

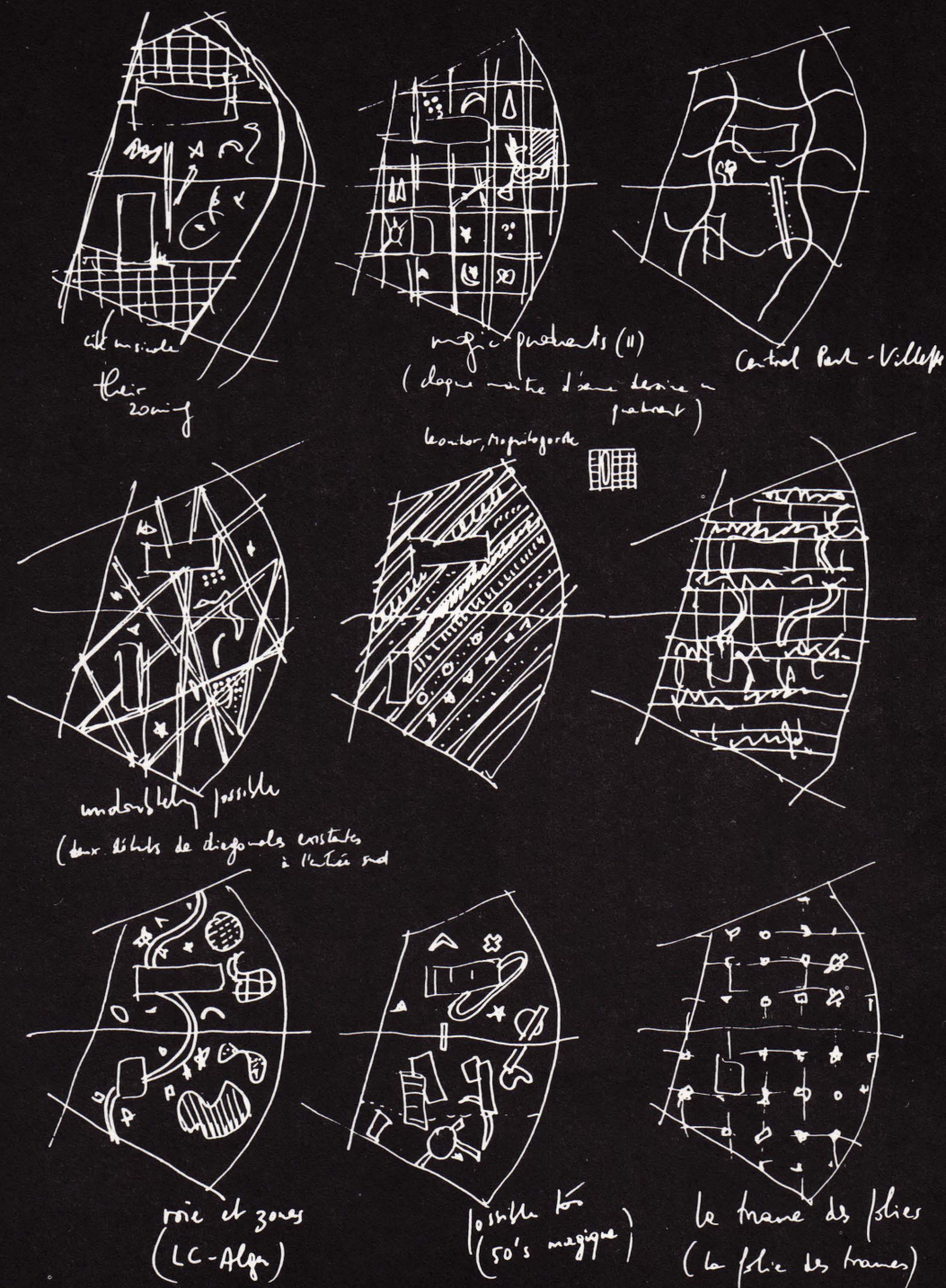
OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 50, Number 7, March 1988

Concepts of large scale organization (city scale)



Bernard Tschumi: Parc de la Villette, concepts of large-scale organization.

OCULUS

GUGGENHEIM ADDITION

Volume 50, Number 7, March 1988

Oculus

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On January 14 at City Hall the Board of Estimate, after a public hearing, voted 8 to 3 to uphold the approval of the Board of Standards and Appeals last October of the plan to expand the Guggenheim Museum. Several dozen people presented statements, including those on these pages.

A lawyer for the opposition to the new construction—Carol Buckler of Berle, Kass & Case—has indicated that no schedule for an appeal to the New York State Supreme Court has been set. Depending on the outcome of that appeal, a further appeal could be made, by either party, to the Appellate Division of the State Supreme Court.

A statement by Peter Eisenman, read in his absence.

I remember when I first crossed the Hudson River to New York City. It was in the summer of 1939 and I was going to the World's Fair. I will always remember New York City from that moment as a place and a spirit of progress, adventure, and dreams. Now let us suppose that instead of tearing down the Fair they preserved it or even rebuilt it exactly as it was in 1939. Would it still represent our dreams of progress, or instead perhaps only a nostalgia for a time when such dreams were possible? New York is not a city of nostalgia; it is a vibrant and moving town, constantly. The lesson perhaps is that nothing can stay the same no matter how much we would hope that it would!

This is particularly true of architecture. One way that we understand the history of our culture and our times is through our public architecture. The history of public architecture from the ancient times to the present was never a record of preservation. Quite the opposite.

What we know of the history of Greece and Rome is from a palimpsest, a record of overbuilding. What great Gothic cathedral was ever built intact? What is it that we know of St. Peter's in Rome, the Louvre in Paris, and the Capitol in Washington but a history of additions and subtractions?

What they all have in common is the precedent of a master plan. This was true from Bramante's St. Peter's to
cont'd. p. 14

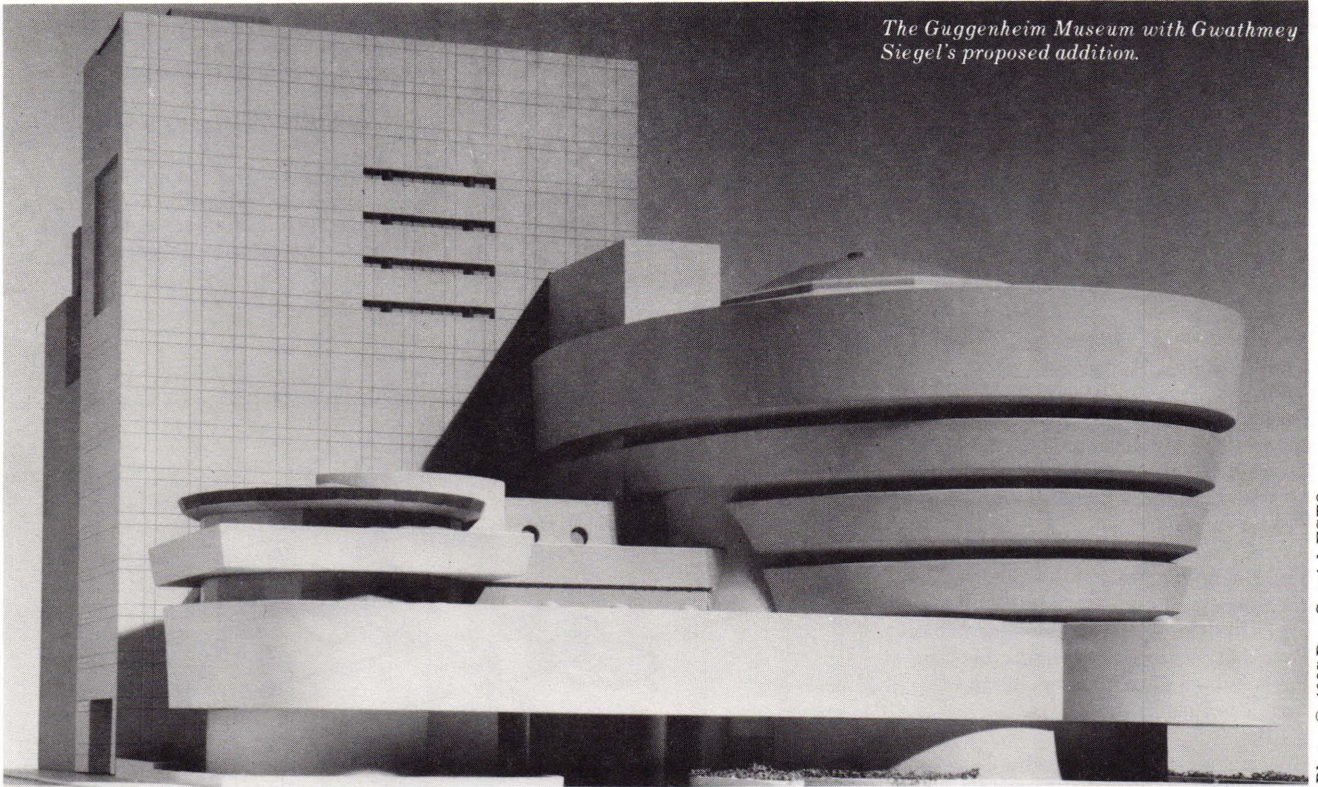
by Charles Gwathmey

I would like to focus my final three-minute presentation on a rebuttal of certain critical claims made by the opposition; to restate several essential facts; and to offer some pertinent observations regarding history and precedent.

We have listened to the opposition for the past two-and-one-half years misrepresent, distort, exaggerate, misquote, and mislead. In point of fact, the building they are supposedly defending has already had two proposed additions on the present site, which for any historian and/or preservationist would establish a compelling precedent, one unbuilt, by the original architect, Frank Lloyd Wright, and one partially built by his son-in-law, William Wesley Peters. Our proposed addition is, in reality, a completion of the existing annex, with a direct reference to the original FLW proposal.

The opposition has not offered one drawing or any documentation to show, as they claim, that the FLW addition was designed on the site of 4 East 89th Street. They have offered only hearsay and opinion. They have also conveniently referred to the Wright annex proposal as folly, on the one hand, and referential on the other. One cannot have it both ways.

The three leading preservation groups in the City, all opposed the original scheme—Civitas, The Landmarks Conservancy, and The Municipal Art
cont'd. p. 14



The Guggenheim Museum with Gwathmey Siegel's proposed addition.

Photo: © 1987 Dan Cornish ESTO

by Ada Louise Huxtable

There is no "right Wright" location for the Guggenheim addition unless one engages in some very curious history indeed. The "facts" are far more complex and inconclusive than the Guggenheim suggests. Some Wright sketches exist for the 89th Street site, where Mr. Peter's addition stands. Wright also made a detailed study and finished model for "the annex" on 88th Street. A published 1952 drawing shows an 89th Street annex, while later drawings, when the project was more advanced, do not. Frequently, no annex was indicated at all. The plans filed with the Building Department provide neither foundation drawings nor elevations for the addition; the latter fact is noted on the plans themselves.

What the drawings, plans, and correspondence reveal is that there was no cast-in-concrete precedent of incontestable validity for the current proposal; the addition was never fully defined or designed. The present site was not established by divine Wright decree, as the museum's arguments imply. Mr. Peter's foundations suggest structural discretion and future expansion rather than architectural predestination. Over 16 years of design and construction, the museum's components were redesigned repeatedly, as land was acquired and conditions altered. Change was the most conspicuous precedent set by the Guggenheim.

The problem here is not the proper
cont'd. p. 15

by Woody Allen

Despite the fine architectural plans proposed by the Gwathmey Siegel firm, I want to lend my voice in support of those who are opposed to adding any further construction to the Guggenheim Museum. The current design is so striking and in such radical contrast to the surrounding buildings that to tamper with it in any way definitely dilutes its impact. It goes without saying that the work of Frank Lloyd Wright should be protected strictly, and when there is the slightest doubt about undertaking any project that could conceivably compromise his original intention (and here the doubt exists for sure) it seems more prudent to err on the side of conservatism. As a concerned New Yorker I cherish the tremendous impact that this museum has architecturally and I would hope you could explore other methods of expansion.

A letter from Eric Wright, read in his absence.

As a grandson of Frank Lloyd Wright and as a former apprentice of his as well as a practicing architect in California I am deeply concerned about the application by the Guggenheim Museum to build a new ten-story addition. Since prior commitments will not allow me to appear at the board meeting of January the 14th I am writing this letter to protest the application.
cont'd. p. 15

by Victoria Newhouse

Since I am unable to attend the Board of Estimate meeting, I have asked that this statement be read for me. I would like to emphasize how strongly both my husband and I feel about the importance of stopping the Guggenheim Museum's current plan to add on to the Frank Lloyd Wright building.

I think what is important is to cut through the legalese and face what it is really all about: violating New York City's—perhaps the United States's—most important building. The Guggenheim wants to do something which in a year—when the museum will receive landmark status—would be inconceivable. I can only hope that you agree with us, that to allow this addition—or any other addition on the existing lot—would be an architectural desecration that future generations will condemn.

The record finds that the National Academy of Design is not available for the Guggenheim expansion. But as a member of the Friends of the Academy, I believe that if the Guggenheim Museum approached the Academy with the problem, the Academy would be receptive.

by Elizabeth Ashby, President Carnegie Hill Neighbors

The granting of this variance and special permit would be a disaster for the museum, for the City of New York,
cont'd. p. 15

Tschumi Named Columbia Dean

from Columbia University

Bernard Tschumi, architect and theorist, has been named dean of the Columbia University Graduate School of Architecture, Planning, and Preservation.

The European-born, 44-year-old architect is known internationally for his bold design of the multi-use urban Parc de la Villette now being built in Paris, which embodies his ideas of "architecture at the limits."

His appointment as the school's seventh dean, effective March 1, was voted by the Columbia University Trustees and announced by University President Michael I. Sovern.

A 10-member search committee representing faculty and students nominated him to head the 107-year-old school, one of the oldest and most respected in the nation. He succeeds architect James Stewart Polshek, who led the school for 15 years and continues on the faculty as a full professor.

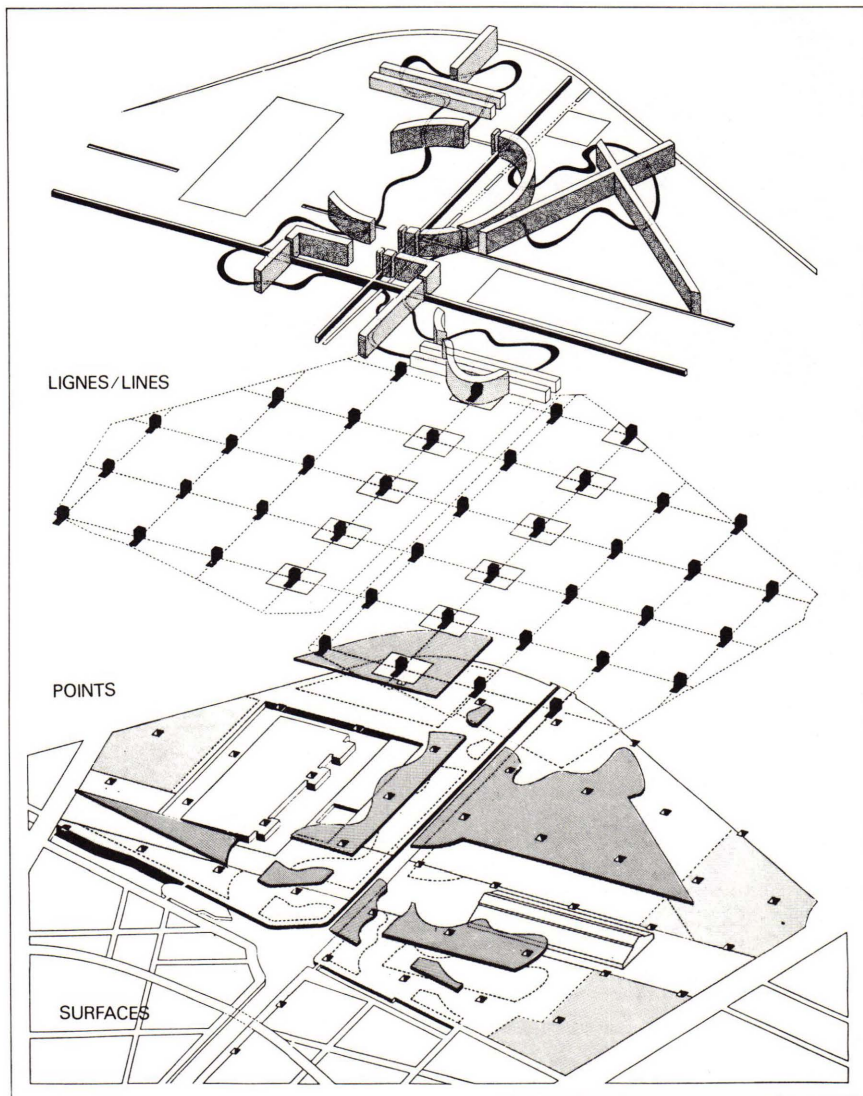
"Bernard Tschumi is a brilliant, stimulating thinker whose ideas about architecture are changing our cultural landscape," said President Sovern in his announcement. "His active intellect is certain to enliven further a school whose program in architecture even now has few rivals for preeminence in this country."

Bernard Tschumi was born January 25, 1944, in Lausanne of French Swiss parentage. He received his degree in architecture in 1969 from the Federal Institute of Technology in Zurich, and he taught from 1970 to 1980 at the Architectural Association in London. He taught at the Institute for Architecture and Urban Studies in New York in 1976, at the Princeton University School of Architecture in 1980-81, and at the Cooper Union from 1980 to 1983. He won second prize in the competition for the New National Theatre and Opera House in Tokyo in 1986. His projects have been published and exhibited in this country and abroad and are the subject of frequent discussion, to which he himself has

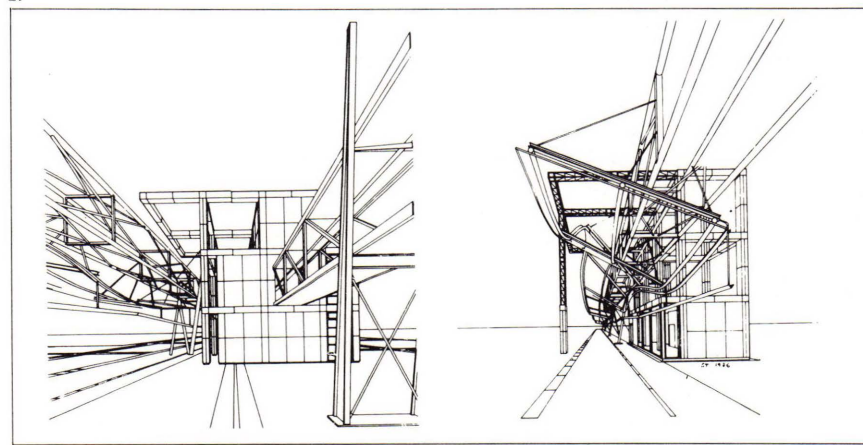
1. Bernard Tschumi: Parc de la Villette. Superimposition of the three systems—points, lines, surfaces.

2. North-South Gallery, Parc de la Villette.

Illustrations are from the recently published book Bernard Tschumi *Cinegramme Folie Le Parc de la Villette* (Princeton Architectural Press, 1987).



1.



2.

Bernard Tschumi, newly appointed Dean of the Graduate School of Architecture, Planning, and Preservation at Columbia University.

contributed with four books, including "The Manhattan Transcripts" in 1981, and dozens of articles.

He lives in Manhattan with his wife, Kate Linker, an art critic who writes regularly for *Artforum* and other publications, and their 4-year-old daughter.

Mr. Tschumi heads the firm of Bernard Tschumi Architects of Paris. He won the prestigious competition in 1983 for the Parc de la Villette—a 125-acre, \$200 million public park containing dramatic buildings, walkways, and gardens now nearly half completed at the northeast edge of Paris. Before, he was known primarily as a theorist who taught at the Architectural Association in London, considered the most important school of its kind of Europe, and at Princeton University, and The Cooper Union in this country. This spring, as he assumes the Columbia deanship, he will also fulfill a commitment to Yale University to be the Davenport Visiting Professor of Architecture.

Mr. Tschumi believes that every element of culture must constantly be tested at its limits. Writers, artists, composers, film makers, philosophers, mathematicians, and physicists, as well as architects, he says, "must constantly challenge the limits of their fields and push them farther." The results, he acknowledges, may at first seem to challenge prevailing notions of form and function, but they are essential because they "inform us about the state of the art, its paradoxes and its contradictions."

At the same time, he believes, architecture must "import and export" ideas to and from those other parts of our culture so that discoveries can be exchanged. Ideas of narrative in literature, for example, can be useful to an architect in developing sequential forms of structure.

From these theoretical foundations, Mr. Tschumi promotes the vision of "an architecture for the 21st century—an idea I like," he says, "because it pulls us ahead and draws a distinction

between those who advocate a return to 18th-century images and those who look at architecture as a discipline in the process of developing further."

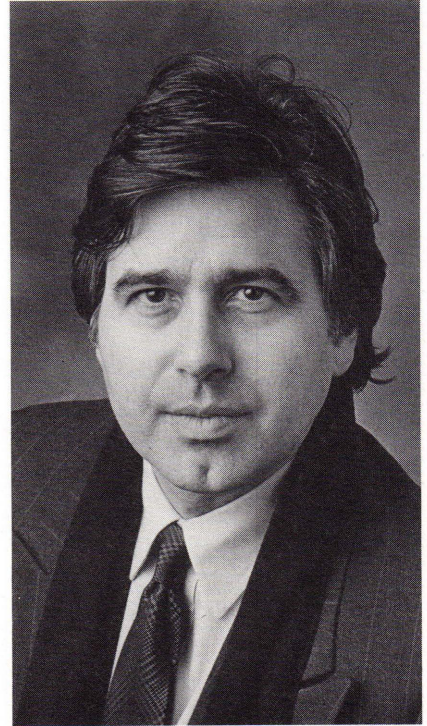
Mr. Tschumi has been called "neo-modernist"; he is critical of the historicism found in much current post-modern architecture. Yet historic preservation, a field in which Columbia is a renowned pioneer, is vital, he believes.

"I always advocate very faithful restoration of historic buildings, in order to emphasize their contrast with new work," he says. "The most modern structure can coexist with an older one without trying to imitate it." An example is Mr. Tschumi's boldly contemporary 1986 entry in a competition for the design of the Strasburg Country Hall, which incorporates as one of its elements a careful restoration of a historic 18th-century hall.

The new Columbia dean asserts that he would like to "rewrite the ground rules of architecture" and criticizes architects for paying too little attention over the past 20 years to their buildings' programs.

As chief architect for the Parc de la Villette, Mr. Tschumi is uniting theory and practice. Across vast, flat, 19th-century slaughterhouse and market acres are now rising theaters, restaurants, art galleries, music halls, recreational facilities, and gardens. Responsible for the park's master plan, he has been directing a team of 50 designers, planners, landscape architects, engineers, technicians, and accountants, and maintaining direct contact with the President of France and the Minister of Culture.

He is the architect of the park's remarkable "follies," 30 small, bright red buildings that house eating places, video arcades, a health club, a belvedere, a greenhouse, day care centers, community centers, workshops, and other amenities. The follies, fanciful and airy, "are not 30 buildings, but one building exploded on the site," Mr. Tschumi says. They



are placed at regular, 400-foot intervals at the intersections, or "points," of a park-wide grid. Superimposed are a system of "lines," which give the paths and plantings order, and one of "surfaces," which defines the larger outdoor uses. A long, covered pedestrian gallery and bridge joins shops and small pavilions. And a two-mile "cinematic promenade" reveals striking pictorial "frames" for the eyes of strollers. Critics have called the park "extraordinary," "powerful," and "an architecture of events."

Columbia's Graduate School of Architecture, Planning, and Preservation, founded in 1881, has a faculty of 50 and a student body of 450 and offers six graduate degrees. Its architecture program is one of the most sought after and selective. The school is well known for its historic preservation program, which is the oldest and largest in the country, and for the Avery Architectural and Fine Arts Library, which is regarded as the national library of the profession and one of the two leading architecture libraries in the world.

Letters

Dear Editor:

I have become aware of a Tax Reform provision that may have serious consequences for architecture firms. It is known as the Tax Capitalization Act (Section 263A) and severely limits business deductions for 1987 and beyond, with severe penalties for noncompliance. The Act states that expenses "incurred in (the production of) . . . property embodying . . . ideas, (or) concepts . . ." must be capitalized "by the creator thereof."

Capitalization requires the designer to allocate all expenses to projects and permits him to deduct only that part corresponding to each project's percent increase in completion in the tax year involved. This would be an accounting nightmare for all firms and fatal to many small firms depending on deduction of business expenses in the year they are paid from that year's income.

Artists, writers, photographers, illustrators, etc. appear to be far ahead of architects in working against this Act, but even they are very late. They have formed an umbrella group called "Artists for Tax Equity," have engaged a lobbyist and are seeking to interest as many professional groups and societies as possible to join them, including the American Institute of Architects.

I don't know if the AIA is aware of this Act or whether a determination has been made as to its effect, or lack thereof, on architects. As a practicing architect, I would certainly be very happy to be reassured that the Act somehow does not apply to architects and would appreciate any information the Institute may have to that effect.

If we are affected, however, I would strongly urge that the AIA become involved in the effort to repeal this Act. The matter is certainly worthy of the Institute's close attention. The AIA national organization is, of course, capable of launching their own lobbying effort. I hope that they are also on top of this.

Damiano G. Maruca
Member

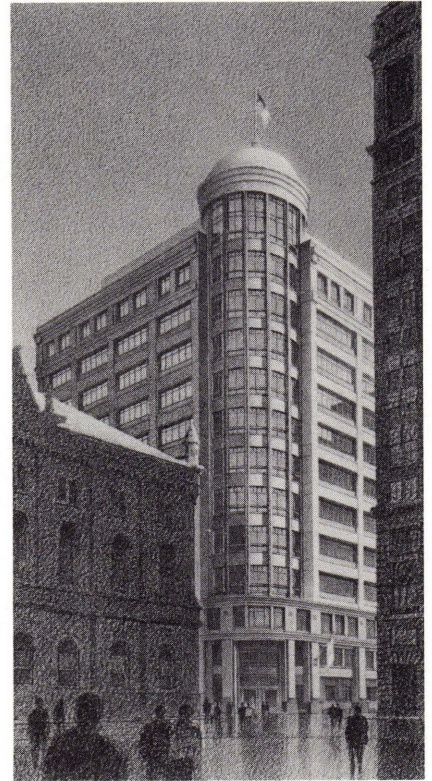
Names and News

Alexander Cooper + Partners with Gruzen Samton Steinglass as associate architects are the designers of a new \$80 million Stuyvesant High School to be built at the northeastern corner of Battery Park City. The new school will replace the existing facility at First Avenue and 15th Street . . . **Edward Larrabee Barnes** has been named the architect of a \$30 million museum in Los Angeles to house the art collection of Armand Hammer . . . **David Childs** has been elected to the board of trustees of the American Academy in Rome . . . **Haines Lundberg Waehler** has moved into newly renovated offices on the top two floors of a turn-of-the-century building at 115 Fifth Avenue . . . **The Ehrenkrantz Group & Eckstut** has moved its office to 399 Lafayette Street . . . **Butler Rogers Baskett** and the French designer **Eric Lieure**, who have collaborated on two banks in New York—the Banque Nationale de Paris and the French American Banking Corporation—have now formed an official association of their two firms: **Eric Lieure in Association with Butler Rogers Baskett** . . . **Michael Maas**, senior managing partner of HLW, has been elected president of the Fifth Avenue Association . . . An Italian fashion exhibition planned by Italian architect **Gaetano Pesce** opens at Pier 88 on April 5 . . . **Architects/Designers/Planners for Social Responsibility/NY** have rescheduled the International Exhibition and benefit auction of architectural drawings. The exhibition will be on view April 11-16, the benefit party and auction on April 14 at the Max Protetch Gallery at 6 pm . . . **Tod Williams** and **Billie Tsien**, **Liz Diller** and **Ricardo Scofidio**, and **Steven Holl** are the New York architects among those who have been asked by the Walker Art Center in Minneapolis to create designs for theoretical projects: visionary works that will not be built. The results will be featured in a series of exhibitions at the Walker Art Center . . . **Scott B. Page** has joined **Perkins & Will's** New York office as project manager . . . **Deborah Berke** won a Merit Award in the American Wood Council's 1987 Nonresidential Wood Design Award Program for her

1. *Philadelphia Justice Center by Hellmuth, Obata & Kassabaum with Livingston, Rosenwinkel and Saxon-Capors. (Rendering by Paul Stevenson Oles)*

2. *Stuyvesant High School by Alexander Cooper & Partners with Gruzen Samton Steinglass to be at Battery Park City.*

3. *Per-spi-cas-ity Market by Deborah Berke.*



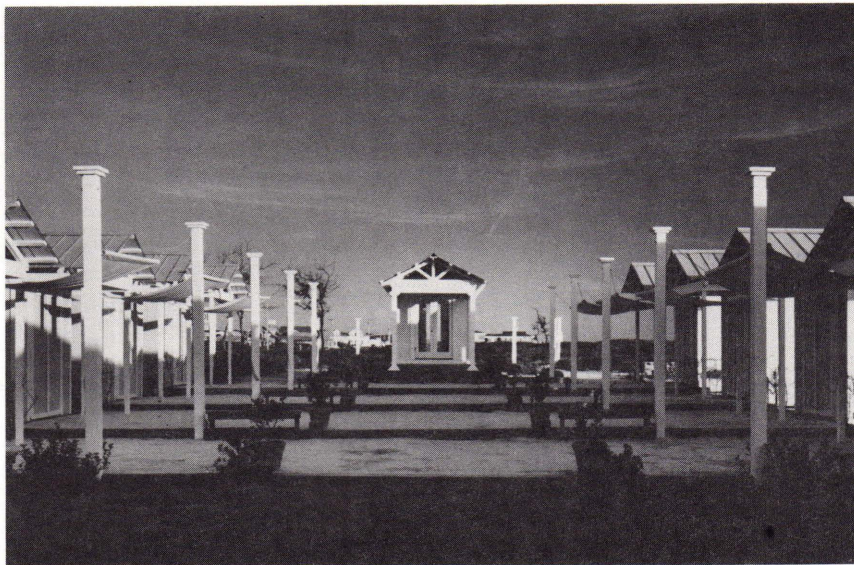
1. design for **Per-spi-cas-ity Market** at Seaside in Ft. Washington, Florida . . . **Stephen A. Kliment** has joined **John Wiley** as editor for architecture, construction, and earth sciences . . . **Hardy Holzman Pfeiffer Associates** have been named architects of a \$28 million construction and renovation program for Middlebury College . . . **Marcia Seitz-Previti** has been named an associate partner and **Marjorie Lynn Williams** an associate of **Gillis Associates Architects** . . . Ground has been broken for Philadelphia's new Justice Center designed by **Hellmuth, Obata & Kassabaum** with the Philadelphia firms of **Livingston/Rosenwinkel** and **Saxon-Capors**. The Center was recently cited for an Award of Excellence by the AIA . . . **Reginald Hough**, senior associate of **I.M. Pei** was re-elected president for 1988 of the Concrete Industry Board at its annual meeting. At the same meeting **Sheldon Wander** was elected to replace **J. Karl Justin** as Concrete Industry Board representative of NYC/AIA . . . **The Illuminating Engineering Society of North America**



Ulrich Kurtz at 51. Formerly a partner and director of the Eggers Group.

Student Competition

The Eastern Paralyzed Veterans Association, the New York Association of Architects, and the New York State Office of Advocate for the Disabled are co-sponsoring a design competition for third-year and above students in accredited schools of architecture in New York State. Entrants will be required to design an accessible multiple dwelling complex that features adaptable elements in its individual units. The competition will take place during the spring semester and will result in awards of \$2,750 for winning students and their schools. Students wishing to enter: Eastern Paralyzed Veterans Association 686-6770.



Twenty Largest Firms

Update based on paid sustaining member firms as of January 31.

Skidmore Owings & Merrill	208
I.M. Pei & Partners	124
Kohn Pedersen Fox	112
Beyer Blinder Belle	101
Hardy Holzman Pfeiffer Assoc.	70
Gensler & Associates	79
James S. Polshek & Partners	56
Haines Lundberg & Waehler	53
Ferrenz Taylor & Clark Assoc.	52
Gwathmey Siegel	51
Emory Roth & Sons	50
John Burgee Architects	50
Rogers Burgun Shahine & Deschler	41
Warner Burns Toan Lunde	40
Edward Larrabee Barnes	38
William Nicholas Bodouva	38
Perkins Geddes Eastman	37
Philip Birnbaum & Assoc.	33
Buttrick White & Burtis	28
Brennan Beer Gorman Arch.	27
Wank Adams Slavin Assoc.	27

3.

has announced a joint conference on daylighting in Beijing, China November 7-9, 1988, sponsored by the Chinese and North American lighting communities . . . Melvin Leshowitz has been appointed president of Pomerance & Breines, Architects. The firm is currently designing the School of Engineering at City College . . . Rizzoli Bookstore at 31 West 57 Street, will host its annual "Architects' Day" on March 5. More than a dozen prominent architects and architecture book authors—all of whom are published by Rizzoli International Publications, Inc.—will autograph their books from 2 to 4 pm, an event that is open to the general public. From 4 to 6 pm, there will be a champagne reception for the architecture community only, including members of the press, practicing architects, authors, and members of all societies and associations dedicated to furthering the goals of architects and/or to increasing public recognition of architecture as an important part of our culture. Among the architects/

authors who have already confirmed that they will attend are: Eugene Kohn, William Pedersen, Sheldon Fox, Arata Isozaki, Michael Graves, Myron Goldsmith, Warren James, Malcolm Quantrill, Robert A.M. Stern, Judith Turner, Stanley Tigerman, Richard Guy Wilson, James Wines, Stuart Wrede, John Zukowsky, James Stuart Polshek . . . The Coalition for the Homeless, which fights in Albany and the City to provide relief for New York's homeless with "a devoted corps of volunteers" and virtually no overhead, asks for donations: Coalition for the Homeless, 105 E. 22 Street, NYC 10010, 460-8110 . . . The Housing and Building Codes Bureau has reprinted the August 1977 edition of the Code Manual, containing information that represents an acceptable method of code compliance . . . *Oculus* regrets the death of Alfred Easton Poor at 88. He was the designer of many government buildings, banks, and institutional headquarters during a career that spanned more than fifty years . . . *Oculus* regrets the death of Bernward

OCULUS NYC/AIA MAR 88

CONTINUING EVENTS

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

*Oculus welcomes information for the
calendar pertaining to public events about
architecture and the other design
professions. It is due in writing by the 1st
of the month for the following issue.*

*Because of the time lag between
information received and printed, final
details of events are likely to change. It is
recommended that events be checked
with sponsoring institutions before
attending.*

NYC/AIA SEMINAR SERIES

For home owners and apartment residents at the Greater New York Home Show (Feb. 27-March 6). Jacob Javits Convention Center.

EXHIBITION

Joseph Urban: Vienna/New York. Cooper-Hewitt Museum. 860-6868. Closes March 6.

TUESDAY 1

EXHIBITION

"Paris: Grands projets 1979-1989." Organized by the Mission Interministerielle de Coordination des Grandes Operations d'Architecture et d'Urbanisme. Columbia Graduate School of Architecture, Planning, and Preservation, Avery Hall, 280-3414.

EXHIBITION

Versailles: The View from Sweden. Drawings from the Nationalmuseum and the Royal Palace, Stockholm. Cooper-Hewitt. 860-6868.

MONDAY 7

SEMINAR

Building the Cathedral of St. John the Divine, sixth in 8-Monday presentations moderated by John Barton, Architect-in-Residence. "The Cathedral as Temple and the New Jerusalem" by Alex Gorlin, Architect. 7-9 pm. Cathedral of St. John the Divine. 749-0100.

TUESDAY 8

COLOR DAY AT IDCNY

Lectures & workshops devoted to the psychology and application of color. Speakers include Michael Graves on Color in Architecture, and Massimo Vignelli on Color in Graphics. 9 am-6 pm. For more information: Liz Bruder 718-937-7474.

CONFERENCE, MARCH 8-12

4th International Making Cities Livable Conference. Charleston, SC. Contact: Phoebe Miller 803-724-7400.

EXHIBITION

Selected Architectural Projects by Clif Balch and Maji Baratloo. The Institute for Art and Urban Resources, Inc. P.S. 1, 46-01 21 St. Long Island City. 718-784-2084. Closes March 6.

EXHIBITION

Thomas Alexander Tefft: American Architecture in Transition, 1845-1860. David Winton Bell Gallery, List Art Center, Brown University, Providence, RI. Closes March 6.

WEDNESDAY 2

CONFERENCE (MARCH 2-5)

AIA/RIBA International Conference on "Remaking Cities." Pittsburgh. Charles Zucker: 202-626-7366.

JOHN HEJDUK

Exhibition. Max Protetch. 838-7436. Closes April 9.

LECTURE

Renata Holod on "Uses of the past: Shaping national identity through architecture." 6:30 pm., Columbia GSAPP, Wood Audit., Avery Hall. 280-3414.

WEDNESDAY 9

SEMINAR

A/E/C Marketing Automation. 8 am-12, Marriott Marquis, NYC 313-455-0180.

BRICKWORK SEMINAR

Brick Veneer Over Metal Studs. 11:30 am. Glen-Gery Brickwork Design Center, 211 E. 49 St. 319-5577.

LECTURE

Cornelia Oberlander, landscape architect, Vancouver, on "City spaces for all seasons," Columbia Graduate School of Architecture, Planning, and Preservation. 6:30 pm. Avery Hall. 280-3414.

EXHIBITION

Cyclical City by Lebbeus Woods, visionary project for a humanist city. Storefront for Art & Architecture, 97 Kenmare St. 431-5795.

EXHIBITION

On Being Homeless in New York: A Historical Perspective. Museum of the City of New York, Fifth Ave. at 103 St. 534-1672. Closes April 3.

THURSDAY 3

ASHRAE LECTURE

Second in series sponsored by NYC Chapter/American Society of Heating, Refrigeration and Air-Conditioning on "Heating and Cooling Load Calculations." 6-8 pm. United Engineering Center, 345 E. 47 St. Rita Iovino: 563-6756.

LUNCHEON LECTURE

James Stewart Polshek on "Architecture: Context and Responsibility." 11 am. The Brooklyn Museum. To register: 718-789-2493.

THURSDAY 10

ASHRAE LECTURE

3rd in series sponsored by NYC Chapter/American Society of Heating, Refrigerating and Air-Conditioning on "Heating and Cooling Load Calculations." 6-8 pm. United Engineering Center, 345 E. 47 St. Rita Iovino: 563-6756.

EXHIBITION

"Reweaving the Urban Fabric" an international approach to infill housing. Sponsored by NYSCA and The Landmarks Conservancy. The Payne Webber Gallery, Avenue of the Americas at 51 Street. 995-5260. Closes May 22.

EXHIBITION

The Photographs of Josef Albers taken during the 20s and 30s while at the Bauhaus and Black Mountain College. The Museum of Modern Art. 708-9795. Closes April 3.

EXHIBITION

Firing the Imagination: Artists & Architects Use Clay. Organized by the Friends of Terra Cotta. The Urban Center. 228-8265. Closes April 6.

FRIDAY 4

SEMINAR ON MARCH 5

The Architecture of New York City: 1893-1988, first in series of 3 Saturday sessions. 11 am-1 pm. The Brooklyn Museum. To register: 718-638-5000.

ARCHITECTS' DAY

A gathering of architects and architecture book authors published by Rizzoli to autograph their books. 2-4 pm. Followed by a champagne reception for the architecture community. Rizzoli Bookstore, 31 W. 57 St. 223-0100.

FRIDAY 11

EXHIBITION

A New Brooklyn Museum: the Master Plan Competition. Brooklyn Museum, 200 Eastern Parkway, Brooklyn, 718-638-5000. Closes July 4.

WALKING TOUR ON SAT. MARCH 12

East Side private clubs: The Metropolitan and The Harmonie by McKim, Mead & White; Knickerbocker by Delano & Aldrich, The Explorers by Frederick J. Sterner. Led by Thomas Jayne. 9:30 am-2 pm. Cooper-Hewitt 860-6868.

MONDAY 14

5 ARCHITECTS INTERVIEWED
Stanley Saitowitz, University of California at Berkeley, 1st in 5-Mon. series. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

SEMINAR

Building the Cathedral of St. John the Divine, 7th in 8-Monday presentations moderated by John Barton, Architect-in-Residence. "The Craft of Building the Cathedral" by Alan Bird, Master Mason, Stoneyard of the Cathedral. 7-9 pm. Cathedral of St. John the Divine. 749-0100.

MONDAY 21

5 ARCHITECTS INTERVIEWED
Ian Bader. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

SEMINAR

Building the Cathedral of St. John the Divine, last of 8-Monday presentations "Divine Spirit and the Cathedral" by John Barton, Architect-in-Residence. 7-9 pm. Cathedral of St. John the Divine. 749-0100.

MONDAY 28

5 ARCHITECTS INTERVIEWED
Elizabeth Diller of Diller + Scofidio, 3rd in 5-Monday series. 6:15 pm. Cooper-Hewitt Museum. 860-6868.

TUESDAY 15

NYC/AIA PANEL
Percent for Art: The Collaborative Process and Changing Trends sponsored by the Committee on Art and Architecture. 6:30 pm. The Urban Center. For reservations: 838-9670.

SEMINAR ON CERAMIC TILE

"Everything You've Always Wanted to Know about Ceramic Tile" sponsored by the Italian Tile Center. 6-8 pm. Center Two atrium, IDCNY. 807-6860.

TUESDAY 22

NYC/AIA LECTURE
Sam Haffey will speak on "Recent Work with Computers" in lecture series sponsored by the Computer Applications Committee. 6 pm. The Urban Center. 838-9670.

TUESDAY 29

ARCHITECTS LOBBY DAY
On Statute of Limitations Bill and NYC/AIA's continued opposition to the creation of another licensing law for interior designers. To reserve seat on bus leaving in morning & returning early evening: Judy Rowe 838-9670.

WEDNESDAY 16

TOUR

Corporate Style: Interior Design and Art Collections. Will visit The Equitable Life Assurance Society Headquarters offices by Kohn Pedersen Fox Conway, and Paine Webber's lobby and offices by SOM. Led by Beverly Russell, editor of *Interiors*. 9:45 am-2:30 pm. To register: Cooper-Hewitt Museum 860-6868.

WEDNESDAY 23

WESTWEEK, MARCH 23-25
Pacific Design Center, West Hollywood, CA 213-657-0800.

BRICKWORK SEMINAR

Exterior Paving with Brickwork. 11:30 am. Glen-Gery Brickwork Design Center, 211 E. 49 St. 319-5577.

LECTURE

Alvaro Siza, Professor of Architecture, University of Porto, Portugal, on "Recent Works" in Columbia Graduate School of Architecture, Planning, and Preservation series. 6:30 pm. Wood Auditorium, Avery Hall. 280-3414.

WEDNESDAY 30

LECTURE

Eva Jiricna, architect, London, on "A view of the inside" in Columbia Graduate School of Architecture, Planning, and Preservation series, 6:30 pm. Wood Auditorium Avery Hall. 280-3414.

THURSDAY 17

OPEN MEETING

AIA Practice Committee/AIA Committee on Architects in Government joint meeting. Washington DC. Contact: Christopher Clark 202-626-7429.

ASHRAE LECTURE

4th in series sponsored by NYC Chapter/American Society of Heating, Refrigerating and Air-Conditioning on "Heating and Cooling Load Calculations." 6-8 pm. Engineering Center, 345 E. 47 St. Rita Iovino: 563-6756.

THURSDAY 24

NYC/AIA SEMINAR

"Licensing of Interior Designers: The Architect's Perspective," second of three seminars presented by the Professional Practice Committee. 5:30 pm. The Great Hall, The Cooper-Union.

ASHRAE LECTURE

"Heating and Cooling Load Calculations." 6-8 pm. Engineering Center, 345 E. 47 St. Rita Iovino: 563-6756.

THURSDAY 31

1884: Burnham & Root commissioned to design Monadnock Block in Chicago.

FRIDAY 18

FRIDAY 25

EXHIBITION

Open Architecture by Coop-Himmelblau. Theoretical and built projects from the Viennese studio of Wolf Prix and Helmut Swiczinsky discharging old conventions and activating new aesthetic freedom in architecture. Storefront for Art & Architecture, 97 Kenmare St. 431-5795. Closes April 23.

FRIDAY 1 APRIL

SEMINAR APRIL 5

"Sick Building Syndrome" will be the subject of intensive scrutiny by a panel discussion sponsored at Bestype Office Environments at the McGraw Hill Auditorium from 8:30 to 12 noon. For information and reservations (\$80 for AIA members, \$95 others) contact Eve Harris at 212-888-9009.

Coming Chapter Events

• Tuesday, March 15, 6:30 pm. The Urban Center. The Committee on Art and Architecture is sponsoring a panel discussion on the collaborative process and changing trends in percent-for-art commissions. Panelists will be:

Richard Andrews, former chairman of the Visual Arts Program, National Endowment for the Arts, currently director of the University of Washington's Henry Gallery; Andrea Blum, New York artist and recipient of numerous commissions throughout the country; Tom Moran, visual arts coordinator of the New Jersey Council on the Arts and director of the New Jersey Percent for Art Program; and Bartholomew Voorsanger, currently working on a percent-for-art project for Hostos Community College. Moderator will be Jenny Dixon, executive director, Lower Manhattan Cultural Council, formerly director of The Public Art Fund, which initiated the New York City Percent for Art Program. For reservations and information: 838-9670.

• Tuesday, March 22, 6 pm. The Urban Center. The Computer Applications Committee is presenting the second of three seminars with Sam Haffey on "Recent Work with Computers." The third seminar on April 19 will feature Barry Milliken of SOM on "Data Bases/Computer Graphics."

• Tuesday, March 24, 6 pm. The Great Hall, The Cooper Union. "Licensing of Interior Designers: The Architect's Perspective," second of three seminars sponsored by the Professional Practice Committee. The final one, "New Markets: Opportunities or Headaches?" will be on April 26.

Lobby Day Tuesday, March 29, 1988

Join us for a concerted effort this year on the Statute of Limitations bill and our continued opposition to the creation of another licensing law for interior designers. Your presence in Albany does make an impression on the Legislators!

The Chapter will arrange for a bus leaving in the morning and returning early evening. Lobby Day provides the opportunity to meet with, and gain strength from, our fellow practitioners from around the state in forwarding our professional concerns to our elected officials.

Call Judy Rowe at the Chapter to reserve your seat now.

Grassroots

by Lenore M. Lucey

Two keynote presentations made to architects attending this year's Grassroots: Lloyd Kaiser, President, Metropolitan Pittsburgh Public Broadcasting and Public Member of the AIA National Board; and David Pearce Snyder, consulting futurist, and lifestyles editor of *The Futurist* magazine, both echoing this year's theme: "Toward a Preferred Future," made very strong statements about the architect's role as leader and as shaper of the environment.

Speaking to a capacity luncheon crowd, Kaiser gave his own "personal, arbitrary, and obvious" commandments for public outreach and education:

1. Generate the impulse to build; great architecture requires great vision.
2. Great architecture requires great clients.
3. Lead with strength; consult the fine arts.
4. Good architecture is designed in historical perspective.
5. Great architecture requires informed criticism.
6. Preservation of great architecture often requires protest.

He closed his pointed and amusing comments with the following admonition: "Let it be said of you that you saw a vision and did not deny it, that you cared and would admit it."

Snyder pointed out that we are already futurists, because when you make a decision, "You don't make any decisions about the past, or even about the present. When you make a choice, you pick from an array of alternatives that you believe will work best in the future." Snyder cited certain trends and their inference to architects:

- Productivity in agriculture has increased 12,600 percent to 15,000 percent in 100 years.
- The industrial sector (unskilled labor) has also experienced increased productivity over the same period.
- Both the Service and Information industries have experienced decreased productivity.

The increased productivity in

agriculture means fewer farmers are producing more food, leading agricultural workers to seek new careers and opportunities in other market sectors. The increased productivity in the industrial sector has led to a reversal of the tradition of industry requiring a large (city) population of workers. The creation of "greenfield plants," with their lower production costs, has led to suburban/rural growth that is now faster than that of city/urban areas.

Other trends that indicate changes in our environment in the foreseeable future include:

1. A decline in family income, and a decrease in buying power up to 10 percent in the last 12 years.
2. Currently 1 in 3 meals are eaten outside the home; by 1990 it will be 1 in 2 meals. That means most meals will be prepared in mass commercial facilities, to be purchased, "vibrated," and eaten, outside the home.
3. The two-person-working household is increasing, with both minors and elders at home requiring care. This has brought a rising tide of "flex-time" and "flex-place" workers who do not commute to the traditional job site.
4. "Self-employed" workers are growing at a rate that is five times that of salaried employees.
5. Baby-boomers are turning into "baby-boomerangs," returning home to live with their parents due to housing costs.
6. Other economies that have not had the luxury of being labor intensive have developed information and technology bases that are outstripping the United States. He pointed particularly to the prefabricated building industries of the Scandinavian countries and Japan. These manufactured building products have not only taken hold in their own countries, but are being exported to the U.S., where they have almost no competition.

Mr. Snyder closed by challenging his architect audience to meet these changes, and use them to become the shapers of this changing environment.

Exhibition Committee

by Wendy Evans and Bradford Perkins,
Co-Chairs, Exhibition Committee

The Exhibition Committee, which began this year with the highly successful Rodchenko show, is now focusing on two tasks related to the National Convention: The "10 on 10" show and the "Guide to Exhibitions."

The "10 on 10" show is a major exhibition to be mounted at the Urban Center, where ten leading architecture critics have each been asked to select ten projects, which they believe best illustrate "Directions in New York Architecture in the 1980s." The critics are:

Carter Wiseman, Architecture Critic, *New York Magazine*.
Brendan Gill, *The New Yorker*.
Mildred Schmertz, FAIA, Editor in Chief, *Architectural Record*.
John Dixon, Editor in Chief, *Progressive Architecture*.
Paul Goldberger, Architecture Critic, *The New York Times*.
Joseph Giovannini, Architecture Critic, *The New York Times*.
Kurt Anderson, Architecture Critic, *Time Magazine*.
Stanley Abercrombie, Editor in Chief, *Interior Design*.
Michael Sorkin, Architecture Critic, *The Village Voice*.
Suzanne Stevens, Critic at Large on architecture and design.

Each critic has been asked to select a cross-section of building types and to provide a brief essay describing the reasons for their selections. Once their selections are complete, the committee will assemble photographs, models, and other materials to illustrate the choices.

The Institut d'Architecture in Paris and the Triennale in Milan have both asked for this show following its run during May and June in New York. The committee is also compiling a guide to all of the exhibitions and events that will be running during the Convention. The intent of this effort has been to encourage galleries and museums to mount shows that will be of particular interest to architects. A large number of exhibitions and events have already been identified for the guide.

Awards Programs

by Cathanne Piesla

The Chapter held a two-day marathon of juries for the 1988 Design Awards Programs. Three separate juries selected 13 award-winning projects from a field of about 300 entries.

The Distinguished Architecture Awards and the Interiors Awards program were judged on Friday 15 January 1988. This was the first year that Interiors were judged as a separate category. The Distinguished Architecture Awards program, judged by Alvaro Siza, Portugal; Jorge Silvetti, Boston; and Dr. Kurt Forster, Santa Monica, selected the Chatham Building in Winston-Salem, N.C. by Walter Chatham; the Madison Avenue shop GIADA by Steven Holl Architects; and the Galeza Residence by Andrew Tesoro to receive Awards.

The jurors for the Interiors program — Eva Jiricna, London, Charles Pfister, San Francisco, and Frederick Fisher, Santa Monica — selected 548 West 22 Street Gallery by Richard Gluckman and The Majestic Theater by Hardy Holzman Pfeiffer Associates to receive Honor Awards; the Celeste Bartos Forum by Davis, Brody & Associates won an Award; and the Charivari Sport Retail Shop by Toshiko Mori, and the Dr. Mary Ann Tsao Residence by Tsao & McKown Architects were awarded Citations.

On Monday 18 January 1988 Rem Koolhaas of Rotterdam, Ronald Krueck of Chicago, and Thomas Schumacher of College Park met to select the honorees in the Architectural Projects Awards category. Their deliberations resulted in Awards for Bower Leet Architects for the Stadelman weekend house; Eisenman/Robertson, Architects, for their Biocenter at the University of Frankfurt; and Steven Holl Architects for Nine Projects for Nine Cities, the Milan Project. Two entries were selected to receive Citations — the New Hartford City Hall Office Building by Ellerbe Becket and the Columbus Circle Office Building proposal by Swanke Hayden Connell Architects.

This year marks another first for the

Design Awards Programs. In addition to the Third Annual Exhibit of award winning projects, which will be held at the Protetch Gallery, we will publish Volume I of New York Architecture. This will be a catalogue of all three awards competitions. The catalogue will present the award-winning projects in full splendor, with juror essays on trends they see developing and with graphic representation of each project.

It's sure to be a memorable record of New York Architecture in 1988. It will be available at convention time and take advantage of the expanded audience of convention attendees.

Further details on the exhibit opening and the catalogue will be included in the April *Oculus*.

James V. Siena, AIA General Counsel

The Chapter notes with regret the passing of James V. Siena, AIA General Counsel in January. Jim had been a longtime friend of the New York Chapter, particularly in assistance with the Justice Department's Anti-trust investigation. He was an inspired source of advice, counsel, and a good friend to the Executive Directors; and had formed close ties to a number of the Chapter presidents over the years. Jim had served in the Defense Department under President Carter; was General Counsel for Stanford University; had been Deputy Under Secretary of the Army; and served as counsel for the Office of Economic Opportunity under President Johnson. At the AIA he also served as executive for government affairs and was instrumental in lobbying and legislative initiatives beneficial to architects. The New York Chapter will miss a valued friend of the profession.

Artistic Houses Exhibition: Lavish Interiors of Nineteenth-Century New York

by the New-York Historical Society

Artistic Houses, opening at the New-York Historical Society April 12th, illustrates the manner in which the new-found millionaires and established upper class of nineteenth-century New York lived and spent their riches. The post Civil War boom created a number of vast fortunes, and the expanding economy nourished a tremendous growth in sophistication and cultural awareness.

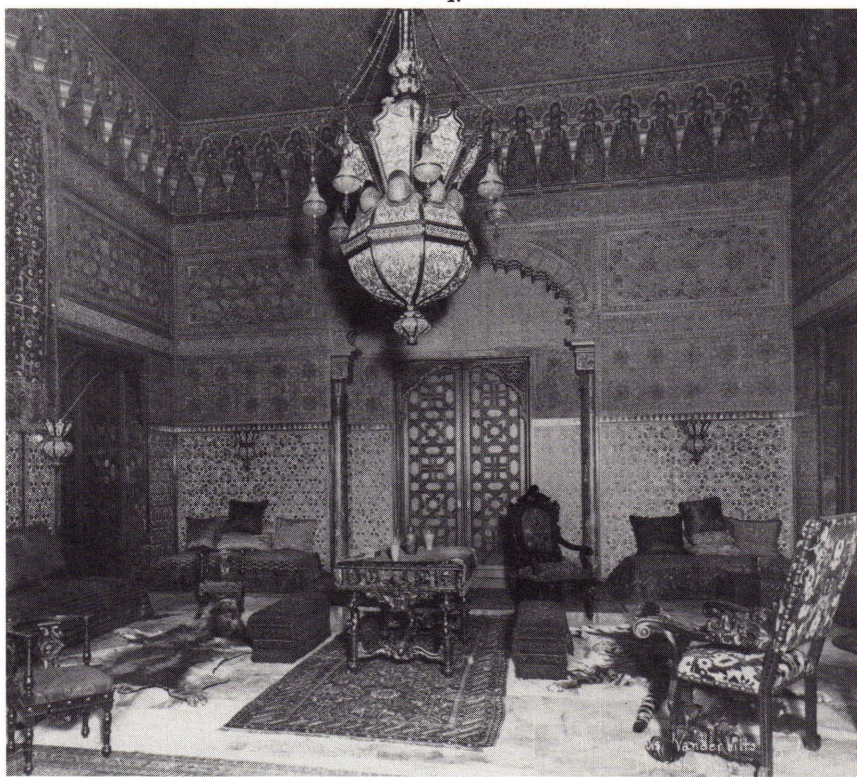
New Yorkers such as William Henry Vanderbilt, his eldest son Cornelius Vanderbilt II, Henry Marquand, and Mrs. Caroline Astor needed appropriate domestic surroundings in which to exhibit their private art collections and to entertain their friends. Their splendid houses were designed by some of the most talented and renowned architects of the day, such as Richard Morris Hunt, the first American to be trained at the Ecole des Beaux Arts in Paris, and his pupil George B. Post.

The 1870s and 1880s gave rise to a new profession: the interior decorator. The splendor of the architecture was matched by the interior decoration, upon which lavish sums of money were spent. Firms such as Herter Brothers and Louis Comfort Tiffany and the Associated Artists often undertook the entire design of a mansion's interior from the woodwork to the furniture, wallpaper, fabric, upholstery, and accessories. Photographs of some of the most elaborate New York homes will be presented along with the two-volume 1883 book, *Artistic Houses*.

The architects and decorators often combined their talents with those of well-known artists, such as the sculptor Augustus Saint Gaudens and painters John LaFarge and Will Low. The interiors created were splendid and diverse in style and originality. The decor of a mansion might reflect a variety of different inspirations, creating a range of moods. Preferences ran the gamut of tastes—including Louis XV reception rooms and parlors, Renaissance dining rooms and libraries, Moorish smoking rooms, and Japanese sitting rooms.



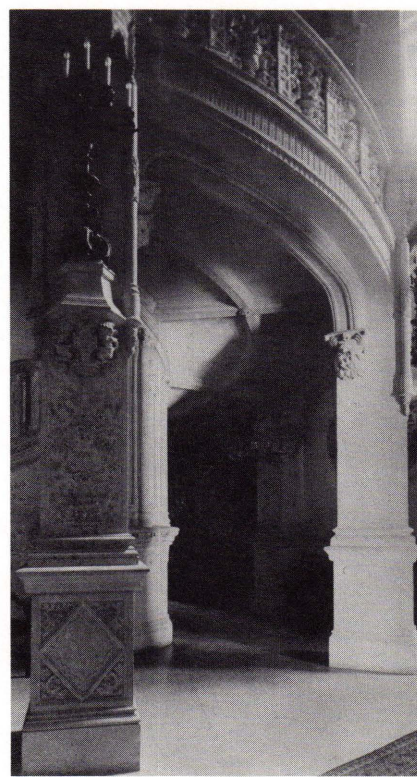
1.



2.

Cornelius Vanderbilt II was the eldest son of William Henry Vanderbilt and the grandson of Commodore Cornelius Vanderbilt. The Cornelius Vanderbilt II House at 1 West 57th Street at the corner of Fifth Avenue was modeled after a French chateau; it was designed by George B. Post, Architect, built 1881-2, enlarged 1892-4, and demolished 1926. The photographs date from late 1880s and 1890s. Vanderbilt spared no expense in the decoration of the mansion. Each room was done in a different style. A variety of renowned artists were hired to design and execute the work, including John LaFarge, Augustus Saint Gaudens, Herter Brothers, Allard Freres, and Leon Marcotte.

The Fifth Avenue and 34th Street Astor house (Photo 4) had a grand picture gallery and ballroom, where the fabled "Four Hundred" first met. Elite New York Society was called the "Four Hundred" because that was supposedly the number of people Mrs. Astor's ballroom could accommodate. The house was torn down to make way



3.

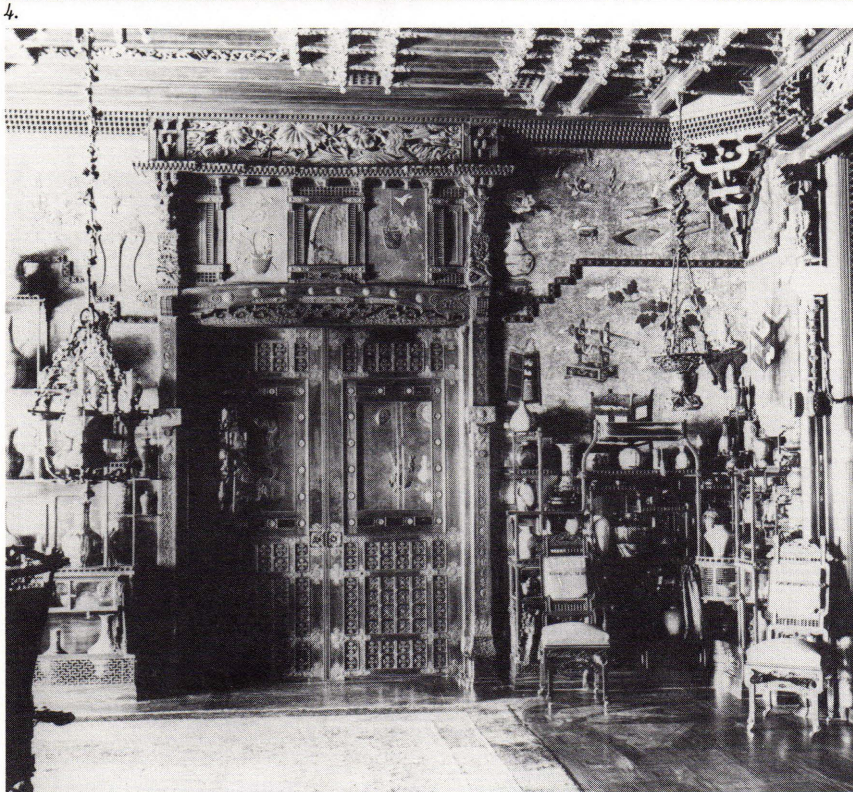
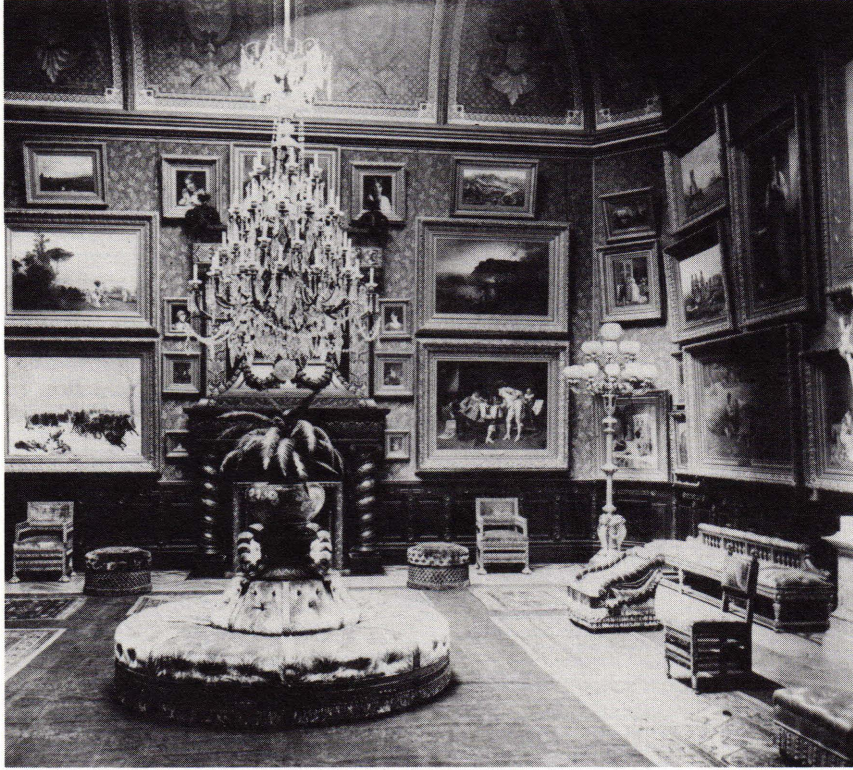
1. Residence for Cornelius Vanderbilt II at 1 West 57th Street, corner of Fifth Avenue, was designed by George B. Post, built in 1881-82, enlarged 1892-94, and demolished 1926. Photographs date from the late 1880s and 1890s.

2. Moorish room of the Cornelius Vanderbilt II house.

3. Circular stair of the Cornelius Vanderbilt II residence, designed by George B. Post.

4. The Gallery of Mrs. William B. Astor's house at 34th Street and Fifth Avenue—the site of the Empire State Building—as photographed in 1880.

5. Interior of residence for Henry Marquand at 11 East 68th Street, designed by Richard Morris Hunt. Photograph by G.C. Cox circa 1890.



for the original Waldorf Astoria Hotel, which was in turn replaced by the Empire State Building.

When the 34th Street Astor mansion was demolished, Richard Morris Hunt designed a chateau for Mrs. Astor and her son John Jacob Astor II at 842 Fifth Avenue at the corner of 65 Street. It was built in 1893-96. The lower floors of the double house could be opened into a single space for parties, and the ballroom could accommodate as many as 1200 guests.

The Michael Murry van Beuren Residence was at 21 West 14th Street. Among the wealthiest citizens of New York City, the Van Beurens had large real estate holdings around Union Square, where their house, known as "the mansion," was located. While the entrance hall and stairway are more restrained, the double parlor exudes the abundant taste of the 1850s Rococo Revival style. The suite of furniture was made by Charles Baudouine, the various newer pieces added over the years. Michael Van Beuren's daughter, Miss Elizabeth is noted as being the owner of the last cow in Manhattan, which she kept in the backyard of 21 West 14th Street until her death in 1908.

The Henry G. Marquand residence was at 11 East 68th Street at the corner of Madison Avenue (Photo 5). Richard Morris Hunt was the architect; it was built 1884. Henry Marquand was the second president of the Metropolitan Museum of Art. His house reflected the sophistication of a man with educated taste. The neogrec music room suite of furniture was designed by the late nineteenth century English academic artist, Sir Lawrence Alma-Tadema and the mythological ceiling was painted by Lord Frederick Leighton. Marquand's Japanese room, designed by Manly N. Cutter was one of the earliest interiors with a unified decorative scheme totally inspired by the culture of Japan. The furniture, the wall treatment, and the collection of oriental ceramics testify to a delight in Japanese taste.

GUGGENHEIM ADDITION

Gwathmey cont'd.

Society — are not opposed to the present scheme.

Edgar Kaufman, Jr., FLW patron, historian, and President of The Frank Lloyd Wright Foundation, who was the leader of the opposition against the first scheme, now unilaterally endorses the proposed scheme. He wrote the following: "Thank you for the excellent new design for the Guggenheim enlargement. It shows confident control and civility, which is the hallmark of your work. New York will benefit from your response to the challenges of the community as an example for others and as an achievement in itself."

The opposition has constantly claimed that the majority of architecture critics are opposed to the addition, and have offered Martin Filler, *House and Garden*; Michael Sorkin, *The Village Voice*; Manuela Hoerlterhoff, *The Wall Street Journal*; and Joseph Giovannini, *The New York Times*.

The critics who have supported the proposed scheme are Carter Wiseman, *New York Magazine*; Douglas Davis, *Newsweek*; Brendan Gill, *The New Yorker*, who has just published a definitive biography on FLW; and Paul Goldberger, *The New York Times* Pulitzer Prize-winning architecture critic.

Therefore, to be fair, the critics are evenly divided in number, but I submit, not in their credentials. Also important to note is that the major architects in our country support the proposed scheme; they include: Philip Johnson, Richard Meier, I.M. Pei, Michael Graves, Kevin Roche, Peter Eisenman, Romaldo Giurgola, Lewis Davis, Frank Gehry, to name a few.

Community Board 8, twice, by an overwhelming majority, supported the proposed addition. The Board of Standards and Appeals, in a fifty-one paragraph resolution, after two-and-one-half years of exhaustive research, alternatives, and evaluations unilaterally upheld the entire

proposed addition and denied, *in total*, the opposition's alternatives for design, economic, and programmatic reasons.

Two other major museums in New York, the Metropolitan Museum of Art and The Museum of Modern Art, have undergone extensive major additions, establishing a precedent for cultural and institutional expansion, as have most major museums worldwide, including the Louvre in Paris.

In principle, an addition to the Guggenheim is a valid proposition and can be substantiated theoretically, formally, and historically. It goes far beyond the issue of subjective value judgments and to whether one likes the "facade," its materials, its mass, or the nuances of the intersections.

Gwathmey Siegel are the third, not the first, architects to propose an addition to the Guggenheim Museum. Our proposal is an interpretive completion of the Taliesin existing annex, which was designed as a ten-story structure, but was built as a four-story structure due to lack of funds. However, the foundations and structure were built to accommodate a future six-story addition.

It is also very important to recognize that the primary memory and meaning of The Guggenheim Museum is the interior space, which in the Gwathmey Siegel scheme has been extended and reconstituted so that the public will experience the *entire* FLW building, including the Small Rotunda, its roof (an idea proposed in Wright's original annex scheme), as well as the seventh-floor ramp of the Large Rotunda. It is agreed that the already compelling interior is further enriched by the addition and renovation proposal, an essential fact that must not be overlooked in this evaluation. Thus, there is more to experiencing and appreciating architecture than simply the exterior especially with respect to the Guggenheim.

Frank Lloyd Wright proposed his annex as early as 1950. All the plans,

including those filed with the New York City Building Department, showed the structure on the existing site, as an orthogonally gridded slab/wall building intersecting the Large Rotunda.

Historically, additions to buildings have been both commonplace and anticipated. Architecture has never been a static art form. It is about continuity and dialogue. The classic example is St. Peter's Basilica in Rome, which had multiple additions by such major architects as Bramante, San Gallo, Michelangelo, Moderna, della Porta, and Bernini. All of them did nothing but enrich and expand the architectural and cultural reality. An infinite number of other classic examples follow precedent.

In summary, the original architect of The Guggenheim Museum proposed an addition on the site: his son-in-law built a partially realized interpretation of the original proposal: Gwathmey Siegel and the Museum are proposing to fulfill the two intentions, with a more reverential and referential response to the Wright original proposal, to the existing building, and to the neighborhood context.

Given all of the multiple precedents that have been historically established, and the specific precedents involving this architectural masterpiece, how could one deny the cultural enrichment offered by this addition, both in terms of art as well as architecture? To deny the addition would be anti-intellectual, anti-art, anti-cultural, and anti-historical.

Eisenman cont'd.

Gaudi's Sagrada Familia, from Abbe Suger's St. Denis to Frank Lloyd Wright's Guggenheim Museum. A master plan is never intended to be built in the lifetime of the architect. Wright left us such a precedent. He never thought that he built monuments to be preserved. He always described them as living

organisms that needed to change and to grow. . . .

Wright was truly an architect of the American spirit. He never looked backward. The Wright I knew never gave a damn for history and less for preservation. Those who now seek to preserve his memory do so without understanding that it is precisely Wright's spirit that can never be preserved—it does not need it.

Could you imagine Wright having us rebuild the Imperial Hotel or the Larkin Building? Would he approve of weak imitators, "the little acorns" he used to say, "that never flourish under great oaks"? Would he want us to copy the Guggenheim today?

The Gwathmey Siegel addition is in the precedent and spirit of Wright's own master plan; it is a bold yet thoughtful challenger to our times.

Gwathmey is an architect of our city who is brave enough to stand against the very same nay-sayers and do-nothings who fought the same fight of reaction when Wright's first Guggenheim was proposed. Fortunately they lost. But today there is the possibility that great architecture will be lost to preservationist zeal. When the reactionaries, in the name of preservation, are allowed to win the day in our New York City, it is time we move back across the Hudson River from whence we came.

Huxtable cont'd.

definition of precedent or what precedent justifies; it is that the real issues are not being addressed. These issues are design suitability and irreversible impact—the Wright building will be permanently altered—and the nature and effect of the special zoning permits being requested. The design has not yet been carried to a state of refinement or completion on which approval of such a critical relationship can be based. And the museum's attitude toward zoning is even curiously than its version of history.

Wright cont'd.

The addition as proposed would destroy the integrity of Frank Lloyd Wright's building. A building that has become one of the great architectural statements of the 20th Century. Recognized throughout the world as an architectural landmark.

New York City, if it allows this addition to be built, would be destroying this major artistic statement by one of the world's greatest architects. This building as it now stands is not only an artistic treasure of New York but of the world. Millions of people not only in New York but around the world recognize this building, and it has become one of New York City's most important assets.

The Guggenheim is on view to the public 24 hours a day; therefore it has become an integral part of the architectural fabric of New York. Because it is such an important part of the fabric it is beholden upon the City of New York to protect this significant structure from irreparable harm. This proposal by inserting a large vertical box against the existing building and into the rotunda destroys the visual exterior circular flow of space around the large spiral gallery. This detrimental addition once done would be irreversible.

I'm sure that Solomon Guggenheim would be turning over in his grave if he could see what the museum officials propose to do with the building he commissioned my grandfather to design. Mr. Guggenheim made a great gift of this building to the people of the world and if the Board of Directors of the museum are not able to recognize this and understand the building as a great work of art then the city must take on the responsibility to stop this abuse by denying the application for the ten-story addition.

Ashby cont'd.

and for the whole architecture world. The building is not only significant in itself; it is also significant because it is the final masterpiece of Frank Lloyd

Wright. It is New York's most important building. Wright's creation must remain as he envisioned it. . . .

Frank Lloyd Wright viewed his building as a finished composition to whose alteration by anyone he was adamantly opposed. On April 10, 1954, Mr. Wright wrote to Mr. Guggenheim: "Sending Wes to New York could effect nothing because no one modifies my work but myself." (*The Guggenheim Correspondence*, Bruce Brooks Pfeiffer, Southern Illinois Press, Fresno, 1986.) Three years later, he said: "Everything in Nature is always one, always true to one inner principle, true to its essence. That's what we've tried to do in this building—to make it an entity, a consistent, organic whole." ("Tour with Mr. Wright," Aline R. Saarinen, *N.Y. Times*, September 2, 1957, VI; 2:1)

The issuance of the variance and special permit amounts to a travesty of the zoning law.

- A successful, operational museum building such as this cannot constitute the unique physical condition in the zoning lot and it is no function of the Board of Standards and Appeals to alter the law in order to say that it is. Any such change must be proposed by the City Planning Commission and enacted by the Board of Estimate—and a change such as this would receive universal opposition from most of New York's citizens.

- The practical difficulty was created by the museum itself by so devising its convoluted programmatic schemes. . . .

- When reasonable as-of-right alternatives exist, such as the off-site and underground alternatives presented to the museum, there is no possible way to make the finding that this is the minimum variance to afford relief. No variance is warranted because every bit of space required by the museum can be built as-of-right.

If this resolution is not reversed, New York will be known, and justly known, as a city of Philistines who would be perfectly capable of putting a straw hat on the Venus de Milo. . . .

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