

OCULUS

an eye on new york architecture

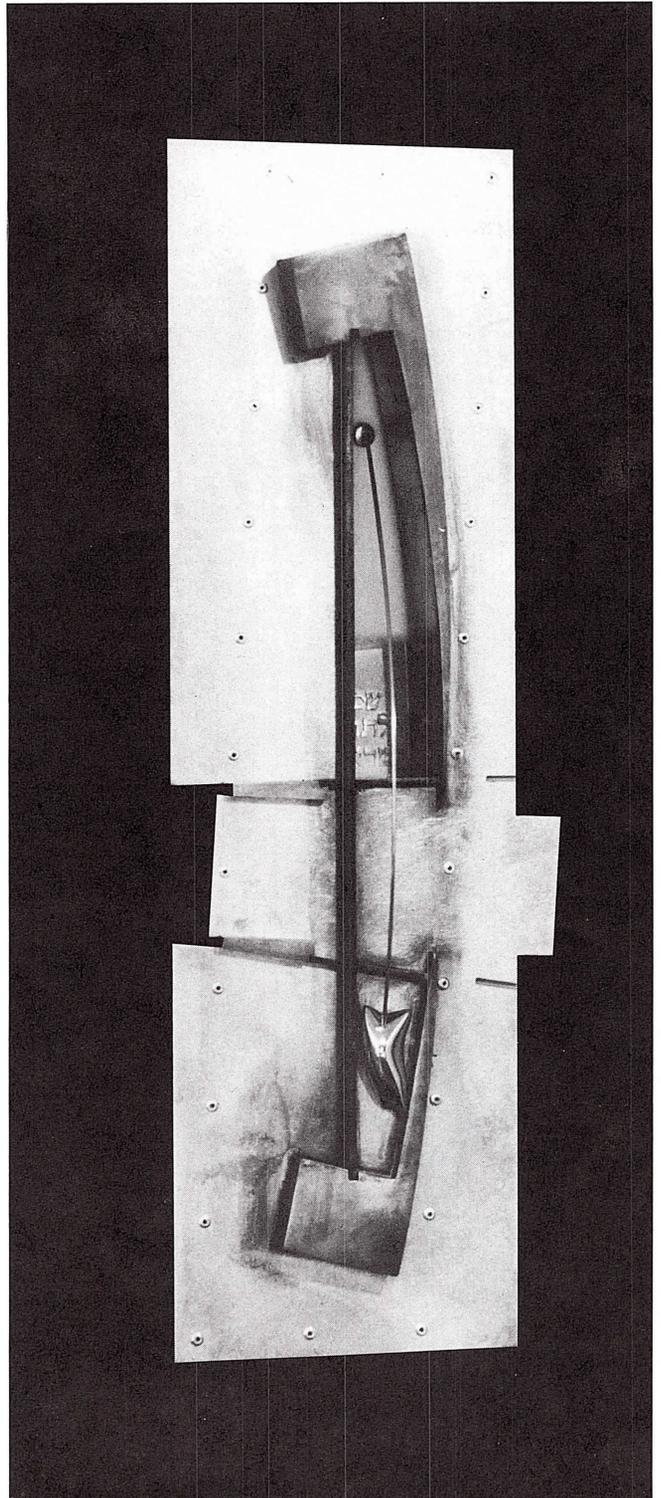
The New York Chapter of the American Institute of Architects

Volume 54, Number 2, October 1991

Designing
Academics

Architect Abuse:
JAWS IV

Improving on
"Designer Architects"
Buildings



Cover: *Beron door knocker, designed by Harley Swedler, Architect, 1991* part of a series of Judaic objects to be produced by the architect's company.

Rear Cover: "From: *The City*," watercolor by Thomas W. Schaller, winner of the Special Juror's Award, selected by David Childs for the American Society of Architectural Perspectivists competition. The exhibition of the winners, *Architecture in Perspective VI*, opens October 25 at the Urban Center, 457 Madison Ave.



David Castro-Blanco



Windows on the World restaurant

Ezra Stoller

Volume 54, Number 2, October 1991

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The views expressed in the Open Oculus pages are not necessarily those of the Executive Committee or staff of the NYC/AIA.

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Rates are reasonable and readership is extensive. Contact Judith Rowe at the Chapter for more information.

Top of the World

by David Castro-Blanco

We'll be on top of the world for this year's **Architectural Heritage Ball!**

What better heritage can architects provide than a bird's-eye view of our magnificent city at night? On Saturday, November 16, that is what we will do from the 107th floor of One World Trade Center, **The Windows on the World Ballroom**. There will be dinner and dancing and good fellowship — look for your invitation.

We have two major goals for our sixth Architectural Heritage Ball. The first is to attract more of our younger members to the Chapter's social activities. Thus, there is a 35 percent discount on tickets for associate members. Since this type of ticket is limited (two tickets per member; 100 discounted tickets total), we urge associate members to act quickly and secure theirs as soon as possible.

The second goal is to raise funds. At its July meeting, the NYC/AIA Board determined that the net proceeds of this year's ball will be dedicated to a special fund assisting in the acquisition of our own quarters. This has been a long-standing aspiration of the Chapter, and the Executive Committee felt it appropriate to initiate a fund for this purpose.

After cocktails and hors d'oeuvres, a welcome by **President Frances Halsband** will be followed by dinner and dancing on the highest dance floor in the world. Make your reservations early and plan to bring family, friends, clients, and colleagues!

Head of NYC School Construction Authority to Address Public Forum

Major General (Ret.) Charles E. Williams, head of the New York City School Construction Authority until October 15, will discuss SCA plans at a NYC/AIA public meeting on October 1 at 6:00 p.m. at the Urban Center.

Carl Puchall, chair of the NYC/AIA

Architecture for Education Committee, will introduce Williams. The meeting will focus on Williams's vision for the future of the city's schools, featured in recent news reports on innovative classroom designs with potential to serve as models nationwide.

Since Williams took office in August 1989, the SCA reported completing more than \$171 million in construction projects, including three new minischools, four additions, and two major modernization projects. In addition, it finished more than 700 capital improvement projects throughout the city.

Construction plans for the upcoming year include eighteen new schools, 29 modernization projects, four additions, six athletic fields, and almost 240 more capital improvement projects.

Issues to be addressed at the forum will include consultant selection procedures as well as in-house and modular design. The program will feature a slide presentation and will conclude with an informal reception.

Mayor's Housing Initiative Joins Forces with NYC/AIA

by Geoff Doban

The **Mayor's Office on Homelessness and SRO Housing** and the Chapter will jointly sponsor a design workshop to generate new ideas for transitional living facilities for single adults. The city has emphasized the social services component, since it will be a critical element of the program: the goals of the Mayor's initiative are to assist homeless adults in relearning living and job skills or in abating substance-abuse problems.

The workshop, which will take place in November, will be conducted by volunteer teams of architects organized by the **NYC/AIA Housing Committee**. An orientation session, including a tour of current armorylike shelters, will precede the one-day event. Participants in the workshop will help the city develop new models for this type of transitional housing. (See chapter wrapper.)

NEWS NOTES

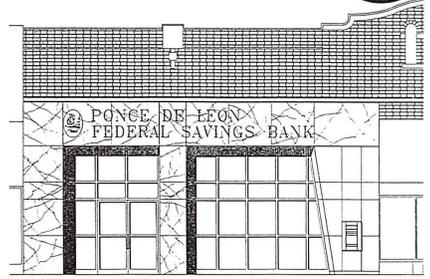
Architecture takes to the boros and beyond

The Boros

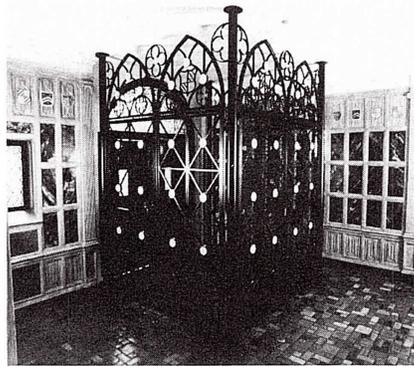
In November, by the time the temperature starts to drop and the fall harvest is over, a new **Farmers Market** at 160th Street north of Jamaica Avenue in Queens should be open. The market, which will purvey fresh produce and flowers and sell prepared ethnic cuisine in food stalls, was designed by **James McCullar & Associates** of New York. The glass-and-steel 26,000-square-foot building replaces the outdoor farmers market that has been located there for the last fifteen years. The new two-story atrium food court, with office space on the upper floors, does have roll gates that can be left open in good weather. The site is part of the downtown Jamaica urban renewal plan, funded with public money from the New York City Economic Development Corporation and private money from the Greater Jamaica Development Corporation. McCullar, who studied architecture at Rice and Columbia and has worked on urban design projects with Gruen Associates, James Stewart Polshek & Partners, and I. M. Pei, among others, also just finished converting a seven-story **1920s Queens firehouse** into offices and commercial space. The building at 89-56 162nd Street, near Jamaica Avenue, was designed for the Greater Jamaica Development Corporation as well. Another project McCullar has just completed is affordable housing for HPD on city-owned land at **110-114 Astoria Boulevard**. The new seven-story, 72,000-square-foot building, which cost about \$5.3 million, will house 62 low- and moderate-income rental apartments. . . . **Steven Gottesman** has recently completed the renovation and restoration of lobbies and public spaces at the **Valeria Arms**, a co-op in Forest Hills, Queens. The project, at 7716/7720 Austin Street, is close to Forest Hills Gardens, a source of inspiration for the Valeria Arms's original architect, **Benjamin Braunstein**, for his 1928 version of English Tudor architecture. Since the years had managed to obscure much of the original detailing, Gottesman and his staff used a lot of paint, creating faux marble paneling in the lobby and painting the plaster and woodchip walls to look like cherry



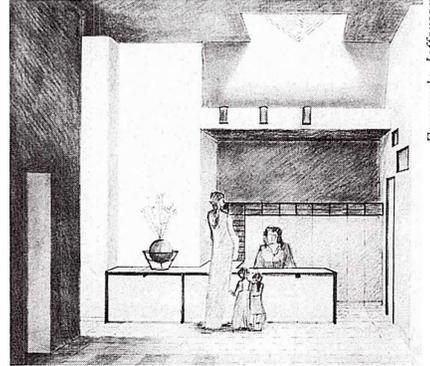
Farmers Market, Queens, James McCullar



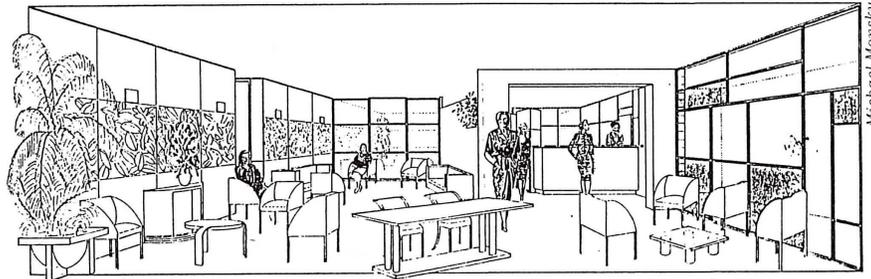
Ponce De Leon Bank, The Bronx, Fox & Fowle



Valeria Arms lobby, Queens, Steven Gottesman



Preschool, The Bronx, Caples Jefferson



Doctors' offices, World Trade Center, Michael Monsky

wood. A new addition is the wrought-iron gate to replace the doorman station. This new gated vestibule, located inside the main door from Austin Street and activated by an intercom, is meant to evoke baldachino screens in churches, according to Gottesman. The Gothic twist to the detailing may make some think more of a medieval sentry. Actually, both references apply to what Gottesman calls "a shrine to security." After all, this is New York. Gottesman, who formed his firm nine years ago, was formerly with the Eggers Group and Giorgio Cavaglieri, with whom he studied at Pratt. . . . **Fox & Fowle** is designing banking space for **Ponce De Leon Federal Savings Bank** in the Bronx. The 4,000-square-foot space is the "flagship" retail facility in a 1920s building at 972 Southern Boulevard. The one-story "Romanesque storybook"-style architecture will get a new twist in this retelling. The exterior is to have two kinds of granite and stainless steel detailing. Inside, copper plates sheathe a curved wall that projects through the facade walls. Associate partner **Martha Burns** is in charge of the design, and **David Mann** is the project architect for the scheme, which is expected to be completed in early 1992. . . . **Caples Jefferson** has just

designed an 8,000-square-foot **preschool** for children with AIDS which is scheduled to go into the renovated wing of the **Paradise Theater** complex on the Grand Concourse from 184th to 188th streets in the Bronx. While a multiplex theater has mucked up much of the auditorium, the lobby still shows the effulgent design of the 1920s architect of atmosphere, **John Ebersson**. Since the school itself is on a tight budget, Caples Jefferson couldn't begin to match Ebersson's 1929 Italian baroque concoction. But it decided to use Caribbean colors of aqua, purples, deep red, and brilliant pastels, plus skylights and changes in ceiling heights, to make the space more appealing to the children. The firm's partners include Yale-trained **Sara Caples**, who was most recently an associate with James Stewart Polshek & Partners, and **Everardo Agosto Jefferson**, who studied industrial design at Pratt before getting his architecture degree from Yale. He has since worked with Mitchell/Giurgola.

And Then There's Manhattan

Michael Monsky is designing the offices and the examining and waiting

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Everardo Jefferson

Michael Monsky

NEWS NOTES

Competitions, commissions, and other concerns



107th Street Pier, Giorgio Cavaglieri and Joseph Sultan

rooms for **Breast Care Specialists of New York**. The 5,000-square-foot space in the World Trade Center will have wood paneling and a photo mural in the reception area, while a glass partition with figurative motifs will be used for the business offices. Another **doctor's office** is for a gynecologist in the **San Remo** apartment house on Central Park West. Here, with a tiny 2,000-square-foot space, Monsky is creating a "spectacle of light conditions" using fluorescent, incandescent, and halogen lighting to create "a series of zones," each with different qualities of light. The basic space will be black and white with mahogany wood paneling. In quite a separate kind of venue, Monsky has designed the **sets for "Getting Even,"** a public affairs program (not, in spite of the title, a married life sitcom). The set is a "very compressed interior of an office," said Monsky, who did the job for a private company, MBS Productions, which plans to syndicate it to the television stations. . . . **Giorgio Cavaglieri and Joseph Sultan's** renovated **107th Street Pier** opened with fanfare this summer. The pier, built in 1931, had gotten a beating over the years, so it was much in need of a fix-up. However, in spite of the new canopy with lighting and the mosaic terrazzo deck by sculptor Andrea Blum, social problems still remain. The homeless who favored it before are drifting back. And graffiti is starting to appear. "One message has been scraped into the terrazzo," says Cavaglieri, "but the Parks Department has been trying to keep the pier clean." Meanwhile, Cavaglieri is renovating three courtrooms in the **U.S. Courthouse** at Foley Square, which was originally designed by **Cass Gilbert and Cass Gilbert, Jr.**, and completed in 1936. Renovations include new witness stands, jury boxes, and so on. The first courtroom, now famous as the home of the Bess Myerson trial, has just been finished. . . . A **showroom** in SoHo designed by **Anderson/Schwartz** for much-published fashion designer **Isaac Mizrahi** has been popping up in some fashion shoots. The bare-bones look (for the showroom, not the clothes) was put together with pigmented plywood, exposed poplar framing, gypsum board, and hey-why-hide-it kind of materials. The firm took over

12,000 square feet on two floors of a building to create showrooms, a runway for fashion shows, and sales offices on one floor, with executive offices, a design studio, and fitting rooms on the other floor. Other materials used include poured epoxy for the runway, and rice paper with maple veneer trimmed in raw steel for the fitting rooms. Partner-in-charge Ross Anderson and project architect M. J. Sagan also designed the furniture in the same spirit, but bleachers are brought in for the runway shows. . . .

Beyond the City

Toujours etc.: **Bernard Tschumi** just won another French competition, the Parc d'Entreprise competition for 450 acres in Chartres, France. The project, which calls for an office park along with entertainment and cultural facilities, will actually extend the city toward Paris. Tschumi is the chief architect for the whole development as well as the architect for the 200,000-square-foot "leisure hall" (pools, indoor tennis courts, etc.) and for the cultural facilities, which will have an auditorium and meeting space. Others contending for the project, sponsored by the city and private interests, were **Norman Foster, Massimiliano Fuksas, and Adrien Fainsilber**. It is not likely that there will be "contextual allusions" to the Notre Dame de Chartres with this one. . . . **Tschumi, Andrew McNair, Steven Holl, and Hariri & Hariri Design** are among the New York architects and designers selected to come up with schemes for separate houses in a development in Groningen, the Netherlands, for Geerlings Vastgoed, B.V. . . . A condominium designed by the New York design firm **Cetra/Ruddy Incorporated** will be going into construction in Steamboat Springs, Colorado. Called the **Vanport**, the 35,000-square-foot building has eleven apartments, each with three exposures and south-facing terraces. The structure itself is steel frame, and exterior cladding is an insulation panel with a stucco finish. . . . The team of **Yorgancioglu Architects** and **Kaya Arikoglu** are finalists in the Aga Khan Trust's competition for **Ulugh Beg Cultural Center, U.S.S.R.** . . . **Arthur Rosenblatt** is currently consulting on

David King



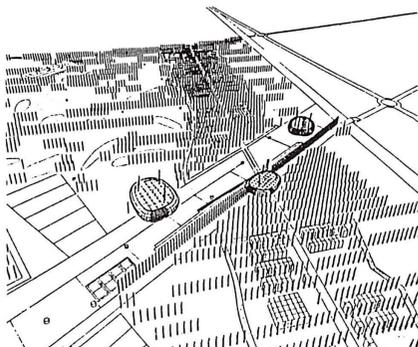
Mizrahi showroom, Anderson/Schwartz

Courtesy New York Times

the **J. B. Speed Art Museum's** expansion, Louisville, Kentucky. The museum, designed in 1927 by **Arthur Loomis** in a Beaux-Arts style, already received its third postwar addition in 1983-84 by **Geddes Brecher Qualls Cunningham**. . . . The expansion and renovation of the **Jones Beach Marine Theater** by **Jack Gordon Architects** was completed this summer (see *Oculus*, December 1990, p. 4). Because pop-music groups such as Manhattan Transfer and Billy Joel now dominate the stage where Guy Lombardo and his band once filled the air with swing sounds, certain changes had to be made in the setting, which include renovating the bandshell and adding a curved plaza and outside ring of food stands and service facilities. But the beat goes on. . . . **Elizabeth Thomson**, former co-chair of the NYC/AIA Housing Committee and an architect with Skidmore, Owings & Merrill, has been awarded the **Fulbright Arts Fellowship in Architecture for 1991-92** in the United Kingdom. Thomson will be working in London, researching and organizing another housing charrette similar to the WIN-NYC/AIA Hope for Housing one that she helped direct last year. The housing is specifically directed toward helping the homeless and people with substance-abuse problems. . . . The **Hudson Studio**, a new firm of architects, has just opened in New York, with **Linda Gatter, Roy Strickland, August Schaefer, and Carolyn Carson** as the principals. The Hudson Studio is currently working on the expansion and renovation of the **Attleboro Art Museum**, in Attleboro, Massachusetts. The 1920s shingle-style building, which was made into a museum in 1949, will have 10,000 square feet added to it for gallery and administration space. The firm is also preparing an **exhibit of its Frederick Douglass Boulevard** project designed for the UDC to be installed in Columbia University's Buell Center in November. . . .

Design Plagiarism: Purloined Drawings and You

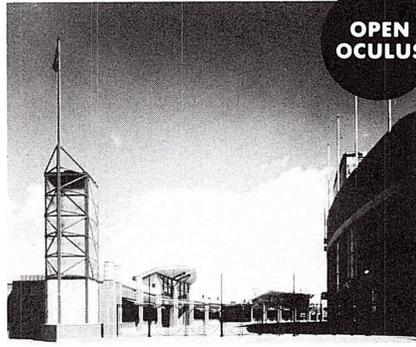
For years architects have seen their "intellectual property" — design ideas, motifs, and technical solutions — lifted by other architects, but have had no



Parc d'Entreprise, Chartres, Bernard Tschumi



Vanport, Steamboat Springs, Cetra/Ruddy



Jones Beach Theater expansion, Jack Gordon

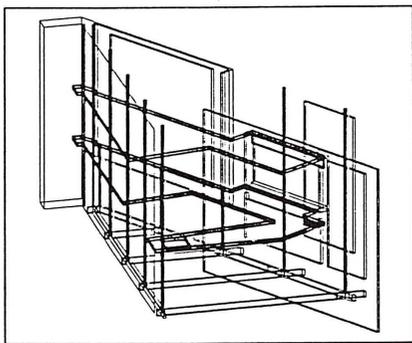
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protection. Copyright laws have been fuzzy about what constitutes flattering imitation versus downright plagiarism. But it seems that is changing. "In the past few years the legal protection of intellectual property has been enhanced by court decisions and statutes both domestically and internationally," says **James Frankel**, the NYC/AIA general counsel and partner in charge of the Construction Industry Practice Group at **Shea & Gould**.

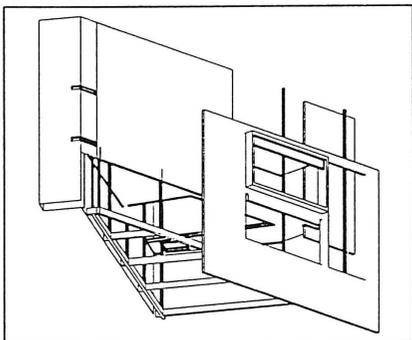
Shea & Gould recently added to the firm a ten-person "Intellectual Property Group," which is geared toward dealing with those matters often hard to protect by law. "Intellectual property" includes not only copyrights, patents, and trademarks, but trade secrets as well. Frankel says this latter category concerns confidential information, such as product sources and selling techniques as well as designs that give a firm a competitive edge in the field. But, as Frankel points out, the architect has to know what the trade secret is and develop a program to protect it in advance of any suspected lifting. As Frankel puts it, "If you are trying to prevent the use of trade secrets purloined by a competing design professional, you want to make certain that you have retained counsel who can most effectively protect your intellectual property and obtain compensation for past wrongdoing." Naturally Shea & Gould provides litigation services in this special area. The Intellectual Property Group at Shea & Gould also helps the architect assess the value of the intellectual property and makes other companies relying on the asset recognize its value. In a forthcoming issue of *Oculus* Frankel will outline in some detail the current status of these intellectual property rights and the means by which they can be protected for the design professional.

New Services

• **Drawing Management, Inc.**, has just been founded by **Stephen Thomson**, a civil engineer and environmental specialist. The office will convert architectural drawings — linen, mylar, and paper — to a raster



Drawings: Linda Samuels



Design System's AutoCAD: drawings for a student project, Princeton University

form for archival storage, or to a vector format for inclusion in a CAD system. The office will not only put the drawings into a computer, but will assume responsibility for managing a firm's complete library so the staff can spend more time on design and planning. In addition, Drawing Management will consult with the customer about hardware and software needs, and they will provide training for this equipment. Information: 777-5500.

• **Kevin Lippert**, who has built his reputation as founding publisher of the small but prestigious **Princeton Architectural Press**, has also been running a separate service company called **Design Systems**. It has gotten a lot of work showing architects and others how to use computer-aided design, desktop publishing, and networking (the method by which hardware and software at separate workstations can be interconnected). The firm also provides training, programming, and other support services, including CAD-based drafting and the creation of video output for animated video walk-throughs. With

regard to computer animation, Design Systems is now the only authorized dealer in New York City for Silicon Graphics IRISVISION software, which allows personal computers to make and display three-dimensional walk-throughs without having to wait for images to redraw themselves on the screen. In addition, Lippert's company sells AutoShade Version 2 with Renderman which will turn three-dimensional AutoCAD images into photorealistic images replete with nuances of surface textures, finishes, density, color, and shading. These software images can be used as prints, slides, and color separations for presentations.

Incidentally, Lippert, who teaches computer-aided design at the Graduate School of Architecture at Princeton, has hired **Allen Prusis**, formerly the financial manager for Michael Graves, to help with the company's expanded operations.

The company is currently planning a software seminar on facilities management, and it is also devising one to teach architectural principals and project managers how to get the best use out of the hardware they have as well as learn about the software they could have. Telephone: 995-8494.

Forty-second Street and Beyond

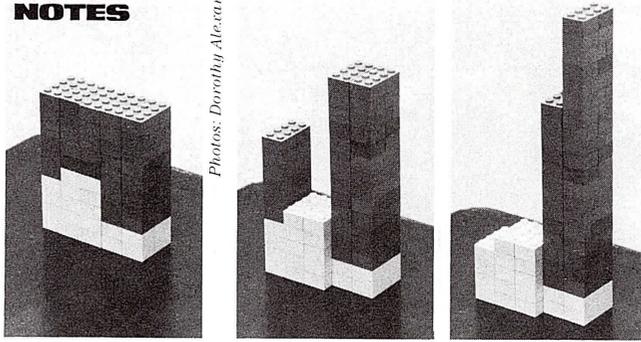
The **Project for Public Spaces**, with urban entertainment consultants **The Start Partnership** of San Francisco, is developing a concept for an entertainment-oriented complex along 42nd Street.

The 800,000-square-foot scheme, which will extend from Seventh to Eighth avenues, is intended to supplement and broaden the theater renovations already proposed by **New 42nd Street Inc.** **Fred Kent**, head of PPS, says, "We want to fit in with the original idea to add a range of entertainment attractions to 42nd Street." Pedestrians would move along the street and be drawn into various clusters of space which would offer offbeat theatrical performances, technology exhibits, specialized film fare, or rooftop gardens. Near Eighth

Demonstration of zoning lot mergers for three built parcels. Photo, left: unused floor area (dark) over existing structures (light). Photo, center: two of the three lots are merged and one is redeveloped with unused floor area from the two lots. Photo, right: All three lots are merged and unused floor area is used to create the tall, stepped-back tower.

NEWS NOTES

Photos: Dorothy Alexander



Avenue some new — but low-scale — structures would be built, and others would be renovated. So far, the plan primarily affects the north side of 42nd Street. Kent says the real estate families with property in the area have been very supportive of the idea. Even George Klein, he suspects, might be interested in tucking some attractions into the ground-floor spaces of one of the John Burgee-Philip Johnson towers.

Meanwhile, Project for Public Spaces has been busy for the last few years offering advice to landlords of large office buildings on how to “retrofit” their ground-floor lobbies to make them more appealing to their users. Included are buildings by John Burgee and Philip Johnson (!), such as Pennzoil in Houston, the Republic Bank in Houston (now called NCNB), the IDS in Minneapolis, and 500 Boylston Street in Boston. With the Republic Bank building in Houston, the new owners, NCNB, were afraid the architecture seemed too overpowering, controlled, and intimidating. So Project for Public Spaces suggested a way to bring retail uses and museum space into this area. At Pennzoil, PPS found that sheathing the base in tinted glass rather than clear glass created a barrier for the public, and it has made various suggestions for enlivening the activities there.

While it seems as if only Burgee-Johnson might have a problem, Kent explains that his organization, a nonprofit advocacy group, is actually involved in consulting with a number of buildings designed by famous architects. One is John Portman’s Renaissance Center in Detroit: “The lobby is too confusing and has too much concrete,” says Kent. “Now,” he continues, “a lot of buildings completed 20 years ago are coming up for new leases. The tenants want changes. The landlords are deciding now is the time to retrofit before the value is reduced.”

Follow-up

The **34th Street Partnership’s Business Improvement District** has now been approved by the City Council. The BID, like others around

town (see *Oculus*, March 1990, p. 6), will assess from businesses an additional tax to provide security, sanitation, and services often not adequately provided by the city. This voluntary taxation mechanism from the private sector means, among other things, that an unarmed security team of 50 people will be keeping an eye on a 28-block area in the district, which extends from Park to Tenth avenues and generally from 31st to 35th streets. The 34th Street BID will be run by a staff from the large and successful BID group, the **Grand Central Partnership**.

Zoning Lot Mergers

In recent months the **New York City Planning Commission** has been reviewing a variety of ways to establish limits on zoning lot mergers, one of the undisputed causes of overgrown towers in the city. The zoning lot merger, which is an arrangement between two property owners who are willing to aggregate undeveloped rights by the transfer of one owner’s unused rights to the other, has been responsible for many of the tall towers looming over the now-dwarfed tenements on the Upper East Side. Because of the 1961 tower regulations still in existence on the north and south avenues, a developer who meets the regulations for a minimum setback from the street and a maximum lot coverage for the tower-and-plaza configuration (that is, either 40 or 50 percent) may build a tower straight up through the sky-exposure plane to a height that ultimately is restricted only by the FAR. Since the zoning lot merger occurs as-of-right, two property owners can get together and build one major tower.

Some argue that the zoning lot merger is not bad, that its drawbacks involve its excesses. They would like to see the transferable development rights be restricted to only a 20 percent increase (roughly 2 to 3 FAR), the same amount that developers may transfer from a landmark. This requirement would make the zoning lot merger process more equitable with the landmarks provisions.

ARCHITECT ABUSE

Swimming with Sharks:

In April **Eli Attia** took a lien on a **hotel project** that developer **Peter Kalikow** had begun building at Church and Fulton streets in downtown Manhattan. He did so because Kalikow owed him \$400,000 in back fees for the hotel, a 60-story tower with 600 rooms, which is now in construction. The lien, and the subsequent battle with Kalikow, put an end to a relationship that began in 1979 when Attia was hired to design an office building at 101 Park Avenue. Recently, after Kalikow declared personal bankruptcy in late August, *Oculus* spoke with Attia about his thoughts on how architects should protect themselves.

Oculus: How did the \$400,000 bill for designing the hotel get to be so big?

Eli Attia: We had been working on it for a year without being paid. We had done several projects for Kalikow, including his house and the first [80-story tower] scheme for the City and Suburban Homes site [on the Upper East Side]. We weren’t finished with the hotel when we filed a lien in April, but I started hearing about Kalikow’s financial difficulties and the only way to get paid was to put a lien on the property.

The dispute goes beyond money, and the money owed actually goes into seven digits. The \$400,000 just refers to the fees he owes us for the hotel. The rest of the money is not attached to this particular project. With a lien there is a limit to the time period in which one can file. It must be done within eight months of finishing the last item of business — not if the work was done over a year ago.

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Eli Attia's Tales from the Deep

Oculus: What about the report in the *Daily News* that he took your drawings of the hotel without your knowledge?

EA: The day after filing the lien all hell broke loose. I got an eviction notice from 101 Park, where I had my office, and the office in the basement I used for the model shop was broken into and the plans were taken. Kalikow claims the drawings belong to his company because they paid for them; I didn't have a conventional lease for the space, so they could enter it. They still have the drawings and have been using those stolen [working drawing] documents to complete the building. And the banks are putting out money for stolen plans.

Oculus: Why didn't you slow down your work on the hotel when you realized you weren't being paid on time?

EA: I can't really play those games with time and money. Architects provide a service.

Oculus: The *Daily News* said that your agreement was not in writing. Is that really true?

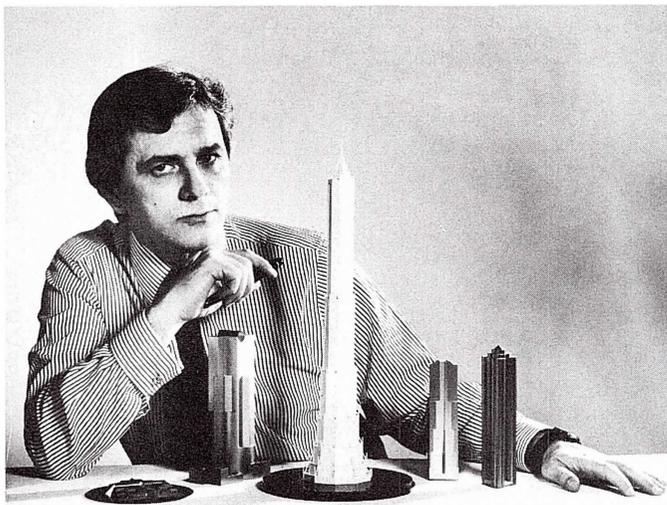
EA: Most of my business with Kalikow was not in writing. We had a ten-year history. The only agreement I had with him was the two-page contract for 101 Park. After that everything was verbal — which should still stand up in court.

Oculus: How did it happen that in 1986 you discovered you had "underbilled" Kalikow?

EA: On Kalikow's advice, I hired his accountant as my accountant. The accountant reduced the items we were billing to Kalikow. When our office manager discovered it, the Kalikow people said it was a mistake, and they promised to pay at a later date, and now they don't remember it. I had also used Kalikow's attorneys. They were mine for twelve years and are very familiar with my files. But now they are fighting me. Now we are trying to disqualify the lawyers [Dreyer & Traub] in court.

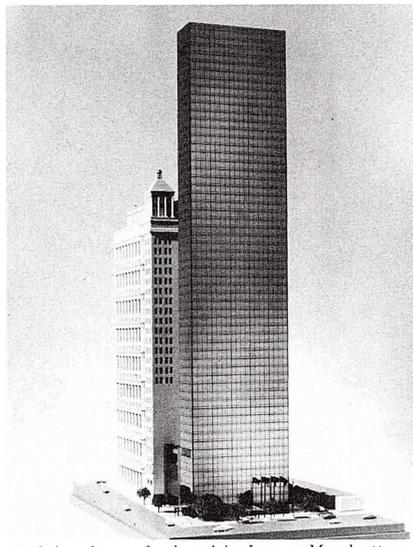
Oculus: Where is the lawsuit now? And do you have a chance to get any money with this bankruptcy action?

EA: It has begun — with all the legal tactics and maneuvers being summoned



Yousef Karsh

Eli Attia



Attia's scheme for hotel in Lower Manhattan

up. However, the money for the hotel project is secured. Whatever happens to the hotel, depending on the court judgment, the money is there to be paid because the lien is bonded.

Oculus: What do you think architects ought to do to protect themselves from this sort of experience?

EA: Architects are just a bunch of deer with the shrewdest businessmen in the world. They are afraid to publicize the fact that they are not getting paid or go after people who owe them money. Kalikow is not the only developer who is not paying his bills.

Architects should follow a simple rule. You have to decide how much credit you are willing to extend to the client — one or two months, perhaps. Once you have reached that point and there is no pay, do not spend more time on the project.

Oculus: What about the AIA? Can they help?

EA: I dropped my membership. The AIA is institutionalized and should help in certain situations. For example, if the architect discovers that a senior employee is taking money from a

developer to make changes in the design that the developer wants but his architect may not necessarily know about, and then that developer fires the architect and hires the senior employee to finish the job, the AIA should "disbar" that employee. This kind of behavior is happening frequently. AIA's code of ethics is too loose.

Oculus: What about the 80-story tower at the City and Suburban Homes site?

EA: As you know, the site was landmarked and then, at the Board of Estimate a year ago, part of that landmark designation was overturned so that Kalikow could build on the site of the four easternmost buildings. But my design for an 80-story tower was just an exercise anyway. That height was too expensive for Kalikow to build. It would have still gone before the LPC for approvals. Meanwhile, however, the City Planning Commission approved the rezoning of the streets. This "contextual" zoning includes 79th Street, which means you can't even build a 40-story tower, for it now has to be bulky with a large base.

Oculus: Is it likely Kalikow will be able to build in this town again?

EA: With the way he has tried to work out his problems with the bank loans, I don't see how. The banks were willing to offer him 25 cents on the dollar, and he turned that down and offered 15 cents. Who is going to give him money again?

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Opening up the Academy

Patricia Conway

Dean of the Graduate School of Fine Arts, Paley Professor of Architecture, University of Pennsylvania.

Programs: Bachelors, design of the environment, urban studies, fine arts; M.Arch.; Masters, landscape architecture, city and regional planning, fine arts, historic preservation, urban design, energy management and policy, international development and appropriate technology, government administration; Ph.D., architecture, city planning. 800–900 students. Teaching: 1993–94 school year.

President and founding partner, Kohn Pedersen Fox Conway (120 employees); founding partner, Kohn Pedersen Fox. Education: B.A., New York University, 1959; M.A., New York University, 1964; M.S., urban planning, Columbia, 1972; Loeb Fellow, Harvard Graduate School of Design, 1986–87.

Oculus: What are your initial goals?

Patricia Conway: The first project has got to be budget and financial stability, especially in regard to the amount of money no longer available from the federal government, and the general fiscal crisis. I am also working very hard to reestablish the school in its current configuration as the preeminent school of environmental design. The ingredients of a really powerful program are present. With some rebalancing and revamping we can get more synergy from the extraordinary mix of programs — it doesn't happen automatically.

Oculus: And plans for individual programs?

PC: The specific programs are the responsibility of their chairs and faculty — I am there to provide guidance, not to run their programs. I am a caretaker, not a dictator. Penn is suffering from what all schools are suffering from: the deterioration and almost total disappearance of planning and urban design as influential professions, and with the reemergence of environmental concerns in the nineties, they have to be radically rethought. Historic preservation is an absolute gem — the finest in the country. Landscape architecture is moving in a tremendously creative



Dorothy Alexander



Elliott Kaufman

Viacom International Corp. headquarters; Patricia Conway, J. Woodson Rainey, Randolph Gerner, Marsha Keskinen, KPFC

direction. Architecture is very fine and also well regarded. It is more and more living up to its reputation. And energy management is also living up to its success.

Oculus: Does Penn lean more toward a theoretical or a practical education?

PC: Penn has been known for its close ties to Philadelphia, and in recent years we've been faulted for that because professionals in Philadelphia are not in the avant-garde. The student body is sensitized to theoretical concerns, but the practitioners/professors are not. They steam in and steam out and students don't have them around to rely on for stimulation. There has been a very conscious move to introduce more theory. We're trying for a better balance because the profession can't use the overly theoretical without any real grasp of fundamentals.

Oculus: Are there any effects of having a woman as dean?

PC: Penn has four women deans out of twelve total and has had a number of very important women chairs. The university seems to be very committed to women and has been for some time. Within the school, women have been well represented and have made very important contributions. They are very successful at balancing all aspects of

“The simultaneity of various appointments [of women] does signal a change in the attitudes of the profession, a recognition of the growing role women have been playing.”

their positions. However, because of the challenges that face the Graduate School of Fine Arts, the university, and the whole higher education system in the practicing professions, I can't imagine adding another layer of complexity. I want to add that nationwide, the simultaneity of various appointments [of women] does signal a change in the attitudes of the profession, a recognition of the growing role women have been playing. There will be a cumulative effect on the profession — maybe more opportunities for other women, maybe different policies. Surely there will be a long-term irreversible impact.

Oculus: How will the position affect your practice?

PC: It must be the first time in the history of the profession that this question was raised (*Oculus*, June 1991, p. 5). It is absolutely standard operating procedure to accept appointments and then continue firm affiliation on a much-reduced basis, and most deans have built their practices while holding these positions. I will spend one workday in every week in private practice and will be freeing myself up from other responsibilities and devoting firm time to particular projects, including certain planning projects and the firm's executive responsibilities. I don't see a conflict.

Three women educators discuss their plans

Susana Torre

Chair of the Environmental Design Department, Parsons School of Design. Programs: B.F.A., environmental design; M.Arch.; M.A., architectural criticism. 120 students. Teaching: theory course in critical methodology (spring 1992); studio (1992-93).

Founder, Susana Torre and Associates (5 employees). Education: Architecture degree, University of Buenos Aires, 1968; postgraduate work, Columbia University, 1968-69.

Oculus: What are your first goals as chair?

Susana Torre: A new undergraduate curriculum will replace the former two-track [architectural design and interior design] one. It takes into account the differences between graduate and undergraduate education. The M. Arch. curriculum will emphasize the theory and practice of architecture in a cross-disciplinary context. While graduate students' role is to test how far the boundaries will expand, undergraduates are not yet within the straitjacket of any one discipline. It is cross-disciplinary — rather than promoting the hegemony of architectural discourse, we must design the city as well as nature. The design focus will be on aesthetic and technological qualities of construction, the challenge of program, and on building as a metaphor for the city itself.

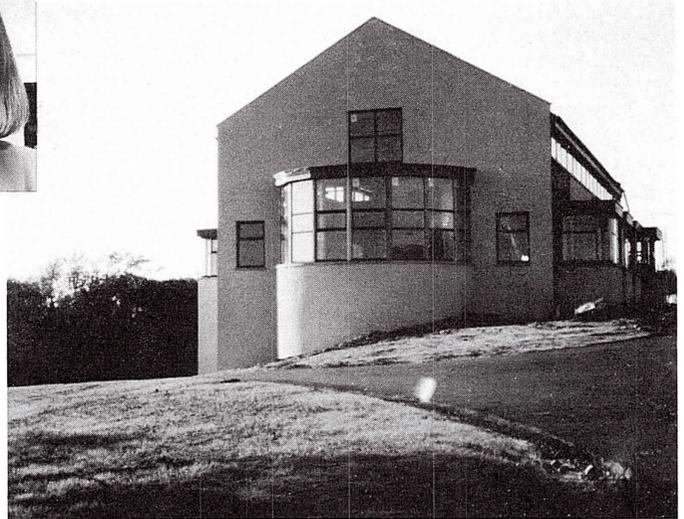
Oculus: How is Parsons positioned in the current educational debate between theory and practice?

ST: The design disciplines exist in the gap between critical and normative theory. A practical education without the theoretical is as weak as the other way. Parsons exists in a dual context created by its role as an art and design school with strong connections to the New School of Social Research.

Oculus: What other curriculum changes do you envision?

ST: My philosophy encompasses the formal structure and the critical response. One reason certain architectural programs are associated with certain styles of design is their eclectic, à-la-carte curriculum menu. Instead, building should be a cultural process along with the discovery of students' particular talents and

Dorothy Alexander



Montauk Library, Susana Torre and Associates

passions. Also, the teaching of history defines any program's attitude toward architecture. I propose a "diachro-synchronic" matrix of teaching history which will challenge the construction of the canon of Western architecture. I am interested in how the classical narratives can be changed.

Oculus: Is there a special significance to having a woman as chair?

ST: The importance of a woman has to be seen in the context of other recent appointments, reflecting a wider

"The design disciplines exist in the gap between critical and normative theory. A practical education without the theoretical is as weak as the other way."

acceptance of women as leaders in the profession and in the academic context of architecture. These positions are not merely administrative: they offer a genuine opportunity for intellectual and design leadership.

Oculus: Will the position affect your work?

ST: I see my work as chair as part of my practice of building, teaching, and writing. I look at it as project management — the creation of a school of thought.

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Also available: The Seventh Edition *Profile 1991-1992*. Price: \$150.00 to members of the New York Chapter/AIA, \$175.00 to nonmembers.

OPEN
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Opening up the Academy

Frances Halsband

Dean, School of Architecture, Pratt Institute. Programs: B.Arch.; M.Arch.; M.S., city and regional planning, urban design, urban environment systems management, construction management, facilities management. 800 students. Teaching: spring 1992.

Partner and founding principal, R. M. Kliment & Frances Halsband Architects (20 employees). Education: B.A., Swarthmore, 1965; M.Arch., Columbia, 1968.

Oculus: What are your perceptions of architectural education today?

Frances Halsband: First of all, let me say that continuity of thought and continuity of civilization are very important. I look at education as a tapestry in which you weave different threads. What is wrong in general today is that the whole tapestry is becoming unravelled. There are discontinuities between architects, schools, the government, the public, and institutions. We must close all these discontinuities and all these gaps. I want to quote Tom Bender here: "The problem of our culture today is not a lack of consensus, a lack of unity, but rather the absence of an adequate social or intellectual basis for contact and conflict among its parts."

Oculus: How do these ideas relate to Pratt in particular?

FH: Well, its strengths by my list of criteria are that it encourages dialogue to take place and welcomes new voices into the dialogue, because we're tired of old voices. Also, architecture is a huge and very important part of Pratt Institute — exactly the opposite of conditions in most schools. The art and engineering schools are our perfect complements. In addition, we have traditionally been part of the New York community because the faculty are practicing architects, so on the surface we've bridged the gap between education and practice. We have a program called Picced, which is the oldest community development service. And most importantly, our new president, Warren Ilchman, has completely reorganized the administration with a new provost and new deans. He is committed to relating Pratt to other schools and to the international community. I see Pratt's weaknesses at the moment as confined



Princeton University Computer Science Building, R. M. Kliment & Frances Halsband Architects

Cervin Robinson

to places in which the school has fallen asleep or has not maintained connections with the outside world.

Oculus: What is your view on theoretical versus practical education?

FH: In this respect, my mission at Pratt is the same as my mission at the AIA [as president]: to open the doors. School is about design and about physical design, which grows out of an understanding of physics, human interactions, and cultural realities, rather than a literary allusion or a set of words. To design on the highest level, you must first understand what it is to make a building, then have an idea about culture and design — it is not enough to have theories without the physical or cultural realities of building. My vision comes more from physical facts than the written word.

"I look at education as a tapestry in which you weave different threads. What is wrong in general today is that the whole tapestry is becoming unravelled."

Oculus: What does it mean for a woman to have this position?

FH: It's not really about women and men — I would hate to think that Pratt chose a woman. But let me give you a global answer. In the past five years or less, for the first time ever there are lots of women in positions of authority and leadership, and we're right at the edge of being able to answer that question. My hopes are yes — that women are more collaborative and more able to integrate many things. But is that true? I don't know.

Oculus: Will the position affect your practice?

FH: It is a full-time position, but my practice will continue. It's not valid to say that certain activities happen in compartments — women have been trained to integrate all of their activities.

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**AROUND
THE
CHAPTER**

**News on National's
new Service Delivery
Task Force**

Money's Worth

by Lenore M. Lucey

Healthy skepticism of the national AIA seems to be endemic at the NYC/AIA, and so it was with interest and some reticence that I accepted an appointment to the AIA's new Service Delivery Task Force (SDTF). Recommended as an outgrowth of the Membership Futures Task Force at the 1991 Convention, SDTF is charged with developing a "new, enhanced way to communicate with and deliver service to the AIA membership," beginning in 1993.

At a two-day meeting in Washington in August, the fourteen SDTF members, AIA staff, and national leadership began the process of forming recommendations to the 1992 Convention. It was an enlightening experience, even for this 20-year AIA veteran and avowed Chapter booster. AIA services at local, state, and national levels are incredibly varied, strongly profession-oriented, and seemingly well used. There is indeed something for everyone.

Some aspects of the concepts of service, benefits, and access were new to me, and I realized that you probably don't think much about them when contemplating the value of membership — your money's worth.

- Tangible services: What you receive in return for dues that can actually be "felt and held." This includes such things as *Architecture*, *Memo*, the use of "AIA" after your name and its inherent professional image, car rental discounts, equipment purchases, telephone services, and the research library and archives.

- Access services: Programs and products available through the AIA with payment of an additional fee. These include the Convention, Design Awards Programs, documents, insurance, IDP, committee memberships, and charge cards.

- Intangible benefits: Professional enhancements not readily perceived as being directly related to membership dues. This is the hardest group to



Courtesy SSA Club

*Soldiers', Sailors',
and Airmen's Club*

quantify, but includes initiation and support of legislation that is of direct benefit to architectural practice, lobbying for the defeat of detrimental legislation, press and publications available to the public which enhance the image of the profession and the architect, Octagon and AIA programs that explain architecture to wide audiences, and surveys and information gathering that enables the profession to explain its place in society to others and even to ourselves.

In sharing these beginning concepts with you, I am hoping to enlist your aid in clarifying and defining for me just what the SDTF might mean to the membership. A brief note stating how you feel about the services and benefits you do (or do not) receive, where you feel the services should come from (Chapter, State, or National), and whether you receive enough (or too much) information about them, would be appreciated. Please share your thoughts with me on paper, even anonymously. It is just not possible for me to talk to everyone on the phone!

By now you should have received the August issue of *Memo*, which is the 1991/92 Member Services Directory. Take a look at it again, and send along a note. My participation in the Service Delivery Task Force will be more significant with your help.

**Medical Facilities for
the Military**

by Barbara A. Nadel

The NYC/AIA Health Facilities Committee is sponsoring a program entitled "Medical Facilities for the Military" on Thursday, October 17, at 5:30 pm. In keeping with the military theme, the program will be at the **Soldiers', Sailors', and Airmen's Club**, 283 Lexington Avenue (at 37th Street).

Guest speakers will be **Lt. Col. Ray Joy Pfannstiel**, deputy director, Department of Defense Medical Facility Planning Office, and **James Allred**, chief of the Army Corps of Engineers Medical Facilities Design Office. Both participants are based at

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the Pentagon in Washington, D.C.

The program will focus on the A/E selection process and on planning, programming, design, and construction implementation of healthcare facilities and laboratories for the military. Several projects will be discussed.

The NYC/AIA Health Facilities Committee is planning two more programs dealing with military medical facilities. These future events will feature **Richard Franklin**, director of the Medical Facilities Design Office for the Naval Facilities Engineering Command, in Washington, D.C. (December 10), and **Lloyd Siegel**, director, Office of Architecture and Construction for the Department of Veterans Affairs, Washington, D.C. (February 25, 1992).

The course was conceived and developed by Program Coordinator **Bill Sarama**, who will moderate the proceedings. For further information and reservations, call the Chapter at 838-9670.

Architectural Legacy

by Lenore M. Lucey

The Chapter (NYC/AIA) and the New York Foundation for Architecture (NYFA) are the beneficiaries of the thoughtfulness and generosity of those who remember architectural education and scholarship in their wills. In late 1990, NYC/AIA was advised that the Chapter's Scholarship Funds had been named in the will of architect and member Herman Jessor. Jessor, recognized internationally as an authority on urban housing, was the architect of Co-op City. We are awaiting the final resolution and will announce the gift and its application when received.

This year NYFA was one of the many beneficiaries of the late Helen Lacey Haskell, the wife of Douglas Haskell, for whom the NYFA's Haskell Award for Student Journalism is named. Helen Haskell established the award in her late husband's memory and supported it for many years before her death. A very generous bequest of \$25,000 is

AROUND THE CHAPTER



Courtesy MoMA

U.S.S.R.: Corb was also there at an historic moment.

stipulated in her will, and we anticipate that this will enable the Haskell Award to become the most prominent prize for student architectural journalism in the country.

The generosity of our members and supporters in remembering the Chapter and Foundation Scholarship programs, whether in outright donations or in their wills, is greatly appreciated. If you would like to learn more about how your legacy can be continued through our programs, please call.

CFA Expands Role

by David C. McFadden

Consulting for Architects, Inc., with offices in New York and Boston (in conjunction with the Boston Society of Architects) and known for temporary and permanent placement of design and CADD professionals since 1984, has formed **CFA/Career Services** to respond to the shifting needs of the profession in a transitional economy.

For firms, CFA's management consulting service emphasizes strategic planning for human resources, outplacement counseling, and hiring strategies. To implement each program, CFA has aligned itself with experienced industry professionals, complementing the expertise of its own staff. The service will address

current topics, such as managing the short- and long-term effects of downsizing.

For individuals, in addition to the initial interviewing and screening processes currently in place, CFA is also hosting seminars on structuring an effective job-hunting strategy, covering resume writing and interviewing and portfolio techniques.

CFA is now conducting CADD training classes at both their New York and Boston offices, as well as in-house training at clients' offices. A high faculty-to-student ratio and project-specific format are curriculum trademarks.

In conjunction with the NYSAA/AIA, CFA will spearhead the student intern placement program and act as a clearinghouse for firms, students, and graduates seeking positions. This free service will be active statewide by spring 1992 and nationwide by 1993.

CFA hopes to prepare today's design professionals to meet the demands of an evolving workplace. For further details, schedules, general information, and AIA membership discounts, contact David C. McFadden, 532-4360.

American Architects to Visit the USSR

The Boston Society of Architects/AIA is coordinating a Soviet-American exchange program for American architects to travel to the Soviet Union. The purpose is to tour Soviet architecture offices and make contacts, an important part of the development of American-Soviet architectural associations and a terrific opportunity to form valuable relationships with the Soviets. The trip is scheduled for late fall.

Visits will be at the invitation of Soviet Georgian architects and will include living accommodations, meals, and local transportation. The anticipated cost is \$2,000. Optional visits to Moscow and St. Petersburg at additional expense are being explored. Knowledge of Russian is not a requirement. Those interested should contact Thomas Campiglia, 431-8803.

Pixel Palace Competition Jury Announced

The jury for the NYC/AIA-sponsored fairy tale architecture competition (see Calendar Deadlines) includes: **Elizabeth Gordon**, vice president and publisher, Disney Juvenile Publishing; **Ivan Chermayeff**, partner, Chermayeff & Geismar Associates; and **Michael Sorkin**, designer/writer, Bishop Professor of Architecture at Yale.

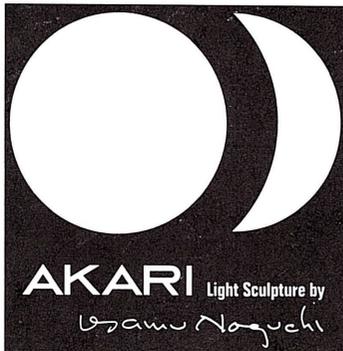
Winning and selected entries will be exhibited at the AEC EXPO Computer Show and Conference, Javits Convention Center, November 9-12. Entry deadline is November 4. To receive information call 1-800-766-EXPO.

Business Recycling

The **City of New York Department of Sanitation** has requested that all professional organizations ensure that their members comply with the new commercial recycling regulations. Businesses must make arrangements through building management or private carters to recycle high-grade office paper, corrugated cardboard, metal, and construction waste; post a sign describing recycling arrangements; notify tenants and employees about any new recycling separation procedures; and place trash and/or recyclables out for collection in accordance with recycling arrangements. For a brochure, send a stamped, self-addressed, business-size envelope to: **Recycling Means Business**, Dept. of Sanitation, 253 Broadway, 8th Floor, New York, N.Y. 10007.

Publications from All Over

The **American Institute of Architects** has published two brochures, entitled *Building Relationships*, to help users of architectural services understand the design and construction processes and the highly competitive architectural market. The guides discuss working with architects; one is aimed at businesses, the other at institutions. The brochures are now available at the NYC/AIA Publication Department for \$7.00 each, plus tax.



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DEADLINES

OCTOBER 4

Deadline for applications for the 1991-92 New York Foundation for the Arts Artists' Fellowships in Architecture. Contact 233-3900 for application information and seminars.

OCTOBER 21

Entry deadline for the 1991 Wood Design Award program for new and remodeled residential and nonresidential projects with a dominant wood character. Contact American Wood Council, 1250 Connecticut Ave., Washington, D.C. 20036, 202-463-2761 for requirements and entry forms.

Also available at the Publication Department is the 1991 edition of the *AIA Salary Report for Architectural Design Firms*, at \$30 for NYC/AIA members and \$50 for nonmembers.

The Publication Department is open Monday through Friday, 1:00 to 4:00 pm. The telephone number is 759-5485.

Special Note: Due to new tax changes set forth by the New York State Department of Taxation and Finance, postage, handling, and other delivery charges have been subject to New York State sales tax as of September 1. Contact the Publication Department for further details.

• • •

The **AIA Press** has published *Marketing for Design Firms in the 1990s*, which features easy-to-implement methods to create or improve marketing programs. Author **Roger L. Pickar** is president of Market Research Services. Contact 202-626-7585 for additional information.

• • •

Last year the **New York State Association of Architects** organized a series of forums on affordable housing. Participants, including engineers, attorneys, accountants, and bankers, addressed the issues of finding the funds for and lowering the costs of housing. The resulting *Affordable Housing Initiative* contains topics such as available state and local initiatives, government programs, creative financing options, present zoning standards, land development, and labor costs. For copies, contact NYSAA, 235 Lark Street, Albany, N.Y. 12210.

• • •

Architecture for the Home is a client-oriented guide aimed at educating the homeowner about the design and construction processes. Single copies are available for \$3.50 (plus \$.50 for postage).

Another client-oriented booklet is *Architecture for the Church*, which clarifies the roles involved in planning, designing, and building a place of

NOVEMBER 1

Deadline for entries in the Chain Link Fence Manufacturers Institute Design Award competition for unique use of chain link fence materials. For more information contact Bill Hennessy, chairman, CLFMI Promotion and Design Awards Committee, c/o CLFMI, 1776 Massachusetts Ave., N.W. #500, Washington, D.C. 20036, 202-659-3537.

NOVEMBER 4

Entry deadline for *Pixel Palace: A Place for Alice — A CAD Illustrated Guide to Fairytale Architecture*, sponsored by the NYC/AIA for illustrations from children's narratives. See *Around the Chapter and Oculus*, September 1991, p. 13.

worship. The guide costs \$3.00 (plus \$.50 for postage).

Ownership Transition: Guidelines and Checklists outlines the management, marketing, legal, and accounting considerations essential for a successful change of ownership. Each copy is \$5.00 (plus \$.50 for postage).

These three publications may be ordered from the **AIA/Houston Chapter**, 20 Greenway Plaza, Suite 246, Houston, Tex. 77046, 713-622-2081.

• • •

The new *Design Guide to the 1991 Uniform Building Code* includes all UBC code changes adopted in the last three years. The guide costs \$55 (paper) or \$64 (cloth). Contact GRDA Publications, P.O. Box 1407, Mill Valley, Calif. 94942, 415-388-6080.

Bytes of the Big Apple

The **Department of City Planning** has announced the release of the second version of its Bytes of the Big Apple™ microcomputer map files of New York City. This version contains the tax block base maps in "Drawing Interchange" file format (DXF™) for use with microcomputers running DOS.

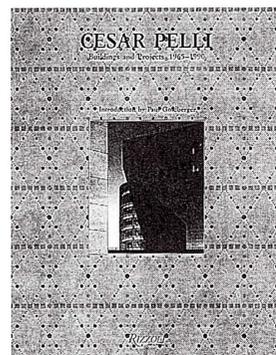
The Bytes of the Big Apple DFX™ files are available on seven 5¼" floppy disks. The disks are \$50.00 each (\$54.13 with tax), come with a user's guide, and are available at the City Planning Map and Bookstore, 22 Reade Street.

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RIZZOLI BOOKSTORES' TOP 10

As of August 28, 1991

1. **GA Houses 31** (GA, paper, \$20.00).
2. **Manhattan Architecture**, Donald Martin Reynolds (Prentice Hall Press, cloth, \$45.00).
3. **New Spirit in Architecture**, Peter Cook and Rosie Llewellyn-Jones (Rizzoli, cloth, \$50.00).
4. **Details: The Architect's Art**, Sally Woodbridge (Chronicle, paper, \$17.95).
5. **Cesar Pelli: Buildings and Projects 1965-1990** (Rizzoli, paper, \$35.00).
6. **Richard Meier, Architect** (Rizzoli, paper, \$49.50).
7. **Frank Gehry: Buildings and Projects**, eds. Peter Arnell and Ted Bickford (Rizzoli, paper, \$35.00).
8. **The Education of an Architect**, John Hejduk, Elizabeth Diller, Diane Lewis, Kim Shkapich (Rizzoli, paper, \$40.00).
9. **Palm Beach Houses**, Shirley Johnston (Rizzoli, cloth, \$75.00).
10. **Emilio Ambasz: Poetics of the Pragmatic**, Michael Sorkin et al. (Rizzoli, paper, \$35.00).

URBAN CENTER BOOKS' TOP 10

As of August 28, 1991

1. **Deconstructing the Kimbell**, Michael Benedikt (Sunmoon, paper, \$15.95).
2. **La Maison de Verre/Pierre Chareau**, Yukio Futagawa (GA, paper, \$48.00).
3. **The Experience of Place**, Tony Hiss (Knopf, cloth, \$19.95).
4. **A + U 89:06: Alvaro Siza 1954-1988** (Japan Architect, paper, \$59.95).
5. **Lessons for Students in Architecture**, Herman Hertzberger (Olo Uitgeverij, paper, \$35.00).
6. **Questions of Space**, Bernard Tschumi (Architectural Association, paper, \$40.00).
7. **Silver Connections, Vol. II: Brooklyn**, Philip Copp (Four Oceans Press, paper, \$25.00).
8. **What is a Designer?**, Norman Potter (Hyphen, paper, \$25.00).
9. **A + U 91:04: Herman Hertzberger 1959-1990** (Japan Architect, paper, \$55.00).
10. **Nuclear Landscapes**, Peter Goin (Johns Hopkins, paper, \$29.95).

THE CALENDAR OCTOBER 1991

*Hectic weeks;
everyone speaks*

Send Oculus calendar information to New York Chapter/AIA, 457 Madison Avenue, New York, N.Y. 10022.

Oculus welcomes information for the calendar pertaining to public events about architecture and the other design professions. Information is due in writing by the first of the month for the following issue.

Because of the time lag between when the information is received and printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

The Cloud Club: Attic of the Chrysler Building. Photographs by Andrew Bordwin. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes October 16.

Competition for the Rene Dubos Bioshelter Project. Projects for completion of the south transept of the Cathedral of St. John the Divine, New York. Includes winner **Santiago Calatrava** and finalists **Keenen/Riley, David Sellers, Antoine Predock, Tadao Ando, and Holt Hinshaw Pfau Jones.** Sponsored by the Architectural League and the Municipal Art Society. The Urban Center, 457 Madison Ave. 753-1722. Closes October 19.

Rodolfo Machado and Jorge Silvetti: Selected Projects. Sponsored by the Architectural League. The Urban Center, 457 Madison Ave. 753-1722. Closes October 16.

Framing American Cities. The Clocktower Gallery, Institute for Contemporary Art, 108 Leonard St. 233-1096. Closes October 20.

NIAE Prizewinners. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes October 25.

Frank Lloyd Wright: Preserving an Architectural Heritage. American Craft Museum, 40 W. 53rd St. 956-3535. Closes October 27.

Theaters Under Siege. Photographs by Maggie Hopp. Vis-a-Vis Gallery, St. Clement's Church, 423 W. 46th St. 246-7277. Closes November 23.

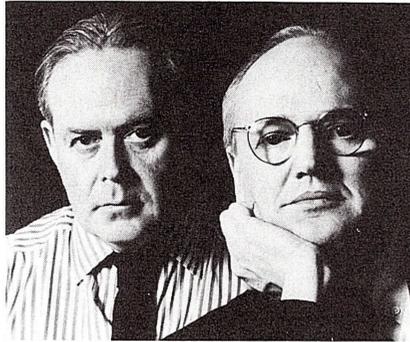
TUESDAY 1

NYC/AIA PROGRAM

Gen. Charles E. Williams, president and CEO, New York City School Construction Authority. Sponsored by the NYC/AIA Architecture for Education Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee. See article in *Around the Chapter* for more information.

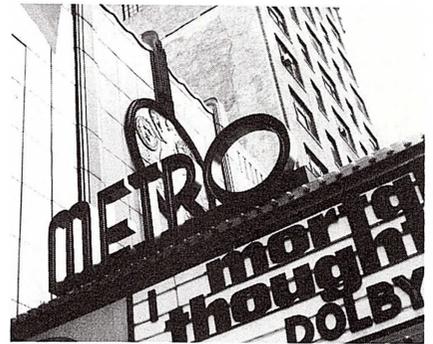
EXHIBITION

Deco-Deco: New York Theaters from the '30s. Drawing and photographs. Shepard Hall, City College of New York, 138th St. and Convent Ave. 650-8754. Closes November 15.



Machado and Silvetti, closes Oct. 16

Anton Grassl



Deco-Deco, opens Oct. 1

THURSDAY 3

EXHIBITION

Hines V: Tadao Ando. Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes December 31.

LECTURES

The City Transformed: Victorian Moderne and the 20th Century, 1880-1895. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Jorge Silvetti: Current Work. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

MONDAY 7

NYC/AIA MEETINGS

Sunset at the Rainbow Grill. Meeting and discussion. Sponsored by the NYC/AIA Art & Architecture Committee. 6:15 pm. Contact 838-9670 for information.

NYC/AIA Housing Committee Meeting. Presentation by Steven Winter. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 8

NYC/AIA PROGRAM

Resumes, Rolodexes & Rendezvous II: Presentation. Moderated by recruiting consultant Margot Jacqz. With Susan Appel, Swanke Hayden Connell; Renee Charles; Jerry A. Davis, HOK; Carl Lewis, Perkins & Will; Aaron Schwarz, Perkins Geddis Eastman; Maggie Sedlis, Davis Brody; and Barbara Tucker. Effective tools and techniques of job hunting, including letters, resumes, portfolios, and interviews. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$5 fee.

LECTURE

The Decorative Designs of Frank Lloyd Wright, given by David A. Hanks, and **Collecting Frank Lloyd Wright: The Thomas S. Monaghan Domino Collection,** given by Darwin C. Matthews. 6:30 pm. American Craft Museum, 40 W. 53rd St. \$10 fee (\$5 Museum members).

WEDNESDAY 9

NYC/AIA BREAKFAST

Peter Pivin of the Coxe Group, Philadelphia. Sponsored by the NYC/AIA Marketing Committee. Members only. 8:30 am. The Urban Center, 457 Madison Ave. Information, Steven Rosenfeld, 752-6420. \$10 fee.

THURSDAY 10

NYC/AIA SEMINAR

Color and the Environment. With Ken Charbonneau, Dan Kaufman, and Fran Wilson. Sponsored by the NYC/AIA Interiors Committee. 12 noon. The National Arts Club, 15 E. 20th St. (Gramercy Square). Reservations 838-9670, information Dennis Belfiore 924-6699 or Talbot Love 925-4305. \$25 fee.

LECTURE

The City Transformed: The Buildings of Beaux-Arts New York, 1890-1915. Given by **Barry Lewis.** Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

PANEL DISCUSSION

Architecture from Without: Theoretical Framings for a Critical Practice of Architecture by Diana Agrest. With **Anthony Vidler, Kurt Forster, Mark Wigley, and Beatriz Colomina.** Sponsored by the Architectural League and the MIT Press. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

FRIDAY 11-SUNDAY 13

CONFERENCE

New York Chapter of the Society of Architectural Administrators 1991 Eastern States Conference. Loews New York Hotel, 569 Lexington Ave. For information contact Fran Brill, 489-4747. \$75 fee (\$100 non-SAA members).

SUNDAY 13

TOUR

City and Suburban Homes Company's York Avenue Estate. Historic model tenements. Sponsored by the Abigail Adams Smith Museum and the Coalition to Save City and Suburban Housing. 1:00 pm. SE corner of 79th St. and York Ave. Required reservations 838-6878. \$10 fee (Museum admission included).

TUESDAY 15

NYC/AIA PROGRAM

Contracts: Key Points and Modifications. Sponsored by the NYC/AIA Professional Practice Committee. 12 noon. The Urban Center, 457 Madison Ave. 838-9670.

LECTURE

Time Out From Urban Life: The American Grand Tour — Tourist Attractions in the United States 1825-1850. 6:30 pm. The Abigail Adams Smith Museum auditorium, 417 E. 61st St. 838-6878. \$12 fee.

MEETING

To form an association of lesbian and gay architects and design professionals. 6:00 pm. Charles Angel Room, Lesbian & Gay Community Services Center, 208 W. 13th St., 4th floor. 674-4178.

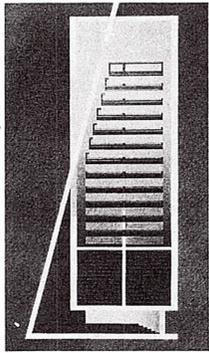
WEDNESDAY 16

TOUR

Gracie Mansion and Environs. Given by **Justin Ferate.** Sponsored by the 92nd St. Y. 9:45 am. 996-1100. \$15 fee.



Chikao Todoroki



Mitsuo Matsunaka

Tadao Ando, opens Oct. 3

Late News:

Date Change: The opening of Architecture in Perspective VI at the Urban Center has moved from October 22 to October 25.

New exhibition: Design Explorations: 2001 prototype exhibition, sponsored by Sony and Metropolis, runs from October 2 to 31 at Parsons School of Design Gallery, 2 West 13th Street.

THURSDAY 17-SATURDAY 19

TRADE SHOW

1991 Designer's Saturday Program: The Greening of Design. Sponsored by the International Design Center New York, Designer's Saturday Organization, Architects and Designers Building, and Decorative Arts Center. For information and schedule contact Alexia Lalli, 718-937-7474.

THURSDAY 17

NYC/AIA PROGRAM

Medical Facilities for the Military. With Col. Ray Joy Pfannstiel, deputy director, Department of Defense Medical Facility Planning Office, and James Allred, chief of the Army Corps of Engineers Medical Facilities Design Office. Sponsored by the NYC/AIA Health Facilities Committee. 5:30 pm. The Soldiers', Sailors', and Airmen's Club, 283 Lexington Ave. Contact Barbara Nadel, 685-2883.

LECTURES

The City Transformed: Beaux-Arts New York City, 1890-1915. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Santiago Calatrava: Project for St. John the Divine. Sponsored by the Architectural League, the Cathedral of St. John the Divine, and the Municipal Art Society. 6:30 pm. Synod House, St. John the Divine, 110th St. and Amsterdam Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

FRIDAY 18

LECTURE

Oriol Bohigas: Current Work. Sponsored by the Architectural League, Formica Corporation, and IDCNY. 5:00 pm. IDCNY, Center 1, 29-10 Thomson Ave., Long Island City.

SUNDAY 20

TOUR

Prospect Park. Given by Bill Novak, NYSID. Sponsored by the Friends of the Parks. 1:30 pm. Willink Entrance (D Train, Prospect Park Station). For information, contact Dave at 473-6283. \$1 fee.

TUESDAY 22

EXHIBITION

Architecture in Perspective VI. Winners of the American Society of Architectural Perspectivists Competition. The Urban Center, 457 Madison Ave. Closes December 4.

LECTURES

Frank Lloyd Wright and Others: The American Arts and Crafts Movement. Given by Jean R. France. 6:30 pm. American Craft Museum, 40 W. 53rd St. \$10 fee (\$5 Museum members).

WEDNESDAY 23

NYC/AIA MEETING

John R. Sorrenti on compliance with the Americans with Disabilities Act. Sponsored by the NYC/AIA Corporate Architects Committee. 6:00 pm. The Urban Center, 457 Madison Ave. Contact 838-9670.

CONFERENCE

Sixth Annual British Connection Conference: A Transatlantic Exchange of Ideas on Building Conservation. With Laurie Beckelman, John Fidler, J.A.J. Dawson, John Redmill, Jean Parker, Dennis Kuhn, Robert Silman, Samuel White, Kent Barwick, Salvatore Farruggia, Craig Morrison, and Burt Stern. Sponsored by NYU/The Real Estate Institute and Building Conservation International. Contact The Real Estate Institute, NYU Midtown Center, 11 W. 42nd St., Room 431, 790-1338.

THURSDAY 24-SUNDAY 27

CONVENTION

American Society of Architectural Perspectivists. New York. Contact ASAP, 320 Newbury St., Boston, Mass. 02115, 617-846-4766 or 212-362-5524.

THURSDAY 24

NYC/AIA EVENT

Women in Architecture Leadership Network. Kick-off event: project punchlist, panel discussion, open forum, reception. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

LECTURES

The City Transformed: Chicago Alternatives to the New York Skyscraper, 1885-1910. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Richard Meier: The Getty Center. Sponsored by the Architectural League and Cornell University College of Architecture, Art, and Planning. 6:30 pm. The New York Center for Ethical Culture, 2 W. 64th St. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

SATURDAY 26

RESTORATION WORKSHOP

Reviving Lost Skills for Historic Interiors. Sponsored by the Brownstone Revival Committee, New York Landmarks Conservancy, and *Traditional Building* magazine. The 1860 Friends Meeting House, 15th St. and Second Ave. Contact Clem Labine 718-636-0788, Marvin Rock 675-0560, or Mark A. Weber 995-5260. \$75 fee.

TUESDAY 29

EXHIBITION

The New Ghetto. Slides and photographs by

Camillo Vargara. Sponsored by the Storefront for Art and Architecture and Columbia University. The Urban Center, 457 Madison Ave. Closes December 3.

LECTURE

Time Out From Urban Life: Heavenly Rest — Leisure, Religion, and Summer Vacationing in Nineteenth-Century America. 6:30 pm. The Abigail Adams Smith Museum auditorium, 417 E. 61st St. 838-6878. \$12 fee.

WEDNESDAY 30

EXHIBITION

The Sainsbury Wing of the National Gallery, London, by Venturi Scott Brown and Associates. Sponsored by the Architectural League. The Urban Center, 457 Madison Ave. 753-1722. Closes December 4.

FILM

The Architecture of Doom. A documentary looking at the Third Reich from the point of view of aesthetics. Closes November 12. Film Forum, 209 W. Houston St. 627-2035.

THURSDAY 31

LECTURES

The City Transformed: California Alternatives to the New York Mansion, 1900-1915. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Bernard Tschumi: Current Work. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

NOVEMBER

SUNDAY 3

TOUR

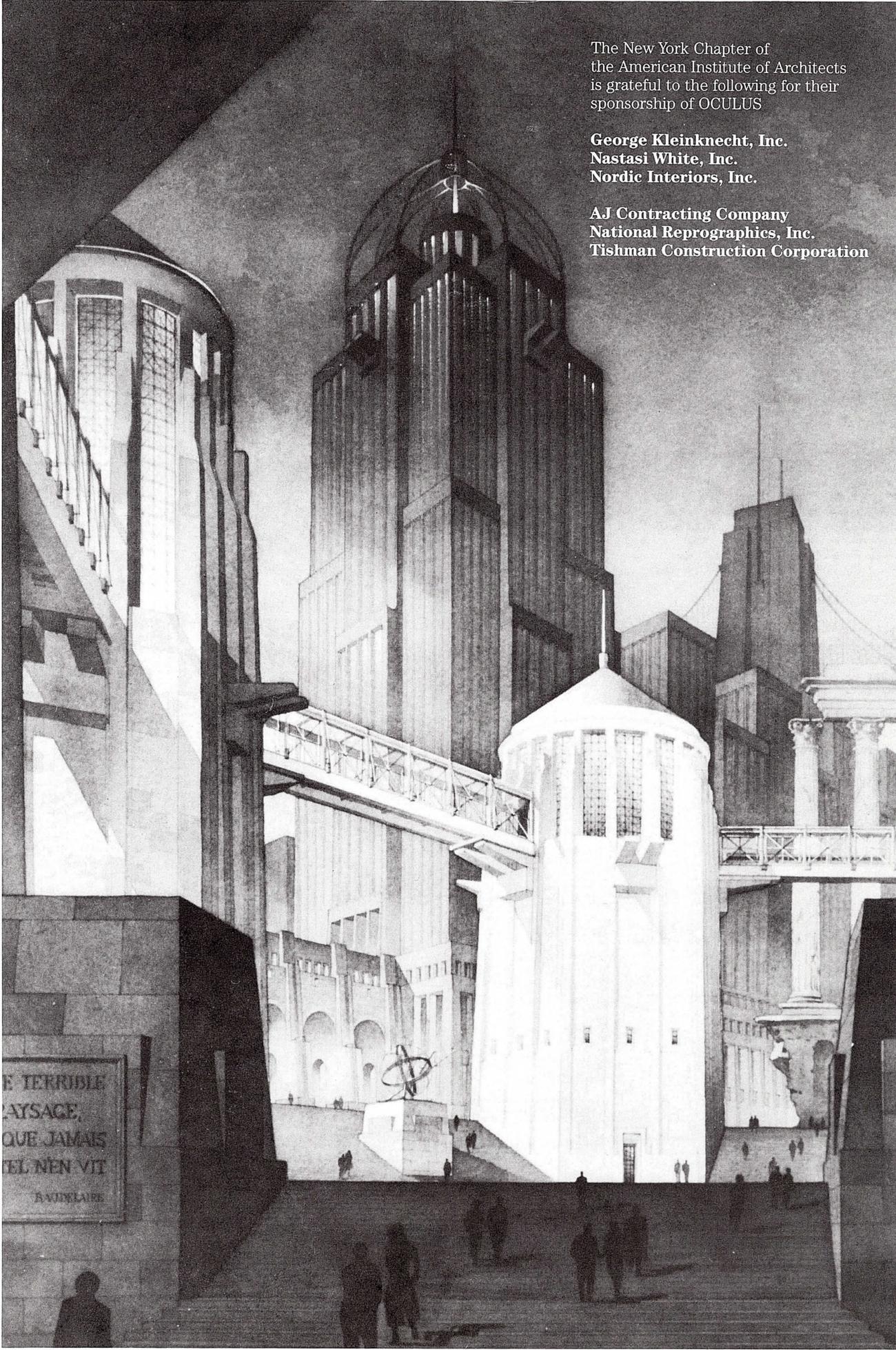
Astoria, Queens. Given by Charles Nicholas. Sponsored by the Friends of the Parks. 1:00 pm. 59th St. IRT Lexington Avenue Station, upper level, northbound platform near front car. For information, contact Dave at 473-6283. \$1 fee.

THURSDAY 7

LECTURES

The City Transformed: The European Roots of Art Deco, 1900-1910. Given by Barry Lewis. Sponsored by the 92nd St. Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100. \$15 fee.

Glenn Murcutt: Current Work. Sponsored by the Architectural League. 6:30 pm. The Urban Center, 457 Madison Ave. Reservations (League members and one guest only) 980-3767; unreserved seats open at 6:25 pm.; information 753-1722. \$5 fee (non-League members).

A detailed architectural rendering of a futuristic city. The central focus is a tall, dark, vertically-ribbed tower with a pointed, gothic-style top. To its right is a large, white, dome-shaped structure with a grid-like pattern on its upper section. In the background, other skyscrapers and a suspension bridge are visible. In the foreground, a wide, dark plaza is populated with silhouettes of people. On the left, a stone wall features a plaque with text. The overall style is a combination of classical architectural elements and futuristic, industrial forms.

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THURSDAY 17 OCTOBER

MEDICAL FACILITIES FOR THE MILITARY

The NYC/AIA Health Facilities Committee is sponsoring this three-part series. Part 1. **James Allred, AIA**, Army Corps of Engineers; **Lt. Col. Ray Joy Pfannstiel**, Department of Defense. Parts 2 & 3 will take place on December 10 and February 25. All three programs will take place at the **Soldiers', Sailors', and Airmen's Club**, 283 Lexington Avenue, at 37th Street, beginning promptly at 5:30 p.m. Admission: NYC/AIA members (with ID): \$10 in advance, \$15 at the door; nonmembers: \$15 in advance, \$20 at the door.

THURSDAY 24 OCTOBER

WALN: PROJECT PUNCHLIST

The NYC/AIA **Women in Architecture Leadership Network** is sponsoring an open forum to present "**Project Punchlist**" to a distinguished panel of women in government, housing, community services, planning, parks, architecture, and construction. All attending will be invited to assess and contribute to the program's direction for the year. Project Punchlist will examine the City through individual neighborhood units to gain understanding and provide professional direction to the urban environment. Moderated by **Frances Halsband, FAIA**. The evening is underwritten in part by a grant from the American Institute of Architects. 6:00 p.m. Urban Center Galleries, no admission fee.

TOWARDS HOME: RETHINKING ARCHITECTURE FOR TRANSITIONAL HOUSING

It is not the intention to arrive at total building designs during this process. Rather, we intend to undertake in-depth explorations of the design and relationships of four aspects of the buildings:

- Neighborhood Design Criteria
- Support Service Program Areas
- Communal spaces
- Sleeping/Living Areas

Design Workshop: Call For Participants

Dear Colleague:

The City of New York intends to close and/or reduce its armory-style shelters for single homeless adults and is undertaking a program to provide service-intensive transitional housing for specific population groups in 50- and 200-person facilities to be located throughout the city.

As part of its planning process, the City has asked the New York Chapter/AIAs Housing Committee to assist by holding a design workshop intended to bring architects from throughout the city together to explore the issues involved in such facilities and to generate ideas and design guidelines.

The process to be followed will be similar to that used in the Housing Committee/Women In Need's "Hope for Housing" charrette which took place last November: a one-day orientation and a one-day design workshop.

Orientation Day

Saturday, November 9

- Review of the workshop's goals and procedures
- Finalizing teams and assignments
- Distribution of program and site information
- Tour of selected city facilities
- Discussion with facility clients and staff

Workshop Day

Saturday, November 23

- All day (8:00 AM-5:00 PM) design session
- Presentation and commentary session (5:00 PM-7:00 PM)
- Reception (7:00 PM-8:30 PM)

I (We) would like to work on the following areas:
(Number your first and second choices. Every effort will be made to match interests and assignments.)

- _____ Neighborhood Design Criteria
- _____ Support Service Program Areas
- _____ Communal Spaces
- _____ Sleeping/Living Areas

Additional details will be mailed to all participants.

Several teams will be assigned to each of these areas of exploration, and all of the results will be included in a single publication, much like a "kit of parts," which will be presented to the City.

Teams will consist of two to three architects, two to three students and one social service provider, for a total of five to seven members. Students and service providers will be assigned to the teams on a lottery basis. Throughout the day, consultants with expertise in the Building Code, construction, engineering, and costs will be available to assist the teams.

We shall be limiting the number of teams and the number of architect participants. Selections will be made on a first-come basis.

If you are interested in participating and can commit to attending *both* of the Saturdays (November 9 and 23), please complete the form and return to the Chapter no later than October 15.

Frances Halsband, FAIA
President

Geoff Doban, AIA
Housing Committee Chair

Name: _____

Firm/Organization: _____

Mailing Address: _____

Telephone: (daytime) _____

Name: _____

Firm/Organization: _____

Mailing Address: _____

Telephone: (daytime) _____

Name: _____

Firm/Organization: _____

Mailing Address: _____

Telephone: (daytime) _____

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NYC/AIA EVENTS

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TUESDAY 14 JANUARY

WHEN PUSH COMES TO SHOVE **The Realities of Negotiating Contracts in Collaborative Projects**

Sponsored by the NYC/AIA Art & Architecture Committee, this evening will be a practical guide to the mechanics of collaboration. What are the methods of working together? What are the responsibilities between artist and architect, and between the team and the client? Who owns the copyright? Panelists will present their experiences negotiating a contract for a Metro North station.

- **Donna Dennis**, Artist
- **John diDomenico**, Landscape Architect
- **Lester Freundlich**, Attorney
- **Barbara Hoffman**, Attorney
- **Wendy Feuer**, Director
Arts for Transit, Moderator

6:15 pm, Urban Center Galleries, 457 Madison Avenue. Admission: \$10; NYC/AIA Members \$5. Call 888-9670 for information.

TUESDAY 21 JANUARY

THE DESTRUCTION OF ART AND ARCHITECTURE IN CROATIA

Dubrovnik, an intact walled Renaissance city, has been called the Pearl of the Adriatic. Diocletian's Palace has been an integral part of Spilif for thousands of years. Both have been severely damaged during the recent turmoil in Croatia. Our distinguished panel will present images taken before and after, and discuss measures that can be adopted to prevent such wanton devastation in the future. A special presentation of the NYC/AIA Art & Architecture Committee.

- **James Marston Fitch**, Hon. AIA Chairman, Historic Preservation, Beyer Blinder Belle Architects
- **Robert Goldberg**, AIA, Chairman NYC/AIA Art & Architecture Committee
- **Radovan Ivancevic**, Professor of Art History Zagreb University
- **Marilyn Perry**, Chairman World Monument Fund
- **Vesna Juresko**, Moderator

6:15 pm, Urban Center Galleries, 457 Madison Avenue. Admission: \$10; NYC/AIA Members \$5.

