

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 57, no. 2, October 1994

## Inside:

New York Times  
Printing Plant

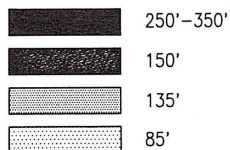
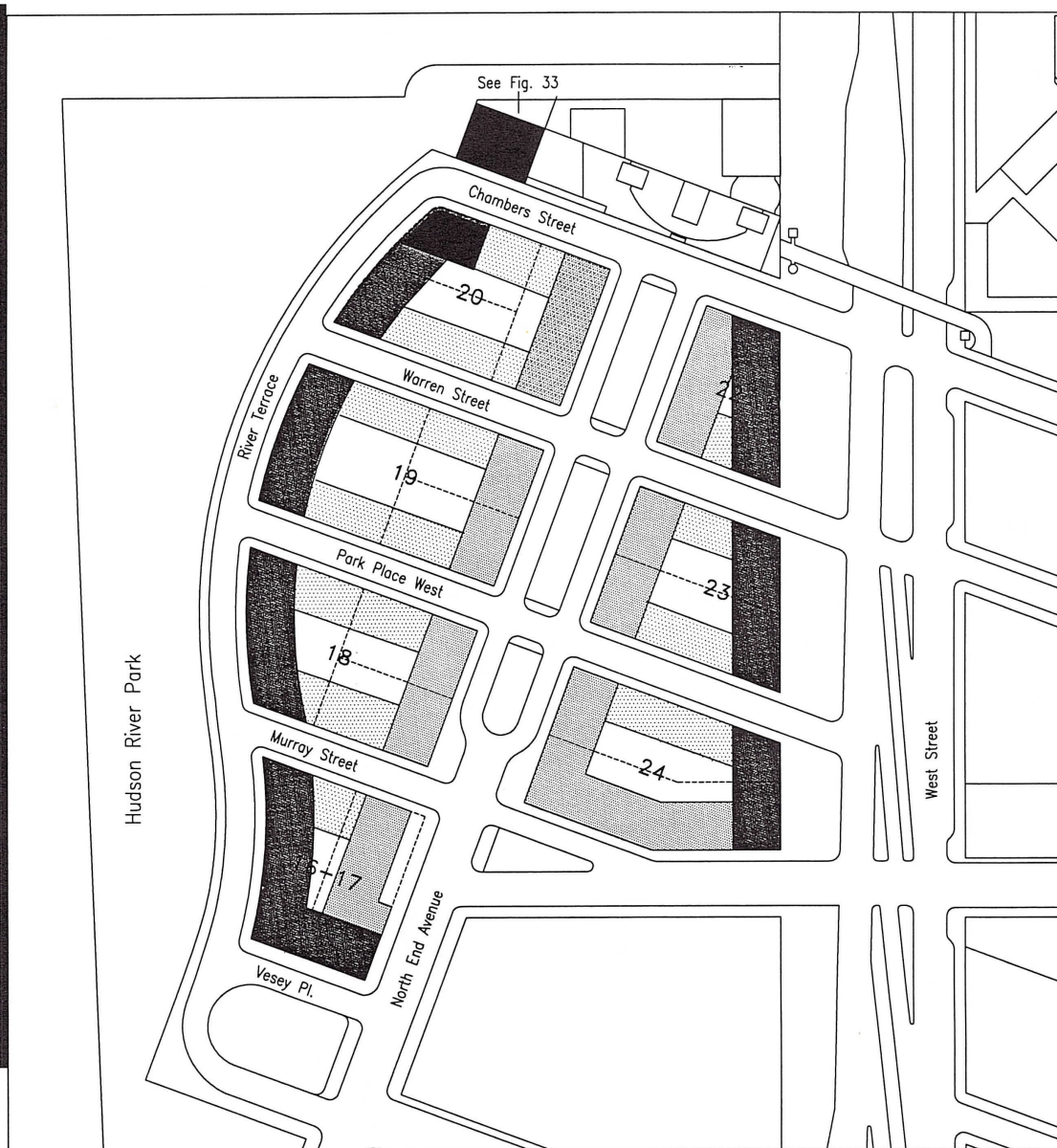
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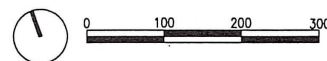
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\* Site 22 heights may be subject to change.  
A portion of the building on this site may reach  
a maximum height of 250 feet.





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**On the cover:**

Maximum building heights,  
North Residential Neighborhood,  
Battery Park City

## Restructuring Urbanism

by Carol Clark



Carol Clark,  
executive director  
AIA/New York  
Chapter

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

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 profession-  
als, 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 plan-  
ning. AIA National staff worked  
closely with HUD in preparing  
"Vision/Reality: Strategies for  
Community Change," an attractive-  
ly-designed document that describes  
the new policy. An important com-  
ponent 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 neighbor-  
hoods before imposing a unilateral  
federal vision that ignores the differ-  
ences among locales.

What this will mean for New York  
City is not entirely clear. Already,  
heated debate has erupted over feder-  
al 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 pur-  
pose of which is to mask the scarcity  
of federal housing expenditure in  
cities like New York. Conference  
participants will delve into this sub-  
ject, 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 chal-  
lenges 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 affil-  
iated 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 incor-  
porate them into the Chapter's  
substantive agenda. We look forward  
to the collaboration. ♦

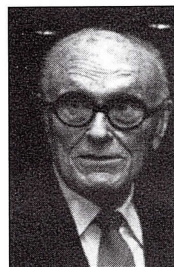


# SCOOP

by Peter Slatin

## 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



Dorothy Alexander

Philip Johnson

of 17 architects, is expected to move into quarters in the **Lipstick Building** early this month.

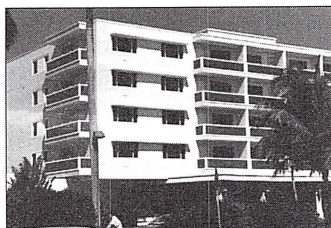
The firm will work on various projects, including the

**Gulf+Western Building** and **Riverside South**, and has been bidding on several courthouse projects as well....**Gruzen Samton** has opened an office in **Washington, D.C.**, to better cope with one of the largest interiors commissions recently awarded. The firm, with **Croxtton 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 buildings on Constitution Avenue — the Interstate Commerce Commission building, the Mellon Auditorium, the Ariel Rios Building, and the Customs House — as well as in **Pei Cobb Freed's** Federal Triangle building. The five-year job entails environmentally-correct-plus, state-of-the-art offices that will "set the standard" for such spaces, says **Peter Samton**, from the light bulbs to the building fabric. "The complex will be a reflection of the

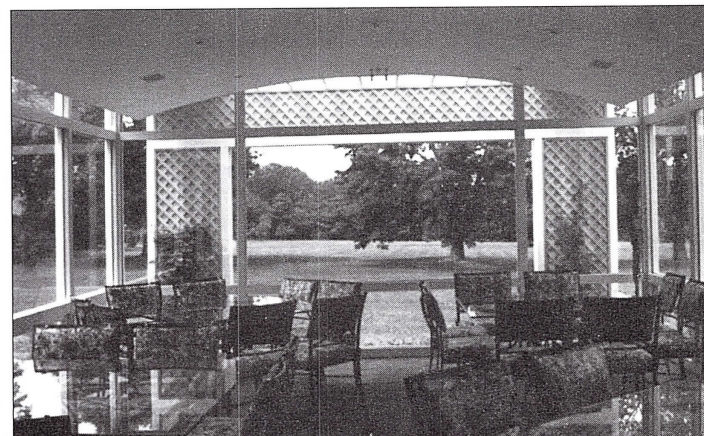
EPA's mission to promote sustainable design," says **Mike Kazan**, principal-in-charge at GS. Along with **NBBJ**, the firm is also working on two projects for **St. Mary's Pediatric Hospital**, which provides long-term acute care: a free-standing addition in Ossining and an expansion in Bayside, Queens. Other projects include two new 911 facilities, in Manhattan and Brooklyn.... "I like doing joints," says **Walter Chatham**, who has designed a number of restaurants around the city. He is currently working on a Manhattan branch for **Stick to Your Ribs**, the Long Island City barbecue joint that was opened by



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. "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



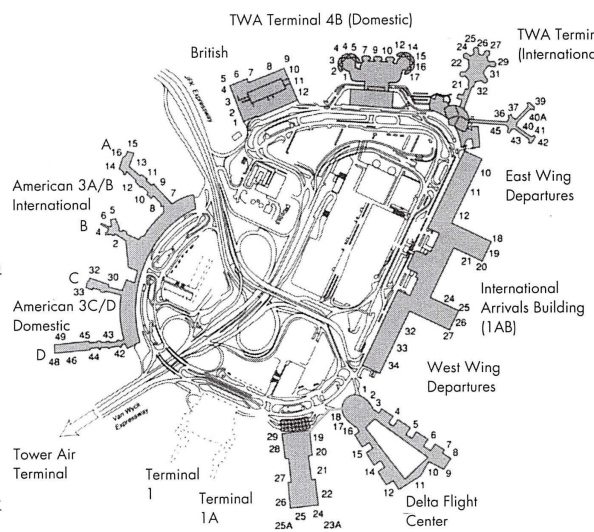
Naples Beach Hotel, Walter Chatham, architect



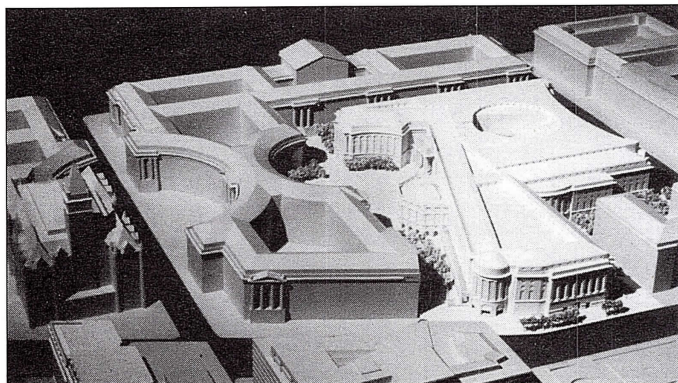
House addition, Westchester, Wendy Evans Joseph with GF55 Architects

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

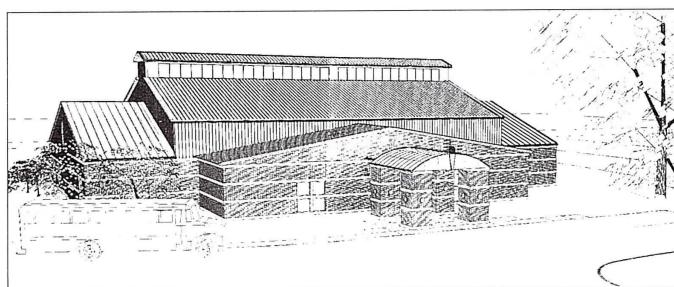
combination of economy and elegance....It remains to be seen whether that will be the case at **John F. Kennedy International Airport**, where **TOGA** — the unfortunate acronym for the Terminal One Group Association that is overseeing the creation of a new terminal for Lufthansa, Air France, Japan Air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



John F. Kennedy International Airport



Model, Environmental Protection Agency offices, Constitution Avenue

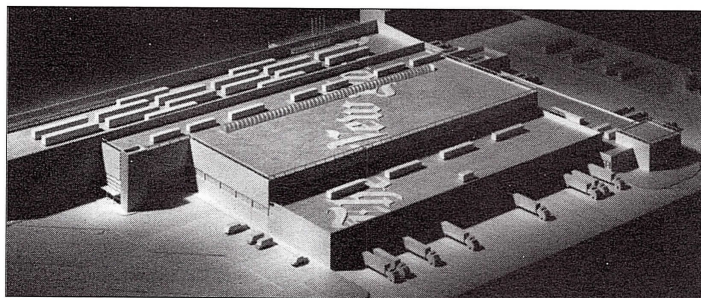


Crossroads Recreation Center, the Bronx, Shiffer, Burdick, Litchfield, Magnuson

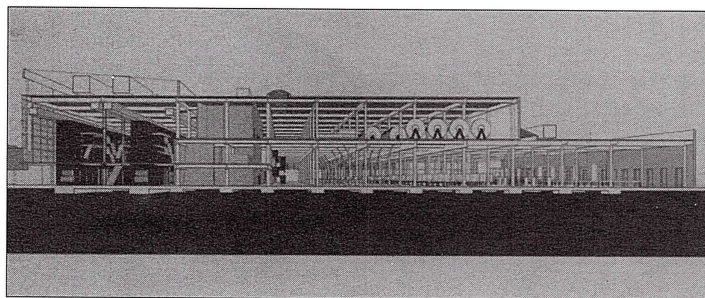


## All the Presses That Fit Will Roll

With a budget of \$315 million and a groundbreaking ceremony scheduled for this month, it is one of the fattest 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 writ 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 **Lehrer 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 into which piles are being driven to support the structure. "Essentially this is a closed building, but we have opened it up with long skylighted zones and an absolutely enormous opening that exposes the pressroom to view from the road," says Polshek. The ground in front of the main public entry has been tiled as a crossword puzzle, for viewing from the air.



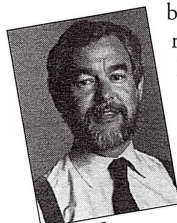
New York Times color plant, Polshek & Partners



Times plant, section

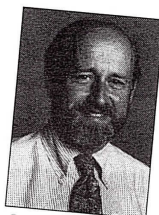
## Playing the Ends and the Middle on 42nd Street

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 uninterminated 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



Robert Fox

there will be new two-story buildings at the southwest and southeast corners of 42nd



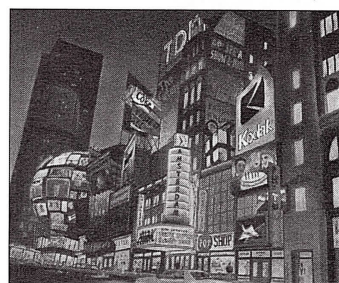
Bruce Fowle

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**.

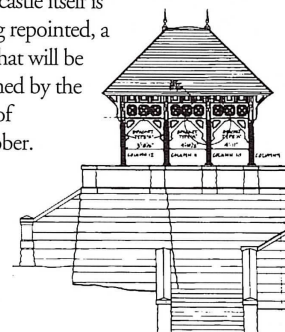
With these two end pieces of the 42nd Street puzzle in transition, the fate of the **New Amsterdam Theatre**, the centerpiece of the block that **Hugh Hardy** calls "an enchanted garden," remains shrouded. Hardy and **HHPA** are looking down the barrel of an animated assault weapon held by the **Walt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

ments 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 drily, attached to the future of New York City and, therefore, the world. An estimate is due by year-end.



42nd Street Now!, rendering

Theaters elsewhere in the **Theater District** are headed for renovation. **Campagna & Russo**, the firm that renovated the **Eugene O'Neill Theatre** for the **JuJuncyn** organization this spring, has not only been asked to restore the interior of the **Virginia Theatre** on 52nd Street, another JuJuncyn property, but has also been cast as the principal for a renovation of the **Schubert Theatre** on West 44th Street, that rival group's flagship house. Work there won't begin until *Crazy for You* closes, but the firm is already planning to restore the Virginia to its early life as a Tuscan villa. Meanwhile, **C&R** is restoring the Victorian frills to the northwest pavilion of **Belvedere Castle**, overlooking the **Delacorte Theatre** in **Central Park**. "The pavilion, an 1867 **Calvert Vaux** design, was reconstructed in 1981 with columns made from southern pine, which has badly deteriorated," says **Barbara Campagna**. The castle itself is being repointed, a job that will be finished by the end of October.

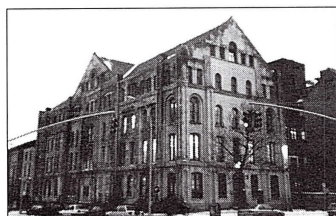


Belvedere Castle, west elevation

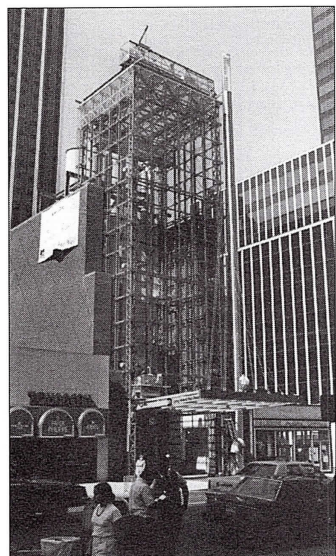


## Pratt Overhauls

Frances Halsband has returned to full-time practice at **Kliment & Halsband** 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 over-



Higgins Hall



34th Street Entrance

stocked 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 students, to renovate **Higgins Hall** as the permanent home for the School of Architecture. The firm of **Rogers Marvel Architects** has been awarded the phased \$6 million project, and was chosen from a field of Pratt faculty members; the entire design team comes from the faculty. The choice of the younger firm over more long-standing faculty professionals must have rankled some, yet it also may be indicative of a spirit of exploration at the school. The first phase of the project, which **Rob Rogers** says may be combined with the second phase, involves basic repair work



Jonathan Marvel

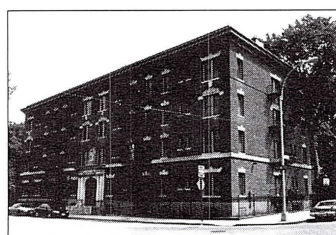
restoration and reuse of the original main entry site on Lafayette Avenue, where it was located when the building opened in the mid-nineteenth century as **Adelphi Academy**;

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** (*Oculus*, June 1994, p. 9), RM is designing the **New York Kunsthal**, a showcase for avant-garde European art synergistically 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**. **Amie Gross Architect** recently completed its renovation of the four-story structure. The building had "suffered some alter-

— as opposed to replacement — of the exterior masonry and wood windows. Most significant will be the



Rob Rogers



Institute for Community Living

actions 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' roving 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 hope springs eternal. Among the ideas that HOK will be

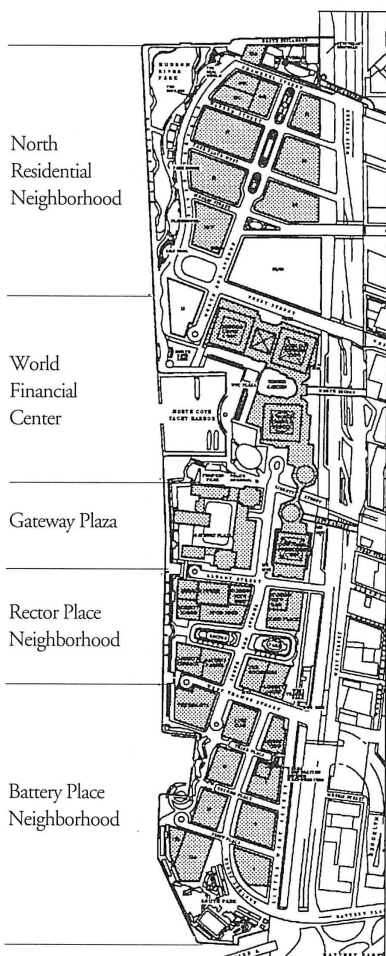
exploring with the community and authorities is a "Yankee Village" just north of the stadium. Enhanced commercial, retail, and civic uses, as well as transportation and parking improvements, are envisioned for the area, which is centered along the 161st Street corridor and River Avenue in the Mott Haven 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. But do those D—— Yankees care? ♦



# BATTERY PARK CITY:



Battery Park City

by Susan Doubilet

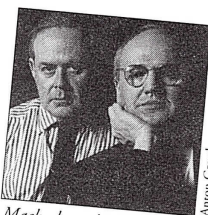
Summer was a busy time at Battery Park City. Between mid-July and mid-August, three major announcements were made, involving the 92-acre landfill site's northern end, midsection, and southern end. Proposals were requested for the development of the first four sites in the North Residential Neighborhood, following the completion of guidelines for the neighborhood. The New York Mercantile Exchange announced that it would build its own tower at the northernmost point of the World Financial Center. After years of fits and starts, New York's Holocaust Memorial Museum announced that plans were ready and construction was imminent on its site just above South Park. The renewed activity suggests that Battery Park City is a leading indicator of economic recovery in the city as a whole.

## 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 Eckstut, the master plan took a traditional form based on a European model. While the master plan is excel-



Ralph Lerner



Machado and Silveti



Alexander Gorlin

lent, 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 ex-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 Silveti 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 com-

munity 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, and 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

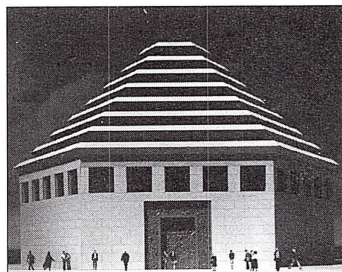


# The Future Is Now

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 parting 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 programmatically — 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-esque 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.



*Holocaust Memorial Museum, Kevin Roche John Dinkeloo and Associates*

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 [*Oculus*, 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 Winkler 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. ♦

## KOMA DESIGN COMPETITION

Please let us bring to your attention a new development for the Koreatown district of the City of Los Angeles: the Korean American Museum of Art and Cultural Center.

It is the intent of the Center's Organizing Committee and Board of Directors to form a substantial center and civic symbol for the six-hundred thousand Korean American residents of Southern California, the largest population of native Koreans outside Korea. In its mission to promote Korean art and culture, the Center will also serve the general public as a community center. As a unifying symbol of the Korean American community, the Center will also present education programs on history, government, cooperation and tolerance.

The development of the Center will be carried out through an international design competition. The prize money will equal or exceed U.S. \$50,000. The competition jury is very distinguished. It includes:

Michael Graves  
Jong Soung Kimm  
Richard Meier  
Robert A.M. Stern  
Seung Joong Yoon

Dates to note are as follows:

Registration closes Dec. 1, 1994  
Submissions due Feb. 22, 1995

The registration fee is U.S. \$75. Competitors or other parties interested in this historic event may contact the Center by fax at (213) 933-4766 or by mail at:

**KOMA**  
**4401 WILSHIRE BOULEVARD**  
**SUITE 325; DEPT. NY**  
**LOS ANGELES, CALIFORNIA**  
**90010**

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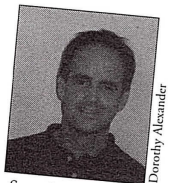
# PULSE

## Marble and Fairbanks

by Katherine K. Chia



Karen Fairbanks



Scott Marble

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 competi-

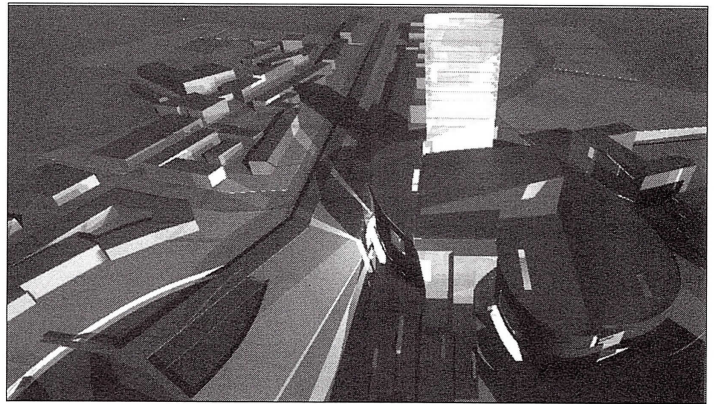
tions a year plus working on several loft and commercial commissions. Despite this frenetic schedule, they still have a hands-on approach to design and materials. In a recent weekend visit to their office just blocks away from the World Trade Center (which they share with other architects in a congenial 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 Convention Hall international design competition. In their scheme, which was exhibited at MoMA in 1993, curved access ramps pour out from the building's linear shell onto a large public plaza. Subsequent design proposals transformed the building's shell into a curved wrapper mediating between public and private zones.

The firm developed another proposal for a lifted, wrapped facade for a 750,000-square-foot commercial,

hotel, and residential courtyard complex in St. Petersburg, Russia (currently on hold), 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.

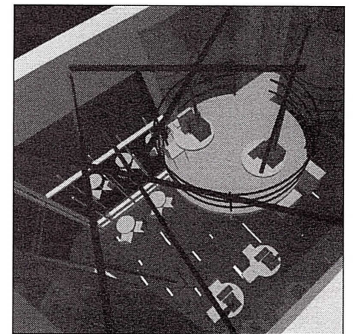
This was the first project in which the firm used the computer and Mini-CADD as design tools, and the process influenced subsequent designs. One of them, a 350-square-foot commission in Soho (yet to be built), is a café with computer stations at every table. Marble explains that "the agenda is to provide information, whether it's accessing the Internet or setting up a data base for artists to scan in their portfolios." The monitors are suspended from tracks in the ceiling and can be swapped between tables just as easily as one would pass the cream and sugar. A smooth, monolithic curved wall simulating "poured milk" envelops the café, and the poured epoxy floor is etched with illuminated "light slots" that recall the patterns on archaic computer punch cards.



Cardiff Opera competition entry, Marble and Fairbanks

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



Café computer stations, Soho

projects, using the curved wrapper," says Marble. "Maybe the next one will involve a different approach with a rectilinear outcome." ♦

## PULSE

### 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, slides) to Katherine K. Chia, Pulse Editor, 205 West End Avenue #24K, New York, NY 10023.

All materials will be returned.



# TAKING CONTROL OF YOUR RISKS AND YOUR PROFITS

ENDORSED BY:



AIA NEW YORK CHAPTER

Co-SPONSORED BY:

Nelson Charlmers, Inc.

DATE AND LOCATION: **OCTOBER 19**

The New York Helmsley Hotel  
212 East 42nd Street  
New York, New York 10017  
(212) 490-8900

## OVERVIEW

This hands-on, one day program looks at six broad risk management issues for architects that most commonly cause claims. When managed effectively, these risks can be reduced and profits can be increased. The program was developed in concert with an architect well versed in these subjects. It is based on our joint analysis of actual closed claim files and the application of our legal, claims and practice management expertise. Learning time: 7 hours.

## AGENDA FOR THE DAY

START AT 9

8:00-8:30		Registration/Continental Breakfast
8:30-9:00		Welcome & Claims Overview Setting the Stage
9:00-9:30	1	Is This Project for Me? Client Selection Issues
9:30-10:45	2	Requirements and Options Scope of Services Issues
10:45-11:00		Break
11:00-12:15	3	Bulletproofing Your Agreements Contract Language Issues
12:15-1:15		Lunch ( <i>provided</i> )
1:15-2:00	4	An Ounce of Prevention . . . Early Action Plans, ADR Issues
2:00-3:00	5	Building in Quality Design and Documentation Issues
3:00-3:15		Break
3:15-4:00	6	Verify in Field! Construction Phase Issues
4:00-4:15		Implementation Planning: Next Steps in Your Firm
4:15-4:30		Conclusion and Adjourn

SEMINAR COST: \$175 per attendee

### DISCOUNTS:

- ☐ Subtract \$25 if DPIC Policyholder
- ☐ I am interested in the premium credit option
- ☐ Subtract \$25 if AIA member
- ☐ Subtract \$25 if registration and payment is received 10 working days in advance of the workshop.

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## 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

END AT 5:30



# October/November 1994

## October

3

**Monday  
EXHIBIT**

Morris Lapidus: Mid-Century Modernist. Arthur Ross Architecture Gallery, Columbia University. 854-3414. Closes November 12.

**LECTURE**

Dutch Design: Between Idealism and Pragmatism, 1880-1930. Given by Marian Boot. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

4

**Tuesday  
EXHIBIT**

Good Offices and Beyond: Evolution of the Workplace. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 26.

6

**Thursday  
LECTURE**

Paul Rudolph. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

11

**Tuesday  
AIA NEW YORK  
CHAPTER EVENT**

**Diverse Perspectives: Exploring the Breadth of Contemporary Architecture.** Given by J. Max Bond, Jr. Sponsored 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.

13

**Thursday  
LECTURES**

**The Mole People: Life in the Tunnels Beneath New York City.** Given by Jennifer Toth. Sponsored by the Municipal Art Society. 12:00 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3960.

Joseph Escherick. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

**AIA NEW YORK  
CHAPTER EVENT**

**CANstruction: Briefing of Interested Architects and Teams.** Sponsored by AIA New York Chapter, the Society of Architectural Administrators New York Chapter, and the Design and Decoration Building. 6:00 pm. D & D Building, 979 Third Ave., ninth floor conference room. For more information, contact Judy Rowe at the Chapter, 683-0023.

19

**Wednesday  
LECTURE**

Manufacturing Communities. Given by John Loomis. Sponsored by the Municipal Art Society. 6:00 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3960. \$5.

**AIA NEW YORK  
CHAPTER EVENT**

**Taking Control of Your Risks and Profits. Conducted by DPIC Companies. For more information, call the AIA New York Chapter at 683-0023.**

**Desktop Control of Environmental Comfort. Sponsored by the AIA New York Chapter Corporate Architects Committee. 6:00 pm. For more information, call Philip Weiner at 675-2220.**

20

**Thursday**

**PANEL DISCUSSION**



Henry Cobb

Collaborations. Panelists include Henry Cobb, Mary Miss, and Adele Santos. Sponsored by the American Academy in Rome and the Architectural League of New York. Advance tickets required. For more information, call the American Academy in Rome at 751-7200 or the Architectural League at 753-1722.

**AIA NEW YORK**

**EVENT**

American Friends of the Israel Museum's Design Gala. New York State Theater, Lincoln Center. 997-5611.

25

**Tuesday**

**PANEL DISCUSSION**

New York Visions: The Arts. Moderated by Dick Cavett, with panelists Harvey Lichtenstein, Thomas Krens, and Susan Torreuella Leval. Sponsored by the Municipal Art Society. 935-3960.

**AIA NEW YORK  
CHAPTER EVENT**

**Diverse Perspectives: Exploring the Breadth of Contemporary Architecture. Given by Carlos Zapata. Sponsored the Minority Resources Committee. 6:00 pm. Fashion Institute of Technology, Seventh Ave. and 27th St. 683-0023, ext. 17. \$10.**

27

**Thursday  
LECTURE**

New York City in the 1980s: A Political, Social, and Economic Atlas. Given by John Mollenkopf. Sponsored by the Municipal Art Society. 12:00 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3960.

29

## Deadlines

**OCTOBER 21**

Entry deadline for CANstruction competition. Sponsored by AIA New York Chapter, Society of Architectural Administrators, and the Design and Decoration Building. Entry forms available at AIA New York Chapter, 200 Lexington Ave., 683-0023.

**NOVEMBER 18**

Submission deadline for the Arnold W. Brunner grant for advanced study in an area contributing to the knowledge, teaching, or practice of the art and science of architecture. Contact the AIA New York Chapter, 683-0023.

**DECEMBER 15**

Submission deadline for Envisioning East New York, a study to propose design strategies for four areas in eastern Brooklyn. Sponsored by the Architectural League of New York. For more information or to request a study kit, call 753-1722.

**DECEMBER 31**

Submission deadline for papers and projects to be published in the 1995-1996 issue of *The Classicist*. Contact the Institute for the Study of Classical Architecture, 111 Franklin St., New York, NY 10013. 570-7374.

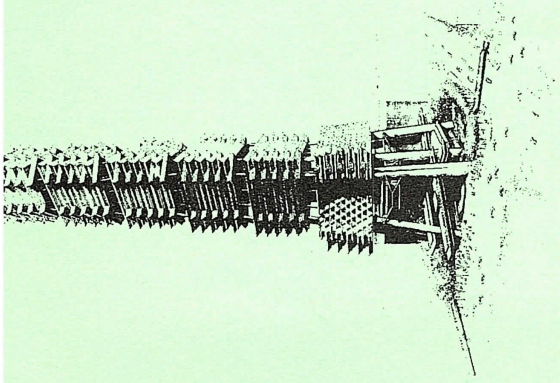
**MARCH 1**

Entry deadline for John Dinkeloo Bequests/American Academy in Rome traveling fellowships in architectural design and technology. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010. 924-7000.

**MAY 12**

Entry deadline for Lloyd Warren





7

## Friday EXHIBIT

The Italian Metamorphosis, 1943-1968. Solomon R. Guggenheim Museum, 1071 Fifth Ave. 423-3500. Closes January 29.

## 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

Private tour of Gustav Stickley House in Morris Plains, New Jersey. Sponsored by the AIA New York Chapter Art and Architecture Committee. For reservations, contact John Steigenwald at 532-6032.

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 Drentzel 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

Restructuring Urbanisms, Part II: The Next New York. Sponsored by the AIA Regional and Urban Design Committee, the Institute for Urban Design, the Metro Chapter of the American Planning Association, and the AIA New York Chapter. 683-0023, ext. 17. Continues through Saturday.

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## 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 Andersen at 346-8890.

Symposium on Sustainable Environments. Sponsored by the National AIA Committee on the Environment and the United Nations Environment Program. United Nations, First Ave. at 44th St. 202-626-7482.

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## Monday LECTURE

Hans Scharoun, 1893-1972: Architectural Iconoclast. Given by Vladimir Slapeta. Sponsored by the Cooper-Hewitt Museum. 6:30 pm. 2 E. 91st St. 860-6868. \$15.

# 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 Capelin Communications, 779-4949. \$10.

## EXHIBIT

Thresholds/O.M.A. at MoMA: Rem Koolhaas and the Place of Public Architecture. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes February 21.

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.

# Continuing Exhibitions

John Lautner California Architect: Selected Projects 1937-1991. Graduate School of Architecture, Planning, and Preservation, Columbia University, Avery Hall, 100-level. 854-3414. Closes October 29.

Invisible City: Photographs by Stanley Greenberg. Graduate School of Architecture, Planning, and Preservation, Columbia University, Avery Hall, 400-level. 854-3414. Closes October 29.

Art for Learning. The Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes November 10.

The Machine Next Door. The Municipal Art Society, Urban Center Galleries, 457 Madison Ave. 935-3960. Closes December 9.

Japanese Art After 1945: Scream Against the Sky. Guggenheim Museum Soho, 575 Broadway. Closes January 8.

Cy Twombly: A Retrospective. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes January 10.

Structure of Style: Modernism in Dutch Applied Arts, 1880-1930. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes February 19.

The National Design Museum: A New Identity for the Cooper-Hewitt. The Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes March 7.

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.

PULL OUT  
& PIN UP



## URBAN CENTER BOOKS' TOP 10

*As of August 26, 1994*

1. **Exploring Materials**, Peter Rice  
(Arup, paper, \$20.00).
2. **Wood Joints in Classical Japanese Architecture**, Torasichi Sumiyoshi  
(Kajima, cloth, \$19.95).
3. **Event Cities**, Bernard Tschumi  
(MIT Press, paper, \$29.95).
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).
9. **Technopoles of the World**,  
Manuel Castells and Peter Hall  
(Routledge, paper, \$19.95).
10. **Rafael Moneo, 1990–1994** (El  
Croquis, paper, \$42.50).

## 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).
9. **Old Way of Seeing**, Jonathan Hale  
(Houghton-Mifflin, cloth, \$24.95).
10. **GA 40: Houses**, McCarter  
(A.D.A. Edita, paper, \$29.95).



# 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

**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 cen-

ter 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 precludes 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 site and argue the case.

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

**DB:** That's the situation we face on West 84th Street between Amsterdam and Columbus. It's a 100-foot-wide site, currently controlled by HPD, that was acquired by the city *in rem* in lieu of taxes. It was given out on a "green-thumb" lease to a community group to make a community garden. The lease expired several years ago and was reassigned to us to develop. Of course, the community is defending the equally important need for gardens.

Eventually, the Housing Authority prevailed and is going ahead, but it took quite some time. And this is a 35-unit building, so you're not exactly making a big dent in the waiting list. Every one of the sites is in a similar long, difficult process.

One of the social problems with some of the current developments is their sheer size. People talk about the architecture and wonder why these people are living in towers — there is an image of the Public Housing Tower — but you can go to a very similar building on the Upper East Side that's a luxury apartment building. It's not the fact that people are living in tall buildings that is the problem.

**OCULUS:** Apart from its low yield, how do you view the piecemeal, infill approach to building Housing Authority units?

**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 home ownership 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.





Garden apartments, Lower East Side, Brecker & Brecker Architects



West 84th Street, Castro-Blanco Piscioneri Architects

**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.



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**OCULUS:** 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.

**OCULUS:** 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.

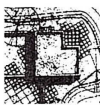
**OCULUS:** As the city's capital budget shrinks, will housing spending remain constant?

**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.

**OCULUS:** 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 of Housing Authority stock — 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. ♦

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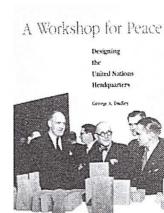
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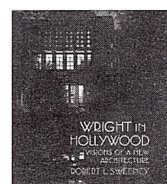
## Books: Recent Arrivals

Reviewed by Suzanne Stephens



**A Workshop  
for Peace,  
Designing the  
United  
Nations  
Headquarters**  
By George A.  
Dudley, the  
Architectural  
History  
Foundation/ MIT Press, \$65

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.



**Wright in  
Hollywood,  
Visions of a  
New  
Architecture**  
By Robert  
L. Sweeney,  
with a

foreword by David G. De Long,  
the Architectural History  
Foundation/MIT Press,

While we may salivate over such textile block treasures as the 1923 Storer House by Frank Lloyd Wright, Sweeney criticizes it for its ambiguous circulation plan and other architectural weaknesses. These and other observations spritz up often dry-as-dust explanation of various techniques Wright developed for building houses with nonstructural and structural concrete blocks. Dry or not, interesting information percolates through all the pages.

**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 Schulz, Alfred Knopf,  
\$30

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

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# AIA New York Chapter 1994 Design Awards Program

Premiated Works

July 29, 1994

The juries for each category were:

## ARCHITECTURE

Robert Geddes, FAIA  
Nicholas Grimshaw, RIBA  
Jane Weinzapfel, 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 Noriko Moore House, CT

Kohn Pedersen Fox Associates  
Westendstraße 1, Frankfurt am Main

Richard Meier & Partners  
Royal Dutch Paper Mills  
Headquarters,  
Hilversum, The Netherlands

Polshek 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

## Award and Special Commendation for Restoration

Jung/Brannen Associates, Architects  
Fred F. French Building  
551 Fifth Avenue, New York, NY

## Citations

Cooper, Robertson & Partners  
(architects)  
Gruzen Samton Steinglass  
(associated architects)  
Stuyvesant High School  
345 Chambers Street, New York, NY

John Ciardullo Associates  
Hamilton Fish Recreation Center  
Pitt and Houston Streets, New York, NY

Stephen B. Jacobs 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

## INTERIOR ARCHITECTURE AWARDS

Francois deMenil, Architect  
Esquire Magazine Offices,  
250 West 55 Street, New York, NY

Scott Marble & Karen Fairbanks  
Silverstein, Olson Residence,  
New York, NY

Smith-Miller + Hawkinson Architects  
The Hetrick Martin Institute,  
2 Astor Place, New York, NY

Thanhauser + 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 Stolzman  
+ Berg Architects  
Education and Development Center  
Clinch Valley College of the University  
of Virginia,  
Wise, VA

David H. Sherman  
Abelow Connors Sherman Architects  
Affordable Housing,  
Pittsburgh, PA  
(unpremiated competition entry)

### Citations

Craig Konyk Architect  
A New Prototype for HeadStart  
Hightstown, New Jersey  
(competition entry)

Craig Konyk Architect  
Tropical House (a box of jealousies)  
Lambasa, Vanua Levu, Fiji Islands 1994

Frederic Schwarz, Anderson/Schwarz  
Architects  
Lake Sebago House,  
Lake Sebago, ME

The Chapter wishes to thank Lehrer McGovern Bovis and Lenore Lucey.



# DETAILS

by Marcy Stanley

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 *AIA Online*.

• • •

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 Steigenwald at 532-6032.

• • •

Howard Rogut, general manager of the Jujamcyn 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 Campagna & 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.

• • •

The New York Chapter repeats its sellout course, "Marketing Architectural Services in the Real World," with a series of nine monthly sessions starting on Thursday, October 20. Lou Coletti, senior vice president of Lehrer McGovern Bovis, will give an overview of marketing and public relations entitled, "What It Is, What It Does, and Why." For further information, call M. H. Flick, chair of the Chapter's Marketing and Public Relations Committee, at 779-4949.

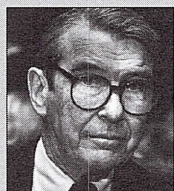
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The submission deadline for the sec-

ond annual CANstruction competition is October 21. This design-build competition invites architecture and design firms to compete to create the most imaginative structure out of canned food. Entries will be judged on Thursday, November 10, and then displayed in the D&D Building until November 17. Following the public exhibition, all entries will be donated to Food for Survival for distribution to the needy. Sponsors for the event are the AIA New York Chapter, the Society of Architectural Administrators New York Chapter, and the Decoration and Design Building. Entry blanks are available at the Chapter. For additional information, call 683-0023, ext. 17.

• • •

The Chapter's 1994 Architectural Heritage Ball is scheduled for Thursday, November 17. The



Edward Larrabee Barnes

Chapter will honor the preeminent architect Edward Larrabee Barnes, FAIA,

with the President's Award. In an additional tribute to Barnes's many professional achievements, the Equitable Building, which was designed by Barnes, has been chosen as the location for this event. Join us at the black-tie dinner or drop by for dessert and dancing. For information about tickets, call the Chapter office at 683-0023, ext. 17.

• • •



Ada Louise Huxtable

Dorothy Alexander

The Women in Architecture Committee introduces their fall lecture series on Wednesday, November 16, with a

presentation on Ada Louise Huxtable given by journalist Pilar Viladas. As Viladas wrote, "Ada Louise Huxtable has been a heroine to me for many years. I would read her columns in the *New York Times*, where she was the architecture critic from 1963 to 1982, with great admiration for her writing, which combined (as it still does) a passion for her subject with a great deal of common sense. She spoke up early, often, and bluntly about the impoverished state of late modern architecture, the destruction of New York's architectural heritage by greedy developers and unenlightened bureaucrats, and the banality of the contemporary visual landscape." For more information, call the Chapter at 683-0023, ext. 17.

• • •

A call for entries has been issued for the Arnold W. Brunner Grant. The AIA New York Chapter invites submissions of proposals for advanced study that will contribute to the knowledge, teaching, or practice of the art and science of architecture. The proposed investigation must result in a final written work, design project, research paper, or other form of presentation. United States citizens engaged in the profession of architec-

ture or those in related fields who have a background more advanced than the equivalent of five years of architectural training are eligible. Proposals may be submitted until 5:00 pm on Friday, November 18. Awards will be announced at the Chapter's inauguration meeting on Tuesday, December 6. Applications are available at the Chapter. Call Judy Rowe at 683-0023, ext. 17.

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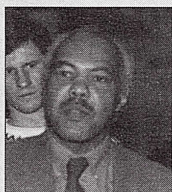


• • •

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 Briselden, P.E., director of facilities management at Phillips Exeter Academy, at 603-772-4311.

• • •

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



J. Max Bond, Jr.



Toshiko Mori

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.

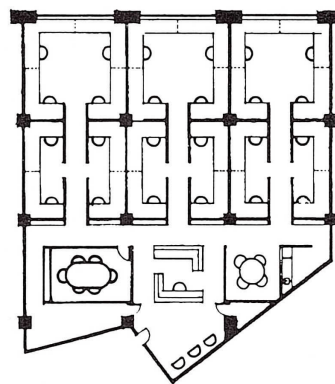
Each architect will give a brief presentation of his or her work, and will then have an informal conversation with an architectural author or critic. The events are scheduled to take place on the main floor of the Fashion Institute of Technology, at the Katie Murphy Amphitheater, Art and Design Center, 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;



Municipal Building

Courtesy of City of New York Landmarks Preservation Commission



Judson Memorial Hall, New York University; 134 Mercer Street (infill building); the Campagna Mansion; the Municipal Building; 81 Eighth Avenue subway entrances; Tribeca West historic district guidelines; and Rockefeller Center.

The committee has also been invited to suggest ways that the Commission could improve its service to the public. Proposals currently being considered include the compilation of additional historic district guidelines; the creation of supplementary window guidelines for commercial storefronts of designated properties; educating and informing the public about changes to landmarks and the landmarking process; removal of violations; and imposing fines on owners who willfully neglect to maintain buildings or correct violations.

For more information on the Historic Buildings Committee, contact the AIA New York Chapter at 683-0023.

## The 1994 Kelly Grant Call for Entries

The New York Chapter of the Illuminating Engineering Society of North America (NYIES) is pleased to invite entries for the 1995 Richard Kelly Grant, an education grant offered to encourage creative use of light. The grant was named for Richard Kelly, a pioneer who helped found the lighting design profession. Cash grants from \$500 to \$2,500 will be awarded.

Eligibility is restricted to persons 35 years of age or younger, working in the United States, Canada, or Mexico. The deadline for submissions is January 31, 1995. Submissions should be sent to the Richard Kelly Grant c/o IES, 120 Wall Street, 17th floor, New York, NY 10005-4001. Include a self-addressed, stamped envelope for the return of your submission; submissions without an envelope will not be returned.

For further information, contact Holly Bernard at the IES, at 248-5000, ext. 118.

## AIA New York Chapter Committee Meetings

### OCTOBER

3

6:00 PM  
Interiors

5

6:00 PM  
Public Architects

11

6:00 PM  
Computer Applications  
at Richard Meier & Partners

13

6:00 PM  
Minority Resource

17

6:30 PM  
Learning By Design

18

5:30 PM  
Health Facilities

19

12:30 PM  
Architecture For Education

Please confirm meeting  
times and locations by calling

AIA New York Chapter  
headquarters at 683-0023.

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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.

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**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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