

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 54, Number 5, January 1992



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*When Imitation is not Flattery:
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Corrections

Credits for the Montauk Library (*Oculus*, Nov. 1991, p.9) should have included Raymond Beeler as the Architect of Record, and should have noted WASA's involvement in the schematic design phase.

The telephone number to order the AIA Salary Survey should be 800-242-4140. It was misprinted in the November issue of *Oculus* (p. 2).

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The Parks Council

Philip N. Winslow Landscape Design Award

Call for Entries

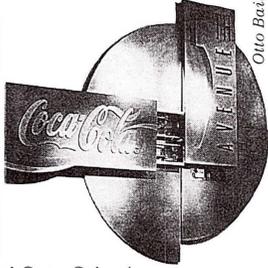
The Philip N. Winslow Landscape Design Award is sponsored by The Parks Council to promote excellence in the design of publicly accessible open space within New York City. **Deadline** for entries: March 2, 1992. **For information and entry form** contact The Parks Council, 457 Madison Ave., NYC 10022, tel. 212-838-9410, ext. 233.

NEWS NOTES

Robert Kalivas



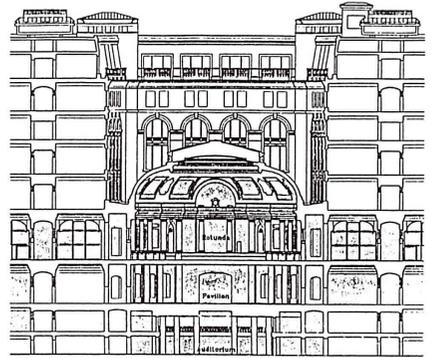
Ronnette Riley and Coca-Cola sign



Otto Baritz



Orthodontics Lab, Columbia, Shirley Sherak



Custom House scheme, Ehrenkrantz & Eckstut

In the City

The aim of the new **Coca-Cola shop** at 711 Fifth Avenue, at Fifty-Fifth Street, is clearly to promote the beverage and the folksy, red-and-white, Coke-generated souvenirs which blatantly exploit America's nostalgia about its own consumerism. Yet the store design offers a sophisticated setting in keeping with its very visible, high-end location. The shop, designed by New York architect **Ronnette Riley**, is a narrow, 3,000-square-foot space that features a prismatic polycarbonate canopy stretching 120 feet from the entrance into the length of the store. Along a nine-foot-wide corridor Riley, project architect Dale Turner, and other team members have designed sleek cabinetry of bird's-eye maple veneer and leather panels to display historic Coke memorabilia. In the more open spaces of the store, brasher, newer objects are packed into cool, immaculate vitrines of stainless steel and brass set against a muted background of grey-tinted troweled-plaster walls and grey terrazzo floors. Even the logo is discreetly finished in stainless steel and brass. Riley, who studied architecture at Berkeley and Harvard, worked for Philip Johnson/John Burgee Architects before going on her own in 1985, when she designed the Yves St. Laurent boutique at 70th Street and Madison. Her shop design for Coke sensibly bears an affinity to a couture store: if Coca-Cola were to vacate tomorrow, a jewelry or accessory shop could settle in with little adjustment. . . . A Community Board thought the design for a new shop for **Greenwich Locksmiths** was too "dear," but the Landmarks Preservation Commission disagreed and approved it anyway. The building in dispute is planned for 56 Seventh Avenue South, near Commerce Street. The architect, **Rocco Leonardis**, who has been in practice for about six years, was quite surprised that the brick-walled and copper-roofed building, with its columns, pediment, portico, cast-stone quoins, fanlighted windows, and even a cupola, was too rich for community blood. In this case, the client, not the architect, had initiated the idea of wanting more architecture per square foot than a normal building. And he got it: the two-story, two-room structure for a triangular site is only 180 square feet. The owner,



Brian Rose

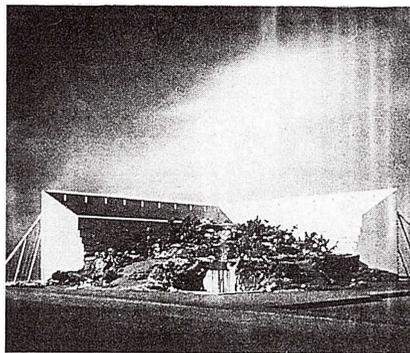
Northside Condominiums, Williamsburg, Brooklyn, James McCullar & Associates Architects

Philip Mortillaro, told Leonardis he wanted a "real American building." Leonardis, who grew up in northern Westchester, said he felt that's what this building is about. . . . **James McCullar & Associates Architects** reports it has just completed the **Northside Condominiums** in the Williamsburg section of Brooklyn. The site contains nineteen rowhouses, 41 feet by 24½ feet in size, with a two-bedroom apartment on each of the three floors. The brick and cast-stone exteriors with steel stoops offer a modest but traditional way to provide affordable housing, budgeted at \$5 million. The housing, sponsored by the Department of Housing Preservation and Development, the New York City Partnership, and People's Firehouse, was developed by the Hudson Companies. . . . **Shirley Sherak Architect/Planner** has just finished renovating two laboratories for **Columbia University** on its **Health Science Campus** at Broadway and 168th Street. One, for the Department of Biochemistry and Molecular Biophysics, totals 7,000 square feet. The other is the 2,000-square-foot Technique Laboratory for the Division of Orthodontics in the School of Dental and Oral Surgery. Sherak says she tried to make the lab areas in the biochemistry department as airy and colorful as possible since researchers have to spend so much time there. Accordingly, she selected a red, grey, black, and white color scheme and left the ceiling open with the ducts and pipes exposed. In the Technique Laboratory, Sherak designed custom casework, used buff and blue-grey colors, and lifted workstations off the floor for "a lighter look." . . . **James Biber**, a New York architect who designed the Mesa Grill restaurant on lower Fifth

Avenue, has joined the design firm of **Pentagram** to head up Pentagram Architectural Services in New York. Biber, a graduate of Cornell University's architecture school, was a senior associate with Paul Segal Associates and opened his own office in 1984. Pentagram is a twenty-year-old London-based design firm that has been expanding its services in New York markedly in recent years. . . . **Ehrenkrantz & Eckstut Architects** has recently completed its design scheme for the **National Museum of the American Indian** in the old U.S. Custom House on Bowling Green. The museum, called the George Gustav Heye Center, will be the prime "flagship" for the American Indian museum of the Smithsonian during the seven or so years it takes to build the principal facility in Washington. After that, however, 82,500 square feet of Custom House space will be leased for 99 years to the museum, which will function as a satellite. Ehrenkrantz & Eckstut's plans call for restoring the magnificent rotunda of the **Cass Gilbert**-designed building and renovating the rest of the floor for offices, support spaces, a children's orientation room, and a museum shop. Upstairs, the museum is creating an 18,400-square-foot permanent gallery by designing the walls as an "envelope" of ash wood, with new flooring of concrete covered with carpet, and a coved ceiling of cast plaster (or similar synthetic mixture) hung beneath the existing beams. The various exhibits will be designed by exhibition designers. The room-within-a-room scheme was devised to allow for new mechanical systems and a vapor barrier to protect exhibited works.



Buell Theatre, Denver, Beyer Blinder Belle



Shin-sanda Cultural Center, Emilio Ambasz

Beyond the City

Cicognani Kalla Architects has received the commission to design the **Heinz Architectural Center** in the existing Carnegie Institute in Pittsburgh. Within the existing building the architects are renovating 10,000 square feet on three floors to include exhibition space, a research library, and offices for a curator and assistant curator. Other architects on the short list included Machado-Silvetti of Boston and Tony Atkin of Philadelphia. . . . The **Temple Hoyne Buell Theatre**, designed by **Beyer Blinder Belle** in conjunction with **van Dijk Johnson & Partners** of Cleveland, just opened this past month in Denver. The 2,800-seat theater is housed within an old sports arena in the Denver Performing Arts Complex. For the rehab **Beyer Blinder Belle** designed the theater's new facade, lobby, and public spaces, while **van Dijk Johnson** was in charge of the theater proper. This addition means nine theaters, dating back to the Beaux-Arts-style auditorium of 1908, now form a central ensemble in downtown Denver. They are to be linked together by a barrel-vaulted gallery that was begun in 1973 by **Kevin Roche John Dinkeloo and Associates** and is finally supposed to be completed next year by the current team. . . . **Emilio Ambasz**, whose *spécialité de maison* seems to be buildings under grass, has a good number of projects in Japan and the United States which demonstrate his designing-with-nature approach. The **Fukuoka Prefecture International Hall**, in Fukuoka, Japan, will be a fifteen-floor structure with a green park and waterfall cascading down the sloped facade of the 184-foot-high structure. The mixed-use, 650,000-square-foot office building, with exhibition space, theaters, and retail shops, sits on land owned by the prefecture. Daiichi Insurance Co., the principal member of a group of investors, along with Ambasz, won the commission, which will be built by Takenaka Construction. Another project Ambasz is working on is called **Shin-sanda Cultural Center**, in Shin-sanda, Japan. The 400,000-square-foot cultural center is covered by a sloping park which rises to meet the top of the L-shaped, concrete structure carrying 100 rooms with balconies for seminars and meetings. A wavy glass wall with simple gasketing forms the exterior

perimeter, creating a "winter garden" in the space between the building and the glass enclosure. In Phoenix, Arizona, Ambasz has been designing the **Phoenix Museum of History**. The city needed a garage and a museum on the site. Since the garage would have overwhelmed the museum, Ambasz designed the building as a canted plane containing the garage structure two stories above grade and two stories below. The 40,000-square-foot museum, which occupies the ground level of the south end of the building, is entered through a high adobe wall in a sunken court. The \$7.6 million project, designed in association with local architects Langdon-Wilson of Phoenix, is expected to be in construction in the next year.

The Games People Play

While the S.L.A.M. softball league may have the fireworks, it's not the only game in town. The **Architectural Softball League** is made up of architects, engineers, construction managers, and interior architects; this year's participants were Swanke Hayden Connell, Skidmore, Owings & Merrill, Davis Brody, Hellmuth, Obata & Kassabaum, Gensler & Associates, Kohn Pedersen Fox Conway, Ellerbe Becket, Turner Construction, GHK, Urbahn, Phillips Janson Group, and Robert Silman Engineers.

This fall, **SOM** won for the fifth year in a row, beating Turner Construction 3-0 in the finals. They hope for an interleague championship game in the spring against three-time S.L.A.M. champ **Eisenman Architects**: the gauntlet has been tossed.

Recession Notes

LePatner, Block, Pawa & Rivelis's breakfast seminar at the Waldorf-Astoria had the riveting title "**Recession Forecast: How to Survive Until the Turnaround.**" Not surprisingly, it drew an audience of 250. The comments by Stan Lundine, lieutenant governor of New York State; Wallace Ford, commissioner of the New York City Department of Business Services; and Susan Maxman, first vice president/president-elect of the AIA, were admirable and in some cases thought-provoking.

Rx for the recession



Barry LePatner

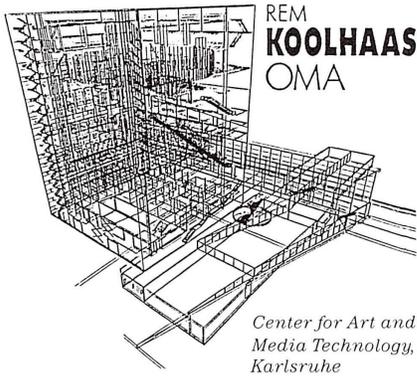
Dorothy Alexander

Yet Barry LePatner's business advice clearly charged the air — even when it was (as such things often are) based on common sense. LePatner's "six points for making it through the recession," which he expects to last at least five years, are as follows:

1. Avoid taking on bad business on the assumption that any business is better than none. Don't pursue new business that can't produce a positive cash flow.
2. While a fat staff is no longer possible, just staying lean may not be enough. A bare-bones survival strategy is in order, LePatner argued, which may mean a skeleton staff. This is much better than shutting down and planning to come back later anew. LePatner said that although downsized firms may be too small to attract new types of clients, staying in business, he feels, is even more important.
3. Architects and engineers need to pursue money owed them.
4. Smart organizations will go after the architectural talent that is newly available out on the street.
5. To get a job, word of mouth and casual referrals no longer work: marketing is everything in a recession, but architects shouldn't expect instant gratification.
6. Firms should think of merging or having one firm acquire another for post-recession business — especially if the retirement of the key principal is coming up in the future. Mergers, he says, allow the firm to adapt to fluctuations, complement the existing client base, and put right partners together for better leadership and management.

New Services

• Sidney L. Delson, FAIA, who has been director of design at the Facilities Development Corporation since 1980, is leaving that agency to establish a practice as consultant to architects and engineers who wish to improve the quality of their services and the marketing of those services.



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URBAN CENTER BOOKS' TOP 10
As of November 26, 1991

1. **Louis I. Kahn: In the Realm of Architecture**, David B. Brownlee and David G. De Long (Rizzoli, cloth \$60.00, paper \$40.00).
2. **OMA Rem Koolhaas: Architecture 1970-1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
3. **Getty Center: The Design Process**, Richard Meier (The Getty Center, paper, \$40.00).
4. **Louis I. Kahn: Writings, Lectures, Interviews**, ed. Alessandra Latour (Rizzoli, cloth \$50.00, paper \$35.00).
5. **JA 91:1: Tadao Ando** (Japan Architect, paper, \$49.95).
6. **Architecture in Perspective VI** (American Society of Architectural Perspectivists, paper, \$20.00).
7. **From the Edge: Sci-Arc Student Work**, Michael Rotondi (Princeton Architectural Press, paper, \$24.95).
8. **Architecture: The Natural and the Manmade**, Vincent Scully (St. Martin's Press, cloth, \$40.00).
9. **A + U 91:08: Lebbeus Woods** (Japan Architect, paper, \$65.00).
10. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$29.95).

RIZZOLI BOOKSTORES' TOP 10
As of November 25, 1991

1. **Louis I. Kahn: Writings, Lectures, Interviews**, ed. Alessandra Latour (Rizzoli, \$50.00 cloth, \$35.00 paper).
2. **Splendor of France: Chateaux, Mansions, and Country Houses**, Laure Murat (Rizzoli, cloth, \$125.00).
3. **Architecture: The Natural and the Manmade**, Vincent Scully (St. Martin's Press, cloth, \$40.00).
4. **New York Architecture: 1970-1990**, ed. Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75.00).
5. **Russian Houses**, Elizabeth Gaynor and Kari Haavisto (Stewart, Tabori & Chang, cloth, \$65.00).
6. **OMA Rem Koolhaas: Architecture 1970-1990**, Jacques Lucan (Princeton Architectural Press, paper, \$42.50).
7. **Palladio**, Manfred Wundram, Thomas Pape, Paolo Marton (Benedikt Taschen, paper, \$19.98).
8. **The Architecture of Mott B. Schmidt**, Mark Alan Hewitt (Rizzoli, cloth, \$50.00).
9. **Karl Friedrich Schinkel: A Universal Man**, Michael Snodin (V&A/Yale, cloth, \$40.00).
10. **New Spirit in Architecture**, Peter Cook and Rosie Llewellyn-Jones (Rizzoli, paper, \$35.00).

URBAN STORIES

*Committed
to New York*

**Planning and Zoning
Symposium Update**

The symposium organized by the City Planning Department on "Planning and Zoning New York City: Yesterday, Today, and Tomorrow" will take place January 30 from 9:00 a.m. to 5:00 p.m. at the Tishman Auditorium of the New York University Law School, 40 Washington Square.

The morning session, focusing on the history of zoning in the city, will be moderated by Sigurd Grava, urban planning professor of GSAPP at Columbia. Papers will be given by Carol Willis, adjunct assistant professor at GSAPP, on the influence of the 1916 zoning ordinance on central business districts; by Richard Plunz, professor of architecture, GSAPP, on the impact of the 1916 zoning resolution on neighborhoods; by Roy Strickland, architect and associate professor of architecture at MIT, on zoning problems in the 1940s and 1950s; and by Norman Marcus, an attorney who was the former counsel to the City Planning Department, on the evolution of zoning resolution between 1961 and 1991.

The afternoon session, moderated by architect and urban planner Jonathan Barnett, will present future scenarios depending on whether the zoning resolution remains intact or is changed in various ways. John Shapiro, of Abeles, Phillips, Preiss & Shapiro; Peter Salins, professor of urban affairs at Hunter College; Michael Kwartler, architect, urban designer, and director of the Environmental Simulation Laboratory in Management and Urban Policy at the New School; and R. Susan Motley, principal at RSM/Associates, community development consultants, will project various future scenarios for zoning considerations. One scenario is based on keeping the zoning law as is; another, on making it more market-driven and adaptable; a third, on making it more prescriptive and policy-oriented. A fourth scenario envisions more equitable distribution of services and facilities.

Respondents for both sessions are being lined up. Already committed are Frances Halsband and Richard Babcock for the morning session, and Marilyn Taylor and Robert F. Wagner, Jr., for the afternoon.



42nd Street, pre-BID

New BID for 42nd Street

Ironically, the area seeming most in need of a Business Improvement District, Times Square, didn't have one until this month. Usually a BID means the private sector pitches in and provides the additional sanitation, security, social services, and capital improvements that a doddering public sector isn't up to (*Oculus*, March 1991, p. 6). Obviously, such action in the Times Square area seems perfect for this mecca for tourists, office workers, prostitutes, drug dealers, con artists, muggers, and the homeless. Clearly, if a BID can make it here, it can make it anywhere.

But this particular BID is slightly different. It does not involve capital improvements. As its new president, Gretchen Dykstra, notes, it will be geared first to security and cleanup, services for the homeless, and help for tourists. While this all sounds totally necessary and desirable, the capital plan has helped other areas greatly. Arthur Rosenblatt, the vice president of Grand Central Partnership and the 34th Street Partnership (and hence heavily involved in the BID programs there) comments, "Without a capital program, there is no architectural presence that would help focus attention on the lighting of theaters and buildings, on the signs, and on other opportunities in the area."

While new construction has given Times Square more of the gleam and shine than it had in years past, much remains untouched. Since the future of the controversial 42nd Street redevelopment still remains heavily fogged in by economic conditions, capital improvements, as Rosenblatt emphasizes, could be "good for business and good for architecture."

Dorothy Alexander

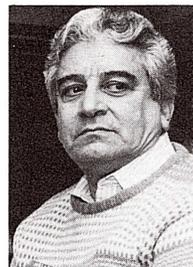
AROUND
THE
CHAPTER

Trying to Get Home

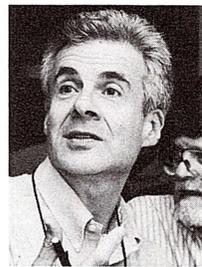
The Mayor's plan to house the homeless is now history. Yet the NYC/AIA workshop, Towards Home, yielded helpful ideas for an uncertain future.



Bart Voorsanger



David Castro-Blanco



Richard Dattner

Design Workshop Looks at Shelter Plan

by Gerard Vasisko, AIA

Bowing to vociferous community opposition, Mayor Dinkins's five-year plan for housing the homeless in shelters throughout the city has recently been deferred. Nevertheless, a November 23 design workshop, **Towards Home: Rethinking Architecture for Transitional Housing**, developed certain approaches applicable for future use. Staffers from the **Mayor's Office for the Homeless**, the **Human Resources Administration**, and the **Department of General Services** were present at the event, jointly sponsored with the **NYC/AIA Housing Committee**. Committee Chair **Geoff Doban**, AIA, said the workshop was "a critical look at the Mayor's plan and the problem of transitional housing. We want to be realistic. This is no rubber stamp of his plan."

Despite the mixed signals from the Mayor and the council, Towards Home attempted to explore design directions and guidelines for the proposed shelters for single homeless adults. More than 100 volunteer architects, designers, students, and social service providers were divided into sixteen groups, which explored aspects of the program ranging from the design of specific living units to the relationship of proposed facilities to local communities. A day-long introduction preceding the workshop included briefings by experts and visits to current shelters and proposed neighborhood sites.

The workshop itself, held in space provided by the Architects and Designers Building, consisted of eight hours of designing and formulating ways to deal with the issues of homelessness. In the late afternoon, panels of architects and community service experts, led by **Carmi Bee**, FAIA, **Laurie Maurer**, FAIA, and **Peter Samton**, FAIA, met to view and discuss the resulting designs. Often the reviews became forceful debates. Participant **Marilyn Gallagher**, questioning a lack of concern for the individual, said, "You cannot prototype the way people put their lives back together." Critic **Richard Dattner**, FAIA, observed, "The gut issue

is not an architectural issue — it is mostly a social problem."

At the end of the day, participants were rewarded with a spirited reception hosted by Kimball International, and an address by **Deputy Mayor Barbara Fife**. A publication of the work prepared during the workshop, along with critical comments, will be published this spring.

Rethinking Architecture for Transitional Housing

by Barbara Fife

The following are excerpts from the Deputy Mayor's remarks about the now-deferred plan.

The Mayor proposes a fundamental restructuring of the adult shelter system, including a phasing-out of the barracks-style armory shelters and the creation of a network of small, program-intensive transitional housing facilities to be operated by community-based, nonprofit organizations. The five-year plan also provides for almost 10,000 units of permanent housing to be made available to homeless single individuals. . . .

We hope to work with communities to find the most appropriate locations for program-intensive transitional housing facilities. Today, we have asked the participants of this workshop to help us look at establishing *physical* design concepts and criteria for these facilities to best serve their residents and host communities. . . . The ideas developed here will be used to develop generic prototypes for these buildings, which will be used in ULURP. When sites have been selected, the city will look to the architectural community to develop these prototype ideas into the buildings for the approved site. . . . I am impressed with the finished work produced today, and I look forward to continuing our partnership with the NYC/AIA.

The NYC/AIA thanks Barbara Fife for her long-standing support of the architecture community and the Chapter. We join her in thanking all those who participated in or contributed to "Towards Home," including the NYC/AIA Housing Committee and Chair Geoff Doban.

A Case Study

by John Ellis

A major purpose of "Towards Home" was to generate and test ideas about the form and organization that different components of the city's new social service-based transitional housing would take. The effort was successful in stimulating the creative efforts of a large group of enthusiastic architects and other designers.

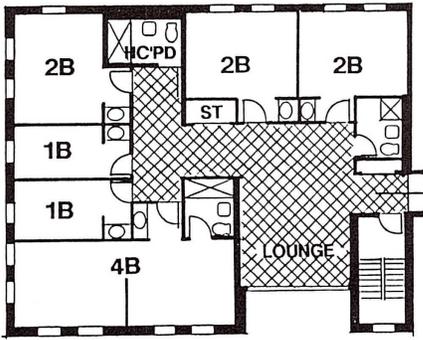
Of the five teams focusing on the residential portion of the shelters, one (Theo David, John Ellis, Reja Bakhshandegi, Carl Gruswitz, and Laurie Messman) used as its starting point the development of a prototype sleeping room, incorporating various needs, such as individual identity, territoriality, security, flexibility, and economy. Although time did not permit a full development of these concepts, the following attempts to expand upon and refine those ideas into something which may be useful to the city.

Our team was assigned the design of 50-bed facilities for homeless mentally ill for two sites, one in a Queens three-story rowhouse neighborhood and one in a two-story Staten Island neighborhood. The following is based on that context, although most of the thinking should be applicable to the development of larger facilities.

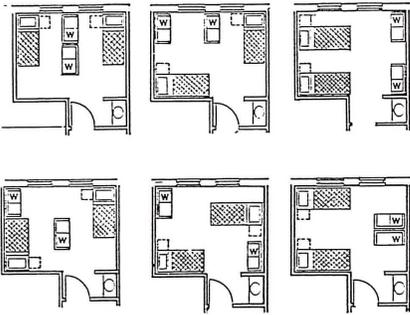
Room Design

For valid reasons, the program calls for two-thirds of the beds to be in two-bedded rooms, with the remainder split between one- and four-bedded rooms. The focus here is therefore on a two-bed prototype; the one-bed and four-bed solutions can be derived from the two-bed design. The length of stay for a typical resident is intended to be about three months.

The key consideration is creation of a space in which two persons low in socialization skills may have a choice of coexisting with relative separation or togetherness, depending on their personalities and their needs. The room therefore should permit a range of configurations, from separate but equal ones (in terms of space, light, air, privacy, etc.) to totally open and shared. Anything less than that flexibility will



Twelve-bed cluster prototype



Two-person bedroom layouts

lock the users into a very limited way of sharing.

These requirements can be met very well by an eleven-by-fourteen-foot room, in which a pair of two-by-four-foot wardrobe/shelf units can be used as space dividers. The beds and wardrobes can be arranged in an almost limitless number of ways to meet users' preferences and to help individuals establish their separate identities. The floor area of the room, including an entrance alcove, is within the suggested area of 180 square feet. Considerations for individual elements include:

- **Windows:** Each resident may have unrestricted access to his or her own window if desired, considering the psychologically important connection to the outdoors.
- **Beds:** A three-foot bed should be adequate, rather than the three-and-a-half-foot one that the program suggested, which is nice but unnecessary. A captain's bed with drawers is desirable, although locking, if required, adds complications.
- **Bedside surfaces:** A surface by the head of a bed is important, especially for those who may be insecure about their limited possessions. However, in tightly designed spaces, a table may interfere with other elements, such as closet door swings, chairs at a desk, space, etc. The solution proposed by Laurie Messman (who also developed the space divider concept in some detail) is a shelf that slides out from under the head of the bed. One or two legs may help to avoid damage when the shelf is inevitably sat upon.
- **Wardrobe Units:** These would include



Bruce Fowle and Geoff Doban



Laurie Maurer and Ron Shiffman



Herb Oppenheimer

shelves and hanging space behind doors and perhaps a small desk surface and one or two open shelves. A single lock should secure all enclosed spaces. Four feet is a desirable width functionally and works well as a space divider. Although provision of a light in each unit has been suggested, the complications and cost of providing the capacity to plug into electric power everywhere in the room may not be worth it.

- **Bathrooms:** In a time of limited resources and when other aspects of projects are stripped down, the number of bathrooms called for in the program (30 full baths for 50 beds) is excessive. (The exception would be in HIV-infected patient spaces, which is a separate design issue.) If separate washbasins are provided in the sleeping rooms for every two residents, then one full bath for every four residents should be adequate, that is, 13 for the 50 beds. The washbasin in each room means that although important aspects of bathing are shared, residents are not obliged to take their razors, toothbrushes, and other toiletries back and forth to a public bath. This arrangement provides most of the practical and psychological benefits of a private bath without the cost and space requirements of one. Locating the washbasin in an alcove at the door leaves the main part of the room completely flexible and segregates wet activities from dry ones.
- **Lounges:** Since 50 beds should have at least four lounges, and since a viable lounge should be at least 150 square feet, the space allocation for lounges should probably be 600 to 1,000 square feet for 50 beds, rather than the 360 square feet suggested in the program. More is desirable.
- **Grouping of rooms:** Assuming that 24-hour visual supervision of rooms is not required, it is desirable to break rooms down into small groups where possible. In a 50-bed facility with two or three floors, it would be possible to create four 12- or 13-bed clusters of the two-beds along with a handful of one- and four-beds, also incorporating a lounge. An example of how these rooms could be clustered is illustrated. A simple cluster such as this is efficient, easily supervised, and capable of creating its own sense of place. Four of these, possibly at two ends of two floors

or possibly on two adjacent wings of two floors, would be accommodated easily in either a two- or three-story building.

- **HVAC:** Because some or possibly all of the residents will be on antidepressants or other medication, it is important to ensure that the residents do not suffer from excessively high temperatures, which can neutralize the effect of the medications or even cause negative side effects. Air conditioning can be provided effectively by piping water from a roof-mounted, gas-absorption chiller to fan coil cabinets below each window. Although A/C may seem extravagant for an indigent population, it is not as extravagant as the extra counselling otherwise required.
- **A Gratuitous Comment on the Larger (150-Bed) Facilities:** None of the designs that I saw for the 150-bed units seemed desirable; almost all of them located the main corridor right down the center of residential wings — just about the worst possible solution. The two sites were both very linear — 100 by 300 feet in one case, 100 by 400 feet in the other. These sites and programs may not be impossible to deal with, but until someone demonstrates a better solution, the charrette raises serious questions at least about the sites, and possibly about the programs.

Summary: The city deserves support for these enlightened projects, which are a giant step up from large, congregate shelters. We should also be creating projects through nonprofits, taking advantage of the strengths they have to offer. At the same time, we should be locating some of these facilities in existing buildings, which can usually be developed much more quickly than new buildings and with less neighborhood opposition. But these are things we should be doing also, not instead.

John Ellis was Chair of the Housing Committee from 1986 to 1989. His firm's work includes affordable housing and social service projects. This essay is taken from an open letter to city officials involved in housing the homeless.

ARCHITECTS AS DECORATORS

Of furniture, fabrics, and fees: Do they know something we don't?

John M. Hall Photography

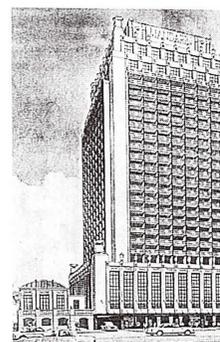


Watermill House



Ronald Bentley, Franklin Salasky, Sal LaRosa

Mick Hales



Mandarin Oriental Hotel

Bentley LaRosa Salasky, Architects and Decorators

Principal Interviewed: *Salvatore LaRosa. Size of Firm:* Fifteen architects and architecture-trained designers, including three partners, all of whom are registered architects.

Specialty: Houses and apartments, retail, office and showroom interiors.

Background: Ronald Bentley, A.B., Bowdoin College, 1974, M.Arch., Columbia University, 1979; Salvatore LaRosa, B.F.A., Pratt Institute, 1976, M.Arch., Columbia University, 1980; Franklin Salasky, B.F.A., 1974, and B.Int.Arch., 1975, RISD. Bentley worked for Horace Gifford Associates; LaRosa, D'Urso Design; and Salasky, Mitchell/Giurgola and Richard Craig and Redroof. **Year Established:** 1981 (Bentley and LaRosa Design began in 1978.)

Oculus: Until a year ago you were known as Bentley LaRosa Salasky, Design. Why the change in name?

Sal LaRosa: It describes better what we do: the three of us started with the interiors practice first and built up the architectural practice from that. We do more architecture than most decorators and more decoration than most architects.

Oculus: But what about the stigma? Interior designers have worked hard not to be called "decorators," and...

S.L.: Lots of architects view decoration perjoratively. We disagree. The architectonic quality of architecture can be found to a good degree in decoration.

Why can't you look at the grid of a building and of a fabric and incorporate both in what you do? Voysey and Morris wallpapers are wonderful. Yet we realized that most of the buildings we create are made with gypsum board, made with layers of "wall-paper."

Oculus: Where did you learn about the history of furniture and fabrics — not at Columbia?

S.L.: Actually, I took a decorative arts course in the preservation program at Columbia that was great. I studied industrial design at Pratt, but then worked for Joe D'Urso and I really learned a lot. Another way to learn about

furniture is to go to the Met. Look at the finish and try to understand what makes that finish beautiful. A sprayed lacquer finish is very different from a French polish. It took years to learn this.

Oculus: How do you hire since architects are not necessarily trained to know furniture and fabrics?

S.L.: True. It shocks me to find what we have to teach people. Many haven't even had one course in the history of furniture. The way they place furniture is a joke. Many architects don't understand where to put a sofa, how the scale of the furniture works, or how interiors are occupied. Yet if the furniture is arranged properly, it can have tremendous power and enhance the setting. Our architects have to pick it up in the office — that's why we like people to stay with us for at least two to three years. I'm fond of Columbia graduates — they have excellent theory and history courses there, and are at least exposed to it. Since we do a lot of traditional spaces, this is important. But when deconstructivism came through schools several years ago, a lot of historical training went out the window. Suddenly students were not interested in crown moldings and pediments. This puts them — and us — at a disadvantage. A lot of restoration work, especially in New York, is tied to traditional buildings types.

Oculus: How do you separate the responsibilities of interiors people from those of architects?

S.L.: We have only architects and architecture-trained personnel for the entire design staff, interiors included. All three partners are registered architects, so we want the architects working here to do both. But we do hire architects with a bent toward decoration.

Oculus: Why is it advantageous for architects to extend their practice in this area?

S.L.: The economics make sense. Many clients who won't put money into the details of a building will buy furniture and objects with "detail." If you consider decoration as part of your composition, you can establish a conversation between the architecture and interiors — the walls and the furniture. What you can't do with one, you can do with another, and thus get a richer total.

Oculus: How do you figure out what to charge?

S.L.: We do understand the various fee structures and we vary them. We look at a project and assess what is required, what the budget is, what the client wants to spend money on, etc. We take on projects in which we do only the decoration, or do just the architecture, or do both. It allows us to move back and forth. We have a lot of decoration work right now. I find it difficult to make money in architecture, but good people who know their stuff in decorating are doing well. And really good decorators understand good architecture.

Peter Pennoyer Architects

Size of Firm: Six architects and architecture-trained designers; looking for someone who does just interiors. **Specialty:** Hotels, offices, houses, and apartments. **Background:** B.A., Columbia College, 1981, M.Arch., Columbia University, 1984. Pennoyer worked for Robert A. M. Stern Architects and had partnerships with Peter Moore and with James Turino. **Year Established:** 1990.

Oculus: What has made you decide to provide decorating services?

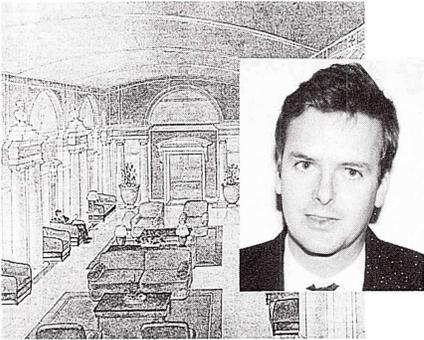
Peter Pennoyer: Many projects we encounter are renovations, and we like seeing the project developed thoroughly — down to the furniture, fabric, draperies, and carpeting. We seem to be able to squeeze more design ideas into a project if we can work on both a large and a small scale.

Oculus: Why get so immersed in it?

P.P.: So many residential commissions involve deciding what furniture is going to work best and where it is going to go. Also, some decorators get too fixed on this or that.

Oculus: How do you compete with interior designers in convincing clients that you can do the decoration?

P.P.: At the beginning of the practice, when we were hired to do the architecture, we would also prepare presentation boards of furnishings, putting together fabrics and wall coverings, photos of furniture, and color samples to show what we could do.



ct, Hong Kong Peter Pennoyer



Americana retail, Manhasset



Armani residence Peter Marino

Duane Michals © Conde Nast

Oculus: What are the pitfalls of decorating?
P.P.: You find certain unexpected risks. By buying the fabric and having it made up to your specifications, you take full responsibility for the design and the finished product. This is quite different from a contractor relationship, which is monitored by the architect. If the curtains are half an inch too long, the architect has to be willing to take them back to the shop. With architecture, you design, then build; at some point it is over. With decorating you are always going to look for the last few objects. Architects can find it maddening.

Oculus: How did you learn about furniture and fabrics?
P.P.: Not through any courses. I've been going to auctions and antique shows since I was sixteen. Also, I've learned about the field through visits to museums and trips to look at furniture as part of architecture. I do go to fabric showrooms, but in this case I really did have to study a few books on the subject.

Oculus: What about being able to assess the value of antiques?
P.P.: Usually I don't have to judge an antique's authenticity, at least not yet. I have friends I consult. But I have to know where to find good pieces, and I have to know prices. I keep binders of furniture to refer to. In thinking about the furniture for a project, we often cut up Sotheby's catalogues. Once you have done that, you can go and find a certain piece because you have a standard in mind.

Oculus: Where do your employees learn about decorative arts?
P.P.: They are not from interior design schools. Usually they have studied art history or have worked in one of the auction houses. We also take field trips to places such as Olana on the Hudson, and we keep referring to the auction catalogues since they reflect the furniture you actually come across. Furniture books are too edited, too pure.

Oculus: Should architecture schools teach more on the decorative arts?
P.P.: It is hard to find the time to study this area in architecture schools. It would tend to compromise the idealistic goals of the students if they dealt with that area: they would be involved in

abstract thought one minute and wondering what chenille feels like on a daybed, the next. . .

Oculus: You are co-founder of your wife's business [Katie Ridder Home Furnishings]. How does that help in your work?
P.P.: My responsibilities include finding overseas sources, financing, designing, and marketing. We've gone on trips to find things together, and I use a lot of her fabrics, particularly since I can specify colors and patterns.

Oculus: Do clients get a discount when you specify from Katie Ridder?
P.P.: Yes.

Oculus: How do you charge for your architecture work and your interiors work?
P.P.: We charge a straight percentage of cost for construction as well as for fabrics and furniture. Sometimes we take a flat fee. It is higher for furniture and fabrics, but it's not fixed.

Peter Marino & Associates Architects

Size of Firm: Fifty architects and architecture-trained designers, and 25 interior designers and decorators. The Paris office has five people who specialize in antiques and fabrics.
Specialty: Retail stores and shops, houses, apartments, office buildings, and office interiors. **Background:** B.Arch., Cornell University School of Architecture, 1971. Marino worked with Skidmore, Owings & Merrill, George Nelson, Cossutta and Ponte.
Year Established: 1976.

Oculus: How did you get involved in decoration?
Peter Marino: Like most architects, I started with small residential commissions. Then I did an apartment for the daughter of Gianni and Mirella Agnelli. Next I did some work for the Agnellis, and pretty soon I had other high-profile clients. From the beginning I wanted to design everything — to have an atelier patterned after McKim, Mead and White. Lots of the clients like architects — they realize that architects look at more than curtains. I didn't do

contract interior design until 1978, when Barneys hired me. Now we are doing Barneys on Madison at 60th Street, and in Chicago, L.A., and Tokyo. We have also done houses and apartments for the owners of Barneys.

Oculus: Did you study decorative arts in school?
P.M.: Cornell's architecture school was closely tied to the fine arts, and I studied fine arts a lot in high school as well. Then, after architecture school, I took courses in decorative arts at the Metropolitan Museum and the Cooper-Hewitt. I am very proud of having a certain expertise in textiles. We keep a large library of antique textiles and stay in touch with dealers and museums about their textiles and antiques. We keep up with catalogues of auctions and are always aware of prices. We may buy furniture for investment or for normal use.

Oculus: How do you hire people for this range of work?
P.M.: We do hire architects who are willing to learn. We hire architects who would know how to design, say, a 300,000-square-foot building for Whittle Communication in Knoxville, yet they might not know the history of textiles. But everyone who works here gets an education in decorative arts.

Oculus: What about including decorative arts in architecture programs?
P.M.: Most architecture schools should have some courses. Architecture schools are very macho. If you do steel beams, you can't do decorative arts.

Oculus: How do you separate tasks at the office?
P.M.: Every job has a project architect and a project decorator, so there are two different managers on each commission. This way clients know who to call about curtain walls and who to call about curtains.

Oculus: How do you bill?
P.M.: We have a split system of billing, with separate billing for architectural work, that can be worked out in various ways — either based on time with "upsets" or based on a percentage of costs. It really depends on whether or not the work is commercial or

ARCHITECTS AS DECORATORS

"I say anything to do with fabrics and movable furniture is decorating — I don't believe in the term 'interior design.'"

residential. In decorating, we bill on a straight percentage of goods we buy. There we function like an interiors firm. We have two different business structures for this: Peter Marino & Associate Architects and Peter Marino Ltd.

Robert A. M. Stern Architects

Size of Firm: *Fifty-five architects or architecture-trained employees, three interior designers (including an associate partner, two interior designers, and part-time help), three landscape architects and designers.*

Specialty: *Houses, hotels, schools, office buildings, and apartments.*

Background: *B.A., Columbia College, 1960; B.Arch., Yale University School of Architecture, 1965. Stern had a partnership with John Haggmann.*

Firm Established: 1977.

Oculus: When did you begin to expand in this area?

Robert A. M. Stern: I selected furniture for the very first house I designed. We don't always get to do the interiors of houses we design because the client may already have a relationship with a decorator. We won't design just the interiors of a house without doing the architecture. With existing buildings — an office or apartment tower — you could say much of what we do is interior architecture, since we configure the space and lay it out. We do interior architecture and we do interior decorating. I say anything to do with fabrics and movable furniture is decorating — I don't believe in the term "interior design."

Oculus: What about Wright's calling decorators "inferior desecrators"?

R.A.M.S.: Traditionally, some of the most important architects have been decorators — the Adam brothers and Frank Lloyd Wright, for example. To be sure, Wright and probably the Adam brothers worked closely with crafts trades, but in each case they were the initiating designers.

Oculus: Did you study any decorative arts in architecture school?

R.A.M.S.: No. I've had a hit-or-miss, on-the-job education.

Oculus: Since you teach at Columbia, do you think decorative arts should be part of the architectural education?

R.A.M.S.: Not necessarily. You can only teach so many things in architecture school.

Oculus: How do you stay on top of furniture and fabrics?

R.A.M.S.: We try to keep abreast by going to antique shops and stores. I often take some time to look around at the dealers and shows in Paris and London, I travel with clients, and I review the auction catalogues. But I rely on interiors people to keep up with fabrics. Plus, a lot of crafts specialists come to the office. We hold seminars and try to learn about revived craft techniques for working with tile and special glass — which can be considered both architecture and decorating. For example, our use of fused glass for the treads of the suspended stairway in the Banana Republic shop in Chicago came through learning about a new glass technique.

Oculus: Where do you find your interiors people? Are they all trained as architects?

R.A.M.S.: Many come to decorating after going to college and studying this and that. The people in our interiors department are usually not architects, but some, like Ronne Fisher, have been. I personally interview applicants for interiors positions because they work an enormous amount with clients, including traveling with them to look for furniture. You need someone who is discreet and personable.

Oculus: How is the work portioned out?

R.A.M.S.: It depends on the job. Many of our interiors people are used as resources, but a lot of the work can be carried out by architects. There are quite a few architects who are very good in interiors besides me.

Oculus: How do you bill?

R.A.M.S.: It is common to bill a percentage of cost or price, whether it is a building or a piece of furniture.

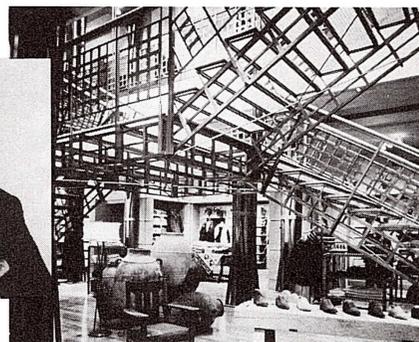
Oculus: What about markups on antiques versus hourly rates for "shopping"?

R.A.M.S.: The architect who buys a \$50,000 chair would seem to be doing

Dorothy Alexander



Robert A.M. Stern



Banana Republic, Chicago

Timothy Hurstley

well in terms of a fee. But then remember the time it takes to buy one yard of fabric, three feet of trim, and go to the upholsterer for another piece. You have to have big ticket items to balance an interiors job. You can imagine the problem of tracking all of that. Look at just designing and making a sofa — there is the frame, stuffing, upholstery, decorative woods. All professionals have to bill in some way that takes time into account.

Fees: Thinking like a Decorator

Have you ever noticed that many decorators who do mainly houses and apartments have cars with drivers and work in chic high-rent districts?

Could it really be just about curtains? It has been said that decorators commonly charge fees of 25 to 45 percent over net for buying fabrics and having, say, curtains made. Some decorators have been known to mark up curtains 100 percent over net: that is, if they choose a fabric listed at \$100 a yard, they pay the company a net price of \$65 a yard, then bill the client \$130 a yard. To that they have added about 25 percent to the workroom price for making the curtains.

Obviously the same applies to the rest of the interior, including furniture and accessories. In purchasing antiques, some decorators have received a 10 or 15 percent discount from a dealer and then billed the client at retail; some have marked up the item as much as 30 percent. Buying antiques to stockpile for sale to future clients is not unusual. Nor is it unusual to have one's own furniture or fabric manufacturing business.

Some decorators just charge a flat percentage of cost — which has reportedly ranged between 25 and 38 percent, depending on their reputation and the client's budget. On top of that, decorators have been known to charge a retainer of \$25,000 to \$50,000 just to cover the preliminary design presentation.

What's Mine is Mine: Architectural Works Copyright Protection Act

by John E. Daniel and
George P. Hoare, Jr.

Over the years, architects have asked, "Why is it that I can sue someone for copyright infringement if he copies my plans for a building, but not if he copies the building itself?" The answer was that copyright law in the United States was not as favorable for architects as copyright law in Europe, where architects enjoyed the benefits of the long-standing Berne Convention, an international copyright treaty. Until recently, an architect in the United States did not have a copyright claim against someone who built a look-alike structure by observing, measuring, or photographing the architect's original building.

This is no longer the case, thanks to the Architectural Works Copyright Protection Act, which went into effect on December 1, 1990. That legislation, enacted to bring U.S. copyright laws more into conformance with the Berne Convention, included architectural works as a new category of copyrightable authorship. As a result, an architect who obtains a federal copyright registration today for "the design of a building as embodied in any tangible medium of expression, including a building, architectural plans, or drawings," can sue the maker of a copied, look-alike building and collect damages. In certain limited situations, the architect may even be able to stop the look-alike from being built.

Definition of Rights

What is the nature of these new rights? How are they obtained and what do they mean for the architect in the United States? An architectural work, just as every work of authorship covered by copyrights, must be "original"; that is, it must be created by the author, rather than being a copy of another architectural work. According to the Act, an architectural work "includes the overall form as well as the arrangement and composition of spaces and elements in the design, but does not include individual standard features."

The following guideline about what is and is not covered by the Act has been provided by the U.S. Copyright Office:

Protection for the design of a building covers habitable structures such as houses and office buildings, as well as

structures that are used but not inhabited by human beings such as churches, office buildings, gazebos, and garden pavilions. Protection does not extend to individual standard features such as common windows, doors, and other staple features. Generally, functional elements whose placement is dictated by utilitarian concerns are not included and neither are bridges, cloverleaves, dams, or walkways.

The owner of a copyright in an architectural work can prevent someone else from copying his work. An owner of a copyright in a constructed building, however, cannot prevent people from taking photographs, making sketches or paintings, or displaying pictorial representations of the building if the building is in, or is visible from, a public place. In other words, all those tourists who take photographs of their families in front of the new skyscraper you designed are not infringing your copyright.

In some countries, architects are able to prevent, to some extent, alterations to their works by building owners. In the United States, by contrast, the Act provides that the owner of a building may, without the consent of the author or copyright owner of the architectural work, make alterations to, and even destroy, that building. However, a building still can be protected against alteration or destruction under laws relating to landmarks, historic preservation, zoning, or building codes.

When Applicable

Copyright protection for architectural works applies only to works created after December 1, 1990. This includes an unbuilt structure embodied in unpublished plans existing as of that date. It does *not* include an unconstructed building if the plans or drawings were published before December 1, 1990.

The duration of copyright protection varies depending on whether the work is created in a personal capacity or as a "work for hire." In the former case, protection lasts for the life of the author



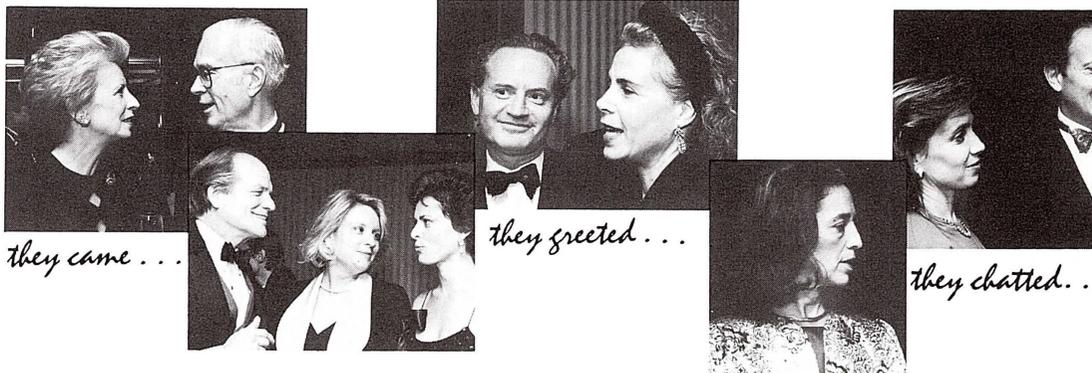
— plus 50 years. In the latter case, it lasts 75 years from the publication date or 100 years from the date of creation of the unpublished plans, whichever is less.

An architect who has not bothered to obtain a federal copyright registration for his building still has an architectural work that can be protected; however, without a registration, the architect is prevented from suing for copyright infringement. Also, if he fails to register promptly, he will lose his right to collect "statutory" damages. These are damages that can be collected without showing that they were *actually* suffered. Statutory damages can range from as little as \$200 for "innocent" infringement to \$100,000 for willful infringement. Considering that registration simply requires filling out a short form, paying a filing fee of twenty dollars, and submitting blueprints and photos sufficient to reflect the work, it is worth the investment. In case you still are not convinced, registration may also entitle you to recoup the fees you have paid your attorney if you prevail against a copyright infringer.

Hazards

While the Act is a welcome development for architects, it also can create potential hazards and more work. The architect must now make certain that his own designs, and especially those developed by his staff, were not derived from and are not too similar to those of other architects (at least for buildings constructed after December 1, 1990). The architect also should develop, preferably with the help of legal counsel, procedures to ensure that he is maximizing the rights given him by the Act. In summary, the Act means more protection; it may also mean more monitoring and expense. As Bernini (or someone) said, "There's no such thing as a free lunch." In our view, the benefits to the architectural community will be well worth the cost of this particular "lunch."

John E. Daniel and George P. Hoare, Jr., are partners in the New York City office of the law firm of Shea & Gould. They specialize in intellectual property law. Shea & Gould is General Counsel to the NYC/AIA.

AROUND
THE
CHAPTERThe 1991
Heritage
Ball1991 Architectural
Heritage Ball

by David Castro-Blanco, FAIA

A stunningly crisp and clear night view greeted almost 200 guests at the sixth annual Heritage Ball. The Upper Bay, with the Statue of Liberty prominently sited, and the East River, with its Brooklyn, Manhattan, and Williamsburg bridges lit like necklaces, appeared to form a carpet as we met and mingled on the 106th floor of the World Trade Center.

Special guests, including Manhattan Borough President **Ruth Messinger**, her husband **Andrew Lachman**, as well as visiting architects from Kazakhstan, formerly part of the USSR.

The proceeds of this year's Heritage Ball, currently estimated at \$25,000, went to the establishment of an NYC/AIA Premises Fund. As the fund grows, it will eventually be used to purchase a permanent headquarters for the country's first AIA Chapter. Thanks to all our friends and supporters who helped make this such a successful and enjoyable evening.

Pixel Palace Competition
Winners

The NYC/AIA has announced the winners of the "Pixel Palace: A Place for Alice, A CAD Illustrated Guide to Fairy Tale Architecture" competition. **Rob Sovinski**, **John Steigerwald**, and **Peter Kraljic** of HLW Associates won first prize. Honorable mentions went to **Patrick McDonnell** of Montreal and **Ronald Lubman** of Woodmere.

On the jury were: **Elizabeth Gordon**, Disney Juvenile Publishing; **Ivan Chermayeff**, Chermayeff & Geismar; and **Michael Sorkin**. Entries will be on exhibit at the NYC/AIA starting January 6; call the Chapter at 838-9670.

DETAILS . . .

by Lenore M. Lucey, FAIA

• Happy Birthday to Us! On March 19 the Chapter will celebrate its 125th birthday. Watch for some history in the February *Oculus* and an exciting series of events in March.

• While the Chapter is raising funds for a permanent home, we need interim housing for the next five to ten years. If you know of anyone who has approximately 5,000 square feet available for a very inexpensive lease or sublet, let us know.

• New York's Senator **Daniel P. Moynihan**, Hon. AIA, and Chapter member **James Ingo Freed**, FAIA, were recipients of the first AIA Thomas Jefferson Awards for Public Architecture. Also receiving recognition in the three-part award was Architect of the Capitol **George White**, FAIA.

• In October, Chapter members **Farrell, Bell & Lennard** received the fourth annual Masonry Institute Award for York College. Unassigned member **Cesar Pelli & Associates** was also recognized for its Carnegie Hall Tower.

• The Queens Historical Society is looking for pro-bono assistance for its spring exhibit "Landmarks of Queens: The First 350 Years." They need speakers to participate in an educational program for adults and children. 718-224-9592.

• The College of Architecture & Planning at the University of Michigan has openings for women practitioners in Design and Structures and for several visiting Assistant Professorships. More information is in the Chapter's Job File.

• The 1991 Concrete Industry Board Annual Award went to the Air Traffic Control Tower/JFK International Airport, **Pei Cobb Freed & Partners**. Other honorees: The Award of Merit to the Columbia University Morris A. Schapiro Center, **Hellmuth, Obata & Kassabaum**; Special Recognition Awards to Trump Palace, **Frank Williams & Associates**, and the Richmond Avenue Pumping Station, New York City Department of Environmental Protection; and an Award of Merit for Out of Area Project to New Comiskey Park, also **HOK**. The awards were presented at October ceremonies.

• In November the Municipal Engineers of the City of New York, formed in 1903, elected its first woman president, **Norma L. Schissel**, PE, from the Department of Sanitation. In addition, **Adrienne G. Bresnan**, FAIA, was elected to the Board of Directors.

• The New York City Department of Business Services is looking for firms interested in providing services to the 1992 Democratic National Convention in July. In particular they seek "business related to the interior design alterations needed at Madison Square Garden." Send information to: Charles T. McKinney, New York '92, 51 Chambers Street, New York, N.Y. 10007.

• At its November meeting the Chapter Board approved the 1991-1992 budget, which is shown below. The budget reflects anticipated flat income from dues revenue, and projected increased support from advertising, fees, and sponsorship to get us through this difficult time.

Income	90/91	91/92
Dues	488,362	480,000
Administration	37,181	17,500
Investments	20,000	20,000
Documents	49,407	56,420
Occupancy	0	0
Committees	109,477	126,500
Oculus	22,030	67,000

Total Income: 726,457 767,420

Expenses	90/91	91/92
Administration	366,366	373,000
Contingent Reserve	9,767	9,600
Documents	23,535	24,000
Occupancy	104,585	115,000
Committees	110,372	110,000
Oculus	134,849	135,000

Total Expenses: 749,474 766,600

Balance/(Loss): (23,017) 820

Owner/Architect Contracts:
Key Points and Modifications

by Steven Bennett, AIA

Greg Kumm, president of Prosurance Associates, professional liability insurers, and **Steve Bennett**, architect and attorney, spoke at an October NYC/AIA Professional Practice Committee meeting on owner/architect agreements. Among the topics discussed were the broad insurance protection available under standard contract conditions. Also highlighted were provisions that should be in the contract and the advisability of modifications, including scope of services, duties and responsibilities, and alternate dispute resolution.



Margot Jacqz

Photos: Dorothy Alexander

The discussion also explored the express and implied contracts of contract law, as well as the different legal roles assumed by the architect under the AIA system of contract documents. During schematics, design development, and construction document production, architects are "independent contractors"; in the construction administration phase they act as limited "agents" of the owners and as independent "quasi-judicial officers" charged with interpreting the contract documents.

The evening's presentation included a comparison between standard industry form contracts and owner- and architect-drafted types, focusing on the AIA Owner/Architect agreements (B141/B151). As for modifications, architects should be wary when asked to include clauses that dramatically expand their liability and/or violate their insurance coverage agreements. These include requiring "the highest standard of care" of the architect, requests for indemnifications and "hold harmless" agreements, granting guarantees, and making certifications and expansions of the scope of services.

Civic Fame

On October 13, 1991, the statue *Civic Fame* was returned to the top of the Manhattan Municipal Building. The statue, at 25 feet and 2,900 pounds, is the tallest copper statue in Manhattan. It was refurbished as part of the Department of General Services' \$60 million renovation of the McKim, Mead and White building.

The Municipal Building renovation began with the erection of the world's largest scaffolding project in 1987, following detection of building facade deterioration. The statue rehabilitation began in June 1991 with the dismantling and removal in 22 pieces of the statue. *Civic Fame* was returned in one piece by a helicopter.

The firm of Wank Adams Slavin Associates is serving as consulting architect for the restoration and conservation projects, with George A. Fuller as construction manager. The repair and restoration of the statue was performed by Les Metalliers Champenois, Paterson, New Jersey; they

were also involved in the Statue of Liberty restoration. Goldleafing was done by Ateliers R. Gohard.

Civic Fame was created by artist Adolph Weinman, who designed the Municipal Building's entire sculpture collection. The statue was originally commissioned by architects McKim, Mead and White.

Think Before You Seek

by Margot Jacqz

I hosted two evenings at the AIA entitled "Resumes, Rolodexes & Rendezvous." Those three hours were devoted to the tools and processes of a job search. The panel included directors, managers, and human resources professionals — a group that has reviewed the efforts of hopeful job seekers for many years.

It was all too easy to spend time on the same advice: Dress well, be brief, spell correctly, be polite, be specific, take a shower, show your own work. It is distressing how necessary it is to continually start with these issues. We considered the how-to facts and seemingly simple matters of manners within the context of more fundamental observations.

We are marketing ourselves as professionals to professionals. A recent survey showed the successful architect of the nineties will have 37.5 percent business acumen, 37.5 percent marketing skills, 17 percent design skills, and 8 percent technical skills.

Selling yourself starts with an evaluation of what you can do. Before writing a resume, do a thorough skills assessment. Jobs are there only if you are contributing skills or increasing revenue. Versatility is at a premium.

Do not lose sight of the purpose of the resume: to get in the door. No matter what the length of your resume, get the good stuff on the first page. Forget "objectives": they are usually so trite they backfire. Your resume needs to stand out in some way, and not with a fancy letterhead. The hook is in the letter: point out something to make the reader say, "Here is an interesting person."

Letters should be straightforward and brief. Address them properly. Drop any names in the first sentence; summarize your history in relation to the particular firm. Remember, it's not any one thing or set of words that will get you an interview. It's an attitude.

Your main thought should be, What story am I trying to tell? Anything that isn't geared to or supportive of that shouldn't be there. The more you know about the firm and what they want to see beforehand, the better equipped you will be.

Most architects have a particular type of portfolio to help present themselves and their accomplishments. What changes in each presentation is what is said. For a design job, it is original work that is important.

You should make clear how you think, how you attack a problem. One interesting portfolio idea is to start with conceptual sketches and then show their progression into architecture. A number of these series can show concept and process.

An important question in the interviewer's mind is, Is this person acceptable to clients? You should mention hobbies that display communication and business skills outside of architecture. It is important to be able to talk to clients about other things besides the project.

When conducting an interview, most people are looking for someone personable. Their questions are often testing social skills.

The question most people have trouble with is, Why are you leaving the firm? First they stumble. Then the dirt comes out. There's a certain amount of tact required.

Going for a job is the same thing as going for a client. You have to be prepared, focused and truly professional.

Thanks to the panelists: Susan Appel, Swanke Hayden Connell; Jerry A. Davis, HOK; Carl Lewis, Carl Lewis Architect; Aaron Schwarz, Perkins Eastman & Partners; Maggi Sedlis, Davis Brody & Associates; and Barbara Tucker, Wesley Brown & Bartle.

THE CALENDAR JANUARY 1992

New Year's Resolution: A meeting a day

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

Cathedral Portfolio. Photographs of St. John the Divine by **William Rivelli**. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes January 17.

Ethnic Sacred Space: New York's Catholic Churches in Transition. Photographs by **Ginny Hood**. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes January 17.

The New Ghetto. Slides by **Camilo Vergara**. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Ave. 935-3960. Closes January 20.

The Home Revisited: A Playful Design Installation. By **Gerald Poussin**. Swiss Institute — New York, 35 W. 67th St. 496-1759. Closes January 26.

Paris in the Belle Epoque. Historical photographs from the archives of **Roger-Viollet**. New York School of Interior Design, 155 E. 56th St., 3rd floor. 753-5365. Closes February 27.

French Architectural and Ornament Drawings of the Eighteenth Century. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes March 15.

MONDAY 6

NYC/AIA EXHIBITION
Pixel Palace: A Place for Alice. Winning entries in the Computer Applications Committee competition. NYC/AIA. 838-9670. Closes January 31. See article in *Around the Chapter*.

NYC/AIA MEETING
Housing Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 7

NYC/AIA EVENT
New Member reception for those who have joined the NYC/AIA in the past year. Call **William Gray** at 838-9670 for information.

Congratulations to James Stewart Polshak and Partners for receiving the 1992 AIA Architecture Firm Award!

NYC/AIA MEETING
Leadership Alliance Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

WEDNESDAY 8

NYC/AIA MEETING
Public Architects Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

PROGRAM

Public Relations in the Age of Anxiety: Crisis Communications for the Design Firm. With **Dr. Erika Rosenfeld**, Capelin Communications. Sponsored by the Society of Architectural Administrators. 6:00 pm. Law offices of Shea & Gould, 1251 Avenue of the Americas, 45th floor. For information call **Lauretta O'Connor**, 929-0164. \$15 fee (non-SAA members); \$10 AIA members).

THURSDAY 9

NYC/AIA MEETING
WALN Committee. 8:30 am. The Urban Center, 457 Madison Ave. 838-9670.

FRIDAY 10

LUNCH LECTURE
Deputy Mayor Barbara Fife on the Mayor's five-year plan for transitional housing facilities. Sponsored by the City Club of New York. 12 noon. CUNY Graduate Center, 33 W. 42nd St., 17th floor. Reservations 921-9870.

SATURDAY 11

NYC/AIA MEETING
WALN: Project Punchlist Committee. 10:00 am. The Urban Center, 457 Madison Ave. 838-9670.

MONDAY 13

NYC/AIA MEETING
Art & Architecture Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 14

NYC/AIA PROGRAM
When Push Comes to Shove: The Realities of Negotiating Contracts in Collaborative Projects. With **Donna Dennis**, artist; **John diDomenico**, landscape architect; **Lester Freundlich**, attorney; and **Barbara Hoffman**, attorney. Moderated by **Wendy Feuer**, director of Arts for Transit & Facilities Design, MTA. Sponsored by the NYC/AIA Art & Architecture Committee. 6:15 pm. The Urban Center, 457 Madison Ave. 505-2212. \$10 (\$5 NYC/AIA members).

NYC/AIA MEETINGS
Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

Computer Committee. 6:00 pm. Contact 838-9670.

CAD Layer Guidelines

Due to an overwhelming demand, the NYC/AIA Publications Department is now offering *CAD Layer Guidelines*. Created by the Task Force on CAD, this publication standardizes the protocols used in the preparation of computer-aided drafting construction documents, and provides users with a standard approach to developing CAD layers. The price is \$15. Order from the Publications Department, NYC/AIA, Mon.-Fri., 1:00-4:00 p.m. Information: 759-5485.

WEDNESDAY 15—SATURDAY 18

SYMPOSIUM

The Edge of the Millennium. With architects, industrial and graphic designers, historians, writers, scientists, and journalists. Sponsored by the Cooper-Hewitt Museum, National Museum of Design, and Smithsonian Institution. The Cooper Union Great Hall, 7 E. 7th St. 860-6868. \$275 (\$225 Cooper-Hewitt members; \$125 students).

WEDNESDAY 15

NYC/AIA MEETING
Associates Committee. 6:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

THURSDAY 16

NYC/AIA MEETING
Buildings Codes Committee. 5:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

TUESDAY 21

NYC/AIA PROGRAM
The Destruction of Art and Architecture in Croatia. With **James Marston Fitch**, **Beyer Blinder Belle**; **Robert Goldberg**, **Art & Architecture Committee**; **Radovan Ivancevic**, **Zagreb University**; and **Marilyn Perry**, **World Monument Fund**. Moderated by architect **Vesna Juresko**. Sponsored by the NYC/AIA Art & Architecture Committee. 6:15 pm. The Urban Center, 457 Madison Ave. 505-2212. \$10 (\$5 NYC/AIA members).

EXHIBITION

Future Systems. Storefront for Art and Architecture, 97 Kenmare St. 431-5795. Closes February 29.

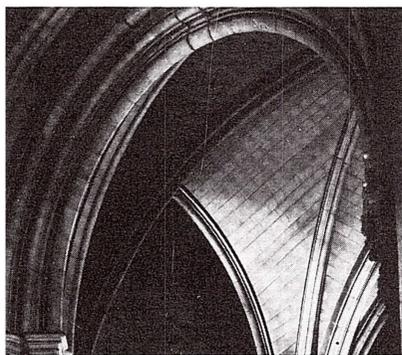
NYC/AIA PROGRAM
Alternative Services and Future Markets. Sponsored by the NYC/AIA Professional Practice Committee. 12 noon. The Urban Center, 457 Madison Ave. 941-0747.

NYC/AIA MEETING
Health Facilities Committee. 4:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

WEDNESDAY 22

NYC/AIA PANEL DISCUSSION
Official start of the Americans With Disabilities Act. Sponsored by ten NYC/AIA committees and the Society for Marketing Professional Services. Panel organized by the Marketing and Public Relations Committee. 5:30 pm. The Cooper Union Great Hall, 7 E. 7th St. 838-9670. \$20 (\$10 NYC/AIA and SMPS members).

NYC/AIA MEETING
Corporate Architects Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.



Cathedral Portfolio, closes Jan. 17

SUNDAY 26

EXHIBITION

American Rococo, 1750–1775: Elegance in Ornament. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes May 17.

TUESDAY 28

NYC/AIA OPEN CHAPTER MEETING

Americans with Disabilities Act: Title III — Public Accommodations. With Terence Moakley, EPVA, NYS Building Code Council; Felicia Miller, Esq., NYC Department of Buildings; Robert J. Marino, AIA. Organized by the NYC/AIA Building Codes Committee. 5:00 pm. The Urban Center, 457 Madison Ave. 338-9670. \$20 (\$10 NYC/AIA members).

NYC/AIA MEETINGS

Public Sector Committee. 12:30 pm. The Urban Center, 457 Madison Ave. 838-9670.

Computer Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670.

THURSDAY 30

PROGRAM

Open Meeting to Discuss Funding Opportunities for Individuals in the Design Fields. Sponsored by the New York State Council on the Arts. 6:30 pm. The Urban Center, 457 Madison Ave. Contact 387-7013.

LECTURE

Shape of the City: Antoine Predock. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15.

FRIDAY 31

EXHIBITION

A Taliesin Legacy: The Independent Work of Frank Lloyd Wright's Apprentices. Pratt Institute Manhattan Gallery, 295 Lafayette St. 718-636-3757. Closes February 29.

FEBRUARY

TUESDAY 4

NYC/AIA PANEL DISCUSSION

Americans With Disabilities Act Plus: Designing Interiors for the Physically Impaired. Sponsored by the NYC/AIA Interiors Committee. 6:00 pm. The Urban Center, 457 Madison Ave. 838-9670. \$10 (\$5 NYC/AIA members).

THURSDAY 6

LECTURE

Shape of the City: Maya Lin. With Paul Goldberger. 8:00 pm. 92nd St. Y, 1395 Lexington Ave. 996-1100. \$15.

MEETING

Funding opportunities for individuals in the design fields: a meeting with representatives from the New York State Council on the Arts, the National Endowment for the Arts, the American Academy in Rome, the Architectural League, and the New York Foundation for the Arts will be held on Thursday, January 30, at 6:30 p.m. at the Urban Center, 457 Madison Ave.



Roger Ferri

Cheryl Krauss

DEADLINES

JANUARY 10

Nomination deadline for the 1992 Intern Development Program Outstanding Firm Award, sponsored by the AIA and the National Council of Architectural Registration Boards. Contact Karol Kaiser or Irene Dumas Taylor, 202-626-7356.

JANUARY 15

Deadline for applications for summer 1992 MacDowell Colony grants for two- to eight-week residencies at the New Hampshire retreat for architects and related professionals. Contact Rose Ryan at 603-924-3886.

JANUARY 24

Entry deadline for the 1992 NYC/AIA Awards Program for Distinguished Architecture, Architecture Projects, and Interior Architecture. Final submission deadline is February 5. Contact NYC/AIA, 457 Madison Ave., New York, N.Y. 10022, 212-838-9670.

JANUARY 27

Deadline for receipt of entry forms in the new AIA Interior Architecture Awards for Excellence and the new AIA Urban Design Awards of Excellence. Completed presentations are due on March 2. For a call for entries, contact the AIA Honors and Awards Department at 202-626-7586.

JANUARY 31

Application deadline for the Samuel H. Kress Publication Fellowship, administered by the Architectural History Foundation, for a scholar preparing a completed Ph.D. thesis on architectural history or a related field for book publication. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, 212-557-8441 for submission information.

FEBRUARY 1

Deadline for applications for the Vincent Scully, Jr., Research Grant, administered by the Architectural History Foundation, to stimulate book publication on an American architect or a group deserving scholarly investigation. Contact the AHF at 350 Madison Ave., New York, N.Y. 10017, 212-557-8441 for submission information.

FEBRUARY 8

Competition deadline for the Architectural League of New York's eleventh annual Young Architects Competition, "On Hold." Projects of all types, theoretical or real, built or unbuilt, may be submitted. Participants must be ten years or less out of school; students are not eligible. Contact the League at 457 Madison Ave., New York, N.Y. 10022, 212-753-1722.

FEBRUARY 28

Final deadline for entries in the Paris Prize Architectural Design Competition — 1992 Lloyd Warren Fellowship, 79th Paris Prize: Transformation and Change. Contact the National Institute for Architectural Education, 30 W. 22nd St., New York, N.Y. 10010, 212-924-7000.

Obituary

Architect **Roger Ferri** died on November 21 at the age of 42. He founded Roger Ferri Architect in 1987; the firm's most recently completed project was an apartment on Central Park West, featured in the *Architectural Record* in September 1991.

Ferri received his B.Arch. from Pratt Institute in 1972 and worked for Welton Becket Associates in New York from 1984 to 1986 before establishing his own firm. Ferri's firm primarily designed residential projects, but also worked on museums and other building types. For the New York Historical Society, Ferri restored facilities for conservation and permanent storage, and he designed the installation for its Tiffany glass. In 1977 the firm created the Southern Alleghenies Museum of Art in Loretto, Pennsylvania, from an old gymnasium. Ferri also had his share of visionary proposals. In 1976 he designed the Madison Square Skyscraper, featuring rock and garden landscapes, and, for a 1979 MoMA exhibition, he designed a pedestrian city.

Colleague Susana Torre says, "Roger Ferri was a designer of unusual sensibility. He envisioned a synthetic relationship between buildings and nature in his most creative work, exemplified by proposals for 'Green Skyscrapers' and a pedestrian city. These proposals and his beautiful drawings were his gift to architecture."—**A.E.M.**

MARCH 1

Application deadline for the Charles E. Peterson Research Fellowships 1992–1993: Early American Architecture and Building Technology to 1860, Senior Fellowships and Summer Internships, sponsored by the Athenaeum of Philadelphia. Contact Peterson Fellowship Committee, The Athenaeum of Philadelphia, East Washington Square, Philadelphia, Penn. 19106-3794.

Deadline for applications for project grants from the Architecture, Planning and Design Program of the New York State Council on the Arts. Contact the NYSCA for application information and guidelines at 212-387-7013. See *January 30* for related program on funding opportunities.



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WEDNESDAY 22 JANUARY

TOWARDS AN ACCESSIBLE NEW YORK CITY

No one yet knows how the ADA will be enforced, but it is clear that building design and rehabilitation will be changed forever when the new Federal legislation becomes mandatory on 26 January 1992.

This event was conceived as part of an effort to make New York's architects the most skilled resource for ADA-related work. The experts will discuss how we came to this new law; what architects need to know about ADA to advance and protect their practices; and how businesses, building owners, and the AIAs insurance carrier are preparing to deal with compliance.

- **John Peter Barie**, AIA
Swanke Hayden Connell Architects
- **Marolyn Davenport**,
Real Estate Board of New York
- **Marjorie Dorin**, VP,
Project Manager, Citibank, N.A.
- **James E. Frankel**, Esq., **Keynoter**
Partner, Shea & Gould
Construction Industry Practice Group
- **Hon. Kenneth J. Knuckles**, Commissioner
NYC Department of General Services
- **Robert Magaw**, AIA
JRS Architects
- **Robert Marino**, AIA, Moderator
John Ellis & Associates
Chairman, NYC/AIA Building Codes Committee
- **Arturo Melero**, Facilities Director
Abraham & Strauss
- **Terence Moakley**, **Keynoter**
Eastern Paralyzed Veterans Association

TUESDAY 28 JANUARY

TITLE III: PUBLIC ACCOMMODATIONS

Title III of the Americans with Disabilities Act (ADA) expands accessibility design requirements beyond current state and local laws. Title III requires virtually all businesses and commercial facilities to offer goods and services to the public in a way that does not discriminate against persons with disabilities. In existing buildings, compliance includes removal of architectural barriers where it is readily achievable. New construction must comply with recently issued ADA Design Guidelines which are included in Title III. ADADG were based on, but different from, ANSI A-117.1-1986 Building Design Guidelines for Physically Handicapped People.

- Presented by the **NYC/AIA Building Codes Committee**. This seminar assumes a working knowledge of NYC Local Law 58/87 and ANSI A-117.1-1986.
- **Terence Moakley**, Eastern Paralyzed Veterans Association
New York State Building Code Council
 - **Felicia Miller**, Esq.
New York Department of Buildings
 - **Robert J. Marino**, AIA
John Ellis & Associates
Chairman, NYC/AIA Building Codes Committee
- 6:00 pm. Urban Center Galleries, 457 Madison Avenue. Admission: \$20; NYC/AIA Members \$10. Call 838-9670 for information.

TEAR OFF AND TACK UP

FRIDAY 24 JANUARY 1992 5 PM

1992 NYC/AIA DESIGN AWARDS PROGRAM ENTRY FORMS DUE

The three jury members for each of the awards categories are:

Distinguished Architecture Awards

Peter de Bretteville
Ricardo Legorreta
to be announced

Architecture Project Awards

Essy Baniassad
Bernardo Fort-Brescia
Panos Koulermos

Interior Architecture Awards

Scott Himmell
Ann McCallum
to be announced

The Call For Entries was included in the December Oculus.
The Entry Form is reprinted here for your convenience! Please
copy and mail.

Entry Form 1992 Awards Program
New York Chapter/AIA
457 Madison Ave., New York NY 10022

Fees: 1st submission: \$100 NYC/AIA
member, \$125 non-member
2nd and additional submissions: \$80
NYC/AIA member, \$100 non-member

Number of entries by category:

1 2 3

Enclosed is our check for \$
to cover the entry fee(s).

Final submissions due: 5pm Wednesday
5 February 1992

NYC/AIA member non-member

Please mail registration numbers to:

Name

Phone

Firm

Street

City/State/Zip