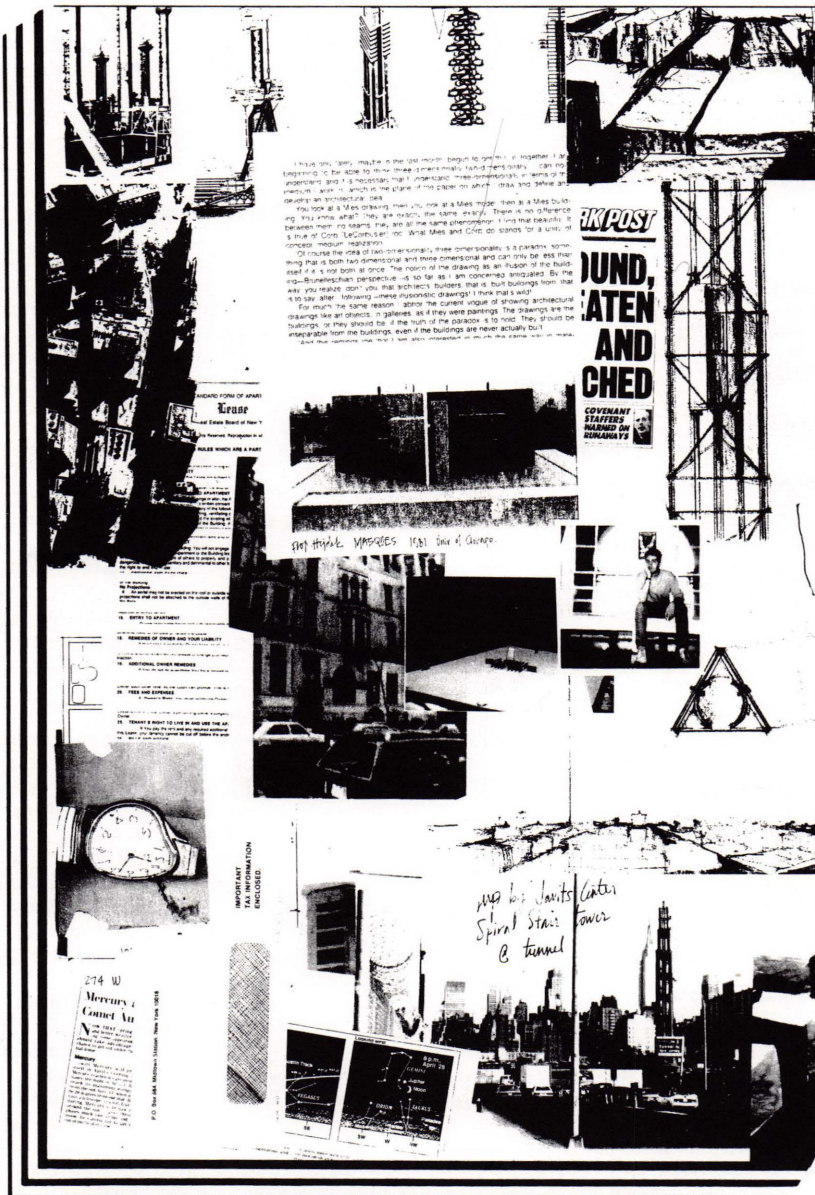


# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 10, June 1990



*Special Feature:*  
*Zonophilia Runs Rampant on the Upper East Side*

**HOTELS HEAT UP SOUTH OF THE BORDER**

**stay tuned: the chapter tells all...**

**Cover:** Amy Jackson, "Propylaea," collage for thesis project, Cooper Union

**Back cover:** The Panorama, a portion of the model, Queens Museum, Flushing, N.Y.

## OBITUARIES

### Volume 52, Number 10, June 1990

Editor: Suzanne Stephens  
Deputy Editor: Suzanne Beilenson  
Editorial Consultant: Alex Cohen  
Art Director: Abigail Sturges  
Copy Editor: Kate Norment  
Typesetting: Steintype, Inc.  
Printer: The Nugent Organization  
Staff Photographer: Dorothy Alexander

#### The New York Chapter of the American Institute of Architects

457 Madison Avenue  
New York, New York 10022  
212-838-9670

#### Executive Committee 1989-1990

Denis G. Kuhn AIA, *President*  
John H. Winkler FAIA, *First Vice President*  
David Castro-Blanco FAIA, *Vice President*  
Douglas Korves AIA, *Vice President*  
John Ellis AIA, *Secretary*  
James L. Garretson AIA, *Treasurer*  
Bronson Binger AIA, *Director*  
Wendy Evans AIA, *Director*  
Harold Fredenburgh AIA, *Director*  
Margaret Helfand AIA, *Director*  
Judith Solomon AIA, *Director*  
Margot Woolley AIA, *Director*

Lenore M. Lucey AIA, *Executive Director*  
Regina Kelly, *Executive Secretary*

#### Chapter Staff

Christine Magnus  
Judith Rowe  
Stacy Spies  
Stephen Suggs

© 1990 The New York Chapter of the American Institute of Architects. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

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

For more information on professional and public memberships, please call the Chapter, at 212-838-9670.

**The views expressed in this publication are not necessarily those of the Executive Committee or Staff of the NYC/AIA.**

### Special Thanks

Oculus would like to thank Margaret Helfand, liaison from the *Oculus* editorial board to the NYC/AIA, along with Chapter President Denis Kuhn, Bart Voorsanger, and Harold Fredenburgh, for their encouragement, suggestions, and criticism (which was, of course, welcome) during the editorial year of September 1989 to June 1990. We would also like to thank both Denis Kuhn and incoming Chapter President John Winkler for their prodigious fundraising efforts on behalf of *Oculus*. Helen Demchyshyn deserves our special appreciation for her help in obtaining advertising. We are grateful to architecture historian Barry Bergdoll for being the sole person to respond to our plea for the loan of an additional computer. It has been invaluable, needless to say.

Ethel Stein



Richard G. Stein



Herman Jessor

Courtesy Mrs. Jessor

**Richard G. Stein**, the architect who introduced energy conservation as an essential consideration in building design, died at age 73 on April 18. A fellow of the AIA and past president of the New York Chapter (1975-76), Stein captured the attention of the architecture world with his studies on the enormous energy costs involved in construction and building maintenance. His 1978 book *Architecture and Energy* was hailed by architect Charles Hughes as the definitive treatise on the subject.

Stein received his undergraduate degree from New York University and his master's degree from Harvard University, where he studied under Walter Gropius. Later he worked for Gropius and Marcel Breuer before serving in the Army Corps of Engineers during World War II. Upon his return, he was a principal with the Manhattan firm of Kats, Waisman, Blumenkranz, Stein, Weber until 1960, when he established his own firm, the Stein Partnership. Projects he designed included the Manhattan Children's Treatment Center on Ward's Island, Intermediate School 183 in the Bronx, and the Coney Island Hospital.

A forerunner of environmentalism, Stein embodied a philosophy of conservation and social responsibility, a stance for which Peter Samton called him "the early conscience of the architectural community." Through his roles as a teacher at the Cooper Union, a chairman of the Croton Planning Board, and a member for 25 years of the National AIA Delano and Aldrich/Emerson Fellowship Committee, Stein continually contributed his own energy to the profession. Sam Brody said of him, "The values Richard Stein represented are enduring ones. Whether we liked it or not, everyone was influenced by his ideas, for he challenged us to think."

—S.B.

*A memorial service for Richard Stein will be held Sunday, June 3. See calendar for details.*

**Herman Jessor**, who died at the age of 95 on April 8, was recognized worldwide as an authority on urban housing. He became well known for the housing project Co-op City, which, though much maligned in the 1960s, is now applauded by its inhabitants for the sense of community encouraged by the design of the complex. Among Jessor's other accomplishments were Rochdale Village in Queens, Starret City in Brooklyn, and Seward Park Houses on the Lower East Side.

Born in Russia, Jessor emigrated to the United States at the age of twelve and later graduated from the Cooper Union School of Engineering in 1917. During the course of

his career, he served as a member of the school's Trustee Advisory Committee and Board of Governors, as well as the president of the New York Society of Architects (1969-70). Jessor's socially conscious designs earned him many professional honors, including the Queens Chamber of Commerce Award for Excellence in Design, Cooper Union's Presidential Citation, and the Distinguished Service Award from the New York Society of Architects.

**William Muschenheim**, FAIA, died at the age of 87 on February 1. The reputation of the early modernist architect, who worked in New York and Long Island in the 1930s and '40s, was revived by the East Hampton Guild Hall show "Long Island Modern," organized in 1987 by Alastair Gordon.

Muschenheim studied architecture at MIT before going to Vienna to attend Peter Behrens' Master School of Architecture at the Academy of Fine Arts. He then came to New York to work with Joseph Urban. One of his early claims to fame was his inclusion in the "Rejected Architects" show of modernist work that Philip Johnson organized in 1931 to protest the stodginess of the Architectural League's parallel exhibit.

After Urban's death in 1933, Muschenheim practiced on his own, renovating public spaces in the Hotel Astor and designing spare, minimal apartment interiors. In 1939 the firm of Muschenheim and Broun worked with Ely Jacques Kahn on the Marine Transportation Building at the New York World's Fair. Eventually Muschenheim moved to Ann Arbor, where he lived and worked until his death.

**Ralph G. Gulley**, founder of the School of Architecture at Rensselaer Polytechnic Institute in 1929 and later partner at the architecture firm of Deskey Associates, Inc., died on March 18. Gulley, who obtained his undergraduate degree from the University of Virginia and his master's degree from Harvard University, was 87 years old. He remained as dean at the School of Architecture at RPI for twelve years before moving to Manhattan. Later in his career Gulley joined Skidmore, Owings & Merrill. In the 1970s he began work as an independent zoning consultant.

### Correction

In the May issue's article on the NYC/AIA 1990 Design Awards Program, we misspelled juror Peter Prangnell's name and would like to offer him our apologies.

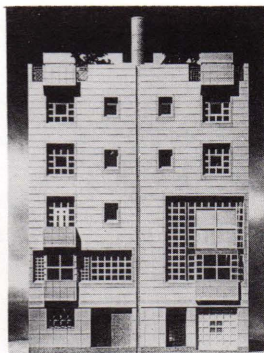
## NEWS NOTES

### Politics, Plans, and People



Amanda Burden

Dorothy Alexander



Rosen Town Houses, N.Y.

Roy Wright



International Youth Hostel, N.Y.

David Anderson

## In the City

Since not too many architects have the opportunity to design town houses from scratch, it's not hard to imagine how happy **Charles Gwathmey** and **Robert Siegel** were to get the job of designing two speculative houses on 85th Street between Madison and Fifth Avenues. Yes, this is the Upper East Side Historic District, but the houses are located in an actual "loophole" — the district happens to loop around the site, which belongs to the Metropolitan Museum Historic District. The two 7,000-square-foot limestone houses, each six stories high, have 50 feet of street frontage and are 50 feet deep; as Gwathmey points out, this makes the parti more shallow and more vertical than those of many older houses. Building a new structure instead of renovating an existing one has also meant that he and Siegel could "work out facades specific to the plan and to the vertical organization." He adds, "The designs each have their own parti and at the same time acknowledge the street context." The town houses — both of which have swimming pools, penthouse terraces, and elevators (one house has a garage) — are being developed by Phyllis Rosen, who also interviewed **Richard Meier** and **Robert Stern** for the job. . . . **Amanda Burden** has been appointed by City Council President **Andrew Stein** to be a City Planning Commissioner. Burden, one of twelve such commissioners to serve under **Richard Schaffer**, the new mayoral appointee for chair of the department, has resigned her post as vice president of planning and design for the Battery Park City Authority. She says she particularly enjoys the prospect of "looking at the growth of the city as a whole — not just Battery Park City — and playing a role in shaping that growth, particularly with regard to environment and quality of life in the boroughs as well as Manhattan." Burden plans to spend a lot of time in the boroughs meeting with community boards and other groups. . . . The **New York International Youth Hostel** has finally opened in the landmark building at 891 Amsterdam Avenue and 103rd Street designed by **Richard Morris Hunt**. The Victorian Gothic brick structure, originally completed in 1883 for the Association for the Relief of Respectable Aged Indigent Females, came close to being torn down in the early 1970s. Spurred on by the **Architectural League**, opposition was organized to keep the building from being demolished. The structure was placed on the National Register of Historic Places in 1975, but because of wrangling over whether or not it should be saved and how it should be

used it was not designated a city landmark until 1983. Its use wasn't finally determined until American Youth Hostels, which has taken over a number of historic buildings nationwide for its programs, developed a plan that called for a 450-bed hostel, offices for AYH's Metropolitan New York Council, a restaurant, and a community theater. Restoration architects **Robert G. Larsen Associates** have been in charge of the building's conversion to spaces where males as well as females (still respectable, perhaps still somewhat indigent, but probably not aged) can seek temporary sleeping quarters. . . . *Oculus* would like to congratulate **David Todd** for his work as chairman of the Landmarks Preservation Commission, a position he has held for the last 12 months. In April, in his final hours as chairman, Todd and the commission designated as landmarks **City and Suburban York Avenue Estate**, which consists of thirteen tenement buildings on York between 78th and 79th Streets, and **City and Suburban First Avenue Estate**, between 64th and 65th Streets (with 16 buildings as landmarks). The York Avenue Estate designation throws a major hurdle in front of developer **Peter Kalikow**, who plans to build an overbearing 80-story luxury tower on the site. Kalikow has hired **Eli Attia** as his architect and is hoping the Board of Estimate will void the landmarking decision. Todd also saw the LPC designate the **Upper West Side/Central Park West Historic District**, which includes some 2,000 buildings. The Board of Estimate, which is in the process of being phased out, will have a busy month in August. It will be deciding on the **Audubon Research Building and rezoning** at 166th Street and Broadway (see *Oculus*, May 1990, p. 13), the **Arverne** housing proposal in Queens, the **Hunter's Point** mixed-use development, the **Sotheby's apartment tower** at 72nd and York, and the **Upper East Side contextual zoning** proposed for 72nd, 79th, 86th, and 96th Streets and East End Avenue. Almost the only thing not coming up before the board will be **Trump City**, which will be subjected to City Council review later, after it has been certified. Still, it sounds as if a lot of architects, developers, and lawyers will be no further than a car-ride away during that month. . . . According to unofficial sources, a 50-story hotel is being planned to sit atop the Port Authority Bus Terminal. Reportedly the commission will go to either **Fox & Fowle** with developer Silverstein Properties or **Ahuja Priya Architects** and developer BPT (as in Bechtel/Park Tower). Raj Ahuja and Vishva Priya, incidentally, were both previously with **John Burgee Architects** and opened their office about six months ago. . . . **The City Club of New York Bard Awards**, which will



The Chapel Lounge

David Anderson

be presented on June 28, are honoring former mayor **John Lindsay** for his planning and urban design work during his eight-year administration, from 1966 to 1974. For those with short memories, Lindsay was responsible for the urban designers who dreamed up new 1,000-seat theaters in office buildings in Times Square and 21.6 FAR multi-use towers along Fifth Avenue. While the former mayor is to be commended for bringing urban design quality to New York, it should be noted that such changes have not been free of difficulties. . . . The landmark fountain designed by **Charles Platt** in 1912 for Bryant Park is being sold by the **Bryant Park Restoration Corporation**. The BPRC claims that the pink granite fountain, a monument to suffragette Josephine Shaw Lowell, is in such bad repair that the corporation can't afford to keep it. But it does still work, and it is now available for purchase (call 818-4142 for more information). A few condition of the sale, however: the fountain must be repaired by the buyer, and it must be left in its present location. So if you want to gaze upon your property, you'll have to go to the west end of Bryant Park. . . . The **Old U.S. Custom House** in lower Manhattan will soon undergo restoration. Last restored in 1982, the 83-year-old Beaux Arts-style building by **Cass Gilbert** is being readied for new occupants — from federal government agencies and the Museum of the American Indian. The restoration is being carried out by **Ehrenkrantz, Eckstut & Whitelaw**.

## Grand Central's Attractions

**Beyer Blinder Belle** and their consortium (Harry Weese & Associates, STV/Seelye Stevens Value & Knecht) have released their master plan for the restoration and renovation of Grand Central Terminal. Along with the usual fixing and repairing, the architects have a few surprise proposals. One is to install a major stair and open up the balcony in the eastern portion of the main concourse, where the Kodak Colorama



Grand Central, proposed east stair

sign hung for 40 years. The proposed addition, designed to be placed symmetrically opposite the stair and balcony on the west (Vanderbilt Avenue) side of the room, was drawn in the original plan of 1913 by Reed and Stem, Warren & Wetmore but was never built.

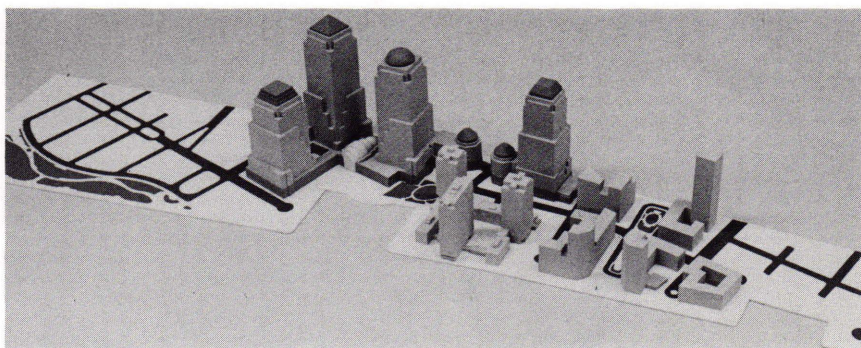
Beyer Blinder Belle and team have also proposed adding a series of restaurants around the balcony, and shops, cafés, and exhibits in the waiting rooms close to 42nd Street. In order to bring these changes about, Metro-North and the Grand Central Partnership (a group of private businesses trying to upgrade the area) plan on calling in Williams, Jackson Ewing, the Baltimore retail-marketing consultants who made Washington's Union Station such a success last year.

The only trouble with this plan, of course, is that people live in Grand Central, and homeless advocacy groups are bitterly protesting the upgrading of the station. If Grand Central is to be maintained as a vital landmark — one that will draw various audiences from the city to its architectural space — the station will have to be filled with events that attract the public. Right now, commuters have to go to Grand Central for access to trains and subways, but they don't have to stay there. Attracting noncommuters to the terminal would be difficult given its current use as a shelter for the homeless.

Grand Central must be programmed either as a shelter and a commuter station or as a public attraction and a commuter station. The latter choice, while it may seem more profitable, is also more expensive for now. It appears that the best solution would be for Metro-North, the Metropolitan Transportation Authority, and the Grand Central Partnership to provide a substitute shelter and drug- and alcohol-treatment center for the station's current occupants.—S.S.

## Model Donations

In an effort to update the Panorama of New York City, a permanent exhibit at the Queens Museum, the institution has invited architecture and development firms to donate scale models of buildings they have designed in the past fifteen years. The Panorama, which was commissioned by Robert Moses for the 1963-64 World's Fair, has not been extensively refurbished since 1974. Five AIA firms, **Emery Roth & Sons, Kohn Pedersen Fox Associates, Rafael Vinoly Architects, Skidmore, Owings & Merrill,** and **Swanke Hayden Connell,**



Model of Battery Park City for the Queens Museum Panorama

have taken a leadership role in this year's program: in addition to donating models, they are sponsoring the museum's 25th-anniversary celebration. More than fifteen other AIA firms have also contributed models to the exhibit, and the Queens Museum would be grateful for any further donations. Contact Beth Henriques at 718-592-2405.

## Landmarks Shakedown

Last month, during the celebration of the 25th anniversary of the New York City Landmarks Preservation Commission, compliments and accolades about its genuinely impressive achievements were abundant. The numbers are there: 856 buildings, 79 interiors, 9 parks, and 52 historic districts.

To commemorate the birthday, **Barbaralee Diamonstein-Spielvogel** organized and moderated a panel at the Urban Center that was sponsored by the New York Landmarks Preservation Foundation and the NYC/AIA.

It was like having a dinner party where all the guests behaved, except one. But fortunately the guest who performed the role of the spoiler had some solid points to make. (And, since the comments came after a round of thoughtful if predictable statements from the rest of the panelists, the audience was glad to be jolted a bit.)

The panel was composed of **Mitchell Bernard**, director of the Natural Resources Defense Council's Urban Law Center; **Richard Kahan**, of the Continental Development Group; Borough President **Ruth Messinger**; **Gene Norman**, former Landmarks chair and now president of the Harlem International Trade Center Corporation; and architect and author of *New York 1900* and *New York 1930*, **Robert A.M. Stern**. NYC/AIA Executive Director **Lenore Lucey** introduced the discussion.

For those familiar with the players, it is no surprise that the outspoken curmudgeon turned out to be Stern. He maintained that "a good many landmarks have been lost, and a lot more are unprotected." As one example, he brought up the destruction of **Henry Hardenbergh's** New York Club (a.k.a. the Wendell Wilkie Building of Freedom House), at 20 West 40th Street. A hole in the ground awaits new construction. Stern also pointed out the need to evaluate the less glamorous landmarks — not just the historic places and the homes of the rich designed by famous architects. He cited McCarren Park Pool (*Oculus*, September 1989, p. 7), which was built in 1936 by **Robert Moses** and was

almost lost because of city and community squabbles. Skyscrapers are another "landmark" Stern recommended saving, citing the destruction of the Singer building in the late 1960s — the tallest building ever demolished — and the continual destruction occurring to midtown skyscrapers now being the continual destruction occurring to midtown skyscrapers now being slipcovered with new curtain walls.

Lenore Lucey had announced that the panel was meeting "to talk about common causes — which is frequently difficult, for there are many adversarial relationships in our city." After Stern had finished, one thing was clear: knowing and acting on what constitutes a common cause depends a lot on how awake people are. Now is not the time to relax.—S.S.

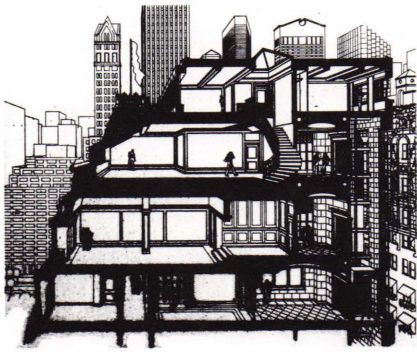
## Who Put the Master in the Master Plan?

by Kelly Shannon

"Nobody here is trying to be a hero," said **Barbara Kruger**, the well-known artist and 'social observer,' summarizing her recent collaborative efforts with **Laurie Hawkinson** and **Henry Smith-Miller** (of the architecture firm Smith-Miller + Hawkinson), **Guy Nordenson** (engineer, Ove Arup Associates), and **Nicholas Quennell** (landscape architect). In an event sponsored by the Art and Architecture Committee of the NYC/AIA, this core group of design professionals, along with other participants including urban historians, demonstrated that collaboration is a valuable tool for understanding and improving the built environment.

The collaborative group presented three of their projects, which provided evidence that when individuals work together they can transcend the boundaries of their respective disciplines. The mutual respect among the members of the group allowed a traditionally hierarchical process to be focused on more fundamental issues in which all the participants had a voice from the beginning.

Although the collaborators demonstrated that their process is clearly viable as a vehicle for permanent markings on the landscape, the projects have yet to reach their full potential. "Imperfect Utopia: A Park for the New World," a 160-acre site plan for the North Carolina Museum of Art in Raleigh, is currently on hold until financing for the proposal is certain. Politics interfered with a project for Piers 62 and 63 on the Seattle waterfront; it was dismantled not long after it was built.



*The Plaza, 59th Street penthouses*

In "Un-Occupied Territory: An Economic Ecology," the collaborators' submission for the 60-acre arts park in L.A.'s Sepulveda Basin, they did not simply comply with the program or the master plan. Instead of utilizing elements typical of a culture park, their project was lush with concepts tailored to L.A.: the imagery of the supermarket, the automobile, and the "vernacular" strip mall, with its accompanying sea of asphalt. The group knew their project would be disqualified, but they thought the statement was worth it.

Hawkinson, Smith-Miller, Kruger, Nordenson, and Quennell are a convincing example that collaboration can be fulfilling from the point of view of the collaborators. Let's hope their efforts will come to fruition and tangibly illustrate their faith in the process.

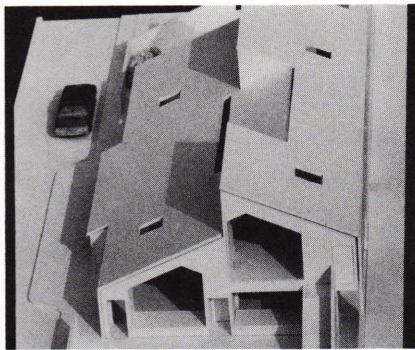
## What Ever Happened To . . . ?

**Ivana** may have dibs on the Plaza Hotel, others may be speculating that **Donald Trump** will sell it, but **Lee Pomeroy** is optimistic about "business as usual." He has just been putting final touches on the drawings for the \$25 million conversion of the top three floors of the Plaza into penthouse suites. Since the Landmarks Preservation Commission has approved certain exterior-window modifications for the roof, proposed by **Hardy Holzman Pfeiffer**, the architects for the hotel's exterior renovation, it's time for the next step.

Pomeroy, who will be renovating the Plaza interiors, has designed fourteen luxury hotel suites — both flats and duplexes — for the seventeenth, eighteenth, and nineteenth floors. He even designed himself out of his own office on the seventeenth floor and has relocated to SoHo.

For years these three floors, located within the Plaza Hotel's giant mansard roof, have been a variegated rabbit warren of high- and low-ceilinged spaces that were rented out as offices. The windows were small, sometimes almost nonexistent, but who was to complain? Location was all.

High-rent hotel suites, however, do have to take into consideration the view, especially when they face Central Park or Fifth Avenue. Since the corner pavilions have to remain relatively intact, Pomeroy decided that the uppermost windowless level (the nineteenth floor) of the duplexes should have the saunas and bathrooms. Then he designed platforms in the cavernous living and dining rooms below to bring people closer to the



*Hoffmann-La Roche Day Care, Nutley, N.J.*

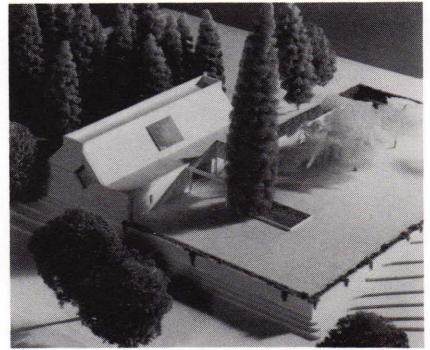
small and sometimes quite high windows. Along the roof and between the corner pavilions he has inserted additional (LPC-approved) glazing. Just how successfully the light and the view can be brought into a landmarked mansard roof remains to be seen. Clearly Pomeroy (and Trump) realize that mirrors aren't enough.

## Moscow-New York and Beyond

Architects/Designers/Planners for Social Responsibility/New York and the Alliance of the Building Community were able to bring a bracing glimpse of Soviet architecture to New York May 1 to May 25. One of the interesting aspects of the show, "The Socially Responsible Environment: USA/USSR, 1980-1990," was that an exact duplicate of the exhibition opened in mid-May at the Union of Architects in Moscow. The work of the Russian and American architects represented was selected by jurors from both countries. Choosing the American projects were **Kenneth Frampton**, **John Loomis**, **Michael Rotondi**, and **Mildred Schmertz**, while the projects from the U.S.S.R. were chosen by Abdoul Akhmedov, Nodar Mgalobishvili, Felix Novikov, and Sergo Stuyagin.

The exhibition, which was based on black-and-white drawings and photographs so that it could travel easily to Neocon in Chicago in June, and then on to Atlanta, San Francisco, and L.A., conveyed more of the didactic feeling of a walk-in book than of a show where one feels close to the design process. Nevertheless, its organization and installation were crisp and coherent. Russian and American projects, divided primarily into three general programmatic categories, alternated with each other; one could quickly sense the strong, stern muscularity of many of the projects executed under quite different circumstances from ours. (It must have seemed a little odd to the Russian architecture community to find an American industrial park included in a show of "socially responsible" architecture, but there were also very few houses for the rich among the U.S. entries.)

**Tician Papachristou** was the liaison from the U.S. side, Yuri Platonov was his counterpart in the U.S.S.R., and the curators were **Alessandra Latour** (U.S.A.) and **Andre Nekrasov** (U.S.S.R.), along with **Sheryl Kolasinski**, **John Loomis**, and **James Tice** here in New York. The show, installed using Knoll's system of steel wires and clips, was co-sponsored by Knoll International and Furniture Consultants, Inc.—**S.S.**



*Katonah Art Museum, Katonah, N.Y.*

## Boroughs and Beyond

**Herbert Beckhard Frank Richlan & Associates** have designed a day-care center for the pharmaceutical company Hoffmann-La Roche. The two-story, 5,000-square-foot center, designed to look like home — with clapboard siding and a gable roof — adjoins the company's manufacturing, research, and office facilities in Nutley, New Jersey. It will provide day-care accommodations for 65 offspring of the employees. Back in the city the architects are also designing a new wing for the museum building of the New York Botanical Garden in the Bronx, which was designed in 1902 by **Robert W. Gibson** in the French classical style. . . . **Kenneth Frampton** will be teaching seminars at the newly founded Berlage Institute in Amsterdam. The Postgraduate School of Architecture, which is associated with the Delft University of Technology and the Amsterdam School of Arts, has a small staff chaired by **Herman Hertzberger**. It will occupy a portion of **Aldo van Eyck's** much lauded orphanage, which he designed in 1960 and which Aldo and Hannie van Eyck are now renovating for the design school. **Richard Meier** is also expected to make appearances there, along with other internationally known architects **Tadao Ando**, **Rem Koolhaas**, **Oriol Bohigas**, **Giancarlo de Carlo**, and **Jean Nouvel**. . . . **Perkins Geddis Eastman Architects** are at work designing the new Queens Civil Court Building, a 190,000-square-foot building in Jamaica. . . . **Edward Larrabee Barnes's** new **Katonah Museum of Art**, on Route 22 in Katonah, will open late this fall. The white stucco building with a lead-coated copper double-pitched roof is meant to have an intimate character, and in fact it is not much larger than a sizable country house (12,750 square feet). The two-story structure contains two galleries, a studio space, offices, and a sculpture garden. (Some of us will miss the true intimacy of the tiny Katonah Gallery, which has been housed for years in the annex of the village library). . . . As part of Princeton University's ongoing practice of hiring up-and-coming (and sometimes already established) architects to design new buildings, the university has asked **Diana Agrest** and **Mario Gandelsonas** to do a feasibility study for a campus center. The proposed center will be attached to the existing Chancellor Green building, which is linked to another campus building, East Pine; both of these are to be renovated as well. The Agrest/Gandelsonas link will be made of stone and brick to conform in feeling to the Collegiate Gothic style of the surrounding architecture.

## URBAN STORIES

### High rents in the urban fabric?

## SOHO WOES

by Suzanne Beilenson

As the real estate market slows throughout much of New York City, the landmarked historic cast-iron district in SoHo has become the unlikely target of a number of hotel developers, much to the dismay of the community. Currently five separate plans are either undergoing the approval process or are rumored to be doing so. One proposal, for an 80-room hotel located on Houston Street between Greene and Mercer Streets and designed by Der Scutt for developer Hank Sopher, has already been approved.

The latest hotel scheme approved by the city, for a site at 137 Wooster Street and designed by Gruzen Samton Steinglass, needed only to be reviewed by the Landmarks Preservation Commission for the "appropriateness" of its design in the context of the historic district. The hotel's developer, Richard E. Talmadge in association with the Pritzker family, had fully expected the plan to be passed.

Because hotels are permitted as-of-right under SoHo's manufacturing-district zoning (M-zone), they are a logical and economic choice for developers, who can bypass the difficulties and expense of the Uniform Land Use Review Process (ULURP). Without ULURP, though, the SoHo community naturally loses its best opportunity to influence development. While community pressure during the Landmarks Preservation Commission review convinced the owners to modify 137 Wooster from a twelve-story building with a setback to two eight-story buildings, the complex remains a hotel and thus entails the same drawbacks in terms of land use.

Arthur Strickler, chairperson of SoHo's Community Board 2, argues that the community cannot withstand the influx of tourists and traffic that the proliferation of hotels would bring. He is also gravely



Proposed hotel, Houston St., Der Scutt

concerned that if these hotels are unsuccessful, the developers may later claim a hardship in complying with the M-zoning. This tactic could open up a back-door approach to establishing highly profitable residential units, which SoHo's zoning does not otherwise allow.

These issues are currently being studied by the planning firm of Abeles Phillips Preiss & Shapiro for a community organization called the SoHo Alliance. While the firm's findings have not yet been published, John Shapiro concludes that as a low-density district, SoHo could be significantly affected by a relatively small number of hotels. He also adds, "During the weekdays, SoHo is far more industrial than most people realize. Hotels on side streets pose traffic problems for manufacturing concerns."

Thomas P. McConnell, manager of the hotel-consulting group for the accounting firm of Laventhol & Horwarth, maintains that hotels do not increase traffic as much as retail stores do. He also contends that "it's too late to preserve SoHo à la 1973. It's now a big shopping mall and a movie set."

To fill the hotels, advocates of development are looking not only to tourists but to visitors associated with the art and architecture businesses located in and around SoHo. These groups alone will not generate enough business to make the hotels lucrative, however. Richard Talmadge hopes to lure some of midtown's traditional clientele to his hotel as well. Indeed, McConnell asserts that all of the SoHo hotels will need to attract a small fraction of the midtown market in order to survive. Meanwhile, as these developers fight for their niche in the hotel world, the SoHo community will be fighting for the preservation of their neighborhood's character.

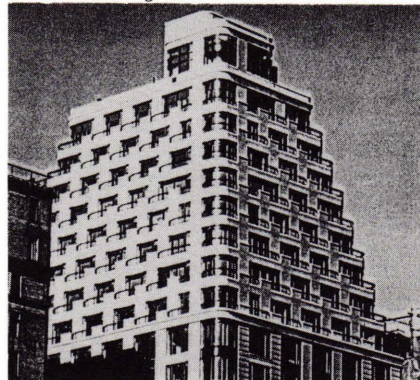
### New Old Apartment Tower on Central Park West

by Alex Cohen

Zoning alone is insufficient to legislate the design of specific buildings. But the architecture of 279 Central Park West, a new stone-and-brick condominium at West 88th Street, owes as much to strict contextual controls of its street wall, setbacks, and height as to an early marketing decision to position the building's apartments as prewar-style formally arranged units. Designed by Costas Kondylis for Sutton East Associates, 279 Central Park West has had satisfactory sales to upper-income buyers in a dead residential market. This fact could be a lesson, although the targeted marketing in helped sales considerably.



Proposed hotel, Wooster St., Gruzen Samton Steinglass



279 Central Park West, Costas Kondylis

The building's location, where the old Walden School stood overlooking the reservoir, naturally led the client to plan initially on an all-glass tower with sweeping views. But confronted with the recently adopted R10A contextual setback requirements, as well as the proposed landmark districting of the area and the perceived strong demand for prewar-style apartments, the developer chose to imitate the older, large buildings that line the park. The accelerating compression of the recessed upper floors, in addition to increasing costs, led to the building being topped out at 24 stories, and kept the actual floor area below that permitted by the allowable FAR of 10.5, which reflects a bonus for inclusionary housing off-site.

At street level, the building's three-story limestone base succeeds in creating an understated wall, even though it is broken strangely by a gold-painted revolving door leading to the marble and mahogany lobby. Across the street and into the park the perspective changes. Here the ordinary brick facade of the upper floors is interrupted only by awkwardly framed bay windows and partial rustication. Thin stone pediments give the building the look of a new kid on the block who is trying too hard to fit in. Its neighbor to the north may be unremarkable but looks more solid and appropriate in comparison.

The 38 apartments at 279, with their hierarchical arrangement of public and private rooms, evoke prewar apartments at a reduced scale. Kondylis has planned each unit in relation to a well-proportioned central foyer, but the other rooms, particularly the bedrooms, seem tight. All of the three- to five-bedroom apartments, some of which are 3,700 square feet, are fairly neutral in their design. The kitchens, large by normal New York standards, are elegant, with cherry-wood cabinets and dark granite tabletops and floors.

**Construction Technologies, Inc.**

- INSPECTION
- TESTING
- ENGINEERING
- RESEARCH

195 Armstrong Road  
Garden City Park, N.Y. 11040  
516-742-6444

Dorothy Alexander

# Oculus Special Feature Committee takes on zoning on the Upper East Side



Zoneheads: Oculus committee meeting

# A REPORT

Organized by James Gauer, Architect

## Committee Members

Peter De Witt, Beyer Blinder Belle  
Bruce Fowle, Fox & Fowle  
James Garrison, James Stewart Polshek and Partners  
Michael Kwartler, Michael Kwartler and Associates  
Peter Samton, Gruzen Samton Steinglass  
Marilyn Taylor, Skidmore, Owings & Merrill,  
Craig Whitaker, Architect

**Background:** James Gauer had attended meetings of Community Board 8's Planning Subcommittee regarding the Department of City Planning's discussion document "Regulating Residential Towers and Plazas: Issues and Options." As a practicing architect and a resident of the Upper East Side, Gauer wanted to further pursue certain architectural and urban design issues pertinent to the area that extends from 59th to 96th Streets and from Third to York Avenues. He suggested, therefore, that he organize an informal project committee for Oculus. The roundtable discussion presented below is the result of the first three meetings of this Oculus committee in which the issues affecting zoning and development on the Upper East Side were analyzed. The DCP document was viewed primarily as a platform for debate.

Some of the project participants were unable to attend all of these initial meetings and thus are represented rather poorly in the following comments. However, in the next issue of Oculus, to appear in September, the committee plans to offer proposals for zoning mechanisms and reforms. We should also add that this is not a NYC/AIA committee, but rather an ad hoc group put together for Oculus.—Ed.

## I. Contextual Zoning

[Contextual bulk regulations define controls on the street wall and requirements for height and setbacks. These requirements apply to zoning districts such as R10A. Currently a proposal from City Planning would rezone the cross streets of 72nd, 79th, 86th, and 96th Streets to R10A. It would produce lower, bulkier buildings with setbacks in lieu of towers.]

**James Gauer:** The Department of City Planning proposal attempts to introduce the principles of contextual zoning to the Upper East Side avenues. Is it possible to be "contextual" where the context is so mixed and irregular?

**Michael Kwartler:** The assumption is that the Upper West Side's contextual zoning, embodied by the R10A regulations, could be applied to the Upper East Side. It gives us

a predictability and uniformity by building out to the street line, then having a street wall go up 125 or 150 feet before setting back. But it could be a problem if there is more variation in buildings on the street. A uniform street wall is okay, but not necessary.

**Peter Samton:** Where streets have a built-in character, contextual zoning makes sense. But on the Upper East Side that character starts to disappear from Third to York Avenues.

**MK:** In areas where the streetscape is varied and may result from two or three sets of regulations, including old-law tenements, 1916 zoning with setback buildings, 1961 zoning with towers and plazas, and so on, there is a question about what a context is.

**Bruce Fowle:** The street-wall context of the Upper West Side should not be confused with that of the Upper East Side. The 150-foot-high wall is a common denominator there, as it is on cross streets on the Upper East Side. But it does not necessarily apply to First, Second, and Third Avenues.

**MK:** Broadway is so variegated. Since that street is not a Parisian boulevard, R10A helps even things out. Contextual zoning, however, lacks variation and flexibility in certain situations. It becomes a very gross fit.

**Craig Whitaker:** One of the things that Civitas is doing is looking at street walls. For example, a street wall of 117 to 125 feet is comfortable on Broadway because the street is so wide. But it doesn't work on narrow streets.

**BF:** Another problem with contextual zoning, as shown by R10A, is that only the street wall is dealt with. There is no relationship to the neighborhood or the inner block. Thus the buildings cascade in setbacks on the avenues and streets, but on the side and the rear of the building you find just a sheer wall that casts larger shadows.

**CW:** Civitas has been trying to address the problems that exist in the current zoning with the relationship between avenues and smaller side streets. It relates to the way the lots are laid out. Earlier in the century, the pattern of tall buildings along the avenues and lower buildings on the side streets produced a manageable urban ensemble. Before 1961, the lots along the avenue were only 100 feet deep, but after 1961 the zoning lot was changed to 125 feet to allow the tower and plaza prototype to be built. Density along the avenue was thus increased, and while some space was brought back into the open plaza, the delicate balance between avenues and side streets was destroyed. What was left was a scar tissue of exposed party walls between avenue buildings and the side buildings. With 125-foot-depth, a setback or gap is required — for light and air — and nothing hangs together anymore. Also we have lost

## No More Tall Stories: A Study of Upper East Side Avenues

A Planning Study by Civitas, April 1986

This report compares the existing open space and development between Third and East End Avenues on the Upper East Side with the potential development possible under current zoning regulations. Fearful that overdevelopment will destroy the neighborhood's street life, sense of community, and openness to the sky, Civitas proposes several revisions to the zoning resolution.

In order to limit the bulk and scale of new development, Civitas recommends the elimination of the residential-plaza bonus, a zoning district line located 100 feet from the avenue, and a reduction of the FAR from 10 to 9 on the avenues. The study also calls for an elimination of the tower regulations that allow buildings to pierce the sky-exposure plane, blocking sunlight and causing strong winds at street level. Finally, Civitas recommends that new development maintain a street-wall height between 65 and 85 feet before any setbacks to better integrate with existing buildings.

## Regulating Residential Towers and Plazas: Issues and Options

A Discussion Document published by the Department of City Planning, November 1989

This document studies Community District 8 of the Upper East Side as a model for issues related to residential development in high-density areas. The design of 77 buildings constructed between 1978 and 1988 is examined for the use of zoning lot mergers, residential-tower regulations, and residential-plaza bonuses. The analysis reveals a wide variety of building types and heights in this district, and submits that the present design standards for residential plazas are lacking.

Several alternatives to the current zoning regulations are proposed for new development. All seek to strengthen the harmony of the existing built environment while also encouraging creative and attractive architecture. The achievement of this goal is proposed through a variety of mechanisms, including envelope controls for bulk, the establishment of a minimum street-wall height, and tower-on-a-base-type buildings.

## The Highs of Zoning



Michael Kwartler



James Gauer

more affordable housing in the 25-foot-wide slot — housing that is torn down for the tower/plaza development. While Madison, Park, and Lexington Avenues have been brought back to 100 feet, the avenues east need to be returned to that as well. Currently a team of us studying the situation is proposing that the pre-1961 boundaries be reinstated.

**Peter De Witt:** Yet another problem with contextual zoning is that it no longer allows the construction of the typical Central Park West building, which has a slender tower above a base and relates to the street wall.

**MK:** R10A zoning is based on urban design values. It doesn't really deal with shadows cast on or off the site, or with the interior plans of the buildings, for that matter. There are all sorts of issues that straddle urban design considerations, which are not taken into account in contextual zoning. An urban designer working with a building would weigh all the considerations, including apartment plans. These regulations seem to say, "Just arrange the apartments to suit the (contextual) form of the building."

**Gauer:** On the Upper East Side we have the opportunity to create a context. Since we're not trying to devise regulations for streets that already have an established street wall, we should give the city planners credit for introducing one, but then we should come up with something applicable to this area.

**PDW:** For example, one new apartment building on the Upper East Side has a baselike treatment indicated by the masonry that goes up five or six stories. But it's not right for this context. It could have worked if it were two or three stories high and thus were kept at a pedestrian scale.

**MK:** City Planning seems to be searching for the magic height for the tower and the base. If you look at the streets block by block you will see it doesn't work that way. Some streets have tenements, some have towers sitting on two-to-three-story bases, others have plazas.

I would say that some streets need to be regulated according to pre-1961 zoning — if that configuration is already in place on the block — and some should be regulated according to post-1961 zoning. You could work backward, according to the regulations by which the particular block was built. That might be a way to tune it. Just study the governing regulations already in place. This would be a different kind of contextualism.

**PS:** But if you had a lot of towers with plazas together, it would look ridiculous. Pre-1961 zoning didn't work and post-1961 zoning didn't work. The replication of a similar type is part of the problem, unless the character of the street is already established. I realize we don't want to encourage the hodgepodge that already exists. So there is no easy



The Montana, Gruzen Samton Steinglass

answer. The occasional tower with a plaza in certain areas makes sense, because it allows light and air to penetrate the area.

**MK:** I would rather have shorter and uglier buildings and keep the street wall. Often the extra height doesn't bring added "architecture."

## II. The Street Wall

**MK:** The character of the streets is the critical issue. We need more flexibility in determining the nature of the street wall. In some places, we should align one building and its street wall with the building next to it, and in others we should just widen the streets to get more light onto the pavement. But we need a choice, and we need regulations that take adjoining points into consideration. The street-wall regulations offer a way of tying the context back together again. Any of this could be written into legislation as-of-right.

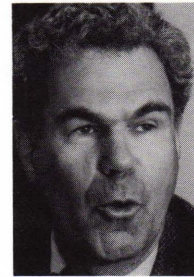
**James Garrison:** But one thing that stands in the way is the height of the tenements. Right now there are three datums — at the six-story-level, then twelve stories, and finally forty stories. It sounds crazy, but maybe we should get rid of one.

**PS:** If you get rid of the six-story datum, you get rid of the tenements and you get into the issue of moving people out. All the avenues are sites for potential towers. In the best of all possible worlds, you would tell the developers to just stop here. But this is not realistic. What you might do is limit types. Second Avenue would be composed solidly of towers, say, creating a wall of 40 stories. One of the avenues could be done one way, another avenue another way, so that you don't get a continuous shadow on the area. Occasionally you could have a tall tower, if it relates to the whole in an obvious way.

**Garrison:** It sounds as if it could become very site-specific.

**MK:** But you could look at the as-of-right regulations for that context and say that these are the parameters. On the Upper East Side, there is one of everything on the avenues. This randomness can be helped by

Wolfgang Hoyt/ESTO



Peter Samton.



The Belgravia, Gruzen Samton Steinglass

giving it a street wall that makes sense. Don't put a tower next to a high street wall. By repetition, it could work. The jigs and jogs are the worst part.

**PS:** Still, there's something good about a tower if it preserves the lower texture around it. We need to juxtapose one thing with the other. What is good for one site shouldn't proceed up and down the street. If a large, bulky building is in place, other sites should accommodate that situation, and tall and thin or low buildings should be introduced in order to allow sunlight to come through. Maybe you could treat one side of the street separately from the other and encourage that difference. It would be responsive zoning — like having jazz instead of classical music.

**Garrison:** My proposed strategy is to accept the polyglot context — the pipe-organ rhythm, where some vertical pieces are of unequal height.

## III. Developing an Appropriate Tower Type

**Gauer:** What about the appropriate type of tower on the Upper East Side? What architectural types would seem to be most suitable here?

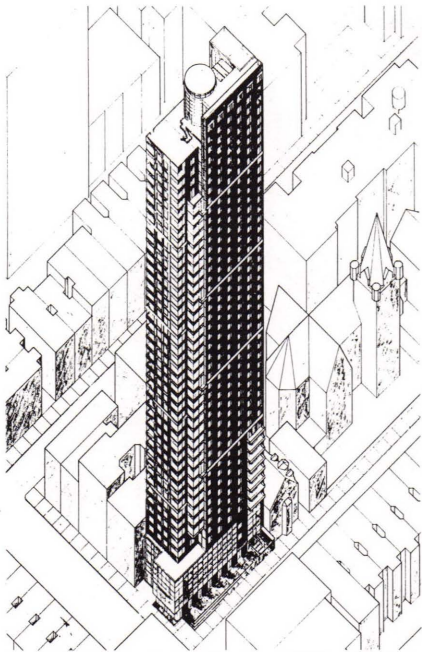
**MK:** Ironically, the Montana (at Broadway and 88th, designed by Gruzen Samton Steinglass) would be outlawed according to current contextual zoning, which no longer allows towers on a base but mandates street walls and setbacks. Yet it is one of the best examples of its kind.

**PS:** It goes back to the El Dorado in its type — two towers on a large base. Forty percent of the building's bulk is in the base, not the towers.

**MK:** But it helps that the Montana sets back and has the towers.

**PS:** I live in the shadow of the Montana, and when the sun sets around and behind the two 60-foot square towers, the sunlight and shadows appear and reappear. You are not cast in shadow the whole time. This is because of the small footprint of the towers themselves, and it is one of the saving graces of the thin, sliverlike tower.





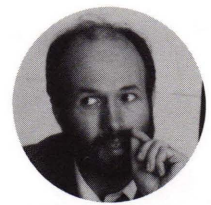
East 88th St. Apartments, James Stewart Polshak and Partners

Courtesy Fox & Fowle



222 Riverside Drive, Fox & Fowle

Photos: Dorothy Alexander



James Garrison

**MK:** It's more democratic: you have long shadows that hit a lot of buildings, but not all day long.

**Garrison:** The worst types are the short, wide buildings. They are so bulky. We have to ask which is a better building type, the overbulked perimeter block or the isolated, skinny tower.

**PS:** We designed the Rio (at 65th and Second) with a thin, sliverlike tower — under 4,000 square feet per floor. The advantage was that it was a counterpoint to the fat 26-story-high pre-1961 building in the area. It allows light and air to penetrate the blocks in a different way. When you have one type next to another, it creates a bit of a hodgepodge. But it is better than having all the same thing.

**MK:** I disagree on urban design grounds. The pre-1961 bulky block at least came out to the street line. The problem is that the bigger they get, the worse they get architecturally.

**PS:** At the Belgravia (at 79th between Park and Lexington) we used the Housing Quality regulations to get extra square footage. We designed it for a Japanese developer, and we could have gone straight for the tower and the plaza, as-of-right. Since the building sits on the south side of the street, we pushed the developer for the Housing Quality provisions so that we wouldn't end up with the plaza on the north side of the building. There were many benefits with the Housing Quality provisions, including bigger apartments. But the developer didn't get the 28-to-31-story tower with great views he could have had as-of-right. So we did something that was contextually the right thing, but in the end the client would have liked to have had the tall tower with the really marketable apartments.

**MK:** Zoning and urban design initiatives give us a chance to develop a tower type out in the marketplace. But often we can't invent a type, for they evolve over time. When I worked on the Housing Quality guidelines, we tried to bring a level of quality back to New York's housing. It was banal, but a high-quality kind of banal architecture. Now, years later, I'm not convinced you can legislate this. Housing Quality regulations

were too complicated. We could run parts of them through the computer again, perhaps. But I have misgivings anyway about this sort of discretionary zoning. It makes the City Planning Commission an architectural review board.

However, we didn't legislate a type of building. We tried for performance as opposed to the as-of-right, prescriptive tower. Now what we need is something in between.

**Garrison:** There are three types of buildings we see in New York that are no longer allowed by current zoning, nor are they allowed in the proposed city planning document. Those include the point tower with a modified base; the Montana-type base-and-double-tower hybrid; and the articulated-street-wall Belgravia type. Yet, in my mind, tall thin towers and bases could work if you could integrate the base with the tower. The existing tower regulations with side-street setbacks prevent designing a base that negotiates between the tower and the low-rise building. The point-tower types can reinforce the character of the block. They become punctuation on the streetscape and are more useful than the street wall created by R10A.

**PDW:** I don't mind the open space around vertical towers, such as Davis Brody's Ruppert Towers (91st and Third). If the site is big enough, you can pull it off.

**MK:** But you should not be able to do it as-of-right. The large-size site should be negotiated with the city.

**BF:** With the luxury apartment tower we designed at 94th and Riverside, we had to follow a number of guidelines from the city, since at the time it was a proposed landmark district (later designated). A 150-foot-high street wall was mandated and we had to step the tower back. We stepped back every other floor to give it a rhythm appropriate to an overall mass. The developer would have preferred a tower, of course. Even though the terraces created were valuable, it is easier and more lucrative to just repeat the floors. Architecturally we modulated the facade, articulating it with the French-balcony-type windows and recessed and bowed windows.

It is on a corner site and encroaches 30 or 40 feet into the side-street 8A district, so the modulation keeps this from looking like a big box. From the zoning lot merger we picked up some extra square footage, but only enough for two stories.

Incidentally, this kind of modulation — not mandated, it should be said — creates an architectural quality that goes beyond the zoning regulations. Having Landmarks involved in making decisions with aesthetic impact proved beneficial. Perhaps this sort of thing combined with mandated zoning could yield higher architectural quality.

**MK:** Often one major difference between the newer and the older buildings is in the layout. In the older buildings, there were multiple cores and no long corridors, and all the public living spaces were on the outside of the building. The new building interiors often have deep plans, long corridors, and living rooms with low ceilings, some 33 feet deep and 12 feet wide. The setbacks, cores, and elevators are the same, but the deep base for the tower can mean very deep and dark apartments.

#### IV. The Zoning Lot Merger

**MK:** I would argue against allowing zoning lot mergers in the Upper East Side assemblages. Also, the current R10A zoning allows about a 50 percent increase, which is too high, especially when you are allowed to transfer only 20 percent of the square footage from landmarks.

Already the subways are overcrowded and the sewage-treatment limits have been exceeded. The Upper East Side needs to be downzoned, and one way to do it is to limit the zoning lot mergers. Right now you end up building way over the floor-area ratio, because a lot of buildings that were built before FAR became part of zoning were already overbuilt. The zoning lot merger doesn't take this existing condition into account. The result is that the area ends up being built to a greater density than when you started out.

**CW:** Civitas is suggesting downzoning on the Upper East Side. I'm not sure I see a problem with zoning lot mergers in some districts. If we don't allow zoning lot mergers, we're encouraging carnage. Developers would buy the additional properties and demolish the low-rise buildings.

**MK:** I don't think that would occur so easily in residential neighborhoods. It depends on the developers and the properties being assembled. Developers often try to assemble first anyway. But often it is really hard to clear a block, especially if the buildings are co-ops. I'm not convinced there would be

## The Highs of Zoning

Photos: Dorothy Alexander



Craig Whitaker



Bruce Fowle



Peter De Witt

more demolition. Also, I'm not against zoning lot mergers; there just needs to be a cap. Without such a limit, you get a very disproportionate building.

**PS:** Over a long period of time, though, the rent-stabilized and rent-controlled apartments would go, and then you would lose a lot of lower buildings.

**CW:** I think the notion of a street wall and a height under which you have to keep the bulk of the building would be a good way of handling this.

**MK:** Maybe there would be incentives and disincentives in all of this. I would rather have a limit to the zoning lot merger: you are still allowing an area to be built out over its capacity.

### V. Height Limits

**Gauer:** What about the issue of height limits?

**PS:** You really don't need a height limit.

**MK:** Not if you control the zoning lot merger. It's a dumb kind of regulation — even in San Francisco. If you have low, bulky buildings, you are going to have shadowy backyards all day long.

### VI. Plazas

**PDW:** The least successful plaza is the kind where the butchered end of a tenement is right next door.

**Garrison:** Where the six-story datum still exists on the East Side, there are going to be ragged edges where there are open spaces. And a lot of the courtyard regulations are the wrong proportion.

**MK:** A lot of them make no sense because they have more to do with the zoning lot merger.

**PS:** What about creating a plaza land bank? The developers could pay for creating a park within a certain radius of the building — depositing more on one site, and taking away from another. Then the park would be large enough to make sense — like the one up at Ruppert Towers.

**MK:** That's a great idea.

**CW:** But there aren't that many soft sites, except for those by the river.

**PS:** We're not talking about a whole block; just take the space between two streets and go back 150 feet from an avenue, and you have a park.

**CW:** You are hopping over other developers' boundaries. . .

**PS:** We would form a park company. A developer could go from 10 FAR to 12, but instead of building a plaza he would deposit money into a land bank, and it would go toward creating a park.

## VII. Architecture

**Gauer:** A lot of zoning tries hard to prevent horrible buildings and ends up tying architects' hands. Couldn't architecture be improved if regulations about mass and modeling were introduced into the zoning text? Look at the older buildings on West End Avenue, which are essentially boxes. What saves them is the detailing. How do you get architecture into new buildings?

**BF:** How do we encourage innovation and prevent bad architecture?

**MK:** Sophisticated zoning can make architects think — about shadows and context — and generally tune them into the location. Also it gives them ammunition with the developer.

**PS:** That's the sort of ammunition that exists at Battery Park City.

**BF:** But lots of things conspire against architecture. Because of Local Law 10, you can't project cornices out beyond a certain length and at the same time you can't do too much with windows, because of the cost of the brickwork. So we are being driven to a flat wall. The only thing you can do is carve pieces away from a slick facade.

**CW:** What about mandating projections inward, and making recesses in the facade?

**MK:** In some situations you wouldn't want to do that. But that's in the building code, not in the zoning. However, it's an interesting idea.

**BF:** Also, balcony regulations drive you crazy. If more than 50 percent of the balcony is enclosed, it counts as floor area.

**MK:** Yet greenhouses, which accommodate only plant life, are allowed.

**PS:** We could say that enclosed balconies could be viewed positively.

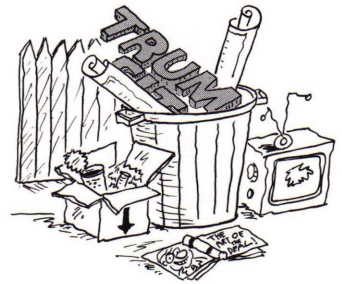
**BF:** They provide more shadows, articulation, and three-dimensionality.

**CW:** There is a possibility that we could go to City Planning with a beast — an apartment-building type — that we could describe by saying what it is and what it is not, and leave a certain amount to the marketplace.

**BF:** Some sort of guidelines could be drawn up in many areas to pinpoint the strong architectural features that give a neighborhood its character and what should be retained. On Riverside Drive, the two-to-three-story limestone base adds a lot.

**PS:** Now that commercial and residential markets are overbuilt, this is the time to decide about legislating a lower bulk. Now is the time to do it right and to create an environment that helps the community to have a better quality of life. If we could create the character for a neighborhood, developers and other individuals would have a choice of different buildings.

## NYC/AIA to Trump City: Forget It



Debra Solomon

The Penn Yards (Sixtieth Street Yards) Task Force of the NYC/AIA has come out with a commendable report castigating Trump City in no uncertain terms. It points out the following:

- The project is 15,159,573 square feet, twice the density approved for the site in 1982.
- The proposed six-block-long regional shopping mall and parking garage would create a 1,500-foot wall along the north-south boulevard, 60 to 90 feet above the residential street, and 120 feet above the waterfront park, blocking views and access to the water.
- The housing forms a series of identical semi-continuous slabs with a narrow range of apartment types, far removed from the street and parks.
- The 20,000 people who would occupy the 3.7-million-square-foot office towers would be a half mile from the nearest subway station.
- The proposed "World's Tallest Building" is unrelated to the main centers of Trump City and totally dominates the open spaces.
- None of the three goals established by City Planning for the area — street-grid extension, access to the waterfront, and view corridors — is met by this plan.
- The bulk of the parkland and open space at the southern end of the site is removed from residential populations, and the waterfront park is poorly connected to Riverside Park to the north, difficult to get to from the east, and not integrated with the rest of the site.
- The West Side Highway, if it stays in its present form, precludes the development of a true waterfront park.

Other points were discussed in the report, but the thrust is clear. The task force was composed of Paul Willen (chairman), Bronson Binger, Samuel Brody, John Ellis, Michael Kazan, Alan Melting, Jim Rossant, David Spiker, Rafael Vinoly, and Joseph Wasserman.

A report went to City Planning Chairman-Elect Richard Schaffer at the end of April. There is no mention in the report whether one was sent to Donald Trump or the planner for the project, Alex Cooper. In fact, there is no mention of Alex Cooper's name anywhere in the report. Shouldn't credit be given where credit is due?

## AROUND THE CHAPTER

by Lenore Lucey

### Money and markets

#### AJ Contracting to Provide Major Support for Oculus

**AJ Contracting Company, Inc.**, well known to Chapter members as one of the city's top contracting and construction-management firms, has announced that it will provide considerable support to the Chapter in its fundraising efforts on behalf of *Oculus*. In May, AJ hosted an *Oculus* benefit in its offices on Park Avenue South, inviting friends and suppliers to meet the Chapter's representatives and *Oculus* editorial staff. AJ's principals, **Charles Uribe, Jerome Gannon, and Kenneth D. Smith**, enlisted the assistance of their guests in sponsoring *Oculus*.

Denis Glen Kuhn, in accepting this generous support from AJ, noted: "This level of sponsorship and support is essential to keep the Chapter's current programs in operation. AJ Contracting Company came forward just when we needed them most."

The Executive Committee of the Chapter extends its heartfelt gratitude to Charlie, Jerry, and Ken for the commitment and support so generously given.

#### Glen-Gery to Sponsor Annual Meeting

One of the world's most prominent brick manufacturers, **Glen-Gery Corporation**, has agreed to sponsor the Chapter's annual meeting for the next three years. The decision, announced to NYC/AIA by **Stephen A. George**, Glen-Gery's regional manager, was warmly accepted by Chapter President Denis Glen Kuhn. "The support of Glen-Gery will enable the Chapter to devote funds normally spent for the annual meeting to programs for the members and the public. Welcoming one of the country's top architectural suppliers as our partner is a milestone in the Chapter's history and a significant achievement for the membership."

Glen-Gery, located in New York at the Brickwork Design Center in Amster Yard on East 49th Street, is known for its dedicated support of the profession. Each year Glen-Gery sponsors the Louis Kahn Lecture of the Philadelphia Chapter of the AIA and the Foundation for Architecture. The company's Brickwork Design Centers in New York, Baltimore, Washington, D.C., and Philadelphia feature frequent technical seminars; are available to architects, clients, and affiliated organizations for meetings; and provide technical assistance for the

profession. The Centers are patterned after those established in the United Kingdom by Glen-Gery's parent company, Ibstock Johnsen.

We are delighted to have Glen-Gery as our sponsor, and we look forward to a successful relationship over the next three years and beyond.

This year the annual meeting will be held on Monday, June 25, in the Public Theater, a building described in the *AIA Guide to New York City* as a "funky, generously scaled red brick and brownstone building, considered by some to be the finest American example of *Rundbogenstil*, a German variant of Romanesque Revival." Please plan to join us in honoring our award recipients, electing the new slate of officers, and welcoming Glen-Gery Brick.

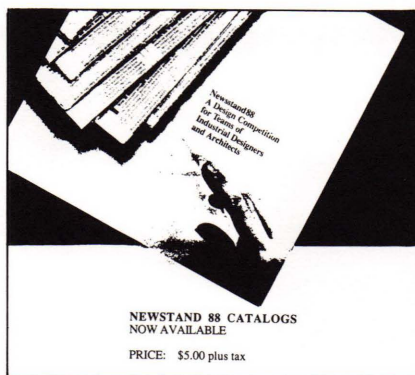
#### NYC/AIA Top Sustaining Firms

As of April 27, 1990

Firm	Number of Employees
Swanek Hayden Connell Architects	245
Skidmore, Owings & Merrill	245
Pei Cobb Freed & Partners	198
Kohn Pedersen Fox Associates	164
Haines Lundberg Wahler	105
Gensler & Associates	89
Davis Brody & Associates	87
Hellmuth Obata Kassabaum	77
Beyer Blinder Belle	65
Fox & Fowle Architects	64
Taylor Clark Architects, Inc.	61
James Stewart Polshek and Partners	61
Hardy Holzman Pfeiffer Associates	59
John Burgee Architects	56
Gruzen Samton Steinglass	55
Ehrenkrantz, Eckstut & Whitelaw	52
Russo & Sonder	47
Butler Rogers Baskett	44
Brennan Beer Gorman/Architects	44
Edward Larrabee Barnes/John Lee	41
Perkins Geddis Eastman Architects	41
Emery Roth & Sons	41

#### NYC/AIA Survey Underway

All 450 NYC/AIA member firms should soon be receiving an important questionnaire for the 1991 NYC/AIA Directory of Architecture Firms. This survey gives each firm the opportunity to be listed in the directory and get free publicity at the same time. A prompt response is vital to the success of the project, so complete and return your questionnaire as soon as possible. Contact the Chapter office for more information.



#### Update on A201

Have you noticed that the 1987 revisions of AIA Document A201 need to be modified for each new job? The Boston Society of Architects did, and they decided to have a leading construction-law firm devise an annotated model for modifying the document. Now the 30-page guide is available to all. "A Model for Supplementary Conditions to AIA Document A201, General Conditions of the Contract for Construction" can be purchased for \$40 from the BSA, 52 Broad Street, Boston, Mass. 02109-4301.

#### Meet the Market

Architects can now reserve space in the 1991 editions of *The Greenline Guides*, the distinctive directories that list firms alongside a visual display of their work. These guides allow commercial and residential architects to show a sampling of their portfolios to prospective clients across the country. For more information, call 529-3311.

#### Notice

The Chapter will initiate summer hours and close at 4:00 p.m. on Friday afternoons, beginning on Memorial Day weekend (May 25).

The Chapter offices, including the Publications Department, will be closed from July 2 through July 6 to allow for premises reorganization.

#### WORKSTATIONS FOR RENT

Manhattan, 30's East

Interior design firm is renting 2,500 s.f. of office space or individual work stations.

Very attractive, fully furnished top floor. Light, spacious, open-plan layout. Ideal for A/E firms.

Includes: conference rooms, CADD, receptionist, word-processing and printing facilities.

Call: (212) 686-4576

# chapter 2



Denis Kuhn



John Winkler



Wendy Evans



Edward Mills



Theo. David

Photos: Dorothy Alexander

## Word from the President by Denis Glen Kuhn

It has been an interesting year. I started out to accomplish some objectives, only to be immediately confronted with unresolved financial and administrative issues. I believe that these have been addressed, and for the first time in many years we ran all the Chapter programs with a balanced budget. Jim Garretson, our treasurer, and the Executive Committee would have it no other way.

That is the way it has to be from now on. Poor business practices, vague financial procedures, and unbalanced budgets are inexcusable. These failures in the past must be addressed right now so that the Chapter can be set on a straight path ready to meet the challenges of the future and lead our profession with adequate resources. Our membership accepted and paid higher dues to assure that this would happen.

I know that John Winkler understands these matters and will for another year keep the Chapter on track. With one or two more years of solid management the Chapter can become a well-run enterprise.

I remain excited about our profession and what architects can do to serve our society. Our Chapter is the best vehicle to communicate this role and to involve our architectural community in programs of interest to them. We appreciate the enormous support the committee members have shown in volunteering their time and efforts.

The "Choragic Monument" competition; the Penn Yards Task Force; the fight for certification of interior designers and against the sales tax; the Heritage Ball; the architects-in-training courses; discussions about school construction and affordable housing; and committees for art and architecture, historic buildings, marketing and public relations, zoning, scholarship, professional practice, health facilities, design awards, exhibitions, and foreign visitors — all of these offered our members countless opportunities to get involved in their own areas of interest. And they did.

We sold out the ball, the competitions, and awards programs and had to turn people away from standing-room-only events.

*Oculus* achieved a new level of success as an important publication about New York architects and architecture, thanks to Suzanne Stephens and the *Oculus* staff.

With a cutback in office staff, Lenore Lucey and Regina Kelly were still able, along with the rest of the office personnel, to keep the Chapter in order and running, coordinating Chapter efforts with the national and state AIA offices.

With the leadership of Jamie Frankel Shea and Gould, the Chapter counsel provided valuable legal advice guiding the Executive Committee in the right direction on many critical issues.

Bob Gassman of Gassman, Rebhun & Company, P.C., our new accounting firm, straightened out the accounting records, and we were finally able to get a clear and accurate picture of where we stand financially: we are secure and sound. However, obligations incurred in the past must be met to assure a secure and stable future for the Chapter. I will be speaking directly to the membership on this matter at a special meeting on June 15.

All in all, I've particularly enjoyed the last six months. Frankly, going through the old laundry during the first few months of my term wasn't much fun. But seeing the energy of our committees and members and participating in the programs and witnessing high attendance at events and growth in Chapter membership is rewarding. So many of the objectives I initially set out to achieve have been accomplished, and I look forward to the new leadership of the Chapter continuing these programs.

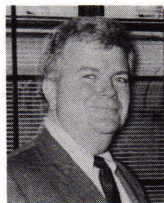
## Notes on the Year by Regina Kelly

The year was marked by an exciting and full schedule of programs, which, more often than not, were presented to standing-room-only crowds. In a year of strict financial constraints, the committees were able to find alternative ways of funding some of the most successful and provocative programs in recent history. The Chapter was also affected by changes taking place at national, state, and local levels.

- With an increase to more than 8 percent of the total AIA membership, the New York region became eligible for a third regional director. Thomas Penn from the Long Island Chapter was elected to serve along with current directors Michael Maas of the New York Chapter and William Chapin from Rochester.
- The Chapter continued to work with the New York State Association of Architects to lobby for the certification of interior designers, a system that would recognize

individuals who have met minimum standards but would not infringe upon the practice of architecture. The Chapter is also lobbying for a reasonable statute of limitations and is opposing sales tax on architecture services.

- On behalf of the Chapter, President Kuhn testified in support of the nomination of Laurie Beckelman for chair of the Landmarks Preservation Commission.
- The Chapter wrote to the legislature in support of the Governor's proposed Twenty-first-Century Environmental Quality Bond Act.
- *Oculus* has been revised somewhat in its look and tone under the editorial supervision of Suzanne Stephens.
- The New York Foundation for Architecture benefited from the fourth annual Architectural Heritage Ball, held in the Celeste Bartos Forum at the New York Public Library.
- In October the Chapter participated with New York University in presenting Robert Geddes' inaugural lecture as the first Henry Luce Professor of Architecture, Urbanism, and History.
- "Architecture on the Pacific Rim" initiated a special program that offered member firms a forum in which to discuss their current projects. The premier series included a presentation by Pei, Cobb, Freed and Partners, followed by an evening with Paul Rudolph and Emery Roth & Sons discussing past and current work on the Pacific Rim.
- The Chapter is proud to note that a number of New Yorkers were recipients of AIA awards. Kohn Pedersen Fox Associates were selected to receive the 1990 Firm Award; Paul Goldberger was made an honorary member; and Marvin Mass of Cosentini Associates and sculptor Mary Miss received Institute Honors.
- The Chapter hosted three outside exhibitions: a show of the Hudson-Shatz Mural Design Competition; an exhibition from the Architectural League on private-school design in New York City; and a show, co-sponsored with the Department of General Services, on New York City public landmarks.
- Developing affordable housing and addressing the problem of how architects can be more effective in development in New York were the topics of separate programs presented by the Architects in Development Committee.
- Two architects-in-training courses — "Turning Designs into Buildings" and "Managing by Design" — were once again successfully offered to interns practicing in Chapter sustaining-member firms.
- Beginning with an evening that introduced General Charles Williams of the School Construction Authority (SCA), the Architecture for Education Committee has



Douglas Korves



Lenore Lucey

established an ongoing series of informal discussions with the SCA and the Board of Education.

- The Art and Architecture Committee continued its focus on the collaboration between artists and architects with a program on the plaza at the World Financial Center, a hands-on workshop, and a panel discussion featuring three collaborative projects.
- The Building Codes Committee held an evening with Charles M. Smith, Jr. commissioner of the New York City Department of Buildings, to discuss developments in his department. The committee also held a series of evenings on Local Law 58 with the participation of the Eastern Paralyzed Veterans Association and the Mayor's Office for the Handicapped.
- The Computer Applications Committee has organized a national competition to design "A Choragic Monument to Twentieth Century Architecture."
- The Design Awards Committee once again organized a program in which three separate juries met on the same day to review submissions for Distinguished Architecture, Architectural Projects, and Interiors. The award-winning projects will be on exhibit at the National Academy of Design. A special order form for the catalogue, *New York Architecture Volume 3*, is included with this issue.
- The Exhibits Committee presented a show on the work of Hendrik Petrus Berlage, which will be on view through June 15. See the calendar for further information.
- The newly revived Health Facilities Committee held a number of seminars and tours, including visits to recently constructed facilities at Sloan-Kettering and Columbia Presbyterian and a bus tour to laboratories in Princeton and Philadelphia.
- The Historic Buildings Committee continued to represent the Chapter's position on issues before the Landmarks Preservation Commission. The committee also co-sponsored a program with the New York Landmarks Preservation Foundation entitled "Toward a Civilized City," which focused on the growing detente among the architecture, development, and preservation communities. After the overwhelming success of the first program, the Chapter, again with the New York Landmarks Preservation Foundation, offered a second panel discussion, "Toward a Civilized City: Common Causes," which looked toward the future of the city.
- An exhibition and panel discussion on affordable housing in New York City was the main focus of this year's Housing Committee. In addition, the committee hosted an informative panel discussion on government benefit programs.
- The Interiors Committee offered a panel

discussion with advice on how firms should structure themselves to design interiors.

- The newly formed Marketing and Public Relations Committee organized two highly successful programs. A panel discussion introducing new editors of many of the industry's foremost publications was followed by a full-day workshop on how to create a marketing plan.
- The Presidential Decade was expanded this year to include all living past presidents of the Chapter, and will now be called the Presidents Advisory Committee to reflect this change. The committee plans to concentrate its efforts on urban-design issues in the city.
- The Professional Practice Committee provided chapter members with a valuable service by presenting informative programs on topics including liability insurance and marketing strategies.
- A panel discussion on the development of the Harlem International Trade Center was presented by the Public Architects Committee. The committee also offered tours of three new subway stations and the new Central Park Zoo.
- Members of the Public Sector Contracts Committee continued their efforts to gain more equitable city consultant contracts. Together with the Architecture for Education Committee, they met with representatives of the School Construction Authority to make recommendations on their proposed contract for architectural services.
- The Scholarship Committee continued in its efforts to administer current Chapter programs and organize a procedure to award funds currently being held in the Scholarship and Foundation Accounts. This year the Chapter awarded \$32,700 in grants through the Brunner, Allwork, and Haskell programs.
- The Visitors Committee continued welcoming and setting up meetings for foreign visitors, including architects from Great Britain, the Netherlands, the U.S.S.R., and Japan.
- The Zoning Committee worked diligently on the preparation of a position paper that was issued by the Chapter on New York City zoning and the need for reform.
- A task force was appointed by President Kuhn to study Upper West Side development. The Penn Yards Task Force presented testimony on the Brodsky site and is preparing a position paper on the proposal for the entire site of the former railroad yards.

## 1989-90 Committee Chairs

### Allwork Scholarship

John S. Hagmann

### Architects in Development

Fereshteh Bekhrad

### Architects in Education

Carl Hauser

### Architecture Dialogue

Lawrence Marek  
Edward Mills

### Architecture for Education

Ernest Harris

### Art and Architecture

Robert Goldberg

### Associates

Francois DeMenil  
Brunner Grant  
Michael Doyle

### Building Codes

Robert J. Marino

### Committee on Fellows

Bruce Fowle

### Committee on Nominations

Jerry Maltz

### Computer Applications

Helen Demchyshyn

### Continuing Education

William Stein

### Corporate Architects

Albert Pfeiffer

### Design Awards

Theo. David

### Exhibitions

Wendy Evans  
L. Bradford Perkins

### Finance

Ralph Steinglass

### Graphics and Architecture

Leslie Blum

### Haskell Awards

Charles Hoyt

### Health Facilities

Barbara Nadel

### Historic Buildings

Jean C. Parker

### Housing

Elizabeth Thomson  
Gerard F. Vasisko

### Interiors

Jonathan P. Butler

### Legislative Affairs

Randolph R. Croxton

### Marketing and Public Relations

Joan Capelin

### Minority Resources

Augusto Tiongson

### Presidents Advisory Council

Peter Samton

### Professional Affiliates

Susan Appel

### Professional Practice

Samuel Haffey  
William R. Prevatel

### Public Architects

Elizabeth Rimalover

### Public Sector Contracts

Michael Ressler

### Religious Architecture

William E. Gati

### Scholarship

Carl R. Meinhardt

### Visitors

Peter Heerens

### Women's Caucus

Jacqueline Lynfield

### Zoning

Michael Parley

## THE CALENDAR JUNE 1 1990

**Not to Miss:**  
**Annual Meeting at the  
Public Theater, June 25**

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

**Appropriation of a City.** Exhibition of student work on the adaptive reuse of the central civic building in Cordoba, Argentina. National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes June 8.

**Nicolino Calyo: Nineteenth-Century Views of New York.** New-York Historical Society, 170 Central Park West. 873-4300. Closes June 10.

**Picturing Brooklyn: Photos from the Parks Archive, 1930s-1960s.** Boathouse Visitor Center, Prospect Park, Brooklyn. 718-788-0055. Closes June 10.

**Hendrik Petrus Berlage: The Work of the Early Dutch Modernist.** NYC/AIA Gallery, the Urban Center. 838-9670. Closes June 15.

**Bernd and Hilla Becher: Photographs of Industrial Architecture.** Dia Art Foundation, 548 W. 22nd St. Closes June 17.

**Annual Student Exhibition.** Cooper Union, 7 E. 7th St. 353-4200. Closes June 21.

**Theater on Paper.** The Drawing Center, 35 Wooster St. 219-2166. Closes July 21.

**Selling the World of Tomorrow: New York's 1939 World's Fair.** Museum of the City of New York, Fifth Ave. at 103rd St. 534-1672. Closes August 12.

**Manhattan Contrasts: The Changing Image of the City.** New-York Historical Society, 170 Central Park West. 873-4300. Closes August 15.

**New York Architecture: 1990 NYC/AIA Design Awards.** The National Academy of Design, 1083 Fifth Ave. 369-4880. Closes September 2.

**Design 1925-1945: Selections from the Collection.** A new installation of the design and architecture collection. Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Open indefinitely.

### Abeles Phillips Preiss & Shapiro, Inc.

Planning and Development Consultants

434 Sixth Ave., New York NY 10011

212-475-3030

Zoning  
Land Use  
Real Estate Feasibility  
Economic Development  
Housing  
Market Studies

### URBAN CENTER BOOKS' TOP 10

- Architectural Record: Record Houses**, editors of *Architectural Record* (McGraw-Hill Inc., paper, \$7)
- Kohn Pedersen Fox Associates**, editors of *Process* (Process Architecture Publishing, paper, \$28)
- El Croquis #41: Peter Eisenman** (Croquis, paper, \$25)
- In Praise of Shadows**, Jun'ichiro Tanizaki (Leetes Island, paper, \$4.95)
- Skyscraper — The Making of a Building**, Karl Sabbagh (Viking, cloth, \$22.95)

### FRIDAY 1

#### EXHIBITIONS

**Maria Nordman: Japanese Tea House.** The artist will assemble the structure over a two-day period. Sponsored by the Public Art Fund and the Dia Art Foundation. Doris Freedman Plaza, Fifth Ave. and 60th St. Closes June 15.

**NordForm90.** Features the best of design, crafts, and architecture from the five Nordic countries. Sponsored by and held in the Swedish city of Malmö. For information, write to NordForm90 Secretariat, P.O. Box 2500, S-200 12 Malmö, Sweden. Closes September 2.

#### LECTURE

**Felice Michetti, Commissioner, Department of Housing Preservation and Development.** Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

### SUNDAY 3

#### MEMORIAL SERVICE

**Richard Stein FAIA.** 12:30 pm. U.N. Chapel, 770 U.N. Plaza, 44th St. and First Ave.

#### TOUR

**Behind the Scenes at the Brooklyn Academy of Music.** With Norman MacArthur. Sponsored by the Prospect Park Environmental Center. 1:00 pm. 718-788-8549.

### TUESDAY 5

#### EXHIBITION

**Architecture as Art.** Eight major New York firms' work, from Beyer Blinder Belle to Skidmore, Owings & Merrill. Michael Ingbar Gallery, 578 Broadway. 334-1100. Closes June 30.

### WEDNESDAY 6

#### DISCUSSION

**Robert J. Dryfoos, City Councilman, Chairman of the Subcommittee on Planning, Zoning, and Landmarks.** Co-sponsored by Landmark West! and Westpride. 8:00 am. Ginger Man Restaurant, 51 W. 64th St. 496-8110.

### THURSDAY 7

#### EXHIBITION

**Garbage Out Front: A New Era of Public Design.** Sponsored by the Municipal Art Society. The Urban Center. 935-3960. Closes September 11.

#### LECTURE

**Victorian Moderne I: The 1870s.** With Barry Lewis. Sponsored by the 92nd Street Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

### FRIDAY 8

#### LECTURE

**Tom L. Freudenheim, Assistant Secretary for Museums, Smithsonian Institution.** Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

#### EXHIBITION

**The Doghouse.** Cooper-Hewitt Museum, 2 E. 91st St. 860-6868. Closes October 14.

- Thom Mayne Sixth Street House,** George Wagner (Harvard GSD, paper, \$20)
- El Croquis #36: Santiago Calatrava** (Croquis, paper, \$25)
- What Is Deconstruction?** Christopher Norris and Andrew Benjamin (Academy Editions/St. Martin's Press, paper, \$12.95)
- Reconstruction Deconstruction,** Architectural Design Profile (Academy Editions/St. Martin's Press, paper, \$19.95)
- Providing Accessibility and Usability for Physically Handicapped People** (American National Standards Institute, paper, \$14)

#### PANEL

**Neighborhood Recycling: Is It Working?** Co-sponsored by the Municipal Art Society Fellows and the Municipal Art Society. 6:30 pm. The Urban Center. 935-3960.

### SUNDAY 10

#### TOUR

**Flushing and Bayside: Communities in Transition.** With Jack Eichenbaum. Sponsored by the Municipal Art Society. 1:00 pm. 935-3960.

### TUESDAY 12

#### NYC/AIA PANEL

**The Architect and the City Politic: The City Builds in Difficult Times.** Moderated by Sally Goodgold. With Kenneth Knuckles, Peter Magnani, Rudolph Rinaldi, and Carl Weisbrod. Sponsored by the NYC/AIA Presidents Advisory Committee. 6:00 pm. The Urban Center. 838-9670.

#### LECTURE

**Creating an Operating Budget.** With Liz Block. Sponsored by the Society of Architectural Administrators. 6:00 pm. Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. Contact Cheri Van Over, 686-9677.

### WEDNESDAY 13

#### PANEL

**Can We Manage Our Waste?** Sponsored by the Municipal Art Society. 6:30 pm. The Urban Center. 935-3960.

### THURSDAY 14

#### PANEL

**How Are We Doing?** Moderated by Elliot Willensky. With Laurie Beckelman, Kent Barwick, David F.M. Todd, Gene A. Norman, and Beverly Moss Spatt. Co-sponsored by the Friends of the Upper East Side Historic Districts and the Municipal Art Society. 6:00 pm. The Urban Center. 935-3960.

#### LECTURE

**Victorian Moderne II: The 1880s.** With Barry Lewis. Sponsored by the 92nd Street Y. 6:30 pm. Park East Synagogue, 164 E. 68th St. 996-1100.

### FRIDAY 15

#### LECTURE

**Claire Sulman, Borough President of Queens.** Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

### TUESDAY 19

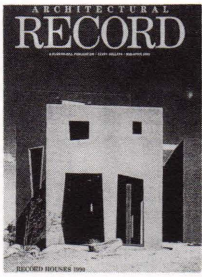
#### NYC/AIA SEMINARS

**Unpaid Bills and Liability Claims.** Sponsored by the NYC/AIA Professional Practice Committee. 6:00 pm. The Urban Center. 838-9670.

### WEDNESDAY 20

#### PANEL

**It's 10 O'Clock. Do You Know Where Your Garbage Is?** Sponsored by the Municipal Art Society. 6:30 pm. The Urban Center. 935-3960.



## RIZZOLI BOOKSTORES' TOP 10

- Abstract**, edited by Robert McCarter (Journal of the Columbia School of Architecture, paper, \$19.50)
- New York Architecture 1970-1990**, edited by Heinrich Klotz with Luminita Sabau (Rizzoli, cloth, \$75)
- The New Urban Landscape**, edited by Richard Martin (Rizzoli, paper, \$29.95)
- Reconstruction Deconstruction**, Architectural Design Profile (Academy Editions/St. Martin's Press, paper, \$19.95)
- The Architecture of Frank Gehry**, Henry Cobb, reissue (Rizzoli, cloth, \$35)
- Deconstruction Omnibus**, edited by Andreas Papadakis (Rizzoli, paper, \$45)
- Follies and Pleasure Pavilions**, George Mott and Sally S. Aall (Abrams, cloth, \$29.95)
- From Matt Black to Memphis**, *Blueprint* magazine anthology edited by Deyan Sudjic (Princeton Architectural Press, paper, \$34.95)
- Skyscraper — The Making of a Building**, Karl Sabbagh (Viking, cloth, \$22.95)
- SITE**, James Wines (Rizzoli, paper, \$35)

## THURSDAY 21

### LECTURE

**Making a Place for the Elderly in New York.** With **Jacob Reingold**, executive vice president of the Hebrew Home for the Aged, and **Prema Mathai-Davis**, New York City's Commissioner on the Aging. Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

## FRIDAY 22

### FORUM

**Solid Waste Facilities: Neighborhood Risks and Rewards.** Sponsored by the Municipal Art Society. 8:30 am. The Urban Center. 935-3960.

## SATURDAY 23

### TOUR

**Historic TriBeCa.** Led by **Andrew S. Dolkart**. Sponsored by the Cooper-Hewitt Museum. 10:00 am. 860-8671.

### EVENT

**Celebrate the Panorama Day.** 1:00-5:00 pm. Queens Museum, New York City Building, Flushing Meadow-Corona Park. 718-592-2405.

## SUNDAY 24

### TOURS

**Hastings-on-Hudson: An Artistic, Historic Suburb.** With **Justin Ferate**. Sponsored by the Municipal Art Society. 10:00 am. 935-3960.

**The West Village: Where Greenwich Village Began.** Sponsored by the Museum of the City of New York. 1:00 pm. 534-1672.

## MONDAY 25

### DISCUSSION

**Rebuilt Nature: Landfills into Parks.** Co-sponsored by the Parks Council and the Municipal Art Society. 6:30 pm. The Urban Center.

### ANNUAL MEETING

**NYC/AIA 123rd Annual Meeting.** 6:00 pm. **The Public Theater, 425 Lafayette St. \$10.**

## TUESDAY 26

### NYC/AIA PANEL

**Choosing Computer Systems for Your Office.** Sponsored by the NYC/AIA Computer Applications Committee. **The Urban Center.** Call the Chapter for time. **838-9670.**

## WEDNESDAY 27

### DISCUSSION

**Still Here . . . Rethinking the Design of Garbage.** Co-sponsored by the American Institute of Graphic Arts, the Industrial Designer's Society of America, the Package Design Council, and the Municipal Art Society. 7:00 pm. The Urban Center. 935-3960.

## THURSDAY 28

### DISCUSSION

**New Materials, New Technologies, Inventions Using Waste.** Sponsored by the Municipal Art Society. 4:00 pm. The Urban Center.

**Big Design: Built Structures for a New Era of Public Works.** Co-sponsored by the Architectural League and the Municipal Art Society. 7:00 pm. The Urban Center. 935-3960.

### PRESENTATION

**Albert S. Bard Awards for Excellence in Architecture and Urban Design.** Sponsored by the City Club of New York. 6:00 pm. Central Park Zoo. 355-0356.

## JULY

### MONDAY 16

### EXHIBITION

**Fumihiko Maki: Recent Works.** Glen-Gery Brickwork Design Center, Amster Yard, 211 E. 49th St. 319-5577. Closes August 10.

## DEADLINES

### JUNE 1

Nominations due for the Sidney L. Strauss Award, which is given to an architect or other individual in recognition of outstanding achievement for the benefit of the architectural profession within the previous five years. Send submissions to Sidney L. Strauss Award, New York Society of Architects, 275 Seventh Ave., New York, N.Y. 10001. 675-6646.

### JUNE 4

Nominations due for **AIA Citation for Excellence in Urban Design 1991**, recognizing distinguished achievements that have demonstrated the expanding role of the architect in urban design, city planning, and community development. Call for entries available at the Chapter. Send submissions to AIA Headquarters, 1735 New York Ave. N.W., Washington, D.C. 20006.

### JUNE 15

Entries due for *Commercial Renovation's* eleventh annual renovation awards competition honoring outstanding projects in the rehabilitation/restoration, adaptive reuse, and historic preservation categories. \$35 entry fee. Write to Dale Burrier, Design Awards Competition, 20 E. Jackson Blvd., Suite 700, Chicago, Ill. 60604.

Deadline for entries in Project Atlas, an international competition to interpret the abandoned Atlas Missile bases. Sponsored by Storefront for Art & Architecture. \$10 entry fee. Write to Storefront, 97 Kenmare St., New York, N.Y. 10012.

Registration deadline for "Bridging the Gaps: Pedestrian Connections in the City," a competition co-sponsored by the Columbia GSAPP and the Building Arts Forum/New York. \$18 entry fee. Write to Bridging the Gaps, Columbia University, GSAPP, 400 Avery Hall, New York, N.Y. 10027, or contact Anthony Webster at 854-3414.

### JUNE 25

Entries due for the Masonry Institute's third annual excellence awards program for Class I institutional building and Class II commercial, industrial, or residential building. Write to Building Awards Committee, Masonry Institute, 445 Northern Blvd., Great Neck, N.Y. 11021.

### JUNE 29

Submission deadline for Scalomandre's 1990 Trimming Design Competition. For further information, contact Tami Bitter at 718-361-8311.

**Entry deadline for NYC/AIA "Choragic Monument to Twentieth Century**

**Architecture" national design competition.** This competition program calls for the design of a monument that commemorates the architectural productions of this century. Entries must be computer drawings or computer-embellished hand drawings.

### JUNE 30

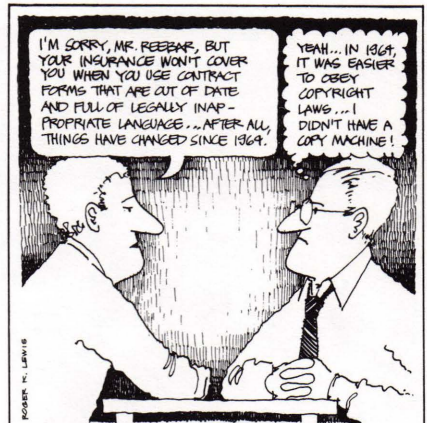
Deadline for entries for the National Trust for Historic Preservation's 1990 Great American Awards, a program honoring restoration of old and historic houses. For details and nomination forms, send a self-addressed, stamped envelope to Home Renovation Awards, National Trust for Historic Preservation, 1785 Massachusetts Ave. N.W., Washington, D.C. 20036.

### JULY 1

Entry deadline for the Western Red Cedar Lumber Association design awards, a program to acknowledge design accomplishments in the use of the company's products. For more information, call the Association at 503-224-3930.

### JULY 2

**Submission deadline for proposals for the NYC/AIA Arnold W. Bruaner Grant, awarded for advanced studies in any area of architectural investigation.** For more information, contact the Chapter at **838-9670.**



Copying Documents Isn't Just Illegal,

## It's Dumb.

You can get into a lot of trouble by copying blank AIA Documents. For starters, it is illegal to reproduce copyrighted material. On top of that, the language in an old document can be out of date and not reflect current case law and practice within the complex construction industry. And then there's the potential increase in your liability as a result of errors or omissions, which can result in your paying big dollars to settle a dispute. It's just not worth it; in fact, it's dumb.

To order your AIA documents, contact:  
**NYC/AIA**  
 457 Madison Avenue, New York, NY 10022  
 212-759-5485

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

**AJ Contracting Company**

**Jaros, Baum and Bolles**  
**Lehrer McGovern Bovis, Inc.**  
**Syska and Hennessy**  
**Forest City Ratner Company**  
**HRH Construction Corp.**  
**Solow Development Corp.**

**Domestic Marble & Stone Corporation**  
**Greenline Marketing Group**  
**National Reprographics**  
**Tishman Construction Company**  
**Turner Construction Company**

