

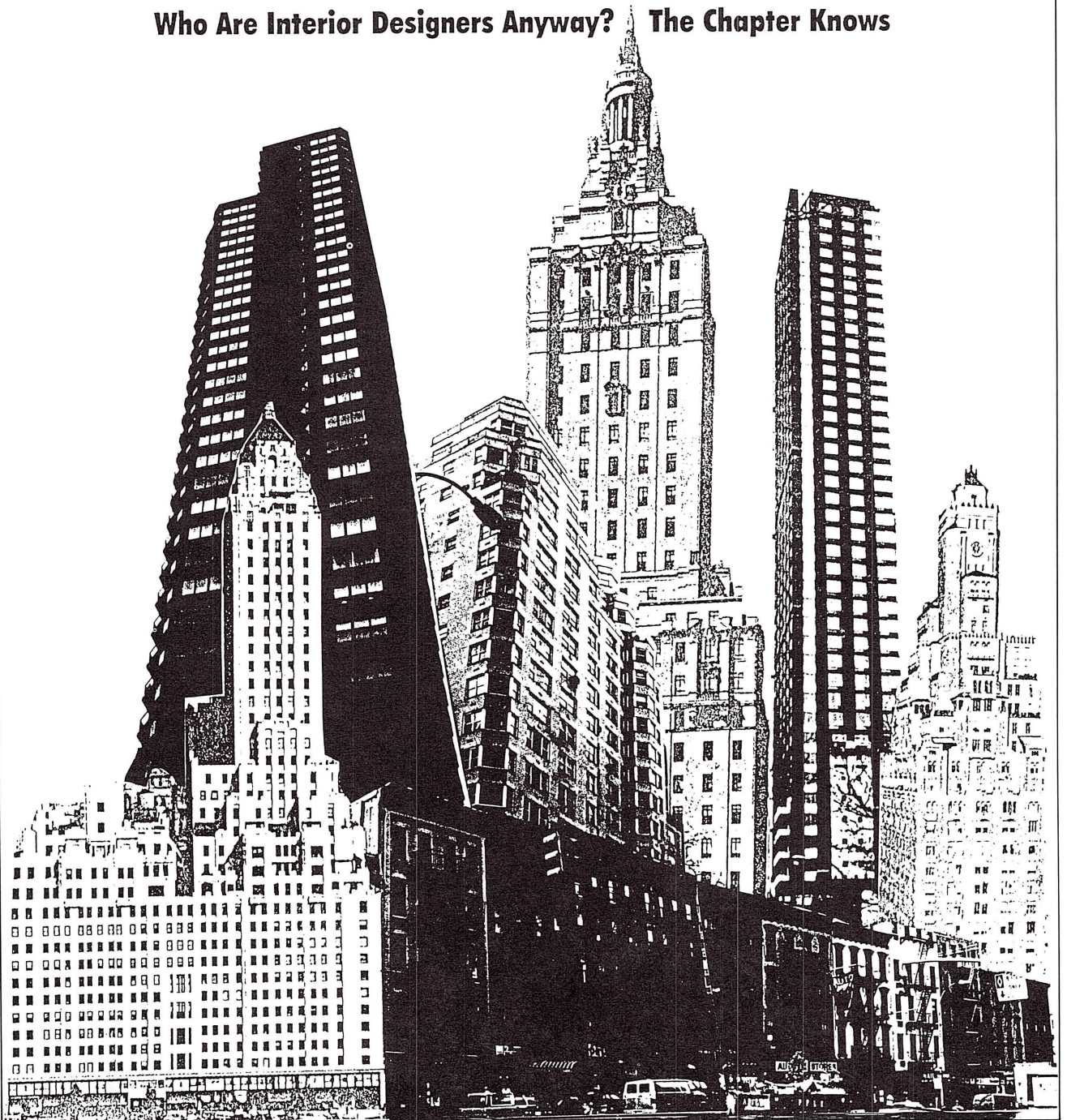
OCULUS

an eye on new york architecture

The New York Chapter of the American Institute of Architects

Volume 53, Number 1, September 1990

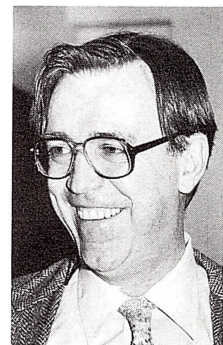
WHAT HAPPENED WHILE YOU WERE AT THE BEACH
Zoned Again: The Oculus Special Committee Carries On
Who Are Interior Designers Anyway? The Chapter Knows



Cover: James Gauer, "Residential New York," collage for *Oculus Special Feature Committee on Zoning for the Upper East Side*

Back Cover: AJ Contracting Company reception for *Oculus*; photos: Dorothy Alexander

OBITUARIES



Robert Jensen

Volume 53, Number 1, September 1990

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

Elliot Willensky, co-author with Norval White of the comprehensive *AIA Guide to New York City*, died May 25th at the age of 56. Born in Brooklyn, Willensky attended Cooper Union and went on to receive a master's degree in architecture from Yale. Throughout his career, Willensky held a variety of prominent positions, among them director of the New York City program for the Cornell University College of Architecture, executive director of the 34th Street Midtown Association, and vice chairman of the Landmarks Preservation Commission. In addition to his writings, Willensky also served as Brooklyn's Borough Historian.

Read Weber, a fellow of the AIA recognized for her contribution to the advancement of women in architecture, died on May 5th in Santa Fe. She was 83 years old. Raised in Illinois, Weber attended the University of Illinois and the Chicago Art Institute, and later apprenticed to architect Charles Morgan. While in Morgan's office, she worked on Frank Lloyd Wright's National Life Insurance Company Building. During the Depression, she again joined Wright in the construction of the Taliesin Fellowship of which she was also a charter member. In 1946, Weber came to Manhattan and helped found the architectural firm Katz Waisman Blumenkranz Stein & Weber, where she remained until 1978. During these three decades, Weber's projects in the city included Bellevue Hospital, Coney Island Hospital, Kingsborough Community College, the Brooklyn Developmental Center, and the Brookdale Hospital.

Vito Battista, president of the Brooklyn Chapter of the AIA and former Assemblyman, died May 24th at the age of 81. Perhaps most widely known for his colorful history in New York politics, Battista ran unsuccessfully for mayor six times as well as seeking the posts of comptroller and councilman.

Architects knew Battista best for his Institute of Design and Construction in Brooklyn. A former student, J. Karl Justin, AIA, said of him, "According to the standard (and probably true) rumors at his Institute . . . some very famous and admired architects had been unable to pass the State's examination (one purportedly failed seven times) until Vito Battista taught him the difference between Bureaucracy and Architecture."

Battista received an architecture degree from the Carnegie Institute of Technology and his master's in architecture from the Massachusetts Institute of Technology. As a

graduate student he also attended L'Ecole de Beaux Arts in France, the New York Beaux Arts Institute of Design, and Columbia University. Among the projects he helped design are the Brooklyn Civic Center, the State Supreme Court Building on Cadman Plaza, and the 1939 World's Fair.

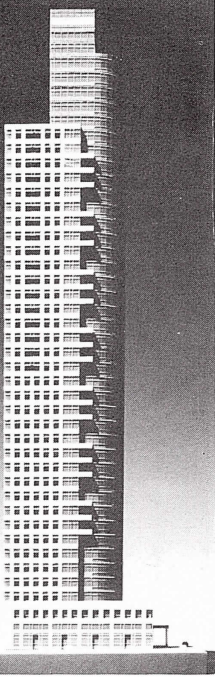
Robert Jensen, an architect and associate professor at New York Institute of Technology, died July 4th of lymphoma at the age of 51. Jensen, who received his B. Arch from University of Nebraska and his master's degree in architectural history from Cornell University, had a varied career as a journalist, author, teacher, and exhibition curator. While associate editor at *The Architectural Record* (1968 to 1973), he was the editor-in-charge of a 1971 issue on preservation that received a National Magazine Award in 1972. In 1974 Jensen won a two-year fellowship to the American Academy in Rome. After returning to New York, he began teaching and mounting exhibits on architecture. One of his curatorial efforts was published in 1983 as the book, *Ornamentation: The New Decorativeness in Architecture and Design*, which he co-authored with Patricia Conway of Kohn Pedersen Fox Conway. In 1988 Jensen organized the exhibit "Architectural Art: Affirming the Design Relationship" for the American Craft Museum.

Those of us who were his colleagues in the journalistic world enjoyed Jensen's easy-going personality and informal manner, qualities he combined with an inquiring mind and ruminative disposition. His opinions about the practice and theory of architecture reflected a surprisingly unflagging sense of optimism.—SS

Correction

As **Paul Silver** of Silver & Ziskind, Architects, Planners, Interior Designers has pointed out, *Oculus* erred in attributing certain projects in the March and June 1990 issues to **Gruzen, Samton, Steinglass**. The projects, the Scheuer House and the Montana and the Belgravia apartment buildings, should have been attributed to the **Gruzen Partnership**. Silver explains that when the Gruzen Partnership dissolved in 1986 a provision was made such that the three subsequently formed firms could not claim credit, under their new names, for work which had been executed by the Gruzen Partnership. (Ralph Steinglass was partner-in-charge of the Montana and Peter Samton was partner-in-charge of the Belgravia.)

NEWS NOTES



Le Grand Palais, 54th St. and Second Ave., Fox & Fowle

In and Around the City

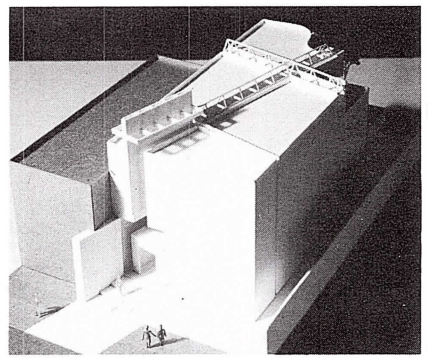
Sidney Shelov has been appointed the Dean of the School of Architecture at Pratt Institute in Brooklyn. Shelov, who was the associate dean for the school, replaces **Paul Heyer**, who last year took the position of president of The New York School of Interior Design. . . . For several years, those who knew **Edward Mills** and **Bartholomew Voorsanger** marveled at the disparate styles the two maintained within their partnership of Voorsanger & Mills Associates, Architects, P.C. The strategy of two designers working independently certainly seems worth exploring, but even this solution does not always last (remember Peter Eisenman and Jaq Robertson's novel pairing). Thus the Voorsanger and Mills partnership has been "restructured." Now there are two separate firms: **Voorsanger & Associates, Architects, P.C.** and **Edward I. Mills & Associates, Architects P.C.** with Voorsanger's office remaining in charge of the Morgan Library expansion. . . . **Fox & Fowle** currently has an apartment building in construction on 54th Street and Second Avenue. Known as Le Grand Palais, the 40-story tower is a glass, stone, and aluminum scheme using a vertically split-and-wrap design to give the building a sculpted yet monolithic quality. The client for the 179-unit tower is Benenson Development and Preston and Lawrence Tisch. . . . **Theo. David** is designing another church in Brooklyn, near the Bethelite Institutional Baptist Church completed last year. The New Life Baptist Church on Dumont Avenue in East New York has a more abstract form than the earlier Bethelite, although the cross still remains a visible symbol in this proposed brick and concrete building. A motif in the articulated cubist-inspired facade, the cross is repeated on the interior in a glass block floor that highlights the sanctuary. The congregation is still in the process of raising funds for the 2,100 square foot church. . . . **Brennan Beer Gorman Monk**,

Norman McGrath



600 Columbus, Hoberman & Wasserman

Interiors is designing the Gallery Urban, an art gallery owned by **Ohbayashi**, a Japanese development company, on the ground floor of 500 Park Avenue, the 1960 Skidmore Owings and Merrill-designed structure originally known as the **Pepsi-Cola Building**. (It is now the home of Walt Disney Productions.) The 2,000 square foot space will have white walls, white floors, frosted glass and backpainted frosted glass, along with stainless steel and hand-etched metal work. The exhibited works for sale will be those of Impressionist and Post-impressionist artists. . . . Currently BBGM, is also working with its affiliate architects, **Brennan Beer Gorman**, on the renovation and restoration of the Sheraton St. Regis Hotel and with **Graham-Solano** of Boston, for the guestrooms. The hotel is scheduled to open in early spring of 1991. Meanwhile BBGM has just begun renovating a number of the guestrooms at the Sherry Netherland Hotel. . . . Architects **Ryall Bishop Porter** are about to embark on the renovation of the **Municipal Art Society** conference room and offices. The firm is creating an approximately 1029 square foot "conference suite," which includes two conference rooms (the larger one named for William S. Paley), and a vestibule on the third level of the Urban Center. The firm plans to restore the 1920s **Charles Platt** version of French classical details that includes replacing the original plaster cornice molding, restoring the Platt-designed wood paneling, and designing new carpeting, custom lighting, and brass and mahogany conference tables for each room. The project, paid for with private donations and a NYSCA grant for public amenities, is expected to be completed by January. . . . The final phase of **Hoberman & Wasserman's** Columbus Townhouses, a development of 166 rental apartments, 99 condominiums, plus stores, offices, a community facility, and parking garage, is now being finished. A 60-unit apartment house along 90th Street is the last in the four-phase project that occupies one of the few remaining sites of the West Side Urban Renewal Area. The housing, which was given an Honorable Mention in the 1990 Bard Awards Program of the City Club of New York, has been a long time in gestation: It was first selected in 1977 by the Community Planning Board and construction for the grouping of low and mid-rise buildings, with traditional stoops for townhouses, gardens, and terraces, began in 1985. . . . **Prentice & Chan Ohlhausen** turn out to be the architects of the hot spot of the moment — **Robert De Niro's** Tribeca Film Center and Tribeca Bar and Grill at Greenwich and Franklin Streets. The firm, with **Lo-Yi Chan** as



Theo. David

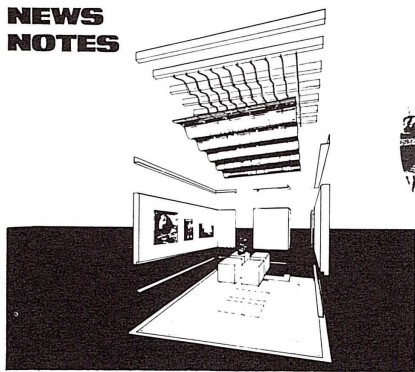
Baptist Church, Brooklyn, Theo. David

principal in charge, renovated the top three floors of the eight-story ex-coffee factory for De Niro's own Tribeca Productions, as well as the film center where out-of-town filmmakers have meeting rooms. It also designed the second floor screening room and the roomy ground floor restaurant, noted for its basic brick loft-space ambience. . . . **Perkins & Will's** New York office is designing the new expanded offices for **Rizzoli Corporation**, New York, at 300 Park Avenue. While Rizzoli has already been occupying the 12th floor of the building, by November it expects to move into 32,000 square feet on the fourth to the sixth floors where offices for the publishing, bookstore, and periodicals operations as well as corporate activities will be housed. Perkins and Will was selected by a former client, Alfredo de Marzio, who for the last year has been Chairman and CEO of the American subsidiary of the Milan-based RCS Editori S.p.A. He has been visible in guiding Rizzoli's expansion plans, which now include publishing magazines as well as books. The first magazine, acquired last spring after it had ceased publication under different owners, is *The Journal of Art*, edited by Barbara Rose and scheduled to appear this October. At least one other journal is to be housed in the space, but nothing has been announced yet. According to Carl Lewis, a partner in P & W and principal in charge of the project, the new offices are the open-plan type using a Knoll partition of upholstered grey panels with dark charcoal trim. A metal stair with light maple treads will unite the three floors. . . . **Perkins & Will** is also designing 100,000 square feet of office space for **Fairchild Fashion & Merchandising Group's** new home at 7 West 34th Street. The building, recently renovated by **Fox & Fowle**, was once the home of Ohrbach's, the famous low-price clothing store. . .

Newport Museum to KPF

The southern California scene has become actively talky about the most recent invasion by an East Coast architectural firm, **Kohn Pedersen Fox Associates**. It seems KPF will replace **Renzo Piano** as the architect for the **Newport Harbor Art Museum** in Newport, California. Piano's scheme, which involves housing all functions of the museum under a one-roof structure that rests on load-bearing walls with 40-foot spans, was said to be too expensive. Many interpreted this as meaning the trustees simply didn't like its looks. The museum's board voted to make the shift after one of the trustees, Donald Bren, privately commissioned

NEWS NOTES



Guild Hall gallery, East Hampton

William Pedersen, along with **Ricardo Legorreta**, among others, to come up with some preliminary alternatives to the Piano scheme, and then decided on Pedersen's approach. Pedersen, while claiming it is too early to show *Oculus* anything, describes his scheme as one "that is more differentiated, with specific pieces of the museum (gallery, cafe, auditorium) given stronger personalities." The KPF design also makes more of an attempt to "address the public edges, with facades," although Pedersen says "The building is dominantly formed by a series of containing walls that try to define the site with courtyards treated as external forms for sculpture and landscape."

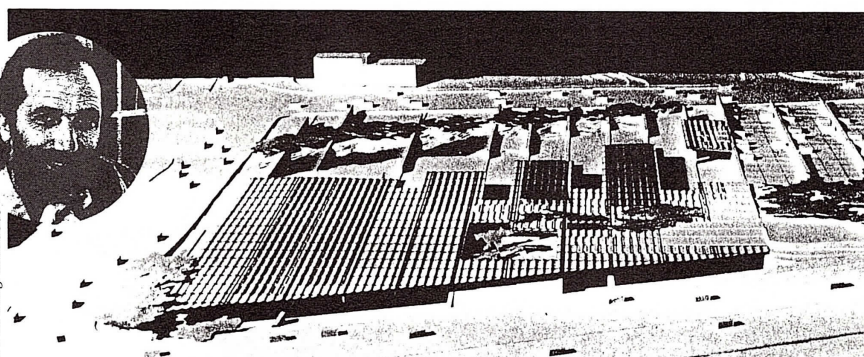
Bren evidently got to know Pedersen when KPF designed the **Western Digital** building in Irvine for the Irvine Co., of which Bren is chairman and another museum trustee vice chairman. (Bren incidentally has offered the 10-acre site for the museum in Corona del Mar, which makes his clout on the board quite understandable.) The move by Bren and the board had a few L.A. architects up in arms. **Michael Rotondi** of Morphosis described KPF's architecture as one of "regressive conventionality," compared with Piano's "imaginative inventiveness." Nevertheless Pedersen states "Our scheme is not classically-inspired or traditional." While KPF, only 14 years old, managed to muscle in on the world of high-rise towers in a major way in the 1980s, this is their first museum. . . .

Beyond the City

Donald Watson has been named the Dean of the School of Architecture at Rensselaer Polytechnic Institute in Troy, New York. Watson, previously at Yale University as the chair of the Master of Environmental Design and a professor of architecture, is appointed to the position formerly held by David Haviland. Haviland will remain on the faculty. . . . **Lee Skolnick**, an architect who has made a reputation designing houses and lofts for artists such as **Eric Fischl** and **April Gornik**, and for art critic **Robert Hughes** on Long Island's East End, is renovating and expanding an exhibition gallery at **Guild Hall** in East Hampton. While Guild Hall is a discreet quasi-American Colonial-type white brick structure designed in 1930-31 by Aymar Embury II, Skolnick appears to be aiming for something a little more avant-garde with his interior design for the Permanent Collection Gallery in memory of Tito Spiga. The gallery, to be contained within an existing wing once used for storage, will



Courtesy Rizzoli



Model, Renzo Piano's ill-fated museum at Newport Harbor

have an undulating suspended ceiling of stainless steel mesh, white walls, and brushed aluminum recessed moldings. . . . A housing, parking, and retail complex designed by **Perkins Geddis Eastman** of New York for developers Penn Central Corporation and Metro North on a site next to the Scarsdale Metro North station is about to go through the approval process. The proposal calls for 146 luxury dwelling units. Designed of brick, precast concrete or stucco with granite or limestone bases and tile roofs, in the Tudoresque idiom characteristic of the town itself, the complex spans the tracks with retail and garage space in its base. . . . **Theo. David**, who seems to have cornered the market for churches in Brooklyn (see above) is also actively working in **Cyprus**. He is a design consultant for a series of 56 speculative houses in a development outside Nicosia, besides designing one of the houses and the nearby banking training center. The housing and training center were commissioned by the Cyprus Popular Bank, an affiliate of the Hong Kong Bank Group. David, a Yale-trained architect who studied under **Paul Rudolph**, actually has had an office in Nicosia for a number of years. Since his family is from Cyprus, he was way before his time in establishing a base for practicing in a global market. . . . **M. Paul Friedberg & Partners** is working on the landscape and urban design for a seven-acre mixed-use project in downtown Tokyo for Nikken Sekkei, often affectionately called "the HOK of Japan". . . . Friedberg and group are also executing the urban design for a seaside community, Shau Kei Wan, in Hong Kong, with the Hong Kong architects Lotus.

Under a Dark Cloud

by Alex Cohen

These days the hot gossip is about architecture firms about to go under. The late July *The New York Times* article on "Troubled Times for Architecture Industry," by David Dunlap, has only intensified the talk. It didn't substantiate the rumors, but then neither does reality — yet.

It is rumored, for example, that **Swanke Hayden Connell** are about to file Chapter 11. "They are all nasty and unfounded rumors," says Richard Hayden, partner in the firm. "I don't know how they got started but we even had to reassure our bank about this." While the firm has 80 people in London, Hayden did admit the New York office is down to 125. This is lower than the headcount of 160 reported by the *Times* in July.

Other rumors put **Hardy Holzman Pfeiffer** in a less rosy light than Malcolm Holzman's assessment in the April *Oculus* (p.3.), when he said, "I'm rather optimistic . . ." According to the estimate of a consultant to a variety of firms, HHPA is down ten from a staff count of 70 in March. "At one point a couple of years ago it was hard to find a seat, now you look down the bays of the office and there are a lot of empty stools," he says. Neither Malcolm Holzman nor Hugh Hardy could be reached for comment.

Certainly a degree of paranoia has seeped into some of the more prominent design firms, such as **Gwathmey Siegel**, since the publication of Dunlap's article. Several sources inside and outside Gwathmey Siegel indicate that recent layoffs were high (estimated to be around 20 out of a total of 70—odd since last spring). Neither associate Jacob Alpector nor the firm's partners would comment on the level of cuts. Alpector did explain that the firm expects to weather this wave with institutional projects for the State University Construction Fund, academic institutions, and private home and interiors commissions.

Unlike architecture firms, planning and environmental consultants in Manhattan seem to be avoiding layoffs thus far. According to John Shapiro of **Abeles Phillips Preiss and Shapiro**, his firm is stable at fifteen employees, but is taking a wait-and-see approach to the market. He does point out, "our government work has diminished because of tax revenue shortfalls."

In the world of architectural firms it is really hard to find a good job. Christine Rosen, 25, who has been in New York for ten months, has sent out 120 resumes, yielding twelve interviews. "Just two years ago, I had friends who got interviews and jobs practically the same day they walked into a placement firm," says Rosen.

Insomniac Reading

Do you have trouble paying your bills? Do you have trouble just writing up your bills? A publication *The A/E Choice: A Review of Micro-computer Financial Management Systems for Design Firms*, compares four major accounting and financial management systems used by small and medium-sized firms. The report is published by Management by Design, Inc., a consulting firm specializing in this subject. You can order it for \$195 from the publisher. Telephone: 617-426-2789.

URBAN STORIES

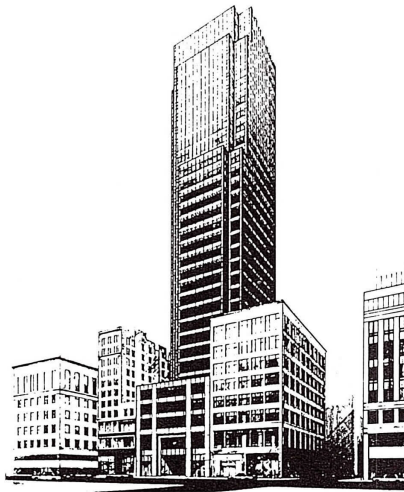
Going, Going, Gone

Media Watch

The *New York Times* revealed a less than reassuring estimation of architecture (and preservation) in an editorial written July 24. The editorial evidently had been spurred by a report appearing in the *Times* several days before telling of the imminent demolition of the **Levi Morton** house at 42nd Street and Fifth Avenue, where Edith Wharton made her debut in 1879. The editorial, dismissing the slight possibility of the building being considered a *historical* landmark ("It hasn't been declared a landmark because, architecturally it doesn't deserve to be") concludes with the observation, "So as the house in which she made her bow comes down, it's fitting to make a bow to Edith Wharton — and remember who New York's lasting architects really are. They're Hart Crane memorializing the Brooklyn Bridge, Wharton and her friend Henry James memorializing Fifth Avenue". . . . And so on. Architects forget it. Best make your buildings out of paper, for those who have eyes that do not see. . . .

Urban Abuse

The Destruction of Fifth Avenue, Latest Installment: Fifth Avenue between 34th and 40th has long had an image problem. It is a classic case of Bottom and Top Schizophrenia. The ground floor stores have been cluttered and scuzzy, containing high-turnover, going-out-of-business or fast-food enterprises, while the tops of once handsome buildings by architects such as **McKim Mead and White** (e.g. the Tiffany Building at 37th Street, southeast corner) have been allowed to get stale and moldy. Now two French Mansardish buildings, victims of the BT syndrome on the west side of the block between 36th and 37th Streets, are slated to be torn down. Designed in 1906 by **Buckman & Fox**, they were, as architecture historian Christopher Gray pointed out in the *New York Times*, part of a building assemblage that will be razed to create the site for a 35-story office building by **Emery Roth & Sons**. The new tower will cantilever over the eight-story Stewart Building, at 37th and Fifth, an elegant concoction of Adamesque-white and blue terra cotta designed by **Warren & Wetmore** in 1914. Since the Stewart Building is not a landmark, there is some possibility that the building's exterior will be altered by its owner, Murray Hill Properties, which also belongs to the group of owners of the Emery Roth building. Saying they may want the new tower and the Stewart to



400 Fifth Avenue, Emery Roth & Sons

match, the owners have yet to make a decision about keeping the terra cotta facade. **Richard Roth Jr.** told *Oculus* "The new building as envisioned will be completely complementary to the existing building that is remaining." He did not elaborate on the terra cotta, but it seems the renderer forgot to draw it in. . . .

Landmarks Past

by Kelly Shannon

In recognition of the 25th anniversary of the Landmarks Law in New York City, the Municipal Art Society and Friends of the Upper East Side Historic Districts (FRIENDS) hosted a panel discussion in June entitled "How are We Doing?" Former and present chairs of the Landmarks Preservation Commission presented their views.

Halina Rosenthal, a noted defender of designating entire districts and president of FRIENDS, offered this introductory remark: "Historic districts help us preserve some of the fabric of what New York is all about." Voicing a dissenting opinion, **Dr. Beverly Spatt** (chair 1974-78), supported smaller divisions as the necessary catalysts for recognizing and maintaining the "cultural, social, and architectural qualities of our neighborhoods."

Kent Barwick (chair 1978-84) rejected Spatt's position, which he described as the "chinese dragon theory, where you leave out anything that isn't absolutely wonderful." In contrast, Barwick championed the LPC as a "machine for rescuing great architectural works," and stressed the importance of the commission's ability to designate entire districts.

Gene Norman (chair 1984-89) chose to focus his comments on people rather than the designation process. "Unfortunately," he said, "the preservation movement still suffers from a false image of elitism."

Returning to the topic of designation, **David Todd** (chair 1989-May 1990) claimed that "districts are our greatest triumph. We need to establish a basis of fine-tuning the characteristics of one as opposed to the other and regulate them accordingly."



Stewart Building, Warren & Wetmore, 1914

Laurie Beckleman, the new chair, considers neighborhoods to be the backbone and life of the city. "Fewer lawsuits, better interagency communication, a strong partnership with communities, and a better system to resolve the environmental review process" are among the goals of a Landmarks Preservation Commission that for the first time in 25 years is not under the umbrella of another agency.

Kelly Shannon is an architectural designer in New York.

What Goes Up Must Come Down: Development Freefalling

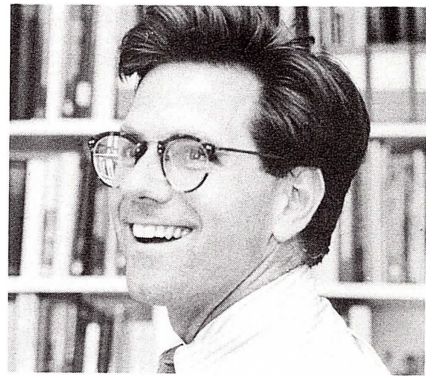
As the City Council prepares for its regime as the final authority on land use review, it may find the exercise less strenuous than anticipated. After the rush of large development proposals submitted to the Board of Estimate at its last convening on August 17th, a scant portion of ULURP applications remains for the City Council to consider in the months ahead. At best, its agenda could include such matters as zoning map changes for a McDonalds restaurant and a bank in Queens, a Fourth Avenue rezoning in Brooklyn, and lease renewals for daycare centers throughout the city.

Indeed, the number of ULURP applications dropped 20 percent in the 1990 fiscal year from the previous year. This decline concurs with the consensus among the real estate community that New York has begun a down cycle, comparable to the market in the mid-1970s. Murray Smith, vice president of Starrett City Housing Corporation holds, "There is no housing market, and the commercial market is tremendously weak."

Proposed development is now swaying toward plans that do not involve new construction. O&Y's latest project in New York is a reconfiguring of 320 Park Avenue (to be designed by Skidmore, Owings & Merrill) and therefore does not involve a change to its FAR. "Any new space built in New York in the near future," asserts Smith of Starrett City, "will have to be at the lower end of the spectrum such as in affordable housing." Michael Axler, a senior principal who studies the real estate industry for the accounting firm of Laventhol & Horwarth, points out, "we have never had eight years of continuous expansion before, and we'd be hard pressed to say we might not have eight years down, too."—S.B.

Oculus Special Feature Committee on Zoning on the Upper East Side: Part II

WORK IN PROGRESS



James Gauer

Since the Oculus Special Feature Committee first convened last spring to discuss the Department of City Planning's document "Regulating Residential Towers and Plazas: Issues and Options," certain shared views have begun to emerge (see Oculus, June 1990, p. 7-10).

To test their observations, the Committee selected representative sites and used these to examine hypothetical "solutions." The group believes, however, that it must further resolve certain ideas before making concrete proposals to the Department of City Planning, thus the diagrams shown on the following pages are presented as "Works in Progress."

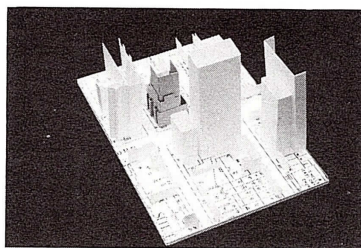
The committee has been fortunate in having a number of DCP members present at its meetings, although City Planning wishes to make clear that this participation by architects and urban designers who work for the planning agency is purely "informal," that it should in no way be construed as an official involvement by the Department, or that the participating agency members endorse any of the principles listed below.

Similarly it should be stressed that the Oculus Committee is not part of the NYC/AIA Chapter structure. Rather, it has been created as an ad-hoc group for this Oculus-sponsored project.

Sites Selected on the Upper East Side

To address the Committee's suspicion that zoning measures are too often conceived as a one-size-fits-all solution, four sites were selected to show the range of conditions and varied contexts characteristic of the study area. The four sample sites are "soft" — ripe with potential for developer attention in the next economic upswing.

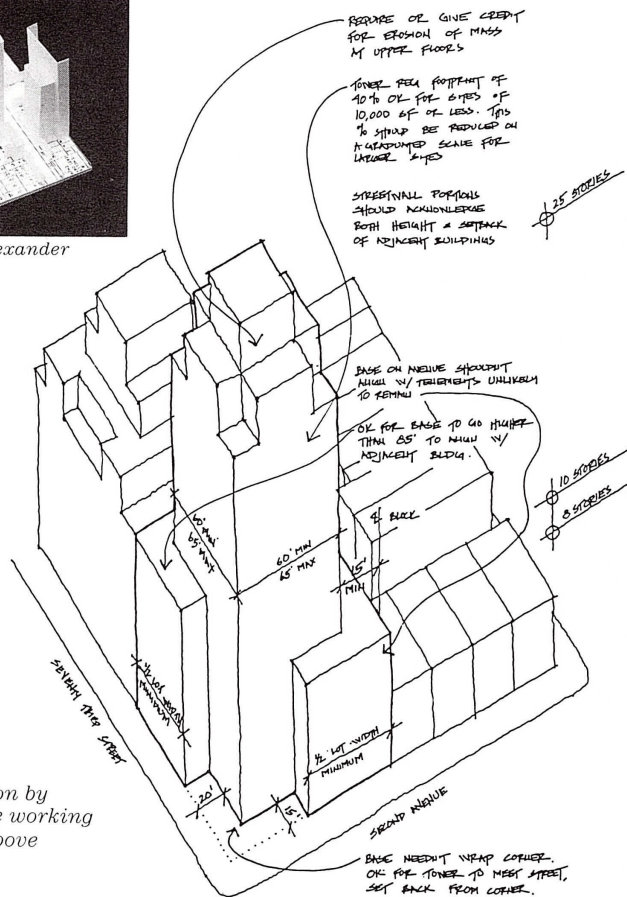
The sites were allotted an FAR of 12, based on the assumption that architects and developers would opt for the inclusionary housing bonus of 2 FAR, adding to the standard FAR of 10.



Model photos: Dorothy Alexander

SITE ONE

Schematic interpretation by James Gauer; alternate working model by Mary Rusz, above



Site One: NW Corner of 73rd Street and Second Avenue; roughly a 100-foot by a 100-foot site (100,200 sq ft; allowable bulk 122,400 sq ft). Development of the site calls for razing four tenements on the avenue and one tenement on the side street, and leaving a tall building on the side street in place.

Guidelines for the proposed solution are as follows:

1. The height of streetwall should be established by using the height of adjacent buildings to determine the upper and lower limits of the wall.
2. The two different base heights (on the avenue and on the side street) need not necessarily meet at the corner. The architect should have options in the

design of the building's corner massing, in order that part of the tower element can drop down to street level. To control the massing, minimum percentages of lot width to be covered by the base could be established.

3. While current tower regulations dictate the tower occupy 40 percent of the lot, the committee members generally felt that the tower should only range from 25 to 40 percent of the lot (allowing for a larger lot coverage at the base). The goal in distinguishing between base and tower coverage is to create a tower that appears as a slim shaft.

4. Altering the massing at the top levels of the tower ("eroding" the top) should be encouraged.

Organized by James Gauer, Architect

Committee Members

Peter De Witt, Beyer Blinder Belle

Bruce Fowle, Fox & Fowle

James Garrison, James Stewart Polshek and Partners

Michael Kwartler, Michael Kwartler and Associates

Peter Samton, Gruzen, Samton, Steinglass

Marilyn Taylor, Skidmore, Owings & Merrill

Craig Whitaker, Architect

Ex-officio members

Patrick Too, Department of City Planning, Manhattan office

Kate Gillespie, Department of City Planning, Manhattan office

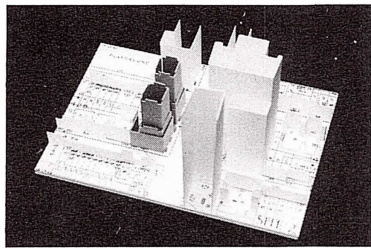
Mary Rusz, Department of City Planning, zoning

Tom Wargo, Department of City Planning, zoning



Marilyn Taylor

Photos: Dorothy Alexander



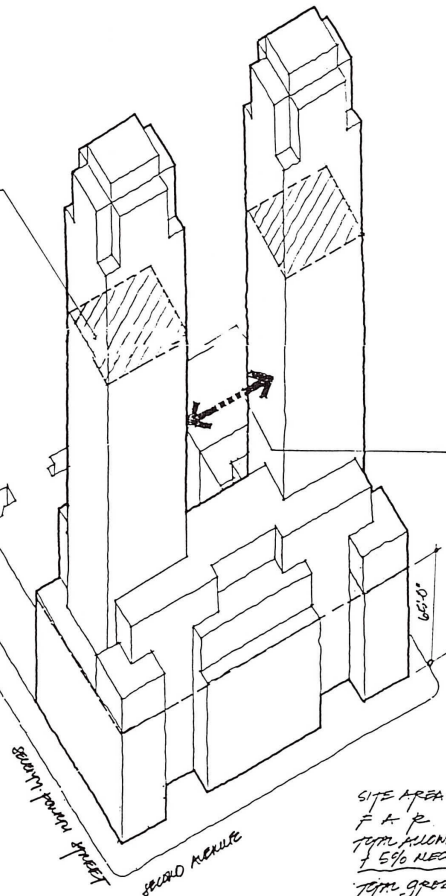
TOWER FOOTPRINTS TO BE LIMITED TO NO MORE THAN 60% OF LOT AREA TO MAXIMIZE LIGHT & AIR PENETRATION INTO THE BLOCK.

REGULATIONS FOR ZONE CONDITIONS TO BE FLEXIBLE ENOUGH TO ALLOW FOR EACH SITE'S PARTICULAR CONTEXT & TO ALLOW THE MAKING TO REEVALUATE BETWEEN THE TOWER AND THE LOW RISE BUILDING:

- ESTABLISH A HEIGHT UNIT OF 66'-0"
- REQUIRE A STREET WALL FOR 60% OF SITE FRONTAGE ONLY.
- PERMIT CORNICES: 60% OF STREET FRONTAGE LESS 1% PER FOOT ABOVE THE HEIGHT LIMIT.
- MAX CAN EXTENDURE PLANE OF 2:5-1.
- REQUIRE 60% OF FRONT ELEVATION 100'-0"
- EXTEND BUILDING CONTROLL BACK 100'-0" FROM WIDE STREET TO REAR LOT-SET

FULL BLOCK DEVELOPMENT TO BE ENCOURAGED. A UNIFIED, REFLECTIVE SPACE PROVIDES A RELEASE FROM THE EXISTING WIDE EDGE OF THE AVENUES

SPACE BETWEEN TOWERS TO BE MAXIMIZED



SITE AREA	18,286 sf
F A R	12
TOTAL ALLOWABLE FA	219,432 sf
+ 5% MECHANICAL	10,972 sf
TOTAL GROSS AREA	230,404 sf

SITE TWO

Schematic interpretation by Marilyn Taylor; alternate working model by Mary Rusz, above

Site Two: Full avenue block front on west side of Second Avenue from 74th to 75th Streets; roughly a 200-foot by a 100-foot site (18,286 sq ft; allowable bulk 219,432 sq ft). Development of the site calls for demolishing ten tenements on the avenue and one on 74th Street.

Guidelines for the proposed solution are as follows:

1. A large site with an entire blockfront gives architects the opportunity to design a pair of towers on a single base, following the popular Central Park West-type of apartment house.

2. The towers ought to be slender; each should cover 15 to 20 percent of the lot, making a total of 30 to 40 percent coverage for the pair. This would result

in a maximum 4,000 square foot floorplate in each tower.

3. A streetwall should be required for a major portion of the site frontage; a minor portion should be unregulated, allowing recesses to be carved in the tower block where desirable.

4. Projections of the mass above a reference height (such as a cornice line) should be allowed for variety.

5. The zoning for the avenue lots should be based on a 100-foot depth, rather than the 125-foot depth currently allowed under R10 regulations.

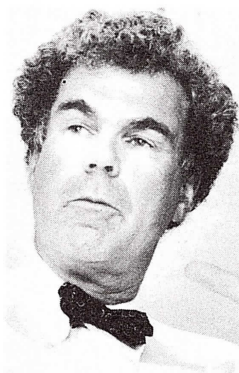
6. The space between the two towers should be an established distance, however, the required legal minimum of 30 feet precludes entry of light and

air into the rear lot and denies views for the apartments. While a 50-foot distance seems appropriate, this dimension would require pulling the towers apart and pushing them closer to the side streets, thereby reducing set-back regulations along the side street frontages.

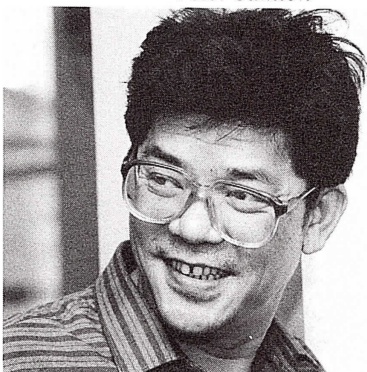
7. Too much bulk on the side streets, which occurs when the streetwall is continued at the same height for the full depth of the lot, should be discouraged.

8. Articulation of the base is very important to break up the overall massing and give pedestrians a sense of scale.

Zoning on the Upper East Side



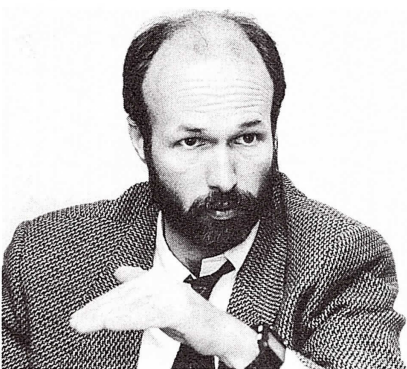
Peter Samton



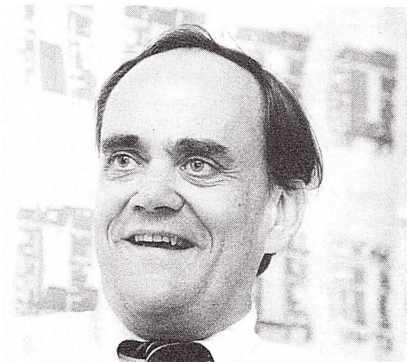
Patrick Too



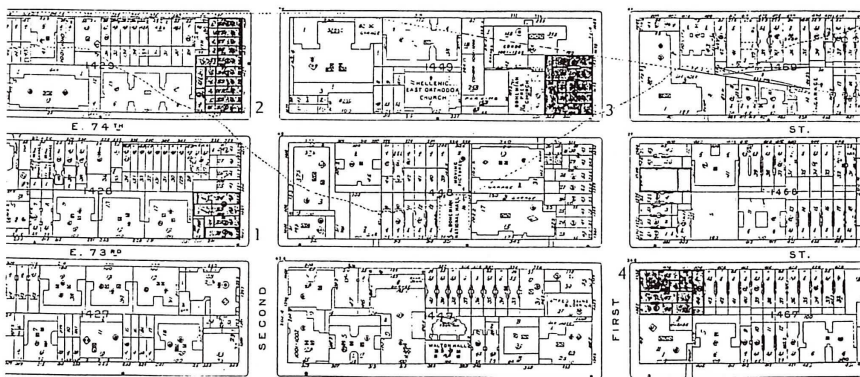
Mary Rusz



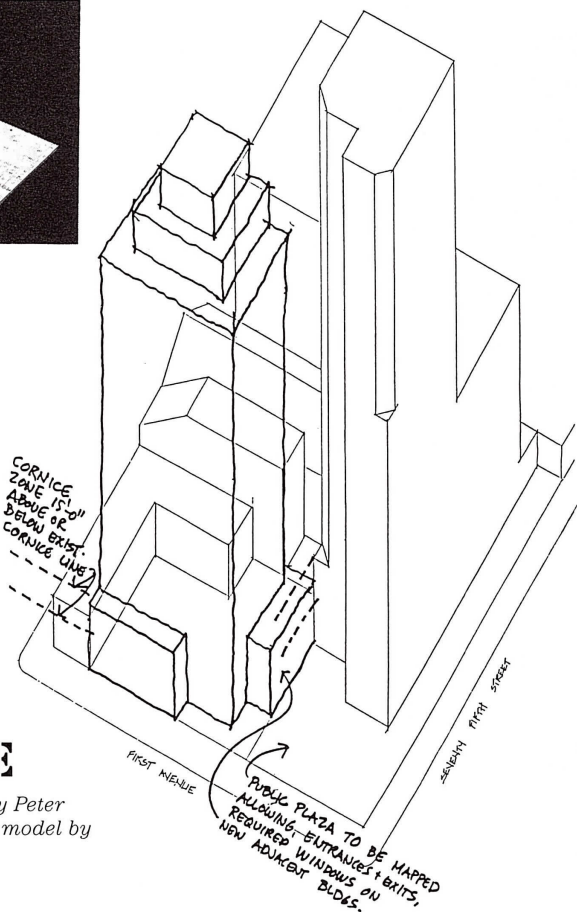
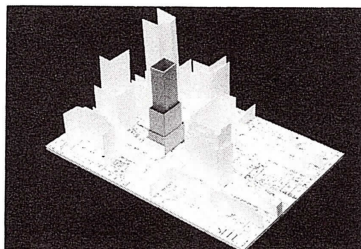
James Garrison



Craig Whitaker



Upper East Side, map showing selected site



SITE THREE

Schematic interpretation by Peter Samton; alternate working model by Mary Rusz, above

Site Three: NW corner of 74th Street and First Avenue; roughly a 100-foot by 132-foot site (13,230 sq ft; allowable bulk 146,860 sq ft). Development of the site calls for removing four tenements on the avenue but allows a three-story classical revival bank building to remain on 74th Street. The site abuts a plaza and adjoining 39-story tower.

Guidelines for the proposed solution are as follows:

1. In general the Committee is not "pro-plaza." The expectation, however, that an existing plaza will remain and therefore should be protected prompted the group to explore ways in which a new tower, built adjacent to the existing tower and plaza, could help refine the urban space and enhance the

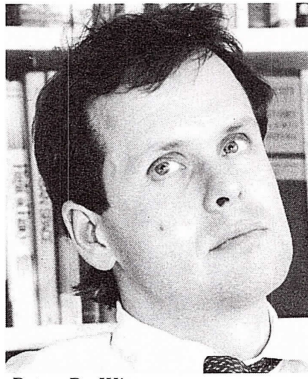
plaza as an urban amenity.

2. The new tower should be designed with two "facades" — a street facade and a plaza facade.

3. The plaza should be considered a public space, similar to a sidewalk. Therefore the plaza elevation should have entrances, exits, and windows analogous to those found on a streetfront facade. To enliven the plaza, commercial space could wrap around its interior edges.

4. There should be projections at the base of the new tower to prevent the venturi wind effect that could otherwise occur between the new tower and the existing tower.

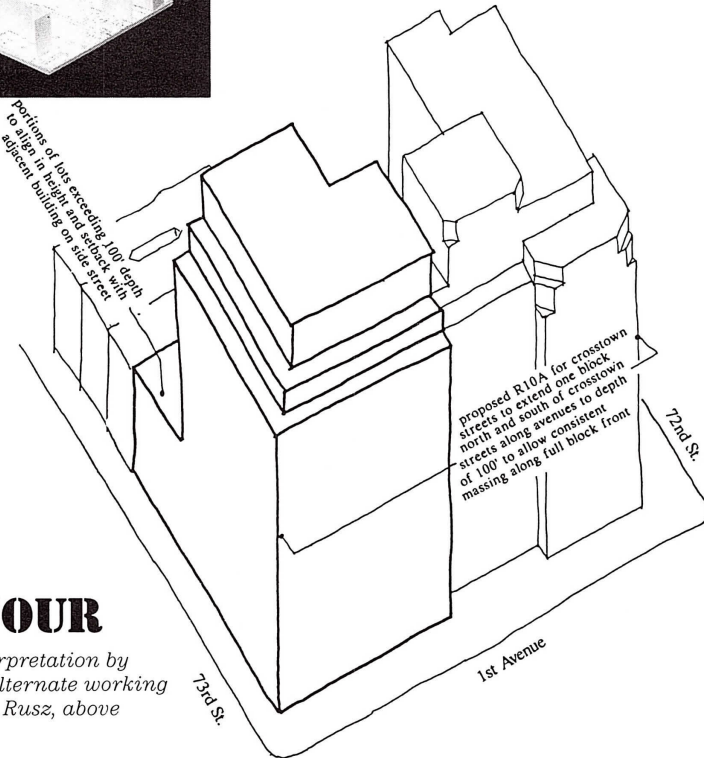
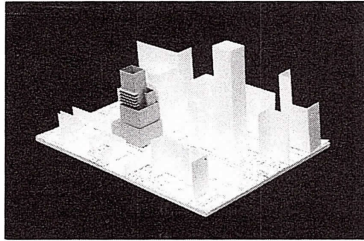
"This chipping away suggests taller and slimmer towers instead of packing the bulk"



Peter De Witt



Michael Kwartler



SITE FOUR

Schematic interpretation by Peter De Witt; alternate working model by Mary Rusz, above

Site Four: SE corner of 73rd Street and First Avenue; roughly a 140-foot by 100-foot site (14,076 sq ft; allowable bulk 168,912 sq ft). Site development calls for the removal of two tenements facing the side streets and four tenements along the avenue. A bulky building designed according to pre-1961 zoning adjoins the site; it is 21 stories high with setbacks at 16th floor.

Guidelines for the proposed solution are as follows:

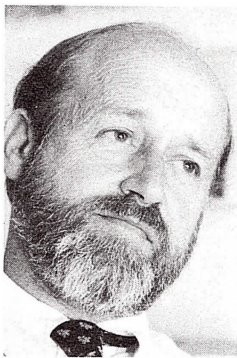
1. It is best to extend R10A contextual zoning one full block north and south of the wide crosstown streets where it is already in effect. The resulting building bulk would help anchor the corners at the major intersections.

2. There is a need to relate the streetwall to the adjacent existing building. The R10A zoning should be modified, allowing any building that exceeds the R10A's required streetwall height of 125 to 150 feet to be designed as a modified tower (a "towerette") above its base, rather than as a simple bulky box with standard wedding-cake setbacks.

The Committee is currently debating and developing these generalized preliminary requirements of proposed R10 zoning:

1. There should be no more than a 100 foot lot depth for the avenue zoning district.
2. A maximum distance should be established for the extension of the avenue streetwall, at its full height, onto the narrow side street (e.g. 50 feet).
3. There should be minimum initial setbacks above the streetwall on both the avenue (e.g. 10 to 15 feet) and the narrow side street (e.g. 15 to 20 feet).
4. There should be a minimum initial setback at the rear property line (e.g. 30 feet).
5. The height of the avenue streetwall should be in keeping with the average streetwalls of the adjacent buildings (e.g. a difference of no more or less than 5 feet). A minimum streetwall height should be established (e.g. 65 feet) using the surrounding buildings as a datum.
6. The streetwall on a narrow street should be in keeping with the average streetwall of adjacent buildings (e.g. a difference of no more or less than 5 feet). A minimum height should be established (e.g. 55 feet) using the surrounding buildings as a datum.
7. A percentage of the street and rear facades above the streetwall (e.g. 15 percent) may project a maximum of 3 feet beyond the initial setback line.
8. A percentage of each facade above the streetwall (e.g. 15 percent) must be set back a minimum distance (e.g. 6 to 10 feet) beyond the initial setback.
9. A percentage of the streetwall (e.g. 15 percent) may be set back a minimum number of feet (e.g. 7 to 10 feet). A percentage of the remainder (e.g. 15 percent) must be set back a minimum number of inches (e.g. 8 to 10 inches). A formula for allowable projections is to be developed.
10. All facades above the initial setback are allowed to have legal windows, except on side lotlines where a corner lot is less than a minimum width (e.g. 100 feet), or a midblock lot is less than a minimum width (e.g. 125 feet).
11. The height of the building is unlimited except by FAR. The maximum FAR allowed in a zoning lot merger is to be determined.

Zoning on the Upper East Side



Bruce Fowle

*"We don't think contextual zoning
can be handled as a one-size-fits-
all type of situation"*



Kate Gillespie

12. A one- or two-story-high dado of contrasting indestructible material is recommended for scale and visual continuity. Allowable projections are to be determined.

13. The streetwall height must be maintained for a minimum length (e.g. 50 percent).

14. The streetwall height may be partially exceeded if compensated by an increased percentage of streetwall setback (see item 9).

15. There should be a minimum distance from the facade to the centerline of the block (e.g. 25 to 30 feet) over a maximum height above grade (e.g. 100 feet) in all cases except corner lots that are greater than 50 percent and less than a certain percent (e.g. 80 percent) of the block, or midblock lots less than a certain percent (e.g. 80 percent) of block width.

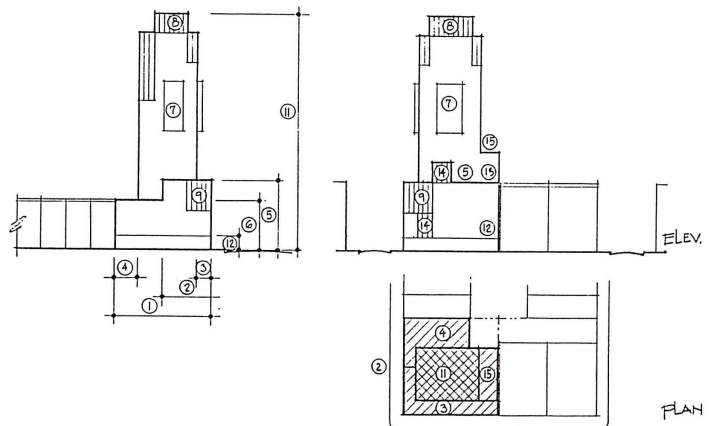
16. There should be a maximum width of the streetwall setback at grade (e.g. 15 percent of the total frontage).

17. There should be a minimum distance from the facade above the initial setback to the side lotline (e.g. 30 feet) for corner lots wider than one half a block and less than the full block (e.g. 175 feet).

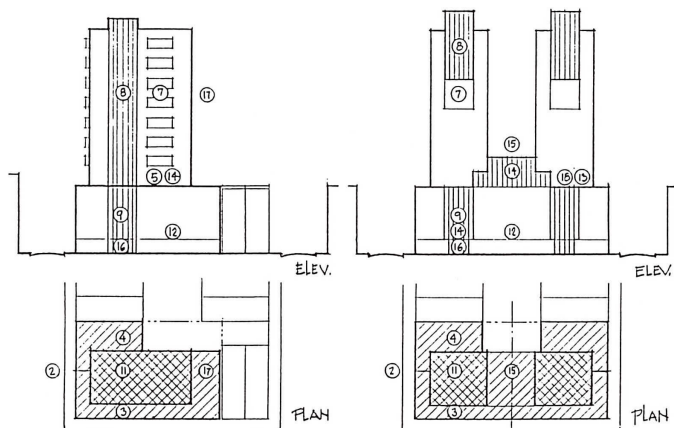
18. The avenue streetwall on a full block lot or lots greater than a stipulated width (e.g. 175 feet) must be within a stipulated height (e.g. 65 to 85 feet).

19. For lots abutting urban plazas, avenue streetwall regulations apply to facades facing plazas. Legal lotline windows are allowed adjacent to the plazas.

20. For the avenue blocks between narrow streets and wide streets, R10A zoning applies to the full block except for a minimum initial setback (e.g. 10 feet) required at a stipulated height (e.g. 65-85 feet) at the narrow street and for items 2 and 6 above. Towers with a maximum floor area (e.g. 30 percent) are permitted through the sky exposure plane.

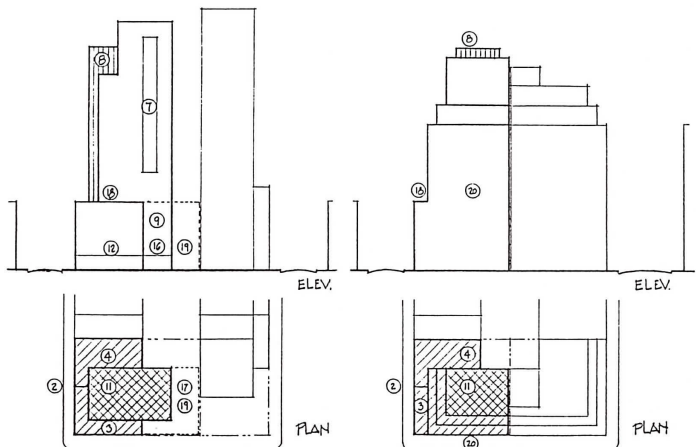


TYP. ELEV. AT NARROW STREET CORNER ONE-HALF BLOCK CORNER LOT



LARGE CORNER LOT

FULL BLOCK LOT



LOT ADJACENT TO TOWER W/ PLAZA

LOT ADJACENT TO R10A ZONE

AROUND THE CHAPTER

by Lenore Lucey

Withstanding Assault

Two events having significant impact upon the practice of the profession occurred over the summer. First, AIA reached a settlement with the Justice Department on its review of policies; and second, a bill to certify the title "interior designer" passed the Senate and Assembly in New York State.

Antitrust

In July the AIA welcomed the filing by the Justice Department of a proposed consent decree that resolves allegations of antitrust violations. The filing represents resolution of a four-year Justice Department review to determine whether the AIA and certain of its Chapters had violated the antitrust laws or the terms of the previous consent decree entered in 1972. The prior decree prohibited the AIA from adopting any policy that would restrict competitive bidding. The proposed new decree would extend that prohibition to any AIA policy against the provision of discounted fee services.

The AIA has maintained all along that no action by itself, its components, or any individuals violated the antitrust laws or the 1972 decree. When it becomes final, the new decree will supersede the 1972 decision and will resolve all Justice Department claims against the AIA. The Institute will establish an extensive ten-year monitoring and compliance program to ensure that the requirements of the consent decree are met.

The AIA will not be prohibited from lobbying in favor of the selection of architects for public projects by consideration of factors in addition to fees such as talent, experience, and qualifications, as is required under the Brooks Act.

"Certified Interior Designer"

NYSAA/AIA negotiated language with interior design groups this summer to provide recognition for their services without infringing upon the practice of architecture. The legislation recognizes "certified interior designers" as those having specific education, experience, and examination credentials. The bill carefully delineates the difference between those services which may be provided by a "certified interior designer" and those services which under present law require the services of a licensed architect or engineer.

A full analysis of the resolution, written by Randolph R. Croxton, who along with Douglas F. Korves spearheaded the NYSAA

NYC/AIA SIXTIETH STREET YARDS TASK FORCE REPORT

Yes! I would like a copy of the report. Please send to:

Name: _____
Address: _____
City, State, Zip: _____
Please print information, this will be used for your mailing label.



June 1990

Send me: _____ Copies @ \$10.00 each includes sales tax \$ _____
Enter correct postage and handling charge here: \$ _____
1-5 Volumes \$4.50
6-8 Volumes \$4.75
9 + Volumes Please call 212-759-5485.

TOTAL: \$ _____
Please make check payable to NYC/AIA, and mail to:
NYC/AIA, 457 Madison Avenue, New York, NY, 10022.

legislative effort, was mailed to all members in July. Following are the closing portions of that analysis which discuss the two different types of interior construction.

from Randolph Croxton:
July 9, 1990

Having been directly involved in this debate for five years, it appears to me to reflect the inevitable redefinition of practice resulting from a basic shift in the nature of the built environment, a shift away from a new freestanding structure emphasis, with highly articulated facade and low technology interior, to an envelope emphasis with more renovation of old structures than creation of new. The envelope now contains a high technology-driven interior which has constant need for change, refit, and upgrade. All of these changes have enormous impact on the distribution of structural loads, modification of structure, and modification and upgrade of building systems. Architects and Engineers have naturally assumed a greater and greater role in the high-demand area of interior construction related to these technologies and their attendant structural impact. Interior Designers have also expanded their role in the programming and planning of vastly more complex interior facilities.

Architectural/Engineering Interior Construction is defined as "... related to the building systems, including any structural, electrical, plumbing, heating, ventilating, air conditioning or mechanical systems ..."

This reflects the central thesis of the New York Architects/Engineers' position that both full height partitions that define or interrupt ventilation, air conditioning, sprinkler coverage, etc. and horizontal exits, shaft walls, ceilings, and equipment connected to the structure are further examples of non-structural interior construction.

Interior Construction by Interior Designers is defined as "... not materially related to or materially affecting the building systems ..."

This reflects the Interior Designers' contention that there are elements of interior construction such as casework, cabinets, shelving, open storage, etc., which are permanently attached to the building and are traditionally within the scope of their work. Low partitions or walls, whether demountable or attached,

to the extent that they do not affect these building systems, would also fall within this category.

Architects and Engineers are, therefore, placed on the interior of the building with appropriate standing in matters of Public Health and Safety while Interior Designers have a more accurate definition of Scope of Work and have created a more highly qualified designation within their field.

Recycle & Renewal

by Lenore Lucey

In May, I attended the AIA Convention in Houston. After buying a cup of coffee on the exhibit floor, I wound up with a Styrofoam cup, plastic cap, and four plastic 'Half and Half' containers with foil lids. In addition, to obtain a napkin, I had to take a cellophane bag that also contained sugar, salt, pepper, and a plastic stirrer. (Good thing I was neat that day and did not need two napkins!) Needless to say everyone else purchasing food at the concession was in the same boat with the same unnecessary packaging.

As I packed for the trip home my hotel room took on the cast of a local recycling plant: stacks of newspapers (one delivered free each morning, and another delivered with breakfast); piles of AIA material (daily newspaper, addenda and schedule change sheets, and an assortment of flyers and handouts for various events, causes, and publications); and yet more piles of material from exhibitors (when you are trying to sell someone on the idea of advertising in *OCULUS* it is hard to leave the booth without information). At the convention the AIA passed an environmental resolution.

When I left the Chapter for Houston, the Urban Center was being torn apart. The grand stairwell handrail had been removed and a new two-by-four furred wall with new plywood sheathing was being installed. The new plywood false wall, completed shortly after my return, was wrapped in heavy duty black vinyl, and the balance of the installation of the current exhibit proceeded. Plywood platforms, a wall for slide projection, and plastic trailers and false walls for the 'maze' in the Freedman Galleries were erected. Upstairs, closer to home, plywood boxes were built, coated with dirt, and installed, on the wood floors and marble stairs, with plastic liners for plants in plastic pots. New sheetrock was brought in and leaned against the gallery's

AROUND THE CHAPTER

Grime, Crime and Other Topics

tack surfaces so recyclable materials could be appended for display. New homosote 'tables' were constructed to house more recycling displays.

Perhaps you are beginning to get the drift. At the Chapter this summer we have lived with an exhibit that has an admirable, necessary, and urgent message. But the real messenger has been the unnecessary and wasteful use of materials. Providing the same information with minimal environmental impact would have been much more daring and effective. The same can be said about our profession and our work. We have scores of people preparing materials on how to save the world's forests, protesters haranguing fast food restaurants about their wasteful use of excessive plastic packaging, engineers designing waste plants that can use garbage to create fuel, and architects designing buildings to be energy efficient. However, we are missing the details.

How many times do we print — just one more time! — to reassure ourselves that the project, proposal, or report corrections, changes, and additions have been made? With the computer it is just as easy to do one hundred facade studies as it is two, so why not more choice? The AIA general conditions call for "all new materials" on the job site — why is this still an acceptable blanket condition?

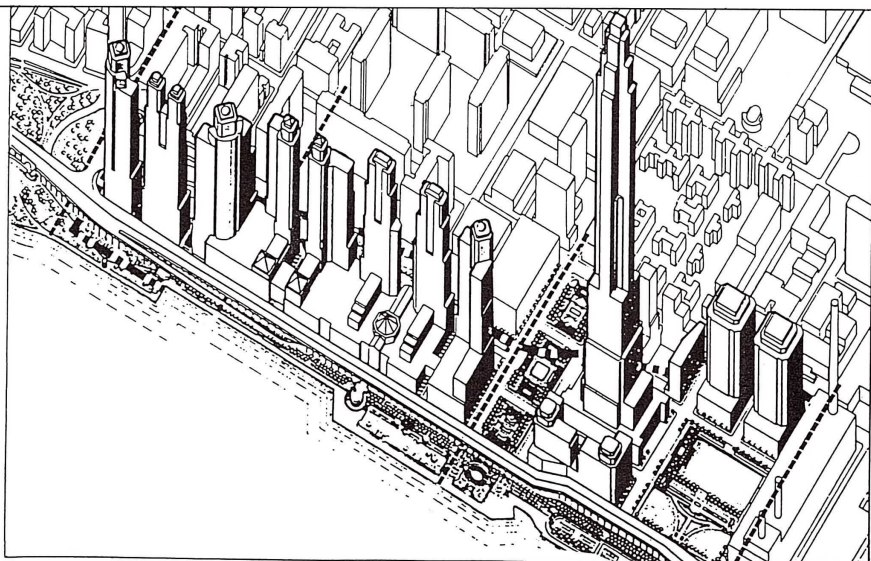
What about yellow trace — even with computers does your drafting room look like a sea of crumpled tissue? Do unneeded or discarded drawings and models go in the trash or for reuse? Does your office recycle? Do you discourage unnecessary packaging? Do you wash and re-fill real glasses and cups instead of using disposable ones?

Create stunning buildings that are energy efficient, do not pollute, and make minimal use of non-renewable or endangered resources — and do so in an office environment that does not contribute to the problem.

Marketing Committee Event

The latest change in leadership of a major design magazine was the sudden but inspired appointment of Stephen A. Kliment, FAIA, to head *Architectural Record*.

The Chapter's newest committee, the Marketing and Public Relations Committee, is hosting a committee-members-only breakfast with Steve Kliment, Wednesday, September 19th from 8:00-10:00 am.



Trump City (adapted from site plan), Penn Yards Site, Alexander Cooper

Attendance is limited to the capacity of the AIA Members' Lounge at the Urban Center.

Architect Kliment's long path to *Record* began with CRSS and continued through marketing, publishing, lecturing (most notably at HGSD), and writing for a number of publications.

This event is the first of several members-only breakfasts with key editors and marketing experts. If you want to attend, you must be or become a member of the Marketing and Public Relations Committee, which has also begun plans for two major events to improve the competitiveness of NYC/AIA members in 1990/91. Call Joan Capelin at 212-353-8800 for information.

Schools and the Architecture for Education Committee Report

by Carl Puchall and Roxanne Warren

A round of meetings have been held over the past months with key members of the NYC School Construction Authority in an on-going effort to discuss ideas about their ambitious building program.

The Authority's staff, in particular Robert Kahn, the Senior Director of Project Management, have demonstrated a willingness to listen to diverse points of view and cooperate with the profession. There remains the challenging task of convincing the policy-makers of the Authority that our school children deserve inspiring environments that can still be safe, functional, and built within budget.

The mechanics of selecting consultants are being reviewed in detail. Still unresolved is the issue of the Authority's preference to engage engineers as prime consultants in situations when the mechanical-electrical budget exceeds that of the general construction. The practice of using full-service A/E firms, when there are many outstanding engineering consultants in the Metropolitan Area, was also discussed.

Construction Managers who are performing work for the SCA are to be invited to attend the September 12th meeting, 12:30 pm. at AIA, to discuss the architects' roles in largely mechanical-electrical

modernizations and during the construction-phase of all projects.

A school design awards program for public schools will be initiated by the Committee.

College design will be one of the topics of discussion at future meetings, and representatives from the Dormitory Authority, CUNY, and the University Construction Fund will be invited to attend some of the future meetings. The programs of the DGS and DPR will also be evaluated, as well as the City's new procurement policies. The Chapter membership is urged to participate in Committee activities during the coming year.

A/E Evaluation Panel Candidates

The New York State Facilities Development Corporation seeks qualified candidates, including minority and women candidates, to chair evaluation panels in the selection of architectural, engineering, and construction management firms for projects undertaken by the corporation. Prior experience in the selection of consultants for public or private projects, or teaching engineering or architectural courses is essential. A professional engineering or architectural license is a plus. Persons currently employed by the State of New York, its agencies, public benefit corporations, or architectural or engineering firms are ineligible. Compensation is provided. Attendance at four meetings during a six to eight-week period is required. Interested individuals should submit their resumé to:

Ms. Pat Cromme
Facilities Development Corp.
44 Holland Avenue
Albany, NY 12208

FDC is an AA/EEO Employer.

Trump City: It's Not Over Until It's Six Feet Under

Donald Trump's precarious financial situation may have lulled some of us into thinking that Trump City will go nowhere for a long time, but the NYC/AIA 60th

Chapter Parties at the Public



Left to right: Kuhn, Winkler, Perry, Lewis, Edelman, Cavaglieri, Moynihan, Papp, Mills, and Cooper Photos: Dorothy Alexander

Street Yards Task Force says now is the time to reject the zoning application. The Task Force points out that Trump could still have the 72-acre area between 59th Street and 72nd Street along the West Side Highway certified and put through the ULURP process. If the land is rezoned and the project approved, this will give an added sales pitch for the property, a thought that may well have occurred to Trump's bail-out banks. The new owners could potentially proceed as Donald had originally planned. Of course, there is always the chance that Trump's finances will improve.

The NYC/AIA 60th Street Yards Task Force has spent eight months preparing its recently published report, and in July the group presented its findings to the Department of City Planning. The conclusions, summarized in the June *Oculus* (p.11), basically urge the City Planning Commission to reject the plan for rezoning the "Trump City" yards for two main reasons: "a) Its unacceptable density, doubling the floor area of the 1982 plan, and b) its poor site planning in terms of land use, street system, pedestrian circulation, public space, building massing, context, and neighborhood relationships."

Copies of the report are available through the Chapter for \$10 including sales tax.

NYC/AIA Annual Meeting

The New York Chapter/American Institute of Architects held its 123rd Annual Meeting on June 26 at the New York Shakespeare Festival's Public Theater. The theater was renovated 1967-76 by **Giorgio Cavaglieri**, recipient of this year's **Medal of Honor**.

Outgoing 1989-90 chapter president, **Denis Glen Kuhn**, welcomed the guests and thanked Joseph Papp for the use of the space and **Bob Beverford**, President of **Glen-Gery Corporation**, for its generous sponsorship of the Annual Meeting.

President Kuhn also welcomed honored guests, **Senator Daniel P. Moynihan**, **Senator Wyche Fowler**, **Harvey Gantt FAIA**, the former mayor of Charlotte, N.C., **William Chapin**, NY Regional Director, and **Lee Bearsch**, President of the New York State Association of Architects.

A Citation for Excellence in Urban Design was given for the Westside Waterfront Proposal to **Bruce Aaron Parker**, **Howard Silver**, and **The Municipal Arts Society of New York**.

The **President's Award** was given to **Douglas Korves AIA** for his efforts on behalf of AIA regarding professional standards and qualifications.

Special Citations were awarded to writer and curator **Alastair Gordon**, preservationist **Dorothy Miner**, educator **Sidney Shelov AIA** of Pratt Institute's School of Architecture, and historian and photographer **Wim Swaan AIA**.

The **Rutkins Award for Service to the Chapter, Institute and the Profession** was given to **Laurie Maurer FAIA** for her efforts in affordable housing and education, and her advocacy of the small practitioner and women in architecture.

The **Public Architect Award** went to **Adrienne Bresnan FAIA** for her service to architecture and preservation in government, and to **Joseph Bresnan FAIA** for his work in city government and landmark restoration.

The **Thomas/Pioneer in Housing Award** was given to **Harold Edelman FAIA** and **Judith Edelman FAIA** for their contributions to this area.

The **George S. Lewis Award** was given to former parks commissioner **Henry J. Stern** for his improvements to the city's park system.

An Honorary Membership was bestowed on chair of the NYC Landmarks Preservation Commissioner **Laurie Beckelman**.

An Award of Merit was given to **Senator Daniel P. Moynihan** for championing the cause of architecture in the press and in the Senate.

John Winkler FAIA, chapter president for 1990-91, brought the meeting to a close, and promised to make the forthcoming year an eventful one in the chapter's history.

Announcement

The Potomac Community Foundation, Inc. plans to construct a performing arts-community center to be located in Potomac, Maryland and is interested in retaining an architect who has had experience in the design of opera, symphony, and ballet theaters. Architects should submit resumés of their experience as principal designers on similar projects by Monday, September 10, 1990 to Chrissellene Petropoulos, President, 9201 Harrington Drive, Potomac, MD 20854.

Elliot Willensky Fund

The Elliot Willensky Fund has been created to support projects in keeping with Elliot's particular — and often eclectic — vision of an ever-changing, delightful, and surprising city. The restricted fund is governed by an independent committee under the auspices of The Municipal Art Society of New York.

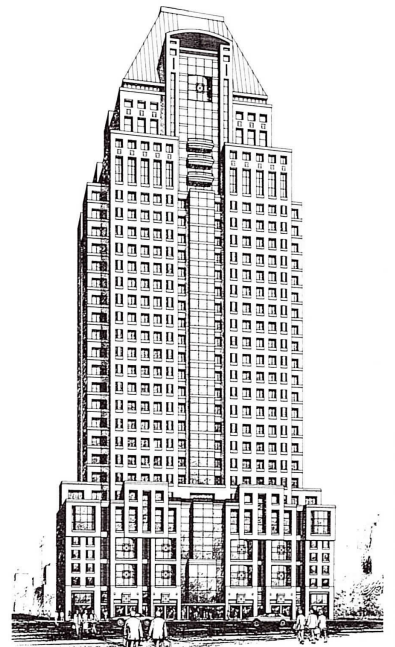
Scholarship

Friends and Alumni have established a beginning endowment for the **Alexander Kouzmanoff Scholarship Fund** at Columbia University Graduate School of Architecture, Planning, and Preservation. This scholarship fund was established to help gifted architecture students in critical need of financial assistance and to honor Alex Kouzmanoff, FAIA, Professor Emeritus of Architecture who taught at Columbia for 33 years. Contributions have reached \$43,000 and the campaign goal is \$200,000.

PERSPECTIVES

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PEN-INK • TEMPERA • MIXED MEDIA
CALL FOR BROCHURE & PORTFOLIO



Announcement

Urban Center Books will host a special sale for AIA Members only on Friday and Saturday, September 7th and 8th. The store will offer its complete stock at a 15% discount, but you must present your membership card when making a purchase. Urban Center Books is located at 457 Madison Avenue, and is open from 10:00 am. to 6:00 pm.

URBAN CENTER BOOKS' TOP 10

As of August 1, 1990

1. **El Croquis #38: Santiago Calatrava**, (Croquis, paper, \$20.00)
2. **El Croquis #41: Peter Eisenman**, (Croquis, paper, \$24.00)
3. **El Croquis #42: Mark Mack**, (Croquis, paper, \$25.00)
4. **El Croquis #40: Coop Himmelblau**, (Croquis, paper, \$20.00)
5. **Tadao Ando**, Architectural Monographs 14 (Academy Editions/St. Martin's Press, paper, \$24.95)
6. **Architect's Guide to Rome**, Renzo Salvadori (Butterworth Architecture, paper, \$16.95)
7. **AIA Guide to New York City**, Elliot Willensky and Norval White (Harcourt Brace Jovanovich, paper, \$21.95)
8. **Guide to Architecture Schools in North America**, ed. Richard E. McCommons (Association of Collegiate Schools of Architecture Press, paper, \$14.95)
9. **Anchoring**, Steven Holl (Princeton Architectural Press, cloth, \$24.95)
10. **Albert Frey, Architect**, Joseph Rosa (Rizzoli, paper, \$29.95)

RIZZOLI BOOKSTORES' TOP 10

As of the week ending August 1, 1990

1. **Morphosis**, Peter Cook and George Rand (Rizzoli, paper, \$35.00)
2. **André Putman**, François Olivier Rousseau (Rizzoli, cloth, \$100.00)
3. **New York Architecture, 1970-1990**, ed. Heinrich Klotz, with Luminita Sabau (Rizzoli, cloth, \$75.00)
4. **Nantucket Style**, Leslie Linsley (Rizzoli, cloth, \$40.00)
5. **Deconstruction Omnibus**, ed. Andreas Papadakis (Rizzoli, paper, \$45.00)
6. **Mediterranean Color**, Jeff Becom (Abbeville, cloth, \$45.00)
7. **Architectural Detailing in Residential Interiors**, Wendy Staebler (Watson-Gupthill, cloth, \$49.95)
8. **Manhattan Architecture**, Donald Martin Reynolds (Prentice-Hall, cloth, \$45.00)
9. **Richard Meier, Architect**, Richard Meier (Rizzoli, cloth, \$40.00)
10. **Morphosis**, Peter Cook and George Rand (Rizzoli, cloth, \$50.00)

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THE CALENDAR SEPTEMBER 1990

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

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

Because of the time lag between when the information is received and printed, final details of events are likely to change. We recommend that you check events with sponsoring institutions before attending.

CONTINUING EXHIBITIONS

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

Architectural Drawings of the Russian Avant-Garde. The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes September 4.

Oasis for the Eye: Félix Teynard's Photographs of Egypt, 1851-52. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Closes September 9.

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

New York City Public Landmarks. Sponsored by the New York City Department of General Services. The Lobby Gallery, 31 W. 52nd St. 669-7140. Closes September 15.

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

Edward Ruscha Los Angeles Apartments. The Whitney Museum of American Art, Madison Avenue at 75th St., 570-3633. Closes October 14.

Forging a Metropolis: Architecture of Lower Manhattan. The Whitney Museum of Art, Downtown at Federal Reserve Plaza, 33 Maiden Lane, 570-3633. Closes October 19.

Design 1925-1945: Selections from the Collection. A new installation of the Department of 20th Century Art's design and architecture collection. The Metropolitan Museum of Art, 82nd St. and Fifth Ave. 879-5500. Open indefinitely.

WORKSTATIONS FOR RENT

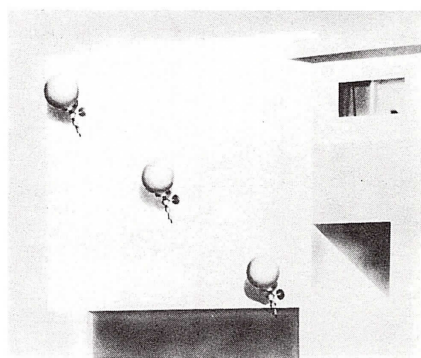
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Drawings by Ruscha, closes Oct. 14.

MONDAY 10

FORUM

Toward a Civilized City. With keynote speaker Senator Wyche Fowler of Georgia. Co-sponsored by the New York Landmarks Preservation Foundation, New York Landmarks Conservancy, New York Landmarks Preservation Commission, Municipal Art Society, The Historic Districts Council, and the NYC/AIA. 8:30 am. The New York Historical Society, 170 Central Park West at 77th St. 681-4855.

WEDNESDAY 12

EXHIBITION

Annual Exhibition of National and International Student Designs. The National Institute for Architectural Education, 30 W. 22nd St. 924-7000. Closes October 26.

THURSDAY 13

CONFERENCE

Architects'/Contract Designers' Day. Sponsored by the New York Design Center. 200 Lexington Ave. For more information, call 679-9500.

TOUR

Art Deco in Lower Manhattan. With Tony Robins. 12:30 pm. The Whitney Museum of American Art, Downtown Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633.

EXHIBITION

Ueli Berger — Marischa Burckhardt: Time Tracks, Reliefs and Installations. The Swiss Institute, 35 W. 67th St. 496-1759. Closes October 21.

FRIDAY 14

LECTURE

Annual Richard S. Childs Lecture. Given by Richard Ravitch, general partner of the Blackstone Group. Sponsored by the City Club of New York. Noon. CUNY Graduate Center, 33 W. 42nd St. 921-9870.

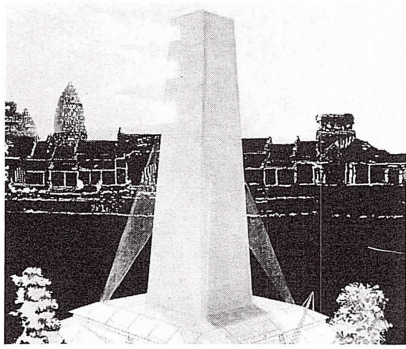
SYMPOSIUM AND EXHIBITION

Emerging Japanese Architects of the 1990s. Symposium with the Architects. 3:00 pm. Rosenthal Auditorium, 501 Schermerhorn, Columbia University. Exhibition at the Wallach Art Gallery, Schermerhorn Hall, Columbia University. 854-7288. Closes November 3.

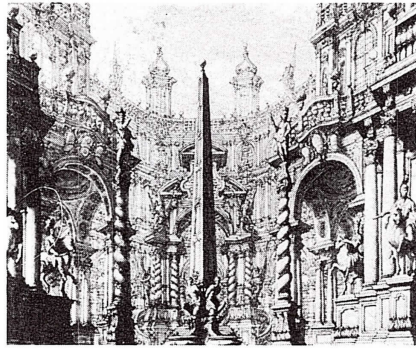
MONDAY 17

CONFERENCE

International Facility Management Day. Sponsored by the Greater New York Chapter of International Facility Management Association. Noon. The International Design Center, 30-20 Thomson Ave., Center 2, Long Island City. For more information, contact Arthur Harris, 201-455-8525.



NIAE Winners, opens Sept. 12.



Bibiena Drawings opens Sept. 25.

TUESDAY 18

SYMPOSIUM AND EXHIBITION

Bridging the Gaps: Pedestrian Connections in the City — Winning Entries. Panelists include **James Polshek, Paul Rudolph, Michael Sorkin, and Leslie Robertson.** Co-sponsored by the Columbia GSAPP and the Building Arts Forum/New York. 6:30 pm. Avery Hall, Columbia University. 854-3414. Exhibition closes October 31.

WEDNESDAY 19

NYC/AIA BREAKFAST DISCUSSION

Stephen A. Klimant, new editor of Architectural Record. Sponsored by the NYC/AIA Marketing and Public Relations Committee. 8:00 am. NYC/AIA Members Lounge, the Urban Center. Contact Joan Capelin at 353-8800.

EXHIBITION

The History of History in American Schools of Architecture, 1865-1975. Arthur Ross Architecture Gallery, Buell Hall, Columbia University. 854-8165. Closes November 3.

TUESDAY 25

EXHIBITION

Eighteenth Century Scenic and Architectural Design: Drawings by the Galli Bibiena Family. The Cooper-Hewitt Museum, 2 East 91 St., 860-6868. Closes December 30.

WEDNESDAY 26

EXHIBITION

Futurist Architecture. The Philippe Daverio Gallery, 41 E. 57th St. 826-4210. Closes October 27.

THURSDAY 27

TOUR

Interiors of Lower Manhattan Buildings: Lower Broadway. With **Andrew S. Dolkart.** 12:30 pm. The Whitney Museum of American Art, Downtown Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633.

SYMPOSIUM

History for Architects at the Present Moment. With **Kenneth Frampton, Peter Papademetriou, Alan Plattus, Michael Sorkin and Anthony Vidler.** Sponsored by the Buell Center, Columbia University. 4:00 pm. Buell Hall, Columbia. 854-8165.

SUNDAY 30

TOUR

Central Park's Great Bridges. With **Tim Marshall.** Sponsored by the Friends of the Parks. 2:00 pm. For more information, contact Dave at 473-6283. \$1 contribution.

OCTOBER

WEDNESDAY 3

EXHIBITION

A Toast to Shakespeare's Globe. Steuben, Fifth Ave. at 56th St. 725-3570. Closes October 27.

THURSDAY 4

TOUR

Interiors of Lower Manhattan Buildings: Wall Street and the Financial District. With **Andrew S. Dolkart.** 12:30 pm. The Whitney Museum of American Art, Downtown Federal Reserve Plaza, 33 Maiden Lane at Nassau St. 570-3633.

EXHIBITION

Communicating Ideas Artfully. The Steelcase Design Partnership. 305 E. 63rd St., 15th Floor. 755-6300. Closes October 31.

SUNDAY 7

EXHIBITION

High and Low: Modern Art and Popular Culture. The Museum of Modern Art, 11 W. 53rd St. 708-9400. Closes January 15.

THURSDAY 11 — SATURDAY 13

CONFERENCE

Designer's Saturday 1990: Crosscurrents. The International Design Center, New York, 30-20 Thomson Avenue, Long Island City. For more information, contact Alexia Lalli at 718-937-7474.

DEADLINES

SEPTEMBER 5

Entry deadline for the 38th Annual P/A Awards, a program to encourage outstanding work in architecture and related environmental design fields before it is executed. For more information, write to Awards Program, 600 Summer St., Stamford, Conn. 06904, or call 203-348-7531.

Deadline for submissions to "Bridging the Gaps: Pedestrian Connections in the City," a competition co-sponsored by the Columbia GSAPP and Building Arts Forum/New York. Send completed entry to Bridging the Gaps, c/o Columbia University, GSAPP, 400 Avery Hall, New York, New York 10027. For more information, contact Anthony Webster at 854-3414.

SEPTEMBER 15

Entry deadline for the 1990 American Wood Council Design Award Program, a competition honoring design excellence in wood buildings. For program requirements and entry forms, contact the American Wood Council, 1250 Connecticut Ave., Washington, D.C. 20036. 202-833-1595.

OCTOBER 1

Application deadline for Artists' Fellowships in Architecture. Sponsored by the New York Foundation of the Arts. For further information, write to the New York Foundation for the Arts, Artists' Fellowships Program, Suite 600, 5 Beekman Street, New York, N.Y. 10038, or phone 233-3900.

Deadline for entries in the New Jersey Monthly design awards competition to promote visual excellence in the built environment. For entry blanks and more information, call 201-539-8230.

OCTOBER 12

Deadline for entries in the Health Care Interior Design Scholarship Competition, a program promoting innovative, life-enhancing design solutions for health care environments. Sponsored by the Symposium on Health Care Interior Design. For more information, contact Debra J. Levin, 415-370-0345.

OCTOBER 31

Entry deadlines for the Isaac Perry Prize and the Philip Hooker Prize, two awards for local architectural history. Sponsored by the Turpin Bannister Chapter of the Society of Architectural Historians. For application forms, write to Perry and Hooker Prizes, School of Architecture, Greene Building, Rensselaer Polytechnic Institute, Troy, N.Y. 12180-3590.

NOVEMBER 1

Entry deadline for the Chain Link Fence Manufacturers Institute 1990-1991 Design Award. For more information, contact Bill Hennessy, Chairman, CLFMI Promotion and Design Awards Committee, c/o Chain Link Fence Manufacturers Institute, 1776 Massachusetts Ave., N.W., #500, Washington, D.C. 20036, or phone 202-659-3537.

NOVEMBER 5

Deadline for entries in the Society of American Registered Architects student design competition for housing units in the northwest corridor of Boston. For explanatory booklet, write SARA, 1245 S. Highland Ave., Lombard, Ill. 60148, or phone 708-932-4622.

DECEMBER 31

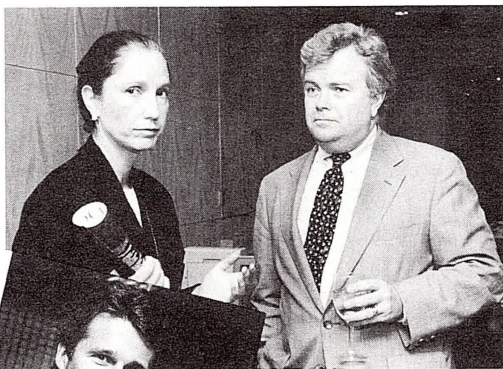
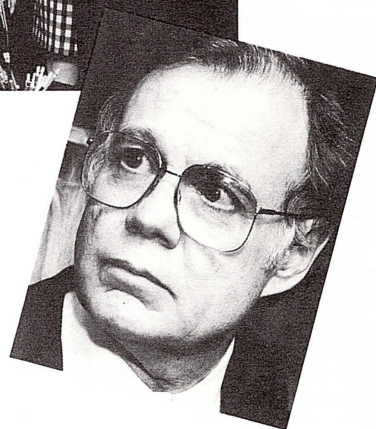
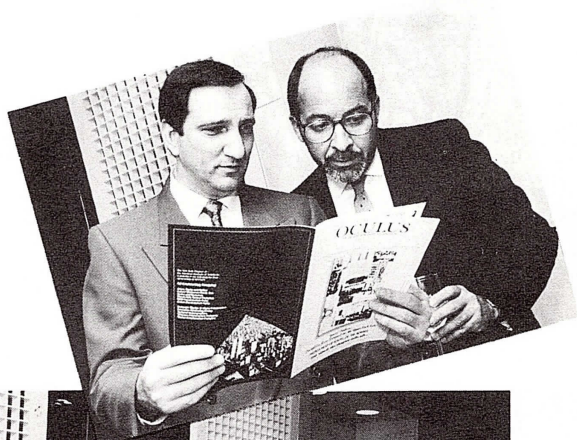
Deadline for submissions to the Great American Facades Design Competition. Sponsored by the American Architectural Manufacturers Association. Categories include Residential New Construction, Commercial New Construction, Residential Remodeling, and Commercial Remodeling. For more information, write Jan Hockett, AAMA, 2700 River Road, Suite 118, Des Plaines, Ill. 60018, or phone 708-699-7310.

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