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Three Major Commissions for SOM
by Jayne Merkel

The San Francisco office of Skidmore, Owings & Merrill is completing schematic designs for the San Francisco State Office Building on Civic Center Plaza. David Childs of New York won the commission in a limited competition from a field of 15 interviewed teams. Kohn Pedersen Fox and Roche/Dinkeloo & Partners were the other finalists.

Childs’s design unfolds in increasingly tall and broad horizontal layers behind the six-story Renaissance Revival California State Building by Bliss & Faville of 1923. The 16-story, 800,000-square-foot, $200 million addition will house the California Supreme Court, offices, administrative areas, and other state agencies. The layered high-rise block, resembling an urban skyline compressed with a telephoto lens, is linked to the smaller, more sculptural granite historic building on the plaza by low-rise wings forming a pair of courtyards. Each layer in the granite addition has a different surface treatment. The second layer bows out slightly toward the plaza. The fourth and final layer, connected by a glass-walled third layer, anchors the composition with a rectangular grid of windows on the rear facade.

David Childs will also be making his mark — once again — on a prominent site closer to home. SOM has commissioned him to design the new NYMEX (New York Mercantile Exchange) Building. On New York Harbor in Battery Park City, the half-million-square-foot, 16-story building with trading floors, a data center, and related offices will fill the waterfront parcel west of the Merrill Lynch offices.

And although New York (and New Jersey) lost the competition with Connecticut for the Swiss Bank Corporation’s major new trading and office building, SOM’s New York office won the architectural, interiors, and master planning commission. Public hearings are taking place now for more than two million square feet of facilities to be constructed in three phases on a twelve-acre campus-like site in Stamford, just off I-95 between Washington Boulevard and Atlantic Street.

The Swiss Bank complex will consist of three towers with office space, an arena for 600 to 900 traders, conference rooms, a data center, dining areas, and a health club, as well as corporate garages and accessory structures for public use.

RECESSION BREAKERS
by Matthew Barhydt

More Battery Park City Apartments
The recession really must be over if building is starting again at Battery Park City. The BPC Authority is negotiating long-term ground leases with three developers for the construction of the first residential sites in the “North Residential Neighborhood.”

Four new apartment buildings will be clustered in the northwest corner. On sites 20A and 20C, immediately south of Stuyvesant High School between Chambers and Warren streets and east of Hudson River Park, the Related Companies will construct two buildings with shared common facilities like garages. The Gotham Organization (and E. T. Marshall) will develop site 20B next door, facing east across North End Avenue. The Rockrose Development Corporation will build on site 21A, on the north side of Chambers Street between Stuyvesant High School and the northern edge of Hudson River Park.

Lease negotiations are expected to be complete some time in the spring. Architects for each of the projects will be selected by the developers, subject to the approval of the Authority. New design guidelines have been developed specifically for the North Residential Neighborhood by special consultants to the Authority, Alexander Gorlin, Architect, and Machado and Silvetti Associates, Inc.

(For upcoming issues, Oculus will take a critical look at these new design guidelines and the possible architectural impact of the new tax and zoning plans recently announced by the Mayor’s Office for the Wall Street area.)

Hom + Goldman at SUNY Purchase
Kevin Hom + Andrew Goldman Architects was recently awarded the program study and preliminary schematic design for a new administration building at SUNY Purchase. The new 80,000-square-foot building will house administrative offices and student activity functions now split between two separate structures.

IN THE STREETSCAPE
by Jayne Merkel

First Avenue Face-lift
Lee Harris Pomeroy Associates’ new entrance to Bellevue Hospital is one of those small pro bono projects that make a big difference. Every day more than 10,000 people pass through Bellevue’s portals, many anxious and distressed. Until recently, they had to walk past a filthy, fume-filled, open-walled parking garage, enter what seemed to be a side door, and immediately confront crowds, policemen, and the bustle of a Third World airport.

Now they encounter McKim, Mead & White’s original arched entrance, which Pomeroy removed from the old, obstructed facade. They stroll through a little formal park under a glass canopy, and arrive in a bright, cheerful rotunda surrounded by colorful WPA murals. As likely as not, they will find the artist of the 1939 ensemble, David Margolis, at work on the restoration, full of stories about art, architecture, and life. The grand old archway, emblazoned with the seal of the City of New York, now dignifies
the First Avenue streetscape and the oldest, busiest hospital in New York.

**One Step Forward, One Step Back**

Given the almost unprecedented success of public and private redevelopment efforts in the Union Square area, the sudden appearance of a prison-like chain-link fence around the Greek Revival Union Square Savings Bank is a shocker. The Greenmarket bustles four days a week. Shiny, new, and useful, tough not trendy, Toys R Us and Bradlees discount stores have just opened. And only a block from the horrific fence, one of the city’s most original restaurant designs, the Zen Palate by architect Tony Che, offers street-scape subtlety and elegance unusual even for the Flatiron gourmet enclave. Union Square East and the fine 1924 bank building by Henry Bacon deserve better. Any ideas for how to secure spaces like this awaiting development?

**News Notes**

by Matthew Barhydt

Changes to the City Charter over the last few years have led to changes in the Landmarks Preservation Commission and the entire landmarking process in New York City. A second edition of the Preservation Manual, A Guide to Working on New York City Landmarks, just issued by the Friends of the Upper East Side Historic Districts, incorporates these revisions. Clear, concise, and only 26 pages long, the guide fully describes the workings of the Landmarks Law and its implications for the sizable number of New Yorkers who are affected by a designated building or historic district. A useful glossary and directory are included at the back.

One Step Forward, One Step Back

Due to the success of the first Preservation Manual, the second edition is also being distributed citywide by the Historic Districts Council. Copies are $5 and may be obtained by writing or calling the Friends of the Upper East Side Historic Districts (20 East 69th Street, New York, NY 10021, 535-2526), or the Historic Districts Council (45 West 67th Street, New York, NY 10023, 799-5837).

Architect-sculptor Maya Lin is back in the public eye. Along with the first ladies of our city, state, and country, she was the recipient of a “Star Award” from the New York Women’s Agenda at its third annual Star Breakfast honoring outstanding women in business and the arts on November 30. Art in America published an overview of her architectural, landscape, and art projects over the last ten years in a December 1994 article by Judith E. Stein. Lin’s most recent commission, an elliptical glass-and-metal clock, has been installed in Penn Station, of all places, on the ceiling of the new ticketing area for the Long Island Railroad.

It’s a little late, but it’s finally out. Gran Sultan Associates’ Design Manual for Service Enriched Single Room Occupancy Residences (Oculus, March 1993, p. 4), was released in early November by its sponsors, the New York State Office of Mental Health and the Corporation for Supportive Housing. This report demonstrates a practical method of designing and building SRO housing in New York City that meets both the budgetary and service goals of the OMIH. To Gran Sultan’s credit, the “kit of parts” matches sponsor preferences and program needs, but does not sacrifice aesthetic and contextual concerns for economy. The sections on construction systems and outline specifications are important tools for making this type of project achievable. Three prototypes based on this manual that are now under construction — in the Bronx, Brooklyn, and Manhattan — will be the true test of the effort.

**Underground Architecture**

by Matthew Barhydt

Architecture in the subways? Straphangers who frequent the Fifth Avenue E and F train station were undoubtedly startled by the 20 light boxes of bold text and vivid images that the Museum of Modern Art included as part of its recent Rem Koolhaas exhibition. However, they should not look forward to the next show any time soon.

According to Terrence Riley, curator of architecture and design at the museum, the backlighted boxes were a way of expanding the exhibit’s focus on public space, but they were “not the best way to communicate architecture to the public.”

The light boxes unique to this station may soon be gone. Wendy Feuer of the MTA’s Arts for Transit program explained in a recent interview that Arts for Transit has developed a plan with the graphic design firm of Drentel Doyle Partners to replace the boxes with permanent porcelain enamel panels. Designed by the now-defunct 53rd Street Block Association ten years ago, the light boxes were supposed to be used for frequently changing displays of area cultural events. It didn’t work out that way. Arts for Transit has never had the time or money to use the boxes the way they were intended, and all the public has seen for several years, until recently, are the words, “New Exhibit in Creation.”

Arts for Transit is now looking for $150,000 to make the changeover. Six fortunate local cultural institutions will be allocated five display panels apiece. However, the unusual opportunity for spontaneity and contemporaneity that the light boxes presented has now been lost. And while Riley and Koolhaas are to be commended for taking advantage of a brief opportunity, the architectural avant-garde remains in the limited, stratified atmosphere of the galleries high atop the street. For now, much of New York City’s real urban space remains bereft of any light from above.
Why Look Back on New York 1960 Now?

In Charles Moore's lively 1984 guide, The City Observed, Los Angeles, he admitted his bias at the start: "...a general preference for the 1920s over the 1930s, for the '40s over the '30s, the '40s over the '50s, and for just about anything over the 1960s." But with the publication of New York 1960 and some young architects looking at the period with a certain fondness, Oculus asked New Yorkers who began their careers in the '60s (or a little later) if there was anything they could learn from what was done in New York around 1960.

Significantly, while most of them praised the planning initiatives of the time, no one had much to say about the architecture. The hero of the time is John Lindsay.

"My general image of the postwar period is of a time when there wasn't much sensitivity either to the context of the city or the people in the city. There were several big plans made, and I don't think any of them took much account of the physical character or human qualities."

Max Bond, formerly dean of the CUNY School of Architecture, practices architecture as a partner in Davis Brody & Associates, a firm Stern mentions as improving upon earlier postwar housing prototypes.

"Then — in the '60s — planning began to be associated with what we now call quality of life issues — the tawdriess of our streetscape, the thinness of apartment and building design, the lack of attention to detail at both small and large scales. Design became an integral part of a planner's interest and initiative. It was exemplified by the creation and efforts of the Urban Design Group."

"What can we learn? We can start by reading the report to Mayor Lindsay, The Threatened City, and reconsider the reestablishment of a design entity which would not only focus on good urban design but also coordinate the disparate efforts of the many agencies that affect the ultimate design of the built city."

Amanda Burden, whose stepfather was the author of the report, is a New York City Planning Commissioner.

"Bad things happened at the beginning of the '60s, but from the time John Lindsay became mayor, the city was quite proactive. People believed you could actually change things for the better. You had one of the most advanced and radical urban design initiatives ever. We essentially changed every building built in the central business district, sometimes for the better, sometimes for the worse."

"It's what everyone who has ever tried to make a city has done, but it's not very American. We dealt with problems of infrastructure, transportation, what was to go on the ground floor. We told developers what they had to do, things like all those covered pedestrian connections to the subway. I developed the mixed-use district for Fifth Avenue; we created theater district guidelines, air rights transfers. That's what saved Grand Central Station. It's very rare that you find a politician like Lindsay who is actually interested in design."

Jaquelin T. Robertson, a partner in Cooper Robertson & Partners, was a member of the Mayor Lindsay's urban design group.

"The most positive thing was John Lindsay. He was the only mayor who, with the City Planning Commissioner, Donald Elliott, created an official advisory group, the Mayor's Task Force on Urban Design. It included Jaquelin Robertson, Jonathan Barnett, Giovanni Pasinelli, Myles Weintraub, Richard Weinstein, and myself — for about a week. I was young and impatient, and never very good at politics, and I decided I had to build instead. But it was a very sensitive and aware thing for Lindsay to have done, and I think all the zoning initiatives and sensibilities that they had were unique to any administration."

Charles Gwathmey, a partner at Gwathmey Siegel & Associates, became well-known in 1969 for a soon-to-be-canonical little house he designed for his parents in Amagansett.

"I suppose we learn what people can do when they perceive almost unlimited opportunity in a period of national self-confidence and economic growth. Of course you can't apply the lessons of New York everywhere, because New York City, as the public thinks about it in connection with architecture, is really Manhattan below 96th Street. New York has distinctive zoning regulations. Moreover, New York City, as an international commercial focal point, needs certain kinds of buildings in large numbers that may not be required elsewhere."

Carol Herelle Krinsky, professor of fine arts at New York University, is author of Gordon Bunshaft of Skidmore, Owings & Merrill and other books of architectural history.

"The '60s were a decade of conflict and transition. Culture boomed while Vietnam burned. Some protested, others retreated into "art," the rest did business as usual. While the big architecture offices cloned corporate images along Sixth and Park Avenues and erected monuments like Lincoln Center, the vox populi struggled to make itself heard: Jane Jacobs in Greenwich Village, Bernard Rudofsky at MoMA, Columbia students in Morningside Heights. For a while the Lindsay administration made it possible to believe that there could be significant urban change in New York City. The collision between liberal idealism and bureaucratic cynicism became the ignition point for a critique of modern architecture that had been smoldering since World War II, although from the resulting postmodernism it's not apparent who the victors were."


Technically Speaking, Plastic Lumber?

By Jayne Merkel

A new, nameless, recycled thermoplastic product that ought to be called "plastic lumber" can be seen at the Volunteers of America Bronx Early Learning Center playground by Garrison Siegel Architects. Located in a midblock rear alley at 167th Street and River Avenue in the South Bronx, the colorful playground won a 1994 AIA New York Chapter project award for innovative synthesis of recycled materials and architectural form.

"How often do you have the opportunity to spatially experience over 20,000 discarded milk bottles in a positive way?" Siegel asked, explaining his choice of materials. The products make it possible to design a playground that receives extensive year-round use with a limited construction budget of $75,000, while avoiding high maintenance costs. And since the material is easily cut, shaped, and fastened with standard woodworking hand tools, it was ideal for this narrow, steeply sloping site that was inaccessible to heavy equipment.

Plastic lumber is safe, sturdy, and inexpensive. It comes in bright primary colors that glow when wet and does not splinter or rot. This nontoxic material does not need to be painted, stained, or sealed with chemical preservatives, important factors in a handicapped-accessible playground for emotionally disturbed preschoolers. Recycled thermoplastic lumber has a higher kindling point than wood, softening at 180 degrees Fahrenheit and melting at 435 degrees F, and is self-extinguishing. Although it has a relatively high compressive strength of up to 38,000 psi, its modulus of elasticity is only 60 to 150 ksi (compared to 1,400 for wood and 29,000 for steel). It has a fairly high coefficient of expansion under varying thermal conditions; an eight-foot section may expand or contract one-eighth of an inch with a 50 degree temperature change. While slightly more expensive than standard untreated framing lumber, this colorful plastic decking material cost about 20 percent less than redwood or cedar. Plastic sheet products and solid stock components are manufactured at several locations throughout the United States and distributed by Yemm & Hart of Marquand, Missouri, 314-783-5434, and by Superwood of Selma, Alabama, 205-874-3781.

Technically Speaking, Plastic Lumber?
NEW YORK 1960
by Jayne Merkel

The Authors

Robert A. M. Stern is the quintessential New York architect. Born and bred here, he has lived his entire life within a hundred miles of the city—Columbia B.A., Yale M. Arch., apartment on the Upper East Side, house in Easthampton, office on the Upper West Side, about to move to midtown. Despite, or because of, his New York orientation, he has achieved a national reputation. His practice has grown steadily, flourishing even in the lean early 1990s.

Still, he has made his mark on New York as an author, teacher, and preservationist than as a builder. Most of his office’s large-scale work is in California and Florida, on campuses, in suburbs or resorts. Projects are under way in France and Japan, but the Brooklyn Law School tower is his only contribution to the New York skyline. Stern has taught at Columbia since 1970, where he directs the historian and writer, has been active in the television series and accompanying book, Pride of Place: Building the American Dream, and on New York 1930.

The Series

Robert A. M. Stern, Thomas Mellins, and David Fishman’s New York 1960 (New York: The Monacelli Press, 1,376 pages, over 1,500 black-and-white illustrations, 8 1/2 x 11, $125.00) is the third volume to be released in a projected five-part series on the architecture and urban design of New York.


Stern began his career as an author with New Directions in American Architecture (New York: Braziller, 1969, revised edition 1977), a book that overlaps the period of New York 1960, so he is one of the contemporary sources his team can draw on as they try “not to impose a contemporary perspective.” The whole series draws on primary sources whenever possible and includes “commentaries of the major architectural critics of the day, as well as architects, urban planners, and city officials who directly participated in the city’s building and rebuilding.”


The Book

Chronicling a period of enormous optimism, the book follows New York as it emerges from the Great Depression, experiences the anxiety of the wartime years, the jubilation of victory, and in the wake of Europe’s devastation, becomes the financial and cultural “capital of the world” in New York 1960. The book is more War and Peace than a typical architectural monograph. It records years of gradual decline as the suburbs absorbed much of the city’s lifeblood and New York became, in the popular imagination, the symbol of all that was wrong with America. The city faced financial collapse but survived, and by the Bicentennial, began to glitter again and play a new, more precarious global role.

With over a thousand pages and more than a million words, the book is encyclopedic in scope, though it encompasses less than four decades in only one town. The epic tale has an anticlimactic end—New York is saved by the yuppies. But in the middle, everyday comedy and tragedy intertwine, most dramatically around the year that gives the book its name.

“1960” is not just a round number that goes with others in the series, nor a convenient date in the middle of the period surveyed. It was a year crucial to every one of the events and movements the book discusses.

By 1960, the International Style had triumphed over the other distinct phase of “Corporate Modernism” the authors identify: “the streamlined, horizontally banded, strip-windowed aesthetic” derived from Erich Mendelsohn’s Schocken department stores of the 1920s and exemplified by William Lescze’s 711 Third Avenue office building of 1954–56. Most new corporate towers, like the Corning Glass Building by Harrison & Abramovitz of 1956–59, the dainty Pepsi-Cola Building (now the Walt Disney Company), the Union Carbide Building, and One Chase Plaza, all designed by Skidmore, Owings & Merrill and completed in 1960, followed the more austere model established, initially at least, in New York by the United Nations Headquarters, Lever House, and the Seagram Building.

One Chase Plaza also marked the first organized attempt to revive the financial district, an effort echoed today and covered in this book, which is orga-
The passage of the zoning law of written to counter restrictions that had frustrated efforts to construct the Seagram Building and its progeny. The passage of the zoning law of 1960–61, which added incentives for plazas and allowed greater bulk in the central business districts, “was postwar New York’s pivotal architectural event, irrevocably changing the relationship between buildings and streets that had prevailed for over three hundred years,” according to the authors. Intended as a corrective to constraints, it ended up prescribing a corridor of barren plazas on Sixth Avenue and obliterating Park Avenue in midtown, demonstrating, as the 1916 zoning code had, the ability of zoning to dictate architectural form.

The International Style became so ubiquitous that reactions were inevitable. The authors identify two early articles in 1960. At Lincoln Center, where ground had been broken the year before but the architectural imagery was still being developed, what they call a “Historicist Modernism,” promulgated by Philip Johnson, would prevail. The other, dubbed “Expressive or Thematic Modernism,” was exemplified by Eero Saarinen’s TWA Terminal at Idlewild (now Kennedy) Airport, commissioned in 1956, published in 1960, completed in 1962, and related to, if not inspired by, Frank Lloyd Wright’s Guggenheim Museum, which opened in 1959.

Saarinen’s masterpiece was one of numerous terminals under construction at the time, as air travel was coming into its own in 1960, too. Since LaGuardia Airport reached its capacity almost as soon as it opened in 1940, land for Idlewild Airport was acquired in 1942 and limited service offered a few years later. But it became a major portal to the city only in 1957 with the opening of the International Arrivals Building, designed by SOM and currently being redesigned by the same firm. Eastern Airlines’ terminal by Chester I. Churchill opened two years later; American Airlines’ terminal by Kahn & Jacobs and Pan American’s terminal by Tippetts-Abbott-McCarthy-Smithson followed in 1960; and United’s, also by SOM, opened the next year. Despite various innovations in passenger planning and design, access to the city by public transportation was left to our time.

When the airports were under construction, the automobile and the city still seemed comparable to the New Yorkers in control, though efforts to accommodate the car eventually led to the downfall of the most powerful of them all. Stern calls 1960 “a watershed year in architectural politics,” characterizing it as a battle between Robert Moses and Jane Jacobs — and the forces they represented. Moses, committed to the highways and large-scale planning, was defeated by a group of Central Park West mothers in 1956 and tarnished by the media scandal in 1959. Jacobs struck a nascent chord in society with the publication of The Death and Life of American Cities in 1961, championing old-fashioned city streets and grassroots neighborhood organization.

The tide turned firmly against the massive scale and perpetual change of the postwar years when the historic preservation movement gathered storm after the demolition of McKim, Mead & White’s Pennsylvania Station in 1963. Although William Zeckendorf had secretly agreed to build a new station five years earlier, it was in 1960 that the owners of Madison Square Garden “announced plans to demolish their facility and erect a $38 million sports and entertainment complex” at an unspecified site, which turned out to be Pennsylvania Station.

The desire to preserve New York as it had been coincided with the moment when its continuous ascent ended. Businesses began to follow middle-class workers to the suburbs in 1960, when Eero Saarinen’s IBM Research Center in Yorktown Heights was completed. Four years later the company’s corporate headquarters by SOM moved to Westchester County, and the Endo Laboratories by Paul Rudolph opened on Long Island.

The trend had already been recognized in studies by the Regional Plan Association of 1959 and 1960. The next year, when the French geographer, Jean Gottmann, published Megalopolis: The Urbanized Northeastern Seaboard of the United States, New Yorkers realized that their city was no longer the heart of a region, merely the geographic center of urban sprawl stretching from Washington, D.C., to Boston. Uncertain of these implications, they made a number of attempts described throughout the book to hold on to what they had and define a new role for the city’s future. New York 1960 is a thorough, entertaining, and surprisingly evenhanded record of those attempts.

Michael Sorkin
by Jayne Merkel

Eloquent, angry, engaged, and visionary, Michael Sorkin invets cities where ”greenways flow through decaying blocks, creating an atmosphere of public quietude,” a strange but lively world of pod houses amidst shops, restaurants, recreational lakes, and allotment gardens.

If Robert A. M. Stern epitomizes one kind of New York architect — native, uptown, traditional, connected to the city’s most established institutions — Sorkin embodies the opposite. Though he grew up in a modern house in the Washington, D.C., suburbs, studied English at Chicago and Columbia (M.A.) and architecture at Harvard and MIT (M.Arch.), he was drawn to the city by its energy, agony, and optimism. He lives in a Greenwich Village walk-up, works in a Tribeca studio, and operates an avant-garde edge, lecturing, exhibiting, and teaching concurrently at the Academy of Fine Arts in Vienna, Cooper Union, and the Southern California Institute of Architecture in Los Angeles.

As architecture critic of The Village Voice (after a debut in Skylines), his elegant and outrageous prose created the one consistent outcry against the postmodern excesses of the 1980s. Though he gave up his column in 1989 to design, his books keep coming: Esquisse Corporelle in 1991 (London and New York: Verso), Variations on a Theme Park later that year (New York: Hill & Wang), and Local Code, Constitution of a City at 42° N. Latitude in 1993 (New York: Princeton Architectural Press). More are in the works: Origins of Species (on his own work), The City After Now, Civil Cities, and Urbanagrams (a collection of urban narratives).

This fall, Sorkin and his wife, sociologist Joan Copjec, exhibited a collaboration in “House Rules” at Ohio State (October 1995, p. 15). The Michael Sorkin Studio (Sorkin, Andrei Vovk, and Peter Kormer) had work in “Urban Revisions: Current Projects for the Public Realm” at the Canadian Centre for Architecture in Montreal and a one-studio show at the Storefront for Art and Architecture in Soho. Their installation design for the World War II and the American Dream exhibition is on view at the National Building Museum through the end of this year.

The Storefront was a maze of complicated, colorful, curvaceous drawings hung in heavy plastic sheets from plastic tubes like clothes on a line. Lit with glowing beehive lanterns, the galleries seemed a primordial cave. The studio’s designs for central cities, small new towns, and “shrooms” (urbanized suburbs) were composed of fluid organic shapes, piled on top and flowing into one another. They all had a variety of scales, a lively mix of uses, a lot of greenery intertwined with man-made forms, and a certain loft-like malleability.

All these imagined places look extraterrestrial, but they are inspired by the streetscape of New York, as Sorkin’s December 8 lecture at the Architectural League showed. While Stern, in the same room the week before, had painted a picture of the entire architectural history of New York, only occasionally giving a
sacks of God-knows-what; past stairs from...the top of the unfurness...[who] doesn’t clean the landlord, that parasite, instrument of. ..the fundamental disorder of the city...erupts in form, a verticalization of. ..the small building...to disseminate green, blue, and car-free space, air, space, greenery, a fairly free ground plane, a bit of a dance of roof structures, these buildings and the three later I. M. Pei towers in the next block offer a humane and decent vision of urbanity...Although I would not want to live in a neighborhood made up of them, I am happy to live in a neighborhood which includes them."

Here, he describes "Godzilla," a theoretical project he designed for Tokyo before "my delirious vision of the place was contaminated with...actual observation." A tall treelike structure "in which the tangled skin of that city...erupts in form, a verticalization of...the fundamental disorder of the city," Godzilla is a "fantasy of a building as a neighborhood. The proposal is to disseminate green, blue, and car-free vectors from the building...to insinuate fresh tendrils of form and materiality throughout the city."

Describing his walk down Wooster Street, he discusses the studio’s schemes for the Spreebogen and Spree Insel competitions in Berlin. Most of the proposals for the Spreebogen, shown at Goethe House here last year, were grandiose, but Sorkin noted, "Since the site is within the scale of a neighborhood, it seemed appropriate that it be no less."

Sorkin’s agenda is moral and political as well as formal: "The small building strategy is meant to provide both an intimate scale...[and] to suggest an attitude toward governance." Believing "that the basis for a pluralistic parliamentary democracy is coalition and consensus, we have proposed that the spaces for the parliamentary groups be obtained by the aggregation of diverse buildings rather than through the subdivision of larger ones."

As committed to the present as he was in the heyday of postmodernism, Sorkin believes "the project of inventing the forms of the city is not yet dead. that....[it] need not simply be drawn from the inventory of the past, although high-class skinheads now in the saddle in Berlin seem to think otherwise."

But modernity does not mean dull functionalism: "The new forms of the city should be the genuine products of artistry...fully answerable to all the tests of meaning and pleasure to which...city dwellers ought to be entitled." He wants "the moods of the spaces...to invoke, though not ape, moods we already know...the big trees and paths of Lincoln’s Inn Fields or Harvard Yard," the grandeur of the Washington Mall, the spontaneity of the Piazza Navona. Dreamer and pragmatist, Sorkin mentions the unmentionable: In Berlin, the "range of spaces is also intended to support gathering and demonstration by crowds of different sizes and to frustrate their ready surveillance and control."

Strolling down West Broadway in Soho, he sees "a hole in the wall of European currency exchange, unusual for New York," and notes the irony of Europeans changing money since "the American Express or Eurocard is undoubtedly more convenient at d’Agostino’s or the Odeon. Cash is actually only required for street vendors and the kinds of little shops and restaurants’ imitative of old Europe. He likes the scale and sidewalk café atmosphere, but deplores "the simulacrum." Still, he relishes the memory of the fake luncheonette Hollywood set designers built farther down West Broadway in Tribeca because location scouts couldn’t find one that looked authentic enough.
AIA New York Chapter Committee Meetings

FEBRUARY

1
6:00 PM
Public Architects

9
6:00 PM
Minority Resources
6:00 PM
Foreign Visitors

14
8:00 AM
Architecture for Justice

15
12:30 PM
Architecture for Education

16
10:00 AM
Public Sector Contracts

21
4:30 PM
Health Facilities

27
6:30 PM
Learning by Design:NY

Please confirm meeting times and locations by calling AIA New York Chapter headquarters at 683-0023.
February

2
Thursday
LECTURE
Headquarters City. First evening of a three-part series on architecture in New York City during the 1950s, '60s, and '70s. Sponsored by the Architectural League. 6:30 pm. Rockefeller University, 1230 York Ave. 753-1722. $7.

3
Friday
CONFERENCE

4
Saturday
EXHIBITION

10
Friday
LECTURE
Zaha Hadid: Recent Work. 6:30 pm. Wood Auditorium, Avery Hall, Columbia University. 854-3473.

15
Wednesday
EXHIBITION

23
Thursday
TOURS

24
Friday
TOUR

26
Sunday
EXHIBITION

March

1
Wednesday
LECTURE

Deadlines

FEBRUARY 10
Application deadline for AIA New York Chapter Travel Grants. Travel proposals must be for 1995 calendar year and must further applicants' architectural education and professional development. Contact Mary Stanley at 683-0023, ext. 15.

FEBRUARY 21
Entry deadline for Time, the Fourteenth Annual Young Architects Competition. Contact the Architectural League of New York, 753-1722.

MARCH 1
Entry deadline for International Association of Lighting Designers twelfth annual awards program. Contact IALD,
EXHIBITION

7
Tuesday
EXHIBITION

LECTURE AND BOOK-SIGNING
Civil Architecture. Given by Richard Dattner. Sponsored by the Art Commission of the City of New York, the New York City Department of General Services, and the Municipal Engineers of the City of New York. 5:30 pm. City Hall, 788-3071.

8
Wednesday
LECTURE

Tour of New Federal Courts Building at 40 Foley Square. Sponsored by the AIA New York Chapter Public Architects Committee. 683-0023, ext. 17.

SYMPOSIUM

13
Monday
LECTURE

EXHIBITION

457 Madison Ave. 753-1722. $7.
Victims II. Given by John Hejduk. Sponsored by Pratt Institute. 6:00 pm. Higgins Hall, 61 St. James Pl. 718-636-3600.

17
Friday
LECTURE
Peter Stangl. Sponsored by the City Club of New York. 12:00 pm. 33 W. 42nd St. 921-9870. $20 (includes lunch).

21
Tuesday
EVENT
Dazzling Design Showrooms in the D&D Building. Sponsored by the 92nd Street Y. 2:00 pm. Contact Melissa Golub, 415-5628.

22
Wednesday
LECTURE

3
Friday
COLLOQUIUM

Continuing Exhibitions

traveling fellowships in architectural design and technology. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

MARCH 15
Entry deadline for Philip N. Winslow Landscape Design Awards for built or unbuilt projects completed after January 1990. Contact the Parks Council, 838-9410, ext. 233.

APRIL 15
Submission deadline for the Royal Oak Foundation’s architectural design competition for students or graduates no more than five years out of school. Contact the Foundation at 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 for students of accredited schools in the US. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, NY 10010, 924-7000.

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.
Crossing Canal Street, as he does every
day, “breathing diesel fumes
and dodging for my life,” he warns,
“another truth becomes clear.... The
only solution...is the elimination of
the cars... The disgorging tunnel must
simply be closed.” But he acknowl-
dges, “There is no politician or
citizen...with the nerve.”

Seeing the city with Sorkin’s eyes, it is
obvious why he imagines places like his
project “for that wonderful site along
the Brooklyn waterfront, recently reini-
quished by the Port Authority, oppo-
site Lower Manhattan and below the
Brooklyn Heights Promenade.” Like
all of his work, the Brooklyn water-
front, which appears on this cover, is part
invention, part critique of the order of
the day.

“It seems the only current models for
the urban waterfront, revealed in virtu-
elry every plan proposed to date for
locations along New York’s 600 miles
of coastline, are either parks or develop-
ment on the Battery Park City model.
Neither of these models is deficient in
itself. It’s simply that the Olmstedian
paradigm and a residential promenade
do not seem to embrace the full range
of possibilities,” he explains.

“Our proposal is...to ratchet up the
mix.” The studio keeps the proposed
conference center on the north, “aug-
mented by a hotel on a deconsecrated
cruise ship. Below it, a large amphithe-
er faces the fabulous view of
Manhattan. At the south end —
a barge building yard,” he declares.

“These projects would be marketed
and fitted out as gardens, as sports
grounds, as restaurants, as community
facilities for use as constituents in
the rest of the project. They might also be
floated up to other parts of the city to
seed development of other stretches of
the waterfront.

“The other side is...a kind of park
bazaar suitable for use by very large
numbers pursuing a very large number
of pleasures.

“The water’s edge is treated amphi-
biously. Dissolving into an archipelago
of pier fragments, islands, walkways,
barges, and marshes, the constituents
of this portion of the park would be
ever in flux, responding to tides, sea-
sons, and the shifting desires of its
users.”

Keenen/Riley at Parsons
by Jayne Merkel

As curator of architecture and design
at the Museum of Modern Art,
Terrence Riley is a visible figure on the
New York architectural scene, but the
architecture he produces with his part-
ner, John Keenen, studiously avoids
adopting a commanding presence.
The three projects for country retreats
they showed November 30 through
December 14 at Parsons School of
Design, where Keenen teaches, were
intended to defer to the feeling of the
rural sites.

The exhibition title — “(Land) (Mill)
(Field)” — implied that theirs is an
architecture of leaving well enough
alone, which is exactly what the Swiss-
born owners of (Land) asked them to
do. The clients bought 18 rolling acres
in Duchess County that reminded
them of Alpine meadows. They cur-
cently camp on the property in a big
platform tent, but wanted something
“more than a tent, but not quite a
house.”

The three-room, bi-level structure, just
below the crest of a ridge, is high
enough to afford views of the Catskills
but nestled enough to leave the land-
scape undisturbed. With board-and-
batten siding inside and out, it will feel
like a camp. Without an access road
(they will continue to hike in), it will
be like one. But it will be a civilized,
well-ordered camp with gently sloping
shed roofs pitched towards landscapes
in both directions.

The (Mill), which has been completed,
was reduced to its eighteenth-century
stone walls when the owners bought it
along with a larger house nearby, in an
old village on the Delaware River.
Now the mill is a little casino where
the owners can get away from their
gateway to read, listen to music, or
play pool. The architects left the old
two-foot-thick masonry walls intact,
“but conscientiously avoided a senti-
mental approach.” They created a col-
lage out of old and new elements, as in
Carlo Scarpa’s Castelvecchio project,
and treated railings and other details in
the straightforward craftsmanike
manner of Scarpa. Above the cozy
stone-walled reading room, a terrace is
divided into an uncovered area and an
elegant, screened outdoor room with a
vaulted brick roof. The elements in the
composition reappear on the facade
where a gently curved concrete wall,
steel frame, white stucco slab, and
rough masonry compress into bas-
relief, as a colored drawing of the ele-
ments pulled apart shows.

These three versions of country
retreats in three different states of com-
pletion explain Keenen/Riley’s inten-
tions and evolution. (Land) is designed
but not built; (Field) is still in design.
However, the lack of explanatory text
on (Field) and the fact that it was
depicted in the same format as (Land)
made it difficult to distinguish
between the different stages of
progression.

(Field), a sprawling house with
separate pool house and garage
buildings, is strewn across a corner of
a ten-acre field surrounded by farms.
Each room is expressed on the exterior
as a separate entity with its own view,
orientation, and roofline. Though the
materials have not yet been selected,
Marcel Breuer seems to meet Cliff
May here. But the detailing of (Mill)
suggests that something very different
and more refined will emerge as the
unfinished retreats evolve — almost
surreptitiously.

Mill House, Keenen/Riley

Land House, Keenen/Riley

Field House, Keenen/Riley
In the Galleries:
Allan Wexler at Ronald Feldman Fine Arts
by Bill Burk

In _Another Roadside Attraction_, Tom Robbins said, "Human beings were invented by water as a device for transporting itself from one place to another." Allan Wexler's exhibition, "Buckets, Sinks, Gutters," at Ronald Feldman Fine Arts from November 19 through December 23 seemed to agree. Function was married to absurd. In a series of architectural maquettes, the artist explored imaginative methods to examine rituals and processes. The results were sometimes elegant, sometimes clumsy, nearly always peculiar.

_Hat/Roof_, a roof mounted on a baseball cap, sat on a mannequin who wore an adjustable wooden backpack frame with a waist-high bucket beneath a spout extending from the roof. This creation allowed rainwater, which would have fallen on the wearer's head, to be collected in the bucket. When the bucket filled, an overflow spout directed the water behind the wearer.

There were bucket transformations in which rubber buckets were lengthened, shortened, halved, and quartered. There were expanded pails with inserts to extend their dimensions and change their proportions and capacities. There were buckets that had been constructed by stacking layers of plywood or casting cement in a hole in the ground. In these pieces, Wexler examined forms, functions, and methods of construction, while stretching the identity but still maintaining the idea of a bucket.

In a series of architectural maquettes, the artist explored imaginative methods for the collection and distribution of rainwater. The most interesting work in this vein was also the most absurd. In a series of five _Houses for Hat/Roof_, a man mounted on a base-

Painting, straightforward function was perfectly matched to ludicrous purpose. Each tiny brass house sat in the middle of a sheet of paper. Depending on the shape of the roof and whether there were gutters extending from it, each house yielded a different pattern when ink was poured on the roof. The house with four gutters extending from the roof made a painting of four black puddles beyond the house on each side. The paintings created this way were shown with the houses.

Like an intense brainstorming session, the show contained a wide range of entertaining ideas, but not all of them were equally interesting. The more complex ideas were diluted by the volume of work; the best of the simple ideas were inundated by it.

When extensive exploration of an idea is a central premise of an exhibition, it may be necessary to have numerous examples. The danger is that the show can seem like a list. In this case, the list may have been too long.

Bill Burk is a sculptor in Hartford, Connecticut.

In the Bookstores —
Agrest and Gandelsonas: Works
by Ellen K. Popper

The cover photograph sets the tone: A weathered wooden footbridge on slender stilts spans a clover-cropped lawn; at the end, an outdoor room of horizontal slats overlooks a cornfield buried in green and gold against an ominously overcast sky. A chair is discernible in the room, but no one is sitting in it.

The newly-published volume of work by the Argentinean-born team of Diana Agrest and Mario Gandelsonas, _Agrest and Gandelsonas: Works_ (New York: Princeton Architectural Press, 300 pages, 9 x 12, 69 color illustrations, 221 black-and-white illustrations, cloth $60.00, paper $40.00), presents the projects, both built and unbuilt, of two architects best known for their theoretical and pedagogical contributions.

In keeping with their reflective approach, the conventional concept of monograph is questioned. This book is a "duograph," states the introduction by Anthony Vidler, "a product of the collaboration of two distinct and equally powerful intellects," that proposes "a new and complex relationship between theory and practice, book and building, in such a way as to implicate the 'monograph' in the process of design itself."

But apart from the rambling double interview, in which the partners question one another, their answers printed side by side in two different typewrites, the book is remarkably traditional, both in its presentation and in its goals.

Like any good monograph, it is a handsomely presented coffee-table volume of lively sketches, striking renderings, and meticulously composed color photographs designed to showcase the firm's work. That work is sleek, sophisticated, and witty, but hardly reflects the sort of revolutionary practice the architects, who spoke at the Urban Center on December 13, say they intend.

Without abstruse allusions to semiotics, psychoanalysis, and feminist film theory, the architecture is notable for its ability to break out of the limitations of functional modernism without resorting to historical pastiche.

The most avant-garde aspect of the practice is Agrest and Gandelsonas's thorough grasp of the importance of choreographing what critic Michael Speaks has called "the production of the reception" of their work.

Ellen K. Popper writes frequently for _The New York Times_ about architecture on Long Island and is enrolled in the master of arts in architecture and design criticism program at Parsons School of Design.

Counterpoint
By Daniel Dolan, AIA

Although construction is not yet complete, the design of our federal office building on Foley Square has attracted several early critiques. While many personal observations offered have been complimentary, I have been learning that it is difficult for architectural journalists to praise the efforts of the federal government in print.
You correctly identified the image that the building projects as reflecting the character preferred by the GSA for high-rise buildings situated in a particular context within the Civic Center of Lower Manhattan. They would say that "dignity, stability, and orderliness" are the qualities they wish the public to associate with the presence of federal architecture. However, they alone did not instruct their architects in these defining characteristics. In addition to the GSA staff architects, the urban designers and planners they assigned to this project, the GSA also invited a diverse profile of professional architects, city planning officials, and other urban experts to shape the criteria for the design competition. This group also graded the competition results and participated in "on-board" reviews of several redesign efforts before awarding the commission.

My purpose in describing this process is to make you more aware of how large public projects are brought into being today. Public institutions or private enterprises initiate them, yet none proceed very far without intensive interaction with their communities. This was certainly the case with Foley Square.

The professionals and other citizens who allowed our design to be built are not "fans of Eastern Bloc architecture," which in their view is better represented by the Jacob Javits Building next door at 26 Federal Plaza. They are fans of Democratic Bloc architecture, which they feel is very successfully rendered at Foley Square.

When you see the building next, you might try to appreciate, if nothing else, the feeling of openness on the ground floor, its visual connection to nature, the quality and craftsmanship of the construction, and finally, the contrastingly modern assembly of details in the exterior wall, storefronts, lobby, and skylights. These are the elements that best represent this architect's personal struggle with the overwhelming public preference for Western Bloc classicism in federal architecture.


Correction
Ooops! We slipped, and it’s not surprising since the floor under Thornton-Tomasetti Engineers’ entry to the CANstruction competition was warped. That’s why their towers “ironically” seemed to tilt. It was no fault of theirs. Also, the name of the Society of Architectural Administrators was omitted from our article (Oculus, January 1995, p. 3) on the second annual CANstruction. The SAA organized and cosponsored the event at the D&D Building with the AIA.

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URBAN CENTER BOOKS’ TOP 10
As of December 28, 1994

1. Delirious New York, Rem Koolhaas (Monacelli Press, paper, $35.00).


3. The Architecture of Good Intentions: Towards a Possible Retrospect, Colin Rowe (Academy, paper, $35.00).

4. Historical Atlas of New York City, Eric Homberger (Henry Holt, cloth, $45.00).


6. Transparent Cities, Brian McGrath (Sites Books, boxed, $29.00).

7. Invisible Gardens: The Search for Modernism in the American Landscape, Peter Walker and Melanie Simo (MIT Press, cloth, $50.00).


9. Culture on the Brink, Gretchen Bender (Bay Press, paper, $18.95).


RIZZOLI BOOKSTORES’ TOP 10
As of December 28, 1994

1. Havana la Habana, George Rigau and Nancy Stout (Rizzoli, paper, $45.00).

2. Philip Johnson: The Architect in His Own Words, Hilary Lewis and John O’Connor (Rizzoli, cloth, $50.00).

3. Mexico Houses of the Pacific, Marie Colle (Alti, cloth, $65.00).

4. Villas of Tuscany, Carlo Cresti (Vendome, cloth, $85.00).

5. Antoine Predock, Brad Collins and Juliette Robbins (Rizzoli, cloth, $60.00).


7. Architecture of Phillipe Starck, Franco Bertoni (Academy, cloth, $60.00).

8. Roomscapes, Renzo Mongiardino (Rizzoli, cloth, $60.00).

9. Small Luxury Hotels of Europe, Wendy Black (PBC, cloth, $42.50).

Only one honor award was given in 1994, to John Loomis, AIA, of Kiss Cathcart Anders, for a research study entitled "Manufacturing Communities: Primer for an Empowerment Zone." The study, sponsored in part by the National Endowment for the Arts, analyzes the successful neighborhood of north Williamsburg, Brooklyn, where residential blocks are interspersed with light manufacturing, furniture-making, metal-stamping, water-tank construction, and food distribution.

"The project breaks new ground on several fronts," said Craig Hodgerts. "It begins to look at the reality of where people live and work. Rather than rewriting that area, it attempts to discover what about it is valuable. It's a very thorough inventory of the attributes of a genuine neighborhood."

In the interior architecture category, one award went to Smith-Miller + Hawkins for the 18,000-square-foot Heritzck-Martin Institute, designed for less than $40 per square foot. The institute, a nonprofit agency serving gay and lesbian youths, combines on one floor the Harvey Milk public school, afterschool programs, and emergency counseling services for homeless and HIV-positive teens.

"Our idea, since this was a place for young people on the edge, was to deinstitutionalize the institution, to make it light and transparent. We used clear Lexan plastic to make the walls disappear. The moment you walk in, you should be able to see that the place is accessible. We took the point of view of the visitor, not the administrator," said Henry Smith-Miller.

The 1994 Design Awards are covered more fully in Annals, a new Chapter publication that will include photographs and jury deliberations. It is available for $10 from the Chapter office at 200 Lexington Avenue. For more information, call Judy Rowe at 683-0023, ext. 17.

Departing Remarks
by Bartholomew Voorsanger, FAIA

What will be remembered about 1994? Several things in my year as Chapter president have been of paramount importance to me. Foremost among them certainly is the choice of Carol Clark as the Chapter's new executive director, following seven years of Lenore Lucey's exemplary service. A long and comprehensive search process, lead by Bruce Fowler, brought us someone with an extensive background in the architecture and planning of the city who is an ideal candidate to guide the Chapter at this critical point in the economic recovery of the profession. The Board of Directors is looking to Carol to help us increase the Chapter's voice in issues relating to city government, urban planning, the construction industry, and the public sector, areas in which architects must become more vocal and involved.

Another new face at the Chapter this year is Jayne Merkel, former architecture critic of the +incinnati Enquirer, who is replacing the talented Suzanne Stephens as editor of Oculus. Jayne will carry on Oculus's high standards of architectural and journalistic excellence, which will surely be enhanced by Pentagram's vibrant new design for the publication.

I wish Marilyn Taylor the best as she steps into the position of Chapter president.

Inaugural Remarks
by Marilyn Jordan Taylor, AIA

The past few years have been a difficult time for architects, and I am very glad to see them slipping by. I believe they are being replaced by a more optimistic spirit, with a dazzling (if easily deceiving) range of architectural commissions abroad.
and solid and challenging work here at home.

We are still a profession, though, whose services are undervalued. We practice in a city that is severely challenged by its very size and by a growing gulf between the education of the city’s residents and the highly technological marketplace they inhabit. We have lived through decades of significant disinvestment in the city’s physical realm. It is up to us to do something about these challenges.

"Design and the Public Realm," the Chapter’s theme for 1995, is intended to evoke the sense of responsibility we share for the daily care of the physical and social environment of this city. Regardless of how large or small our projects are, they can and should affect the public realm of the city, the space we all share and from which we can reach out to the rest of the world to welcome immigrants, tourists, investors, and aspiring leaders.

We stand in awe as the French government continues to rebuild Paris, understanding how the spirit of culture and civility represented by the streets, parks, and spaces of its city are of immeasurable value to the commerce of its nation. We, as architects and residents, must be a voice for our own cities, calling for the constant redefinition and regeneration that all cities need. At the Chapter’s "The Next New York" conference in October, we asked whether architects are at the table when important decisions are being made about the city. The answer is, not often enough.

We can get there more often though, through our attention to the ways our buildings address and support public space, through our leadership in large-scale planning and urban design projects, and through our involvement in civic activities. I am convinced of the limitations of a one-year term, but I’m very pleased that Bart Voorsanger worked with me to create not only a sense of continuity but also a longer span of time to accomplish our goals. I look forward to the same kind of collaboration with Jerry Davis, the 1996 president, to continue the efforts of the last year and to represent you in the year to come.

Membership Services
by Barbara Nadel, AIA Chair, Health Facilities Committee

One of the most valuable benefits of AIA membership is access to an affordable health insurance plan through AIA New York State. In addition to lobbying Albany on behalf of AIA members on a variety of policy issues, AIA New York State offers an excellent plan with GHI through the New York State Business Group, an umbrella organization of professional associations and chambers of commerce in New York State. Unlike other insurance policies, which won’t even consider covering small businesses, this plan is an appropriate choice for AIA members who either run small firms or are sole practitioners. And although insurance companies are allowed to ask for rates increases every six months, GHI does not usually do that; its last increase was in July 1994, after 18 months without a rate change.

Some Chapter members have been working with insurance brokers to investigate affordable policies. Those seeking insurance should look around for the plans that best suit their needs. Policies with $5,000 or $10,000 deductibles often have lower monthly premiums. The GHI plan, which has reasonable premiums and deductibles, often proves to be a good alternative.

For more information on the GHI plan, call the membership department of the New York State Business Group at 800-456-9724, ext. 117. Be sure to mention you are an AIA member.

Chapter Notes

The Historic District Council’s preservation conference will take place Saturday, February 4, at 9:00 am, at the New York School of Interior Design, 170 East 70th Street. Keynote speakers are W. Brown Morton, chair of the department of preservation, Mary Washington College, and Donovan D. Rypkema, author of The Economics of Historic Preservation: A Community Leader’s Guide. For more information, contact Franny Eberhart at 799-5837.

Grants of up to $10,000 will be available for architects, designers, and scholars through the architecture, planning, and design program of the New York State Council on the Arts. The grants are awarded for specific projects that advance the field and contribute to the public’s understanding of the designed environment. For more information, contact Anne Van Ingen at 387-7013. The application deadline is March 1.

Bronx borough president Fernando Ferrer was the guest of honor at a Presidents Advisory Committee breakfast on December 15. Ferrer provided some candid observations on both the Bronx and the future of New York City. He said that in 15 years the city will end up in the same state that the Bronx was in ten years ago if key lessons are not learned. He urged investment in the building stock as the means to a strong sense of community, and noted that a commitment to the built environment is a crucial element to the future of the Bronx.

East Harlem provides a dynamic focus for the lecture and workshop series, "A City of Neighborhoods: Bridging School and Community," cosponsored by the AIA New York Chapter’s Learning by Design: NY Committee and the Cooper-Hewitt National Design Museum. The series, intended for architects, educators, and community activists, is organized into three weekend sessions, which include Friday keynote lectures and Saturday workshops held at neighborhood sites. For more information, call 860-6521.

Obituary

Christopher Paul Kovach

The young and beloved controller and senior associate of Casto-Blanco, Piscione and Associates, Christopher Paul Kovach, died of AIDS on December 12. Kovach, 35, joined the firm in 1982 as an assistant bookkeeper and brought the firm into the computer age with financial management systems that were the envy of the profession. Born in Cleveland, Ohio, Kovach received a B.A. in business administration from Case Western University and a B.A. in environmental design from Parsons. He was an associate member of the AIA and a member of the Financial Managers Group. —J.M.
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