

OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 50, Number 9, May 1988



The Seagram Building, now 30, is up for landmarking (see page 13). Photo: Ezra Stoller ca 1958, courtesy ESTO.

OCULUS

A CONVENTION GUIDE

Volume 50, Number 9, May 1988

Oculus

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*The Chapter is especially indebted to those
 photographers who have generously
 contributed photographs for this special
 issue of Oculus.*

A Convention Welcome From the Chapter President

The New York Chapter of the American Institute of Architects is very pleased to welcome all the attendees to the 1988 National Convention. It has been 21 years since this great event last took place in New York. Our city is more exciting, more vital than ever before, and is truly pleased to host all of our colleagues and to provide a very special time in the greatest city on earth.

I am particularly proud of the tremendous efforts that the New York Chapter's Convention Committee, Executive Committee, and many members have put forth to make this Convention a spectacular success. AIA members, honor recipients, speakers, and guests, New York City is ready for you, and the members of the New York Chapter look forward to opening their offices and their hearts to you.

Welcome and Enjoy!—A. Eugene Kohn FAIA

From the Editors

Oculus, the New York Chapter/AIA's publication, which this year celebrates its 50th year of continuance, offers this double issue as both an indication of its typical issues and as a guide to city-wide goings on during the Convention. Among the regular features and subjects included in this Oculus are: Around the Chapter, Names and News, Calendar, and continuing reports on zoning and landmarking. As its special guide for Convention goers, many Chapter members, friends, and editors have collected their street-smart tips on local customs, a guide to restaurants, a guide to convention-time exhibitions that deal with architecture and the allied arts, as well as other city and Chapter events that have been planned for the time of the Convention but are outside its official structure. Some of those events reported on are: the skyline illumination fanfare, the store windows that deal with architecture and architects, and other miscellany. The Chapter has aimed for New York to put on her most affable and exciting appearance for Convention time, and we hope our guide will help everyone enjoy it.—C. Ray Smith FAIA

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STREET-SMART TIPS FOR CONVENTION VISITORS



Photo: Stan Riles

To assist infrequent visitors in quickly getting the knack of Old Knick, the editors and generous-spirited Chapter members share their street-smart tips. If the wise-cracking guise of uptown-downtown smarts seems to make the City sound evil-dangerous-lecherous-or the like, don't be fooled. Not at all, we just want to remind people that there are still con-artists out there who will try to sell a sucker the Brooklyn Bridge. Don't buy it. The Chapter will give you a better deal.

New York Courtesy/Manners

(sometimes considered an oxymoron):

- New York is always on the chase, hustling and bustling, running and racing, never stopping or interrupting the goal of getting something done. Here you can get 24-hours a day whatever you can chase down and pay for. With all this running around, this frenetic frenzy, people are always bumping into each other—physically, emotionally, verbally. Multiple cultures, different traditions, and unexpected means of expression add to this constant confrontation. Yet it is this friction that heats up the creative frenzy and energy of the city to its unique degree. Think of it as a game of bump-em cars in an amusement park—you can be gentle, fearful, and irritated, or you can bump harder, laugh like blazes, and have a ball.
- New Yorkers have become such a determinedly efficient lot that their preoccupations feel interrupted if they have to miss a beat. They waste little time with unnecessaries and unnecessary inefficiencies.
- Therefore, do not say please, thank you, or you're welcome—unless you are reasonably certain that the other party will understand those quaint and unusual phrases—or might like to hear the sound of them.
- Do not step aside politely to let others go first. You go first.
- Do not hold the door for anybody else. You go first. (Men are to remember that, finally, women are equal. So they can go last now too.)

- Do not expect anyone (women included) to hold the door from slamming in your face either. This is a sign of implied hierarchy, inadmissible in a true democracy.

- Prepare, mentally, to sue.

Behaving Like a Local

- Dress Code: It is improper to look rich. (No exposed jewelry on the street. Gold is especially undemocratic.) In other words, dress down on the street, or be prepared either to wrestle or to hand over.
- Do not look unknowing (unprepared), unshrewd (gullible), or genial (foreign/out-of-town). Do not let your voice crack. You are in control, and never let the other person suspect otherwise.
- Do not look euphorically happy, you may soon be asked for money. The local guise is "preoccupied and frenetic."
- Speak directly and simply. Do not say, "Best if I had a napkin," or "If you would be so good as to consider offering me a paper napkin." Such latinate subjunctives are not fashionable nowadays. Instead say directly and plainly (but not necessarily gruffly), "Napkin!" or "I want a napkin." (But "Gimme one of doze" is old fashioned now.)

Street-Life

- Be nice to street people, they may be architects.
- Many people on New York streets talk to themselves. Worry about the quiet ones.
- Do not make eye contact unless you want to engage in protracted local conversation.
- Do read panhandler's signs—they are often imaginative literature.

Foiling the Con-Artists and Crafty Thieves

- Women, don't leave your purse on the back of a restaurant chair. Keep it with you. Be sure handbags are

securely closed. Keep them on a shoulder strap over your head and across to the other side. Dainty elegant bags that can carry nothing should be used to carry just that—nothing. For carrying "something," use a nondescript zippered makeup kit or a manila envelope that has been battered in the mail.

- Men, wear your wallet in your upper inside jacket pocket, not in the back trousers pocket.

- Beware of street bargains. Bargains are to be found; however, never purchase anything in a sealed box (even the Brooklyn Bridge). And don't believe the labels: "reproductions" are often what is offered.

- Never play "three card monte," a game usually played on an instantly mobile cardboard carton on the sidewalk. It is a setup and a surefire loser—you'll have to give back your newly acquired Brooklyn Bridge.

Bathrooms

- Plan ahead, public ones are hard to find. The last one you saw may have been at the airport or on the Turnpike. The New York Rule is: Go before you Go.
- However, some public facilities are easy to find without embarrassment: Trump Tower Atrium, Olympic Tower, Park Avenue Plaza atrium, Rockefeller Center, and Citicorp Center, as well as major department stores, hotels, and the library branches, among others.

- Some locals are said to maintain expensive memberships at museums and clubs, just so they have emergency stops.

- Avoid the facilities at subway stations, but some say that those at Grand Central Terminal and Penn Station (at least the mens') are acceptable.

Getting Around Town

Learning the Manhattan Map

- Don't be shy about using the map. It

STREET-SMART TIPS

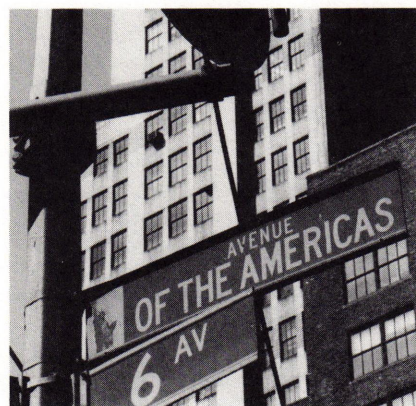
shows not only that you care, but that you know where you're heading.

- Look to the skyline and pick a landmark—The Empire State



Building is at 34th Street and Fifth Avenue. Downtown starts at the Battery in the South. Midtown streets rise numerically toward Uptown in the North. A skyline landmark will tell you if you're going in the right direction.

- Fifth Avenue divides the addresses into East numbers and West numbers.
- Oldtimers still call the Avenue of the Americas "Sixth Avenue."



- Avenues are numbered from East River to the West (Hudson) River: from First Avenue to Twelfth Avenue, with two interruptions: Broadway, which snakes diagonally up the island, and the avenues that everyone has to memorize the order of—"Lexington, Park, Madison." They occur between Third and Fifth Avenues, so memorize "Third, Lexington, Park, Madison, Fifth."

- Odd numbered buildings are on the north/uptown sides of numbered streets; even numbers on the downtown/south sides. (Many commercial maps give a conversion table for finding where numbered addresses are located on the avenues.)

Getting Directions

- Try to get directions from a known quantity. Ask hotel staff, shopkeepers, newspaper vendors, police (blue uniforms), traffic police (brown uniforms), or bus drivers. Many pedestrians don't know how to get to their own destinations.

- If you must ask for directions on the street, always blurt out, "Which way to . . . ?" Or "Where's Fifth Avenue?" Polite preliminaries usually introduce requests for money.

Walking: The Golden Rule in New York: Do not walk—run.

- Do not saunter, stroll, or dally. Race right along as if you are determinedly headed somewhere, (even if you are only sauntering fast). And watch the pedestrian traffic as if you were driving a fast car.



- Do not bother to get out of the way of anybody, that is, do not inflect if you see them heading right toward you. Leave that to others. Double-dare them and inflect only at the last minute to avoid a collision. (This game maintains the "creative frenzy" of the city and keeps your mind off other distractions. It can, likewise, be played against turning automobiles, when the light is in your favor, but requires practice.)

- The blinking "Don't Walk" signs also mean "Run."
- Do not step off a curb until you have looked *both* ways—even if the sign



Photos: Stan Ries

says "Walk." Messenger bicyclists too often speed in the wrong direction. (They seem not to get traffic tickets and therefore pay no attention to traffic procedures.) So they may run you down even if the green light is in your favor. Always, look both ways. (Anyway, this keeps you in practice for England and Sweden too.)

- There are 20 N-S blocks to a mile. Three E-W blocks sometimes make up a mile. It takes 40 seconds (long legs) to one minute (shorter legs) to walk a N-S block. (High heels make it longer.)

- New York women avoid walking on the subway gratings in high heels.

- When planning your route, aim for the Euclidian hypotenuse—the diagonal. That way, as you approach intersections you can take advantage of the lights, and perhaps continue walking without spending waiting time (always a waste for on-the-run locals).

- Walking on crowded sidewalks is not unlike driving—keep to the right (but, remember, many other walkers do not have licenses). If you are window shopping, for example on Fifth Avenue, look at the windows on the east side of the avenue (on the right) as you head north and on the west side as you go south (again with the windows on your right).

- Do not walk down a dark street that you do not know. If you have to, then walk in the middle of the sidewalk—neither close to doorways nor close to parked vehicles.

Buses

• Have exact change — \$1 — in coins only. The scenes of tourists begging change on the bus are among the city's cruelest smirks.

• Subway tokens can be used for buses also. They can be bought at subway stations singly for \$1 each, or in packets of 10 for \$10. And having a supply makes you feel so princely and prepared.

• Always ask for a transfer when you get on the bus. Even if you don't know that you can use it, it may come in handy later if you decide to change direction. Transfers from N-S routes allow you to go E-W and vice-versa.

• Once on the bus, move to the rear door, which is where you should get off.

• To ring for a stop on the new Darth Vader buses, look for an invisible black neoprene strip — it looks like industrial gimp — between the windows and above the horizontal light strip. Press on it and the sign above the driver should go on saying "Stop Requested."

Subways

• Subways are fast and economical transportation, although not always the most relaxed and elegant environments. The north and south IRT lines on the Lexington Avenue line and the Seventh Avenue/Broadway line tend to be the most reliable and the fastest way to go uptown or downtown. The Flushing line, which travels under 42 Street and goes out to Queens, is extremely reliable and fast when going east/west.

• There is also a shuttle subway between Grand Central Station and Times Square. (Transfer connection here between Lexington and Broadway lines.)

• If you ride the subways late at night, wait in the yellow-banded areas of the platform. Ride in the middle car near the conductor.

• Once on the train, move away from the doors toward the center of the car.

• Subways as well as sidewalks offer entertainment by assorted musicians. Jazz, rock, and folk music can be found in the 42nd Street corridor; classical music around Lincoln Center and at 57th Street in both the subway stations and on the street. Some of these musicians are music school students; some perhaps should have been.

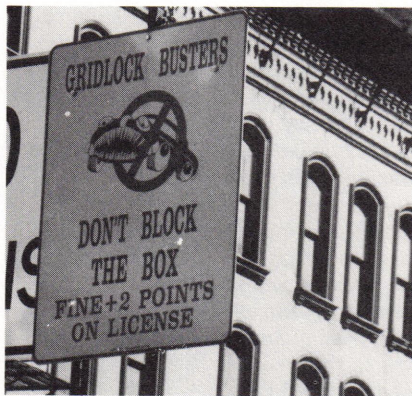
Driving

• Generally, traffic on even-numbered



streets goes East, and on odd-numbered streets goes West. Exceptions are certain bus routes and approaches to bridges and tunnels.

• Gridlock is a cityese injunction not to block an intersection, or not to lock up the street grid. Painted latticework on the pavement indicates where you can get a ticket for doing so; therefore, watch the streetlight signals carefully when traffic piles up. Don't let anybody honk you out into an intersection so that you get caught there when the lights change.



Taxis

• Yellow taxis are empty and for hire when the center light on top is on saying "Taxi." If the two lights on each side of the "Taxi" sign are on, they say "Off Duty." But sometimes an off-duty taxi will stop and ask how far you want to go, and maybe you can be persuasive.

• Never ride in other than a yellow taxi, and never stay in one beyond the next red light unless the meter is turned on — unless you are an old hand at local taxis.

• It is best always to know how to get to your destination. In this international multi-cultural city, new drivers may not be able to help you.

• Tip the taxi driver 20 percent.

• If you feel more than six drops of rain, grab the first empty taxi you see. If you wait, there will not be another taxi until the rain stops and the streets are bone dry again.

Luggage Porters

• If you are not reading this too late, after an eventful arrival, do not ever surrender your luggage to anyone (unless you have something you don't know how to dispose of otherwise).

Peroration

Let us stress encouragingly: New York City is not an armed camp, in most areas, and no more dangerous than most crowded urban centers since Greece and Rome. But as there have always been schemers who envision their livelihoods as coming from sly and crafty ways, so there are more ingenious ways devised here these days. Television and movies have been effective educators.

The main advice is: Keep your eyes open and your guard up — and enjoy playing these New York games/maneuvers.

The Editors are grateful to the generosity of the following for sharing their street smarts: Peter Samton FAIA, John Winkler AIA, Susan K. Appel, Lenore M. Lucey AIA, Bryan P. Gould AIA, Kimberly A. Potter, Marian Page, C. Ray Smith FAIA, T. Merrill Prentice FAIA, Suzanne Stephens.



NYC/AIA EXHIBITIONS

by Marian Page

New York always offers a great variety of exhibitions, yet during the AIA Convention at least 30 exhibitions of special interest to architects will be on view in museums and galleries in Manhattan, Brooklyn, and Staten Island from May 15-18.

Six of these exhibitions have been organized by the New York Chapter/AIA or sponsored by it. They are: Architectural Art, the Chapter's 1987-88 Distinguished Architecture Awards, 10 on 10, Student Work from the Moscow Institute of Architecture, Student Work from the Five New York City Schools, and Architects/Inside.

Other categories of exhibitions about architecture and such allied arts as furniture, sculpture, fabrics, drawing, and photography have been grouped as follows: exhibitions affiliated with New York City and architecture today, contemporary artists and architects, historical architecture of New York City, and general historical arts and artists.

Oculus gathers descriptive data and times of opening into this survey to provide a single source-guide for Convention goers.

Student Work by New York City's Five Schools of Architecture, May 15-18 (Jacob Javits Convention Center, 10 am-4:30 pm.)

On the Convention floor, a major exhibition of student work, presented by the New York Chapter/AIA, gives viewers a chance to admire and evaluate the endeavors and potential of the students in New York City's five schools of architecture—City College of CUNY, Columbia University, Cooper Union, New York Institute of Technology, and Pratt Institute.

The work of each school is presented on twenty two-sided boards 4 ft. x 8 ft. providing plenty of evidence of the richness, strength, and diversity of student work in the city's five architecture institutions. This exhibition was curated by the five schools represented.

VOLUME 1 NEW YORK ARCHITECTURE

NEW YORK ARCHITECTURE VOLUME 1

1987-88 Distinguished Architecture Awards, May 11-29 (Max Protetch Gallery Warehouse, 214 Lafayette St. Sat. and Sun. 10 am-6 pm. May 16-20, Mon.-Fri. noon-8 pm.)

by Edward I. Mills AIA

Original works by the thirteen winners of this year's NYC/AIA Awards Program, curated by Kyong Park of the Storefront for Art & Architecture, are on view.

The award winners were selected by an international jury, whose overall assessment concerning the present state of architecture in New York, based upon the projects submitted, is that the city has become a very conservative place for architectural design. This year's winning submissions illustrate a return to simpler forms in architecture, and the preponderance of winning projects were small and intimate in scale. Also characteristic of the awards were the restoration and renovation projects, which represented the largest number of award winners.

To celebrate the advent of the National AIA Convention, for the first time, the New York Chapter has published a catalog of the winning projects. The catalog also includes representation of all the projects submitted to enable out-of-town architects to familiarize themselves with local New York architecture. The catalog is on sale at the exhibition gallery. The catalog illustrates and traces the developing trends within New York architecture, provides comments by Awards Program jurors, and presents four essays written by Diana Agrest, Romaldo Giurgola FAIA, Paul Heyer AIA, and Michael Sorkin. They discuss prevailing design directions as evidenced by the award winners. The catalog provides a visual record and a rare glimpse of New York architecture in 1988.

Edward I. Mills AIA, is Chairman, 1987-88 Distinguished Architecture Awards Committee, and a partner in Voorsanger & Mills, Architects.



Photo: Stan Ries

10 on 10: Directions in New York City Architecture in the 1980s, May-June (The Urban Center Galleries, 457 Madison Ave., Mon.-Fri. 11 am-5 pm, Sat. and Sun. noon-5 pm.)

by Wendy Evans AIA

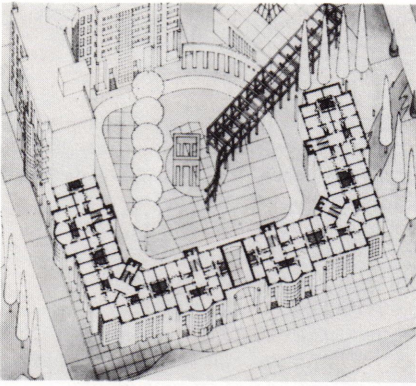
On the initiation of the Exhibitions Committee, chaired by Wendy Evans/Brad Perkins, and assisted by the committee's curator, Alessandra Latour, NYC/AIA sponsors "10 on 10." Ten of the most vocal and articulate architecture critics who comment on the New York City scene today have been asked to select the ten most significant projects of this decade. What comes from these critics is not a mere cataloging of current design but a delineating of the spectrum of work that is reflective of the complexity of the city itself—the good and the bad, the big and small.

Each critic's interpretation of "significant" differs as to positive and negative impact. No single genre of building is being criticized. There are small projects, renovations, corporate office buildings, urban design, structures for the homeless—a true contrast that is New York.

As might be expected, the projects are as diverse as the opinions, tastes, and politics of the critics: Stanley Abercrombie FAIA, editor-in-chief, *Interior Design*; Kurt Andersen, *Time*; John Dixon FAIA, editor-in-chief, *Progressive Architecture*; Brendan Gill, *The New Yorker*; Joseph Giovannini, *The New York Times*; Paul Goldberger Hon. AIA, *The New York Times*; Mildred Schmertz FAIA, editor-in-chief, *Architectural Record*; Michael Sorkin, *The Village Voice*; Suzanne Stephens, Critic at Large on architecture and design; and Carter Wiseman, *New York* magazine.

Clearly, the selections presented here will bring out a critical analysis of what has shaped our perception of the apple in the 1980s.

Wendy Evans AIA is with I.M. Pei & Partners and co-chair of the Chapter's Exhibitions Committee.



Student Work from The Moscow Institute of Architecture (Members Gallery, NYC/AIA Headquarters, 457 Madison Ave., Mon.-Fri. 9:30 am-4:30 pm, Sat. & Sun. noon-5 pm.)

by Michael F. Doyle AIA

This exhibition, presented by the New York Chapter/AIA, represents the first time that work from the Moscow Institute of Architecture has been seen in this country.

Included in the exhibition are 8 original drawings, 24 photographs, and 4 conceptual projects designed by students and postgraduates of the Moscow school.

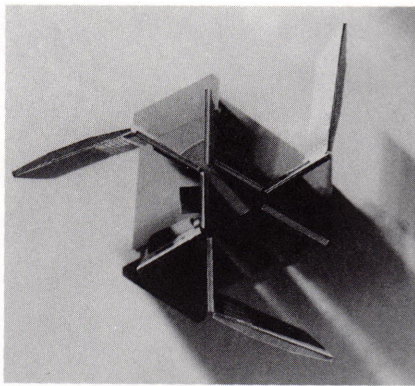
At the exhibition opening on April 18, Professor Andrej Nekrasov from the Moscow Institute of Architecture discussed the organization of the school, which was established in 1866 and drastically changed after the Russian Revolution in 1917. During the 1920s it became the center of artistic search and production. In 1933 a modern reorganization began.

Today there are 2500 students and 400 teachers. The first two years of the five-and-a-half-year curriculum are devoted to general studies. During the next three years students specialize in housing and public building, urban planning, and industrial architecture. Recently other specialties have been added such as history and theory of architecture, historic preservation, landscape architecture, and interiors.

The curriculum culminates in a six-month project in which special attention is given to the city of Moscow as a "laboratory" for theoretical research and urban design proposals.

The exhibition was organized in collaboration with the Moscow Union of Architects and the Moscow Institute of Architects.

Michael F. Doyle AIA, is a partner in Acheson Thornton Doyle Architects and a member of the Chapter's Exhibitions Committee.



Architectural Art: Affirming the Design Relationship, May 12-Sept. 4 (American Craft Museum, 40 W. 53 St., Tues. 10 am-8 pm, Wed.-Sun. 10 am-5 pm.)

by Margaret Helfand AIA

The opening of Architectural Art represents two significant moments for architecture and for the Chapter. For the first time a museum exhibition will explore the burgeoning relationship between artists and architects; and also for the first time the NYC/AIA is collaborating with a major museum to organize an exhibition documenting a current direction in architecture.

The exhibition is the convergence of efforts on the part of the American Craft Council and members of NYC/AIA including Ed Mills, Eileen Ryan, Wayne Berg, and this writer over the past two years to bring to both the professional and lay public the rich potential for exciting results when architects and artists collaborate on the generation of ideas in the design of buildings and public spaces. Robert Jensen is guest curator.

The interplay of craft, art, and architecture in the 1980s is examined through four components of the exhibition:

- 1) a brief historical introduction including work by Tiffany, Noguchi, and Bertoia;
- 2) a group of eleven artists who have created site-specific work, including Ed Carpenter, Scott Burton, and Steve Antonakos;
- 3) four projects executed by artists and architects working in collaboration, including Battery Park City and the Detroit People Mover Mass Transit System; and
- 4) four collaborative installations created specifically for the exhibit by teams of architects and artists, including Clark & Menefee with Judith Hanes, Frederick Fisher with Tony Berlant, Waldman-Genik Studio with Edward Wilson, and Tod Williams, Billy Tsien & Associates with Mary Miss.

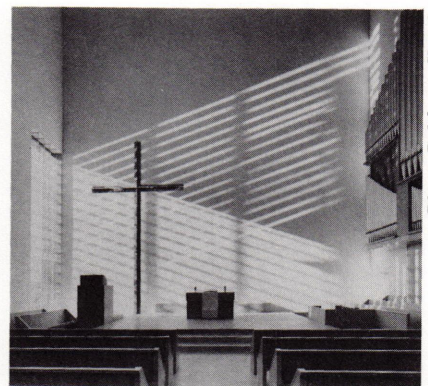


Photo: Balthazar Korab

Concurrent with the exhibition will be a lecture series at the Museum entitled *Defining the Issues: Three Perspectives Examining The Historical Context* with Kent Bloomer, Brent Brodin; *The Artistic Collaboration* with Farley Tobin, Mary Miss, Stanton Eckstut, James Carpenter, and Muriel Castanis; and *The Architectural Concept* with Giuseppe Zambonini and Margaret Helfand.

A Discourse on Architectural Art published by an American Craft Council will include the essay by Robert Jensen, guest curator of the exhibition, followed by contributions from fifteen artists, architects, and art historians and a checklist of the exhibition.

Architectural Art: Affirming the Design Relationship is supported by a generous grant from Haworth, Inc., with additional funding provided by the National Endowment for the Arts, the New York State Council on the Arts, and the Graham Foundation. After its opening in New York the exhibit will travel to eight institutions in the United States and Canada.

Margaret Helfand is principal of Margaret Helfand Associates

Architects/Inside, May 15-July 1 (IDCNY, Center One, Boiler Room Gallery, Mon.-Fri. 9 am-5 pm.)

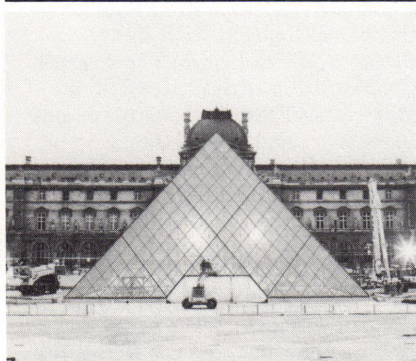
Organized by NYC/AIA, Architects/Inside features some 75 pieces of commercially available furniture and lighting fixtures designed by architects of this century. In the words of its curator Jack Reilly of Skidmore, Owings & Merrill, the products range "from Bauhaus to Memphis" and, he adds, "there is a lot to learn from eight decades."

On view are pieces by such architects as Mies van der Rohe and Marcel Breuer along with designs by Richard Meier FAIA and Ettore Sottsass.

OTHER EXHIBITIONS

New York City and Architecture Today

Photo: Deidi Von Schaeven



Grands Projets, Paris 1979-89, through May 25 (Old Customs House, Broadway and Bowling Green, Tues. through Sun. 11 am-6 pm.)

The exhibition consists of models, drawings, and photographs of nine major architecture projects in Paris today.

They are: The Great Arch de la Defense by architect Johan Otto von Spreckelsen. The Grand Louvre by architect I.M. Pei FAIA. The Orsay Museum by architects Renaud Bardon, Pierre Colboc, Jean-Paul Philippon with Gae Aulenti, interior designer. The Arab World Institute by architects Jean Nouvel, Pierre Soria, Gilbert Lezenes, and Architecture-Studio. The Ministry of Finance by architects Paul Chemetov and Borja Huidobro. The Bastille Opera by architect Carlos Ott. La Villette Park by Bernard Tschumi, architect of the Park, Bernard Reichen and Philippe Robert, architects of the Grande Halle. The Museum of Science and Industry by architect Adrien Fainsilber. And The Center of Music by architect Christian de Portzamparc.

A New Brooklyn Museum: The Master Plan Competition, through July 4 (Brooklyn Museum, 200 Eastern Parkway, Brooklyn, 10 am-5 pm every day except Tues.)

In 1986 the Brooklyn Museum sponsored an international, single-

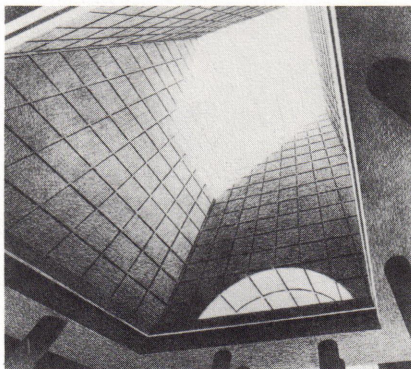


Photo: Cervin Robinson

stage invitational competition to produce a master plan for the Museum's expansion (see *Oculus*, January 1987). In part the competition called for a master plan that would preserve and restore the existing McKim, Mead & White Beaux-Arts building, would design new facilities in a manner appropriate to and respectful of the McKim, Mead & White building, and would integrate the Museum grounds with the Botanic Garden. It has been called one of the most impressive architecture competitions of our time, to which the present exhibition attests.

On view are the winning proposals by Arata Isozaki of Tokyo and James Stewart Polshek FAIA, of New York, along with the four runners-up by: Atkin, Voith & Associates with Rothzeit Kaiserman Thomson & Bee; Kohn Pedersen Fox Associates; Skidmore, Owings & Merrill in association with The Vitetta Group/Studio Four of Philadelphia; and Voorsanger & Mills Associates.

Along with 60 panels and models illustrating the five proposals there is a section tracing the architecture history of the McKim, Mead & White building with original blueprints.

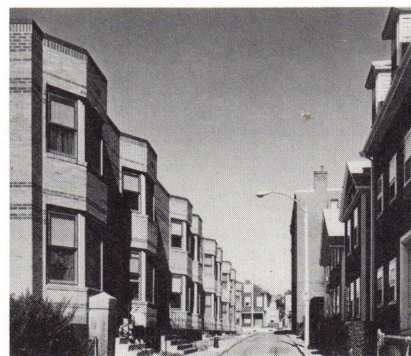


Photo: Steve Rosenthal

Reweaving the Urban Fabric: Approaches to Infill Housing, through May 27 (Paine Webber Art Gallery, 1285 Avenue of the Americas at 51st St., Mon.-Fri. 8 am-6 pm)

Organized by the New York State Council on the Arts and presented by the New York Landmarks Conservancy, *Reweaving the Urban Fabric* explores the difficult challenge

of designing quality affordable urban housing that is socially and aesthetically appropriate.

Through models, photographs, and drawings the exhibition highlights the infill approach, which integrates small housing sites with existing urban neighborhoods—a solution that promotes excellence in contextual design, the participation of communities in their own rehabilitation, and the recognition of a city's complex architectural history. The illustrated examples include European projects, where many of the strongest examples of infill housing are found, along with several new and rehabilitated infill buildings in New York City. The exhibition installation was designed by *Oculus* art director Abigail Sturges.



Photo: Stan Ries

The Experimental Tradition: Twenty-Five Years of American Architecture Competitions 1960-1985 May 17-July 31 (National Academy of Design, 1083 Fifth Ave., Tues. 12-8 pm. Wed-Sun. 12-5 pm.)

Organized by the Architectural League of New York, The Experimental Tradition examines ten important architecture competitions that have taken place in the U.S. from 1960-85. Drawings, photographs, models, and explanatory text illustrate the competitions included: Franklin Delano Roosevelt Memorial (Washington, DC, 1960); Boston City Hall (1961-62); Lawrence Memorial Hall of Science at the University of California, Berkeley (1962); Yale Mathematics Building (New Haven, 1970); Roosevelt Island Housing Competition (New York, 1975); Minnesota II Terratectural Competition for a Capitol Building Annex (Minneapolis, 1976-77); National Vietnam Veterans Memorial (Washington, DC, 1981); New Orleans Museum of Art (1983); Clos Pegase Winery (Napa Valley, CA, 1984); and Escondido Civic Center (Escondido, CA, 1984).

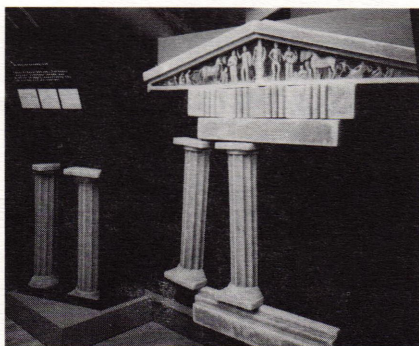
The exhibition consists of approximately sixty projects by architects drawn from all ranks of the profession, from major figures such as Louis Kahn to emerging young designers. The Experimental Tradition is accompanied by a catalog that traces the history of architecture competitions as a process—the aesthetic and political processes rather than the results themselves—from the Acropolis and the Renaissance to our own time. Both exhibition and catalog should add an invaluable perspective to discussions of present-day competition procedures. Following its showing in New York, the exhibition will go on a national tour.

New York's New Riverfront—The Many Parks of Battery Park City and Beyond, through May 20 (Battery Park City, One World Financial Center, 200 Liberty St., South lobby, Mon., Wed. & Fri. 11 am-5 pm, Thurs. 11 am-6 pm.)

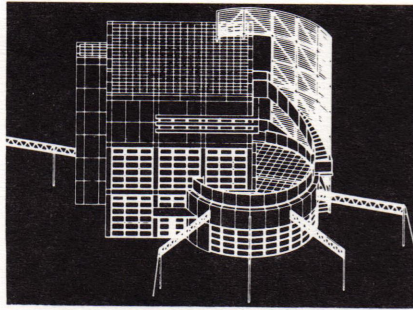
Original art work, drawings, plans, and perspectives of the twelve parks that are in the planning or construction stages for Battery Park City and Battery Park.

Building Buildings, through July 4, (Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island, Wed., Thurs., Fri. 1:00-4 pm; Sat., Sun. & Hol. 11:00 am-5:00 pm.)

Building Buildings, a participatory exhibit on architecture and the built environment, is currently on display at the Staten Island Children's Museum. Designed by architect Lee Skolnick, this 4000 sq. ft. exhibit addresses six basic questions in architecture: Where Do We Build? How Do Buildings Speak To Us? What Goes On In There? How Do Buildings Make Us Feel Comfortable? How Do Buildings Stand Up? and Who Builds Buildings? Children and adults are invited to explore these questions through a variety of environmental displays combining artifacts, models, and activity stations. Conference participants can visit the exhibit as part of Convention Tour H31—Greek and Cultural-Revel at Sailor's Snug Harbor, May 16, 2-6:00 pm.



Contemporary Artists and Architects



Bernard Tschumi, through May 21 (Max Protetch Gallery, 560 Broadway, Tues.-Sat. 10 am-6 pm.)

Drawings and models for the following projects by Bernard Tschumi, the newly appointed dean of Columbia University's Graduate School of Architecture, Planning and Preservation, are included in this exhibition: The new National Theater (Tokyo Competition); the County Hall (Strasbourg, France Competition); and the most recent drawings for the Parc de la Villette in Paris.



From Destruction to Construction by Kawamata, through May 28 (Storefront for Art & Architecture, 97 Kenmare St., Wed.-Sun. 12-6 pm.)

Exhibition of work by Japanese-born artist Kawamata who "humanizes" the urban environment through the construction of public sculptures using abandoned building materials.

Designs for Independent Living: An Exhibition of Products for the Aging and Physically Disabled, through June 7 (The Museum of Modern Art, 11 W. 53 St., 11 am-6 pm daily; Thurs. 11 am-9 pm. Closed Wed.)

Said to be one of the first exhibitions to focus on products designed for the aging and the physically disabled, Designs for Independent Living features mass-produced objects developed within the last ten years.

Selected for their excellence of design, the products include marathon wheelchairs, sculpted cane handles, brightly-colored support systems

resembling abstract sculpture for children with motor disabilities, and tableware for those with limited hand strength.

They are the result of the recent involvement of industrial designers who, in collaboration with medical professionals and users, have had a significant and successful impact on product development. Says MOMA's Cara McCarty who organized the exhibition, "Beauty is found in their economy of design, and the purity of form is determined by their function."

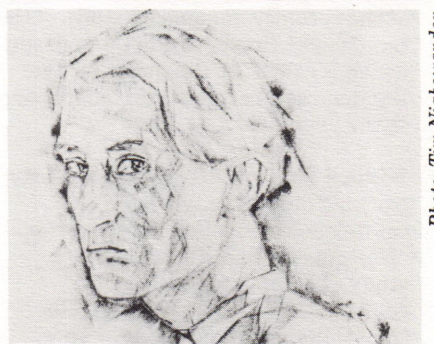


Photo: Tim Nighswander

Josef Albers: A Retrospective, through May 29 (Solomon R. Guggenheim Museum, 1071 Fifth Ave., Tues. 11 am-7:45 pm; Wed.-Sun. 11 am-4:45 pm.)

This exhibition coincides with the centennial of the birth of the German-born artist Josef Albers, one of the original teachers in the Bauhaus. On view are more than 200 works from all phases of his career in Germany and the U.S.: paintings, drawings, glass assemblages and constructions, furniture and other objects, photographs, and photo-collages.

School Architecture: U.S. Earthquake Program in Southern Italy, through mid-June (IDCNY, Center Two, Concourse, Mon.-Fri. 9 am-5 pm.)

Models and photographic panels show the results of a seven-year effort to rebuild Italian schools devastated by the 1981 earthquake. Three American architecture firms participated in the project as part of the U.S. Government's Southern Italy Reconstruction Program. The exhibition is presented by the American Architectural Foundation and the AIA Committee on Architecture for Education.

Art in Public Spaces, May 15-June 15 (IDCNY, Center Two, second floor, Mon.-Fri. 9 am-5 pm.)

Winning entries in a national juried competition for the best in site-specific art. Photographs, drawings, and models illustrate recently completed projects in three divisions: lobby design, architecture, and landscape. *cont'd p. 24*

The Commission to Study The Landmarks Commission

Advisory Committee members of "New York—The Historic City" at a late March meeting in the Urban Center: Otis Pearsall, Ian Bruce Eichner, Michael H. Zisser, William J Conklin (light suit), John Kerr, Susan Tunick, Anthony C. Wood, David F.M. Todd; seated is Administrative Director John R. Fawcett.

From an interview with
William J Conklin FAIA

C. Ray Smith: In your capacity as chair of the recently announced study of the Landmarks Preservation Commission, which is called "A Blueprint for the Landmarks Preservation Commission in the year 2000 . . .

William J Conklin: That was an early working definition. We have established a new title for our group: "New York—The Historic City, a study of landmarks for the 21st century." This title, we hope, tells something about our point of view.

We are a committee empowered to study landmark preservation for the future. Increasingly, as we look at our city and see the vast riches of 19th-century architecture and of Art Deco, Moderne, and Modern architecture from the 1920s and 30s that so characterize mid-town Manhattan, we recognize that we really have an amazing body of architectural riches in our city. As we move into the 21st century and this construction gets older and older, it becomes apparent that we must recognize New York as a historic city—as we think of European cities such as Paris, London, and Rome.

CRS: Usually we think of New York as being a modern, frenetic, new city?

WJC: Absolutely—where anything can be built and anything can be torn down, a place that is always on the go. We certainly want to preserve that vitality and life, but we also want to preserve the very rich historic city in our midst that we discover we have.

CRS: There are those who say that Paris and Rome are curatorial—to be preserved and not touched, and therefore strangled—or at least until recently. Are you dealing with that idea too?

WJC: We certainly are. Obviously the portions of New York that are historic are not as extensive as the historic portions of Paris and Rome. If we plot out a map that shows all the historic districts—and those that perhaps might be historic districts (areas that have as yet only been considered, but

not yet declared historic districts)—we can preview the nature of that 21st-century city.

CRS: How long have you been engaged in this activity?

WJC: We have been at work a little over two months.

CRS: And why was the committee established? What need was seen by the chairman of the Landmarks Preservation Commission, who, I assume, established your study?

WJC: He did indeed: Gene Norman in cooperation with the Municipal Art Society, the Landmarks Conservancy, the Historic Districts Council, the National Trust for Historic Preservation, with the assistance of the Kaplan Fund. It is a group of organizations that saw two needs for the study: (1) to try to think through a long-term view for the role of New York landmarks in the 21st century, and (2) to find ways to improve the operations of the Landmarks Commission.

These two fit together. And our procedure is to try to examine both aspects at once—to establish the goals for landmarks and historic districts and to find improved operating procedures. Then we hope to develop proposed changes in the operational mechanisms of the Landmarks Commission, and perhaps other agencies also, that will enable the Commission to achieve the defined goals.

CRS: Was the impetus in any way a criticism of the present operation of the Landmarks Commission?

WJC: There are certainly some who would say that there are many problems. The Commission is under enormous pressure from groups that want to have their districts designated and from groups who want the Commission to respond more quickly, and from developers who want to put towers on top of landmarks or in certain neighborhoods.

CRS: And "Don't make my preservation so expensive."

WJC: Exactly. We assumed these pressures and complaints as background for our study. We have carefully positioned ourselves as an across-the-board group, with representatives from the AIA—Denis Glen Kuhn AIA representing the NYC/AIA—representatives of preservation groups such as the Historic District Council, and also, importantly, from the Real Estate Board and developers.

CRS: Let me ask you how you have gone about your work?

The Study Procedure

WJC: We have two-hour work sessions and at each session, we concentrate on a particular portion of our subject. Our first session was a general talk-fest about dreams and goals for the Landmarks Commission. Touche Ross assists us *pro bono*, as management consultants. They have done an enormous amount of research—a statistical analysis of all the actions of the Commission over the last 20 years.

CRS: It sounds like an interesting study.

WJC: It is very interesting. We don't have the data ready to release yet, but we will include charts and data as a central part of our report. One of the analyses, examines the age of buildings selected for designation and how that has changed through time. In the beginning of the Commission's activities, designated buildings were older than they are now, and this trend is expected to continue.

CRS: We have run out of old ones?

WJC: In a certain sense that is true. Buildings are now averaging 80 years old, which means that the average building designated as a landmark now was built at the turn of the century. That was not the case when the Commission started in 1966. Then they were concerned primarily with 19th-century and not 20th-century buildings.



Photo: Stan Ries

CRS: How else have you gone about your study?

WJC: We are also interviewing a group of important contributors to the field of landmarks over the years, such as Ada Louise Huxtable, [Hon. AIA] James Marston Fitch, Kent Barwick—about a dozen long interviews—to get the best of their ideas and minds.

And on April 14, [as this issue was going to press—Ed.] we will hold a public hearing where everybody interested in the subject can tell us what they think we should do. It will be an opportunity for us to listen, to find out what people have to say about the operation of the Landmarks Commission, about their dreams for the Commission . . .

CRS: So the public hearing is another part of your research and investigation procedure?

WJC: Yes, the public hearing is part of our continuing research.

CRS: What will the next procedure or progress of your study be?

One Already Stated Position

WJC: After the public hearing and additional interviews, we will commence perparing actual positions.

We have already arrived at a position on one matter and have written a letter—our first official document—to the city's Charter Revision Commission. We are concerned about the relationship of the Landmarks Commission to other city agencies.

Our statement fundamentally establishes what we think is a

necessary legal base for the independence of the Landmarks Commission. On the one hand we plea for a coordination between the City Planning Commission, the City Planning Department, and the Landmarks Commission—because they do have overlapping jurisdiction in many cases. We want to develop structures that will enhance that cooperation. On the other hand, we think it is critical that the Landmarks Commission arrive at its own judgments concerning the designation of buildings and districts, and other objects—cultural objects—on an independent basis, not under the pressures of being a part of the City Planning Commission.

There have been suggestions that the City Planning Commission be enlarged and that the Landmarks Commission and several other groups be under that enlarged Planning Commission. We have taken a position in opposition to that idea.

CRS: Why have you made that position known in advance of the publication of your overall report? Is there something about the Charter Revision deadline that makes it important to make this statement in advance?

WJC: We think that the Charter Revision people are getting well along and that if we waited till we were finished with our study they might come out with a position that we would have to confront in order to change. We thought it would be most helpful to inform them in advance so that their report can have a good government image and receive an impetus that we can all support.

Our argument concerns the subtle and careful understanding of the nature of the law, which requires that the designation of a property consider exclusively its historical and aesthetic aspects—and not consider its economic, demographic, bulk implications, or the other kinds of land-use considerations that are the province of City Planning. If the designation of a building became merely part of the planning process, these historic, cultural, and aesthetic considerations might be submerged. We think the law requires that the Landmarks Commission retain that kind of legal independence for its judgments.

As you know, the Commission proposes a designation. This is then subject to democratic control through the Board of Estimate, who can vote yes or no. Neither the Board of Estimate nor the City Planning Commission can initiate designations. The designation must be initiated by the Landmarks Commission under the law, exclusively on the historic and cultural evidence. We think that is terribly important to retain.

There are some neighborhoods where this is not clearly understood, and attempts are made to use historic designations as a means of preventing development. That is not the legal role of the Landmarks Commission, which has a narrow definition of what it may do. The study group, in reviewing this subject, feels very strongly that we must keep the Landmarks Commission focused on its own base of know-how and within its own legal framework in order to preserve the strength and integrity of the landmarks law.

Landmarks

CRS: What is the schedule for what you envision next?

WJC: There is much to do, but we expect to produce a draft report by the end of spring.

Studying Procedures Also

The Commission continues to administer landmarks over a long period — from initial consideration through regulatory supervision of proposed changes. We will examine each of those steps, both the legal framework and the actual operation. How long does it take the Commission to do each step, what is the backlog, what is the procedure? Are there other ways to do it better? For instance, the regulatory process, could local communities play a larger role in this?

Ideologically it would seem beneficial for local community groups to have to study their historic buildings, to discover what style of signs or changes would be appropriate. Then they might make decisions, albeit with consultation from the Commission, and learn through that process the cultural history of their neighborhood and buildings. Mistakes might be made, but it would have the benefit of providing community education.

One helpful procedure, at the time of the designation of a district, would be the development of a set of district guidelines by the Landmarks Commission. Those guidelines would describe the kinds of changes that would be considered appropriate. That kind of document, then, might be implemented by the community, with supervision and consultation from the commission.

CRS: With a liaison from the Commission to the community, thereby sparing the involvement of the entire Commission?

WJC: Exactly. It could be a staff person who administers the guidelines.

To reflect on my own experience, when I began serving on the

Advisory Committee

William J Conklin, FAIA, architect, Conklin Rossant; former vice chairman Landmarks Preservation Commission
Denis G. Kuhn, AIA, architect Ehrenkrantz Group; member NYC/AIA Executive Committee
Charles A. Platt, AIA, architect, Charles A. Platt Partners; former member Landmarks Preservation Commission; board member MAS; member NYC/AIA Executive Committee.
Cesar Pelli, FAIA, architect, Cesar Pelli & Associates
Anthony C. Wood, president Historic Districts Council
Susan Tunick, president Friends of Terra Cotta — New York Chapter
Carol Clark, Visiting Associate Professor, Pratt Institute
Otis P. Pearsall, partner with Hughes Hubbard & Reed; early activist of NYC Landmarks Law
Matthew Nimetz, partner with Paul, Weiss, Rifkind, Wharton & Garrison;

board member NY Landmarks Conservancy
Ian Bruce Eichner, developer, Eichner Properties
Richard M. Rosan, AIA, senior vice president Silverstein Properties; former president Real Estate Board of NY
Michael H. Zisser, chairman, Department of Planning, Pratt Institute
John J. Kerr, Jr., partner, Simpson Thacher & Bartlett
David Todd, FAIA, member Landmarks Preservation Commission; architect, David Todd & Associates
David A. Garcia, member Landmarks Preservation Commission; Rector of St. Mark's in-the-Bowery Church

Consultants

Touche Ross, **Donald A. Curtis**, **James Liao**, *pro bono* assistance to MAS and NY Landmarks Conservancy for St. Bart's — analyzed financial documents of church and compiled report.

Commission, I was not especially knowledgeable about architecture history and I certainly was not an advocate of historic preservation. But I became one. As I sat there for all those years, the glories of the city passed before our eyes and we watched all the leading architects of the city struggle with decisions about what to add and what not to add, and we engaged in that debate with them. We listened to the historians talk about the buildings. That whole process was wonderfully educational.

CRS: You also talk about "actions and resources" in the original announcement of your charge.

WJC: Eventually we hope to define for the year 2000 how large the Commission ought to be, what its staff should be, and what the scope of their job will be, as well as the probable time required for various procedures. And we hope to make projections on the budget. If we can really define their job, we should be able to make budgetary and financial recommendations.

CRS: Is that what you mean by "resources" — budget and staff?

WJC: Yes.

CRS: Will you take up what seems to me to be the question that has been most frequently raised over the past years, that soon the whole city will be landmarked and there will not be anything you can take down or build. That is, the question of too much

landmarking versus too little landmarking?

WJC: That is of course a concern of the committee. We certainly do not want a city that is frozen in time. We have to find a balance between growth and creativity and the development potential of New York — all the while preserving its history. We believe that is perfectly possible in this big city, and without the friction we have been having on that subject.

We want to think also about the role of historic districts in the city as a whole. Should a historic district be a walled compound? A perfect unit of consistent buildings surrounded outside by a great wall of glass towers? Should that be our city? Or should our city be a place that has focal points of historic preservation that become cultural resource centers . . . There are different concepts of the role of historic districts. We want to address the different concepts of the role of historic districts in the city.

We often think of New York as a series of great free-standing landmarks — the Woolworth Building, the Empire State Building, and so on. That is, we think of landmarks as independent structures rather than of an overall matrix or pattern. The study group wants to examine those concepts as well.

CRS: Thank you very much, Mr. Conklin. We all look forward to your committee's report.

Landmark Landmarking

At this first convening of architects in 21 years in their founding city, architects will be privileged to participate in a unique New York City ritual. The New York City Landmarks process is incredible in its own right, and this spring we host a most unusual one, the Seagram Building by Mies van der Rohe and Philip C. Johnson

FAIA has come of age. With the support and participation of its owner, it has been calendared for Landmarks Commission hearing on 17 May, 1988. This is an unprecedented opportunity for architects from around the country and the world to participate in New York City's process. We urge you all to write in support, and testify at the hearing if you can.

—LML

Landmark Designation Sought for Seagram Building

by the Owners of the Seagram Building

On May 17, 1988 the New York City Landmarks Preservation Commission will hold a public hearing in the Board of Estimate Room of City Hall to consider the designation of the Seagram Building as a landmark of New York City. The Seagram Building, designed by Mies van der Rohe and Philip Johnson for Joseph E. Seagram & Sons, was completed in December 1957 and became eligible for designation as a landmark thirty years later.

Teachers Insurance and Annuity Association, the insurance company that has owned the Seagram Building since 1979, offered the building for designation to the Landmarks Preservation Commission on February 18, 1988.

Tower in a Plaza

An elegant bronze-and-glass structure considered by many to be the finest post-war office building in the United States, the Seagram Building was the first and most successful "tower in a plaza" and gave rise to provisions in the 1961 New York City Zoning Resolution granting floor area bonuses in exchange for the development of plazas.

TIAA Chairman and CEO Clifton R. Wharton, Jr. supported the proposed designation. "We take very seriously our stewardship of this historic New York City structure," he said. "The Seagram Building must continue to serve as an example of how an office building can enhance the environment rather than detract from it."

The designation is expected to be supported by the Municipal Art Society of New York, the Architectural League of New York, the New York Chapter of the American Institute of Architects, the New York Landmarks Conservancy, and other civic groups and individuals.

Paul Spencer Byard, Esq. AIA is the owner's architectural consultant for this landmarking.

Photo: Ezra Stoller ca 1958, courtesy ESTO



Mies van der Rohe and Philip Johnson: The Seagram Building. Now 30 it is up for landmarking on May 17, 1988.

Storewindows on Architecture

by C. Ray Smith FAIA

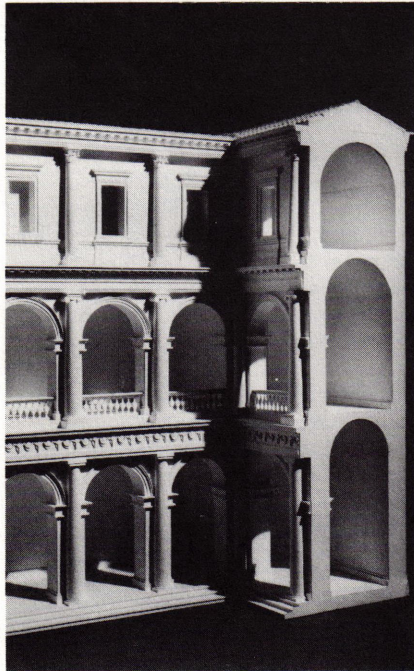
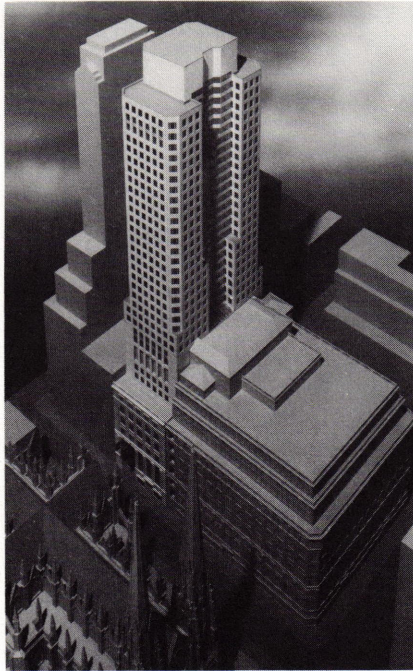


Photo: Stan Ries

1.

Among the programs forwarded by Chapter members, Fifth Avenue stores have been asked to celebrate architecture in their store windows at the time of the Convention. Several stores have indicated that they will do so: Bergdorf Goodman and Tiffany & Co. at 57th Street, and Saks Fifth Avenue at 50th Street, B. Altman & Co. at 34th Street, and Rizzoli International at both 48th Street and on West 57th Street. Also asked, but undecided as this issue goes to press, was Lord & Taylor.

Tiffany's director of display, the celebrated Gene Moore, had previously planned his Convention-time windows (May 5 to 25) to contain a series of models of Palladio's buildings. Constructed of three thicknesses of bone white paper by Peter Koos of Old Westbury, Long Island, the remarkable models have Gene Moore's most enthusiastic approval. Our photographer Stan Ries caught the models in Koos's studio before they were installed in Tiffany's windows. The Palladian buildings include: the Basilica, the Palazzo Valmarana, and the Palazzo Chiericati in Vicenza, as well as two unexecuted designs by Palladio.



2.

Bergdorf Goodman is sponsoring an elaborate program of windows designed by 10 well-known architects; they will be on view from May 11 to May 17. Each architect will design a window using their drawings and/or models. The 10 are: Wendy Evans AIA, Roger Ferri AIA, Hugh Hardy FAIA, Michael Graves FAIA, Allen Greenberg, Charles Gwathmey FAIA, Richard Meier FAIA, Robert Siegel FAIA, Robert A.M. Stern FAIA, Robert Venturi FAIA, and designer Emilio Ambasz.

Roger Ferri has planned a window with his Spiral Tower project—a tower with a scheme of spiral terraces filled with landscaping: it was conceived in 1976 along with his other landscaped tower project and the model executed in 1985, when Ferri was associated with the Welton Becket office in New York.

At Saks Fifth Avenue, store window director Roger Jones became so interested in the possibility when this editor inquired of Saks' plans, that he was receptive to our idea of putting in the Saks windows some documentation of the new Swiss Bank tower now in construction behind the flagship store.

1. One of Palladio's unexecuted projects. Model by Peter Paul Koos at Tiffany's.

2. Swiss Bank tower design by Lee Harris Pomeroy Associates with Abramovitz Kingsland Schiff at Saks.

3. Roger C. Ferri's 1976 Spiral Tower design at Bergdorf's.

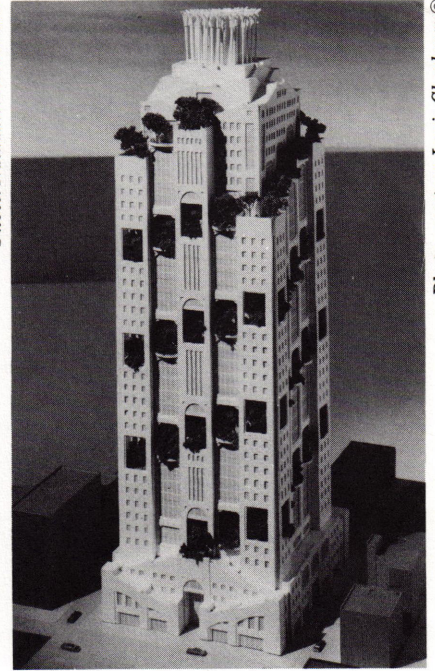


Photo: Nathaniel Lieberman

3.

The Swiss Bank tower is designed by the joint venture architects Lee Harris Pomeroy Associates with Abramovitz Kingsland Schiff. Subsequent plans were developed to consider for other windows several architectural projects planned by Saks at their stores across the country.

At Rizzoli International from May 3-18, the landmark Rizzoli/Scribners store at 48th Street will feature the firm's newly published book on the Brooklyn Museum competition. At the Rizzoli store on 57th Street the windows will feature recent books on architecture published by the firm—including the new volume on James Stewart Polshek, designed by *Oculus* art director Abigail Sturges.

And at B. Altman & Co., where this reporter proposed that the store's planned restoration by Hardy Holzman Pfeiffer Associates be considered for display (see *Oculus* Jan '88, pp. 14f), the public events window at the corner of 35th Street and Madison Avenue will celebrate the Convention by displaying the AIANYC88! poster.

Photo: courtesy Louis Checkman©

Names and News

John Hejduk FAIA, dean of the Irwin S. Chanin School of Architecture at The Cooper Union has been selected to receive the Topaz Medallion for Excellence in Architectural Education by the American Institute of Architects/The Association of Collegiate Schools of Architecture. The award honors a living educator who has taught at least 10 years and has made outstanding contributions to architectural education . . . **Richard Meier** FAIA, has been awarded the 1988 Royal Gold Medal by Her Majesty the Queen of England on the recommendation of the Royal Institute of British Architects. The award is conferred annually "on some distinguished person whose work has prompted either directly or indirectly the advancement of architecture . . . **Stuart Wrede** has been appointed Director of the Museum of Modern Art's Department of Architecture and Design. He has been serving as Acting Director of the department since the death of Arthur Drexler in January 1987 . . . The Landmarks Preservation Commission recently designated the following as New York City Landmarks: The Majestic apartments, 115 Central Park West (1930-31) by the Chanin Construction Company headed by the late Irwin S. Chanin who died at the age of 96 in February; the former Tiffany Building, 397-409 Fifth Avenue (1903-06) by **McKim Mead & White**; the Hearst Magazine Building on Eighth Avenue and 57 Street (1927-28) by **Joseph Urban**; the Rodin Studios, 200 W. 57 Street (1916-17) by **Cass Gilbert**. The Gainsborough Studios, 222 Central Park South (1907-08) by **Charles Buckham**, a promoter and innovator in apartment design utilizing the duplex plan . . . The League of Historic American Theaters will hold its 12th Annual Conference and Tour in Texas, June 22-26. For brochure: League of Historic American Theatres, 1600 H Street, NW, Washington, DC 20006; 202-289-1494 . . . *Oculus* regrets the death of British architecture historian **Reynier Banham** at 66. Mr. Banham, who had lived in the U.S. since 1976, was recently appointed the Sheldon H. Solow Professor of the History of Architecture at the Institute of Fine

Arts of New York University . . . **Brennan Beer Gorman/Architects** have been retained to prepare the master plan for the development of 34 acres on Jersey City's waterfront, the site of Colgate-Palmolive's first soap factory. When Colgate closed the plant, which had been in operation since 1847, the firm decided to capitalize on its unique qualities and develop a mixed-use community that lived up to its spectacular location . . . **Peter Pran AIA**, Design Director of **Ellerbe Becket**, and **Steven Holl AIA**, of **Steven Holl Architect**, will be co-designers of the new building addition to the School of Architecture and Landscape Architecture at the University of Minnesota. **Ellerbe Becket** is principal architect and **Steven Holl** associate architect . . . **Edward Durell Stone Associates** are the architects of **Citizens Federal Centre**, a 300,000 sq. ft. retail and office tower complex under construction in Dayton, Ohio . . . **Adopt-a-Mural**, a new program developed by the New York Art Commission and the Health and Hospitals Corporation, in conjunction with the Municipal Art Society, was launched in March. Its aim is to encourage private/public collaboration in the conservation of city-owned murals, of which there are more than 430, many of them created through the WPA in the 1930s and 40s . . . At the New York Building Congress's New York Leadership luncheon in March, **Arthur Levitt, Jr.** and **Robert F. Wagner, Jr.** were recipients of New York Leadership Awards . . . **Adrienne Green Bresnan AIA** is leaving the Parks Department after 17 years to join Deputy Commissioner **Rudolph Rinaldi** at the Department of General Services as Program Manager for Landmarks . . . **International Architects, Designers, and Planners for the Prevention of Nuclear War** will hold its Executive Committee meeting in Stockholm, July 10-12. For more information call **ADPSR** in New York, 431-3756 . . . The 8th Congress of the International Union of Women Architects will be held in Washington, DC, September 28-October 2. Co-sponsored by the AIA, it will celebrate the 25th anniversary of

On Location: New York City in the Movies

At the Cooper-Hewitt Museum on May 15 (2-4 pm) urban designer **James Sanders** will discuss Hollywood's image of the City with slides and with a viewing of the 1937 film *Dead End*. **Lillian Hellman's** forceful screenplay about New York City's rich and poor is strengthened by the single, extraordinary set based on a design by **Norman Bel Geddes**.

U.I.F.A., which was founded in France in 1963 for the promotion of international goodwill, the exchange of ideas in the architectural profession, and to acknowledge and support the participation and role of women as architects and planners. "Housing, an International/Universal Issue" is the congress theme.

Summer Programs

The **Stoneyard Institute of the Cathedral of St. John the Divine** invites students of architecture, engineering, and preservation to participate in a two-week workshop/seminar program, July 25-August 15 "that brings the medieval tradition of building in stone into the twentieth century." Supported by a grant from NEA in cooperation with Columbia's Graduate School of Architecture, Planning, and Preservation and the School of Architecture and Environmental Studies, CUNY, the program will include a one-day symposium on Saturday, July 30 that will focus on medieval architecture and its implications for contemporary practice and will be open to the broad design community. Enrollment in the summer program is limited to 15 students. May 15 is the deadline for applications. For more information and applications: **Barbara C. Timken** 316-7460 or **Amy Galanos** 316-7455.

Competitions

June 15, 1988, is the deadline for the **Second International Work Space Competition**: to design "a work space that brings joy to the people working in it." Invited judges are **Gae Aulenti** of Italy, **Lorinda Spear Fort** of Architectonica, and **Shiro Kuramata** of Japan. For more information: **Work Space Design Competition, LIMN Company**, 821 Sansome St., San Francisco 94111 . . . The **Suffolk County Vietnam Veterans Memorial Commission** has announced a national design competition for the Vietnam Veterans Memorial to be located at **Bald Hill Scenic Overlook** in the town of Brookhaven. The winner will receive a \$15,000 award. For a fact sheet: **SCVVMC Competition Liaison**, Veterans Service Agency, 65 Jetson Lane, Central Islip, NY 11722.

OCULUS NYC/AIA MAY 88

*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.*

MONDAY 2

LECTURE

Visions of Empire and Community:
Mussolini's Rome and Olivetti's Ivrea
by Dennis Doordan, University of
Chicago, in series on Italian
Architecture in the 20th Century.
6:15 pm. Cooper-Hewitt Museum.
860-6868.

CONTINUING EVENTS

EXHIBITION

New York's New Riverfront—The
Many Parks of Battery Park City and
Beyond. One World Financial Center,
South Lobby. 416-5300.

EXHIBITION

Grand Projects, Paris 1979-1989. Old
Customs House, Bowling Green.
308-8880. Closes May 25.

EXHIBITION

Reweaving the Urban Fabric. Paine
Webber Gallery, 1285 Ave. of the
Americas. Joyce Matz 744-3958.

TUESDAY 3

NYC/AIA ROUNDTABLE

"Free Work: A Catastrophe or the
Best Marketing Tool Around?"
sponsored by the Compensation
Committee. 6 pm. The Urban Center.
838-9670.

CITY PLAY

Exhibition: Museum of the city of
New York. 534-1672. Closes Feb. 12.

LECTURE

Photographers and the Arts and
Crafts Movement. 6:15 pm. Cooper-
Hewitt Museum. 860-6868.

TUESDAY 10

EXHIBITION

The Miracle of Ancient Peru. The
Merrin Gallery, 724 Fifth Ave.
757-2884. Closes June 15.

BARD AWARDS RECEPTION

Trinity Church on Broadway.
5:30-7:30 pm. 921-9870.

LECTURE

Gustav Stickley: The Craftsman, by
Richard Guy Wilson, U. of Virginia.
6:15 pm. Cooper-Hewitt Museum.
860-6868.

MONDAY 9

10 ON 10

New York City projects that best
exemplify directions in New York
architecture in the 1980s. Selected by
leading architecture critics.
Sponsored by the NYC/AIA and its
Exhibition Committee. 7 pm. The
Urban Center, 457 Madison Ave.
838-9670.

LECTURE

The Poetics of Detail: The
Architecture of Carlo Scarpa,
1902-1978, by George Ranalli. 6:15
pm. Cooper-Hewitt Museum.
860-6868.

EXHIBITION

From Destruction to Construction by
Kawamata. Storefront for Art and
Architecture, 97 Kenmare St.
431-5795. Closes May 28.

EXHIBITION

Josef Albers: A Retrospective.
Guggenheim Museum. 360-3555.
Closes May 29.

EXHIBITION

Designs for Independent Living.
MOMA, 708-9795. Closes June 7.

WEDNESDAY 4

NYC/AIA MEETING

Corruption in the construction
industry. Sponsored by the
Professional Practice Committee.
6 pm. AIA Members Gallery.

BRICKWORK SEMINAR

Movement Joints in Brickwork. 11:30
am. Glen-Gery Brickwork Design
Center. 319-5577.

EXHIBITION

The Rise and Fall of New York. New-
York Historical Society.

WEDNESDAY 11

NYC/AIA AWARDS PROGRAM

OPENING
7-9 pm. Max Protetch Warehouse, 214
Lafayette St. (May 11-22 & May 28-29)

EXHIBITION

A Tale of Two Fairs, an Exhibit on
both the 1939 and 1964 World's Fairs
in New York. The Arsenal, 64th St. in
Central Park. 360-3423. Closes June 7.

EXHIBITION

Sculpture in Architecture. Fendrick
Gallery, 216 Lafayette St. 226-3881.
Closes May 21.

EXHIBITION

The Art that is Life: The Arts and
Crafts Movement in America,
1875-1929. Cooper-Hewitt. 860-6868.
Closes June 26.

EXHIBITION

A New Brooklyn Museum: The
Master Plan Competition. Brooklyn
Museum. 718-638-5000.

CREATIVE COPIES

Exhibition of Interpretative
Drawings. The Drawing Center.
219-2166. Closes July 23.

THURSDAY 5

EXHIBITION

"Hypotheses," work by winners of
the Architectural League's seventh
annual Young Architects
Competition. 11 am-5 pm every day
but Thursday. The Urban Center.
753-1722. Closes June 18.

THURSDAY 12

EXHIBITION

Architectural Art: Affirming the
Design Relationship. Co-sponsored by
American Craft Museum and
NYC/AIA. 956-3535. Closes Sept. 4.

LECTURE

The Beaux-Arts and the Bizarre:
Franco-American Architectural
Connections around 1900 by David
Van Zanten. 6 pm. Cooper-Hewitt.

LECTURE

Winners of "Hypotheses," the
Architectural League's 7th annual
Young Architects Competition,
discuss their work. 6:30 pm. Urban
Center. 753-1722.

EXHIBITION

Drawing by students of the Moscow
Institute of Architecture. NYC/AIA
Gallery, the Urban Center, 838-9670.

BERNARD TSCHUMI

Drawings & models of recent
projects. Max Protetch. 966-5454.
Closes May 21.

EXHIBITION

The Rockefeller's New York. New
York School of Interior Design, 155 E.
56 St. 753-5365. Closes May 27.

FRIDAY 6

EXHIBITION

The Architecture of Glass.
Innovative uses of glass during the
past 100 years. The Hoya Crystal
Gallery, 450 Park Ave. 223-6335.
Closes May 27.

SAT 14/SUN 15

NYC/AIA JEFFERSON BALL, MAY 14
9 pm-1 am. MOMA. 838-9670.

NYC/AIA EXHIBIT OPENINGS ON
SUNDAY, MAY 15

Architects/Inside, IDCNY. Work by
students in NYC's 5 Schools of
Architecture, Javits Center.

AIA's JOB FAIR, MAY 15-17

For students, intern architects, and
newly licensed practitioners hosted by
AIA Students & AIA Minority
Resources Committee, Javits Center.

CONVENTION PARTY, SUN, MAY 15
Dodge/Sweet's Architectural Record
Party, 5:30-7:30 pm. IDCNY

MONDAY 16

NYC/AIA GOTHAM GALA
7-11 pm. The World Financial Center
Winter Garden at Battery Park City.

TUESDAY 17

NYC/AIA PUBLIC ARCHITECTS
DAY
Breakfast 7-8 am, Central Park
Boathouse. "Public Advertising & the
Private Practitioner: 2:30-4:30 pm.
Javits Center, 838-9670.

LANDMARKS HEARING

On the Seagram Building by Mies van
der Rohe and Philip Johnson, FAIA.
9:30 am. City Hall.

EXHIBITION

The Experimental Tradition:
Twenty-five Years of American
Architecture Competitions. The
National Academy of Design,
753-1722. Closes July 31.

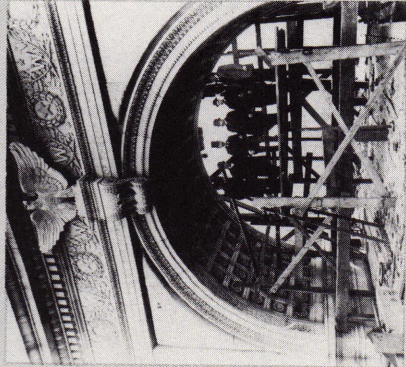
MONDAY 23

CONFERENCE, MAY 23-24
Current Japanese Investments in
United States Real Estate: The
Dealmakers Focus on the US Market.
NYU School of Continuing
Education, The Real Estate Institute.
Waldorf-Astoria Hotel. Information
and registration: 790-1300.

LECTURE

Mario Botta in Context by Kenneth
Frankton in series on Italian
Architecture in the 20th century. 6:15
pm. Cooper-Hewitt. 860-6868.

MONDAY 30



WEDNESDAY 18

NYC/AIA POST-CONVENTION
TOUR, MAY 18-28
Contemporary Architecture in West
Germany. Regina Kelly 838-9670.

THURSDAY 19

LECTURE

Winners of "Hypotheses," the
Architectural League's 7th
Young Architects Competition,
discuss their work. 6:30 pm. The
Urban Center. 753-1722.

FRIDAY 20

TOUR ON SAT. MAY 21

Louis Sullivan's Bayard Building and
its Terra Cotta Context led by Susan
Tunick, Friends of Terra Cotta.
10 am-1 pm. Cooper-Hewitt Museum,
860-6868.

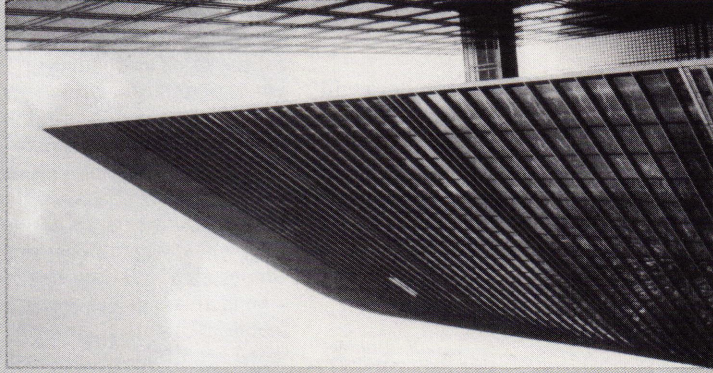
TOUR ON SAT. MAY 21

Historic Williamsburg in "Focus on
Brooklyn" series sponsored by the
Municipal Art Society and Prospect
Park Environmental Center.
935-3960.

THURSDAY 26

LECTURE

Winners of "Hypotheses," the
Architectural League's 7th Young
Architects Competition, discuss their
work. 6:30 pm. The Urban Center.
753-1722.



FRIDAY 27

TUESDAY 31

BRICKWORK SEMINAR

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

WEDNESDAY 1 JUNE

BRICKWORK SEMINAR

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

FRIDAY 3 JUNE

EXHIBITION

Project DMZ, inviting artists and
architects to propose programs and
designs for public use of the
demilitarized zone between North
and South Korea before the Summer
Olympics 88. Storefront for Art &
Architecture, 97 Kenmare St.
431-5795. Closes June 26.

AROUND THE CHAPTER

Invisible Architects

by Lenore M. Lucey AIA

New design and construction project announcements in newspapers, real estate sales and leasing advertisements, owner and developer press releases and brochures, and even new buildings themselves . . . this list goes on and on and nowhere on it is the architect. Invisible architects. Interiors magazines with page after page of corporate design by "designers" have no clarification as to who is an architect and who is not, frequently with no mention of the word architect at all. Invisible architects.

Invisible architects because we permit our professional differentiation to be ignored and co-opted by those who would diminish the difference between the licensed and the "wannabe" licensed. We permit those who claim the title interior designer, some of whom are illegally practicing architecture, to devalue our professional education, experience, and examination by equating their credentials with ours by referring to all as "designers."

The recently published "100 Interior Design Giants" (*Interior Design* January 1988), is a case in point. Architects account for 62 of the 100 firms and 60 percent of the total dollar volume reported for these top 100 "design" firms. AIA firms and their interior design departments or subsidiaries account for approximately the same total dollar volume of interiors work as all the non-architects nationwide. The word architect appears in only some of the firm titles, and only then in the formal rankings. No mention is made of architects in the staff breakdown by category. Invisible architects.

Interior designers claim control of the interiors industry. The "100 Interior Design Giants" points to the fact that they do not. Witness the statistics (\$ volume in M):

Total dollar volume/top 100 firms:
\$10,537.5
Total dollar volume/all architects:
\$6,264.8

Total dollar volume/designers:
\$4,273.4

Total dollar volume NYC/AIA firms
and their subsidiaries:
\$3,639.3

NYC/AIA members' firms account for 85 percent of the total dollar volume of all non-architect firms. The top ten NYC/AIA firms alone account for more than 65 percent of the total non-architect volume.

Seven of the top ten "giants," ranked by fees, are architects, six of which are New York City firms. If the ranking were by dollar volume, the top ranked firm, an architect, is almost twice as large as the second ranked firm, a conglomerate formed through the buy-outs of four interiors firms (\$980.0 vs. \$519.4).

Architects of record are routinely left out of credits for projects that, obviously, legally required an architect. Feature articles on architects and their firms routinely refer to the principals as designers, denying them their lawfully granted title. Architecture firms are not referred to as such unless the word appears in the title, or is requested by the firm. The interior designer principals, departments, and wholly owned subsidiaries of architecture firms are routinely given full press coverage as if they were working in a vacuum. Invisible architects. That is most necessary for interior designers to be successful in their licensing initiative, and we are permitting it.

Invisible architects. Time to stop being invisible.

New York Construction News, the weekly newspaper, will produce an "Official guide" for attendees to the AIA Convention and Design Exposition. It is designed to provide complete information on the who, what, where, and why of the Convention, with feature articles on its background, on the AIA, and the founding NYC/AIA Chapter.

Architects Lobby Day

by Lenore M. Lucey AIA

Architects representing ten of the twelve AIA Chapters from around the State convened in Albany on March 29, for Architects Lobby Day. Architects' views on Licensing of Interior Designers (opposed to the proposed legislation), a Ten Year Statute of Limitations on Third Party Suits (support), and a Six Year Statute of Limitations on Visible Defects (support), among others, were covered in the legislative visits.

Support for architects' initiatives is high, as was our visibility. NYSAA arranged for the use of the Assembly Parlor, normally not open to the public, a very appropriate location to use for our headquarters. NYC/AIA was represented by a persuasive and aggressive group including A. Eugene Kohn FAIA, Martin D. Raab FAIA, Randolph R. Croxton AIA, Paul Segal FAIA, The Honorable George S. Lewis FAIA, Douglas Korves AIA, Robert Yokom AIA, Scott Mahaffey AIA, Sidney L. Delson FAIA, and the writer. The NYC/AIA bus was also host to Queens Chapter President elect Tom Salerni AIA, and New York Society of Architects President Rina Gerevitz RA.

We have made great headway with our positions, but the pressure must be kept up. Write, and write again! Not just you, but your staff, family, and friends. Letters in support of the Statute of Limitations for Third Party Suits should go to Senate Codes Committee Chair, Dale M. Volker; letters in opposition to the proposed legislation to license interior Designers should go to Senator James H. Donovan, Assembly Codes Committee Chair Sheldon Silver, and Assembly Ways & Means Committee Chair Saul Weprin. The licensing issue is particularly well funded by the proponents, and letters in opposition are urgently needed. If you are in Albany for a business trip, please consider giving an hour to Lobbyist Martin Schaum, Hon. AIA or to NYSAA Executive Director Barbara Rodriguez, and visit your legislator. A brief trip can make a meaningful impression.

Coming Chapter Events

Public Architects Day, May 17
Hosted by the NYC/AIA Public Architects Committee, the day begins with a breakfast at 7 am with Public Architects/Architects in Government at the Central Park Boathouse, at 74th Street and East Drive in the park. From 2:30-4:30 a panel of eight professionals will discuss "Public Architecture: Challenges and Opportunities" at the Jacob Javits Convention Center. Panelists will include public sector representatives Joseph Monticciolo FAIA, formerly of HUD; Walter J. Hinckley, NYS Facilities Development Corp.; Robert Esnard AIA, NYC Deputy Mayor; Eugene Fasullo PE, Port Authority of NY and NJ; and private practitioners John Belle FAIA, Beyer Blinder Belle; David Castro-Blanco FAIA, Castro-Blanco Piscioneri & Associates; Jordan Gruzen FAIA, Gruzen Samton Steinglass; and Diane Serber FAIA, Walter Levi & Associates. Jerry Maltz AIA, chairman of the Public Architects Committee will serve as moderator.

Twenty Largest Firms

Twenty Largest Firms
Update based on paid sustaining member firms as of March 31

Skidmore Owings & Merrill	208
Swanke Hayden Connell	141
I.M. Pei & Partners	124
Kohn Pedersen Fox	112
Beyer Blinder Belle	101
Davis Brody & Assoc.	84
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
Emery Roth & Sons	50
John Burgee Architects	50
Gruzen Samton Steinglass	48
Alexander Cooper & Partners	47
William Nicholas Bodouva	42
Rogers Burgun Shahine & Deschler	41
Warner Burns Toan Lunde	40
Edward Larrabee Barnes	38

Letters

Dear Editor:

I wish to reply to a letter to the *Oculus* written by Ms. Susan Forbes ASID, commenting on your recent article in the *Oculus*.

Ms. Forbes says, "Many of us want to form partnerships with Architects or engineers but we can't . . ." This is precisely the point. It has been long standing public policy in our state to prohibit the association or partnership of non-professionally licensed persons with licensed architects or engineers.

If passed this law would permit the practice of Architecture or engineering by non-qualified parties (i.e.: interior designers). In the extreme if the proposed law is enacted, an interior designer with an engineering partner, could design the replacement for the Williamsburg bridge.

Ms. Forbes says, "Many of us want to be able to hire an architect or engineer as consultant, but can't because we're . . . not certified by the state." This is a bold and simple untruth. The retaining of a qualified professional as a consultant to protect the health safety and welfare of the public is what the law intended and requires and is the procedure every interior designer should follow.

Amazingly, several pages later Ms. Forbes says, "Architects and engineers will *continue* to act as our consultants . . ." the underlining and contradictions are Ms. Forbes, not mine!

There are many other statements in the letter to which I take exception. Ms. Forbes sums it up adequately herself, "... This critical issue (to us alone) . . .", Ms. Forbes is correct here, this bill's passage is critical to the interior designers alone, because they seek to practice a profession for which they are not qualified. This will be to the detriment of the health, safety, and welfare of the public at large.

Ronald D. Goodman AIA
President, Long Island Chapter

by Michael Parley

The New York City Planning Commission has adopted proposed changes to the Midtown Special District for enactment by the Board of Estimate prior to May 13, 1988. These changes recommend a downzoning of the West Side of Midtown (west of Sixth Avenue) and certain text modifications.

A committee of the Chapter, chaired by this writer, reviewed the zoning text changes and, after approval by the Chapter's Executive Committee, submitted extensive comments to the Planning Commission.

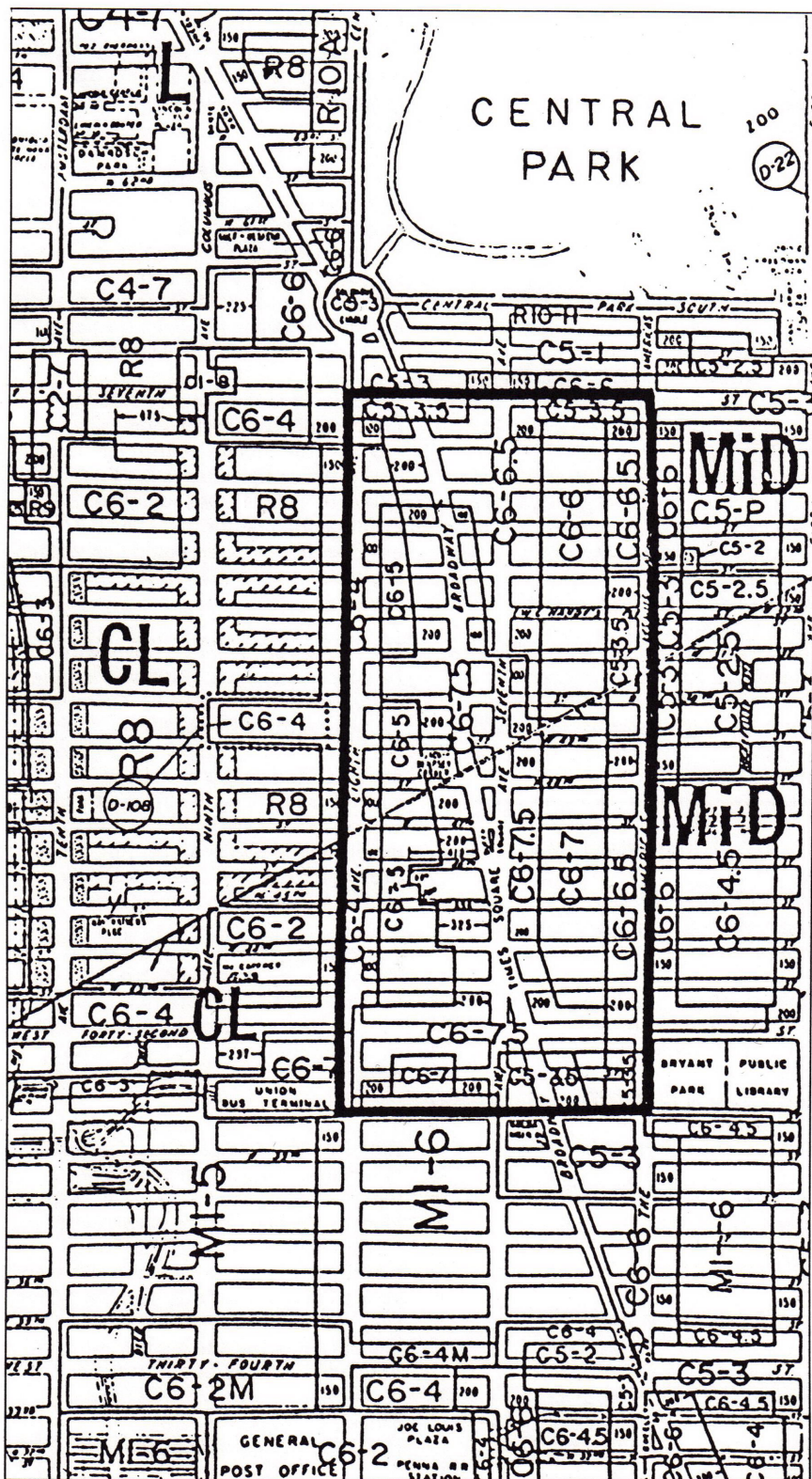
The Chapter took no position regarding the downzoning. The text changes, however, were carefully reviewed by the Chapter and, overall, the text modifications were well received. The Chapter's reservations about certain specific changes were quite satisfyingly received by the Planning Commission, which responded with further modifications to address the Chapter's concerns.

The package that the Planning Commission forwarded to the Board of Estimate includes:

- a tightening of the “Tier I” height and setback regulations (Section 81-26)
- refinements of urban plaza standards
- relaxation of “recess” provisions for mandatory court walls on wide streets
- elimination of mandatory provisions of through-block circulation
- repeal of the off-site urban park bonus
- allowing off-site buildings to satisfy required entertainment-related use in the Theater District
- introduction of a new theater-retention bonus to be used in new developments on a zoning lot remote from a legitimate theater.

Copies of the changes can be obtained from the Department of City Planning.

Michael Parley heads Development Consulting Services, zoning consultants in New York, and is chair of the Chapter's Zoning Committee.



Excerpts from the Code

The following "Project Description and Location" as well as "General Purposes" and Table are excerpted from the City's "Proposed Zoning Text Change" dated November 9, 1987.

Section 81-214 of the Zoning Resolution, adopted on May 13, 1982, requires the City Planning Commission to conduct a review of the development that has taken place under the regulations of the Special Midtown District, and to hold a public hearing at least six months prior to the sixth anniversary of the District (May 13, 1988). In July 1987, the Department of City Planning issued a report, "Midtown Development Review," and on September 10, 1987, the Commission held a public hearing.

Section 81-214 also sets a sunset date of May 13, 1988, for the base 18 FAR density levels that were established in 1982 for the purpose of encouraging development in west Midtown. On that date those density levels will automatically reduce to 15 FAR.

In addition, and also by May 13, 1988, section 81-71 requires the City Planning Commission to submit, and the Board of Estimate to act upon, further zoning actions to strengthen the long-term viability of the legitimate theatres.

In preparation for the sunset date of May 13, 1988, and in response to the mandate relating to theatres, the staff has reviewed the provisions of the Special Midtown District and the Theatre Subdistrict. The proposed revisions and clarifications to the text of the Special Midtown District include the following principal provisions:

- Downzoning of the midblock areas between Seventh Avenue and Avenue of the Americas from base 15 FAR to base 12 FAR for consistency with the avenue/midblock differentiation in the rest of Midtown (81-211);
- Downzoning of Broadway/Seventh Avenue frontages between 43rd and 50th Streets from 15 FAR to 14 FAR

This table indicates the basic maximum FAR by zone. All zone and allowable FAR within the district are delineated in the relevant proposed and existing zoning text amendments.

Area of Concern	Existing		Proposed	
	Zone	FAR	Zone	FAR
North of the Core				
The midblock area from 56th Street to the northern block of 50th Street between Seventh Avenue and Avenue of the Americas.	C6-6	15	C6-6.5	12
Core				
a) The midblock area from 50th Street to 43rd Street between Seventh Avenue and Avenue of the Americas within the Core area.	C6-7	15	C6-6.5	12
b) Sites abutting Broadway and Seventh Avenue within the Core.	C6-7.5	15	C6-7T	14
South of the Core				
a) Midblock areas just South of the abutting 43rd Street between Broadway and Avenue of the Americas.	C6-7	15	C6-6.5	12
b) Midblock areas adjacent to 41st Street between Eighth Avenue and Seventh Avenue.	C6-7	15	C6-6.5	12
c) Midblock Areas from the north side of 40th Street to the north side of 41st Street between Broadway and Avenue of the Americas.	C5-3	15	C5-2.5	12

to differentiate these avenue frontages in the Theatre Subdistrict Core from the rest of the Theatre Subdistrict (81-211);

- Definition of areas where bonuses are available (81-211);
- A one-year extension of the existing zoning districts for development sites with a designated landmark theatre comprising at least 50 percent of the area of the zoning lot (81-213);
- Modifications to height and setback regulations, Tier I (81-25);
- Modifications to design standards for urban plazas (81-23), mandatory pedestrian circulation spaces (81-45), and retail continuity (81-42);
- Revisions of through-block connection requirements making them an optional rather than mandatory pedestrian circulation space improvement (81-46);
- Deletion of urban park bonus (81-52); and
- Modification of subway bonus procedures (81-53).

The modifications and clarifications to the Theatre Subdistrict include, among other provisions, the following:

- Definition of the Theatre Subdistrict Core (81-71);
- Mapping of the Theatre Subdistrict Core (Map 1);
- Establishment of an off-site option for the provision of entertainment-related uses (81-724);
- Modification to required assurances for continuance of legitimate theatre use (81-743);
- Establishment of a theatre retention bonus (81-744); and
- Elimination of all as-of-right bonuses in Core (81-211).

Core Area

The Theatre Subdistrict Core area, defined in two actions by the Board Estimate on February 5, 1987, and October 29, 1987, is bounded by 43rd Street on the south, 50th Street on the north, 200 feet west of Avenue of the Americas on the east and 100 feet east of Eighth Avenue on the west. Within

Zoning Change

the Theatre Subdistrict the proposed changes occur north of the Core area, within the Core area, and south of the Core area. The boundaries of the Theatre Subdistrict, the Core area, and the specific areas where the zoning amendments are proposed are shown in the map. The proposed zoning text changes relevant to density and bulk are summarized in the Table.

The proposed text changes relating to the Core area would:

a) reduce the basic maximum FAR on the midblocks along the eastern section of the Core area from 15 FAR to 12 FAR. These midblock areas extended from 50th Street to 43rd Street between Seventh Avenue and Avenue of the Americas. These would be rezoned from C6-7 to C6-5.5; and

b) reduce the allowable basic maximum FAR from 15 to 14 on the avenue frontages along Broadway and Seventh Avenue. These would be rezoned from C6-7.5 to C6-7T.

North of the Core

The midblock areas from 56th Street to the northern block of 50th Street between Seventh Avenue and Avenue of the Americas would be rezoned from C6-6 to C6-6.5, resulting in a reduction of the allowable basic maximum FAR from 15 to 12.

South of the Core

a) One midblock south of the Core abutting 43rd Street between Broadway and Avenue of the Americas would be rezoned from C6-7 to C6-5.5, resulting in a reduction of basic maximum FAR from 15 to 12;

b) The midblock of 41st Street between Seventh Avenue and Eighth Avenue would be rezoned from C6-7 to C6-6.5, resulting in a reduction of basic maximum FAR from 15 to 12; and

c) The midblock area from the north side of 40th Street to the north side of 41st Street between Broadway and Avenue of the Americas would be rezoned from C5-3 to C5-2.5, resulting in a reduction of basic maximum FAR from 15 to 12.

Theatre Retention Bonus

A Theatre Retention Bonus that would provide an incentive for theatre owners to continue to use and maintain any qualifying listed legitimate theatre within the Theatre Subdistrict, would be established. A 1 FAR bonus by Commission authorization would be allowed on zoning lots within the Theatre Subdistrict, but outside of the Core area. The theatre to be retained need not be on the same zoning lot of the development or enlargement, however, the provision requires that an agreement be signed in compliance with Section 81-743 (Required assurances for continuance of legitimate theatre use).

General Purposes

The "Special Midtown District" established in this resolution is designed to promote and protect public health, safety, and general welfare. These general goals include, among others, the following specific purposes:

a) To strengthen the business core of Midtown Manhattan by improving the working and living environments.

b) To stabilize (the East Side of) development in Midtown Manhattan and provide direction and incentives for (expansion to the west and to the south) further growth where appropriate.

c) To control the impact of buildings on the access of light and air to the streets and avenues of Midtown.

d) To link future Midtown growth and development to improved pedestrian circulation, improved pedestrian access to rapid transit facilities, and avoidance of conflicts with vehicular traffic.

e) To preserve the historical architectural character of development along certain streets and avenues and the pedestrian orientation of ground floor uses, and thus safeguard the quality that makes Midtown vital.

f) To continue the historic pattern of

relatively low building bulk in midblock locations compared to avenue frontages.

g) To improve the quality of new development in Midtown by fostering the provision of specified public amenities in appropriate locations.

h) To preserve, protect, and enhance the character of the Theatre Subdistrict as the location of the world's foremost concentration of legitimate theatres and an area of diverse uses of a primarily entertainment and entertainment-related nature.

i) To preserve, protect, and enhance the scale and character of Times Square, the heart of New York City's entertainment district, (and in particular its unique ambiance, lighting, and large electric signs) and the Core of the Theatre Subdistrict, which are characterized by a unique combination of building scale, large illuminated signs, and entertainment and entertainment-related uses.

j) To preserve, protect, and enhance the character of Fifth Avenue as the showcase of New York and national retail shopping.

k) To preserve the midblock area around the Museum of Modern Art for its special contribution to the historic continuity, function, and ambiance of Midtown.

l) To provide freedom of architectural design within limits established to assure adequate access of light and air to the street, and thus to encourage more attractive and economic building forms without the need for special development permissions or "negotiated zoning."

m) To promote the most desirable use of land and building development in accordance with the district plan for Midtown and thus conserve the value of land and buildings and thereby protect the City's tax revenues.

The Theater Advisory Council Opinion

by Paul Segal FAIA

As a member of The Mayor's Theater Advisory Council, which was created in the 1982 Midtown Zoning Resolution to devise a plan to preserve theaters, I have been involved in studying a variety of possible solutions for some of the problems of the Theater District. The upzoning of the area in 1982 increased both development in the area and the amount of unused potential floor area of each theater building site. As was expected, this nexus combined to create an even greater need for an inventive plan to save the theater buildings, the industry, and the ambience of the district, without harming other land use and preservation practices and laws existing in the city.

The Theater Advisory Council's original report of 1984 proposed several means to accomplish this, the most important of which were:

1. Design, signage, and lighting guidelines.
2. A plan for permitting the floating transfer of the theaters' unused development rights, within the broader district.
3. A New York City Theater Trust—to develop plays and audiences, and rebuild the industry.

The City Planning Commission has implemented a broad range of guidelines that deal with design, signage, and lighting. Plans for a Theater Trust are in the works through the Mayor's office and the theater industry. The floating air rights concept was, for a variety of reasons, (including NYC/AIA's opposition to it) shelved.

The City Planning Commission's latest proposal instead includes a Theater Retention Bonus, whereby a "benefitting" site (a development site within the Theater District) can receive a 1 FAR bonus in exchange for negotiating with (and paying) the owner of a theater building (the "granting" site) to agree to a restrictive covenant with the city. Under this covenant the theater owner agrees to preserve the theater and to use it for legitimate theater.



Photo: courtesy NYC Visitors Bureau

Although the proposal is inventive and definitely a step in the right direction, the Theater Advisory Council has identified several shortcomings. First, there is no differentiation made between an incentive available for a covenant for a successful theater as opposed to an "endangered" theater. Typically, the successful ones are the large music houses, and the endangered ones are the small drama houses. Obviously, the owners (who consist primarily of three chains, each owning several theaters, some in each category) will be more willing to sign covenants on those not endangered, resulting in less light and air in the district in return for preserving non-endangered buildings.

Second, the additional floor area that could be built is related to the lot size of the development ("benefitting") site—there is no set relationship between the positive (the covenant)

and negative (the additional floor area) results to the public.

Third, according to the theater owners, the incentive being offered in the proposed zoning is not sufficient (unless the "benefitting" site is extremely large) to induce them to enter into the restrictive covenant, which they claim is an extremely expensive encumbrance on the property. In other words, it could be an interesting offer that is never accepted, resulting in no covenants being signed and no theaters (or use) being preserved.

A group of us from the Theater Advisory Council is in discussion with the City Planning Commission leadership and staff to resolve some of these issues, which we feel are severe shortcomings to the proposal and will not result in properly solving the problems of the Theater District.

OTHER EXHIBITIONS

cont'd. from p. 9

The Art of Sorrento Intarsia, May 15-June 15 (IDCNY, Center One, Second Floor, Mon.-Fri. 9 am-5 pm.)

Inlaid wood fashioned by Sorrentino craftsmen from the 19th century to the present. Curated by Italian architect Alessandro Fiorentino, the exhibition includes nine Fiorentino-designed doors.

Utmarkt Svensk Form, through July (IDCNY, Center One, North Atrium, Mon.-Fri. 9 am-5 pm.)

Several hundred award-winning Swedish designs from crystal to cars designed during the past five years.

Scandinavian Child, May 15-June 15 (IDCNY, Center One, Second Floor, Mon.-Fri. 9 am-5 pm.)

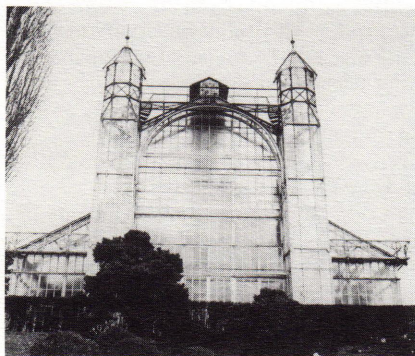
Furnishings, products, and environments designed for children in the Scandinavian countries.

Architectural Transformations: The Photographs of Judith Turner, May 15-June 15 (IDCNY, Center One, South Atrium, Mon.-Fri. 9 am-5 pm.)

Sponsored by the George A. Fuller Company, the exhibition documents the transformation of enormous industrial buildings into the present IDCNY as seen through the camera of architecture photographer Judith Turner.

The Architecture of Glass, May 6-27 (The Hoya Crystal Gallery, 450 Park Ave., Mon.-Sat. 10 am-6 pm.)

This small study exhibition focuses on innovative uses of glass in



architecture during the past 100 years through drawings, prints, and photographs. The Architecture of Glass was curated by architects Toshiko Mori and James Carpenter, who is currently teaching a course in the Architecture of Glass at The Royal College of Art.



Sculpture in Architecture, May 11-21 (New York space of Fendrick Gallery of Washington, DC, 216 Lafayette St., Mon.-Fri. 1-6 pm, Sat. & Sun. 10 am-6 pm.)

Sculpture in Architecture features the work of three sculptors—Albert Paley, metalsmith; Walter Dusenbery, marble sculptor; and Raymond Kaskey, best known for his copper figure "Portlandia," which adorns the Municipal Office Building by Michael Graves in Portland, Oregon.

The exhibition includes large installation photographs as well as actual work and maquettes by the three sculptors.

New York City Architectural History



The Rise and Fall of New York: Building and Unbuilding Manhattan, May 4-Aug. 21 (New-York Historical Society, 170 Central Park West at 77th St. Tues.-Sat. 10 am-5 pm; Sun. 1 pm-5 pm.)

The Historical Society has collected more than 100 fascinating drawings, renderings, and photographs from its superb collection to illustrate The Rise and Fall of New York, an exhibition designed to explore the

changes in Manhattan's urban landscape from the mid-19th century to the mid-20th century. The architectural studies and proposals of such renowned architects as McKim, Mead & White; Cass Gilbert; George B. Post; Shreve Lamb & Harmon; Walker & Gilette can be seen in drawings, elevations, renderings, construction photographs, and demolition or other shots.

Twelve views of the Woolworth Building by Cass Gilbert take the viewer from the initial watercolor studies to photographs of the finished structure, all selected from the Historical Society's extensive collection of Gilbert's drawings, correspondence, blueprints, specifications, and photographs.

Also on view are the Crystal Palace of 1853, the Empire State Building, George Washington Bridge, Pennsylvania Station, the Washington Arch, U.S. Customs House, Cathedral of St. John the Divine, The New-York Historical Society, among others.



The Rockefellers' New York, through May 27 (New York School of Interior Design Gallery, 3rd floor, 155 E. 56 St., Mon., Tues., Thurs., Fri. 12 noon-5 pm, Wed. noon-7 pm.)

This exhibition focuses on the Rockefeller family's extensive contribution to the fabric of New York City through some 60 photographs by Esther Bubley.

Included are such landmarks as Rockefeller Center, Rockefeller University, the Cloisters, Philip Johnson's original Asia House, Chase Manhattan's headquarters in lower Manhattan, among others.

City Play, May 3-Feb. 12, 1989 (Museum of the City of New York, Fifth Ave. at 103 St., Tues.-Sat. 10 am-5 pm, Sun. 1-5 pm.)

The relationship between play and New York's urban environment is explored in City Play. The exhibition galleries present play activities against a backdrop of changing urban

Photo: Michael Lloyd

Photo: George P. Hall & Son, ca 1911

Photo: Esther Bubley

Photo: Martha Cooper



landscape, revealing the effects of the city's architecture and history on the everyday lives of its residents.

Photographs illustrate a history of play in the city and the history of the city through play. As the orientation of the city became more and more vertical, patterns of play changed. These changing patterns are traced in the exhibition.

A Tale of Two Fairs, An Exhibit on the 1939 and 1964 World's Fairs, May 11-June 7 (The Arsenal, Fifth Ave. and 64 St. in Central Park, Mon.-Fri. 9 am-4:30 pm.)

Photos and memorabilia from the two New York World's Fairs. A Streamline nostalgia trip.

Fairchild Aerial Surveys/Parks Photo



Historical Arts and Artists

The Miracle of Ancient Peru, May 10-June 15 (The Merrin Gallery, 724 Fifth Ave. at 57th St., Tues.-Thurs. 10 am-6 pm, Fri.-Sat. 10 am-5 pm.)

Exhibition of ancient Peruvian tapestries curated by Jack Lenor Larsen. Museum quality pieces dating from 1000 B.C. to A.D. 1500.



The Art That Is Life: The Arts and Crafts Movement in America, 1875-1920, through June 26 (Cooper-Hewitt Museum, 2 E. 91 St., Tues. 10 am-9 pm; Wed.-Sat. 10 am-5 pm; Sun. noon-5 pm.)

This major exhibition examines the influence of the Arts and Crafts philosophy on turn-of-the-century American life. It does so through almost 200 objects ranging from stained glass, silver, books, textiles, and ceramics to furniture, costumes, jewelry, embroidery, and architectural drawings.



The Art That Is Life highlights work by such well-known proponents of the Arts and Crafts reform movement in America as Louis Comfort Tiffany, Gustav Stickley, George Washington Maher, Greene and Greene, Purcell and Elmslie, John La Farge as well as designs from the important communities at Roycroft in East Aurora, New York, and Rose Valley in Pennsylvania.

Creative Copies: Interpretative Drawings from Michelangelo to Picasso, through July 23 (The Drawing Center, 35 Wooster St., Tues.-Sat. 11 am-6 pm, Wed. 11 am-8 pm.)



Creative Copies explores the phenomenon of one artist copying the work of another in the medium of drawing. Organized by Egbert Haverkamp-Begemann of the Institute of Fine Arts, New York University, the exhibition brings together 71 drawings from the 16th through the early 20th century borrowed from museums and private collections all over the world.

Symphony of Light

by Mary Pat Akers

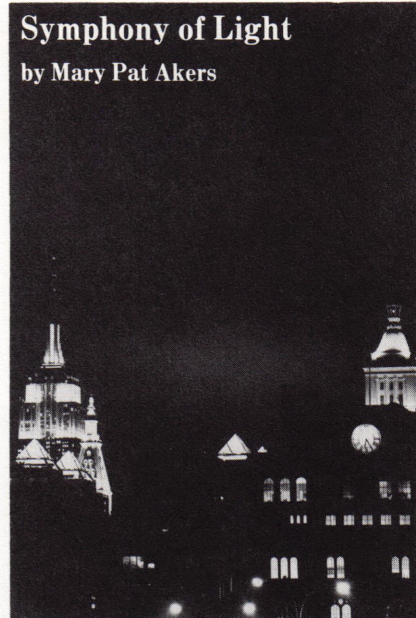


Photo: Stan Ries

In celebration of the world's greatest skyline and the architects who created it, more than 30 of the city's building owners have agreed to participate in a unique lighting event on May 15. Beginning at 8:30 pm, prominent buildings such as the Empire State Building, Metropolitan Life, and Citicorp will join together in a symphony of illumination dramatically announcing to all that the AIA Convention is in town. The event is being orchestrated by the Convention's special events committee under the direction of Richard S. Hayden together with lighting designer Howard Brandston.

Conceived last fall by Swanke Hayden Connell's Design Director Stephen P. King, the light show calls for engineers of approximately 26 buildings to delay their building's normal lighting schedules and to switch on and off the lights according to a master timing plan synchronized through a broadcast by WNYC Radio.

The event will begin with two beacons of light streaming forth from each end of the island; one from 17 State Street at the southern tip and the other from the Cathedral of St. John the Divine toward the north of the island. Concurrently, the high-intensity discharge lamps on all the buildings will begin warming up with full illumination timed for 8:50. For the next 40 minutes, according to the plan, the skyline will perform its visual symphony.

Full details of the event are being kept a secret until that evening; a solo performance by the Empire State Building is planned for 9:00 sharp, with the symphony crescendo at 9:30.

Mary Pat Akers is proposals manager for Swanke Hayden Connell.

A GUIDE TO NEW YORK RESTAURANTS

by Mary Pat Akers and
C. Ray Smith FAIA

Bon-Vivant Architects Reveal Their Favorites

Philip Johnson FAIA	Bouley	Le Bernardin	The Four Seasons
Charles Gwathmey FAIA	Due	Vico	Chin Chin
Michael Graves FAIA	Il Cantinori	Le Relais	
Hugh Hardy FAIA	The Rainbow Room	Arizona	Orso
Richard Meier FAIA	The Four Seasons	Vico	Elio's
A. Eugene Kohn FAIA	La Caravelle	211 West Broadway	Aquavit
Helmut Jahn FAIA	Bellini	The Quilted Giraffe	Arcadia
Robert A.M. Stern FAIA	The Four Seasons	Cafe des Artistes	Shun Lee West
James Stewart Polshek FAIA	Marta's	Odeon	Florent
Peter Eisenman FAIA	Siracusa		
Jaquelin Robertson FAIA	La Grenouille	An American Place	Chin Chin
James Rossant FAIA	Lafayette	Nippon	The Terrace
Paul Segal FAIA	Gotham Bar & Grill	The Manhattan Bistro	Cavaliere
Tod Williams/Billie Tsien AIA	Chantarelle	Cafe Luxembourg	Mike's American Bar/Grill
Steven Holl AIA	Man Ray	Harvey's Chelsea	

From dining-out to eating-out to taking-out, New York's gastronomic potential is seemingly limitless—in quantity, quality, and cost. Restaurants range from gourmet treasure houses to pot-luck dives. They offer some of New York's most glamorous experiences, as well as some of the most exasperating. To help those unfamiliar with this vast and potentially perilous changing scene, Oculus offers the following guide.

Legendary is the paradoxical relationship between good design and culinary precision, much to the discomfiture of the design professions. Less legendary is cost, which varies greatly according to cuisine and, they say, service. This too can cause discomfiture.

Be braced: A "modest" meal can mean upward of \$40 per person; many of the restaurants mentioned below are of true epicurean quality and immodestly upward of \$100 per gourmet. Ask about fixed-price menus, those less expensive packages that are offered at even some of the finest restaurants.

Cost-rated listings appear regularly in The New Yorker, New York, Gourmet, and elsewhere, as well as in several guidebooks. Notable for its convenient size and outspokenness is the Zagat New York City Restaurant Survey.

Oculus has relied on other authorities: bon-vivant architects, students, best views, handsomest rooms, best takeouts, proximity to the Convention Center, to Times Square, and to Lincoln Center.

We recommend that readers bolster these pages with additional editorial data, especially in regard to costs and reservations.

Service can be guaranteed, some local architects demonstrate, by barking orders authoritatively and by tipping in advance, where they are not already known.

Tipping: Tip the average restaurant waiter 16 to 20 percent. (Double the tax to make it 17 percent.) Above-average restaurants expect an above-average tipping scale—in the range upward of 15 percent to the waiter plus 5 percent to the captain. To avoid scowls, overtip. Live lavishly this once. We wish you joy of the palate and eye.

Why They Are Favorites

The following personal favorites do not include some of the best known and most highly recommended city feasteries—such as *La Cote Basque*, *Lutece*, *Le Cirque*, or the *Coach House*. Also to be noted are several hotel dining rooms that are more highly recommended than most hotels—such as those at the *Westbury*, the *Ritz Carlton*, and the *Plaza Athenee*.

Bouley (125 Duane Street, in Tribeca—the TRIangular area BElow CANal Street; 608-3852)—A new, graceful country inn with antiques.

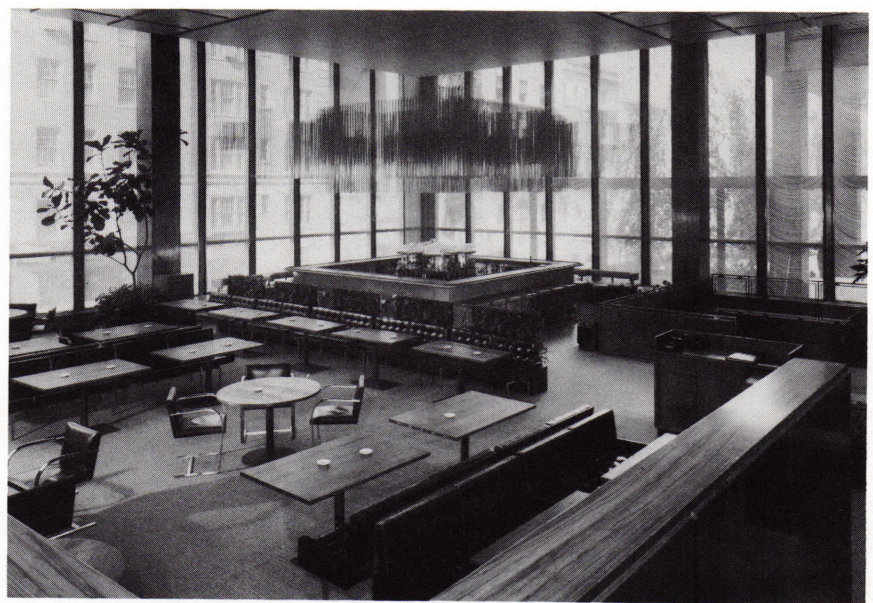
Le Bernardin (155 W 51; 589-1515)—Designed by Philip George and directed by Gilbert and Maguy Le Coze, this is the most elegant and perfect seafood restaurant of all. (Four stars in the *Times*.)

The Four Seasons (in the Seagram Building; 754-9494)—At lunch Philip Johnson often holds court in the Grill Room—the king in a palace of his own perfection design. No wonder he likes it. A pilgrimage in this its nearly 30th year is in order.

Due (1396 Third Av at 79th; 772-3331)—Designed by Gwathmey Siegel with black-and-white grids, the food also has received excellent reviews since it opened last February.

Vico (1603 Second Av at 83-84 St; 772-7441)—A small popular eatery on the Upper East Side for inventive Northern Italian cuisine.

Chin Chin (216 E 49; 888-4555)—Designed by Bloomingdale's designer John Jay with owner Jimmy Chin as a Wrightian gallery for old photographs, this is the newest popular Chinese hot pot. Robertson says, "If I had a chance



The Four Seasons designed by Philip Johnson Architect in 1958.

to do a restaurant, I'd want it to look something like this." (The metal chairs will be replaced.)

Il Cantinori (32 E 10; 673-6044)—Northern Italian food in an appropriately rustic setting.

Le Relais (712) Madison Av at 64th St; 751-5108)—A French sidewalk cafe considered *the* place to watch the chic meander down Madison. French accent and tailoring *de rigueur* for best seats.

The Rainbow Room (RCA Building, Rockefeller Center; 632-5100)—Hardy Holzman Pfeiffer Associates' reconstruction of the Deco/Moderne original has framed the views at just the right height. Here is 1930s New York at its most mythical. Among the newest not-to-be-missed—even if only for drinks in the Promenade Bar.

Arizona 206 (206 E 60; 838-0440)—Tex-

Mex spicy entrees include chili and crab ravioli and tequila-cured salmon.

Orso (322 W 46; 489-7212)—Designed by Peter Wooster, this delicately pasteled magnet for literary and theatrical types is an intimate 21-table trattoria.

Elio's (1621 Second Av at 84-85 St; 772-2242)—Good Northern Italian food jams in the crowds regularly.

La Caravelle (35 W 55; 586-4252)—Recently reinvigorated and striving for the top French circle.

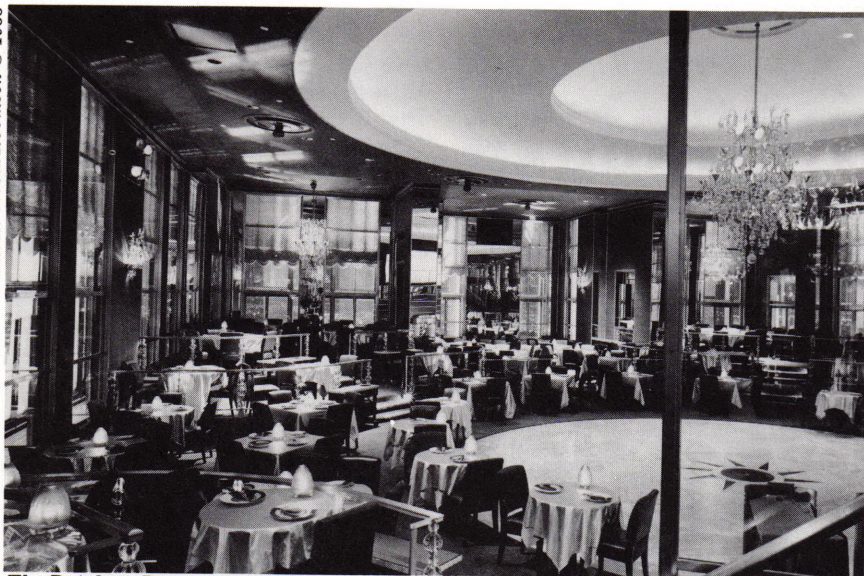
211 W. Broadway (925-7202)—The inside is a throwback to Casablanca, outside is a large cafe. Serves American Continental food.

Aquavit (13 W 54; 307-7311)—Designed by Swedish architect Hans Tragardh and New York's Stanley Horowitz Architects, this Scandinavian restaurant has a 5-story high glass covered atrium with a waterfall. New and exceptional.

Bellini by Cipriani (777 Seventh Av, at 51st St.; 265-7770)—Operated by the popular Venetian restaurateurs for a sometime modish crowd—and the celebrated carpaccios. Refuse to be seated in the basement.

The Quilted Giraffe (AT&T Building arcade at 15 E 55; 593-1221)—Designed by McDonough Nouri Rainey & Associates as a mathematics exercise carried out in a grid of brushed metals, gray granite, and terrazzo. (Four stars in the *Times*.)

Arcadia (21 E 62; 223-2900)—Designed by the Croxton Collaborative, highlights are a Paul Davis mural that encircles the room with a panorama of the Hudson River Valley.



The Rainbow Room reconstructed by Hardy Holzman Pfeiffer Associates.

RESTAURANTS

The Cafe des Artistes (1 West 67th Street; 877-3500) — Murals of nymphs, painted by Howard Chandler Christy in 1917, float their wistful charm across this elegant room.

Shun Lee West (43 West 65th; 595-8895) — Dramatic decor with a creamy dragon snaking around the room (some say it is reflective of the service and food); Chinese meals near Lincoln Center performances.

Marta's (75 Washington Place; 673-4025) — Polshek rates the Northern Italian food and the service at 10; the decor at 2.

Odeon (145 West Broadway, in Tribeca; 233-0507) — Polished Art Deco Revival hot spot; late supper.

Florent (69 Gansevoort in the West Village; 989-5779) — Former diner now a trendy bistro in the meat market section; open 24 hours.

Siracusa (65 Fourth Av, near 12th St; 254-1940) — Eisenman recommends fresh pasta with sundried tomatoes, and gelati. Near Cooper-Union.

La Grenouille (3 E 52; 752-1495) — One of the great French restaurants. Robertson praises the food ("a 10, probably an 11"), the flowers, and the quality of light at lunchtime.

An American Place (969 Lexington Av at 70-71; 517-7660) — Robertson says it is "a bit pretentious, but excellent food and a great alternative to the renowned steak houses."

Lafayette (65 E 56; 832-1555) — Formal elegant dining, located in the Drake Hotel.

Nippon (155 E 52; 355-9020) — The classic first Japanese restaurant in town. Table or tatami seating.

The Terrace (400 W 119, at Columbia University; 666-9490) — Building-top views over Morningside Heights, brass-and-glass decor, and French food.

Gotham Bar & Grill (12 E 12; 620-4020) — Designed by Paul Segal Associates, its postmodern detailing is the backdrop for imaginative Northern Italian cuisine.

The Manhattan Bistro (129 Spring; 966-3459) — Modestly priced French cuisine in comfortable and friendly atmosphere.

Cavaliere (108 W 73; 799-8252) — Segal recommends the new chef and quality service; Northern Italian cuisine.

Chantarelle (89 Grand; 966-6960) — Just right everything, in Soho (Four stars in the *Times*.)

Cafe Luxembourg (200 W 70; 873-7411) — Trendy, well frequented by name-drop locals — and visiting celebs. Frequenters dub it Cafe Lux. Not far from Lincoln Center.

Mike's American Bar/Grill (650 Tenth Av at 45-46; 246-4115) — Vanguard location and vanguard crowd.

Man Ray (159 Eighth Av at 19th St; 627-4220) — Art Deco Revival, Man Ray photos, and French food.



Gotham Bar & Grill designed by Paul Segal Associates.

Harvey's Chelsea Restaurant (108 W 18; 243-5644) — A restored old set-piece pub with standard pub fare.

More Best-Designed Restaurants

Aurora (60 E 49th; 692-9292) — Designed by Philip George and Milton Glaser, the attention to detail makes a place to go for a drink if there's no time for more.

B. Smith's (Eighth Av at 47th, NW corner; 247-2222) — Designed by Anderson/Schwartz Architects has a gracious and airy quality; it offers international cuisine.

China Grill (60 W 53; 333-7788) — On the ground floor of Eero Saarinen's CBS Building is L.A. chic designed by Jeffrey G. Beers Architects and Nancy Carey; nouvelle cuisine a l'orientale.

Sam's Restaurant (152 W 52; 582-8700) — Designed by Philip George in the base of Barnes's Equitable Building; offers fish, pasta, and steak.

Sports Bar (2182 Broadway at 77th; 874-7208) — Award-winning design by architect Patricia Sapinsley in what was once an Upper West Side supermarket; it is now a new wave black-toned video-sports ambience. A special lockerroom image.

Toscana Ristorante (200 E 54; 371-8144) — Designed by Italian architects Piero Sartogo and Nathalie Grenon with Emery Roth & Sons in Johnson and Burgee's "Lipstick Building." A bit like Aalto goes to L.A. with an Italian flourish. Northern Italian cuisine.



Due designed by Gwathmey Siegel Associates Architects.

The Best Views Outward

Windows on the World (One World Trade Center, 110th Floor, 938-1111) — Warren Platner's excessively layered interior finishes still cannot upstage the view.

The Rainbow Room (RCA Building, 72nd Floor; 632-5100) — See description under Bon-Vivants.

The River Cafe (an elegant barge under the Brooklyn Bridge on the Brooklyn side; 718-522-5200) — This was the pioneer success in regaining the waterfront for living versus shipping. The lower Manhattan skyline framed by the soaring Brooklyn Bridge and by the water is an unforgettable dining backdrop.

The Water Club (East River Drive at 33rd St; 683-3333) — The view up river (and down for that matter) is special from this Manhattan water's edge barge.

The View (atop the Marriott-Marquis Hotel at Times Square; 704-8900) — Touristy but still a different high perch, and on a revolving floor.

Beekman Tower (First Av at 49th Street; 355-7300) — A tiny Art Deco skyscraper with a cocktail lounge on top, and close to the UN and waterfront. Drinks only.

The Handsomest Rooms

These are the city's most beautiful restaurant spaces, where you can stop merely for drinks if you cannot linger longer:

The Four Seasons Grill Room and Bar (at The Seagram Building; 754-9494) — See description above at Bon-Vivants.



Palio designed by Skidmore, Owings & Merrill.

Oak Room, The Plaza Hotel (Fifth Av at 59; 759-3000) — Henry J. Hardenbergh's 1907 decor sparkingly restored by Rambusch Studios.

Cafe des Artistes (1 W 67; 877-3500) — See description above at Bon-Vivants.

Gold Room & Madison Room (Helmsley Palace Hotel, Madison Av at 50; 888-7000) — Sara Tomerlin Lee's restoration of Stanford White's Florentine music room is otherworldly for tea. The Madison Room overlooking Madison Avenue updates the 1880s charmingly.

The Rotunda, Pierre Hotel (Fifth Av at 61; 940-8185) — Another classic spot for High Tea.

Orsini's (recently moved to 26 E 63; 644-3700) — Same owners and faded terra cotta walls, ceiling murals, soft

lighting from sconces create the atmosphere for recommended Northern Italian cuisine.

Palio's Bar (151 W 51; 245-4850) — With vibrant murals by Sandro Chia racing overhead, like the Palio through Siena, this space designed by Skidmore Owings & Merrill is a special Italo-New York treat.

Closest to Javits Center

Most helpful would be more decent restaurants closer to the Convention Center. In lieu of that: here's what's nearby:

Shanghai Red's (Drive through the Lincoln Tunnel to the New Jersey side; 201-348-6628) — A little mining town on a Hudson River pier with a view of Manhattan.

Foro Italico (455 W 34 btm 9 Av & 10 Av; 564-6619) — With red carpeting, plastic upholstery, and ornately framed artwork, here is a bit of Little Italy transported uptown.

Chez Josephine (414 W 42; 594-1925) — Named for cabaret star Josephine Baker (and owned by her son), this bistro has, appropriately, zebra carpeting, tropical ornaments, and yellow plates that glow in fluorescent light.

Manhattan Island (482 W 43 at Tenth Av; 967-0533) — A "southern setting" for southern cooking, overlooking a swimming pool.

Landmark Tavern, (Tenth Av at 46th; 757-8595) — A preserved Irish pub in the old tradition. Soda breads, shepherd's pie, and steaks.



The Quilted Giraffe designed by McDonough Nouri Rainey & Associates.

RESTAURANTS

The Ballroom (253 W 28, btn Seventh and Eighth Aves; 244-3005)—The city's premier tapas bar plus restaurant and cabaret.

Chelsea Central (227 Tenth Av at 23-24; 620-0230)—Turn of the century with Art Nouveau touches.

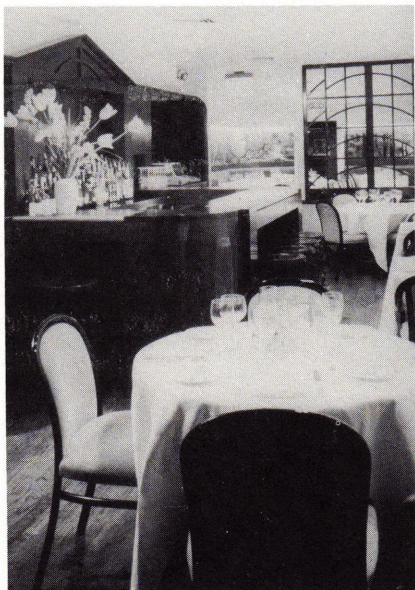
The Empire Diner (Tenth Av at 22nd; 243-2736)—Now a kind of landmark of restored Streamline diners.

Keen's Chop House (72 W 36; 947-3636)—Long ago celebrated for mutton chops and 18th-century inn atmosphere.

Lou G. Siegal (209 W 38; 921-4433)—Claims to be "the best known Kosher restaurant in the world," and it is a special New York experience.

Bistro Bordeaux (Eighth Av and 30th; 594-6305)—Around the corner from Madison Square Garden is this unpretentious spot serving moderately priced French cuisine.

Also there is a series of untried streamline diners on Eleventh Av btn 45th and 34th, such as **Munson's** and **River Diner**. Near too is the **Cheyenne Diner** (Ninth Av at 33rd).



Arcadia designed by the Croxton Collaborative.

Times Square Fare

The Broadway Theater District has a variety of restaurants, with wide-ranging prices and cuisines. Leave more than an hour and a half before the theater for entree and coffee. And, first thing, tell the waiter what time you must leave for the theater.

Oak Room, Algonquin Hotel (59 W 44; 840-6800)—Never to be forgotten for atmosphere but not great food.

Cafe Un Deux Trois (123 W 44; 354-4148)—A popular and bustling hangout—crayons to draw on paper tablecloths.

The Oyster Bar (Grand Central Station, Lower Level)—Subway Shuttle makes it close to Times Square. Its guastavino vaults and delicious seafood are to be remembered.

La Vieille Auberge (347 W 46; 247-4284)—Bistro French.

Along "Restaurant Row"—the block of West 46th Street between Eighth and Ninth Avenues:

Audrone (342 W 46; 246-1960)—A trattoria.

Orso (322 W 46; 489-7212)—(See description above at Bon-Vivants).

Carolina (355 W 46; 245-0058)—Southern cooking, with dishes of smoked meats, crab cakes, and corn chowder.

Jezebel's (630 Ninth Av at 45th; 582-1045)—Southern cooking with a bit more soul.

For the Quick Hamburger before theater/or after:

Joe Allen's (326 W 46; 581-6464)
Barrymore's (267 W 45; 391-8400)
JR (264 W 46; 719-5694)

Best Burgers in Midtown

Prime Burger (5 E 51st St)—tight, crowded, and rushed, but terrific burgers.

Burger Heaven (536 Madison at 54th St)—ditto.

P.J. Clarke's (Third Av at 54th)—The old pub standby, still hanging out, with many Lost Weekends long forgotten.

The Brasserie (downstairs in the Seagram Building, 53rd St)—Hamburgers, more complete meals, and open 24 hours, seven days a week. Getting seedy but still convenient.



Toscana designed by Piero Sartogo and Nathalie Grenon with Emery Roth and Sons.

Unique Lunch: In a Midtown Arcade

Zoning bonuses gained the city a number of enclosed public spaces in the lobby-arcades of midtown towers. Their several bistros and bars make attractive lunchtime stops as well as resting places (sometimes with a varied mix of citizenry):

Park Avenue Plaza (btn Park & Madison, 52-53 Sts)—SOM's sleek lobby and luxurious ficus trees shelter a bistro with waterfall backdrop.

Olympic Tower arcade (btn Fifth & Madison, 51-52 Sts)—Jaquelin Robertson's planning and SOM's design offer a bar and a Japanese restaurant overlooking a skylighted pool.

IBM's bamboo greenhouse (Madison Av at 56th St)—In the most successful of the midtown atriums, Edward Larrabee Barnes' greenhouse and Robert Lester's bamboo offer the Futurist's dream of glistening, all-climate glass architecture. But snacks only.

Trump Tower atrium (Fifth Av at 56th)—Glitz galore, but the orange marble is a masterstroke of specification by Der Scutt and Swanke Konditeri on the lower level.

Citicorp Center (Lexington between 53rd & 54th Sts)—Hugh Stubbins's ghostly lighted atrium space is popular; surrounding food choices are numerous, if middle-good.

Park Avenue Atrium (Lexington at 46-47)—Edward Durrell Stone Associates' atrium renovation of original Wells Fargo. Charley O's (953-8918) opens onto atrium.

Near Lincoln Center

Columbus Avenue from 81st Street down to 61st Street offers a feast of restaurants of many national cuisines—seafood, Mexican, Japanese, Chinese, and so on. Some of these have been noted above. Also try:

Cameos (169 Columbus Av 67-68; 874-2280)—designed by Mark van Sumern. Warm dusty rose interior with plants and flowers.

La Boite En Bois (75 W 68 off Columbus; 874-2705)—Dark and wood panelled atmosphere. Snappy French and Italian clientele. Good food.

Cafe Destinn (70 W 68, off Columbus Av; 496-2144)—A cute boite and a good bet.

Santa Fe (72 W 69, off Columbus Av; 724-0822)—Tex-Mex and blue tortillas.

O'Neal's Baloon (48 W 63, off Broadway; 399-2353)—Hamburgers and such like, but couldn't be closer.

The Ginger Man (51 W 64, off Broadway; 399-2358)—The classic dreamy ambience for post-theater, but burgers or drinks are the best bets.

Architecture Students Recommend Their Favorites

Cooper-Union

Indochine (430 Lafayette Street, across from The Public Theater; 505-5111)—A popular spot in this area, and recommended food.

The Cloisters, 239 East 9th Street (btn 2nd & 3rd Avs; 243-9614)—Salvaged stained-glass church windows, exposed brick walls, and an uneven stone floor make this a twenty-year old's romantic heaven.

McSorley's Old Ale House (15 E 7; 473-8800)—The celebrated pub near Cooper Union.

Tompkins Park Restaurant (141 Av A at 9th; 260-4798)—The East Village; dress in black and be laidback.

Hi-Techs Mex (University Place btn 10th & 11th; 673-0634)—New wave neon.

The Kiev (117 Second Av at 7th St)—An East village landmark; open 24 hours.

Columbia University

Au Grenier Cafe (2867 Broadway btn 111 & 112; 666-3052)—On the second floor overlooking the bustle of Broadway serves French food.

Sylvia's Restaurant in Harlem (328 Lenox Av btn 126 & 127; 996-0660)—A steady rave for plentiful southern home cookin'.

Lucy's Surfeteria (2756 Broadway at 105th; 222-4453)—Mexican as served on Malibu.

Best Take-Outs

New York offers a wide array of take-out foods, some of which might be considered as special gifts to take home. Several delicatessens and fish specialty stores will package foodstuffs with dry ice so they can travel eight to ten hours without further refrigeration.

Fraser-Morris (931 Madison Av btn 73-74; 988-6700)—The most traditional NYC fancy food delicacies shop.

Caviarteria (29 E 60; 759-7410)—Renowned for packing a great variety of caviar for shipment.

Murray's Sturgeon Shop 2429 Broadway, btn 89-90th; 724-2650)—Has recommended lox, herring, whitefish, and the like.

Zabar's (2245 Broadway, above 80th; 486-0482)—The celebrated Upper West Side bazaar is unforgettable on a Sunday morning.

Barney Greengrass (541 Amsterdam Av at 87th; 724-4707)—Also has a small adjacent restaurant for superb breakfasts.

Ideal Cheese 1205 Second Av at 64th; 688-7579)—Offers an eye-opening selection of international cheeses and a heart-warming educational approach when required. A recommended introduction to the world of cheese.

Hot Spots and Hot Scenes

Canal Bar
Barocco
L'Arqua
Cafe Society
20/20
America

Sofi
Lola's
Canastel's
Cadillac
Pesca
Positano

Conclusions

New York City has so many restaurants that, as has been said, a person could eat at a different one, three meals a day, for every day of his or her life and never run out of new choices. Like the 2000 temples in Kyoto, though less consistent, no one has ever seen all of them. True or not, Big Apple trivia books claim that 25,000 eateries exist in the five boroughs.

To sample this range, perhaps the best one-week survey would be to dine in one first-rate gastronomic shrine, one great view, one great interior, and so on one per category. And, as the lady says, "Bon appetit."

Mary Pat Akers is an intern from the Parson's School of Design's masters program in architecture criticism; she works with Swanke Hayden Connell Architects, who generously gave her time for this article.

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Aurora designed by Philip George and Milton Glaser.

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