security standpoint but from the overlay of designers — BPCA in the bosom of the developer building. The simpler building facade profile will be as good as the individual architects’ talents. "You can’t prescribe good architecture," says McMillan. "You can set reasonable limits to establish buildings that relate as well as possible to each other, and to set a scale at the street. You negotiate within the limits and hope for the best."

Eighteen prequalified developers received RFPs for sites 20A, B, C, and 21A. They are encouraged by the selection criteria, by the way, to provide apartments larger than 1,000 square feet, following the market response in the south neighborhoods. Notably, they are also encouraged to employ architects who have demonstrated design sensitivity and have been recognized by their peers. Proposals were due September 16; selections are expected to be made by the end of the year.

The Holocaust Memorial Museum: Agonies and Ironies

Soon to rise on the most impressive site in Battery Park City — at its southern end, on the waterfront — is a memorial to the Holocaust, an event that doesn’t stop haunting. The memorial’s full name — A Living Memorial to the Holocaust Museum— Museum of Jewish Heritage — reflects its uneasy and overburdened dual mission, to represent not only death but life as well. According to Dr. David
Altschuler, the museum’s director, the institution’s overriding message will be the joy, beauty, and creativity of human life. Of the museum’s four mandated educational themes, only one is the Holocaust itself (the three others focus on life before and after the tragedy). The 85-foot-high interior of the building — designed by Kevin Roche of Kevin Roche John Dinkeloo Associates — is to be light-filled and relatively neutral.

Unfortunately, as Altschuler points out, when most viewers see representations of lives that were extinguished, it is the extinguishing, not the lives, that tends to remain with them. More to the point, the building’s exterior, which will imprint first and paring impressions, conveys the unmistakable image of “memorial,” judging by the single model photograph released. The hexagonal form (reflecting the six sides of the Jewish Star of David and the six million Jews lost in the Holocaust), the stepped pyramidal roof, the proposed granite finish, and the giant bronze doors evoking Sullivanesque tombs, all speak solemnly of death. As a memorial, though, the building has an uneasy relationship with the worldly. While set at a distance from the other structures that relate to it programatically — memorials to other wars in the original Battery Park — it will stand cheek-by-jowl with a planned residential tower and will share the tower’s profits.

Kevin Roche and the museum organizers must have had two other institutions in mind — as most observers do — as they struggled to define a distinguishing concept and mission. In contrast to James Freed’s powerful U.S. Holocaust Memorial in Washington, which approaches the recreation of the horrific experience with passion, this museum is remote, a classic memorial. And unlike Roche’s own recent addition to the Jewish Museum in New York, which celebrates life’s worldly pleasures by expanding the Warburg mansion’s chateau-aqueduc exterior, this structure commemorates lost lives.

New York Jews, who constitute the largest Jewish metropolitan community in the world, are building an institution whose exterior image is strangely separate and different from them — cool, subdued, and spare.

The calmness of the structure’s exterior belies the project’s somewhat rocky 13-year history. It was shunted from its promised first site in the U.S. Customs House to its present (but ultimately preferable) one. It parted company with its first architect, James Stewart Polshek and Partners, apparently to the relief of both parties. (Interestingly, Polshek used his exploration of the Holocaust experience to inform his design for a museum in Connecticut for Native Americans, another victimized group, a commission for which he was chosen over Kevin Roche [October, March 1994, p. 3.] The vicissitudes of the real estate market have had an effect on the project, first by delaying it and even casting its future in doubt, and now by forcing the reduction of its size. The $15 million museum now to be built — groundbreaking is at noon on October 16 — will have 20,000 square feet, which will be used primarily for permanent exhibition space. Offices and storage will be off-site. The building can be expanded in the future, both to the south (though one wonders in what form, given its Platonic geometry) and into the lower floors of the residential building that will eventually rise to its east. Half of the $15 million is being provided by the Battery Park City Authority, and the museum has received $10.3 million in cash or pledges, as well.

Despite — or because of — the project’s history and architectural anomalies, it is vigorously supported by the Jewish community, which given its size and the number of Holocaust survivors in New York, feels justified in having its own memorial museum and not merely sharing the national one. The museum is expected to attract 500,000 people annually. The site is universally recognized as beautiful, easily accessible, and visible from boats traveling to sites with which the museum has unique ties — the Statue of Liberty and Ellis Island. Even more poignant is the fact that this is the very site where in 1654 the first Jews, 23 in number, landed in America, fleeing the Inquisition in Recife, Brazil. They landed despite objections by Governor Peter Stuyvesant. When the building opens, Battery Park City will be book-ended by Stuyvesant High School already standing at the north and the Holocaust Memorial Museum at the south. Ironies, like humankind, persist.

NYMEX to BPCA: Yes

In a major coup for New York, the New York Mercantile Exchange rejected a new location in New Jersey and chose instead a Manhattan site for its new $125 million tower. (New York City and State offered NYMEX $184 million in financial incentives, rent and tax abatements, and low-cost power to encourage such a decision, which will allow the city to retain jobs, tax revenues, and its image as a financial capital.) The Commodities Exchange had initially joined forces with NYMEX on the project, but later pulled out, saying it plans to build its own building in the area. And in a major coup for BPCA, the site NYMEX chose is in Battery Park City. Skidmore, Owings & Merrill benefited as well — the firm was chosen as architect for the new tower, with David Childs serving as the design partner and John Winfield as the administrative partner for the project.

The 325,000-square-foot building will be 20 stories tall, with two state-of-the-art trading floors. It will occupy a highly desirable site, next to the World Financial Center’s northernmost tower, the Hudson, and the Trans-Hudson Ferry Terminus, and between the North Cove and Vesey Place. Standing at the base of North End Avenue and the Hudson River Park, it will take “enormous sensitivity on the part of the architects to design a fitting building, from the point of urban and architectural design,” says Ralph Lerner, author of the new North Residential Neighborhood Guidelines. SOM and BPCA, please take note.
Scott Marble and Karen Fairbanks have integrated a full-time teaching schedule at their alma mater, Columbia’s GSAPP (where they are both adjunct professors of architecture), with a busy pace of entering at least three competitions a year plus working on several loft and commercial commissions. Despite this frenetic schedule, they still have a hands-on approach to design and materials. In a recent weekend visit to their office just blocks away from the World Trade Center (which they share with other architects in a congenial atelier setting), Scott was hastily cleaning off black stain marks from his hands. “The contractor didn’t want to come back to stain the window frames, so we’re doing it,” he said, referring to the finishing details on a loft renovation.

Just one year after opening their office in 1990, Marble, previously with Bausman & Gill Associates, and Fairbanks, a former principal of Karen Fairbanks/Jonathan Jaffe Architects, gained international acclaim as one of five finalist teams in the Nara competition. In their scheme, which gained international acclaim as one of the five finalist teams in the Nara competition, they share with other architects in a congenial atelier setting, Scott was hastily cleaning off black stain marks from his hands. “The contractor didn’t want to come back to stain the window frames, so we’re doing it,” he said, referring to the finishing details on a loft renovation.

This was the first project in which the firm used the computer and Mini-CADD as design tools, and the process influenced subsequent designs. One of them, a 350-square-foot commission in Soho (yet to be built), is a café with computer stations at every table. Marble explains that “the agenda is to provide information, whether it’s superintendents of public space or theLadybug market,” which works with the extreme weather conditions during the winter and summer and the “white nights” phenomenon. Marble and Fairbanks designed the building in section to determine how sunlight could slide all the way through the building at various angles during different seasons. In the darkness of winter, the shell of the building glows from within, and light extends outward to the facade; in the summer, natural light penetrates the open core through apertures layered within the office spaces. “The light slots are extensions of the center atrium, and they expose interior space to the exterior,” says Fairbanks. At street level, the building lifts up its skirt to reveal open pedestrian galleries through the first floor, alluding to the maze of public passages (many of them now closed off) that once weaved through the traditional St. Petersburg courtyard block. “We wanted to set a precedent for public space as Russia transforms its economic system from socialism to capitalism,” says Marble.

Marble and Fairbanks recently completed an entry for the Cardiff Opera Competition in Wales. Their proposal tries to reestablish an urban context for a decayed industrial harbor. The rigid, linear internal plan echoes the direction of the harbor docks while supporting a theater, auditorium, offices for the Welsh National Opera, and parking for 400 cars. Large windows are defined along a continuous facade that is cut, folded, and bent into the core. Interior walls are arranged perpendicular to the arcing plane to highlight major street axes and views. A glass office tower is the only break in the skin. “Light cuts” into the wrapper and “rain slots” through the roof draw the natural elements into the core of the complex; one of the larger slots creates a rain garden in the lobby of the auditorium. The transparent base of the building, operable at all times, breathes with the ebb and flow of visitors who enter not straight on from the boat basin plaza, but tangentially from the direction of the sea. “This relates to the tangential movement between boats arriving at the docks and the trains meeting them to exchange cargo,” says Marble.

In the coming months, Fairbanks, director of the Columbia College undergraduate program since 1991, will be teaching a design studio and implementing a new design curriculum; Scott will teach one of three new third-year graduate studios that will pair each student with a computer drafting station as a modus operandi. (Columbia recently received a sizable grant for dozens of new computer workstations.) Yet thoughts of the next competition entry are already surfacing in their conversations: “We’ve explored similar ideas in the last few projects, using the curved wrapper,” says Marble. “Maybe the next one will involve a different approach with a rectilinear outcome.”

Call for Publication Submissions

“Pulse,” Oculus’s feature page devoted to the work of young architects and designers less than ten years out of school, is currently seeking a variety of work for publication. Built and unbuilt architecture and design projects are eligible, as are competition submissions, collaborations with artists and other designers, and work done in firms, especially if the designer’s can be credited with primary responsibility for the design or management of a particular project. Please send a letter of introduction and any pertinent materials (i.e., resumes, photos, an slides) to Katherine K. Chia, Pulse Editor, 205 West End Avenue #24K, New York, NY 10023.

All materials will be returned.
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AGENDA FOR THE DAY

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DATE AND LOCATION: October 19

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(212) 490-8900

END AT 5:30

LEARNING FORMATS

Individual Assessment
Small Team Exercises
Critiquing
Redlining a Set of Drawings
Lots of Q & A
Group Discussion
Next Steps or Implementation Planning for my return to the office
Saturday

SEMINAR
The Legacy of the Bauhaus in America. Sponsored by the Cooper-Hewitt Museum. 9:00 am. 2 E. 91st St. 860-6868. $70.

AIA NEW YORK
CHAPTER EVENT

18
Tuesday
LECTURES
Max Abramovitz. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. $7.

Design and Identity. Given by William Drenttel and Stephen Doyle. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. $15.

COURSE
Two-Semester Course on Masonry Conservation. For more information, contact Restore, 41 E. 11th St.; New York, NY 10003, 477-0114.

What It Does, and Why. The first of nine monthly sessions sponsored by the AIA New York Chapter Marketing and Public Relations Committee. For more information, call M. H. Flick, 779-4949.

AIA CONFERENCE

22
Saturday
AIA NEW YORK
CHAPTER EVENTS
Tour of the Transit Facilities in the Coney Island Yards. Sponsored by the AIA New York Chapter Public Architects Committee. 10:00 am. For reservations and information, call the Chapter at 683-0023 or Bill Anderson at 346-8890.


Keynote speech given by Billie Tsien, with special guest, Harvey Gantt. Sponsored by the National Institute for Architectural Education. 9:00 am. 924-7000.

November
3
Thursday
AIA NEW YORK
CHAPTER EVENT
Salute to Marketing All-Stars. Sponsored by the AIA New York Chapter Marketing and Public Relations Committee. 5:30 pm. Tishman Auditorium, New School for Social Research. For reservations, call M. H. Flick at Copelan Communications, 779-4949. $10.

EXHIBIT

8
Tuesday
AIA NEW YORK
CHAPTER EVENT
Diverse Perspectives: Exploring the Breadth of Contemporary Architecture. Given by Toshiko Mori. Sponsored by the AIA New York Chapter Minority Resources Committee. 6:00 pm. Fashion Institute of Technology, Seventh Ave. and 27th St. 683-0023, ext. 17. $10.

Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

Continuing Exhibitions


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.
URBAN CENTER BOOKS' TOP 10
As of August 26, 1994

1. Exploring Materials, Peter Rice (Arup, paper, $20.00).
4. Sense of Place, Sense of Time, J. B. Jackson (Yale, cloth, $22.50).
5. Peter Rice: An Engineer Imagines, Peter Rice (Artemis, cloth, $49.95).
6. Architecture and Disjunction, Bernard Tschumi (MIT Press, cloth, $27.50).
7. Calvert Vaux: Architect and Planner, William Alex and George Tatum (Ink, Inc., cloth, $100.00).
8. Jean Nouvel (El Croquis, cloth, $67.00).

RIZZOLI BOOKSTORES' TOP 10
As of August 26, 1994

1. Beach Houses from Malibu to Laguna, Elizabeth McMillian (Rizzoli, cloth, $50.00).
2. Event Cities, Bernard Tschumi (MIT Press, cloth, $29.95).
3. Constructed View, Joseph Rosa (Rizzoli, cloth, $50.00).
4. Karl Friedrich Schinkel, Barry Bergdoll (Rizzoli, cloth, $55.00).
5. Peter Pran of Ellerbe Becket: Recent Works, Daniel Libeskind, Fumihiko Maki, Peter Pran, John Gaunt, and Kenneth Frampton (Academy Press/St. Martin’s Press, paper, $35.00).
6. Franklin D. Israel, introduction by Frank O. Gehry (Rizzoli, paper, $35.00).
7. Richard Meier, Architect, Volume 2, Kenneth Frampton and Peter Rykwert (Rizzoli, paper, $35.00).
8. Making the Most of Small Places, Anoop Parikh (Rizzoli, cloth, $18.95).
Interview

by Peter Slatin

Robert Moses and the Great Society meant boom times for the New York City Housing Authority, while Reagan-Bush spelled bust. To see what, if anything, has changed, Oculus spoke with NYCHA Director of Design, David Burney.

David Burney

Director of Design
New York City Housing Authority

Education: Heriot-Watt University; Kingston Polytechnic; University College, London, M.S. in Architecture 1980

Experience: Davis Brody and Associates, 1982-90; Design Director, New York City Housing Authority, 1990 to present.

Size of office: 300 staff, including 170 design professionals

The New York City Housing Authority

The New York City Housing Authority is a public corporation established in 1934 by Mayor Fiorello H. LaGuardia. The NYCHA has developed the largest public housing program in the United States.

Current operating data:

Number of Housing Projects: 324
Number of Apartments: 180,379
Residential Buildings: 2,932
Total Population*: 462,228

Source: NYCHA
* as of December 1, 1992

OCULUS: Construction of Housing Authority projects is overseen by the office of contract administration rather than the design department. Isn’t that wasteful?

DAVID BURNEY: To do otherwise would make the department an enormous size. There are 300 people here now, including 170 technical titles. Contract administration is another 200 or so, and construction about 100. I don’t know whether it’s necessarily a good thing to separate them. We have a very good relationship with contract administration, but there is a terrifying amount of paperwork going back and forth. On the other hand, it does allow this department to focus on design work. However, that also means my people spend less time than I would like in the field seeing the consequences of what they’ve drawn.

OCULUS: Where do you get your funding?

DB: The vast majority of units are built and owned by the federal government. We have some that are built by the city and state, and get some funding from them to maintain and operate their facilities, but it’s very little. State developments are the poorer cousins of the Housing Authority stock in general. In terms of money for physical improvement, last year we got $435 million from the federal government, $5 million from the city, and $6 million from the state.

OCULUS: Is there much new construction?

DB: New construction comes in two ways. First, within the so-called modernization budget, we do a certain amount of new construction. Modernization can cover anything from fixing up the roof and replacing the elevators — of which we do a lot — to building a new community center or a new police station for the Housing Police. However, the modernization budget can only be applied to federal developments, and there are certain restrictions on use of the funding. The funding for actual construction of new housing units comes from a completely different budget and a separate department in HUD.

OCULUS: What is the pace of new construction?

DB: Last year there were 837 new units funded by the federal government, which is a tiny amount. In the 1960s and 70s, the Authority was doing 5,000 to 10,000 units a year. In the Reagan years, that number fell to zero, and it’s just starting to creep back up again. We have a waiting list of 250,000 families, many doubled up in Authority apartments.

We built about 500 units last year, and this year it will be about the same. We have money in the bank for about 2,500 units. The difficulty in developing is to find suitable sites. The days when the Housing Authority would go out and knock down a couple of blocks and build 2,000 units are gone, and that’s just as well. The sites we get are largely city-owned, because we don’t have funds to buy land on the open market. They tend to be small, and in areas already occupied by assisted housing or high concentrations of minorities. There’s a law that prohibits the building of new public housing in such areas; the idea is to stop municipalities from ghettoizing sections of the city. It can be overridden by a waiver from HUD, but it’s not done lightly, so we have to take each case and argue the case.

OCULUS: If you choose a site in a middle- or upper-income neighborhood, you run into problems with the community board.

DB: It’s an appropriate way to develop. There are a lot of people out there doing housing, but we are one of the few agencies doing low-income rental housing. It’s politically popular to provide homeownership now, because it brings in the lower-middle class and is seen as stabilizing.

It’s important to do it in a pragmatic, scattered-site way so that instead of saturating neighborhoods with low-income families, you’re providing a more integrated approach, even if that happens to be unpopular with some of the neighborhoods that receive this housing. We’ve been very careful in terms of urban planning and design not to be put down recognizable cookie-cutter developments that look like public housing. It’s tailored very much to the context in which it’s built; we’re not locked into a predetermined model.

OCULUS: Are these designed in-house or do you go outside?

DB: It varies. We have acquired stuff built by other people. Some projects we do by the turnkey process: We get planning approval, we advertise the job to developers. We sell the developer the land, and the developers come in with a team — architects, engineers, construction managers — and build it. When it’s completed, we purchase it. It’s essentially a real estate transaction.
OCULUS: How is that process made competitive?

DB: It’s an evaluation system—a combination of price, design, and the developer’s track record, plugged into a HUD-mandated rating system. We also have done work conventionally, where we simply hire an architect, get construction documents, and build them out. Recently we’ve been doing the turnkey process because it’s particularly popular with HUD.

OCULUS: Is that preferable?

DB: From my point of view, the conventional method is preferable, because by its very nature the turnkey program leaves you very little control of the process during detailed design and construction. You’re confronted at the end of the process with this decision—do you want to buy this building or not?—and if you don’t, what are you going to do? You’ve got a long punchlist of things that went wrong, and you’ve got tenants waiting to move in. It’s much better for us if we can manage the project throughout the process.

We use a mixture of in-house design and outside consultants; it depends entirely on the work load and type of work. When it comes to architectural work as opposed to elevators or boilers, we do what we can in-house and then hire outside firms, especially for more complex jobs, where we just don’t have the resources.

OCULUS: As the fashion for monolithic housing projects has faded, how has the Authority changed its focus?

DB: The most significant thing has been the issue of public space. Many of the problems with the existing developments have been with that transitional space between the public domain and the street. Once you’ve got lobbies, corridors, and elevators, you’ve got a space that’s not under the control of any individual and is subject to vandalism and security problems. Recent projects go to great lengths to eliminate that problem. In one project on the Lower East Side, all the apartments are directly accessible from the street. Every door leads to a unit.
OCLUS: How has the Housing Authority’s approach changed in the past ten years?

DB: The differences within the Housing Authority are perhaps not as striking as those in the private sector, where I did some housing before I came here in 1990. There were two things I found astonishing: First, the apartments, if anything, are larger than those sold as luxury apartments; the space standards in public housing have remained stable, while the competitiveness of the private market in the 1980s drove sizes down and down. The other thing that surprised me is the standard of construction. Most private housing these days is sold as condominiums within three to six months of completion, so developers take less interest in how long the roof is going to last or whether windows leak, because once it’s sold it becomes the condo’s issue. Because the Housing Authority manages and operates its buildings for their full life cycles, it is obsessed with the cost and use of materials, so the general standard of construction is higher.

OCLUS: Do you have a plan for the next five years?

DB: Most of the money is modernization money. The level of funding is very high and has doubled since I’ve been here. The White House under Bush and Reagan always tried to cut back, and the Congressional Appropriations Committee always reinstated the funds. We were worried this year because Clinton was proposing the same thing, and we feared being in the ironic position of faring worse under a Democratic president than under a Republican, but Congress came through again. The one thing that doesn’t seem to be happening is significant funding for new development.

OCLUS: As the city’s capital budget shrinks, will housing spending remain constant?

DB: I can’t speak for the city, but I think the federal pipeline will probably stay constant. It’s a political issue, and it’s hard to see five years into the future. The funding has changed significantly since I came here. It went from $191 million in 1990 to $435 million this year, and next year it will probably be the same.

OCLUS: Does that money buy significantly more?

DB: I wouldn’t say so. The recession forced the Authority to do a needs assessment of all required improvements — it comes to $7 billion within the five boroughs. That’s mainly because the older developments built in the 1940s and ’50s are coming up for capital improvement. So we can eat up $435 million quite handily.

Books:
Recent Arrivals
Reviewed by Suzanne Stephens

This absorbing “I was there” account should help resolve the dispute about Le Corbusier’s involvement in the design of the United Nations in 1947. Dudley, who took notes through all the Board of Design meetings led by Wallace Harrison, details the debates between the architects, who included Le Corbusier, Oscar Niemeyer, and Sven Markelius. All the various personalities are exposed in this journalistic account, although it is clear where Dudley’s sympathies lie. Dudley does feel that Le Corbusier’s role was “exaggerated.” Using a long-lost notebook of Le Corbusier’s, he argues that the final scheme was a collaborative one in which Niemeyer’s contribution, counted for a lot more than previously assumed.

The Politics of the German Gothic Revival, August Reichensperger
By Michael Lewis, The Architectural History Foundation/MIT Press, $50

Tales of the German Gothic Revival and the architectural endeavors of August Reichensperger in the late nineteenth century provide a compelling account of European cultural politics of the time. While Reichensperger invested heavily in a style that didn’t win out against classicism or even Romanesque Revival, Lewis’s placement of this passionate architect’s work within the context of the history of the period provides fascinating reading.

Philip Johnson, Life and Work
By Franz Schulze, Alfred Knopf, $30

The biography, written by the respected author of Miss van der Rohe, was seven years in the making, and had Philip’s full cooperation. Now Philip is scandalized.

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1994 Design Awards Program

Premiated Works  
July 29, 1994

The juries for each category were:

ARCHITECTURE 
Robert Geddes, FAIA  
Nicholas Grimshaw, RIBA  
Jane Weinzapel, FAIA

INTERIOR ARCHITECTURE 
Patricia Conway  
Merrill L. Elam, AIA  
Michel Lapointe

PROJECTS 
Jennifer Bloomer  
Craig Hodgetts, AIA  
Sheila Kennedy, AIA

The jurors premiated the following 22 works from over 200 entries:

ARCHITECTURE AWARDS
Alfredo De Vido FAIA  
Richard and Notiko Moore House, CT
Kohn Pedersen Fox Associates  
Westendstraβe 1, Frankfurt am Main
Richard Meier & Partners  
Royal Dutch Paper Mills  
Headquarters, Hilversum, The Netherlands
Polishak and Partners Architects  
Center for the Arts Theater  
Yerba Buena Gardens, San Francisco, CA
George Ranalli, Architect  
The Fashion Center Building  
Restoration/Renovation, 525 Seventh Avenue, New York, NY

INTERIOR ARCHITECTURE AWARDS
Francois deMenil, Architect  
Esquire Magazine Offices, 250 West 55 Street, New York, NY
Scott Marble & Karen Fairbanks  
Silverstein, Olsen Residence, New York, NY
Smith-Miller + Hawkins Architect  
The Herrick Martin Institute, 2 Astor Place, New York, NY
Thanauser + Esterson Architects,  
Definitions Fitness Center, 139 Fifth Avenue, New York, NY

PROJECT AWARDS
Honor Awards
John A. Loomis AIA  
Kiss Cathcart Anders Architects  
Manufacturing Communities  
Mixed Use Manifesto  
North Williamsburg, Brooklyn, NY
Francois deMenil, Architect  
The Byzantine Fresco Chapel, Houston, TX
Garrison Siegel Architects  
Recycled Ground - an Urban Playground  
Bronx Early Learning Center, 1166-1170 River Avenue, Bronx, NY
Pasanella + Klein Stolzmann + Berg Architects  
Education and Development Center  
Clinic Valley College of the University of Virginia, Wise, VA
David H. Sherman  
Adebow Connors Sherman Architects  
Affordable Housing, Pittsburgh, PA  
(unpremiated competition entry)

Citations
Cooper, Robertson & Partners  
(architects)
Gruen Samton Steinglass  
(associated architects)
Scuyzens High School  
345 Chambers Street, New York, NY
John Giardullo Associates  
Hamilton Fish Recreation Center  
Pitt and Houston Streets, New York, NY
Stephen B. Jacob Group  
St. Charles Condominiums  
Frederick Douglass Boulevard, New York, NY
Urbahn Associates, Inc.  
Crewquarters Building/Rapid Transit Operations Control Centers  
Ditmars Boulevard Station, Queens, NY

The Chapter wishes to thank Lehrer McGovern Bovis and Lenore Lucey.
Fall has arrived, and the Chapter is busy sponsoring a variety of events. In fact, many of these events qualify for credit with the AIA Continuing Education System (AIA/CES). As a registered AIA/CES provider, the New York Chapter will make getting credit as simple as possible. The staff will transmit your name and membership number to AIA National when you attend Chapter events that are registered CES programs. AIA/CES keeps records under membership numbers for easy access on AIAOnline.

The Chapter’s Art and Architecture Committee is sponsoring a private tour of the Gustav Stickley House in Morris Plains, New Jersey, on Saturday, October 15. Reservations are required. For more information, call John Stegenwald at 532-6032.

Howard Rogut, general manager of the Juilliard Theaters, has invited AIA members to the Eugene O’Neill Theatre from 5:45 to 6:30 pm on Thursday, November 10. Francesca Russo, a partner at Campaigna & Russo and project director for the recent restoration of the theater, will lead the lecture tour. Reservations are also required for this event. For more information, please call Francesca Russo at 343-9595.


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A design competition has been announced for a new sports stadium at Phillips Exeter Academy in New Hampshire. The competition is open to architects, engineers, and students affiliated with practicing professionals who are capable of providing required design, documentation, and construction administration services. Proposals are due by October 19, and the winning submission will be announced in late December. Construction is scheduled to begin next spring. Further information and application forms are available in the reception area at the Chapter.

Applicants can also contact Don Bresliden, P.E., director of facilities management at Phillips Exeter Academy, at 603-772-6811.

Last July, the New York State Legislature passed the New York Limited Liability Company Law, which goes into effect on October 25. It provides for the formation of limited liability companies (LLCs) and combines the best features of the limited liability offered to owners of a corporate entity and the advantageous pass-through tax treatment of a partnership. At the same time, the legislature also provided for the creation of what is termed a "registered limited liability partnership" (LLP), which should be attractive to professionals, including architects and engineers. Though a partner remains personally responsible for his or her own negligent or wrongful acts and those of persons under his or her direct supervision and control, an LLP will enable a partner to avoid personal liability for the negligent or wrongful acts of any other person who is not under his or her direct supervision and control. For more information, call Jeff Cole or Eric Martins from the Construction Industry Practice Group at Baer Marks & Upham (the general counsel to the AIA New York Chapter), at 702-5700.

Architects Present Diverse Perspectives

The AIA New York Chapter Minority Resources Committee is sponsoring a series of events on the theme "Diverse Perspectives: Exploring the Breadth of Contemporary Architecture." The Tuesday events will explore similarities and differences in design theory and cultural approaches to the art and profession of architecture. The series will begin on October 11 with J. Max Bond, Jr., FAIA, who will be followed by Carlos Zapata on October 25, and Toshiko Mori, AIA, on November 8.

Each architect will give a brief presentation of his or her work, and will then have an informal conversation with an architectural author or critic. The events are scheduled to take place on the main floor of the Fashion Institute of Technology, at the Katie Murphy Amphitheater, Art and Design Center, located at Seventh Avenue and 27th Street. All events will begin at 6:00 pm. There will be a $10 fee at the door for non-members; AIA members and students will pay $5.

Historic Buildings Committee

by Page Ayres Cowley

Although the amount of new construction in New York has decreased in recent years, rehabilitation projects are still flourishing. The number of projects presented at public hearings of the New York City Landmarks Preservation Commission each month continues to increase, which is not surprising in a city with 1,020 individually designated structures and 66 historic districts that comprise 19,143 buildings.

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Staff at the Landmarks Preservation Commission report that there has been a 46 percent increase in the number of Certificate of Appropriateness applications from fiscal year 1993 to 1994.

In 1994, the Chapter's Historic Buildings Committee has taken an active role in representing its professional point of view at the LPC hearings. The committee chose to focus on a few issues, including proposed changes to individually designated structures; new infill buildings in historic districts; ADA code compliance; and applications requesting demolition of designated properties.

Over the last ten months, the Historic Buildings Committee has reviewed selected items the week prior to each hearing date. The committee contacts the architectural firms or public agencies representing owners whose properties are before the commission, and presents testimony at the subsequent hearing. Personal participation is more effective than submitting written testimony, and has helped the committee form an alliance with Commissioners who refer to its commentary during the closed executive portion of the hearing. Among the projects the committee has testified on are the Osborne master plan at 57th Street and Seventh Avenue; the Apple Bank for Savings; Wave Hill; Hudson Center Hotel; Trinity Church Graveyard;
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The School of Architecture and Environmental Studies enrolls a student body of 850 students of diverse ethnic and national backgrounds. The School awards professional and undergraduate degrees in Architecture, a professional degree in Landscape Architecture and a graduate degree in Urban Design. The School is one of the few publicly funded schools of architecture in the Northeast and offers exciting opportunities for new educational initiatives.

RESPONSIBILITIES: The Dean assumes leadership in the management and administration of the School, curriculum development, program planning and the acquisition of external funding. The Dean reports to the President and Provost and maintains liaison with other administrators of the College, Federal, State, and City agencies, related organizations and associations, and community leaders.

REQUIREMENTS: The successful candidate should be an Architect and demonstrate a commitment to Urban Architectural Education, with a history of teaching, administration, and distinguished professional accomplishment such that he or she would qualify for the rank of tenured full professor.

SALARY: $89,762-99,872, commensurate with qualifications and experience. Excellent benefits package.

APPLICATIONS AND NOMINATIONS: Applicants should send a letter of interest and qualifications, their curriculum vitae, and should identify four references to be contacted at a later date with the applicant’s specific permission. Nominations should be accompanied by the nominee’s curriculum vitae when possible. Applications and nominations should be sent by November 15, 1994; however, applications and nominations will be considered until the position is filled.

Correspondence should be addressed to: Search Committee for the Dean of the School of Architecture and Environmental Studies, Administration Building, Rm 206

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Now it's your turn to catch up."

Why Consulting for Architects, Inc. for CADD?

- **AIA/CES Pilot Provider**: Our program meets AIA/CES Quality Level 3 criteria. Participants earn 60 LU's (learning units) for each 20-hour course.

- **Multiple Softwares Taught**: State licensed courses in Autodesk’s AutoCAD®, Intergraph MicroStation PC®, and many others.

- **Flexible Schedule**: Morning, afternoon and evening sessions at our classroom facility or at your office by the hour.

- **Minimized Down Time**: Every week, intensive 20-hour, 1-week courses; Construction documentation and design; 2D & 3D. (basic, intermediate and advanced.)

- **Small Class Size**: Taught by state licensed A/E/C instructors for design professionals; limit 6 students per class in high-quality learning environment.

- **Three Months Free**: Each class includes practice time in our computer lab; Prepare a project for your portfolio.

- **Custom Training**: We teach your staff our curriculum, or train them, by the hour, on your projects.

- **Other Services**: Job Placement; Service Bureau; CADD hardware and software consultation and rental.

Curriculum developed with: The Boston Society of Architects

Call The CFA/CADD TRAINING CENTER™ at 212-532-2708 to reserve your classes.

We are a private school licensed by The New York State Education Department