

# Oculus

an eye on New York Architecture

a publication of the

American Institute of Architects

New York Chapter

vol. 57, no. 4, December 1994



*Inside:*

6

PULSE:

Why Join the AIA?

8

Corporate Interiors

10

New at Landmarks:

Jennifer Raab



Volume 57, Number 4, December 1994

Acting Editor: Peter Slatin  
Managing Editor: Gregory Wessner  
Copy Editor: Noel Millea  
Pulse Editor: Katherine K. Chia  
Production Editing/Art Direction:  
McRoberts Mitchell Visual Communications  
Staff Photographer: Dorothy Alexander

**American Institute of Architects  
New York Chapter**

200 Lexington Avenue  
New York, New York 10016  
212-683-0023

**Board of Directors 1994**

Bartholomew Voorsanger, FAIA, *President*  
Marilyn Taylor, AIA,

*President-Elect/First Vice President*

Jerry A. Davis, AIA, *Vice President*

Michael F. Doyle, *Vice President*

Bruce Fowle, FAIA, *Vice President*

Linda Yowell, AIA, *Secretary*

Jan Keane, AIA, *Treasurer*

Stanley Abercrombie, FAIA, *Director*

Geoffrey Doban, AIA, *Director*

Mary Jean Eastman, AIA, *Director*

John Tarantino, AIA, *Director*

Robert Washington, AIA, *Director*

Charles Uribe, *Public Director*

Philip Tusa, AIA, *Associate Director*

Carol Clark, *Executive Director*  
(ext. 13)

Marcy Stanley, *Assistant Director*  
(ext. 15)

**Oculus Committee**

Lester Korzilius, AIA  
Denis Kuhn, FAIA  
Barbara Nadel, AIA  
Harley Swedler, AIA  
Marilyn Taylor, AIA  
Bartholomew Voorsanger, FAIA

**Chapter Staff and Services**

William Gray - Membership (ext. 18)  
Judith Rowe - Committee Programs  
(ext. 17)

Stephen Suggs - Bookkeeper (ext. 19)

Advertising (ext. 14)

RSVP for Chapter Programs (ext. 16)

©1994 The American Institute of Architects  
New York Chapter. All rights reserved.  
Reproduction in whole or in part without  
written permission is strictly prohibited.

**Oculus**, published ten times a year, September  
through June, is a benefit of AIA New York  
Chapter membership. Public membership is  
\$54. A year's subscription to *Oculus* is \$25.

For more information on professional and  
public memberships, please call the Chapter  
at 683-0023.

**Advertise in Oculus!** Rates are reasonable and  
readership is extensive. Contact the Chapter  
for more information.

The views expressed in *Oculus* are not  
necessarily those of the Board of Directors  
or staff of the AIA New York Chapter.

The editorial material appearing under the title  
"Around the Chapter" is generated by  
Chapter committees. The rest of the newsletter  
is produced by the *Oculus* editorial team.

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

Turner Construction Company

Jaros Baum & Bolles

National Reprographics, Inc.

Tishman Realty & Construction Co., Inc.

Printing courtesy of:

Marsden Reproductions

30 East 33rd Street

New York, NY 10016

212-627-7336

The nation's  
most comprehensive  
communications  
organization

*On the cover:*

Illustration for *Oculus*  
by Dan Shefelman © 1994

## Jayne Merkel Named Oculus Editor

by Denis Kuhn, FAIA

Jayne Merkel, the director of the  
graduate program in architecture  
and design criticism at Parsons  
School of Design and a writer for *Art  
in America* and *Design Book Review*,  
has been selected to replace Suzanne  
Stephens as the new editor of *Oculus*  
magazine. Merkel first became  
known to architects in the New  
York community when, as architec-  
ture critic of the *Cincinnati Enquirer*,  
she created an unusual awareness of  
architecture in that city.

As the unanimous choice of the  
*Oculus* Search Committee, Merkel  
met the committee's criteria almost  
ideally. Before the search began, the  
committee decided that the new  
*Oculus* editor should be able to speak  
to the intensity of architecture as it is  
practiced in New York, be experi-  
enced in the production of periodi-  
cals, be capable of managing a small  
staff with a budget of \$100,000,  
have a national reputation and  
enough internal fortitude not to col-  
lapse under pressure, and be familiar  
with the New York architectural  
community.

The members of the search commit-  
tee were New York Chapter presi-  
dent Bartholomew Voorsanger,  
FAIA; president-elect Marilyn  
Jordan Taylor, AIA; Stanley  
Abercrombie, FAIA; Lester  
Korzilius, AIA; Denis Kuhn, FAIA;  
Barbara A. Nadel, AIA; and Harley  
Swedler, AIA; with the New York  
Chapter executive director Carol  
Clark serving ex officio.

There was almost an embarrassment  
of riches among the 50 or so appli-  
cants. Six of these 50 well-qualified  
candidates attended two interviews  
each, and any one of them would  
have made an excellent editor.  
Among the finalists were an editor of  
a national magazine of planning, the  
former editor-in-chief of a major  
architecture magazine, a former  
*Oculus* editor, and several *New York  
Times* writers, but Jayne Merkel  
combined the qualities we were  
looking for with unusual energy and

enthusiasm.

"Jayne Merkel is one of the most  
creative self-starters I have ever  
known," says Estelle Berman, who  
was chair of the Cincinnati City  
Planning Commission, the Working  
Review Committee to draft the Plan  
for the Year 2000, and the Citizens  
Advisory Committee for the new  
downtown zoning code during  
Merkel's tenure at the *Enquirer*.

"She is very hardworking, constantly  
curious, a good listener, and a fair  
and just critic who manages to avoid  
pressure from any one particular  
group," says Carl A. Strauss, FAIA,  
of Cincinnati.

A native of Cincinnati, Merkel  
worked as an architecture critic there  
from 1977 until 1988. She was also  
a commentator for WGUC-FM  
public radio and a contributing edi-  
tor for *Inland Architect* magazine in  
Chicago. She has written for  
*Architecture*, *Artforum*, *The Art  
Journal*, *Competitions*, *Connoisseur*,  
*The Journal of Aesthetics and Art  
Criticism*, *Landscape Architecture*,  
*The New Art Examiner*, *Progressive  
Architecture*, and other publications.

Before moving to New York in  
1991, she taught writing at the  
University of Cincinnati. Earlier, she  
taught art history at Miami  
University of Ohio and the Art  
Academy of Cincinnati, and worked  
as a curator at the Contemporary  
Arts Center and the Taft Museum,  
both in Cincinnati, and the  
University of Michigan Museum of  
Art in Ann Arbor. "Her work with  
the Contemporary Arts Center was  
very important to the design com-  
munity here and is sorely missed  
since she moved to New York," says  
Terry Brown, a prominent young  
architect and educator based in  
Cincinnati.

Jayne Merkel received her under-  
graduate degree in English from  
Simmons College in Boston and  
earned a master of arts in art history  
with Henry-Russell Hitchcock at  
Smith College. She also studied art  
history at the University of Michigan  
and architecture at the University of  
Cincinnati.

*continued on page 13*



## SCOOP

by Peter Slatin  
and Susan Doubilet



Federal Office Building, HOK

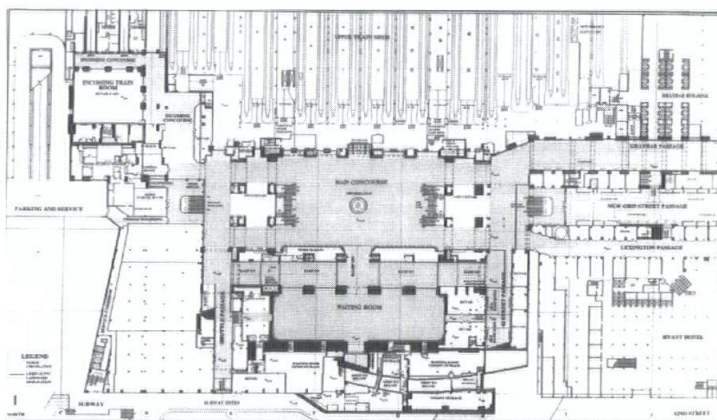
## All Around the Town

It has been widely reported that the West won the Cold War, but a cursory look at the new **Federal Office Building** designed by Hellmuth, Obata & Kassabaum on lower Broadway suggests otherwise. Although a great effort has been made to enliven the facade of the building, particularly the north elevation, the structure gives off an overwhelmingly gray aura that could stir nostalgia in fans of Eastern Bloc architecture. Don't be misled, however. This cleverly camouflaged monotone is not one of autocracy nor technocracy, but rather of bureaucracy; it is a government perquisite and need not be ascribed solely to the architect. Washington's so-called legislative gridlock appears to have wormed its way into the design of the building, wherein one can practically hear the competing calls for light and air as well as sobriety and prudence, not to mention the whisper of an eraser on a ledger. With the downtown architectural environment feeling the strain of a host of development and corporate pressures, it is nonetheless unfortunate that the most eloquent part of the site is the fenced-in green patch of the **African Burial Ground**...If it weren't called **Chelsea Piers**, you could call it **Riverbank State Park South**, except that instead of being developed by New York State, it is being privately

developed for a reported \$60 million by Chelsea Piers Management, as a one-million-square-foot recreational park; **Butler Rogers Basket** is the design architect. The piers, 59 to 62, are connected by a single "head house" running parallel to the river. Features include a golf driving range, ice skating and rollerblading rinks, a track-and-field facility, and among other amenities, 450 parking spaces on the apron level of piers 60 and 61. Television and film studios are already up and running in the head house. The pier sheds on 60 and 61 (the others are vacant) were designed by **Warren & Wetmore** and completed in 1910, and are remarkable, says James Rogers, for the clear-span 120-foot-wide steel trusses across the second level, where the facilities will be located. The project appears to be moving ahead. "It's not on the same scale," notes Rogers, "but juxtaposed with the New York

**Coliseum**, here's a project where these guys identified a need three years ago — to find a new home for **Skyrink** — and really hung in there." Thus, by next spring, those who care to should be able to drive golf balls toward the Hudson River and the setting sun — although a nylon net will keep the balls from dropping into the river and wreaking environmental havoc....Speaking of the **Metropolitan Transportation Authority** (owner of the Coliseum site), another project dear to the MTA's heart and to those in the often-at-loggerheads preservation and development communities is a small step closer to moving ahead — a smaller step than the MTA was hoping for, apparently. At the **Landmark's Preservation Commission's** October 25 hearing on the **Beyer Blinder Belle** revitalization plan for **Grand Central Terminal**, the commission withheld its sought-after general approval. A num-

ber of commissioners, as well as Community Board 5 and Historic Buildings Committee chair **Bill Shopsin**, who spoke off-the-cuff but forcefully, all voiced concerns on a number of issues, especially the notable absence of the historic benches that once served a public purpose in the restored waiting rooms. They were removed from the terminal along with the homeless — a constituency that was conspicuously left out of the discussion of the future of the benches. Other issues that drew concern were the lack of guidelines for signage and graphics, which threatens to counter any architectural successes in restored areas that are leased to retail tenants; the proposed eastern stairway; and proposals to cut into walls on the lower level. The commission did consent to the cleaning of the interior, but **BBB**, the MTA, and **LaSalle Partners**, which is developing the terminal, will have to go back to the drawing board and then back to the hearing room....It should be resolved by the time *Oculus* is in your hands: The **Bar Association of the City of New York** has been going through a lengthy selection process for architects to design the additions to its **McKim, Mead & White** structure on West 44th Street. The association wants to fill in its east and west courtyards, which are hidden from street view, with five- and two-story back-office additions, and punch through the existing walls to join these structures. No work is planned for the exterior. On the short-list: **Kupiec & Koutsomites**; **Buttrick, White & Burtiss**; **David Helpen Architects**; and **Kappell & Kostow**....At press time, **BWB** was preparing to unveil the exterior renovation of the gargantuan **Otto Kahn mansion** at 91st Street and Fifth Avenue, now home to the **Convent of the Sacred Heart**. The **C. P. H. Gilbert** building, clad in oolitic limestone stretching along large expanses of both streets, is not a grimy gray, as one might have assumed from its never-before-cleaned stone, but actually a "creamy yellow," says Sam White. The firm is also renovating **Florham**, a **McKim, Mead & White** mansion on the campus of **Fairleigh Dickinson University** in Madison, New Jersey, as well as the space once occupied by **Plato's Retreat** in the basement of the **Ansonia** at 73rd Street and Broadway. The former sex

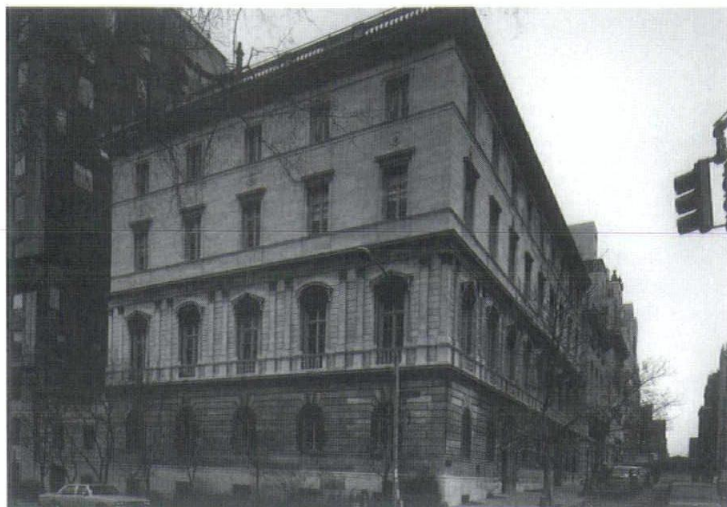


Grand Central Terminal, floor plan, main concourse



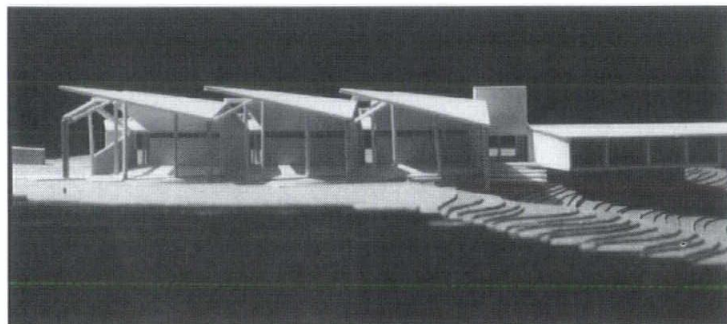
Grand Central Terminal, main concourse





Convent of the Sacred Heart

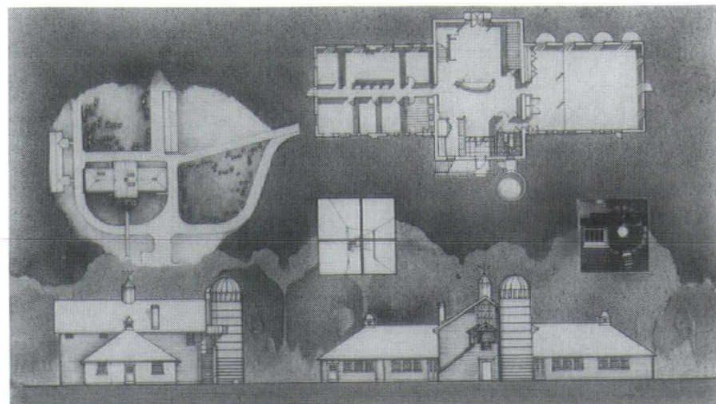
Walter Dufresne



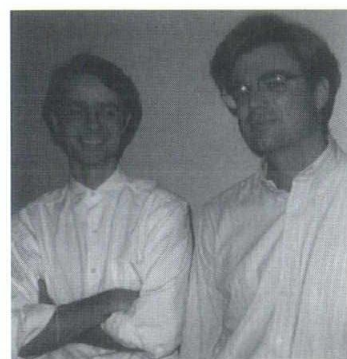
Rye Nature Center, Westchester County, Karen Van Lengen

club will be the interim locale of the Tower Records store now at 66th and Broadway, which must move while Millennium Partners, the developer of nearby Lincoln Square, undertakes its next project....Swanke Hayden Connell, which had been settled in at 4 Columbus Circle, began looking for new offices after Steelcase bought the building for its corporate headquarters. Early next year SHC will relocate to the landmark Puck Building on Lafayette Street in Soho. In the same vein, Robert A. M. Stern will be moving his office from West 61st Street to 34th Street and 10th Avenue. Among other things, Stern is designing a new 450,000-square-foot San Francisco headquarters for The Gap, an animation building for the Walt Disney Company in California, and a National Advocacy Center for the University of South Carolina....Columbia University has asked Klimment & Halsband with Cooper, Robertson & Partners to undertake an urban design study of the block of 116th Street between Amsterdam and Morningside Drive, where the university would like to build housing....For a

no-less important learning institution — the Trabajamos Community HeadStart Center on Prospect Avenue in the Bronx — Belmont Freeman Architects is converting two floors of a tenement building, which now serves as a dormitory for troubled teenagers, into classrooms for 110 children....Karen Van Lengen has designed a new 6,000-square-foot educational facility for the grounds of the 50-acre Rye Nature Center in Westchester County....In another green vein, Allen + Killcoyne Architects has designed a headquarters structure for the Nature Conservancy's Long Island operations in Cold Spring Harbor. The firm is renovating a masonry-and-wood barn built for J. P. Morgan's daughter on his country estate. The 5,600-square-foot gut rehab will allow the conservancy to consolidate its growing Long Island operations....The Museum of Television and Radio will become bicoastal when a Richard Meier-designed building opens in Los Angeles in late 1995. The new facility is as Californian — low, suburban, breezy — as the tall, postmodern



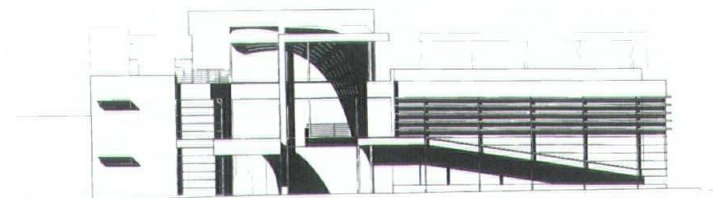
Nature Conservancy headquarters, Long Island



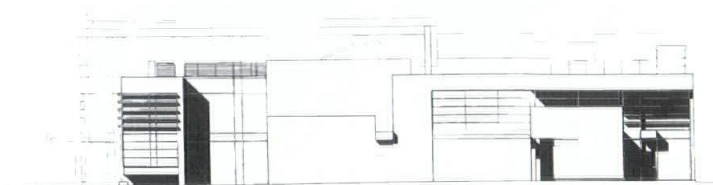
Dan Allen and Steve Killcoyne

Manhattan building by Philip Johnson, which opened in 1991, is like New York. Not surprisingly, the Beverly Hills building will have white metal panels and expanses of clear glass, but it is actually a renovation of a former bank building. A 150-seat theater, radio studio and listening room, education room, and galleries are the major spaces in the 23,000-square-foot museum. The institution, formerly known as the Museum of Broadcasting, will duplicate its collection so that the dissimilar Goldenson

(as the new facility will be called) and Paley buildings will have identical holdings....The Westchester town of New Rochelle is planning to sell Davids Island, an undeveloped 80-acre piece of land in Long Island Sound. The front-running offer, as of this writing, is a bid by the Trump Organization to build a 2,000-unit luxury residential development. Its advantage over two other offers, one by Westchester County, is money: The other bids propose turning the island into a park, not your typical tax generator. Trump's project, designed by Costas Kondylis of CK Architect, centers on a 45-story, 200-unit tower, down from 55 stories in what seems to be a classic lesser-of-two-evils Trump ploy. The plan's public components include a two-level commercial area with shops, cinemas, and offices, as well as parkland, a public marina, and a public beach. Three 22-story marina-fronted buildings line the coast. With its outstanding views, water amenities, island security, and fairly short commute to New York (planned access is by ferry from New Rochelle

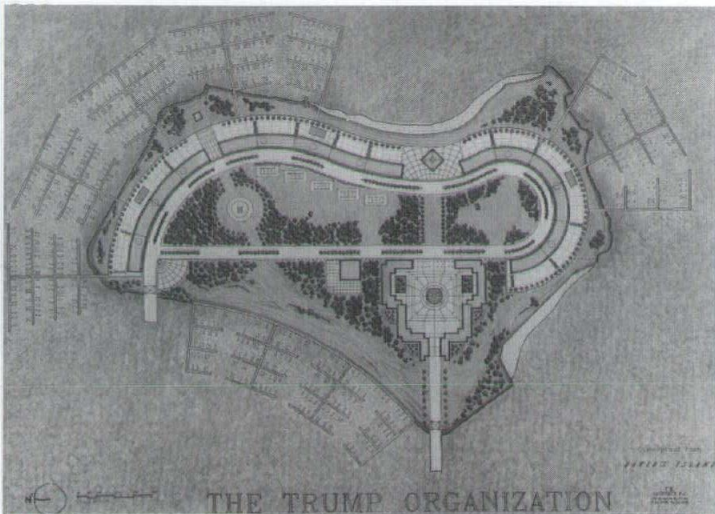


The Museum of Television and Radio, east elevation



The Museum of Television and Radio, north elevation





Davids Island

and possible water taxi from Wall Street and Midtown), Trump undoubtedly envisions great success with the moneyed commuting crowd, including the security-conscious.

## Corrections

In the October *Oculus* (p. 6), the first paragraph in column four should have begun: "The guidelines for the Rector Place Neighborhood have been widely criticized for engendering a nervously historicist collage approach. And yet some buildings in the south neighborhood largely avoid that

pitfall while still meeting the guidelines."

Also in the October issue (p.10) there is a photo of the garden apartments on the Lower East Side which was credited to Brecker & BRecker Architects. The firm was misspelled, it should read "Becker & Becker Architects".

In the November issue, the architects for the Virgin Megastore, 1540 Broadway, are Bruce G. Nelligan, David Kriegel & Natan Bibliowicz Architects—New York, NY in association with Irvine & Johnson Inc. Design Consultants—Santa Barbara, CA. Photo credit: B.G. Nelligan Architect.

## Obituary



Harry Simmons, Jr.

Harry Simmons, Jr., the founder and principal of Simmons Architects in Brooklyn, was killed October 23 when the plane he was flying crashed in Massachusetts. Simmons, a resident of Park Slope, was one of the nation's leading African-American architects, and was a founding member of the New York Coalition of Black Architects. He was 51.

Simmons earned his bachelor's degree from Howard University and a master's degree from Pratt Institute, and he remained active in both institutions. He designed Medgar Evers College in Brooklyn, housing and churches all over New York City, and collaborated with Philip Johnson on the design of the AT&T Building on Madison Avenue. Among the projects in his seven-person office at the time of his death were several housing projects; a redesign of the Carver Savings Bank at 75 West 125th Street in Harlem, which had been destroyed by fire; the early planning, with Cesar Pelli, of a new federal courthouse for Brooklyn's Civic Center; and several churches. A spokesman in the office said the firm intended to remain open.

"He was ebullient," says Philip Johnson. "He was extremely helpful and extremely obfuscatory when he wanted to be. He fought the Sony changes at the AT&T Building to the bitter end, long after I gave up. He was a valiant fighter for the good, and he was always in a marvelous humor."

As *Oculus* went to press, a fund was being established at Howard University to receive donations. For further information, please call Simmons Architects at 718-783-3288.

## CALL FOR VOLUNTEERS

A collaborative event, "Education 2000," is planned in celebration of the twentieth anniversary of Mario Salvadori's initial foray into an inner-city classroom to teach mathematics and science to New York City at-risk public school students. Dr. Salvadori, engineer and professor emeritus of architecture and civil engineering at Columbia University, encourages students to discover underlying principles for themselves by becoming familiar with architecture and the built environment. He founded the Salvadori Educational Center on the Built Environment (SECBE) seven years ago.

Similar in format to last year's successful "Tower 2000," this year's event spotlights education. We are asking for volunteers—architects and engineers—to work with these remarkable young people in a collaborative effort. Each architect-engineer will be matched with a small group of students from the Salvadori program. The team will then create a drawing or series of drawings, based on original input from the young people, which captures the students' vision. The actual design for "Education 2000," its venue, metaphorical or social inspiration, and structure, will be unique to each group. SECBE will arrange to have the students visit the offices of volunteers in February and March at mutually convenient times. Architecture graduate students will also be available to help.

The completed drawings will be auctioned at "Education 2000" on May 18, 1995, at a construction site in Manhattan. The proceeds will help support programs that further SECBE's goal of expanding students' civic vision by guiding them through an exploration of the political, social, and visual implications of their built environment.

For more information or to volunteer, please contact Dr. Lorraine Whitman, executive director of SECBE, at 212-650-5497 or by fax at 212-650-5546. Thank you for your consideration.

Wendy Evans Joseph



# PULSE

by Katherine K. Chia



*What was it Groucho said about joining? At the request of Oculus's editor emeritus and lame-duck acting editor, Pulse editor Katherine Chia conducted an informal, unscientific, but nonetheless careful poll of a variety of young architects and designers, seeking their views on the advantages of membership in the American Institute of Architects, with a focus on the New York Chapter. This group is essential to the AIA's future viability as a representative trade institution. The results, presented here, are not particularly surprising, nor are they especially encouraging. Here and there among the biting comments, a distinct whine could be heard, prompting Oculus to ask the question of some of the respondents, "Yeah? Well, what are you doing to change all this alleged unconcern?" In that spirit, Oculus encourages the Chapter to take seriously the issues raised, and to formulate and print a response. (The architects and designers quoted preferred to speak without attribution.) —P.S.*

## The Young and the Restless

Those surveyed — a diverse group of sole proprietors, designers working in firms of varying size, licensed architects, unlicensed M.Arch. and B.Arch. graduates with one to ten years of experience, AIA members, nonmembers, and former members — were asked to rate the AIA's influence on their professional development, identify its strengths and weaknesses, and offer suggestions. Responses arrived by phone, fax, and Internet postings (not on AIAOnline, however, which has yet to find a wide audience).

## Few Praises

According to several current members, one reason to join the AIA is that "the public misidentifies those three letters, AIA," as representing the bearer "as a licensed architect. RA and NCARB are meaningless to the general public." However, many young architects are finding that AIA status is the least important criterion to clients selecting an architect.

Other respondents said they felt older architects didn't encourage their younger counterparts to join. One young architect who has worked for several prominent firms said, "I find the AIA virtually invisible. Few, if any, of my past employers were active members. In general, my peers have not joined."

One bonus of membership is the access to AIA documents, publications, and book discounts — significant professional resources. Said one current member, "I find access to information on professional practice helpful, and I subscribe to the Environmental Resource Guide [discounted for members]."

*Architecture* magazine and *Oculus* are free with full membership.

Yet, for many young architects the publications provide only limited incentive to join. AIA contract documents and forms are valuable guidelines in most offices, but many young architects are able to get copies from past and present employers and friends — not appropriate behavior, perhaps, but cost-effective. AIAOnline could become a valuable membership benefit, many said, since it has the potential to provide a broad data base and forum. However, "it is difficult to operate and doesn't have the wealth of resources I expected," said one designer. "I am disconnecting."

**"The AIA suffers from terminal old-boy cronyism"**

Health insurance, a concern for many sole practitioners and freelance architects — and for any member of a profession where office-hopping is often the only way to boost salaries — was once considered a reason to join the

AIA. However, since new health-insurance state rating laws came into effect last year, premiums have almost doubled for young professionals, according to a knowledgeable source in the insurance industry. The AIA National plan has recently been reinstated under new rates, forcing many young architects to look elsewhere or forgo insurance. To its credit, the AIA New York Chapter is working with a health-insurance consultant to find alternative, more affordable, plans. (Note: AIA membership is not required to join these plans, but the application information is only distributed to members.)

## Resources, Sort Of

The lack of practice resources related to the specific needs of young professionals and an apparent inability to disseminate information effectively were common criticisms of the AIA New York Chapter. Interns and employees alike suggested that the Chapter could provide seminars, newsletters, and employment counseling, addressing issues such as workman's compensation, disability benefits, unemployment insurance, and overtime pay.

The AIA could also help young firms and young self-employed architects deal with their single largest challenge: developing a client base. One current AIA member suggests the AIA sponsor a public relations campaign focusing on helping young firms learn how to find and maintain clients and a market niche. In addition, some suggested that the AIA market itself as a place for the public to research architecture and architects.

Most respondents found a surprising lack of information and assistance (and overall moral support) from the AIA in dealing with licensure and registration in the city. Those who said they have inquired about taking the licensing exam and related prep courses were told to call Albany. "We don't deal with that here," was the response received by one architect-to-be. Well, why not? Passing the licensing exam is, after all, the first step to



professional autonomy and the primary eligibility requirement for joining the full-membership ranks of the AIA. The AIA could gain support from young architects if it assisted them with the licensing and registration bureaucracy. One architect commented, "The AIA should be integral to the process of licensure, in the same way the American Medical Association and the American Bar

**"Membership fees are out of touch with the real salaries of young architects"**

Association are allied with state licensing boards. That would be a way to get young graduates immediately involved in the AIA. As I recall, the AIA had no programs for interns that were directly related to licensure." (The Intern Development Program was parallel, rather than integral, to the state's exam registration process.)

Many respondents also felt that the AIA should be an advocate for young architects regarding the process of licensure and its extremely high cost (which could increase dramatically when the exam format becomes computerized in 1997). "If the AIA could take on the ill-conceived and unmanageable bureaucracy of the NCARB and bring it to its knees, I would join in a heartbeat," said one architect.

## Getting the Word Out

Several people said they felt that the AIA made no effort to encourage young architects to join — and indirectly sent the message that the organization was limited in scope. "I never receive membership literature or mailings asking me to join and informing me of AIA benefits," said one person. "The AIA needs to make us aware of why it is beneficial

for a young professional to be a member, other than having the initials AIA on your business card."

Those who said they had exercised their initiative and called the AIA for membership and benefits information explained that they had been sent three detailed pages of instructions on how to apply and what to pay, with a list of AIA committees tagged on at the end. There was no mention of membership services, resources, or publications — unenticing for someone weighing the cost of first year dues (\$376) against the cost of, say, a new printer.

Several recent graduates suggested that the AIA should recruit new members by "going to the schools and firms to speak to seniors, student, interns, and young architects. Tell us what you are all about and what we could do to help each other."

## Image Problem

Negative connotations associated with the AIA as a clubby, white male enclave are still prevalent with the more ethnically diverse younger generation of professionals. Said one architect, "I fear that the AIA suffers from terminal old-boy cronyism." Young architects have a hard time finding a niche in an organization that "seems more preoccupied with its annual Heritage Ball than with providing assistance and guidance to those struggling to survive the pitfalls of a difficult economy." Young architects who once found mentors in an older generation are feeling particularly vulnerable: "My former employers see me as fresh competition," said one architect who recently decided to go solo, "and I have gotten little support from them. They seem to be worried that some of their clients may approach me for work." Now more than ever, young practitioners need a professional organization that can help them make it on their own.

One recent member commented that the Chapter is not oriented toward the sole or small practitioner. "The Chapter seems to be oriented toward a specific group of established architects," was one comment.

## High Cost, Low Return

Membership fees were criticized as excessive relative to services and support provided. "The membership fees — which are so out of touch with the real salaries of today's young architects — only demonstrate that the AIA intends to keep a closed door to the new generation," said one architect employed at a large firm. A partner at a four-person office summed up the overwhelming consensus of those surveyed: The AIA fees represent "high cost, low return."

AIA members and associate members are required to pay national, state, and chapter dues in order to qualify for membership. "For an associate, the membership fee is too high," said one intern architect. "I think for young architects-to-be the [total] fee should be more like \$50 a year. More people would join if it were more affordable. Then they would become involved in what the AIA has to offer." Several who have been AIA New York Chapter members for the past few years stated that they would not be renewing their membership because of the expense associated with supplemental dues and special dues assessments.

**"The public misidentifies those three letters"**

One architect said, "I transferred out of the New York Chapter because I was tired of being billed special dues assessments to cover mismanagement that occurred prior to my membership. A meeting was called to discuss the second of these dues assessments. At one point during the meeting, someone (whom I assume was the principal of a thriving firm) got up to question what all the fuss was about since the proposed assessment of about \$100 was no more than the

price of a business lunch! I realized then that there was no place for young architects in a local chapter that had such a lack of sympathy for our financial plight. I am now a member of another chapter, and while I miss the connection to other architects in my area, it is hard for me to justify the cost to rejoin the city chapter."

Said one architect, "Perhaps if the AIA worked to make architects more central to the building process, we could justify a fee that most people currently balk at."

## Advocate for Architects

Young architects were particularly fervent in their desire to see the AIA pursue political agendas and lobbying efforts more strongly, and some were acerbic in their assessment of the AIA's legislative efforts to date. To make membership worthwhile, they felt, effective lobbying at a national level is imperative, but state and city advocacy and public education are also necessary. "Foremost on my list of expectations of the AIA would be that it carry a strong reputation, wide popularity, and a big stick," said one intern. Several architects said they would be willing to reconsider joining the AIA if there were any "valuable advocacy that was conducted on behalf of their constituency, in either a legislative or legal context." In addition, a legal adviser to help resolve contractual and other issues was seen as a major plus that would boost membership.

## What Can the AIA Do?

Young architects definitely expressed a desire to see the AIA providing services, and many identified areas for improvement and issues that should become higher priorities if the AIA hopes to get fresh faces in the door. Pulse would like to see the AIA serve all architects, young and old. Listen up, AIA! A large number of young architects are waiting — and wanting — to be tapped, if you make it worth their while. Think in terms of tangibles and get the news out. Right now it seems that you need them, but you haven't convinced them that they need you.



# I N T E R I O R

by Susan Doubilet

The cutthroat competition that has characterized the interiors market during the 1990s has devastated architecture firms large and small. Underbidding has become common, and its destructive effects as a self-perpetuating cycle are hard to reverse. But as the business economy of the city picks up, so does the demand for firms that provide large-scale interiors services for commercial tenants. With a view toward understanding the scope of the so-called recovery as well as the changing demands of this brand of work, *Oculus* took an early sampling of the activities of some of the more prominent survivors in the field.

While some firms' responses reflected tentative optimism, there were also memories of bravery during the sit-tight period from architects whose offices were the most ravaged by the dead New York market of those years.

"Things are getting better. Fees are up 20 percent, and we are hiring," stated **Juliette Lam**, who heads the interiors group at **Hellmuth, Obata & Kassabaum**. "The market has picked up; it's active," cautiously offered **Judith Swanson**, a partner at **Kohn Pedersen Fox Interior Architects**.

These people and others interviewed concurred that opportunities in the interiors field are improving. Some, however, warned that fees are up only slightly, and others edited from their accounts of struggle any mention of fee-slashing and underbidding. All warned that the 1980s conditions aren't back and never — a big word — will be.

As for money, while fees are no longer being so heavily discounted, competition is still fierce for any job seen as potentially lucrative. That also means architects must take care to choose projects — and structure bids — to elicit a reasonable return.

Tastes have also changed. Clients are looking for "value," which often means they will not want to pay for luxury but will want their spaces to appear solid and stable. "Alternative

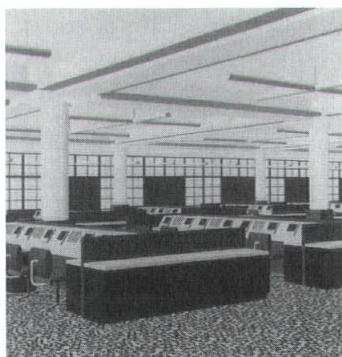
officing," the current buzzword, stands for a number of different design ideas, including packing people into less space.

## Following the Markets

**Swanke Hayden Connell Architects** is one firm that suffered badly during the recession, its New York staff slashed from about 150 in 1986 to 85 in 1990. The staff is now up to 125. Principal **Richard Hayden**, recalling the recession of the 1970s, said that he learned then to "sit tight" and wait for new markets to emerge. This time, he said, Swanke went after companies that, like his own, were shrinking, as well as those that arranged incredible lease deals on new spaces. "These businesses, in whatever truncated form, were often the first to emerge from the downturn.

For example, Hayden noted, "We knew that the securities firms would be the first out of the box given the strength of the stock market and low interest rates." One of SHC's jobs is the reworking for **Smith Barney Shearson** of the former **Shearson Lehman** buildings on **Greenwich Street** and an adjacent property, in all a 1.4-million-square-foot project that includes four trading floors, the largest at 280,000 square feet.

Swanke also looked to large money-handlers like banks and insurance companies. The firm has completed interiors in New York for the **Rothschild Investment Bank** and is working on New York offices for two British banking firms, **S. G. Warburg & Co.** and **Robert Fleming, Inc.** For



Smith Barney Shearson



Mutual of America

**Mutual of America**, SHC has taken the **Emery Roth** building at 320 Park Avenue — a structure far larger than current zoning would allow — down to the bone and is reworking its exterior and interiors, half for M of A and half for rental. Hayden even went out on a limb to forecast the likely reemergence of the manufacturing sector.

**Juliette Lam** of **HOK** mentioned another interesting growth market, one that may be even stronger than the suddenly struggling securities industry — entertainment and publishing. Among HOK's current clients is **Viacom** (which includes Showtime, MTV, and Paramount Publishing and Pictures), whose chairman wants a "smart" facility in its 450,000-square-foot space at 1633 Broadway. Another client is **DC Comics** (a Warner Brothers company whose properties include *Mad* magazine), which will have a "creative environment," said Lam, in its 100,000-square-foot space at 1700 Broadway. And a third commission is the 120,000-square-foot **Oxford University Press** offices (which will incorporate a 30-by-70-foot "great room" for entertaining authors), a component of the intellectual neighborhood soon to materialize in the

landmark **B. Altman** building on Fifth Avenue.

It comes as no surprise that those firms experienced in health-care facilities design — **Perkins & Will**, for example — were riding the crest even as others were struggling to survive. Although **Perkins & Will's** New York office suffered badly in the recession, the firm's strength in health-care facilities design helped to carry the firm. Now, said **John Lijewski**, interiors principal at P&W, the firm is looking at projections for 1995 earnings exceeding those seen for many years, both for architecture and interiors. The firm is currently working on five replacement hospitals, including the 350,000-square-foot **Greenwich Hospital** in Greenwich, Connecticut, as well as the new 260,000-square-foot **Jackson Memorial Hospital** in Miami. For most of these projects, the firm will design the buildings and the interiors.

## Alternative Officing

"Office," of course, is not a verb, but the office types who coined the phrase "alternative officing" were probably professional communicators seeking design solutions commensurate with their own creative directions. Nonetheless, there is a considerable demand for office designs that exploit interactive technologies in telecommunications and computers as well as the pandemic downsizing of all manner of businesses. To that end, HOK has formed a 50-person division, **HOK Consulting**, in its San Francisco office. Among the group's current clients are **AT&T**, **Fleet Bank**, **Ernst & Young**, and **Deloitte & Touche**.

The director of that office issued a description of alternative officing that appears, in its straight-and-narrow approach, to belie the "alternative" part of the concept: i.e., never forget that, no matter where you are, it's an office. "Alternative officing is the label for the new approaches to how, when, and where people work. It frees employees from their cubicles and private offices....A glossary of associated words includes: telecommuters, who



## You Need It! We Have It!

### Charrette: The Choice of NY's Architects

- Authorized AIA documents distributor.
- Most complete selection in the industry — **in stock!**
- NEW! CAD and plotter equipment and supplies.
- NEW! Everyday discount prices — **up to 70% off!**
- NEW! 1994-1995 Discount Supplies Catalog. Call for your copy.

Call: 212-683-8822

Fax: 212-683-9890

**charrette**

SOLUTIONS FOR DESIGN PROFESSIONALS  
215 Lexington Avenue, New York City, New York

### FOR RENT - MANHATTAN, 30'S EAST

Interior Design Firm renting up to **6** work stations. Very attractive, fully furnished top floor. Light, spacious, open plan layout.

Includes: receptionist, conference rooms, cadd, fax, word processing and print facilities.

Interested in associating with Architectural/  
Engineering Firm. Call: (212) 686-4576

## \$1,500 AutoCAD



Special Upgrade Offer For Users Of:

VersaCAD, Cadvance, Claris-CAD (Mac), Generic-CAD (Mac)

### Robotech CAD Solutions offers

Installation of "Turn-key" CAD systems, including:

*Hardware - Software - Networking - AutoCAD Architectural applications*  
along with expert technical support.

Robotech CAD Solutions, Inc. Fair Lawn NJ (201) 791-5897

## AIA New York Chapter Committee Meetings

### DECEMBER

**1**

6:00 PM

Foreign Visitors

**5**

6:00 PM

Interiors

**7**

6:00 PM

Public Architects

**8**

6:00 PM

Minority Resource

**12**

6:00 PM

Housing

**12**

6:30 PM

Learning By Design

**13**

4:30 PM

Health Facilities

**13**

6:00 PM

Computer Applications  
at Gwathmey Siegel

**14**

12:30 PM

Architecture for Education

**15**

8:30 AM

Public Sector Contracts

Please confirm meeting  
times and locations by calling

AIA New York Chapter  
headquarters at 683-0023.



# December/January 1994-95

## December

1

### Thursday LECTURES

**Palladio: From Venice to Dublin.** Given by David Garard Lowe. Sponsored by the New York School of Interior Design. 6:00 pm. 170 E. 70th St. 753-5365. \$10.

**Current Work.** Given by Stanley Saitowitz. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

**Architecture in the Age of AIDS.** Given by Alan Wanzenberg, Gerald Olanoff, and Terence Brennan. Sponsored by the Cooper-Hewitt National Design Museum. 6:30 pm. 2 E. 91st St. 860-6321. Free with advance registration.

2

### Friday EXHIBIT

**Patkau Architects: Selected Projects 1983-1993.** Presented by the Architectural League of New York. Urban Center Galleries, 457 Madison Ave. 753-1722. Closes January 14.

7

### Wednesday PANEL DISCUSSION

**Prospects for Mixed-Use Zoning.** Sponsored by the Municipal Art Society Planning Center. 6:00 pm. The Urban Center, 457 Madison Ave. 935-3960. \$5.

8

### Thursday LECTURE

**Current Work.** Given by Michael Sorkin. Sponsored by the Architectural League of New York. 6:30 pm. The Urban Center, 457 Madison Ave. 753-1722. \$7.

9

### Friday LECTURE

**Joseph Rose.** Sponsored by the City Club of New York. 12:00 pm. 33 W. 43rd St. 921-9870. \$20 (includes lunch).

13

### Tuesday AIA NEW YORK CHAPTER EVENT

**David L. Ginsberg, AIA.** Sponsored by the AIA New York Chapter Health Facilities Committee. 5:30 pm. 200 Lexington Ave. 683-0023. \$10.

## January

7

### Saturday LECTURE

**Antoine Predock.** Sponsored by Urban Center Books. 12:00 pm. The Urban Center, 457 Madison Ave. \$5.

11

### Wednesday LECTURE

**Challenging Your Limits: The Magic of Getting What You Want.** Sponsored by the Society of Architectural Administrators. 6:00 pm. Baer Marks & Upham, 805 Third Ave. 686-9677.

## Continuing Exhibitions

**Milton Glaser and Piero della Francesca: Never Before and Never Again.** Houghton Gallery, Cooper Union, 7 E. Seventh St. 353-4195. Closes December 10.

**Construction Intention Detail.** Columbia University, Avery Hall, 100-level. 854-3414. Closes December 16.

**Karel Teige: 1900-1951.** Columbia University, Avery Hall, 400-level. 854-3414. Closes December 16.

**Good Work II.** Lubalin Center, Cooper Union, 7 E. Seventh St. 353-4195. Closes December 17.

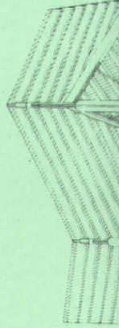
**Domestic Arrangements.** Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes December 31.

**The Photographs of Edouard Baldus: Landscapes and Monuments of France.** Metropolitan Museum of Art, 1000 Fifth Ave. 570-3791. Closes December 31.

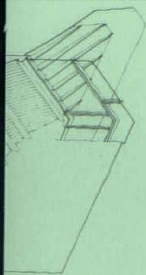
**The Music Box Project.** The Equitable Gallery, 787 Seventh Ave. 354-4818. Closes January 7.

## JANUARY 17

Submission deadline for Envisioning East New York, a study to propose design strategies for four areas in Brooklyn. Sponsored by the Architectural League.







Barnes House, British Columbia, 1992



Mario Gandelsonas

**Gandelsonas Architects.** Given by Diana Agrest and Mario Gandelsonas. Sponsored by Urban Center Books. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3595. \$5.

**6**

**Tuesday**

**AIA NEW YORK CHAPTER EVENT**

Inauguration of 1995 Officers. Sponsored by the AIA New York Chapter. 6:00 pm. Seagram Gallery, 375 Park Ave., fourth floor. 683-0023.

**LECTURE AND BOOK-SIGNING**

New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial. Given by Robert A. M. Stern. Sponsored by Urban Center Books. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations, 935-3595. \$5.

**LECTURE**

Can Meaningful Public Sculpture Be Made? Given by Joel Shapiro. Sponsored by the National Institute for Architectural Education. 6:30 pm. 30 W. 22nd St. 924-7000. \$5.

**14**

**Wednesday EXHIBIT**

Transitory Gardens. Presented by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes February 24.

**15**

**Thursday LECTURE**

Turner Brooks: Works. Given by Turner Brooks. Sponsored by the Municipal Art Society. 12:00 pm. The Urban Center, 457 Madison Ave. 935-3960.

**16**

**Friday LECTURE**

Annual Review of City Politics. Given by Ken Auletta. Sponsored by the City Club of New York. 12:00 pm. 33 W. 42nd St. 921-9870. \$20 (includes lunch).

**APRIL 15**

Submission deadline for entries in the Royal Oak Foundation's architectural design competition. Open to students or recent graduates (no more than five years out of school). For information, call 966-6565.

**MAY 12**

Entry deadline for Lloyd Warren Fellowship/82nd Paris Prize. Participants must have received degrees between June 1990 and December 1994. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

**JUNE 8**

Entry deadline for Challenge Grounds: Urban Housing and Community Outdoor Space competition. Open to students of accredited schools in the U.S. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

*The Italian Metamorphosis.* Solomon R. Guggenheim Museum, 1071 Fifth Ave. (Phone #TK). Closes January 29.

*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 January 31.

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

*The Structure of Style: Dutch Modernism and the Applied Arts.* The Cooper-Hewitt National Design Museum, 2 E. 91st St. 860-6868. Closes February 19.

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

*World War II and the American Dream: How Wartime Building Changed a Nation.* National Building Museum, 401 F St. NW, Washington, D.C. 202-272-2448. Closes December 1995.



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.



# AIA NEW YORK CHAPTER

## Committee Selection Form

Please complete the following if you are interested in serving on a  
Chapter committee or receiving a committee's mailings in 1995

### Architecture Dialogue

Formulates an ongoing series of programs addressing architectural design issues, trends, and the state of architecture today.

### Architecture for Education

Members primarily working on educational facilities stay informed of activity in the field, including recreational and cultural facilities.

### Architecture For Justice

Members focus on the design and building of judicial, correctional, and law enforcement building types.

### Art and Architecture

Presents programs exploring the collaborative efforts between artists and architects.

### Associates

Associate Members of the Chapter address professional development, licensing, and design issues.

### Building Codes

Addresses specific Building Department and Code changes such as handicapped accessibility.

### Computer Applications

A forum for the exchange of ideas regarding systems availability, costs, and other pragmatic issues.

### Corporate Architects

Members consist of architects employed by corporations; experiences are shared, and field trips are organized.

### Design Awards Programs

Oversees the all-inclusive design awards programs for completed works, interiors, and unbuilt projects competitions. Organizes an annual exhibition and catalogue of award winning designs.

### Foreign Visitors

Organized to assist foreign architects and related professionals visiting NYC.

### Health Facilities

Members concerned with all aspects of the architect's responsibility in designing facilities of this type.

### Historic Buildings

Monitors the activities of the Landmarks Commission, presents testimony, and arranges open Chapter meetings on informational and technical subjects.

### Housing

Concerned with the state of housing in New York, its design, the constraints of regulation, and financing.

### Interiors

Develops and implements the role of Chapter members as interior designers.

### Learning By Design:NY

A forum for architects to share their enthusiasm and knowledge of the physical city with educators, schools and communities. Organizes programs in collaboration with cultural institutions to foster the teaching of architecture in primary and secondary schools.

### Marketing & Public Relations

Organizes programs to inform and assist Chapter members in marketing initiatives.

### Minority Resources

Provides a forum for minority members.

### Professional Practice

A forum for exchange of information and the development of positive action toward running a businesslike practice.

### Public Architects

Organizes seminars and field trips highlighting the collaboration of architects employed in public agencies with architects commissioned by the public sector.

### Public Sector Contracts

Meets with representatives of city agencies to explore improvements, changes, and enhancement of the city's standard A/E contract.

### Women in Architecture

Provides a forum bringing together women members with women in other professions to address the quality of urban life. Includes Project Punchlist, a neighborhood outreach program.

### Zoning & Urban Design

Works with city agencies to review proposed changes to the Zoning Resolution, and examines urban design issues.

Return this form or a copy to the  
Chapter Office. Forms may be faxed  
to: 212-696-5022. Your name and  
address as listed will be added to  
committee rosters.

Name: .....

Address: (please include city, state, zip) .....

Phone: .....

Fax: .....

I would like to be a member of the  
following committees:

- .....
- .....
- .....

I am a (check one)

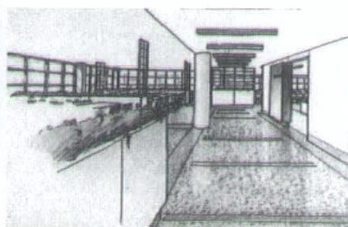
- ☐ Member (Architect)
- ☐ Associate Member
- ☐ Professional Affiliate
- ☐ Public Member
- ☐ Student Member
- ☐ Corresponding Committee Member

☐ I am not a member but  
would like to participate.

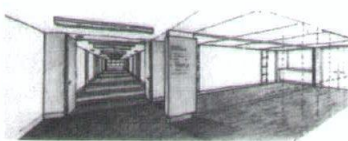
Please send information on  
the membership category  
checked above.



# MOTIVES



Jackson Memorial Hospital, food pavilion



Jackson Memorial Hospital, conference center

work at home but are linked to their companies by telephone, modem, PC, and scheduled company interaction; hotelling, where users call to reserve a work space in an office center; satellite office centers, located outside the traditional base office, where workers can gain access to technology; and virtual office, which represents a briefcase approach to the office, where workers carry with them everything necessary to do work."

The smart buildings described by **Steve Apking**, an associate partner at SOM are related to this approach. He used the example of two current SOM commissions, one for **Ziff Brothers Investments**, a newly formed company that has taken 45,000 square feet on two floors of the **Citicorp Center**, and the other for **Chase Manhattan Bank**, which has acquired two new trading floors at **One Chase Plaza**. By dividing the traders between two floors, said Apking, Chase is giving the employees "a supportive environment," with necessary facilities — offices, conference and teleconferencing areas, food services and permanent lockers for personal effects — near at hand. The young Ziff brothers offer their staff an in-house gym, lounge, and library, and modular, technologically equipped office-and-conference spaces that change function as the nature of the business changes. While the areas for personal work are smaller than in the traditional office, space for

communal work is larger. "The overall square footage of these facilities is not greater," said Apking, "but the space is used in a smarter way."

## Whither Fees?

"Fees are inching up a bit," said Judith Swanson of KPF Interior Architects. "Architects are no longer in a position of desperation. Big corporations are making moves. There's a better balance of large and small jobs."

But there is still a lot of competition for the viable interiors projects. **Margo Grant**, a managing principal at **Gensler and Associates'** New York office, stated that "competition remains extremely tough and we are seeing a very conservative reaction to fees among clients." In other words, cheap, cheap, cheap.

Even if fees are edging up, firms have to offer more services and work harder to snag and hold clients; of course, that comes with the territory of recognizing architecture as a service business. For example, SHC did a workstation mock-up — unusual for a law firm — for the expanded Rockefeller Center offices of Chadbourne and Parke. In addition, firms have to boast ever more highly qualified designers on their roster, said **Al D'Elia**, principal at Mancini Duffy, whose current jobs include the 500,000-square-foot headquarters for **Witco Corporation**, retrofitted into the former **American Can Co.** building by SOM in Greenwich, Connecticut. Juliette Lam at HOK and Steve Apking at SOM agreed: a master's degree in architecture is almost a must for a staff designer.

**Roslyn Brandt**, of the marketing and management consultant firm **Brandt Resources**, said the players on the job have changed as well, and the newest power post is the "owner's rep." These consultants, who invented themselves when slimmed-down corporations eliminated facilities managers, handle complete building projects for clients. They choose and negotiate with architects and builders, and promise, of course, to save the

clients money. All the architects agreed that, at their best, the reps facilitate communication and elicit timely decisions from clients; at their worst, they take an undeserved portion of the fees and undermine a project's quality.

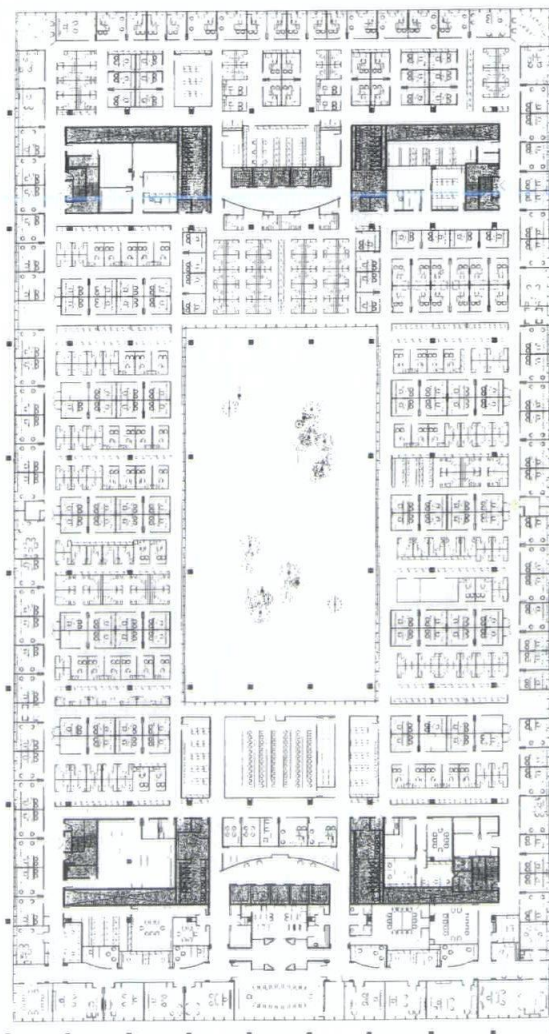
Architects also compete for interiors jobs by selling a complete package of services. Perkins & Will got the commission for a 250,000-square-foot operations-and-distribution center in **Parsippany** for **Tiffany & Co.** by offering both architectural and interiors services. SOM was able to help the **Swiss Bank Corporation** analyze its options regarding new space. When the architects' advice was followed, SOM was undoubtedly exuberant over the result: The corporation decided to acquire a twelve-acre site in Stamford, Connecticut, and SOM was able to provide master planning as well as architectural and interior design services for the three-phase project of 2.6 million square feet (half parking, half populated).

If fees are up only modestly, and architecture firms are working harder and doing more, how are profits moving upwards? Firms, like their clients, are working more efficiently with smaller staffs. One way architects are

function more efficiently is by using CAD: Firms that employ graduate architects trained from scratch on computers, said Perkins & Will's Lijewski, can at last benefit from the technology they have had for several years.

Finally, one thread runs through The cautionary and heroic tales alike: the memory of the pain has not faded. Firms that have survived are determined to stay on their toes, remain open to new ideas, and prove themselves quick to adapt. Permanence in a briefcase or a locker? Sure, anything you say.

Witco Corporation, floor plan





# Interview

**Jennifer J. Raab**  
**Chair, Landmarks**  
**Preservation Commission**



Carl Forster

Jennifer J. Raab

**Education:** *Cornell University, College of Arts and Science, B.A., 1977; Princeton University, Woodrow Wilson School of Public and International Affairs, M.A., public affairs, 1979; Harvard Law School, J.D., 1985.*

**Experience:** *South Bronx Development Organization, 1979–81; New York City Planning Commission, Director of Public Affairs, 1981–82; Joseph Rose State Senate Campaign, campaign director, 1988; Cravath, Swaine & Moore, litigation associate, 1985–90; Giuliani mayoral campaign, issues director, 1989; Paul, Weiss, Rifkind, Wharton & Garrison, litigation associate, 1990–94.*

**OCULUS:** What do you see as your job at Landmarks?

**JENNIFER RAAB:** There are many things the agency does, and one of those is making sure people understand the importance of what we do. Everyone sees that we do designations. The regulatory work that we do is not as well understood. Once we designate a property — and we have 20,000 properties — you can't really do anything to that property until you come to see us. That gives us an enormous role in neighborhoods throughout the city and in big projects like Grand Central Terminal, the new Penn Station, Harlem, Hunters Point, or Jackson Heights. We're really involved everywhere.

**OCULUS:** What are your goals?

**JR:** I have priorities about where we are going in designation. The first priority is Lower Manhattan, perhaps because it's in such dire financial straits due to the change in financial markets and, interestingly enough, because of the law firms that have left the area. When I was at City Planning, we worked on East Side zoning, and the concept was downzoning. We tried to be more restrictive on the East Side and give lots of incentives for West Side development, because we needed to shift the development pressure. This was the 1980s, and you couldn't get enough development. It's hard to remember that. Then you saw these huge developments going up on the West Side and so many of the large law firms moving up, and then Wall Street crashed. Between building Metrotech to alleviate the pressure on downtown and the crash of the stock market five years ago, you have the problem that's been created in Lower Manhattan. But what's so wonderful from a landmark perspective is that because there's this focus in the city on what we can do to help Lower Manhattan come back, landmarking is on the table. Clearly there is a wealth of historic treasures down here, and for whatever reasons, there has been very little designation.

## "Appropriateness has to be a living breathing thing"

**OCULUS:** A lot of real estate people would like to cut a clean swath through much of Lower Manhattan, so you're facing enormous pressure to create a new development zone rather than to designate.

**JR:** I really see it the other way, as an opportunity. Look how little has been designated since the commission was created. We have all heard rumors about who was keeping the area undesignated, but now Landmarks is at the table in discussions with the city. When I meet with the Real Estate Board they know we are discussing the

issues down here.

I'm really pushing to see historic preservation as a part of economic development. It is a lot of what makes the area special. In three years you may look at me and say, boy, she was unbelievably optimistic, but I believe we are a player in this and are getting the message out.

The business community is troubled here, and government entities may be receptive to helping financially. My hope is that we will be able to put Landmarks in the mix of that, and there may be a recognition of the usefulness of providing tax benefits for landmarking. That's something I'm going to crusade for. The city's in a crisis, and these budget woes are very real. If it turns out that this is an impossible thing for the city to absorb, then that's an answer, but I think this is the time when we can really weigh in on the economic benefits of historic preservation. In the first plan for Lower Manhattan, there's a chapter on why it's important. There's a recognition of that from City Planning that precedes Commissioner Rose's appointment.

**OCULUS:** Do you think Commissioner Rose shares that understanding?

**JR:** Absolutely. That's one of the wonderful things about the fact that many of us in this administration know each other professionally. I feel Commissioner Rose is sensitive to historic preservation. That's not to say there's going to be an agreement on every building or every site. There has to be balance and responsiveness to property owners and business. I'm hoping we can be creative, and there will be interaction among the agencies.

**OCULUS:** What about Upper Manhattan and the boroughs?

**JR:** The second area that is a priority right now is Harlem. I've been able to build on the work that Laurie Beckelman started, and there's been such success and commitment in the community to our presence in Harlem. There's interest in extending the district, so we're talking about that.

Throughout the city there has been work in each borough, and I've been trying to organize what was successfully achieved and what was heard or

thought about but didn't move through the pipeline, so I can go back to those communities and ask, What have we learned, and what are your priorities?

## "The point is, how do we reach this profession?"

Harlem is one place I did discuss with HPD Commissioner Wright (*Oculus*, November 1994, p. 10). HPD owns a lot of property there and is interested in investment in Mt. Morris, and I do believe there can be a great synergy there. That's a perfect example of how, if you are all talking to each other, you can have an impact. In the past, HPD often went off and did their thing in a landmarked district, and we weren't speaking with each other.

**OCULUS:** That brings up the question of landmarking regulation in financially strapped areas, where residents — even middle-income homeowners — don't have the wherewithal to upgrade windows and doors to landmark standards; they just want to make sure their buildings are secure. What relief can the commission offer?

**JR:** That's two questions, really. What to do with the regulatory work is one. Clearly in lower-income neighborhoods, there is a demand for extensions of historic districts, and the commitment and care of the residents is nothing short of inspiring. One issue is the question of whether it really costs more to comply.

Something else that's not so much a question of money, but of what's appropriate, is the issue of safety. The commission is being more flexible. We're finding a way to factor into our calculations the need for security along with preservation. That's really important, and the same thing happens with energy efficiency. Among the staff there's an acknowledgment that appropriateness has to be a living, breathing thing.

**OCULUS:** Do you think there has



been some inflexibility in the past on these issues?

JR: I don't know about the past, but it's something that's coming forward now, and we are trying to find balances. That is an evolving dialogue, and you will see more of it in the next few years.

Something I'm really asking of people before we move forward on designations is to understand the requirements of the law. I consider this part of an enforcement plan — you can't enforce the law until people understand it. That includes brokers, title companies, and the BIDs — people and agencies — that know who owns which properties. We have to hit everybody, and we have to hit them in a systematic way.

One of the things I'm trying to find out is who can be made to feel responsible in the chain of events for providing this information. Example: A title search tells you whether or not you're in a historic district. I don't know if your average lawyer knows what that means. I would like to make sure that real estate lawyers who do closings have a systematic way to convey that information — a piece of paper — or are made to feel that this is information they should convey.

Maybe I shouldn't say this for this publication, but I've gone nuts on architects. How do I get architects into the process? Is there something beyond moral suasion? We see architects all the time who have to deal with landmarking and the Americans with Disabilities Act. Architects struggle and work very sensitively, and when you see someone who didn't make the effort [to comply with landmark regulations], is that because he did not know he had to make the effort? That's very hard to believe.

OCULUS: Why is that the architect's responsibility? The architect is serving the owner.

JR: The property owner should know also, but architects are going to have repetitive contacts with historic districts and the landmarks law, whereas the property owner might not. The architect as a professional practicing on a building should be responsible for knowing the laws that apply to that building. I would like to reach out to groups like the AIA to help me edu-

cate architects. The point is not really to assess blame, but to ask, How do we reach this profession?

What's very hard is when you have people who have done work and made an investment, and the work has to be reversed, whether you have a small homeowner or small commercial owner who believes he or she is making an improvement. In Jackson Heights recently we had a cleaning store that put up a new awning. The store next to them had that awning, and the store on the other side of them had that type of awning, and that's what they put up. But this is a new district, and they put it in shortly after the district was designated.

OCULUS: So the owner had to take it down and change it.

JR: That's right. It's everybody's responsibility. Another concept is putting it in leases, so that tenants understand. If you are in a historic district, and if you put up the wrong awning, you are going to have to take it down, and you are responsible. It's not that I want to assign blame. I want everybody to start to take responsibility. It's become a big problem, and we spend hours at the commission looking at violations and listening to the stories, and sometimes they are very unfortunate.

OCULUS: Commissioner Beckelman was working on ways to streamline the process of obtaining permits. Are you continuing some of those efforts?

JR: Obsessively. I'm the first lawyer to run the commission, and that is something I hope to leave as my legacy. I think we really must improve what we do on a regulatory basis, so that for

some things it will be possible to get a permit at the staff level and move on. I have asked everybody to give me their suggestions. Jackson Heights is a perfect example. Once the district was designated, we had an enormous number of applications and violations from the commercial strip. That's something we believe can be simplified.

## "There really is common ground between the Real Estate Board and the Historic Districts Council"

It's similar to the as-of-right concept of the Zoning Resolution. You know that if you do XYZ and you fit in, the Buildings Department signs off if you're adhering to the Zoning Resolution.

OCULUS: That brings up the question of the shrinking budget.

JR: Not a happy subject. No matter what city agency you're in, you always feel understaffed. The good news is that the preservation department is working extraordinarily hard, and everything's going through. I'm trying to keep us at our level. I'm the first

person to be behind this administration on cutting fat, but you can't take it from preservation. Part of the job of an agency head is to get out there to the Office of Management and Budget and your deputy mayor and argue the importance of what you do. What I have been doing is to make the government understand that besides our work in the community designating what's important, we really do all this regulatory work. It's working with the Historic Districts Council and the Real Estate Board, and all the communities.

It's a very funny thing — there is actually some common ground between the Board and the Districts Council. Both believe no more staff should be cut from the Landmarks Commission. The Real Estate Board's projects are affected by our ability to do things expeditiously. They both like the concept of codification of policy to the extent that it's possible.

OCULUS: Do you have any comment about Dorothy Miner, who was dismissed as general counsel in October after nearly two decades of service on the commission?

JR: Dorothy was a great contributor to the landmarks law. I appreciate that, and I joined in the tributes to her. This was a decision about establishing a fresh focus on some of the things that we've been talking about, such as finding ways to do regulatory work and enforcement better. It's not really that unusual an action; so many commissioners come in, and they have new counsels and new head staffs. ♦

### OPTION 1

**Temporary placement** - CFA's total billing rate averages \$15 to \$35 per hour for entry to senior level staff. This price combines a fair market value for the temp's service (architects compensation) and fair market-value for our service (CFA fixed fee) Our service includes recruiting, candidate interviewing, reference checking, and credit (cash flow financing) on weekly payroll. Also, our accounting department administers project time records, invoicing, accounts payable and collection. *This allows for risk-free, flexible, project-based staffing on an as-needed basis only.*



#### Consulting for Architects, Inc. Placement Services

12 East 33rd Street 9th Floor NYC 10016 (212) 532-4360 Fax 696-9128

"The leader in architectural recruiting and staffing"



## URBAN CENTER BOOKS' TOP 10

1. **A Workshop for Peace: Designing the United Nations Headquarters**, George A. Dudley (Architectural History Foundation/MIT Press, cloth, \$65.00).
2. **A Sense of Place, A Sense of Time**, J. B. Jackson (Yale, cloth, \$22.50).
3. **Transparent Cities**, Brian McGrath (Sites Books, cloth, \$29.00).
4. **Cities in a World Economy**, Saskia Sassen (Pine Forge, paper, \$21.95).
5. **Calvert Vaux: Architect and Planner**, William Alex (Ink, Inc., paper, \$21.95).
6. **Morphosis: Building's and Projects 1989–1992**, introduction by Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
7. **A History of Architectural Theory: From Vitruvius to the Present**, Hanno-Walter Kruft (Princeton Architectural Press, cloth, \$65.00).
8. **Local Code: The Constitution of a City at 42° N Latitude**, Michael Sorkin (Princeton Architectural Press, paper, \$14.95).
9. **Philip Johnson: The Architect in His Own Words**, Hilary Lewis and John O'Connor (Rizzoli, cloth, \$50.00).
10. **Back to the Front: Tourisms of War**, Elizabeth Diller and Ricardo Scofidio (Princeton Architectural Press, paper, \$29.95).

## RIZZOLI BOOKSTORES' TOP 10

1. **Jerusalem Architecture**, David Kroyanker (Vendome, cloth, \$65.00).
2. **Morphosis: Buildings and Projects 1989–1992**, introduction by Richard Weinstein (Rizzoli, cloth \$65.00, paper \$40.00).
3. **Philip Johnson: The Architect in His Own Words**, Hilary Lewis and John O'Connor (Rizzoli, cloth, \$50.00).
4. **Villas of Tuscany**, Carlo Cresti (Vendome, cloth, \$65.00).
5. **Richard Meier Architect, Vol. 2**, Kenneth Frampton and Peter Rykwert (Rizzoli, paper, \$40.00).
6. **Event Cities**, Bernard Tschumi (MIT Press, paper, \$29.95).
7. **Constructed View**, Joseph Rosa (Rizzoli, cloth, \$50.00).
8. **New York Nomadic Design**, Dennis Dollens (Gili/Rizzoli, paper, \$29.95).
9. **Santiago Calatrava, R. Sharp** (Routledge, paper, \$24.95).
10. **Contemporary Details**, Nonie Nieswand (Simon & Schuster, cloth, \$35.00).



**MARSDEN**  
REPRODUCTIONS, INC.

## REPROGRAPHICS

- Blueprints
- Mylars
- OptiCopy®
- Giant Copies
- Plotting
- Xerography
- Laser Copies
- Color Prints
- Photography
- Videography

**TOTAL  
GRAPHIC  
COMMUNICATIONS**

## PROPOSALS

- Printing
- Desktop Publishing
- Presentation Boards
- Giant Color Output
- Graphics Design
- Slides
- Audio Visual
- Binders
- Slipcases
- Folders

**THE NATION'S MOST COMPREHENSIVE COMMUNICATIONS ORGANIZATION**  
NEW YORK CITY • LONG ISLAND CITY 212-MARSDEN • 212-627-7336

• MARSDEN IS A CERTIFIED MBE AND PRINTS OCULUS AS A SERVICE TO THE AIA •  
PICKUPS AND DELIVERIES BY OUR OWN MESSENGERS AND FLEET OF TRUCKS



continued from page 2

In Cincinnati, she served on the Zoning Advisory Committee to the City of Cincinnati Planning Commission, on the Environmental Arts Panel for the Ohio Arts Council, the editorial board of *Dialogue* magazine, the advisory board to the Department of Art Education for the University of Cincinnati, and as a consultant to the Contemporary Arts Center, the Cincinnati Art Museum, and the Cincinnati Historical Society. She has also lectured widely and served on architectural juries.

## Public Policy Notes from the Executive Director

by Carol Clark

Eero Saarinen's extraordinary T.W.A. Terminal at John F. Kennedy Airport received landmark status last summer, but by November there were rumblings indicating that the City Council might reverse the interior designation. Responding quickly, the AIA New York Chapter presented a petition with dozens of signatures in favor of keeping the entire designation intact. The City Council's Landmarks Subcommittee and Land Use Committee recognized, to their credit, that designation will lead to a positive collaboration between preservation efforts and future transportation improvements at the T.W.A. Terminal. The City Council voted unanimously to designate both the interior and exterior of the structure on October 25.

The Executive Committee and representatives of the Historic Buildings Committee reviewed plans prepared by Beyer Blinder Belle, Architects, with LaSalle Partners for the rehabilitation of Grand Central Terminal's interior. The AIA New York Chapter testified in favor of the proposed plans before the Landmarks Preservation Commission, questioning certain programmatic requirements such as the public seating capacity, volume, and operation of new lower-level retail space.

The AIA New York Chapter joined six other organizations concerned with architecture, planning, and design issues in a series of breakfast meetings in the office of Fran Reiter, Deputy Major for Planning and Community Relations. Topics discussed included plans for the Coliseum site, airport access, Lower Manhattan, and Pennsylvania Station. Streetscape improvements are high on the Deputy Major's agenda, and we expect to review proposals for eliminating clutter at the city's corners in 1995.

The dramatic capital budget cuts affecting the School Construction Authority (SCA) and the New York City Board of Education were the subject of letters of protest sent in October to Mayor Rudolph W. Giuliani and Chancellor Ramon C. Cortines. The impact of the cuts on many architecture and other professional firms will be severe. Unless the SCA reduces its professional staff, the balance between public and private professional services that has characterized school construction work in New York City will be lost.

Peter Stangl, president of the Metropolitan Transportation Authority, spoke to a large assemblage of Chapter members at October's President's Advisory Council breakfast, and a lively dialogue ensued. The audience repeatedly called for coordinated planning for regional capital investment.

## Details

by Marcy Stanley

**AIA New York State Design Awards.** The AIA New York State annual meeting and convention was held from October 7 to 9 in Dorado Beach, Puerto Rico. Special events included the New York State Design Awards, honoring "truly outstanding projects by New York architects." We are proud that the New York Chapter had representation in *every* category. Jury chair **William Hall, FAIA**, **William A. Hall Partnership**, conferred awards for excellence in design on the following projects: **Stuyvesant Hotel Conversion**, Kingston, New York, **David Smotrich & Partners Architects/Planners**, historic preservation and adaptive reuse category; **Consolidated Edison Company of New York, Inc.**, the Learning Center, Long Island City, **May Whitelaw Pinska**, adaptive reuse category; **Pakatakan Industrial Park**, Arkville, New York, **Margaret Helfand Architects**, industrial category; **Jil Sander Paris, Paris, Gabellini Associates, P.C.**, commercial category; **St. Charles Condominium at Strivers' Row**, New York, **Stephen B. Jacobs Group, P.C.**, residential category; **Westend Str. 1**, Frankfurt a. Main, **Kohn Pedersen Fox Associates, P.C.**, and **Nagele Hofmann Tiedemann + Partner** (associate architect), mixed-use category; **Center for the Arts Theater**, Yerba Buena Gardens, San Francisco, **Polshek and Partners Architects**, institutional category; the new 107th Precinct Station House, Queens,

**Perkins Eastman Architects, P.C.**, universal design category; penthouse for Lee and Sarah Pomeroy, New York City, **Lee Harris Pomeroy Associates**, residential category; **La Casa de Esperanza** of the Lower East Side Mutual Housing Association, New York City, **John Ellis & Associates, Architects**, residential and adaptive reuse categories; **Asphalt Green AquaCenter**, New York City, **Richard Dattner Architect, P.C.**, institutional category; **Carnegie Hall Tower**, New York City, **Cesar Pelli & Associates, Inc.**, and **Brennan Beer Gorman** (architect-of-record), commercial and industrial category.

• • •

**State Board of Directors Appointments.** **Carl Puchall, AIA**, **Carl Puchall Associates Architects, P.C.**, has been appointed one of our Chapter's three directors on the AIA New York State Board of Directors (1995-96). Carl joins **David Castro-Blanco, FAIA**, **Castro-Blanco Piscioneri & Associates** (1995), and **Barbara Nadel, AIA**, **Barbara Nadel Architect** (1995). **Denis Kuhn, FAIA**, **Ehrenkrantz & Eckstut**, and **Michael Zenreich, AIA**, were appointed as alternate directors.

• • •

**Chapter Inauguration and Design Awards.** The AIA New York Chapter annual Inauguration of Officers and 1994 Design Awards will take place at 6:00 pm on Tuesday, December 6, at the Seagram Gallery on the fourth floor at Joseph Seagram & Sons, Inc., 375 Park Avenue (between 52nd and 53rd streets). All members and

## OPTION 2

**Temp to Perm placement** - To convert a CFA hourly employee to your payroll, CFA charges a fixed fee of \$2,000 any time between three and six months, OR *no fee* after six months. *Many CFA clients exercise this option after a successful trial period, or when project loads increase.*



### Consulting for Architects, Inc. Placement Services

12 East 33rd Street 9th Floor NYC 10016 (212) 532-4360 Fax 696-9128

"The leader in architectural recruiting and staffing"



friends of the Chapter are welcome to attend. The Chapter's new annual publication, *Annals*, a record of the 1994 Design Awards and Chapter highlights, will be released at this time. Like other Chapter publications, it was designed by Michael Gericke at Pentagram.

At the annual meeting, 1994 president **Bartholomew Voorsanger**, FAIA, will pass the president's gavel to incoming president **Marilyn Jordan Taylor**, AIA. The Chapter's 1995 Board of Directors also includes **Jerry A. Davis**, FAIA, president-elect/first vice president; **Michael F. Doyle**, AIA, vice president; **Jan Keane**, AIA, vice president; **Edward Mills**, AIA, vice president; **Linda Yowell**, AIA, secretary; **Robert Buford, Jr.**, AIA, treasurer; **Geoffrey Doban**, AIA, director; **John Tarantino**, AIA, director; **Drew Greenwald**, AIA, director; **Jeff Murphy**, AIA, director; **Raymond Plumey**, AIA, director; **Patricia Forero**, Associate AIA, Associate director; and **James D'Agostino**, president and chief operations officer, Lehrer McGovern Bovis, public director. Ex officio Board members include **James Frankel**, Baer Marks & Upham (legal counsel), and **Robert Gassman**, Gassman Rebhum & Co., P.C. (accountant).

• • •

**Directory of Architecture Firms Arrives.** The 1994 AIA New York City Directory of Architecture Firms has been published and is currently being distributed free of charge to all Chapter members. It includes useful information from all five New York City chapters — New York, Bronx County, Brooklyn, Queens, and Staten Island — and a listing of close to 500 New York City architecture firms. Copies will also be available for purchase at the New York Chapter Office.

## Restructuring Urbanism II: The Next New York

by **Todd W. Bressi**

From an urban designer's vantage, the "next New York" described at last month's conference of the same name resembles a cup that's either half full (plenty of need for investment in the public realm) or half empty (the city's hard pressed to do anything about it). The question posed by the conference, which the AIA New York Chapter and the AIA Regional and Urban Design Committee cosponsored, was how architects can fill that cup by making urban design a higher priority in the city.

Much of the discussion focused on the institutional and political frameworks needed to launch urban design projects or make design decisions, from large-scale efforts like Battery Park City to everyday matters like keeping streets clean. City agencies were described as either too broke or too mired in bureaucracy to act as design advocates — particularly in comparison with vigorous city-building efforts in cities such as Barcelona, Hong Kong, and Paris. While Paris builds *grands projets*, the joke went, New York argues about the softness of toilet paper in its yet-to-be erected public *pissoirs*.



Fran Reiter



Joseph B. Rose



Marilyn Taylor, Ruth Messinger

Some speakers urged architects to work through quasi-governmental agencies, such as public authorities, business improvement districts, and parks conservancies, whose leaders have taken strong and sometimes risky design positions with less fear of political fallout. Others contended that working with coalitions of civic and citizen-based groups is the only way to build and sustain a constituency for urban design.

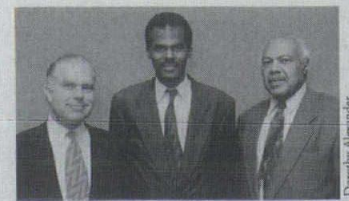
Ironically, few of the speakers talked about designing anything. The unexplored lesson of several recent projects (Riverside South, the 42nd Street Now! interim redevelopment plan and the Melrose Commons Urban Renewal Plan, for example) may be that a credible design, rooted in the physical and social context of the city, is the best tool architects have for galvanizing institutional, political, or financial support.

However, those contexts are shifting, as conference speakers noted in discussions about immigration, New York's emergence as a world financial center, and the rise of "informal" economies and places. Regrettably, there was little evidence offered of compelling design responses, indicating that urban designers need to focus on these issues. This conference was intended to help architects respond to the challenge by reminding them of their responsibility to the public realm, according to Marilyn Jordan Taylor, AIA New York president-elect and cochair of the National Urban Design Committee.

The conference, also cosponsored by the New York Metro Chapter of the American Planning Association, the Institute of Public Administration, the Port Authority of New York and New Jersey, and the Institute for Urban Design, ran from October 20 to 23.

*Todd W. Bressi, executive editor of the journal Places, teaches urban design at Pratt Institute and Hunter College in New York.*

## Diverse Perspectives Lecture

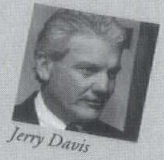


John A. Loomis, Terence O'Neal, Max Bond

The first lecture of a three-part series entitled "Diverse Perspectives: Exploring the Breadth of Contemporary Architecture" was held at the Katie Murphy Amphitheater at the Fashion Institute of Technology on October 11. **J. Max Bond, Jr.**, FAIA, of Davis, Brody & Associates, reminded the audience that Americans, formerly Europeans, Asians, and Africans, became something new when they encountered each other in this country. "Jazz reflects the absorption of influences from many sources," he said. "Can our building design reflect this as well?" **John A. Loomis**, AIA, from City College of New York, expanded on the theme by showing examples of American architecture that have incorporated influences from other cultures, such as Asia and Latin America. Loomis, **Lance Brown**, AIA, and **Jack Travis** joined Max Bond on stage to continue the discussion about architecture and culture.

The Minority Resources Committee wishes to thank the following committee members for their time and effort in organizing this lecture series: **Lawrence Adjah**, AIA, **Francis Assaf**, AIA, **Eric Daniels**, AIA, **Thomas Doremus**, AIA, and **Nelida Quintero**, AIA. A special thanks also goes to the sponsors, C. F. Rutherford & Associates, G. F. Office Furniture, and Richport Development Construction Corporation.





**MORSE DIESEL PARTY**  
October 13th



David Castro Blanco, Marilyn Taylor,  
James Frankel

## Bright Marketing Ideas: Marketing and Public Relations

by Mary Eiben



"No marketing translates into no work," said Louis J. Coletti, senior vice president of business and public affairs at Lehrer McGovern Bovis. Coletti was guest lecturer for the first session of the

Marketing and Public Relations Committee's yearlong course, "Marketing Architectural Services in the Real World." He maintained that effective marketing transformed LMB from a small operation — Peter Lehrer made phone calls from New York street corners, and his wife answered return calls in their home — into one of the leading construction management firms in the nation. Coletti's key points follow.

- Marketing lets people know what your particular skills are and why a client should choose you over the competition.
- The first principal of marketing is "quiet-listen." Before selling, find out as much about the client and the project as you can. Every client has particular "hot" buttons, and every project has issues that are important.

• Do not chase projects; build relationships. A client has to trust you like a best friend. Get to know potential clients personally, not just professionally.

• Marketing is everyone's job, from the office receptionist to the firm's principals. Build relationships at each level of the client's organization. Leads can come from relatives, neighbors, friends, even local newspapers.

• Being active in the organizations to which potential clients belong shows you care about the same issues and can help them in more ways than just being the designer on their particular project.

Being active in the community enables you to identify trends and hear about projects before they are advertised.

• You may pursue a project solely because it provides you with exposure. Every time you do work that is significant to the community, get it published.

• Marketing to the public sector is a process that may seem tedious, but the opportunities are tremendous.

• If you fail to get a public project, ask why — you may get valuable information for the next time. Debriefing with private clients, as well, demonstrates your ability to handle yourself professionally and enhances your relationship.

• This is a people business: A four-color brochure is no substitute for a healthy relationship. Get out of the office. Meet people. Create opportunities.

*"Bright Marketing Ideas" is a service of the Marketing and Public Relations Committee. Mary Eiben, marketing assistant at Gonchor Karlsberger, P.C., who compiled this column, is a committee member.*

Note: Although the "Real World" course is fully subscribed, individual tickets are available. Call M. H. Flick at Capelin Communications, 779-4949.

## CADD MANAGEMENT CONSULTING



WE OFFER CADD RELATED SERVICES FOR NEW AS WELL AS EXPERIENCED USERS.

AUTOCAD RELEASE 12® SEMINARS & TRAINING COURSES ARE AVAILABLE TO GROUPS OF INDIVIDUALS OR TO TEAMS FROM A SINGLE OFFICE.

WE POSSESS THE EXPERTISE AND EXPERIENCE TO TEACH ANYONE FROM BEGINNER TO EXPERT.

AS AN ALTERNATIVE TO STANDARD CADD TRAINING, COURSES ARE CUSTOMIZED TO MEET THE NEEDS OF YOUR GROUP.

CALL FOR A LIST OF UPCOMING SEMINARS AND COURSES & FOR A BROCHURE OUTLINE OUR CONSULTING SERVICES.



118 WEST 22ND STREET  
NEW YORK NY 10011  
TEL: 212 929 2935

### THE INTEGRA GROUP

432 Sixth Avenue Brooklyn, NY 11215  
718-499-7457

Complete solutions for Software, Systems and Training. Contract and Creative Services.

## ARCHITECTS-DESIGNERS ENGINEERS

Suites of Offices Available

Up to 1500 s.f.

Park Ave. South Views

Low Rent • Up to 5 Years

Telephone & Fax Service  
Copy Machine

NO BROKER-NO FEE  
AVAILABLE IMMEDIATELY  
**212-725-3710**

## AUTOCAD Personal TRAINER

Learning AUTOCAD  
or want to improve  
your skills?

Call David Dorfman  
718-263-9047

### INSTITUTE OF DESIGN AND CONSTRUCTION

141 Willoughby Street  
Brooklyn, NY 11201  
Telephone: 718-855-3661  
Architectural License Preparation—  
The famous "Battista Courses and Dry Runs"

### GRAPHIC DETAILS

11th Floor  
180 Varick Street  
New York, NY  
212-255-3000  
STATE OF THE ART REPROGRAPHICS  
BLUEPRINTING, PHOTO, PLOTTING AND COPING

## OPTION 3

**Permanent placement** - No matter what experience or salary, CFA charges a fixed fee of \$3,650 if you hire our candidate. CFA does not charge based on a percentage of the candidate's annual salary. *When we do the same amount of work, why should a candidate's salary level result in higher fees to you?*



### Consulting for Architects, Inc. Placement Services

12 East 33rd Street 9th Floor NYC 10016 (212) 532-4360 Fax 696-9128

"The leader in architectural recruiting and staffing"



**"Last Friday the job market got more competitive. Twelve of your friends learned CADD at The CFA/CADD TRAINING CENTER.<sup>TM</sup>**

**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.

**NEW!**

3D Studio  
AutoLISP  
AME  
Auto Architect  
DOS  
AutoCAD for Windows  
ASG

Curriculum developed with:  
The Boston Society  
of Architects



VISA, MasterCard & Discover accepted. Payment plan available. Discount for unemployed professionals.

**Call The CFA/CADD TRAINING CENTER<sup>TM</sup>**

**at 212-532-2708 to reserve your classes.**

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

### **AIA New York Chapter**

The Founding Chapter of  
The American Institute of Architects  
200 Lexington Avenue  
New York, NY 10016

2363  
Terrence McDermott  
The American Institute of Architects  
1735 New York Avenue, N.W.  
Washington, DC 20006

Bulk Rate  
US Postage Paid  
New York, NY  
Permit No. 7131