

# OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 52, Number 2, October 1993

**Packing 'em in TIMES SQUARE**

*Zoning Reform Resurrected*

**Architecture Awards Dissected**

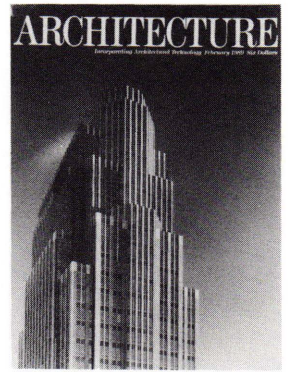
**Tschumi in the Halls of Ivy**

ONE  
BROADWAY  
PLACE

44 Stories  
850,000 square foot  
prime office tower  
starts soon after floor



# OCULUS



Volume 52, Number 2, October 1989

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

**Cover:** Times Square development  
looms large.

## Letters: Outside Architecture

Dear Editor:

I am appalled and distressed that the  
American Institute of Architects has sold  
its first-class professional journal,  
*Architecture*, to the publishers and  
editors of, in my opinion, that third-rate,  
poorly written but heavily marketed  
*Interiors* magazine. I am dumbfounded  
trying to comprehend why the American  
Institute of Architects, which has  
pressed its membership and state  
legislatures so heavily against licensing  
for interior designers, would hand over  
its professional journal to the single  
individual [Beverly Russell, editorial  
director of *Architecture* and *Interiors*]  
who has most energetically and most  
effectively drummed up support for just  
that licensing, both among interior  
designers and among state legislators.

*Architecture*, which after advertising  
must be valued at one-third of the  
membership dues, has provided a  
genuine service to AIA members, and  
has improved steadily in recent years,  
doubtless under Mr. Canty's leadership.  
Let us all recognize that quality  
architectural journalism can no more be  
generated by an advisory board than can  
great architecture.

I fully support the AIA's opposition to  
state licensing or certification for  
interior designers. The interior design  
profession itself can do much to  
establish practice standards. . . . The  
potential interior design/architecture  
issues are not so distinct that they  
should be governed by separate  
examinations. I do not believe the public  
purse should be used to differentiate  
nearly redundant spheres of  
responsibility and liability.

Beverly Russell, who I agree is  
extraordinarily capable as a promoter  
and I suspect as a bottom-line booster,  
has also led the interior design  
profession's lobby regarding licensing.  
While I heartily commend her for her  
accomplishments, I can neither agree  
with her on this issue nor can I dismiss  
this baffling move by the AIA. . . .

**Deborah F. Taylor**

## Introducing an Oculus Sponsor

Tishman Realty & Construction Co., Inc.  
Founded in 1898, Tishman has been  
responsible for the construction of more  
than 175 million square feet of space.  
Notable projects built by Tishman  
include the World Trade Center, the John  
Hancock Center in Chicago, and Walt  
Disney Company's EPCOT Center in  
central Florida. Tishman also served as  
Construction Manager for the  
masterplan renovation and restoration  
of the landmark Carnegie Hall.

The company pioneered the use of  
unattended, high-speed electronically  
controlled elevators, central air-  
conditioning systems, aluminum and  
glass curtain walls, and modern  
fire-safety and energy-management  
systems. Tishman Research Corporation,  
a subsidiary founded in 1959, is the only  
in-house building science and  
technology unit in the development/  
building industry.

## Community Service Committee Forming

The Chapter is initiating a new  
committee in response to a request for  
architects to aid the disadvantaged. We  
will be participating with the Children's  
Aid Society in a program to bring  
architecture to the many homeless  
children housed in New York's welfare  
hotels. Programs might involve taking a  
group on tour of a project, a walking tour  
of an interesting neighborhood, or a visit  
to an architect's office. The program may  
be expanded to address other needs as  
well. If you are interested in volunteering  
call Annemarie Malley at the Chapter  
and leave your name. You will be notified  
of a meeting time and place.



## Correction

Oculus neglected to mention that  
Cathanne Piesla received a special  
Executive Committee citation at the  
122nd Annual Meeting.



## CONTROVERSY



Deborah Dietsch

### Architecture and Musical Chairs

Last month, BPI and the AIA finally named the new Editor-in-Chief of *Architecture*. It was a surprise dark horse candidate, **Deborah Dietsch**, the Executive Editor of the *Architectural Record*. Dietsch will succeed **Donald Canty**, who ironically had recently joined the *Architectural Record* as an editor-at-large. Canty is relocating to Seattle where he will also write for the *Seattle Post*.

Meanwhile, because of the NYC/AIA's own trepidations about the change in leadership and ownership of *Architecture*, **Denis Kuhn**, chapter president, and others met in August with several members of the national AIA, including **James Cramer**, its executive vice-president and CEO, plus **Paul Curran**, senior vice-president of Billboard Publications Inc. The meeting was tinged with a special hue, since Kuhn had written to the president of the national AIA, **Benjamin Brewer**, requesting that "the mandatory dues set aside for the members' *Architecture* subscriptions be eliminated." Kuhn wondered if requiring the membership to subscribe to an independently-owned trade publication suggested restraint of trade vis-à-vis other professional journals.

Questions at the meeting revolved around the supervisory role that the AIA will have over *Architecture* under its new leadership. Curran and Cramer assured the group that the magazine would continue to represent all the policies of the Institute. They gave as evidence the fact that a board of four AIA representatives (Peter Rand from the Minnesota state association; Ben Brewer; William Herron, former national board member; and James Cramer) will meet three times a year with four representatives from BPI, which includes Robert Kliesch, the publisher under the old — and now the new — owners.

Aspects of the agreement between the AIA and BPI, however, suggest that the AIA has indeed sold the goods along with the store. According to the agreement — as *Oculus* has been given to understand — the acquisition price of \$12,150,000 for *Architecture* is being paid in two installments: \$10 million was handed over March 10, 1989, the date of the closing; the remainder is to be paid next March. During the next seven years, the "relationship" between BPI and the AIA allows BPI's *Architecture* to be "The Magazine of the AIA" and to have access to its membership subscription list. During this time, if the AIA decides it wants out of this relationship for whatever reason, it must give notice and

*New editor named at  
Architecture; more  
behind-the-scenes notes  
on the sale*

refund certain chunks of the money according to a set schedule. It should be pointed out that the agreement does not allow such a dissolution to occur during the first two years.

At the end of the seven years, BPI and the AIA will decide whether to renew the relationship — by that time mainly a matter of the AIA continuing to lend its official endorsement and to provide more names of new members. Obviously if the answer is no, BPI will hardly have to close shop: its magazine base of readers and advertisers will have been secured.

Meanwhile, during the seven-year period the AIA is not allowed to start up another monthly — or weekly or quarterly — that goes after the same readers or advertisers as BPI's *Architecture*. There is some scuttlebutt from New York chapter members who felt the AIA could have married a little higher up the magazine ladder, so to speak. Brant Art Publications, which owns *Art in America* and *Antiques*, has been cited by several as an interested suitor. But the AIA still insists it made the best arrangement.

At any rate the deal is done. Editorial Director of *Architecture* **Beverly Russell** comments about the controversy: "I think it will all blow over. We're only going to make *Architecture* better."

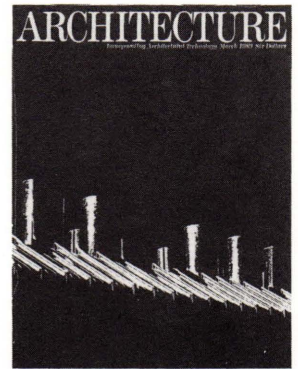
**Editor's Note:** BPI would like to make it clear that it does not sell advertising space with a "rubber rate card," which it fears was implied in last month's coverage of the *Architecture* sale in *Oculus*. *Oculus* regrets this misreading.

### Rebuttal

by **James P. Cramer**  
Executive Vice President/CEO

Six months ago, the American Institute of Architects entered an agreement with Billboard Publications Inc. (BPI) to publish *Architecture* magazine. The AIA board saw this as a unique opportunity to provide new benefits for our members, improve the magazine, and ameliorate the adversarial relationship with *Architectural Record* and *Progressive Architecture* over advertising sales and market share. Unfortunately, there has been a lot of misinformation in New York about this issue.

The decision to enter into this unique partnership with BPI was not easily or hastily made. The concerns expressed by some members were fully aired and debated when this critical decision was before the



AIA Executive Committee and Board of Directors. After careful, sometimes excruciating scrutiny of the pros and cons, the 44 members and officers of the Board of Directors concluded that AIA and its members had far more to gain by joining forces with BPI. It was not an easy decision. Nevertheless, we are convinced it was a good one for the future of the profession.

Unquestionably, the most important element to the Board of Directors when it made its decision to contract with BPI was the absolute maintenance of the editorial caliber and integrity of the product itself. That crucial criterion continues to be our top priority. We are pleased with the quality of *Architecture* in the first five months of BPI's stewardship and have every reason to believe that its high standards will be maintained in the future. In fact, a joint magazine board was established to ensure satisfaction with the quality of the magazine. AIA policies will be adhered to and represented in the magazine. Many other respected associations have similar publishing agreements.

AIA believes this decision will provide significant new benefits to AIA members, including:

- dramatically increasing the number of programs AIA can deliver to its members beginning in 1990. The Board of Directors has permitted the Institute to utilize the interest from the principal which has accrued to AIA in the financial transaction with BPI. For example, in 1990, over \$1 million of new programs will be developed for the membership.
- maintaining the current dues structure/fees into the future for membership in the Institute.
- expanding the circulation of the magazine to a wider audience, including potential clients and allied professionals. BPI has a proven track record in the publishing industry. *Architecture* will surely benefit from it.

In addition to plans for strengthening the magazine's circulation and advertising, we have been in direct dialogue with BPI about the crucial appointment for the position of the editor-in-chief. We are confident the new editor [Deborah Dietsch] will respect the traditions of *Architecture* and build upon its foundations.

A decision of this magnitude often creates strong reactions. We genuinely appreciate your concern and respect your point of view.

Time, of course, will be the ultimate test. We expect that *Architecture* will continue to be a source of pride and satisfaction to all of us.



## NEWS NOTES

### The Ties That Bind

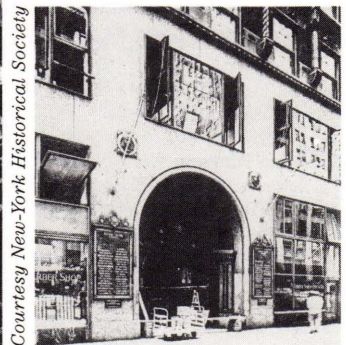
**Philip Johnson** is now a "consultant" to **John Burgee Architects**, instead of "Design Consultant." Johnson explains that dropping the first part of the title means he is going into semi-retirement. "There's no problem, no problem at all," he reports. "I'm sitting pretty, John's sitting pretty, and we're all pretty happy." He will keep an office at the firm, and still be involved with some major projects such as the Times Square office complex for Park Tower Realty and Port America in Prince George's County, Maryland. In the meantime he has taken on several projects of his own, including a townhouse in New York, an arts building for Seton College near Pittsburgh ("Actually I've made it into five buildings—I want to Gehry it up a bit"), and a Catholic church in Connecticut, which old friend from Harvard days, Lincoln Kirstein, a convert to Roman Catholicism, is involved in. . . **Alex Cooper** was the *only* architect and/or urban designer included in "The New Power Brokers" in the September issue of *Manhattan, inc.* We don't have anything against Alex—even though the article's gushily warm-hearted prose makes it sound as if Cooper had redesigned Trump City to look like Greenwich Village rather than the hulking monsterburg it still is. What is irksome, however, is that the magazine's editors evidently couldn't come up with any other architects to join the heavy-hitters. Hmm, obviously a problem in perception of the influence and impact of architecture.

### New Projects in Town

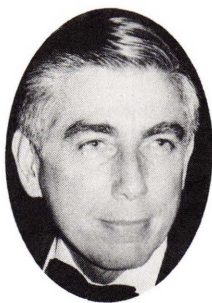
RFPs are now being issued to architect-developer teams for a new residential development on Roosevelt Island. The complex of 2,000 apartments will be located near the soon-to-be-completed subway stop, just north of the Queensboro Bridge and south of Roosevelt Island's Main Street. According to urban design consultant **Raquel Ramati**, who has drawn up the masterplan, the Roosevelt Island Operating Corporation and the State of New York Division of Housing and



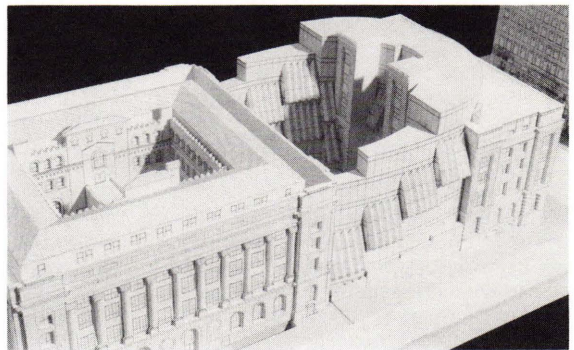
*The Fashion Center Building, 525 Seventh Ave., Henry Ives Cobb, 1924-25, and original entrance.*



*Courtesy New-York Historical Society*



*Hugh Hardy  
Photo: Dorothy Alexander*



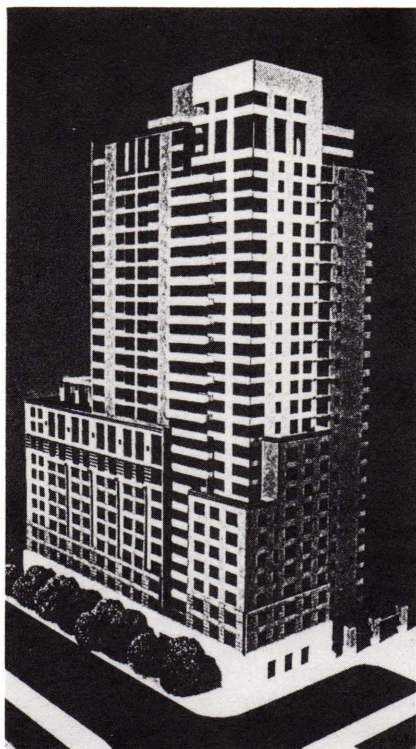
*Cleveland Public Library winning design by Hardy Holzman Pfeiffer Associates with URS Consultants.*

Community Renewal have decided that 50 percent of the apartments can be co-ops or condominiums sold at market rate. But 50 percent are "affordable," with some sort of subsidy given to the rental and purchased apartments.

**Davis, Brody** is executing schematic designs for two of the "affordable" rental buildings to show developers used to "unaffordable" housing how to do it the other way. This doesn't necessarily mean, Ramati says, that Davis Brody has an inside track for winning a commission. . . At Battery Park City, he who maketh the rules must now play by them. **Stan Eckstut**, formerly with **Cooper Eckstut**, devised the guidelines by which developers and their architects would have to abide for new housing and office towers. Now, Eckstut, a partner with **Ehrenkrantz, Eckstut & Whitelaw**, has come up with a 28-story apartment tower, Liberty View, located near the South Cove. The tower corner is clad in not-very-Battery-Park-Cityish metal and glass(!), but the base is limestone granite. Brick makes its presence felt: it is laid with deep reveals

at the base, and banded in the tower. . . The **Police Academy** at the train yards located at the 153rd Street Bridge and the Grand Concourse should become a "Grand Projet," à la Paris, with entries encouraged from international architects, some city officials say. (See ad, p. 19 for details.) An out-of-town architect for the \$200 million building would have to enter into a joint venture with a New York firm, of course. The city wants the building to be definitely more zoomy than the 1950's K-6 style academy building at 20th Street near Second Avenue. . . **Paul Segal & Associates** has completed the design of Bag One Gallery and the renovation of a five-story apartment building for Yoko Ono located at 110 West 79th Street off Columbus Avenue. . . **George Ranalli** is restoring and renovating a building at 525 Seventh Avenue and 38th Street designed by Henry Ives Cobb in 1923-1924. The 19-story building had been desultorily modernized at the two-story base, with a plaster shell vault covering much of its once classically detailed interior lobby ceiling. Ranalli plans to bring back the





*Liberty View, Ehrenkrantz, Eckstut, & Whitelaw.*



*Bag One Arts — John Lennon Art Gallery, 110 West 79th Street, Paul Segal Associates.*

large masonry arch portals opening onto the street, to restore the terra cotta work, and to restore and reconstruct the lobby for the building's owner, the Fashion Center Building Company.

## Beyond City Limits

**Hardy Holzman Pfeiffer's** design for the Cleveland Public Library expansion has been approved by the Board of Trustees, though it is "controversial." Their library addition, to be executed in association with **URS Consultants** of Cleveland, was selected through an invited design competition to adjoin the main classical-style building by Walker and Weeks, constructed in 1925. The controversy stems a good deal from the design of a glass and metal "link" between the Main Library and a new HHPA end pavilion. The new pavilion is intended to replicate the classical lines and proportions of the original, but in cubic masonry blocks. The glass and metal link — partly stepped, partly curved, partly this and that, with a lot of

his stature, Cooper is not yet a typical activist. "It's not like Alex to lie in front of the bulldozer," says Municipal Art Society president Kent Barwick. "He charms the bulldozer into a useful position."

—AMANDA GARDNER

COOPER



*Alexander Cooper, from the September 1989 Manhattan, inc.*

emphasis on the thisas and the thatas — is clearly out to épater les bourgeois. And they are épatée all right. Some of it has to do with awning-like projections. As Malcolm Holzman explains, "The old buildings used to have awnings so we put great folded glass things there to hark back to that image." Those folded things might have gone over better had they been green canvas.

The "link" encloses a garden, which sounds harmless enough. Except that a garden is there now. Runner-up architects **Davis, Brody & Associates** of New York with **Richard Fleischman Architects** of Cleveland wrote a letter to the Cleveland *Plain Dealer* stating the problem. They were told that the garden was to be inviolate, which they interpreted as meaning left alone. **Hammond Beeby and Babka**, who with **Van Dijk, Johnson & Partners** of Cleveland also left the garden alone, pointed out to the newspaper that their scheme had been recommended by the jury — an advisory board of citizens — and that they therefore considered it curious of the Library's Board of Trustees to select HHPA's "no restraint" design. ... **James Ingo Freed of Pei, Cobb, Freed & Partners** has won the commission to design the new San Francisco Public Library on Marshall Square (the present one is being converted into the Asian Art Museum). Freed also just won an invited design competition to design an office building plus public space at the edge of the Yerba Buena redevelopment for **Griffin Related Properties**. Meanwhile, some San Francisco firms are reportedly not

## Controversies Commissions Career Moves ...

delighted by all the "guest" architects redoing their town. ... **Kohn Pedersen Fox** is planning to open up an office in London in January. The firm has five projects in London. Besides the two office buildings at Canary Wharf and the Goldman Sachs International headquarters building, the firm has three projects that have not yet been officially announced. Meanwhile, KPF has two buildings under construction in Frankfurt and just landed a million-square foot retail/hotel/residential project in Glasgow, to be designed for a UK developer and a major Japanese construction firm.

## Whatever Happened To ...

Because of all the stress and strain **Altman's** has been undergoing with its owner, the Hooker Group, filing for bankruptcy and then getting financing to take it through Christmas, some of us may wonder how this affects **Hardy Holzman Pfeiffer's** plan to build a tower on the Madison Avenue side of the store. Hugh Hardy says all plans are still on. The future of Altman's as a department store has always been considered iffy anyway, so that even if the store itself changes use, the office portion will go ahead. Six new floors will be added to the Madison Avenue side, which is 13 stories high, while the Fifth Avenue portion of the landmark building will remain eight stories. Already Altman's itself is being consolidated into five floors. The HHPA scheme is still going through the ULURP process, before going to the Board of Estimate, and the construction documents are almost complete. A real snag could occur, it would seem, if the office leasing market gets any softer. ...

Regarding the **Plaza Hotel**, HHPA is taking the rooftop back to Landmarks on October 2. At issue are the dormer windows in the corner pavilions. HHPA had planned to add five windows to three pavilions because of plans to turn the roof space into hotel rooms. Now they have shrunk the size of the windows and pared them down to three per pavilion. Meanwhile, the firm is beginning restoration at the street level on the marquees, steps, and kiosks for baggage handling.



## MEDIA



Some of the architects featured in "The Deconstructivist Architects." Back row, left to right: Bernard Tschumi, Helmut Swiczinsky, Wolf Prix, Rem Koolhaas. Front row: Daniel Libeskind, Zaha Hadid, Mark Wigley. Courtesy Michael Blackwood Productions Inc.

### Film: The Deconstructivist Architects

The Michael Blackwood coverage of seismic tremors in the architectural world jogs along at a slow pace with his latest film, "The Deconstructivist Architects" (see Calendar, p. 18, Oct. 5). The film, produced and directed by Blackwood and with narration written and spoken by Joseph Giovannini, is a laid-back but fairly comprehensible and clear account of this recent head-on attack with the classically tilted windmills of postmodernism. It presents deconstructivism as the unending search for an architecture attuned to today's reality. But even reality can be a state of mind.

Daniel Libeskind feels that this kind of architecture poses a beginning—not an ending—for architecture, as was the case with postmodernism. He and others in the film such as Coop Himmelblau are not trying to create a utopian solution. This architecture assumes the world exists as is, fragmented and incoherent. Bernard Tschumi maintains that a unifying theory of the universe is not possible.

As these points are hammered home and as we get ready to adjust ourselves to the nitty gritty, we are faced with a lot of architecture that appears to defy gravity, to oppose one physical force with another, to pull buildings literally out of the ground by the roots, and to tear asunder many (real) notions of usable spaces. This sensation remains, even as Peter Eisenman points out that this

architecture is not about creating a psychological shelter.

In a "cameo" appearance, philosopher Jacques Derrida argues, however, that the architectural version of "deconstruction" is more affirmative than the literary sort, for he claims it doesn't mean destruction. It's not negative.

In this quandary with the new, there are familiar moments such as the somewhat loony walk-on by Robert Stern as the Curmudgeon of Architecture Past. His part is to sputter the soliloquy, "What's so new? We were doing this all along," and to offer up his Mexx headquarters project in Holland as an example of "we-were-there-first" early Decon. This was indeed a touching historic allusion to those countless symposiums in the days of postmodernism when some diehard modernist in the audience would stand up and say, "So what's new? etc. etc. ..." —S.S.

### Journals: Recent Arrivals

**Deconstruction II, Architectural Design** (Academy Editions, London; St. Martin's Press, New York, \$19.95). Projects by Bernard Tschumi (new National Theatre of Japan, in Tokyo); Peter Eisenman (Guardiola House, in Spain); and Stanley Tigerman (drawings of the just completed apartment building in Fukuoka City, Japan). Essay by Eisenman nicely clarifies the architectural position of "Mr. In-Between"; the essay by Tigerman is Talmudic and hermetically sealed to

make sure little communication escapes. In the introductory essay, Jacques Derrida is asked about architectural labeling: "I'm reluctant to say that Deconstruction is Modern or Post-Modern. But I should also be reluctant to say that it's not Modern, or that it's anti-Modern, or anti-Post-Modern." So, that's that.

**Assemblage 9; A Critical Journal of Architecture and Design Culture** (MIT Press, \$16). Thoughtful essays by Emily Apter, Edward N. Kaufman, and Anthony Vidler, plus James Ingo Freed's discussion of his U.S. Holocaust Memorial Museum. According to Freed: "The danger always existed of making images too heroic, too monumental, too beautiful. . . I don't want this building to look too worked over. I want it to be a little raw, still. Not just in the materials but in the conceptualization and even in the actualization."

### Harvard Architecture Review Volume 7: The Making of

**Architecture** (Rizzoli International Publications, \$29.95). This compilation has an admirable theme, with a not totally predictable mix of articles on such past figures such as William Lethaby, Guarino Guarini, Louis Kahn, and O'Neil Ford, along with current (mainly pictorial) essays on Renzo Piano, Frank Gehry, and Tadao Ando. But considering the theme of the volume, it's a bit weird that the panegyric written by Harvard GSD architecture chairman Rafael Moneo about the Hancock Tower by former chairman Harry Cobb never mentions the tower's famous problems with one of its major building materials.



## PROFILE

### Bernard Tschumi



New publications of Columbia's GSAPP



Dorothy Alexander

*Bernard Tschumi was an unexpected choice for dean of the Graduate School of Architecture, Planning, and Preservation at Columbia University, a position he has held since 1988. It wasn't just that the 45-year-old Swiss-born architect had never run a school of architecture before. Or that he didn't have a large corporate practice. But Tschumi had the ineradicable taint of being an avant-garde architect. Until he won the Parc de la Villette competition in Paris, Tschumi's work had been largely "postulative." He taught mainly at London's forever-at-the-edge Architectural Association, and put in frequent appearances at New York's heady Institute for Architecture and Urban Studies.*

*But Tschumi had worked with the French bureaucracy on the Parc de la Villette project. It evidently was extremely good preparation, as is now becoming clear from his actions over the year.*

*At the moment 460 students are enrolled in GSAPP's four major departments: Architecture has 205 students in the three-year program; the remainder are divided between the departments of Planning, Preservation, and Real Estate. A "second" professional degree program, Building Design, has 33 students, and another such post-graduate program, Urban Design, has 12.*

### On Overall Aims of the School

I want to make the school part of the architectural debate that is taking place about the future of New York City. New York has had a vision in the past—but one doesn't have the feeling that the city now has a sense of where it is going.

The Architectural League put out a publication [based on a symposium held in 1987] called "Death of a Vision." It is an interesting title, but the idea was not developed in the publication. It went nowhere. I would like Columbia to play a part in defining that vision. We are organizing a symposium to be held next spring that will initiate a series to analyze these issues.

### On Internal Reorganization of GSAPP

Previously the Architecture Department had a chairman, the Planning Department had a chairman, and the other programs had directors. Now there will be six directors, all on equal billing. The director of Urban Planning is Saskia Sassen (who is also the director of the Ph.D. program in planning). The director of Historic Preservation is Michael Kwartler; the director of the Real Estate program, Charles Laven; the acting director of Urban Design, Roy Strickland; and the director of the Building Design program, Robert Stern. As for the Architecture program, I have split it into two segments—a core studio designed for students to take in the first three semesters, and an advanced studio designed for the last three semesters. The core studio program will be headed by Thomas Hanrahan, and the director of the advanced studio happens to be myself for this year—if the faculty approves.

### On Reasons for Restructuring

The school has a lot of energy and aggressiveness, but it has not been channeled lately. There was too much politicking and backbiting among the faculty. Historically, Planning and Architecture have always had periods of antagonism. I found this out reading the faculty minutes back to 1932 (not as boring as it sounds). Also, there have been periods of conflict in the past between the chairmen and the dean. This new directorship system simplifies the political structure.

### On Hiring New Faculty

We are trying to put together a young faculty of people in their mid-thirties such as Amy Anderson, Stan Allen, and Laurie Hawkinson, as well as the more established practitioners such as Diana Agrest. We want to use the school for research into problems of architecture and urban design—as a means to build up an architectural vocabulary.

Catharine Ingraham will be a visiting professor this semester. While Columbia is strong in history, with Kenneth

Frampton, Mary McLeod, and Robert Stern, I want to bring in people who teach straight theory. Ingraham is the first person hired to do this. Our lecture program for this year, which includes Tom Beeby, Peter Rose, Frank Gehry, Daniel Libeskind, and Rem Koolhaas, is meant to keep a dialogue going.

### On New Programs

The Building Design and Urban Design programs have been ghettos, so to speak, where students come in for a year but are isolated from the rest of the school. We decided to take fewer students in Building Design by toughening up the applications. And we have extended this program and the Urban Design program from two semesters to three. The new students now begin in June and continue until the following spring. For all this I had to get speedy approval from the university and from Albany. Fortunately, the extra semester brings in more money. Considering that the school building needed renovation, this added income was important—along with the loan from the university for over \$1 million.

We are also establishing a New York Studio to be taught by a distinguished New York practitioner. We have even set up in the Headquarters for the Japanese Architectural Studies in Advanced Architectural Research, which will be located in Buell Hall, the home for the Buell Center for the Study of American Architecture. Buell Hall's renovation, nearing completion, will include the Arthur Ross Gallery for architectural exhibits, plus a conference hall.

### On Architectural Ideologies

The general point of view of the school does reflect my own predilections. The emphasis is not so much on teaching the classical orders. The obsessive search for precedents and the rediscovery of a classical language can only go up to a point. Columbia's future is in the future development of architecture—in areas with which we are not familiar. The school should develop a new architectural language. But I'm not interested in a series of formal games.



## URBAN STORIES

Report by Alex Cohen

*Landmarking lunch:  
how do you save  
ambience?*

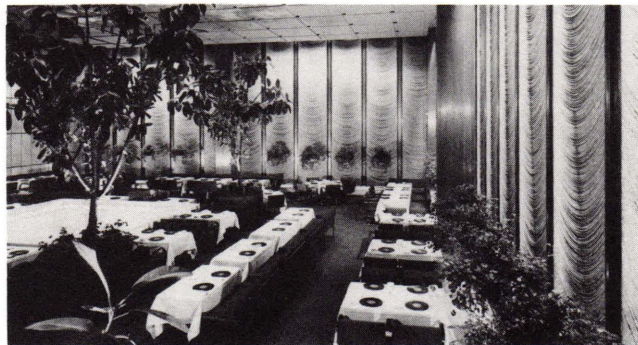
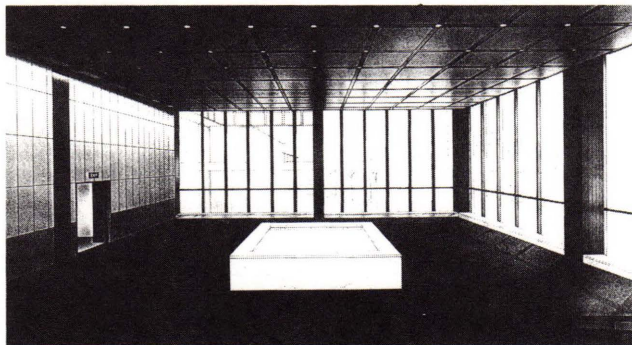


Philip Johnson



Phyllis Lambert

Photos: Dorothy Alexander



Ezra Stoller © Esto

*The Four Seasons: Before and after all the trimmings were in place in the Pool Room.*

### Form and Function at the Four Seasons

Power lunches may never be the same if the Landmarks Preservation Commission (LPC) votes in October to deny interior landmark designation to the Four Seasons Restaurant. Though favoring designation of the Seagram Building and its lobby, the building's current owner, Teachers' Insurance and Annuity Association (TIAA), adamantly opposes the petition by the restaurant's operators, Tom Margittai and Paul Kovi, for designation of the Philip Johnson-designed restaurant space.

Undoubtedly, a key justification for TIAA opposition to (and the restaurant's support of) interior designation is the expiration of the restaurant's financially advantageous lease in 1999. Though LPC is prohibited from "regulating the use of an improvement that is designated as an interior landmark," both supporters of the restaurant's interior and the building's owner perceive that designation might lock TIAA into perpetually leasing the space as a restaurant.

In defending TIAA's position, Paul Byard wrote that the space without furnishings would be "a void, without any particular architectural character." J. Arvid Klein of Pasanella & Klein (which has designed office spaces for Seagram in the building) insists that in dismissing the restaurant's space, Byard sacks the "rational, reductive aesthetic of modern architecture." Responding in the *New York Times*, Margittai and Kovi wrote

that the "noble proportions of the space" are critical to designation consideration. Byard now says "the restaurant operators are acting out of self-interest and the issue of whether the space merits designation should be left to LPC."

#### Key Designation Issues

Letters in support of designation from Jerry Della Femina, Edward Costikyan, Wendy Wasserstein, and other Seasoned lunchers primarily extol the serene quality of the dining experience in the Four Seasons — even though LPC is not registering a Zagat's rating of ambience and service. In reality, the key designations issues are:

- The Landmarks Law defines the authority of the LPC to designate only the real property and fixtures of an interiors landmark. TIAA contends that the restaurant's only eligible fixtures are its columns, windows, walls, floors, ceiling panels, lighting, and pool. The Four Seasons claims that very heavy objects, specifically the bar, permanent railings, bronze planters, and the "broken-glass" partitions, also qualify for consideration as fixtures.
- The Landmarks Law precludes designation of specific personal property. But the Four Seasons argues for the consideration of the aesthetic merits of personal property when an interior landmark as a whole is designated. Though the restaurant agrees with TIAA that the Huxtable table settings, the Miesian furniture, the Lippold sculpture, and the Picasso tapestry are clearly movable personal property and not able to be designated,

it suggests that these items build the aesthetic case for designation.

This is a somewhat bizarre argument, because designation will not lock any of these items into the space, in particular the Bronfman-owned art. Interestingly, in a July letter to Eugene Norman in praise of the restaurant, Phyllis Lambert singled out for appreciation the Lippold sculpture and the chain curtains — both personal property — as well as the wood and leather walls of the two restaurant rooms.

#### Final Determination

Even if LPC determines that the restaurant possesses the requisite "special historical or aesthetic interest or value" and chooses to designate the restaurant's more inclusive classification of fixtures, the space does not have to remain a restaurant. A Mercedes showroom could conceivably move in and retain the bar and pool as centerpieces.

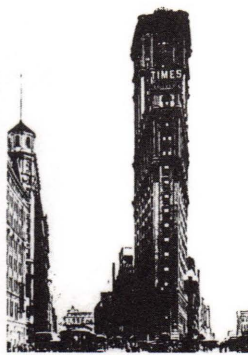
The calm, elegance, and minimalist balance of proportion, materials, and art separates the Four Seasons from more ostentatious counterparts. Designation will not necessarily protect a restaurant in the Seagram Building and it will not definitively safeguard the look or feel of the Four Seasons as we know it. The LPC may acknowledge this space but it is powerless under current law to save a landmark dining experience.



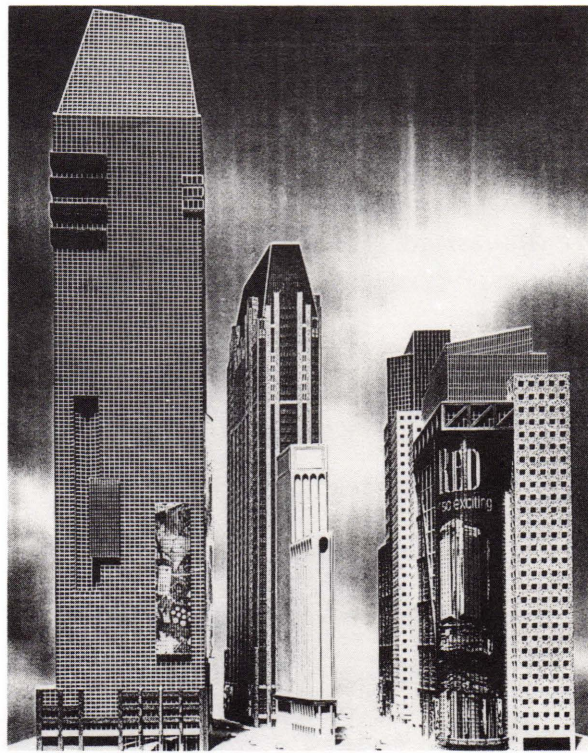
## New revivals for TIMES SQUARE



42nd Street renovation proposal by Robert Stern and Hardy Holzman Pfeiffer.



Times Tower (before), circa 1915; Times Tower (after). Now reclad and surrounded by newest tower proposal by John Burgee Architects with Philip Johnson, consultant.



### Is Time Running Out for Times Square?

It appears that the John Burgee Architects redesign for the four towers planned at Times Square is more a market ploy than anything else. True, the original "Pompe Mansard"-roofed configuration of bulky office towers was never very popular with anyone. But the jazzy, "Decon" upholstery and hypertechnology lighting extravaganza of the new scheme comes just at a point when the office plan languishes without a major tenant.

Chemical Bank, which was to occupy up to 1.8 million of the project's 4.1 million square feet, pulled out of lease negotiations in April. A chilling midtown office climate makes sprucing up the office towers even more timely.

The lively redesign also attempts to appease critics who fear the towers will destroy the vitality and excitement of Times Square. This too is a shallow strategy because the proposed buildings are just as gigantic as the old, and they continue to overwhelm the adjacent mid-block theaters. At least, however, the fresh proposal meets Times Square lighting and signage requirements enacted in 1987.

#### Project Progress

Though the project has defeated 44 "nuisance" lawsuits, six remaining appeals stall condemnation of 9 of the 42nd Street theaters and the property for the office towers. As a co-developer with Park Tower Realty, the Prudential Insurance Company of America has pledged \$155 million in escrow toward

buying the theaters and other buildings on the condemned sites. Despite 15-year tax breaks for the developer, midtown west office rents, currently below \$35 a square foot, make this an increasingly risky proposition.

Since the value of the property to be condemned has risen precipitously due to the nearby office boom, the \$155 million may not be enough. Insiders speculate that Prudential is reconsidering keeping its money in escrow or even pulling out entirely.

Times Square Center Associates (TSCA), a developer entity formed by Prudential and Park Tower, has agreed to finance reconstruction of the Times Square subway station (\$80 million), but the financing of the nine theaters along the "Deuce" (42nd Street between Seventh and Eighth Avenues) is not as clear-cut. TSCA has committed \$9 million toward the renovation of the Victory Theater for non-profit use. It has agreed to bankroll the cost of renovation of the Empire (for use by the merchandise mart) and the Liberty, as long as it is reimbursed by the developer of the merchandise mart and hotel.

Even though the Kennedy family pulled out of negotiations for the mart, officials at UDC and its 42nd Street subsidiary are still optimistic.

#### Other Players

The Nederlander Organization has agreed to renovate the Harris and New Amsterdam theaters, on the south side of 42nd Street, and is waiting to take title. But no financing has been arranged

for renovation of the Selwyn, Apollo, Lyric, and Times Square, on the north side of 42nd Street. Cost of renovation was earlier estimated at \$50-\$70 million. Rebecca Robertson, UDC planner, reports that an entertainment czar will oversee selection from among 44 interested private and non-profit proposals and decide the future use of the theaters.

Seymour Durst's purchase in April of 99-year leases for seven of the 42nd Street theaters throws another clinker into the venture. It is generally believed that Durst just wants to collect money from condemnation if and when the project proceeds. He has reopened the Victory theater as a first-run movie house.

Despite the boosterism of the self-interested *New York Times*, a Times Square plan, as envisioned by developer George Klein and architect John Burgee, still looks like a pipe dream. One of three unsatisfactory scenarios could emerge for 42nd Street: 1) The building slump continues. Without pre-leased tenants, the office towers and merchandise mart do not materialize and Durst sits on the "Deuce's" theaters. 2) Times Squares Associates builds the four office towers, the merchandise mart is subject to delays. A shaky financial future undermines redevelopment of the 42nd Street theaters. 3) The office market revives, the developers build the towers, mart, and help renovate the theaters. But the Broadway theater district is corroded by speculation, air rights sales, and continued high-rise office building.

Take your choice.



# Zoning vs. Planning: Seven Points of View

*The Times Square area building boom is only one more instance of the oft-asked question: does our zoning work?*



*Times Square and the Great White Way with headliners (left to right) Sylvia Deutsch, Richard Schaffer, Paul Byard, Raquel Ramati, Michael Kwartler, Jaquelin Robertson, Saskia Sassen.*

## Saskia Sassen

*Saskia Sassen, professor and director of Urban Planning at Columbia's Graduate School of Architecture, Planning, and Preservation, is author of a forthcoming book, The Global City: New York London Tokyo, from Princeton University Press.*

Zoning regulations should recognize the new types of space needs that are evolving out of today's economy in New York City. Correspondingly, the regulations should allow the invention of new forms of urban space. Zoning requirements cannot simply reproduce the organization of space typical of New York 20 years ago. The disarray evident today in our city—a multiplicity of abandoned places and the excess of congested ones—might be interpreted to reflect the tensions between old conceptions and new economic and political forces.

Zoning regulations should also recognize that today's economy is not only made

up of financial and advanced services. There are numerous large industrial service firms, low-priced commercial ones, and new types of craft-based manufacturing (such as designer furniture and architectural woodwork and metal work) that are an integral part of New York City's economy. These services just lack power and visibility.

Right now there is a tension between the city's need for such firms and the difficulty these firms encounter competing for land and resources with the more powerful sectors of the economy. The tension resolves itself in the severe push to cut costs, often by any means, in order to survive.

The expansion of our informal economy—from unlicensed vendors to garment industry sweatshops—can be seen in this light. Zoning regulations should be a tool to resist the excessive locational concentration of homogeneous elements that result in urban glamour zones and urban wastelands.

## Paul Byard

*Paul Byard, lawyer and architect, is a partner with Platt & Byard, a director of the Municipal Art Society since 1969, and president of the Architectural League of New York.*

Zoning is the principal instrument of city design. The Planning Commission administration of an excellent zoning resolution has been compromised by the burdens of ULURP and EIS processing.

Since the 1960's, emphasis on discretionary practices, such as districting and special permits, has stimulated development. The City Planning Department has been caught in the conflict between raising revenue and working to safeguard an evolving, acceptable public environment. The Department has been working at a disadvantage because of a lack of time, resources, and commitment.

We must reestablish the belief that the quality of the physical environment



One of the more notable efforts in assessing New York City's zoning problems came to public attention in June when the Natural Resources Defense Council and the Women's City Club published a report entitled "New York City Zoning: The Need for Reform." With the similar intent of stimulating debate, *Oculus* contacted a handful of experts in the planning, urban design, and zoning fields to ask how far zoning reform should go and what directions it should take.



Photos: Dorothy Alexander; (Schaffer) Stanley Seligson; (Byard) Steve Friedman

comes first in the conflict with revenue raising. This must be the task of the agency that has the principal responsibility for regulating city development.

As zoning tools, the special districts are interesting and effective design devices which must be planted in the groundwork of comprehensive good planning. In particular, the special midtown zoning district and the East Side contextual mid-block zoning did what was intended. With hindsight, there were other aspects that might have been avoided, such as measures that allowed the excessive bulk and density of the Coliseum plan.

It is unclear what effects the Charter revisions will have on planning. There is a risk that planning expertise will suffer as appointments become politicized. The zoning resolution is an aesthetic policy; it regulates what impinges on you as you walk around and experience the city. It is a living document, 75 years old, that needs staff and resources so that it can continue to do its job.

## Michael Kwartler

*Michael Kwartler, principal in the architectural and urban design firm Michael Kwartler and Associates. From 1969 to 1974 he was a member of the Urban Design Council of the Office of the Mayor, and from 1974 to 1976 he was with the Division of Land Planning and Environmental Management in the New York City Department of City Planning.*

We've got to look at each neighborhood in the city to evaluate the infrastructure, the densities the neighborhood can manage, and what this means in terms of potential planning capabilities. How built out is the neighborhood and what should it be like? Where should future development go, and what ought to be conserved? This means putting a lid on the densities of some neighborhoods.

Current zoning doesn't take into account the fact that many neighborhoods have overdeveloped sites — portions of the neighborhood that were already built

with a greater density than current zoning allows. For example, the Century apartment building has an FAR of close to 20.

With zoning lot mergers, the zoning resolution's allowable densities can be fully built out. Ironically, we end up with a situation that exceeds current intended densities.

The city assumes all new development is beneficial, but we often need to rehabilitate sections — just like Europe. Certain areas can be conservation zones. We don't always need to promote new construction.

Regulations should try to keep the ambience of a particular section. Contextual zoning would not have allowed the best buildings in Jackson Heights — which are six or seven stories high — to be built. You can't build the Central Park West buildings on the West Side any more.

Every neighborhood could be a special district, for example, midtown an



## ZONING

as-of-right special district. The City Planning Commission is overreacting to zoning problems, and not planning the city. What do we do if office buildings are too plentiful? It isn't easy to convert them to apartments when everything is locked into single-purpose buildings. The city should also do Environmental Impact Statements for the larger areas, to look at developments in an interrelated way.

I strongly urge City Planning to develop a standard data base for everyone's use. We could graphically "digitize" (enter into the computer coordinates for all the building setbacks) every structure in the city. Then we could have a printout of ground-level perspective drawings to see how to develop the sites. We could develop zoning regulations based, for example, on what Broadway would look like when the sites are filled in. Now all this is done by private consultants for community planning boards by using Fire Underwriters' maps.

A lot of zoning should be calculated on a performance basis, not according to rigid rules. Height limits are daffy; in some cases high buildings make sense. This isn't Paris. By making everything uniform you lose a sense of place.

### Raquel Ramati

*Raquel Ramati served in New York's Department of City Planning from 1968 to 1981 where she was director of the Urban Design Group for eight years. In 1981 Ramati formed Raquel Ramati Associates, Inc., an urban design, planning, and development firm.*

The pendulum has swung too much against open space. Now, uniform street walls are in, and plazas are out.

Many plazas are still a big benefit to the city. Proposals that discourage plazas in residential areas are extreme. To have a building with an FAR of 10 without open space is not much better than a building with an FAR of 12 with open space. If it is appropriate to build a 40-story tower, then a 50-story one is not going to make



*The sky is filling in: Same spot photographed in 1987 and 1989.*

a difference, except that it might come with open space. It is not so much the FAR, but the kind of open space and where that open space is located. Consider the public success of the IBM and Trump Tower spaces.

Density restrictions should relate to the infrastructure, the transportation capabilities, and the pedestrian population.

Many of the special districts are good, but we need planning that stresses how the areas perform, and we need to link the special districts together so that they work with each other. We should identify those areas that need this sort of attention, like the waterfront or Central Park North.

### Jaquelin Robertson

*Jaquelin Robertson, partner in the firm of Cooper Robertson. From 1969 to 1972 Robertson was director of the Office of Midtown Planning for New York City. Robertson was also a partner in the firm of DDR Eisenman Robertson, and the dean of the University of Virginia School of Architecture from 1981 to 1988.*

I can only make a horseback response to the question about zoning because I've been away from the city for a number of years. What you did five and ten years ago you ought not to do now. Zoning is one of the tools to achieve physical planning goals. But it's best not to have tricky rules and regulations guiding development if you don't have the resources or knowledge to apply them.

Zoning should not depend on as-of-right regulations. Nor should the same zoning regulations be devised for all sections of the city. Each area requires different attention—as is possible with special district zoning. For example, the area on 57th Street around Carnegie Hall should have been made a special district before all the towers were allowed to go up. I would not make the rules simpler, but try to make them fewer and more sharply focused.

Right now City Planning is playing



*Photos: Dorothy Alexander*

Russian roulette by responding only to developers who want to build more or communities which want to build less. The City Planning Commission's chairman, Sylvia Deutsch, is unbelievably bright, pragmatic, and committed. But there aren't enough people helping her. The city needs to put in place a staff of urban designers who use their energy and resources to study areas such as midtown and lower Manhattan.

As far as the infrastructure goes, we have to improve it or take off the pressure. I'm not in favor of a moratorium on growth. But we need some time to build up the organism. There is an ecology to cities: There are areas that must decay. If we let this decay happen—in areas of benign neglect—they will come back. This is good farming. We must also monitor the highly sensitive areas.

Generally, an informed policy is needed that includes a strategy for growth and change. That is why the professional community should be involved in shaping public policy.

### Richard Schaffer

*Richard Schaffer, dean of the Graduate School of Management and Urban Policy at The New School and former chairman of the graduate program in Urban Planning at Columbia University.*

The zoning resolution should reflect current realities. The current plan was drawn up in the late 1950's and put into effect in 1961, when the waterfront, for example, was zoned for industrial use. Times have changed.

I would emphasize more as-of-right zoning, and reduce the discretionary actions. When much zoning is discretionary, it starts a spiral where one deal sets the precedent for the next. Instead of a ceiling being established, changes become the floor for the next arrangement. Furthermore, discretionary zoning eats up time that could be used for other activities. Nevertheless, I wouldn't abolish such zoning completely.



*Zoning regulations should recognize that the advanced international center image is only part of the economy, says Saskia Sassen.*

Before anything can be done to zoning, we must do some major planning. We have diverse communities, which need a significant say in planning decisions. But we need a strong City Planning Commission for perspective.

## Sylvia Deutsch

*Sylvia Deutsch has been director of the Department of City Planning, New York City, and chairperson of the City Planning Commission for over two years. Previously, she was chairperson of the New York Board of Standards and Appeals for five years.*

Zoning is an important tool in channeling growth and regulating new development. But it is not the only incentive for growth, and it rarely works by itself.

Many people long to return to the stability of the 1916 zoning resolution, but given the complexity and interrelated problems of today's city, this is not realistic or effective. Market changes, community transitions, and shifts in expectations force us to constantly fine-tune zoning. In the last three years we have been revising and updating special districts. Some, such as the Greenwich Street district, which provided bonuses for creating second-story pedestrian connectors between buildings, are totally out of date according to current design and functional considerations. Others, like our Sheepshead Bay special commercial district, had absolutely no impact for years.

We will continue to use special districts. We are encouraging commercial growth through zoning in the outer boroughs such as Long Island City, Queens, and downtown Brooklyn.

But we are moving toward more specific standards that can be enforced in similar neighborhoods throughout the city—not just in one area. This remapping has occurred in the outer boroughs with lower-density contextual zoning.



## City Planning Defense Strategies

- While critics contend that developers of luxury residential and office space get too many special bonuses from City Planning, their 1987 "Midtown Development Review" showed that midtown rezoning increased as-of-right approval from 38 percent to over 80 percent of midtown building approvals.

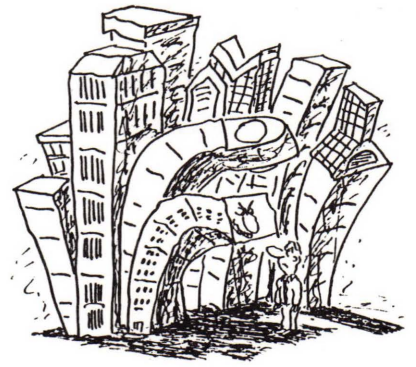
- Critics often castigate City Planning for failing to plan fallow areas before developer proposals arrive. In a June 1989 "proposal" for a special district in the underdeveloped area near the Javits Center, City Planning mandates a 50-foot-wide pedestrian way from cross street to cross street between 34th Street and 37th Street to be provided by "all new developments or enlargements of zoning lots." The proposal also requires landscaping, a 50 percent retail frontage, and a street wall of at least 85 feet along Eleventh Avenue. The plan repeatedly states that "no floor area bonuses will be granted" for the execution of any plan provisions.

- Regarding city-owned land, in late August Mayor Koch announced that the city would enact the recommendations of a Design Process Panel, recently chaired by Sylvia Deutsch. Planning will cooperate with city agencies to draft designs and development controls for salable sites and treat "significant parcels of publicly-owned land [as a] public trust."

## In the Zoning Arena

The movement for zoning reform is spearheaded by a coalition of more than 40 civic and community groups who endorse the findings of a recent report, "New York City Zoning: The Need for Reform." Sponsored by the Natural Resources Defense Council and the Women's City Club, the report first publicized Donald Trump's plan to shift underwater development rights to his towers on the Penn Yards site.

According to consultant Sandor Katz, the report maintains that FAR limits,



Drawings: © Debra Solomon

particularly in built-up areas, are too high, and argues for caps of 20 percent on as-of-right zoning lot mergers and for limitations on incentive zoning bonuses.

A September 15 forum on the report sponsored by the Municipal Art Society kicked off community organizing and educational efforts. Representatives of the coalition will testify at upcoming City Council hearings on zoning. To obtain copies of the report, call the Women's City Club at 353-8070.

## Zoning the Borough's Sentiment

Forcefully opposed by builders' groups, the City Planning Commission on June 29 amended the city zoning resolution to create new low-density contextual zoning areas in the outer boroughs.

Community activists had argued that a loophole in the zoning text permitted many single-family homes built on relatively large lots to be demolished for the construction of condominiums. The zoning changes, which affect almost half of the city's land area, lower the maximum densities allowed in many neighborhoods and make it more difficult for property owners to flaunt zoning laws by converting garages, recreation rooms, and basements into rental apartments. The revisions grant a 20 percent bonus FAR for pitched roofs and limited street wall heights.

In a recent interview, Sylvia Deutsch defensively held up the contextual remapping texts for Queens and Staten Island to demonstrate labor-intensive and community-responsive efforts by City Planning.

## VACANT LOTS

Vacant Lots presents seventy proposals for low-income housing in New York City. An important and timely study. \$24.95, paper, 189 pages, 83 b/w illus. To order call 212-995-9620.

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## THE CHAPTER

### NYC/AIA 1989 Design Awards Program

**Tod Williams Billie Tsien and Associates** received a Distinguished Architecture Honor Award for the Spiegel Pool, Long Island, an Interior Citation for the Whitney Museum Downtown at Federal Reserve Plaza, and an Architectural Project Citation for their Vacant Lots Proposal, Site #7.

**James Stewart Polshek & Partners** won a Distinguished Architecture Honor Award for Centennial Hall, Barnard College, New York.

**Voorsanger & Mills Associates Architects** received an Interior Project Honor Award for Dianne B. Boutique, Soho, and an Interior Citation for First Editions Video Center, New York.

**Pasanella & Klein** won an Interior Project Award for the Schneider Apartment, New York.

**Toshiko Mori with Architect Rei Kawakubo and Yasuo Kondo** accepted an Interior Award for Comme des Garçons SHIRT in Soho.

**Eisenman/Yorgancioglu** picked up an Interior Citation for Fuller/Toms Loft Residence, New York, and **Eisenman Architects** received an Architectural Project Honor Award for Guardiola House, Cadiz, Spain, and the Carnegie-Mellon Research Institute in Pittsburgh.

An Interior Citation was also awarded to **Henry Smith-Miller, Architect with Laurie Hawkinson** for Chalk and Vermilion Gallery and Publishing House, Soho.

**Richard Meier & Partners** received an Architectural Project Award for four projects: Madison Square Garden Site Redevelopment, New York; the Eye Center at the Oregon Health Sciences University, Portland; Canal + Corporate Headquarters, Paris, France; and the City Hall and Central Library, The Hague.

**Ellerbe Becket** received an Architectural Project Citation for three projects: Schibsted Gruppen Newspaper Headquarters, Oslo, Norway; the Architecture School Addition and Remodeling, University of Minnesota, Minneapolis; and the American/Northwest Airlines Terminal at JFK.

Other Architectural Project Citations went to **Kohn Pedersen Fox Associates** for Carwill House; **Donna Selene Seftel Architecture** for the Goggle Eye Lifeguard Tower, Los Angeles; and to **Thomas Hanrahan, Architect with Victoria Meyers**, for the Elise Chapin Sanctuary Interpretive Center, Chattanooga.

### Distinguished Architectural Projects: Built Work

*Jurors: Mario Campi, Michael Dennis, Michael Rotundi*

#### Overview

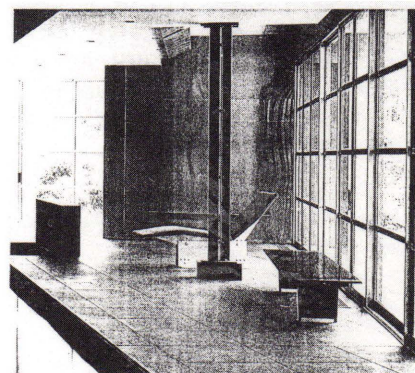
**Michael Dennis:** People say that they are disappointed in the quality of the submittals, and that each year more awards are given for small projects than large ones. It has to do with the degree of control you have when you are one person working with one client or a very small number of people on a project.

Another problem is the limited range of ideas. They exist on an artistic level, not the level of structure and social interaction. The reaction to modernism resulted in what a lot of people considered to be a thick layering of nostalgic historicism. Now there is a tendency to go in the opposite direction and see architecture as simply an intuitive, private, indulgent act. We forget that this was one of the reasons for a reaction to modernism. In the zeal to escape from historicism or nostalgia, one forgets that architecture is deeply imbedded in cultural and social activity.

**Michael Rotundi:** An aesthetic system that operates on a small scale doesn't operate on a large scale. It has something to do with the range of skills an architect has in accomplishing large vs. small tasks. The conditions under which those ideas have to operate change. And then ultimately the strategies are incorrect because an architect may not understand that the strategies have to change from one scale to another. . . . When you look at most towers, you find them a reiteration of preexisting ideas. The architect has to rely on that particular formal strategy because he doesn't have any new ideas about how to do a tall building. That's why there are so many tall buildings that are historical pieces. . . . It's true in the reverse also. Architects can be very good at large-scale projects but can't do small-scale projects.

**Mario Campi:** It is the obligation of the architect to make a search, to try to go to unknown ground.

*Distinguished Architecture Awards, Interior Project Awards and Architectural Project Awards will be given to New York architectural firms October 24 at the Whitney Museum Downtown at Federal Reserve Plaza. An exhibit of the work opens at the same time, and a catalogue is being prepared. Excerpted below are comments from the juries.*



**Spiegel Pool, Long Island**  
**Tod Williams Billie Tsien and Associates**

©Michael Moran

*"The pool house project is beautiful in its thoroughness, in its conception, in its attention to detail and materials. . . . It makes furniture a part of the architecture in a way that's the kind of total design relationship that Frank Lloyd Wright made where the chair was exactly like the building."*



**Centennial Hall at Barnard College, New York**  
**James Stewart Polshek & Partners**

©Jeff Goldberg/Esto

*"The tower has a level of architectural or artistic modesty. It obeys the urban notion of completing the block, and yet it treads a very fine line between acknowledging traditional ideas and being "modern". . . . It deals with the question of turning the corner and the nature of a punched wall vs. a skin. . . . The scheme does not veer too far towards figurative or classical themes: it remains a fundamentally abstract language."*



*"An aesthetic system that operates on a small scale doesn't operate on a large scale. . . . And then ultimately the strategies are incorrect."*

## Architectural Interiors

*Jurors: Stuart Cohen, Jose La Pena, Mack Scogin.*

### Overview

**Stuart Cohen:** Not so many years ago color was applied; here we see a return to materials, used evocatively to provide both color and texture.

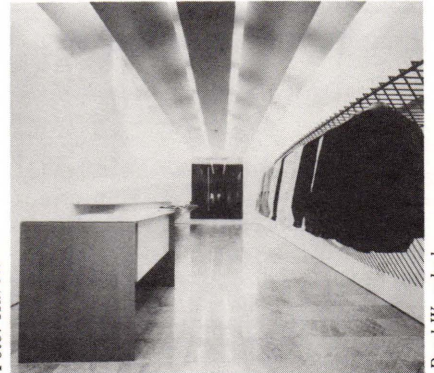
**Mack Scogin:** People are more involved with the juxtaposition of materials, adjoining materials, and with the craftsmanship of interior spaces. But I saw no one just getting a thrill out of manipulating architectural elements to make interior space, except for two or three projects.

**Jose La Pena:** It's very logical that all these interior spaces should deal primarily with the use of materials because interior architecture is an activity that incites the senses. Aside from sight, touch, and smell, there are considerations like comfort. On the other hand, interior architecture has become more choreography than architecture.



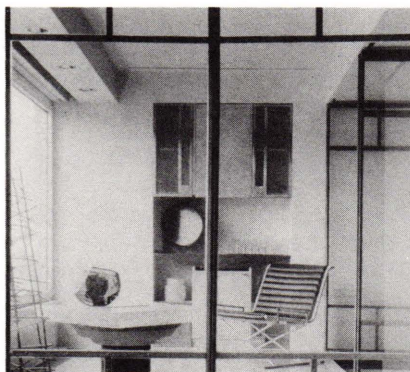
**Dianne B. Boutique, New York**  
Voorsanger & Mills Associates

*"It's a project with a very strong sensibility in terms of the texture of the materials. It shows a preoccupation with form-making and the carving and rendering of surface that we see in a number of fairly well-known shops in Manhattan."*



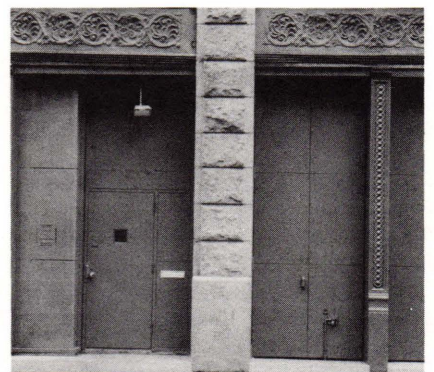
**Comme des Garçons SHIRT, New York City**  
Toshiko Mori with Rei Kawakubo and Yasuo Kondo

*"This project uses few elements which are treated with plasticity, in a very sculptural way. . . . There's a tension between the objects for sale and the architecture itself. . . . The display shelf and the hanging display rack are probably the most original pieces of invention I've seen in any of the projects here today."*



**Schneier Apartment, New York**  
Pasanella & Klein

*"It's extremely well organized. It takes a small space and expands it, explodes it in a very controlled orthogonal, geometrically arranged plan. There is a great sensitivity to the external and internal views, and to the use of line and material in relation to the architectural form."*



**Chalk and Vermilion Art Gallery and Publishing House, New York**  
Henry Smith-Miller with Laurie Hawkinson

*"The consistency of the relationship between the existing architecture and the new architecture is admirable. The use of materials, the delineation between the existing structure and this new intervention are all extremely well coordinated."*



## NYC/AIA 1989 Design Awards Program

*"It is so difficult to choose a single one because the entire process in which architecture is being made is far more subtle and deadly than it appears in these projects."*

### Unbuilt Architectural Projects

*Jurors: Daniel Libeskind, Mark Mack*

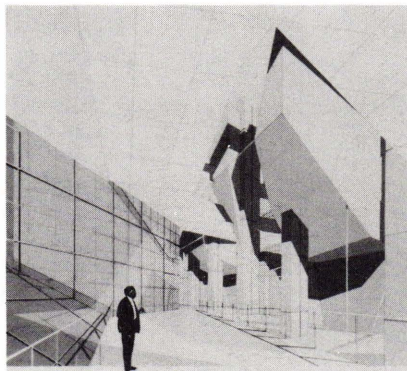
#### Overview

**Daniel Libeskind:** The projects should reflect a vibrancy as an art form, as a form of thinking, and as a form of enrichment. There are no more than a few projects that display this ambition — it's as if this is the end of the vitality of the New York architect. . . . There's really no play in this work — play in the profound sense of the word.

It is so difficult to choose a single one because the entire process in which architecture is being made is far more subtle and deadly than it appears in these projects. Despite the fact that the drawings have a certain rigor, we are seeing a total disappearance of theory. . . . There doesn't seem to be any grounding other than the agreed-upon convention that architecture is healthy and alive and everything is fine. . . . All the desire seems to be in the object, the materiality, the reflections.

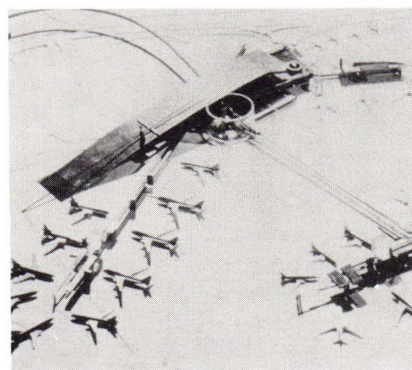
The damning quality of most of the projects we have seen is that given a choice between architecture and business, they all opt for business. They don't risk failing in that climate.

**Mark Mack:** We have gone through some futuristic work but it was very shallow and spacey. . . . I think that pastiche — an element that was criticized a lot in postmodern work — is apparent also in the new style or new occupation with different forms. . . . The materiality is in the object: we get seduced by the quality of the material itself.



**Carnegie-Mellon Research Institute,  
Pittsburgh  
Eisenman Architects**

*"We've seen very few projects here that had the possibility of failure — they all want to succeed — and that's one of the reasons that Eisenman's work still holds up. . . . [Yet] Eisenman is very consciously trying to make his project acceptable and this is a weakness. . . . Eisenman is aware of the split that exists between the future and the present of architecture. His system itself incorporates this schizophrenic aspect."*



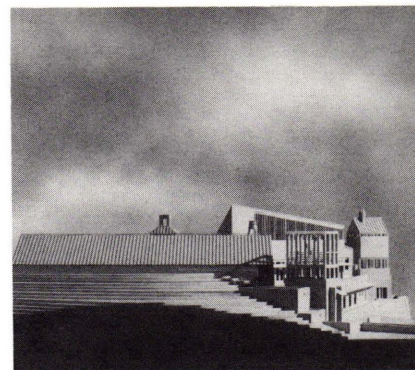
**American/Northwest Airlines Terminal,  
JFK Airport  
Ellerbe Becket**

*"There's definitely talent here in putting things together, but the architecture as presented does not appear to have the backbone to either represent the order as it is or attack it frontally. . . . Actually this airport is the strongest of the Ellerbe Becket projects because it is functionally the most integrated with the formal and architectural exploration of what that straight line is."*



**Madison Square Garden Site  
Redevelopment, New York  
Richard Meier & Partners**

*"It's easy to see in the works by Eisenman and Meier what two very talented and thinking architects do to cope with the times and to create new work. . . . They have to accommodate on a cultural and artistic level. . . . As a presentation of an idea of architecture this is very powerful and extremely conservative in the sense of conserving an inherited architectural language."*

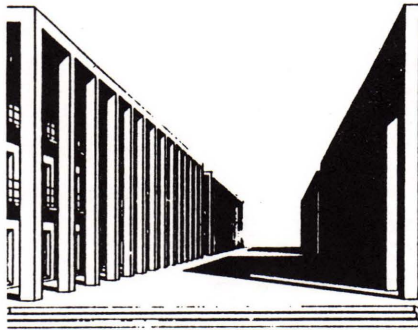


**Carwill House, Stratton, Vermont.  
Kohn Pedersen Fox Associates**

*"This project tries to break away from the postmodern linkage of rooms. It doesn't explode totally; there is a containment. But this section is predictable and not really thought through. Remnants are taken as given and they're not trying to confer with each other to make a new statement. They have resulted in a pleasing object, but one that does not challenge any convention."*



## BOOKS



*Student housing at Chieti, Giorgio Grassi, A. Monestiroli, and R. Raffaele Conti, 1978.*

Alan Colquhoun, **Modernity and the Classical Tradition, Architectural Essays 1980-1987** (MIT Press, \$25). Alan Colquhoun's essays published in *Oppositions* and *Assemblage* and similar journals have always illustrated a remarkable lucidity and insight in dealing with architectural theories, history, and current work. As this compilation illustrates, he is still a master at analyzing, defining, and placing movements such as classicism, architects such as Le Corbusier, and critical approaches such as postmodernism and structuralism within a meaningful framework.

**Bruce Graham of SOM**, Introduction by Stanley Tigerman (Rizzoli International Publications, cloth \$45; paper \$29.95). The John Wayne of architecture is back in the saddle. Graham didn't change horses too often—except more recently with the London projects, when he switched from the sometimes plodding, othertimes rugged modernism to a nervous and finicky postmod.

### Inspiring

**Vacant Lots** documents the housing competition sponsored by The Architectural League and the New York City Department of Housing Preservation and Development. Edited by Carol Willis and Rosalie Genevro (Princeton Architectural Press, \$24.95).

### Arresting

**Newport Houses**, photographs by Roberto Schezen, text by Jane Mulvagh and Mark A. Weber, introduction by Robert A.M. Stern (Rizzoli, \$65). Sumptuous photographs of Newport's architecture. The text of this coffee-table/reference type book is brief but reasonably informative about social and architectural history. Skip the let's-set-the-scene impressionistic descriptions of buildings.

## Review

by Anne Rieselbach

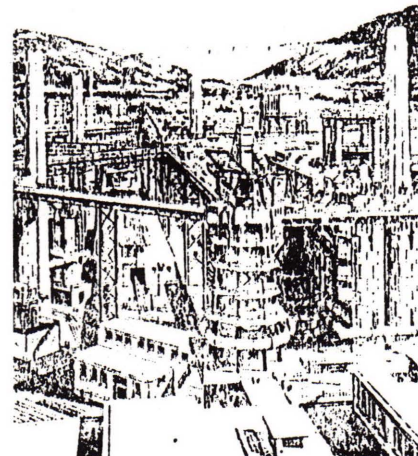
### Une Cité Industrielle

by Tony Garnier

Introductory essay by Kriti Siderakis  
Princeton Architectural Press, 1989

First published in 1917, Garnier's utopian plans and comprehensive designs for a contemporary city of 35,000 inhabitants articulate a sweeping philosophic and aesthetic transformation of society. A compendium of Garnier's design studies begun in 1899 after he won the Prix de Rome and expanded after he returned to practice in Lyons, *Une Cité Industrielle* graphically addresses new forms for housing, civic building, and the industrial complex—as well as for circulation and transportation. Garnier's development of the industrial city included pieces of his realized designs and explorations of the design potential of new building technology. He created an architecture that is striking in its modernity and singular in its scope.

This volume, reproduced from the first edition of almost 175 illustrations (slightly reduced from the original size), includes a number of color plates that range from massive yet intricately detailed industrial complexes to peaceful vignettes of courtyards and domestic interiors, as well as a large map of the entire scheme. The endorsement on the back cover comes from one of Garnier's strongest followers—Le Corbusier.



## BEST SELLING BOOKS\*

(as of September 1, 1989).

1. **The Daring Flight**, Santiago Calatrava (Electa/Rizzoli, paper, \$35).
2. **Alvaro Siza 1954-1988**, Toshio Nakamura, editor (Architecture and Urbanism, paper, \$52).
3. **Thom Mayne, 6th Street House** (Harvard GSD, paper, \$20).
4. **Morphosis, Buildings and Projects** (Rizzoli, paper, \$35).
5. **History of Italian Architecture 1944-85**, Manfredo Tafuri (MIT Press, cloth, \$25).
6. **The AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, cloth \$34.95; paper \$21.95).
7. **Upper West Side Story**, Peter Salwen (Abbeville, cloth, \$24.95).
8. **Wallace K. Harrison, Architect**, Victoria Newhouse (Rizzoli, paper, \$29.95).
9. **The Ticino Guide**, Gerardo Brown-Manrique (Princeton Architectural Press, paper, \$17.95).
10. **The Gamble House: Masterwork of Greene & Greene**, Jeannette A. Thomas (University of Southern California, paper, \$22.95).

\* Based on figures released by Urban Center Books.



## Princeton Architectural Press Wins Design Award

Some of us were not surprised that Princeton Architectural Press won the top honor in the International Book Design Exhibition in Leipzig, East Germany, for its book **Monuments of Egypt**. The stunning two-volume survey of architecture and artifacts of ancient Egypt reproduces 419 etchings from the French *Description de l'Egypte*, published between 1809 and 1822. It also has 29 color plates and 78 double-page foldouts, and sells for \$85.00. You do not want to lend this one out.



## THE CALENDAR OCTOBER 1989

### CONTINUING EVENTS

#### EXHIBITION

Nikken Sekkei: Its Ninety Years and the Modernization of Japan. Columbia University, Wood Auditorium, Avery Hall. 666-2433. Closes October 13.

#### EXHIBITION

Aldo Rossi USA. Max Protetch Gallery, 560 Broadway. 966-5454. Closes October 21.

#### EXHIBITION

Fantasy Furniture: The First 50 Years of the Newel Art Galleries. National Academy of Design. 369-4880. Closes October 22.

#### EXHIBITION

Projects: Matt Mullican. Multimedia views of an imaginary city. Museum of Modern Art. 708-9400. Closes October 24.

#### EXHIBITION

New Schools for New York: A Photographic Survey of the History of Public School Building in New York. The Urban Center. 753-1722. Closes October 29.

#### EXHIBITION

Views of Rome: Drawings and Watercolors from the Vatican Library. Cooper-Hewitt Museum. 860-6868. Closes October 29.

#### EXHIBITIONS

Housing in Context: Maintaining the City's Low Rise Neighborhoods. Co-sponsored by the Municipal Art Society and the City Planning Commission. Arverne: The Process and the Product. The Urban Center. 935-3960. Both close October 30.

#### EXHIBITION

Exploring Rome: Piranesi and His Contemporaries. The Pierpont Morgan Library, 29 East 36th St. 685-0008. Closes November 6.

#### EXHIBITION

Irving Browning: City of Contrasts. The New-York Historical Society, 170 Central Park West. 873-3400. Closes December 3.

#### EXHIBITION

Dean Hoffman's "Grand Design" for the General Theological Seminary, 175 Ninth Avenue. 243-5150. Closes December 17.

#### EXHIBITION

Window on Wonder City: New York in the World's Fair Era. Drawings, watercolors, oils, and portrait sculpture. Museum of the City of New York, Fifth Avenue at 103rd. 534-1672. Closes January 14, 1990.

#### EXHIBITION

Gardens and Ghettos: The Art of Jewish Life in Italy. The Jewish Museum, 1109 Fifth Avenue. 860-1888. Closes February 1, 1990.

### SUNDAY 1

#### TOUR

Broadway and Times Square: A Century as the Theatre District, with Terry Miller. Sponsored by the Museum of the City of New York. 11:00 am. 534-1672.

#### TOUR

Tribeca. With historian Andrew Dolkart. Sponsored by the Municipal Art Society. 2:00 pm. 935-3960.

#### LECTURE

Robert Moses and the 1939 and 1964 World's Fairs. Dr. Mark Miller. The Queens Museum. 2:00 pm. 534-1672.

*See what Emery Roth & Sons, Paul Rudolph are doing in the Pacific Rim; hear Steven Holl, Herman Hertzberger, Bill Pedersen and Thomas Beeby on their work; attend exhibits on Aldo Rossi and Piranesi; and debate the Charter. All in New York. This month.*

### TUESDAY 3

#### LECTURE

Architecture on the Pacific Rim. Emery Roth & Sons and Paul Rudolph present current and future work. Sponsored by the NYC/AIA. 6:00 pm. The Urban Center. 838-9670. Admission \$5 at the door.

### WEDNESDAY 4

#### LECTURE

Bernard Tschumi. Columbia Architecture Graduate School. 6:00 pm. Avery Hall. 854-3414.

### THURSDAY 5

#### FILM

Michael Blackwood's film The Deconstructivist Architects. Donnell Library Auditorium. 6:00 pm. Tickets must be purchased in advance. 753-1722.

#### WRITER'S TALK

Donald Miller: Lewis Mumford: A Life. The Municipal Art Society. Noon. The Urban Center. Call 935-9670.

#### FORUM

Maintaining the Character of Neighborhoods Through Zoning. Sponsored by the Planning Center. 8:30 am. The Urban Center. 935-3960.

#### LECTURE

Beaux-Arts America, New York City: 1890-1915. With Barry Lewis. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd Street Y. 6:30 pm. \$14. 996-1100.

#### EXHIBITION

The Manhattan Municipal Building 75th Anniversary. Photographs presented by the NYC Department of General Services. The Tweed Courthouse Gallery, 52 Chambers St. 669-2379. Closes October 30.

### FRIDAY 6

#### LECTURE

Herman Hertzberger. Recent work and the Architectural League's New Schools for New York study. 6:30 pm. The Urban Center. 753-1722.

### SATURDAY 7

#### TRIP (Oct. 7 - Oct. 21)

Travel Program for Architects in the Soviet Union and Finland. Sponsored by Citizen Exchange Council. Call Leslie Allen at 643-1985.

#### TOUR

NY's First American Youth Hostel. 891 Amsterdam Ave. Sponsored by the Municipal Art Society. 2:00 pm. 935-3960.

### MONDAY 9

#### EXHIBITION

Franco Albini Architecture and Design, 1934-1977. The New York Institute of Technology School of Architecture, Old Westbury. 516-686-7659. Closes November 4.

#### MEETING

NYC/AIA Housing Committee Meeting. The Urban Center. 6:00 pm. 838-9670.

### TUESDAY 10

#### PANEL

Toward a Civilized City: Architects, Developers, and Preservationists. 5:30 pm. Sponsored by the NYC/AIA Historic Building Committee and The New York Landmarks Preservation Foundation. Discussion with Deputy Mayor Robert Esnard, Sally Goodgold, Hugh Hardy, Fred Rose, Laurie Beckelman, Paul Goldberger, and Stephen Spinola; moderated by Barbarlee Diamonstein-Spielvogel. The Urban Center. Tickets \$7 at the door. Call 838-9670.

### WEDNESDAY 11

#### BENEFIT

Opening of exhibition, Penwork: The Triumph of Line, to benefit Historic House Trust. Hyde Park Antiques, 836 Broadway. Tickets: \$100. 477-0033. Exhibition closes November 10.

#### PANEL

Collaboration on the Plaza: The World Financial Center. 6:00 pm. Sponsored by the NYC/AIA Art & Architecture Committee. Discussion with Siah Armajani, Scott Burton, M. Paul Friedberg, and Cesar Pelli, moderated by Bart Vooranger. Tickets \$25 per person; checks must be received at NYC/AIA by Oct. 6. The Hudson River Club. 838-9670.

#### WRITER'S TALK

Carol Willis: Hugh Ferriss: The Metropolis of Tomorrow. The Municipal Art Society. Noon. The Urban Center. Call 935-9670.

#### LECTURE

Chicago Alternatives to the New York Skyscraper: 1885-1910. With Barry Lewis. Park East Synagogue, 164 E. 68th St. Sponsored by the 92nd Street Y. 6:30 pm. \$14. 996-1100.

#### EXHIBITION

The Architecture of Jean Nouvel at the AIA Headquarters, Washington, D.C. 202-626-7300. Closes December 3.

### THURSDAY 12

#### DESIGNER'S SATURDAY (Oct. 12-Oct. 14)

Spotlight on a cavalcade of international design celebrities at IDCNY, Long Island City. Contact Alexia Lalli at 718-567-1288.

Affordable Housing: The Big Picture. Cinema 1 Movie Theater, Third Ave. at 60th St. 8:30 am.

Rockefeller Center in the 21st Century. A&D Building, 150 E. 58th St. 10:00 am.

William McDonough and Randolph Croxton discuss environmentally sound design for the 90's. IDCNY, LIC. 11:00 am.

The International Cowboys: Philippe Starck and Scott Strasser. A&D Building, 150 E. 58th St. Noon.

#### DISCUSSION

Educators including Deborah Meier discuss the need for small community schools and the Architectural League's New Schools for New York study. 6:30 pm. The Urban Center. 753-1722.



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. Information 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.



P.S. 98, Herman Ridder Jr. High School,  
Tremont, the Bronx. Walter Martin, 1931.

Wurts, MCNY

## FRIDAY 13

### DESIGNER'S SATURDAY

The Good, The Bad, The Ugly: Design in the 80's.  
With Françoise Bollack, Sam Lopata, and  
moderated by Victoria Geibel. A&D Building, 150  
E. 58th St. 10:00 am.

AIA president Ben Brewer discusses future  
licensing of interiors designers. IDCNY, LIC. 3:00  
pm.

Robert A.M. Stern, Patricia Conway, and Stanley  
Tigerman discuss design in the last two decades  
with Beverly Russell, editorial director of  
Architecture and Interiors. IDCNY, LIC. 3:30 pm.

Michael Graves and Mario Bellini discuss their  
work and current projects. IDCNY, LIC. 5:00 pm.

## SATURDAY 14

### DESIGNER'S SATURDAY

Reception for 30 Under 30. New designs by an  
international set of architects and designers.  
DAC Building, 305 E. 63rd St. 10:00 am-2:00 pm.

## SUNDAY 15

### TOUR

Lower Manhattan, Past and Present, with Dr.  
Robert Venables. Sponsored by the Museum of  
the City of New York. 11:00 am. 534-1672.

### SYMPOSIUM (Oct. 15-Oct. 17)

Conservatories for the 21st Century, sponsored  
by NYC/AIA and Brooklyn Botanical Garden.  
718-622-4544.

## MONDAY 16

### LECTURE

Alexander Cooper. Congregation Rodeph  
Sholom, 7 West 83rd St. Sponsored by the 92nd  
Street Y. 8:00 pm. \$12.50. 996-1100.

## TUESDAY 17

### EXHIBITION

Selling the World of Tomorrow: New York's 1939  
World's Fair. Museum of the City of New York,  
Fifth Avenue at 103rd. 534-1672. Closes August  
12, 1990.

### NYC/AIA CHAPTER MEETING

Commissioner Charles Smith Jr. will discuss  
developments at the NYC Department of  
Buildings. Sponsored by the NYC/AIA Building  
Codes Committee. The Urban Center. 6:00 pm.  
838-8670. Admission \$5 at the door.

## WEDNESDAY 18

### CLASS

Nine-month course in preservation,  
maintenance, and restoration of masonry  
structures, sponsored by RESTORE. Tuition:  
\$975. 766-0120

### LECTURE

Barbara Kruger. Columbia Architecture  
Graduate School. 6:00 pm. Avery Hall. 854-3414.

## THURSDAY 19

### AUTHORS TALK

Bill Pedersen: Buildings and Projects. The  
Municipal Art Society. Noon. The Urban Center.  
Call 935-9670.

### DEBATE

Land Worth Fighting Over: Planning and Siting  
Under the New City Charter. Panel includes  
Frederick A.O. Schwarz Jr. and Robert F. Wagner  
Jr. 7:00 pm. Association of the Bar, 43 W. 44th St.  
227-0342.

## SATURDAY 21/SUNDAY 22

### MAS FALL HERITAGE TOUR

Historic Homes and Other Delights of the Hudson  
River Valley, including visit to Joan K. Davidson's  
estate. Cost: \$325. 421-0109.

## MONDAY 23

### LECTURE

Thomas Beeby. Congregation Rodeph Sholom, 7  
West 83rd St. Sponsored by the 92nd Street Y.  
8:00 pm. \$12.50. 996-1100.

## TUESDAY 24

### EXHIBITION

NYC/AIA 1989 Design Awards. Whitney Museum  
Downtown at Federal Reserve Plaza, 33 Maiden  
Lane. Exhibition: 6:30 pm. Awards Presentation:  
7:30 pm. Call 838-9870.

## WEDNESDAY 25

### LECTURE

Thomas Beeby. Columbia Architecture Graduate  
School. 6:00 pm. Avery Hall. 854-3414.

## THURSDAY 26

### LECTURE

California Alternatives to the New York Mansion:  
1900-1915. With Barry Lewis. Park East  
Synagogue, 164 E. 68th St. Sponsored by the 92nd  
Street Y. 6:30 pm. \$14. 996-1100.

### EXHIBITION

Peter Eisenman. Max Protetch Gallery, 560  
Broadway. 966-5454. Closes December 2.

## SUNDAY 29

### TOUR

Back to the Future: The World's Fairs in Flushing  
Meadows. Sponsored by the Museum of the City  
of New York. 1:00 pm. 534-1672.

## MONDAY 30

### LECTURE

Steven Holl. Congregation Rodeph Sholom, 7  
West 83rd St. Sponsored by the 92nd Street Y.  
8:00 pm. \$12.50. 996-1100.

## TUESDAY 31

### EXHIBITION

Moshe Safdie, Architect, Projects of the Last 11  
Years. Harvard GSD: 48 Quincy St., Cambridge.  
617-495-4004. Closes November 24.

## 4TH ANNUAL

# Architectural Heritage Ball

Mark your calendar now, and watch the mail for  
your invitation to the 4th annual Architectural  
Heritage Ball, November 18, 1989. The Heritage  
Ball has acknowledged some of the city's  
exceptional spaces — two public locations, The  
Grand Ballrooms of the Waldorf-Astoria and  
Plaza Hotels, and two private rooms, Columbia  
University's Low Memorial Library and, this year,  
the New York Public Library's Celeste Bartos  
Forum. The Bartos Forum, long closed to the  
public, has been magnificently restored under  
the direction of Davis, Brody & Associates. The  
delicately detailed room, with its domed skylight,  
is a truly fitting site for this year's celebration.

The New York Public Library, one of the city's  
great landmarks, was designed by Carrère &  
Hastings and opened in 1911. The AIA Guide to  
New York describes it as the "apogee of Beaux  
Arts... a white marble temple magnificently  
detailed inside and out." The perfect site for the  
Chapter's annual celebration of Heritage  
Preservation Scholarship. Join your colleagues  
on November 18, 1989, and enjoy a wonderful  
evening in this extraordinary space!

Welcoming remarks by President Denis Glen  
Kuhn will follow cocktails, and then you and your  
guests are invited to dine and dance the evening  
away. Seating for this year's Heritage Ball is  
strictly limited by the size of the room, so early  
reservations are in order.

## NOVEMBER

## THURSDAY 9

### FORUM

Sewage Capacity and Overdevelopment.  
Sponsored by the Planning Center. 8:30 am. The  
Urban Center. 935-3960.

## FRIDAY 10

### TRIP (Nov. 10 - Nov. 19)

Paris: Architecture of the Future and Heritage of  
the Past. Friends of Vieilles Maisons Françaises.  
AIA-approved. 202-298-7100.

## COMPETITIONS

### OCTOBER 6

Submissions due for American Wood Council's 1989  
Wood Design Award Program. 202-833-1595.

### NOVEMBER 1

Application deadline for Chain Link Fence  
Manufacturers Institute 1989-1990 Design Award.  
202-659-3537.

### NOVEMBER 15

Applications due for Rome Prize fellowships  
awarded in architecture, design arts, landscape, etc.  
517-4200.

### DECEMBER 1

Registration deadline for Visions of Home: A  
National Design Competition for Affordable Housing  
in the South Bronx. Sponsored by the Bronx  
Museum of the Arts. Entry fee: \$30. 681-6000.

### NOVEMBER 30

The City of New York is pleased to announce an  
architectural competition for the design of a  
600,000-square-foot Police Training Complex and  
related site improvements, situated on nine acres in  
the Borough of the Bronx. Interested architectural  
firms may pick up a Request for Qualifications  
package after November 1, 1989, at the Division of  
Design & Construction Management, NYC  
Department of General Services, 1 Centre Street,  
16th Floor South.

### CALL FOR ENTRIES

The Steelcase Design Partnership, in collaboration  
with McGraw-Hill, invites architects to submit  
materials in the built environment for a future  
collage show. 755-6300.



*The New York Chapter  
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Wilsonart



# OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

Volume 45, Number 8, April 1984



Furnishings by Cranbrook faculty and graduates are seen against a gateway to the school. Furniture courtesy Fifty/50 Gallery.

Photo: Stan Ries/ESTO



# OCULUS

Volume 45, Number 8, April 1984

## Oculus

Editor: C. Ray Smith  
Managing Editor: Marian Page  
Art Director: Abigail Sturges  
Typesetting: Graphically Speaking, Ltd.

**The New York Chapter of  
the American Institute of Architects**  
457 Madison Avenue,  
New York, New York 10022  
212-838-9670

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the American Institute of Architects.

## Cover Photo

*Superimposed on an entryway to Cranbrook buildings is a group of furnishings designed by Cranbrook graduates. The furnishings, assembled by Fifty/50 Gallery, include: a storage unit by Charles Eames, the fabric "Cross Patch" by Ray Eames, a wire-based circular table by Florence Schust Knoll, a bentwood lounge chair by Eero Saarinen, Diamond chair by Harry Bertoia, and a storage unit by Charles Eames and Eero Saarinen together. The ceramics are by Maija Grotell and Leza McVey. Photo: Stan Ries/ESTO.*

# CRANBROOK

*An exhibition commemorating the 50th anniversary of the Cranbrook Academy of Art will be at the Metropolitan Museum of Art April 20-June 17. Organized by the Met and the Detroit Institute of Art in conjunction with Cranbrook, it opened in Detroit in December and will go to Helsinki after closing in New York. Paintings, sculpture, architecture, interior design, furniture, metalwork, textiles, ceramics, and bookbinding by former Cranbrook students and teachers are represented in the exhibition. A 400-page book-catalog, Design in America: The Cranbrook Vision (1925-1950), has been published in conjunction with Harry Abrams, Inc. Below from that publication, are excerpts from a Cranbrook chronology compiled by Mary Riordan and John Gerard.*

## Chronology

### 1904

George G. Booth purchases a portion of his estate, to be named Cranbrook, in Bloomfield Township, a suburb of Detroit, Michigan.

### 1923

In April the Saarinen family arrives in Evanston, Illinois, where Eliel Saarinen works on plans for the development of the Chicago lakefront.

In November, the Saarinens move to Ann Arbor, where Eliel is Visiting Professor in Architectural Design at the University of Michigan.

George G. Booth is introduced to Eliel Saarinen through his son Henry, a student of Saarinen's at the University of Michigan. Henry S. Booth works on his student project: a design for an academy at Cranbrook.

### 1924

Eliel Saarinen is asked by George G. Booth to develop the Cranbrook Educational Community; Saarinen begins plans for Cranbrook Academy of Art.

### 1925

Eliel Saarinen plans Cranbrook School for boys to be built on the site of the 1912 farm group.

### 1926

Construction begins on Cranbrook School.

### 1927

Cranbrook School for boys opens on September 19, with Dr. William O. Stevens as Headmaster.

### 1928

Eliel Saarinen begins designs for Residence #1 (Saarinen House) and Residence #2 at the Academy, to be completed in 1930.

Construction begins on the First Arts and Crafts studio building at the Academy and on an addition to the Architectural Office.

Loja Saarinen founds her weaving studio to produce rugs and textiles for Cranbrook buildings.

### 1929

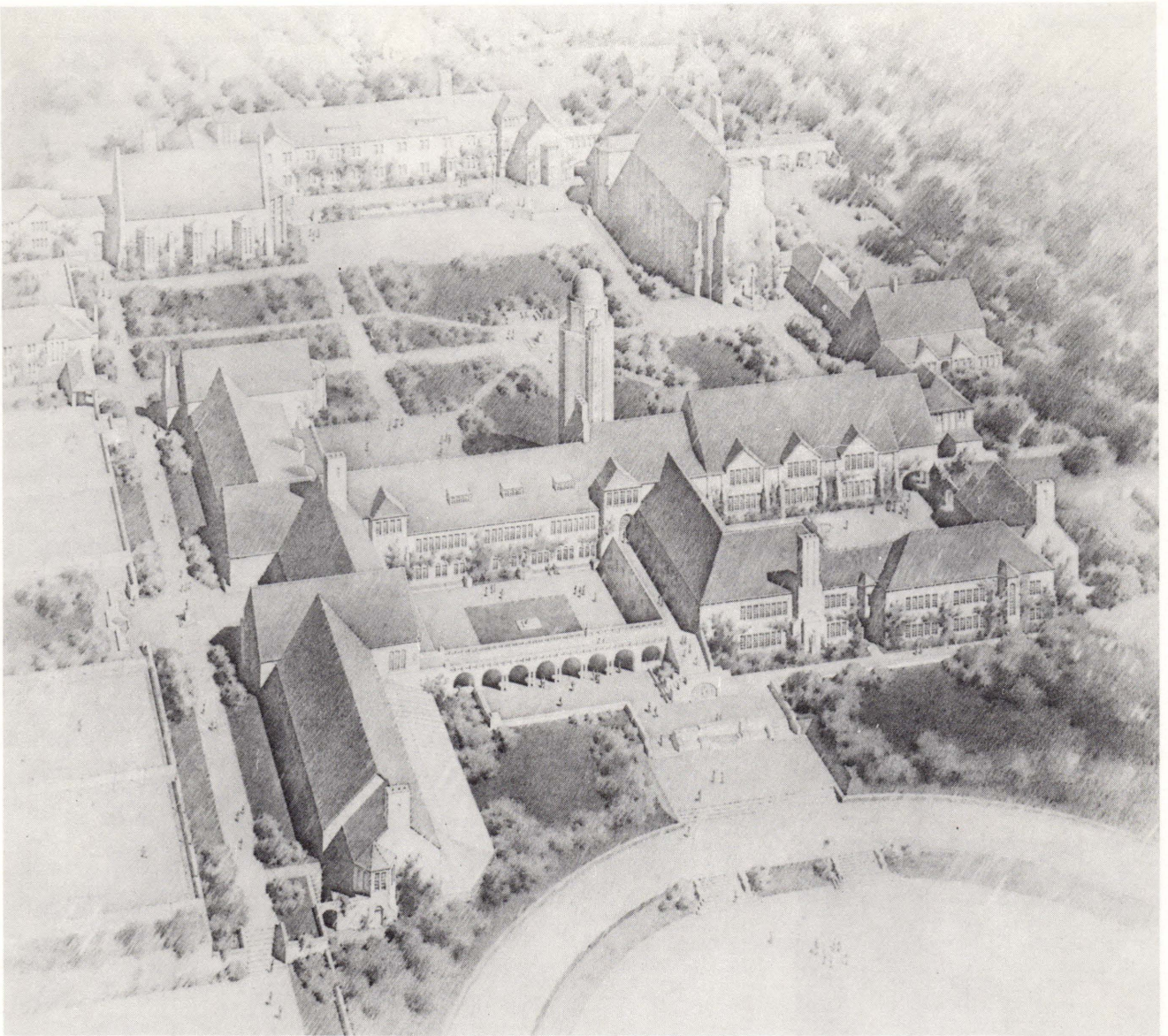
George G. Booth proposes that the Academy operate in a fashion similar to the American Academy in Rome, and that the arts and crafts school become an integral part of the Academy rather than being separated from architecture, painting, and sculpture.

The following artists are appointed to the craft studios: Tor Berglund (cabinetmaker), John C. Burnett (ironworker), David Evans (sculptor), Arthur Nevill Kirk (silversmith), Henry P. Roberts (printer), and Maja Andersson Wirde (weaver).

The Saarinen family (Eliel, Loja, Pipsan, Eero) begins designs for a girls' school, Kingswood School Cranbrook.

Eliel Saarinen designs a dining room for the exhibition "The Architect and the Industrial Arts: An Exhibition of Contemporary American Design" at The Metropolitan Museum of Art.



**1930**

Construction begins on Kingswood School Cranbrook.

**1931**

Kingswood School Cranbrook opens in the fall.

**1932**

The Academy is formally established under the aegis of The Cranbrook Foundation in June; George G. Booth proposes that the presidency be offered to Eliel Saarinen, who accepts.

Cranbrook Institute of Science is established as an institution separate from The Cranbrook Foundation by formal Trust Indenture.

Classes at the Academy are announced. These include a postgraduate course in architecture (Eliel Saarinen), an advanced course in sculpture (Carl Milles), drawing and painting (Zoltan Sepeshy and John Cunningham), ceramic sculpture (Waylande Gregory),

weaving and textiles (Maja Wirde), bookbinding (Jean Eschmann), jewelry and enameling (Arthur N. Kirk), and costume design and batiks (Pipsan Saarinen Swanson).

**1933**

Because of the poor financial situation, all craftsmen are notified that contracts will expire at the end of June and will not be renewed.

The museum and all the arts and crafts shops are closed with the exception of the weaving studio under Loja Saarinen. Waylande Gregory, Jean Eschmann, Arthur N. Kirk, Maja Wirde, and Edward A. Miller leave the Academy.

**1935**

Pipsan Saarinen Swanson teaches a course, "Contemporary Design of Interiors and Furnishings," in the spring. Her course and Rachel Raseman's in interior design are not continued in the fall.

*Aerial perspective of Cranbrook School as envisioned in 1926 by Eliel Saarinen, subsequently Cranbrook president. Photo: Courtesy The Metropolitan Museum of Art, Cranbrook Academy of Art/Museum.*

**1936**

The Intermediate School is established within the Academy for less advanced students in the arts.

Ground is broken for the new building of the Cranbrook Institute of Science, designed by Eliel Saarinen.

Eero Saarinen joins his father's architectural firm.

**1937**

Marianne Strengell is appointed Instructor of Weaving and Costume Design, replacing Lillian Holm, who continues to teach weaving at Kingswood School.

Harry Bertoia receives a scholarship to the Academy. Frank Lloyd Wright



## Cranbrook

1. Among the furnishings designed by Cranbrook Academy fellow and faculty members Charles Eames and Ray Kaiser Eames is the molded reinforced fiberglass shell on wire legs of 1949. Photo: Courtesy The Metropolitan Museum of Art. Lent by I Wistar Morris, III.

2. Warwick cane chair designed by Benjamin Baldwin. Photo: Courtesy Jack Lenor Larsen Inc.

3. Ritz Chair designed by Benjamin Baldwin, Cranbrook graduate 1938-39. Photo: Courtesy Jack Lenor Larsen Inc.

4. Cranbrook graduate, Harry Bertoia, is represented by a lounge chair and ottoman manufactured by Knoll International 1952-53, and by a screen designed around 1950. Photo: Courtesy The Metropolitan Museum of Art. Chair and ottoman lent by Mr. & Mrs. Joseph Roberto. Screen collection Mrs. Brigitta Bertoia.

5. Among the furnishings designed by Cranbrook Academy graduate Florence Schust Knoll are a sofa, lounge chair, and table from the 1950s and 60s. Photo: Courtesy The Metropolitan Museum of Art, Collection CBS, Inc.



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6. Harry Bertoia, among his other designs, executed a silver-and-cherrywood coffee-and-tea service in 1940. Photo: Courtesy The Metropolitan Museum of Art, Private collection.

8. Stoneware vase designed in 1939 by Cranbrook Academy faculty member Maija Grotell. Photo: Courtesy The Metropolitan Museum of Art, Purchase, Edward C. Moore, Jr., Gift, 1940.

7. Eliel Saarinen, Cranbrook president, designed numerous decorative objects, including a silver urn of 1934. Photo: Courtesy The Metropolitan Museum of Art, Cranbrook Academy of Art/Museum.

speaks at the Academy on April 29.

### 1938

Harry Bertoia reopens the metal shop at the Academy and begins teaching.

Charles Eames receives a fellowship to study with Eliel Saarinen at Cranbrook.

Construction begins on four additional faculty residences, a dormitory, and studios at the Academy, all designed by Eliel Saarinen.

### 1939

Eero Saarinen works as an assistant in the Department of Architecture under his father.

Charles Eames teaches design, replacing William Comstock.

A faculty exhibition is held in December in the Cranbrook Pavilion; the installation is designed by Eero Saarinen and Charles Eames.

### 1941

Charles Eames and Eero Saarinen win first prize for seating in "Organic Design in Home Furnishings," a competition at The Museum of Modern Art, New York.

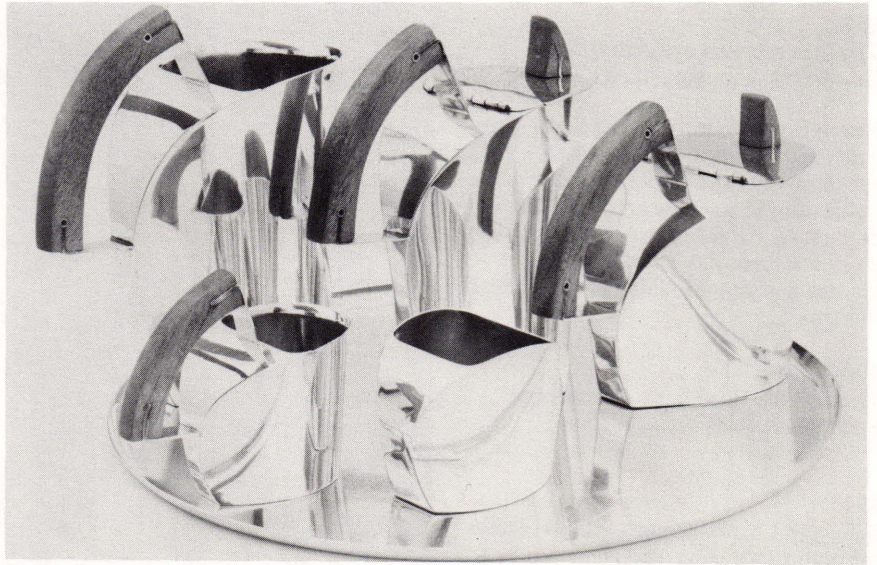
Charles Eames leaves the Academy and moves to California to continue experimentation with molded plywood designs.

### 1942

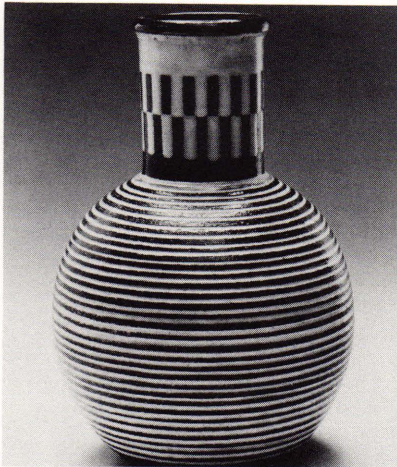
Eliel and Eero Saarinen remove their architectural office from the Cranbrook grounds. Eero leaves his teaching position at Cranbrook in February to devote full time to his architectural work.

Eliel Saarinen conducts classes in urban design at the Academy for a group of forty Detroit architects called Architects Civic Design Group.

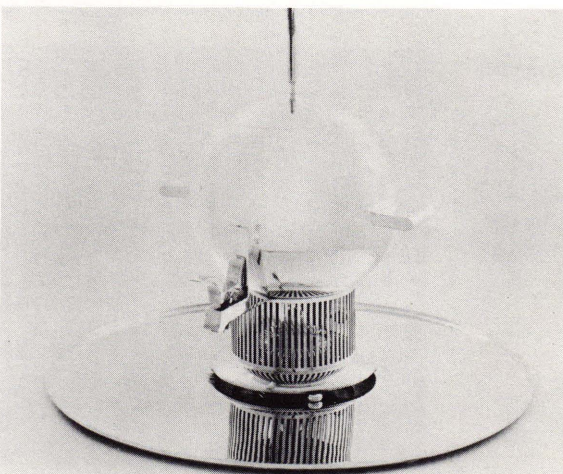
Loja Saarinen closes her weaving studio; Marianne Strengell takes charge of the Department of Weaving.



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## Cranbrook

1. "First Sight of New York," a linen, wool, and cotton plain weave with discontinuous wefts, designed and woven in the 1930s by Cranbrook faculty member Lillian Holm. Photo: The Metropolitan Museum of Art, Flint Institute of Arts, Gift of Lillian Holm in memory of Ralph T. Sayles.

2. "Interplay" monofilament textile designed and woven by Jack Lenor Larsen, Cranbrook M.F.A. 1950-51. Photo: Courtesy Jack Lenor Larsen Inc.

### 1943

The first degrees are granted by Cranbrook Academy of Art.

Harry Bertoia's metal craft classes are cancelled due to the difficulty of obtaining metals; he continues instruction in graphic arts until his departure in September to do war plant work and to assist Charles and Ray Eames with their molded plywood chair designs.

### 1944

The architectural firm of Saarinen, Swanson & Saarinen is formed.

### 1945

Eliel and Loja Saarinen and Carl Milles become American citizens.

### 1946

Eliel Saarinen becomes President Emeritus of Cranbrook Academy of Art on July 1 and continues as Director of the Department of Architecture and Urban Design.

### 1947

The architectural firm of Saarinen, Swanson & Saarinen is dissolved; father and son continue to work together at Saarinen, Saarinen & Assoc.

Albert Christ-Janer leaves the Academy in September for the University of Chicago.

### 1950

Eliel Saarinen dies at Cranbrook on July 1.

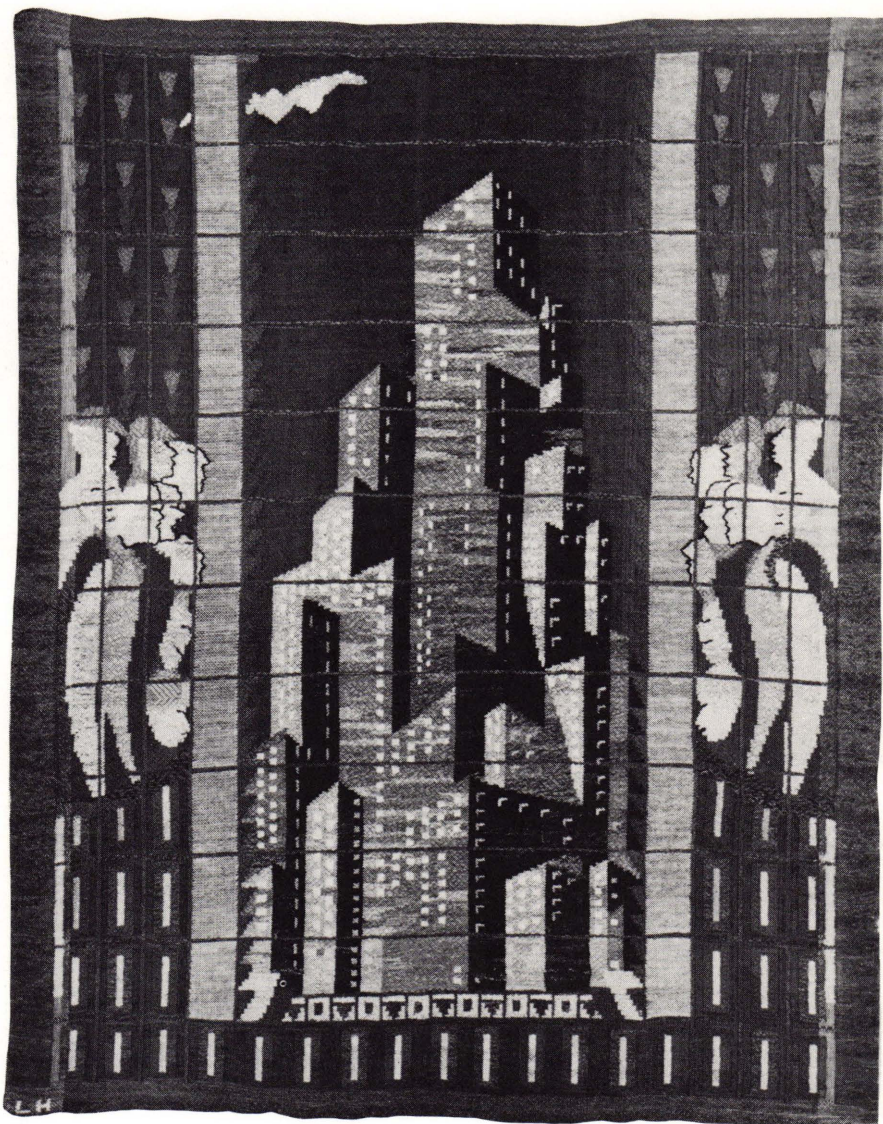
### 1954

The Academy Trustees consider working toward accreditation by the North Central Association of Colleges and Schools.

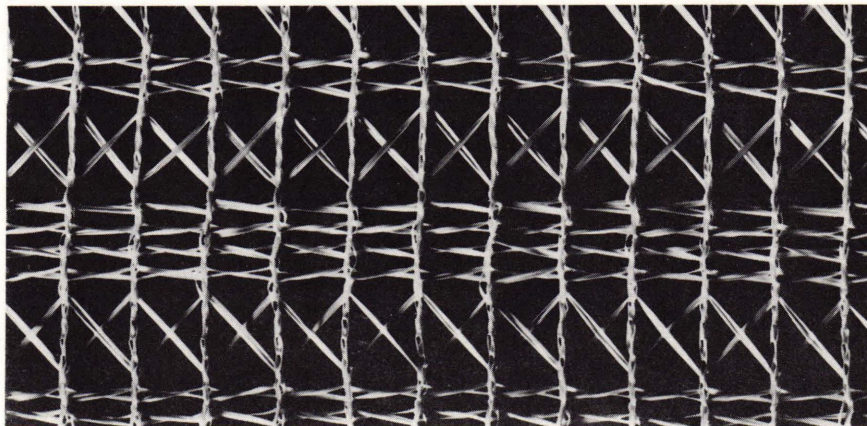
### 1961

Marianne Strengall leaves the Academy and is replaced by Glen Kaufman as Instructor of Weaving.

Eero Saarinen dies on September 1.



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## Chapter Reports

by George Lewis

— A special **Chapter Committee on Westway Parks** met March 12 with Robert Venturi of Venturi, Rauch & Scott Brown, Dominico Annesse of Clark & Rapuano, and with others, at the Westway Management Group office to review three alternate designs for the 93 acre park, which would run almost three miles along the edge of the Hudson River from 34th Street south to Battery Park City.

— The Zoning Committee, Michael Parley, chairman, has submitted a nine-page single-spaced statement to the City Planning Commission on its proposed **Upper West Side Contextual Zoning**. While being generally supportive of the Commission's proposals, it is not a paper easily summarized, but some of its points are as follows: It warns against permitting FAR that would encourage destruction of midblock rowhouses, but it points out that while zoning lot mergers in midblocks can be threatening, on the avenues they can be useful in preserving low buildings. The statement criticizes proposed avenue sky exposure planes as too restrictive and suggests as an alternative something akin to a tower that would permit regularized floor plans above the maximum street-wall height. A new use group is suggested to consist entirely of local service shops — shoe repair, drug stores, and the like — but excluding restaurants and other uses of city-wide attraction. Copies of the statement are available at the Chapter.

— **Members planning to attend the AIA Phoenix Convention** May 6-10 and who would like to be delegates should notify the Chapter office; a pre-convention meeting for those involved will be scheduled. Delegates should expect to register before 4:00 p.m. May 7, to attend business meetings, and vote for officers on May 9.

— The Chapter's **Committee on Fellows** is beginning consideration of candidates for election to AIA Fellowship in 1985, and it would welcome recommendations. The Institute may bestow a fellowship for achievement in architecture on members who have notably contributed

## Coming Chapter Events

— **Thursday, April 5, 5 pm.** **Architectural CADD: State of the Art and Applications** is the title of the next evening discussion organized by the Computer Applications Committee. For many architects getting involved in CADD the question is not 'will I go CADD?' but 'when and how?' Using examples of CADD applications and firms that have moved toward CADD recently, Daniel S. Baker, President of Design & Systems Research, Inc. of Cambridge, Mass. will address the learning process an architect must go through to feel comfortable about making CADD decisions and ways of financing CADD costs.

— **Thursday, April 12, 5:30 pm.** A panel discussion on **Indoor Air Quality: Health, Environment, and Design** sponsored by the Energy & Environment Committee with the Metropolitan Solar Energy Society and *Interiors Magazine*. Panelists include David Harje, Center of Energy & Environmental Studies, Princeton University; James Wood, The Honeywell Corporation; Dr. Henry Sachs, National Indoor Environmental Institute; Dr. John Spengler and Dr. Benjamin Ferris, both of the Harvard School of Public Health; and Fred S. Dubin will act as moderator.

to the advancement of architecture by recognizing outstanding accomplishments in one or more areas of design, science of construction, literature, education, service to the profession, public service, historic preservation, research, urban design, government or industry, architectural practice. Call Cathanne Piesla for further information.

## Names and News

**The Preservation League of New York** will explore strategies for saving religious buildings during a two-day conference at St. George's Church, 209 East 16th Street, April 28-29 (see calendar) . . . **The Museum of Modern Art** will open its enlarged facilities on May 17th marking the completion of a four-year \$55 million expansion program, which has resulted in the doubling of its exhibition, library, and study center facilities. . . . **Fox and Fowle** are architects for a new American Craft Museum, which will be located in the ground floor and lower level of an office building designed by Kevin Roche and John Dinkeloo to be constructed at 40 W. 53 Street. . . . **Pratt's School of Architecture** is sponsoring a travel workshop, **Aalto + the Bauhaus** (May 17-June 7) to Helsinki, Turku, Seinajoki, Jyväskylä, Imatra, Berlin, and Dessau, for which April 25 is the deadline (see calendar). . . . **Hugo Leggio** and **Brian Principe** have been named associates of **Eli Attia Architects** whose new offices are at 101 Park Avenue. . . . **Larsen/Juster, Architects & Planners**, are responsible for additions and renovations amounting to \$22 million for St. John's Riverside Hospital in Yonkers; they are also the architects for the 400-seat Minetta Lane Theatre now under construction in Greenwich Village. . . . **Der Scutt** featured in "Manhattan Faces," the recent exhibition of photographic portraits by John Weitz at the Museum of the City of New York. . . . **A/E Systems '84**, the fifth annual conference in automation and reprographics in design firms to be held at the Convention Center in Baltimore, June 4-7, will feature a day-long program on "Computers in Architecture" sponsored by the Maryland Society/AIA. . . . A travel seminar, "**Architecture in Yugoslavia**" (May 28-June 12) is being sponsored by Citizen Exchange Council, 18 E. 41 Street, 889-7960. . . . **Lee Harris Pomeroy, William C. Ellis, and Z.G. Newlin-Wagner** have announced the formation of **Pomeroy, Ellis, Newlin-Wagner Design Partnership** with offices on the 17th floor of The Plaza Hotel. The firm will "strive to bring together into one whole all design

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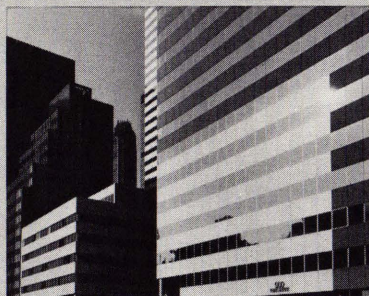
# OCULUS NYC/AIA APR 84

*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 by the 7th of the  
month for the following month's issue.*

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

## MONDAY 2



## MONDAY 9

### CASA TILE '84

Exhibition of room designs featuring Italian ceramic tile by architects and designers. Italian Trade Center, 499 Park Ave. 980-8866. Closes April 12.

## CONTINUING EVENTS

### EXHIBITION

"Renzo Piano, Piece by Piece."  
Columbia's Graduate School of  
Architecture & Planning, 100 Level,  
Avery Hall, 280-3473. Closes Apr. 4.

### ARCHITECTS' DESIGNS

Drawings, models, manuscripts from  
the Architectural Archives of the  
University of Pennsylvania. Arthur  
Ross Gallery, Furness Building, South  
34 St., Philadelphia. 215-898-1479.  
Closes April 15.

## TUESDAY 3

### EXHIBITION

Plans, models, photographs of two  
works by Italian architect Giuseppe  
Terragni. Harvard Graduate School of  
Design, Gund Hall Gallery, 48 Quincy  
St., Cambridge. 617-495-9340. Closes  
April 20.

### EMERGING VOICES '84

Joseph M. Valerio, a principal in the  
firm, Chrysalis of Wisconsin. 6:30 pm.  
The Architectural League at the  
Urban Center, 457 Madison Ave.  
753-1722.

## TUESDAY 10

### PRESERVATION: AN OVERVIEW

Theo Prudon discusses how NYC laws  
affect preservation efforts. Art Deco  
Society meeting. 6:30 pm. American  
Federation of the Arts, 41 E. 65 St.  
Information: 758-9447.

### EMERGING VOICES '84

Ronald Bentley, Salvatore La Rosa,  
and Franklin Salasky of Bentley La  
Rosa Salasky Design, with Frederick  
Fisher, Professor, the Southern  
California Institute of Architecture  
Design Studio. 6:30 pm. Architectural  
League, 457 Madison. 753-1722.

### INTERIOR WORKS: 1966-84

Exhibition of work by sculptor Mary  
Miss. Protech McNeil, 214 Lafayette  
St. 226-8957. Closes Apr. 21.

### MORE THAN BRICKS & MORTAR

Exhibition of New York's Landmark  
Religious Properties in photographs  
by Cervin Robinson. Municipal Art  
Society at the Urban Center, 457  
Madison. 935-3960. Closes May. 9.

## WEDNESDAY 4

### LECTURE

"Recent Work - Architecture in Place"  
by Fumihiko Maki in Columbia's  
Graduate School of Architecture &  
Planning spring series. 6 pm, Wood  
Auditorium, Avery Hall. 280-3473.

### CHANGE IN THE 20TH CENTURY

"Changing Images: Advertising and  
America's Culture of Consumerism"  
by Donald McQuade in 5-Wednesday  
lecture series. 8 pm. Cooper-Hewitt  
Museum, 2 E. 91 St. 860-6868.

## WEDNESDAY 11

### LECTURE

"Unfinished Modern: The Devaluation  
of Architecture" by Arthur Drexler,  
first in Formica lecture series  
sponsored by the Architectural  
League. 6:30 pm. Asia Society  
Auditorium, 753-1722.

### SYMPOSIUM

"Women & the Built Environment"  
sponsored by Alliance of Women in  
Architecture. 6 pm. Columbia  
University's Wood Auditorium, Avery  
Hall. Information: Irini Sarlis,  
744-5200.

### EXHIBITION

"Picasso: The Last Years, 1963-73"  
The Solomon R. Guggenheim Museum,  
1071 Fifth Ave. 360-3500. Closes  
May 6.

### SHANTIES TO SKYSCRAPERS

Exhibition of Robert L. Bracklow's  
photographs of early New York. The  
New-York Historical Society, 170  
Central Park West. 873-3400. Closes  
May 8.

## THURSDAY 5

### DICTIONARY OF ARCHITECTURE

Exhibition of sculpture by Siah  
Amajani. Max Protech, 37, W. 57 St.  
838-7436.

### ARCHITECTURAL CADD

State of the Art and Applications.  
Daniel Raker, President, Design and  
Systems Research, Inc., will speak  
focusing on trends and systems. 5-8  
pm. The Doris Freedman Memorial  
Gallery at the Urban Center, 457  
Madison. 838-9670.

## THURSDAY 12

### INDOOR AIR QUALITY

Panel discussion of the health and  
environmental issues raised by  
energy-efficient buildings,  
moderated by Fred Dubin.  
Sponsored by NYC/AIA Energy and  
Environment Committee,  
Metropolitan Solar Energy Society,  
and Interiors magazines. 5:30 pm.  
The Urban Center, 457 Madison.  
838-9670.

### CHINESE TRADITIONAL ARCHITECTURE

Day-long symposium. China Institute  
in America, Inc., 125 E. 65 St.  
744-8181.

### THE ROBOT EXHIBIT: HISTORY FANTASY, REALITY

Exhibition. American Craft Museum  
II, International Paper Plaza, 77 W. 45  
St. 397-0605. Closes May 25.

### EXHIBITION

"Experimental Furniture: The  
Architect's Alternative" includes  
sketches, drawings, models, and mock-  
ups to "stress the creative process  
involved in each project." The Fashion  
Institute of Technology's Artisanspace  
gallery, 227 W. 27 St. 760-7642, Closes  
May 27.

## FRIDAY 6

### CHINESE TRADITIONAL ARCHITECTURE

First comprehensive exhibition in the  
West of China's 7000-year  
architectural history. China Institute  
of America, 125 E. 65 St. 744-8181.

### RENEWING CENTRAL PARK

One-day workshop with Elizabeth  
Barlow, Central Park Administrator.  
Center for New York City Affairs, The  
New School. 9:30-4:30. 2 E. 63 St.  
741-5690.

## FRIDAY 13

### DEADLINE

April 14 is the deadline for mailing  
entries in the Design Competition for  
the New York Vietnam Veterans  
Memorial to: NY Vietnam Veterans  
Memorial Commission, 110 Church  
St., Suite 1700 A., New York 10007.  
608-5800.

### COMPUTER GRAPHICS WEEKEND

Overview of the impact of computer  
graphics technology on design (April  
14-15), sponsored by Pratt Center for  
Computer Graphics in Design. Grand  
Hyatt, New York. Pratt Center.  
914-592-1155.



## MONDAY 16

### LIGHTING WORLD III

The International Advanced Illumination Exposition & Conference (April 16-18). New York Hilton. 391-9111.

## TUESDAY 17

### EMERGING VOICES '84

Henry Smith-Miller, a former Fulbright scholar in architecture, and Theodore M. Ceraldi, who established his design office in Nyack, N.Y. in 1978. 6:30 pm. The Architectural League at the Urban Center, 457 Madison Ave. 753-1722.

## WEDNESDAY 18

### LECTURE

"Unfinished Modern: Architecture in the Millenium" by Arthur Drexler, second in Formica Lecture series sponsored by the Architectural League. 6:30 pm. Asia Society Auditorium, 725 Park Ave. Reservations: 753-1722.

## THURSDAY 19

### IES LUMEN AWARD

University Club, 1 W. 54 Street. Lyn Henry, Program Chairman: 989-5854.

## FRIDAY 20

### DESIGN IN AMERICA: THE CRANBOOK VISION 1925-1950

Exhibition commemorating the 50th anniversary of the Cranbrook Academy of Art. Metropolitan Museum of Art, 82 St. and Fifth Ave. 879-5500. Closes June 17.

## MONDAY 23

### THE CITY TRANSFORMED

Slide lecture by Barry Lewis on "California Alternatives to the Fifth Avenue Mansion" in the Municipal Art Society's course on the architectural and social history of New York City. 6 pm. Women's National Republican Club, 3 W. 51 St. Registration information: Lynette Reasonover 935-3960.

## TUESDAY 24

### EMERGING VOICES '84

James Coote, professor of architecture at The University of Texas at Austin and Stanley Saitowitz, who earned his Masters in Architecture at the University of California, Berkeley, where he is now an assistant professor. 6:30 pm. The Architectural League at the Urban Center. 753-1722.

## WEDNESDAY 25

### AALTO + THE BAUHAUS

Deadline for signing up for the Pratt travel workshop (May 17-June 7) to Helsinki, Turku, Seinajoki, Jyvaskyla, Imatra, Berlin, Dessau. Information: Michael Trencher, School of Architecture, Pratt. 636-3453.

## THURSDAY 26



## FRIDAY 27

### WEEKEND CONFERENCE

"Legacy and Change: Caring for Religious Properties in New York City," 2-day conference (April 28-29) sponsored by the Preservation League of NYS. St. George's Church, 209 E. 16 St. Registration and information: Preservation League, 307 Hamilton St., Albany 12210. 518-462-5658.

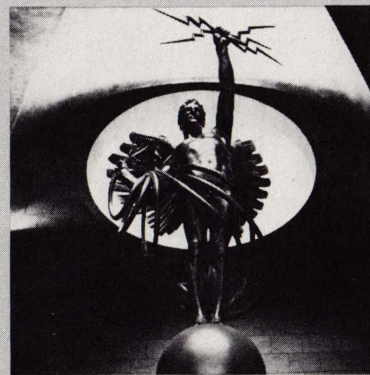


## TUESDAY 1 MAY

### THE CITY TRANSFORMED

Slide lecture by Barry Lewis on "Art Deco: the European Roots - Part 1" in the Municipal Art Society's course on the architectural and social history of NYC, 6 pm. Women's National Republican Club, 3 W. 51 St. Registration information: Lynette Reasonover 935-3960.

## WEDNESDAY 2 MAY



## THURSDAY 3 MAY

### CHPC LUNCHEON

With David Rockefeller as keynote speaker. The Citizens Housing and Planning Council, 20 W. 40 St. 391-9030.

## FRIDAY 4 MAY

1984 AIA CONVENTION May 5-9 "American Architecture and Its Public." Phoenix, Arizona.



## Names and News

1. Eames's posthumously manufactured leather sofa with padded arms

2. Noguchi's organic coffee table



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cont'd. from p. 7

elements affecting corporate imagery"

... **Charles Eames's** last design, a leather sofa posthumously manufactured, and **Isamu Noguchi's** organic coffee table of 1947 are among several pieces produced in the 1950s and 1960s being introduced or reintroduced by **Herman Miller, Inc.**

... **Emery Roth & Sons** are architects of a 13-story office building on West 55th Street that will incorporate two landmark buildings at 13 and 15 West 54th Street known as the Rockefeller town houses. ...

**Frank Stasioski, AIA**, is the author with Lowell Getz, CPA, of "Financial Management for the Design Professional" just published by Whitney Library of Design. ... **John**

**Peter Barie**, Partner, **Swanke, Hayden, Connell**, will speak on vertical malls at the Construction Specifications Institute on April 11 (see calendar). ... Copies of "**Who Owns the Room at the Top?**", a report of the discussion forum held in February 1983 on the economic problems of special low-density buildings in New York City, are available at \$12.50 plus \$2.50 for postage and handling from *Metropolis Magazine*, 177 E. 87th Street, New York 10128, or for \$12.50 at Urban Center Books. ... The Municipal Art Society is about to publish a "**Juror's Guide to Lower Manhattan**," a 40-page book containing five walking tours filled with the history, architecture, and lore of little-known neighborhoods within walking distance of the courthouses. The Guide will be

given to every citizen who serves on jury duty in lower Manhattan. ...

**The Architectural League** has announced the winners of "**Kindergarten Chats 1984**," its third annual young architects competition. Seven projects were chosen from over 200 entries and the winners will present their work at the League at 6:30 P.M. on May 8th, May 15th, and May 22. The winners include **Ross Anderson, Neil Denari, Billie Tsien**, and **Anthony Tsirantonakis** from New York, **Shope Reno Wharton Associates** from Greenwich, Ct., and two young Boston firms, **Alex Krieger** and **Laurence Chan** and **Gary Tamarikin & Timothy Techler**. ...

*Naked at Forty*, written by Ruth Benjamin, wife of **Arthur Rosenblatt**, is being published by Horizon Press next month. ... **The Architectural League** has been awarded a grant by the Formica Corporation to establish an annual lecture series to serve as a platform for the exploration of controversial issues in contemporary architecture. **Arthur Drexler** will inaugurate the series on April 11 and 18 (see calendar). ... We deeply regret the death on March 3 of

**Alan Burnham**, former executive director of the City's Landmarks Preservation Commission, whose book, "New York Landmarks: A Study & Index of Architecturally Notable Structures in Greater New York," published in 1963 by Wesleyan University Press, was a key factor in the growth of the landmarks preservation movement in the City.

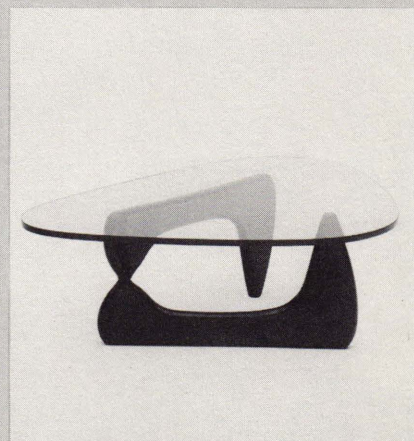


Photo: John Weiss

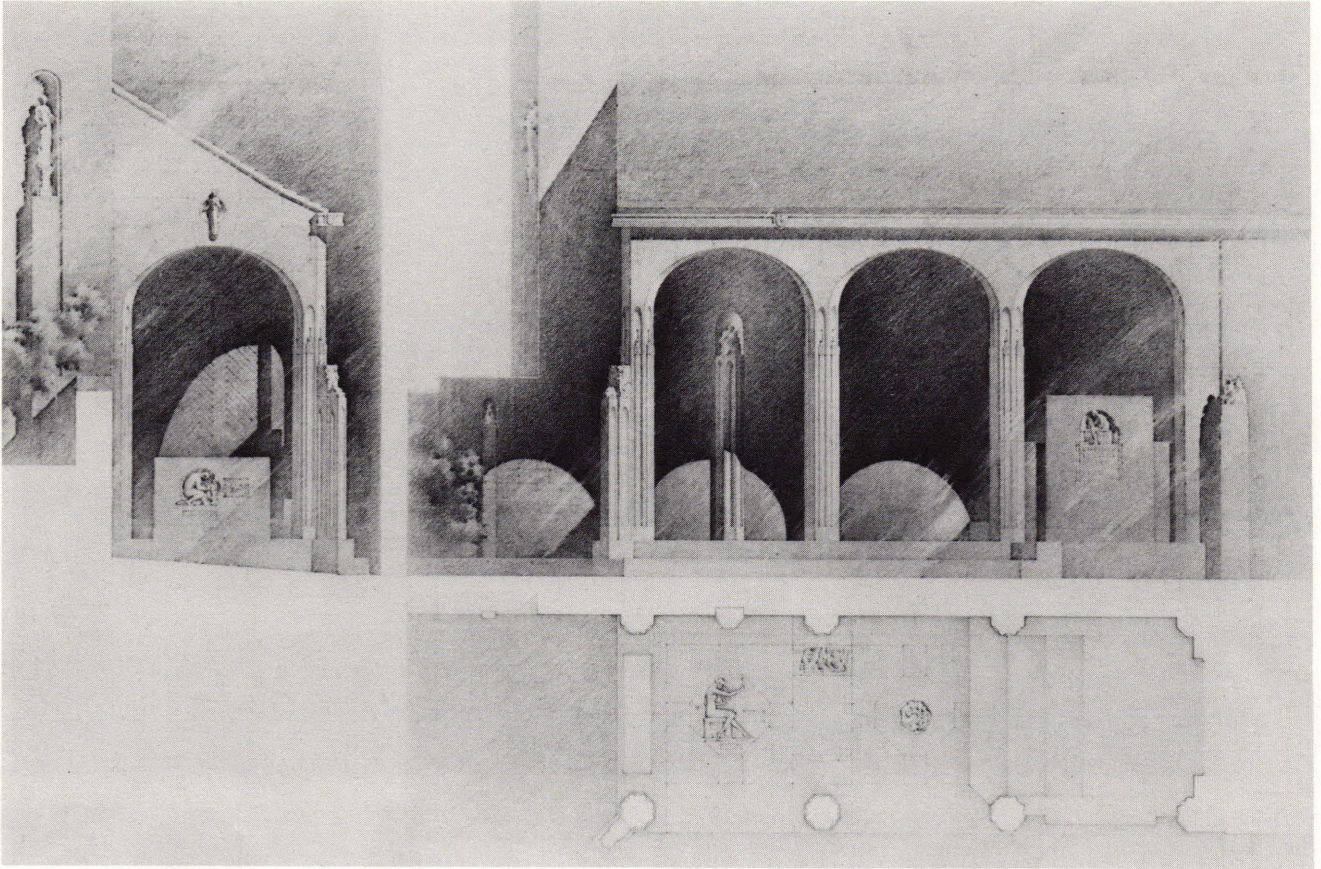
*Oculus* notes with regret the death on March 14 of **Ralph Menapace**, president of the Municipal Art Society from 1980-82 and chairman from 1982-83. He was a man with whom the Chapter has been in very close contact. The legal counsel he provided for landmark issues in which the Chapter joined with the Municipal Art Society was invaluable and irreplaceable.



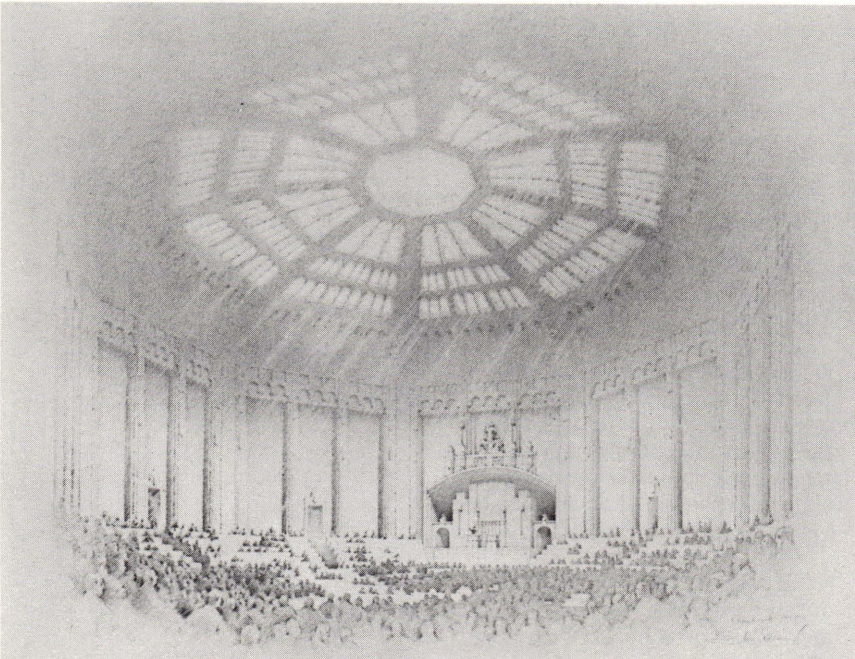
## Cranbrook

1. Plan and elevations of the proposed Art Club entrance by Eliel Saarinen, 1927. Photo: Courtesy The Metropolitan Museum of Art, Cranbrook Academy of Art/Museum.

2. Eliel Saarinen's interior perspective, Christian Science Church project, Minneapolis, Minnesota, 1925. Photo: The Metropolitan Museum of Art, collection Richard Thomas.



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## Eliel Saarinen's Educational Program

Below are excerpts from the essay "Cranbrook and the Search for Twentieth-Century Form" by Robert Judson Clark. The essay appears in *Design in America: The Cranbrook Vision (1925-1950)*, which is published in conjunction with the exhibition opening at the Metropolitan Museum of Art on April 20.

Eliel Saarinen, almost more than anyone else of his generation, was concerned with the whole gamut of the applied arts and architecture. His interests ranged, quite literally, from sofa pillows to the cityscape. By the second decade of the new century he was busy with plans for suburbs and the renewal of cities, seeking an architectural order for his native land. But unlike Otto Wagner in Vienna, Saarinen was not independently wealthy and could not keep his draftsmen busy without real clients. He therefore depended increasingly on his



## Cranbrook



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patron, Julius Tallberg. When Tallberg died in 1921, Saarinen was left to the vicissitudes of postwar civil strife and economic doldrums.

In 1922, Eliel's wife, Loja, had a dream in which she found a lost jewel and returned it to its grateful owner in Chicago. Within a few months her husband had entered the Chicago Tribune competition and won second prize. . . . A trip to America followed in 1923. By 1924 he had met George Booth, who wanted to develop his Michigan farmland to serve the public good. . . . It was later reported that Saarinen had long carried the "idea of establishing an institution for architectural schooling, where all related arts, sculpture and handcraft included, should be gathered together." However nebulous the concept may have been, it meshed with the ideas of Booth, who now became Saarinen's "patron-for-life." . . .

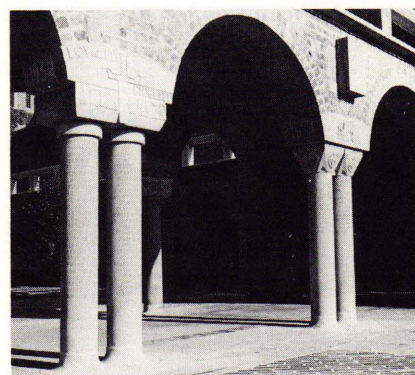
The Cranbrook Academy evolved slowly as an idea and as a working institution. Booth, in his Trust

Indenture of 1927, had foreseen an arts and crafts school in conjunction with the Academy, the latter eventually to include departments of architecture, design, (interior) decoration, drawing, painting, sculpture, drama, landscape design, music, and artistic craftsmanship. . . .

In April 1931, a full year before the Academy actually opened, Eliel Saarinen addressed the national convention of the American Institute of Architects at San Antonio on the subject of "the Cranbrook Development."

[The purpose of the] Cranbrook Academy of Art. . . is to afford talented and highly trained students the opportunity of pursuing their studies in a favorable environment and under the leadership of artists of the highest standing. . . .

[It] is not an art school in the ordinary meaning. *It is a working place for creative art.* The leading idea is to have artists. . . live at



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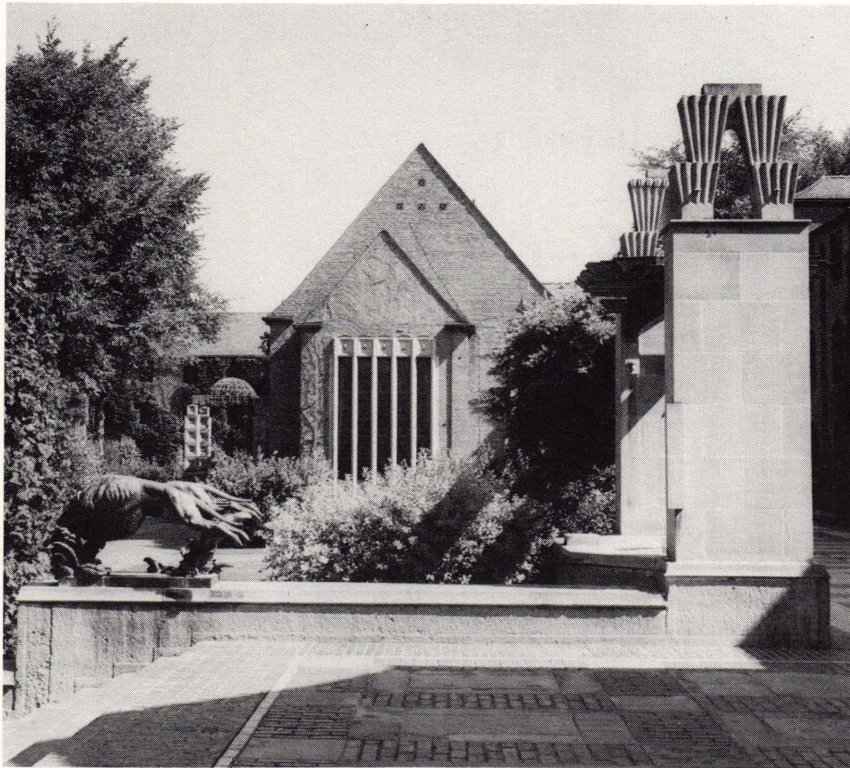


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1. Cranbrook gateway.
2. Passageway between dormitories and weaving and pottery studios.
3. Arches at Cranbrook.
4. Cranbrook.
5. Cranbrook.

All Photos: Harvey Croze, Cranbrook Foundation



Elie was constantly wandering in and out. He never gave what, in common architectural school parlance, would be called a "crit." Our relationships were different. His genius as a teacher was to make it appear that he believed that we knew as much about architecture as he did. The only differences were in kinds of experience and points of view. Since we knew that was nonsense, we did everything we could to prove that it wasn't nonsense. The result was that we all worked harder and learned more in our few years at Cranbrook than ever before (or probably after). . . .

. . . . It was an educational experience. It was an immersion into a little Shangri-La which gave some prevision of what a center of culture of the future could be.

So from the beginning the emphasis was on place, people, and experience – rather than on curriculum and methods. . . .

The influence of Elie Saarinen had been noticeable in America early. For instance, the forms and decoration of the 1928 Bullocks Wilshire Department Store in Los Angeles, designed by John and David Parkinson, were surely derived from Saarinen's work. His solution for the American skyscraper with a gentle profile of setbacks became an immediate paradigm. Saarinen's exhibition interiors for the Metropolitan Museum in 1929 and 1934-35 effectively summed up the decorative tendencies of the 1920s and anticipated interest in the *moderne* of the 1930s and 1940s. He continued as a gentle and persuasive teacher until the next generation assumed his mantle after the Second World War.

The Academy's students and faculty had helped contribute to the tentative modernism of both the New York and San Francisco expositions in 1939. It was at that pivotal point, 1939 to 1941, that the greatest Cranbrook-related innovations occurred. . . .

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Cranbrook and execute their work there. Those artists form a more or less permanent staff of the Art Council. Besides these artists we will have . . . visiting artists from various parts of the country or from foreign countries [who] will bring freshness and new impulses to the Cranbrook art life and will help us to a richer and closer understanding of the contemporary movement in various minds and in various countries. . . .

Many think the Academy with its Craft Studios tries to revive the medieval spirit of craftsmanship against our machine age. That is not so. The main idea . . . is not to develop craftsmanship, *but the design*. . . .

There is no use for skillful craftsmen if we do not know the form of our time. The first thing and the most important one is to develop an adequate design to express our contemporary life. And if the form is there, it is of minor importance if we

use the hand of man or the machine. . . . Both are necessary.

The philosophy of education at Cranbrook was seldom committed to paper, and never reduced to manifesto, so one hunts in vain for a truly definitive document. But the essence of Booth's and Saarinen's thought was that "self-education under good leadership" was the only way "that leads toward the wisdom of life." Instruction at first was principally in architecture, which – because of Saarinen's presence – included a spectrum of subjects from furniture design to city planning.

One of the first of seven full-time students in architecture was Carl Feiss (1932-33) who later recalled the atmosphere in the studio. Saarinen "was a small man, solid but not stout, and of a very self-effacing color. He merged into any crowd, disappearing like the Cheshire cat leaving nothing but twinkling gray eyes. Those eyes missed nothing – ever. He had inexhaustible energy." Feiss continued:



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